Flat response is obtained when the knobs are in the 12 o'clock position. Clockwise rotation produces boost, and counterclockwise rotation produces cut.

9-PUSHBUTTON SWITCH -

This switch serves both as an input selector and Preamplifier OFF-ON switch. Depressing the OFF-ON button turns the Preamplifier ON and also turns ON any accessory equipment plugged into the SWITCHED AC outlet to the rear. Once depressed, the OFF-ON button will remain in an inward position. To turn the Preamplifier OFF, the OFF-ON button must be depressed a second time, which returns it to the original outward position.

The remaining eight pushbuttons select any one of the Preamplifier inputs. To select input, simply depress the desired button. Depressing any one of the eight pushbuttons automatically disengages those previously depressed except the OFF-ON button. Operating the Preamplifier with more than one input button depressed is not recommended due to the loading effect and the improper equalization that would result.

SECONDARY GROUP:

All of the controls in the secondary group are located behind the control panel cover. The control panel cover is hinged so that it opens downward, exposing the controls.

BLEND -

The normal position of the BLEND control (full counterclockwise) is designated as "OFF" on the front panel. This is the position of normally high channel separation and maximum stereo effectiveness. Turning the control clockwise gradually mixes both channels together until, in the full clockwise position, both speakers are carrying both channels, completely mixed, and the stereo source has been made completely monophonic.

The principal purpose of the BLEND control is to permit whatever degree of mixing is necessary to eliminate the "hole-in-the-middle effect" which is present in some stereo material. This control will be found extremely effective in such cases. As an alternate to the use of the BLEND control, the output of the DERIVED CENTER CHANNEL may be used.

BALANCE -

Turning the BALANCE control either way from the 12 o'clock position increases the level of one channel and simultaneously decreases the level of the other channel. Turning the control clockwise shifts the sound toward the left; turning it counterclockwise shifts the sound to the right. This control should be used to keep the two channels balanced, despite any unbalance in the program material.

VOLUME-LOUDNESS -

This is a two-position switch that allows the VOLUME control to function either as a conventional volume control, or as a loudness contour control. When in the VOLUME position, the VOLUME control functions conventionally. When in the LOUDNESS position, loudness compensation is added at lower level settings of the volume control. See Graph 2 on page 3. This compensation closely follows the Fletcher-Munsen "equal loudness contours", representing the reduced sensitivity of the human ear to low and high frequencies at low volume levels. Thus, loudness compensation of this type maintains flat response to the ear at low listening levels.

SCRATCH-FILTER -

This is a two-position switch, providing for a low-pass filter to be inserted IN or OUT of the circuit. When the filter is inserted, a sharp cutoff of frequencies above 6000 cps is produced.

RUMBLE-FILTER -

This is a two-position switch, providing for a high-pass filter to be inserted IN or OUT of the circuit. When the filter is inserted, a sharp cutoff of frequencies below 50 cps is produced.

MODE -

This is a two-position slide switch, providing for either a STEREO or a MONO mode of operation. When in the MONO position, the left and right channels are connected together.