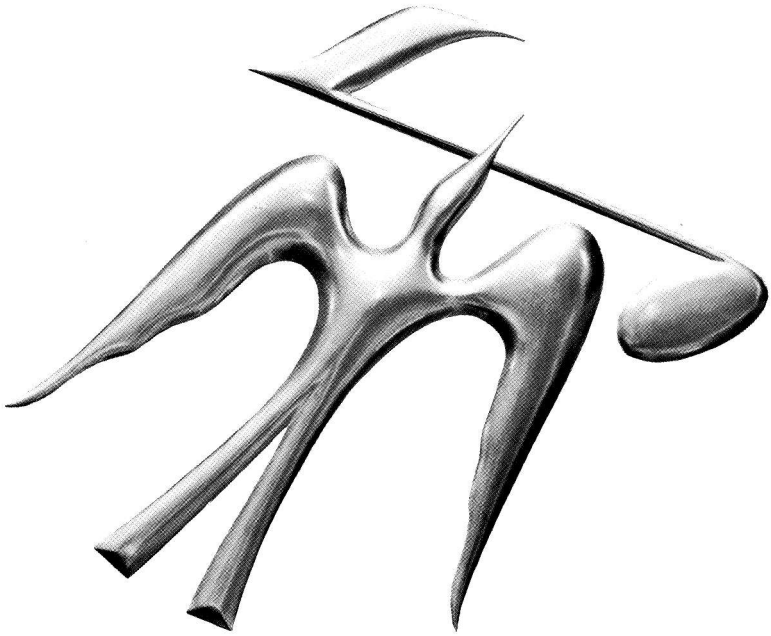
OPERATING INSTRUCTIONS AND WARRANTY



THE FISHER

Coronet II

HIGH FIDELITY RADIO PHONOGRAPH

WORLD LEADER IN HIGH FIDELITY

RECORD CHANGER CAUTION

The Record Changer furnished with this equipment has been designed to play up to ten records continuously. However, stacking this changer to its full capacity may exceed the allowable stylus pressure, which is extremely critical when stereo cartridges are used. The pickup arm has been adjusted at the factory for optimum stylus pressure with a maximum of five records. It is recommended that not more than this number be stacked on the changer for the best sound reproduction.

N50172 E222R35C-110

PRICE $1.00

Congratulations!

WITH your purchase of a FISHER instrument you have completed a chain of events that began many months ago, in our research laboratories. For it is there that the basic concept of the equipment you have acquired came into being—its appearance, its functions, its quality of performance.

But the end step—your purchase—is merely a beginning. For you and your family, it will provide years of musical pleasure. The FISHER is from its inception designed to give long and trouble-free service. Some of the instruments we made twenty-three years ago are still in use today!

It is our continuing desire that your FISHER give you always the best performance of which it is capable. If you need our assistance at any time toward that objective, please keep in mind that we are always at your service.

IN CLOSING—

Many hours have been spent by our engineers and technical writers to create this instruction book for your guidance and enjoyment. If you want the most out of your FISHER, there is only *one* way to obtain it. With the equipment before you, *please read this booklet carefully*. It will be time well-spent.

Avery Fisher

Fisher Firsts

Milestones In Audio History

1937 America's first high fidelity sound systems. Featured a beam-power amplifier, inverse feedback, acoustic speaker compartments (infinite baffle and bass reflex) and magnetic cartridges.
1937 First exclusively high fidelity TRF tuner, featuring broad-tuning 20,000 cycle fidelity.
1937 First two-unit high fidelity system with separate speaker enclosure.
1938 First coaxial speaker system.
1938 First high fidelity tuner with amplified AVC.
1939 First Dynamic Range Expander.
1939 First 3-Way Speaker in a high fidelity system.
1939 First Center-of-Channel Tuning Indicator.
1945 First Preamplifier-Equalizer with selective phonograph equalization.
1945 First logging scale for simple and accurate location of station frequencies.
1948 First Dynamic Range Expander with feedback.
1949 First FM-AM Tuner with variable AFC.
1952 First 50-Watt, all-triode amplifier.
1952 First self-powered Master Audio Control.
1953 First self-powered, electronic sharp-cut-off filter system for high fidelity use.
1953 First Universal Horn-Type Speaker Enclosure for any room location and any speaker.
1953 First FM-AM Receiver with a Cascode Front End.
1954 First low-cost electronic Mixer-Fader.
1954 First moderately-priced, professional FM Tuner with TWO meters.
1955 First Master Audio Control Chassis with five-position mixing facilities.
1955 First Peak Power Indicator in high fidelity.
1955 First correctly equalized, direct tape-head master audio controls and self-powered preamplifier.
1956 First to incorporate Power Monitor in a home amplifier.
1956 First All-Transistorized Preamplifier-Equalizer.
1956 First dual dynamic limiters in an FM tuner for home use.
1956 First Performance Monitor in a high quality amplifier for home use.
1956 First FM-AM tuner with TWO meters.
1956 First complete graphic response curve indicator for bass and treble.
1957 First Golden Cascode FM Tuner.
1957 First MicroRay Tuning Indicator.
1958 First Stereophonic Radio-Phonograph with Magnetic Stereo Cartridge.
1959 First high-quality Stereophonic Remote Control System.
1959 First complete Stereophonic FM-AM Receiver (FM-AM tuner, audio control, 40-watt amplifier.)
1960 First complete stereophonic FM-AM receiver with 60-watt power amplifier.
1960 First stereophonic receiver to use the new, revolutionary Type-7591 power output tube. (Featured in the FISHER 800.)
1960 Smithsonian Institution, Washington, D.C., accepts for its collection America's first commercially manufactured high fidelity radio-phonograph, made by Avery Fisher in 1937.

688C50M-40

(A TABLE OF CONTENTS IS PROVIDED ON THE FOLLOWING PAGE)

THE FISHER CORONET II

Stereophonic

High Fidelity Radio and Phonograph

The Coronet has been designed with but one aim in mind — to provide a complete high fidelity sound system for the home that will satisfy the most critical electronic and aesthetic requirements. Towards this end, the FISHER RADIO CORPORATION has chosen the finest stereophonic components and combined these with a master-crafted custom console. The result is a musical instrument of exceptional quality that will enhance the decor of the most beautifully appointed home.

Two separate, remarkably sensitive tuning sections bring you stereophonic or monophonic FM and AM broadcasts. Combined with the tuning sections is a Master Audio Control Center which permits you to adjust every nuance of sound over the entire audio spectrum. A dual-channel Power Amplifier supplies 45 watts of undistorted music power. The world-famous Garrard Record Changer, equipped with a magnetic stereo cartridge and a diamond LP stylus, will faithfully reproduce every type of monophonic LP and stereophonic record available. Lastly, two multiple-speaker systems are provided to reproduce the full panoramic sweep of stereophonic sound — from the simplest musical passage to the most complex orchestral cresendo.

Advanced electronic design, the use of costly, durable materials, and unhurried fabrication — the necessary elements in maintaining the level of excellence that is often lost in mass production — all of these will contribute toward bringing you years of trouble-free performance and unsurpassed listening pleasure. These are the qualities which have for over two decades created the world wide reputation enjoyed by FISHER products.

A NOTE ON STEREOPHONIC SOUND

Stereophonic sound is a giant step forward in the history of high fidelity music reproduction. This unique dual-channel system offers a distinct advantage over monophonic (single-channel) systems by virtue of two important characteristics — the dimensions of *direction* and *depth*. These *live* sound qualities are for the most part missing in monophonic systems because records are made and reproduced over a single channel. This is analogous to listening to music with one ear. Stereophonic recording techniques, however, utilize two separate banks of microphones which are positioned in the left and right sections of the orchestra. In this arrangement, the microphones "hear" the music as we do—with

TABLE OF CONTENTS

two ears. The sound picked up by each bank of microphones is then fed to independent channels and recorded on disks or tape, or transmitted over separate channels of a stereophonic broadcast.

To reproduce orchestral realism in the home, two separate sound systems are required to achieve the stereophonic effect. The stereo sound output of a record player, tape recorder, or tuner is fed to two separate amplifier channels, which in turn drive two separate speaker systems. Thus, instruments located on the left side of the orchestra are heard predominately in the speakers to your left (Channel A); instruments on the right side of the orchestra are heard predominantly in the speakers to your right (Channel B); while instruments located in the center appear to be heard midway between the two speaker systems. The result is a startling sense of *presence* realized only at a live orchestral performance.

Stereophonic radio programs are now available in some areas through FM-AM or FM-FM broadcasts. The Coronet can be used for FM-AM broadcasts directly. To receive FM-FM transmissions, an additional FM tuner is required. In the near future, stereophonic programs will be broadcast over a single FM station, using one of several proposed methods of FM multiplexing. When a standard system of FM multiplex transmission is adopted, you will be able to listen to these programs in full stereophonic sound by adding a FISHER multiplex adaptor to your *Coronet.* Such adaptors will be made available by FISHER RADIO CORPORATION as soon as FM multiplex broadcasts are licensed by the Federal Communications Commission.

The *Coronet* is provided with facilities for easy installation of the revolutionary new FISHER Spacexpander Model K-10. By adding the Spacexpander to your *Coronet,* you will be able to create the perfect illusion of concert hall sound in your own listening room. The Spacexpander effectively increases the acoustic dimensions of your room by adding the controlled reverberation of the best concert halls. We recommend that you ask your dealer for a demonstration of this startling new development.

The sound system of the *Coronet* is equipped to accomodate any type of additional Tuner, Tape Recorder or Record Changer you may wish to use to listen to the various kinds of program material. See the section entitled "Connecting Additional Components," on page 10, for further information. The *Coronet* is also equipped with a Center Channel Output to which an additional amplifier and loudspeaker may be connected to be used at another location.

INSTALLING THE CORONET

The *Coronet* operates on *AC only*. Connect the power cable at the back of the cabinet to a wall outlet supplying 105 to 120 volt AC, at 60 cycles. Maximum power consumption is *160* watts. (Where line voltage is too high or too low, a step-down or step-up transformer will be necessary. For 50 cycle current, a special adaptor pulley is required for the Record Changer turntable. In each case, see your FISHER dealer.)

record changer . . .

The Record Changer *drawer*, located in the center of the *Coronet*, is held in place during transit by two screws at the rear of the cabinet. These screws are identified by white tags and should be removed with a screw driver.

The Record Changer itself is held in place during transit with screws, designated by white tags, which secure it against wood blocks between the Changer base and mounting board. Remove these screws, as well as the wood blocks. Make certain also to remove the protective cover which guards the diamond stylus on the Record Changer cartridge. Hold the tone arm firmly with one hand, and with the other pull the cover off.

Depress each side of the Changer to determine whether it rides freely on its spring mounts. If it does not move downward and back under hand pressure, consult your FISHER dealer.

wide surround speakers . . .

The *Coronet* is equipped with a pair of jacks at the rear of the cabinet for connection to the FISHER WS-1 "*Wide Surround*" Loudspeaker System. These diminutive matched loudspeakers are placed at the sides of the listening area to create a breathtaking enveloping curtain of sound. See your FISHER dealer for further information.

the tuner antennas . . .

Separate FM and AM antennas are supplied with the *Coronet* for the two types of reception. These antennas should be adequate in all cases except extreme fringe areas. If response is weak, a roof antenna may be necessary. Information for connecting an additional antenna is given below.

FM ANTENNA: A folded dipole antenna is supplied for FM reception. This antenna is stapled to the rear of the cabinet along the edges at the top.

In fringe areas, where the FM signal may be weak, try repositioning the *Coronet*. If this is not possible or if reception does not improve a roof antenna may be substituted for the FM dipole. This antenna should also be connected to the FM antenna terminals.

Do not use a roof antenna in strong signal areas (generally, in large metropolitan areas or in close proximity to FM transmitting stations), since this may cause an overload condition in the highly sensitive input circuits of your *Coronet*. You will find the folded dipole antenna supplied with the *Coronet* more than adequate in such areas.

AM ANTENNA: The *Coronet* is also equipped with a built-in *ferrite* loop antenna which is much less sensitive to static and noise than conventional antennas. This loopstick, mounted above the left rear chassis is connected for use when the AM antenna terminal is linked to

GND as shown in Fig. 2. After the receiver is turned on, the loopstick can be rotated, *horizontally* only, to the position which provides the least noise pick-up and best average reception for each AM station. To do this, loosen the single hex nut which retains the right side of the loopstick to the chassis. Make certain that no power cables, loudspeaker leads, or large metal objects are near the loopstick.

It is also possible to use the FM dipole or FM roof antenna for AM reception. This can be done simply by detaching the link between terminals as shown in Fig. 2. (You will, of course, lose the use of the loopstick.)

To receive weak or distant stations, a roof antenna may be necessary. This antenna, (a single insulated wire,) is connected to the second AM antenna terminal with the link detached, as shown in Fig. 3.

In metropolitan or industrial areas, where a great deal of electrical interference may exist, a *shielded* lead-in cable should be used between the antenna and the receiver to assure best reception. (Make sure to connect the shield to GND.)

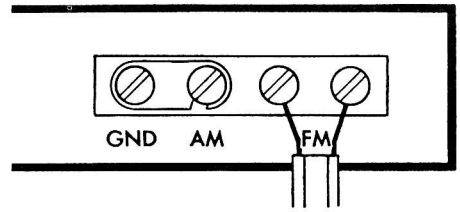


Figure 1. FM antenna connections

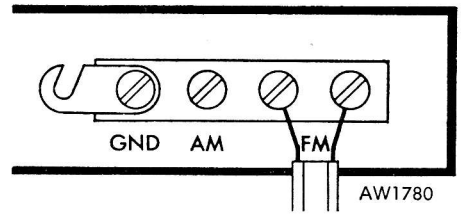


Figure 2. Using the FM antenna for AM reception.

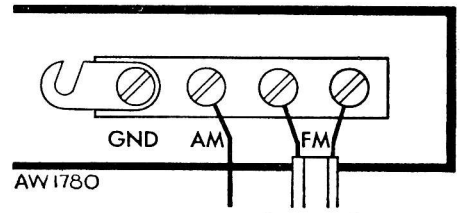


Figure 3. Connection of AM roof antenna (link must be detached).

HOW TO OPERATE THE *CORONET*

Note: A simplified step-by-step operating guide, compiled in table form on page 10, will enable you to select any program material you wish to hear and set all significant controls in a matter of seconds.

AC Off and Volume . . .

The AC-Off switch supplies power to the *Coronet* and is combined with the Volume Control. Turning this switch slightly clockwise from the AC OFF position will turn power on to the unit, as well as to any components connected to the auxiliary AC receptacle, and light the dial lamps. The Master Volume control varies the level of sound simultaneously on both channels. Turning this control in a clockwise direction increases the sound level at both speaker systems.

Selector Switch . . .

The Selector is a seven-position switch whose purpose is to select any program source you have connected to the *Coronet* as well as the FM and AM Tuners. The respective positions function as follows (reading clockwise).

TAPE HEAD: In this position you can play back tape recordings through the *Coronet* from a *tape deck* connected to the TAPE HEAD inputs. (This position is not used for playing tape from tape recorders.)

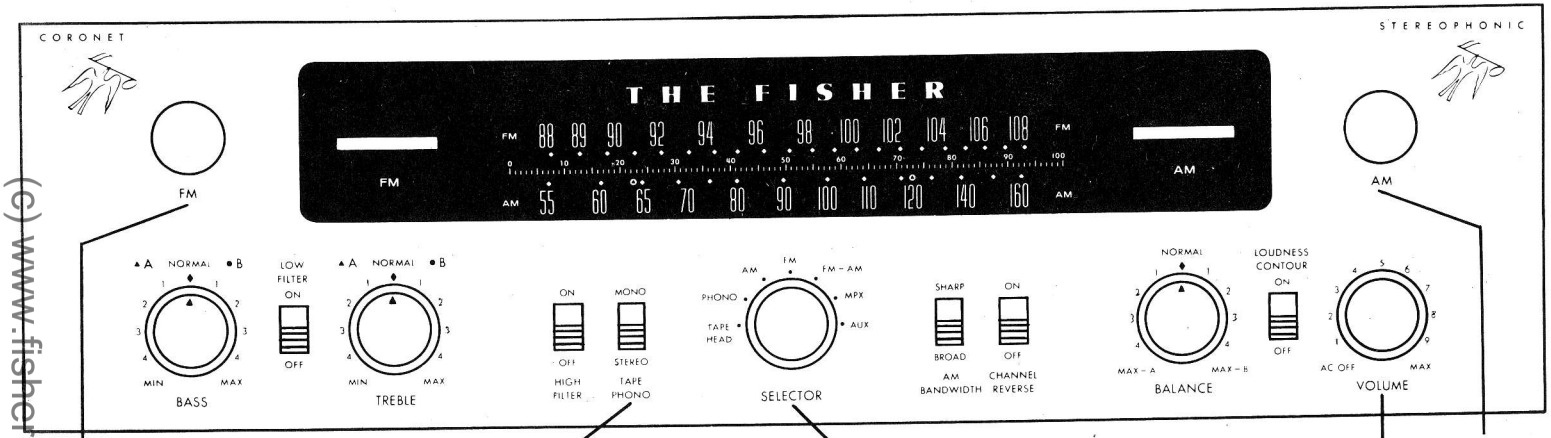
PHONO: Use this position to select a record player connected to the PHONO LOW or PHONO HIGH input jacks.

AM: Turn to this position to listen to AM broadcasts.

FM: Turn to this position to listen to FM broadcasts.

FM-AM: On this position, you can listen to FM-AM stereophonic broadcasts, if they are

Figure 4. **A SHORT OPERATING GUIDE FOR THE 'MAN IN A HURRY'**



Tune in FM Station

Tune in AM Station

STEP 3

(only when playing a record; or a tape from a tape deck.)

MONO if record or tape is monophonic.

STEREO if record or tape is stereophonic.

STEP 2

Set **SELECTOR** switch to desired program source.

TAPE HEAD to play tapes from a tape deck.

PHONO to play a record.

AM to listen to AM broadcasts.

FM to listen to FM broadcasts.

FM-AM to listen to FM-AM stereo broadcasts.

MPX- (see instructions.)

AUX- to play tapes from a tape recorder.

STEP 1

Turn power on by turning **VOLUME** control slightly clockwise until it clicks. Adjust later for desired volume level.

NOTE: Leave all slide switches in OFF position as shown. Leave all other controls in NORMAL position as shown. For a complete description of each control and the purpose of each control setting, see "How To Use The Controls."

available in your area. The FM portion will be heard on your left speaker system, the AM portion on the right. Consult your newspaper for the station to which each tuning section should be set.

MPX: On this position, you can listen to FM Multiplex broadcasts, provided the *Coronet* is equipped with a multiplex adaptor, as described on page 6. Use this position also to listen to FM-FM stereo broadcasts, provided an auxiliary FM tuner is connected to the *Coronet*, as described on page 9.

AUX: Use this position to listen to any program source connected to the AUX jacks.

NOTE: it is also necessary to set the AUX Switch on the rear panel to either AUX-MONO or AUX-STEREO, depending on whether the program source is monophonic or stereophonic.

Tape-Phono Switch . . .

Use this switch only when you are playing a record or tape through the sound system of the *Coronet*. Set the switch to either MONO or STEREO depending upon whether the source is monophonic or stereophonic.

NOTE: If you play a monophonic record with a stereo cartridge, set this switch to MONO position for superior results. All vertical rumble and noise will be eliminated.

Tape Monitor Switch . . .

IMPORTANT: The Tape Monitor switch, located on the rear chassis, is used in the ON position only to monitor while recording a broadcast or program source, originating from the *Coronet*, on a tape recorder equipped with *separate* recording and playback heads (or when playing back recorded material from this recorder.) This switch must be kept in OFF position *at all other times;* otherwise, the *Coronet* will be inoperative.

FM and AM Tuning . . .

The FM tuning knob selects FM stations in the 88 to 108 megacycle band. The AM tuning knob selects AM stations in the 530 to 1650 kilocycle band. Turning each knob will move its respective pointer across the dial scale and vary the individual FM or AM MicroRay Tuning Indicator.

The Tuning Indicators have a logarithmic response to the strength of broadcast signals; that is, they respond with greatest sensitivity to weak signals, and with less sensitivity to strong signals, thus guarding against overloading the indicators. The bright bar of light is divided by a dark narrow area. This area will contract and expand continually as you move the pointer across the dial towards the station you have chosen. When you reach the station you wish to hear, the gap between the two bright sections becomes smaller. You are tuned to the exact center of the station when the gap is at its *narrowest.* Use these indicators to achieve greater tuning accuracy.

Logging Scale . . .

In addition to the FM and AM scales, a 0 to 100 logging scale is included on the dial glass, between the upper and lower scales. By using this scale as a reference, you can tune in your favorite FM and AM stations more easily — the numerical order is linear and the graduations are equal.

AM Bandwidth Switch . . .

If you are tuned to an *AM* station, and there is no interference from an adjacent station, keep this switch in BROAD position. This will insure optimum frequency response and best tonal quality. If there is station interference, however, move this switch to SHARP position for highly selective tuning.

NOTE: When listening to an FM-AM stereophonic broadcast, keep this switch in BROAD position to provide the necessary wide frequency response to match the broad-band FM signal.

Bass and Treble Controls . . .

The Bass and Treble controls permit you to obtain the tonal qualities that are most suitable for your listening requirements. The Bass controls vary the intensity of the low frequency bass tones, while the Treble controls vary the intensity of the high frequency treble tones. Each set of controls consists of dual knobs mounted one behind the other. The smaller knobs, with the gold triangle marker,

are used for Channel A; the large outer knobs, with the dot, for Channel B. Turning either knob will turn the other, thus permitting simultaneous operation for both channels. However, if you wish to adjust the tones for each channel separately, hold one knob while turning the other. To increase or decrease bass or treble intensity, turn these knobs toward MAX or MIN, as required.

To listen to program material exactly as it originates from a broadcasting studio, set these controls to NORMAL. This is flat position and is also equivalent to RIAA equalization when the Selector switch is in the PHONO position. The four numbered positions on each side of the controls are reference points which can be used to obtain the equalization recommended by record manufacturers. The following table will serve as a guide for the necessary settings in each case. It should be emphasized again, that these controls may be set at any position dictated by personal listening preference or room acoustics. (NOTE: Equalization for tape from a tape deck is automatic with the setting of the Selector switch at TAPE HEAD. Equalization for tape from a tape recorder is supplied by the recorder circuitry.)

Type of Equalization	Bass Controls	Treble Controls
(RIAA): For playing all stereophonic and *new* monophonic records (manufactured 1955 or after,) and for FM and AM reception.	NORMAL	NORMAL
(LP): For playing Long Playing records manufactured *before* 1955.	3 (MIN)	2 (MIN)
(78): For playing old-type shellac records cut at 78 RPM.	2 (MIN)	1.5 (MAX)

Loudness Contour Switch . . .

As the over-all volume of sound is reduced, our hearing efficiency drops off more rapidly at the extreme ends of the tonal spectrum (deep bass and upper treble — as established by the Fletcher-Munson curves.) The Loudness Contour switch automatically compensates for this natural relative hearing loss.

If you wish to listen at low volume, move this switch to ON. Compensation will be introduced to raise the highs and lows to a level with your middle-frequency hearing sensitivity *Note*: At high volume levels, leave this control in OFF position; otherwise, unrealistic sound will result.

Balance . . .

This control is used to obtain equal sound levels at both speaker systems—an important consideration for achieving the optimum stereophonic effect. (This is also advantageous for monophonic operation where two channels are used.) With the Balance control pointing straight up, the volume at the left and right speaker systems should be the same, theoretically. However, an imbalance may occur due to room acoustics, record characteristics, listener position, different speaker efficiencies etc. This imbalance can be corrected easily by turning the control slightly toward MAX-A or MAX-B to increase the volume level at the left or right speaker systems, as required. Use the numbers as reference points.) It should be pointed out that this is not a volume control; for, as the level of sound is increased on one speaker system, it is decreased on the other, maintaining the same overall sound output.

NOTE: It is possible to cut off the sound entirely from the left or right speaker system by advancing the Balance control to the extreme MAX-B or MAX-A position.

High Filter . . .

Use the High Filter Switch in the ON position to eliminate record surface noise, distant AM or FM station interference, and other undesirable high frequency noises originating in your record player or tape recorder. Keep this switch in OFF position at all other times.

Low Filter . . .

Use the Low Filter Switch in the ON position to eliminate turntable rumble, or other low frequency interference. Leave this switch in OFF position at all other times.

Channel Reverse . . .

In some early recordings, and possibly in some present ones, the stereo arrangement of sound may be reversed; that is, the right side of the orchestra is heard on the left speaker, and the left side on the right speaker. The Channel Reverse switch will correct this condition. By moving this switch to ON position, the signal on Channel A (left) will be heard on the right speaker, while the signal on channel B (right) will be heard on the left speaker. At all other times, leave this switch in OFF position.

CONNECTING ADDITIONAL COMPONENTS

In addition to receiving regular FM and AM broadcasts via the antennas, the *Coronet* will reproduce program material from all types of stereophonic and monophonic records and tapes. For this purpose, 16 jacks are provided for connecting record players, tape recorders, tape decks, a multiplex adaptor, and a center channel amplifier. All jacks are located on the rear chassis and center panel as shown in Fig. 5. Use the following information to make proper connections for each component.

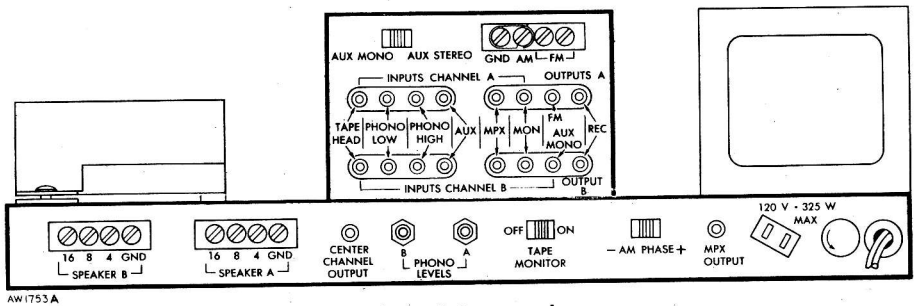


Figure 5. Rear panel.

Tape Recorders . . .

A standard stereophonic or monophonic tape recorder can be used with the *Coronet* in two ways. First, you can record the output of either the FM or AM tuners, or of a record or tape being played through the *Coronet*. Secondly, you can play back through the *Coronet* previously recorded programs. Permanent connections between the *Coronet* and the tape recorder can be made to carry out these functions.

PLAYBACK CONNECTIONS: If your Tape Recorder is *stereophonic* and has *separate* recording and playback heads, connect cables from the A and B output or playback jacks to the A and B MON input jacks on the *Coronet*.

If your Recorder is *monophonic* and has *separate* recording and playback heads, connect a cable from the output or playback jack to the A *or* B MON jack on the *Coronet*.

NOTE: The above connections will also permit you to monitor material that is being recorded.

If your Recorder is *stereophonic* and has a *common* recording and playback head, connect cables from the A and B outputs of the Recorder to the A and B AUX input jacks on the *Coronet*.

If your Recorder is *monophonic* and has a *common* recording and playback head, connect a cable from the output jack on the Recorder to the A *or* B AUX input jack on the *Coronet*.

RECORDING CONNECTIONS: If your Recorder is *stereophonic*, connect cables from the A and B REC output jacks on the *Coronet*, to the A and B recording input jacks on the Recorder.

If your Recorder is *monophonic*, connect a cable from the A *or* B REC output jack on the *Coronet* to the recording input jack on the Recorder.

Tape Decks . . .

A tape deck is the tape transport mechanism of a tape recorder without the preamplifier and audio controls. To provide playback for recorded tapes, it must be connected to an equalizer-amplifier. These facilities are furnished by the *Coronet*.

Stereophonic Tape Deck: connect the A and B output cables from the tape deck to the TAPE HEAD input jacks in Channel A and B on the *Coronet*.

Monophonic Tape Deck: connect the single output cable from the tape deck to the TAPE HEAD input jack in Channel A.

IMPORTANT: The input jacks marked TAPE HEAD provide amplification and equalization. Do not connect standard tape recorders, which are equipped with preamplifiers or amplifiers, to these jacks.

FM-FM Stereo . . .

This type of stereophonic broadcast, which is available in some areas, requires an additional FM tuner. Connect the output cable from the *other* tuner to the Channel B MPX input jack. Connect a cable from the Channel A FM output jack to the Channel A MPX input jack. Turn the Selector Switch to MPX.

The FM tuner of the *Coronet* will provide the Channel A reception, heard on the left speaker; while the second FM tuner provides reception for Channel B, heard on the right speaker. Your daily newspaper should furnish information regarding FM-FM broadcasts in your area.

Multiplex . . .

FM Multiplex broadcasts are a new method of transmitting the two channels of a stereophonic program over a single station. A Multiplex Adaptor must be connected to an FM Tuner in order to separate the multiplex signal into its left and right components. When this new system has been approved, the *Coronet* will be able to receive multiplex broadcasts with the addition of a Multiplex adaptor.

Connect a cable from the MPX OUTPUT jack on the rear chassis to the appropriate input jack on your multiplex adaptor. Then connect the Channel A and B output jacks of the adaptor to the corresponding MPX input jacks on the rear center panel. See the instructions furnished with your adaptor for additional information.

Spacexpander . . .

The FISHER *Dynamic Spacexpander*, Model K-10, may be added to your *Coronet* by making the following connections.

1. Channel A REC output on the *Coronet* to Channel A input on the *Spacexpander*.
2. Channel B REC output on the *Coronet* to Channel B input on the *Spacexpander*.
3. Channel A MON input on the *Coronet* to Channel A output on the *Spacexpander*.
4. Channel B MON input on the *Coronet* to Channel B output on the *Spacexpander*.

Note: The Tape Monitor switch on the rear panel must be in the ON position for the Spacexpander to operate.

Center Channel . . .

In large rooms, where it may be necessary to space loudspeakers farther apart to increase the spread of stereophonic sound, a "hole" may develop in the center. This apparent lack of sound in the center will become more noticeable as the distance between the two speaker systems is increased. It is possible to fill in this gap with the addition of a center channel amplifier and loudspeaker system.

The *Coronet* is equipped with a Center Channel Output jack which is connected to a divider network across the output stages of Channel A and B. Equal portions of the audio output from each channel are thus combined to provide a signal for a center "phantom" channel. By connecting an additional amplifier and loudspeaker to this output jack, and positioning the loudspeaker between the A and B speaker systems, the stereophonic sound pattern will be augmented.

STEP-BY-STEP OPERATING GUIDE FOR THE CORONET

Program You Wish To Hear	Required Connections To Associated Components	Set Selector Switch To	Set Tape-Phono Switch To	• Other Required Control Settings • IMPORTANT: *Tape Monitor switch (on rear chassis) must be in OFF position at all times except as noted.*
FM Broadcast		FM		FM Tuning knob set to desired FM station.
AM Broadcast		AM		AM Tuning knob set to desired AM station.
FM-AM Stereophonic Broadcast		FM-AM		FM and AM Tuning knobs set to respective stereo stations. Bandwidth switch to BROAD.
FM Multiplex Stereophonic Broadcast	MPX OUTPUT to input jack on Multiplex Adaptor. Output jacks on adaptor to MPX INPUT jacks in Channel A and B.	MPX		FM Tuning knob to MPX stereo station.
FM-FM Stereophonic Broadcast	External tuner to Channel B MPX INPUT Connect jumper between FM OUTPUT and MPX INPUT in Channel A.	MPX		FM Tuning knob to station broadcasting Channel A stereo program. External tuner set for Channel B program.
Stereophonic Record		PHONO	STEREO	NOTE: If you play a *monophonic* record using a *stereo* cartridge, set Tape-Phono Switch to MONO.
Monophonic Record	Cable from magnetic mono cartridge to A or B PHONO LOW JACK. Cable from ceramic mono cartridge to A or B PHONO HIGH JACK.	PHONO	MONO	
Monophonic tape deck.	TAPE HEAD inputs in Channel A or B.	TAPE HEAD	MONO	
Monophonic tape recorder with *separate* record and playback heads.	Recorder output jack to MON INPUT in Channel A or B.			Set Tape Monitor switch (on rear chassis) to ON.
Monophonic tape recorder with *common* record and playback heads.	Recorder ouput jack to AUX INPUT in Channels A or B.	AUX		
Stereo tape deck.	TAPE Head inputs in Channels A and B.	TAPE HEAD	STEREO	
Stereo tape recorder with *separate* record and playback heads.	Recorder output jacks to MON INPUTS in Channels A and B.			Set Tape Monitor switch (on rear chassis) to ON.
Stereo tape recorder with *common* record and playback heads.	Recorder output jack to AUX INPUTS in Channels A and B.	AUX		

NOTE: Make sure antennas and speakers are properly connected before operating controls.

The additional amplifier need not be equipped with Bass and Treble controls, since these are provided by the *Coronet*. A volume control, or level set will be helpful, however, so that the volume at the Center Speaker can be adjusted. Connect a short length of shielded cable, of the low capacitance type, from the CENTER CHANNEL OUTPUT jack on the rear chassis to an input of the center amplifier. The length of cable from the amplifier output to the speaker can be considerably longer, (up to 100 feet or more), depending upon the type of amplifier used.

NOTE: The center speaker can also be placed in an adjoining room or other remote location. Although the sound output will be monophonic, it will contain the composite stereo signals from both channels.

Auxiliary AC Receptacles . . .

The auxiliary AC receptacle on the rear chassis may be used as a power outlet for associated equipment having a combined consumption of 370 watts. This receptacle may be used to accommodate record players, tape recorders or other components. Power is supplied only when the AC Switch of the *Coronet* is turned on.

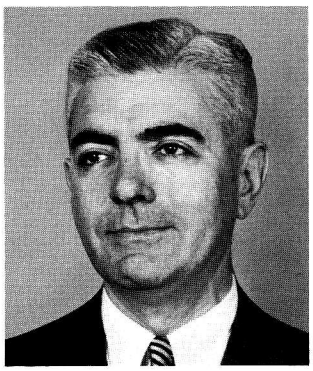
at your service . . .

It is our desire that THE FISHER operates to your complete satisfaction. We solicit your correspondence on any special problems that may arise. After you have had an opportunity to familiarize yourself with THE FISHER, we would appreciate hearing from you concerning how it is meeting with your requirements.

your Fisher dealer . . .

Be sure to consult your FISHER dealer promptly if any defect is indicated. Your FISHER dealer stands ready to assist you at any time.

The Man Behind the Product



AVERY FISHER
Founder and President,
Fisher Radio Corporation

TWENTY-THREE YEARS AGO, Avery Fisher introduced America's first high fidelity radio-phonograph. That instrument attained instant recognition, for it opened a new era in the faithful reproduction of records and broadcasts. Some of its features were so basic that they are used in all high fidelity equipment to this day. One of these models is now in the permanent collection of the Smithsonian Institution as an example of the earliest high fidelity instruments commercially available in this country.

The engineering achievements of Avery Fisher and the world-wide reputation of his products have been the subject of descriptive and biographical articles in *Fortune, Time, Pageant, The New York Times, Life, Coronet, High Fidelity, Esquire, The Atlantic,* and other publications. Benefit concerts for the National Symphony Orchestra in Washington and the Philadelphia Orchestra, demonstrating recording techniques, and the great advances in the art of music reproduction, used FISHER high fidelity instruments both for recording and playback, to the enthralled audiences. FISHER equipment formed the key part of the high fidelity demonstration at the American National Exposition in Moscow, July 1959. FISHER FM and FM-AM tuners are the most widely used by broadcast stations for monitoring and relay work, and by research organizations—under conditions where absolute reliability and maximum sensitivity are a 'must.'

The FISHER instrument you have just purchased was designed to give you many years of pride and enjoyment. If you should desire information or assistance on the performance of your FISHER, please do not hesitate to write directly to Avery Fisher, President, Fisher Radio Corporation, Long Island City 1, New York.