

OPERATING INSTRUCTIONS AND WARRANTY



THE FISHER

FM-200-B

WIDE-BAND

FM Multiplex Tuner

PRICE \$1.00

WORLD LEADER IN HIGH FIDELITY

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 just acquired came into being—its appearance, its functions, its quality of performance, its convenience of use.

But the end step—your purchase—is merely a beginning. A door has now opened, for you and your family, on virtually unlimited years of musical enjoyment. Recognizing that one of the keys to pleasurable ownership is reliability, we have designed this instrument to give long and trouble-free service. In fact, instruments we made over twenty-five years ago are still in use today.

Remember always that we want this equipment to give you the best performance of which it is capable. Should you at any time need our assistance toward that objective, please write me personally.

AN IMPORTANT SUGGESTION

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 Founder and President

Fisher Firsts - Milestones In the History of High Fidelity Reproduction

- | | | | | | |
|------|--|------|--|------|---|
| 1937 | First high-fidelity sound systems featuring a beam-power amplifier, inverse feedback, acoustic speaker compartments (infinite baffle and bass reflex) and magnetic cartridges. | 1954 | First moderately-priced, professional FM Tuner with TWO meters. | 1960 | First to use MicroRay for FM tuning and as a Recording Audio Level Indicator. |
| 1937 | First exclusively high fidelity TRF tuner, featuring broad-tuning 20,000 cycle fidelity. | 1955 | First Peak Power Indicator in high fidelity. | 1960 | First complete stereo FM-AM receiver with 60-watt power amplifier and new 7591 output tubes. |
| 1937 | First two-unit high fidelity system with separate speaker enclosure. | 1955 | First Master Audio Control Chassis with five-position mixing facilities. | 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. |
| 1938 | First coaxial speaker system. | 1955 | First correctly equalized, direct tape-head master audio controls and self-powered preamplifier. | 1960 | First reverberation device, for use in high fidelity equipment — The Fisher Dynamic Spaceexpander. |
| 1938 | First high fidelity tuner with amplified AVC. | 1956 | First to use Power Monitor in a home amplifier. | 1960 | First stereo tuner with MicroTune. |
| 1939 | First 3-Way Speaker in a high fidelity system. | 1956 | First All-Transistorized Preamplifier-Equalizer. | 1960 | First FM tuner with six IF stages. |
| 1939 | First Center-of-Channel Tuning indicator. | 1956 | First dual dynamic limiters in an FM tuner for home use. | 1960 | First FM tuner with five limiters. |
| 1945 | First Preamplifier-Equalizer with selective phonograph equalization. | 1956 | First Performance Monitor in a high quality amplifier for home use. | 1960 | First front panel antenna selector switch, 72-300 ohm, Local-Distant positions. |
| 1948 | First Dynamic Range Expander with feedback. | 1956 | First FM-AM tuner with TWO meters. | 1961 | First Multiplex units with Stereo Beacon and automatic switching, mono to stereo. |
| 1949 | First FM-AM Tuner with variable AFC. | 1956 | First complete graphic response curve indicator for bass and treble. | 1961 | First complete receivers with Multiplex. |
| 1952 | First 50-Watt, all-triode amplifier. | 1957 | First Golden Cascade FM Tuner. | 1961 | First FM-Stereo-Multiplex tuners with Stereo Beam. |
| 1952 | First self-powered Master Audio Control. | 1957 | First MicroRay Tuning Indicator. | 1961 | First loudspeaker system with frameless woofer cone, eliminating all parasitic resonance. |
| 1953 | First self-powered, electronic sharp-cut-off filter system for high fidelity use. | 1958 | First Stereophonic Radio-Phonograph with Magnetic Stereo Cartridge. | 1961 | First internal switching system to permit immediate tape playback with use of all controls and switches. |
| 1953 | First Universal Horn-Type Speaker Enclosure for any room location and any speaker. | 1959 | First high-quality Stereo Remote Control System. | | |
| 1953 | First FM-AM Receiver with a Cascade Front End. | 1959 | First complete Stereophonic FM-AM Receiver (FM-AM tuner, audio control, 40-watt amplifier). | | |
| 1954 | First low-cost electronic Mixer-Fader. | 1959 | First high-compliance plus high-efficiency free-piston speaker system. | | |



THE FISHER FM-200-B

WIDE-BAND

FM Multiplex Tuner

THE FISHER *FM-200-B* is the culmination of engineering efforts, to develop superior wide-band FM-tuners and advanced multiplex circuitry — both essential for good FM-Stereo-Multiplex reception. The remarkable sensitive four-gang Golden Cascode front-end incorporating two Nuvistors, plus five IF stages, and four limiters guarantee the clearest and most enjoyable monophonic and stereophonic reception — even from distant and weak stations.

The multiplex section of the *FM-200-B* is convenience, and highest quality at its best. Included in its design is the exclusive FISHER STEREO BEACON, which automatically indicates the presence of a stereo program on the air, and an Automatic Switching System that makes manual selection of stereophonic and monophonic programs completely unnecessary. A unique filter is used to suppress noise on the stereo subcarrier when reception conditions are poor, without affecting the frequency response of the stereo signal. Conveniently located on the front panel are: a control for Muting of inter-station noise, which is effective on both monophonic and stereophonic programs; a tuning meter, which permits easy and accurate tuning; and a Sensitivity switch which can be set to prevent overloading by strong

local stations or set to full sensitivity for reception of weaker signals. Also located on the front panel is a dual ganged precision potentiometer which allows setting the volume levels of both channels. The exclusive FISHER MICRO-TUNE, which can be selected by an AFC switch, provides the ultimate in tuning convenience and accuracy by automatically disabling the AFC circuits during tuning operation. Most important of all, however, is the craftsmanship and the painstaking care which go into each FISHER unit. You can be sure that your *FM-200-B* has been checked and rechecked each step of the way, and that it has met stringent Laboratory Standards in each particular before leaving the factory. By purchasing the best, you have assured yourself of many years of pleasurable and trouble-free radio listening.

FM MULTIPLEX STEREO

FM BROADCASTING has a frequency range far in excess of the normal hearing range. For example, Fisher wide-band tuners have a frequency range which extends to 75 kc, while the normal hearing

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range does not exceed 17 kc. This extra "space" in the frequency response has now been put into service for the transmission of a second and third signal simultaneously with the main carrier. The third (and highest) signal is used in commercial applications (for background music) and will not be received on home high fidelity equipment. The other two signals, however, are used for the reception of stereo programs. During multiplex broadcasts, the main carrier, which can be picked up by any FM tuner or receiver, contains the sum or blended signal from both stereo channels (left plus right). The second, supersonic signal contains the information necessary for stereo. This system makes it possible for an ordinary FM set to receive a fully balanced monophonic program during multiplex transmission. At the same time, however, the circuits of the *FM-200-B* separate the two stereo channels from the main and stereo transmissions, thus providing you with all the added benefits of full stereo sound.

Because FM multiplex requires new equipment and new techniques at FM broadcasting stations, it is to be expected that not all programs will be of the same high technical calibre during the first few months. Such occasional problems as may arise initially will no doubt be solved quickly, as the stations gain experience with the new procedures. It is important to keep in mind, however, that the stereo subcarrier is inherently more noisy than the main carrier. In order to receive weak or distant stations with acceptably low noise levels, you may find it necessary to change to an antenna with higher gain, or to relocate your present antenna in a more favorable position.

INSTALLING THE FM-200-B

THE FISHER *FM-200-B* is designed to operate on AC only, at 105-120 volts, 50-60 cycles. It may be mounted horizontally or vertically (but not on its side) in any location which will provide sufficient ventilation. The *FM-200-B* should *never* be completely enclosed and should *never* be installed above other heat-producing equipment, such as amplifiers. Sufficient room *should* be left between the bottom plate and the supporting surface for the circulation of air

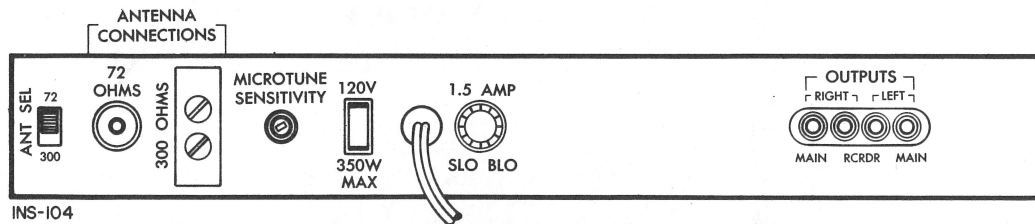


FIGURE 1. Rear panel.

underneath the chassis. This can be accomplished by using the plastic feet supplied or by using two wooden strips in custom installation. (See page 6 for additional information concerning custom installations.) Installation of the *FM-200-B* can be accomplished in the following four easy steps.

1. Connect the FM antenna to the two screw terminals marked 300 ohms on the rear panel, as shown in Figure 1. The folded dipole antenna supplied with the *FM-200-B* should be more than adequate for most areas. The arms of this antenna should be mounted horizontally, in a straight line, and away from all large metal objects and electrical wiring.

For a 72-ohm shielded antenna system, use the coaxial jack on the rear panel. The antenna selector switch marked ANT SEL is used to match the input impedance of the tuner to the impedance of the antenna selected. Make sure the switch is in the 300-ohm position when the folded dipole is used, and in the 72-ohm position when a shielded coaxial antenna is used. After the antenna has been connected and the *FM-200-B* put into operation, the dipole antenna should be rotated horizontally, to determine the orientation for best reception. In apartment buildings and other buildings using steel structural supports, reception can be improved by placing the antenna close to a window. If tacks or staples are used to fasten the antenna in place, be sure that they do not contact the two conductors running along each edge of the antenna wire and avoid fastening the

antenna directly to a wall. Mount the antenna on strips of wood, which can then be fastened to the wall. In a strong signal area, the antenna may be placed under a carpet, but as a general rule, reception greatly improves as the height of the antenna is increased. The antenna should never be folded or coiled.

FM multiplex reception requires stronger signals to achieve the same low noise levels as you are used to from ordinary monophonic programs. You may find, therefore, that placement of the antenna may have to be improved for good Multiplex reception. In some cases, especially in fringe areas, an outdoor rooftop antenna or even a highly directional yagi type may be needed for Multiplex reception, even though the indoor antenna suffices for monophonic transmissions.

2. Using one of the two shielded phono cables supplied with the *FM-200-B*, connect the jack on the rear panel marked MAIN under RIGHT to the Channel B Tuner input jack of your amplifier. The other shielded cable should be connected from the jack marked MAIN under LEFT to the Channel A Tuner input jack on your amplifier. (Up to 10 feet of cable may be used for both connections.) All these connections must be made with shielded audio cable, tipped with standard RETMA phono plugs.

3. Connect the AC power cable to any receptacle supplying 105-120 volts at 50 to 60 cycles. Power consumption for this unit is 58 watts.

4. OPTIONAL CONNECTION FOR TAPE RECORDER: If you

A SHORT OPERATING GUIDE FOR THE 'MAN IN A HURRY'

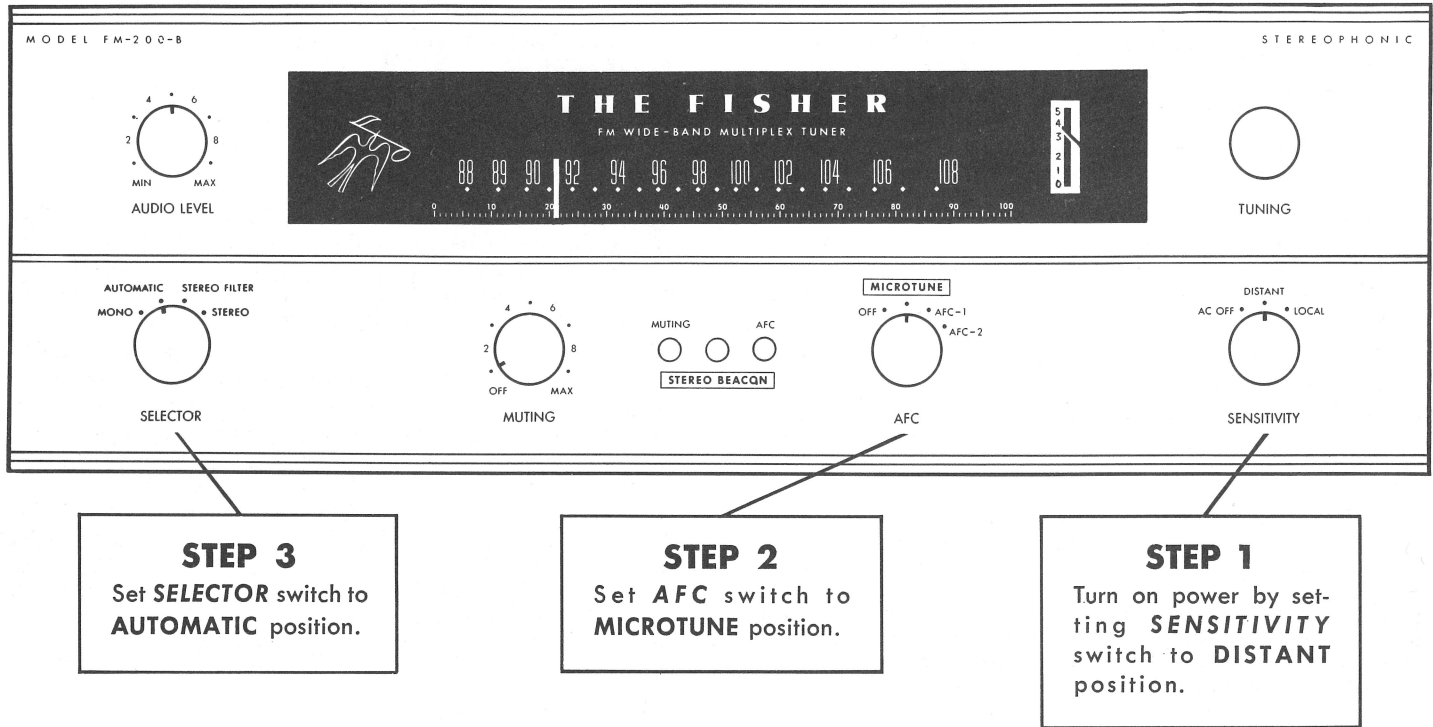


FIGURE 2. Front panel of the FM-200-B.

NOTE: Set all other controls to the position shown.

wish to make tape recordings, either stereo or monophonic, directly from the *FM-200-B*, connect the corresponding tape recorder inputs to the RCRDR output jacks on the *FM-200-B*. The single input of a monophonic recorder may be connected to either RCRDR jack.

OPERATING THE FM-200-B

YOUR FISHER *FM-200-B* is now ready for operation. We recommend that you read this section *carefully*, however, in order to obtain optimum results.

Sensitivity

The Sensitivity switch has three positions:

AC OFF: In this position, the power to the *FM-200-B* is disconnected.

DISTANT: This position turns on the power to the *FM-200-B* and sets the sensitivity at the proper level for reception from normal and distant stations. In most cases, you will find that this position provides the best over-all reception of the stations in your area.

LOCAL: This position is used only in very strong signal areas, to prevent overloading of the sensitive input circuits of your *FM-200-B*. If a strong local station appears at several places along the band with the Sensitivity switch in the DISTANT position, use the LOCAL position. Switch back to the DISTANT position, however, when attempting to receive normal and weaker signals.

Selector

MONO: This position is used to disable the Automatic Switching feature of the *FM-200-B*. Under extremely rare circumstances, a very weak multiplex stereo signal may cause intermittent operation of the Automatic Switching circuits. This can be prevented by turning the Selector to the MONO position.

AUTOMATIC: Under normal conditions, use this position for listening to both multiplex stereo and ordinary monophonic programs. The STEREO BEACON will light whenever a multiplex program comes on the air, and the *FM-200-B* will automatically switch into the stereo

mode. When the station reverts to monophonic operation, the *FM-200-B* will automatically switch to the monophonic mode and the monophonic signal will appear at both tuner outputs. At the same time, the STEREO BEACON will be turned off. This feature makes manual switching unnecessary when an FM station alternates between monophonic and stereo selections. The Mode Selector of your amplifier should be left in the Stereo position for *both monophonic and stereophonic FM broadcasts*.

STEREO FILTER: Use this position for listening to a *stereophonic* program, only when background hiss from a weak station interferes with the program being broadcast. If the Stereo Filter does not remove the noise, try the High or Scratch Filter (and the Treble control) on your amplifier. If this proves unsatisfactory, turn the Selector to MONO, for monophonic reception of the stereo multiplex program. Since the STEREO FILTER position locks the *FM-200-B* in the stereo mode (Stereo Beacon remains *on*), be sure to return the Selector to AUTOMATIC (or MONO) when listening to monophonic programs.

STEREO: This position locks the *FM-200-B* in the stereo mode. It is ordinarily not necessary to use this position since the *FM-200-B* automatically switches to stereo whenever a multiplex signal is received (with the Selector at AUTOMATIC). In locations where heavy air traffic or short-time signal fading causes the automatic switching circuits to alternate between the stereo and mono modes, switching to the STEREO position will enable you to listen to multiplex signals of normal signal strength in full stereo sound. At the conclusion of the stereo program, be sure to return the Selector to the AUTOMATIC position, since the noise level is increased when listening to monophonic programs with the Selector at STEREO.

Audio Level

The Audio Level control on the front panel should be adjusted for equal volume levels of an FM program, and other program sources played through your amplifier. Turn on the *FM-200-B* and tune to a monophonic broadcast. With the *FM-200-B* Selector switch in the

MONO position, the Balance control (on your amplifier) set to the center position and the Mode Selector (on your amplifier) at the STEREO position, adjust the Audio Level control of the *FM-200-B* for equal volume between the tuner and other program sources played through the amplifier. Start with the Audio Level control in the MIN position, rotate clockwise toward MAX, and switch between the tuner position and other positions on the Input Selector, to determine equal volume levels. The Audio Level control sets the output level of both the MAIN and RCRDR output jacks.

Muting

The MUTING control can be adjusted to eliminate the irritating noise which is otherwise heard when tuning between stations. It may also be adjusted so that the tuner discriminates against stations that are weak and noisy. To eliminate inter-station noise only:

- 1— Turn the MUTING control to the OFF position.
- 2— Tune to point between stations where nothing but noise is heard.
- 3— Turn the MUTING control slowly clockwise to a position just a bit beyond the point where the noise is no longer heard.

To eliminate inter-station noise and weak, noisy stations:

- 1— Turn the MUTING control to the OFF position.
- 2— Tune to a weak, noisy station.
- 3— Turn the MUTING control slowly clockwise to a position just a bit beyond the point where the station is no longer heard.
- 4— Do not turn the MUTING control too far clockwise, otherwise you will not hear other stations which are weak but not noisy.

Note that the MUTING light is on when the MUTING control is in any position except OFF.

Tuning

The Tuning knob selects FM stations in the 88 to 108 megacycle band. Turning the knob will move the pointer across the dial scale and vary the tuning meter. Each station should be tuned for a maximum

indication on the tuning meter. When this point is reached, optimum reception is assured. For your added convenience, a logging scale with linear divisions from 0 to 100 is included under the tuning dial. By making a note of the location of your favorite stations on this linear scale, you will be able to tune to them more quickly and accurately.

POSITION	PROGRAM MODE	STRENGTH OF SIGNAL	SPECIAL CONDITIONS
MONO	Stereo	Very weak	Noise level too high even in STEREO FILTER position
AUTO-MATIC*	Stereo	Normal to strong	
	Mono	Weak to strong	
STEREO FILTER	Stereo	Weak	Noise level too high in AUTOMATIC position
STEREO	Stereo	Normal to strong	Stereo Beacon remains off or lights intermittently during stereo broadcast

*This position should be used for practically all mono and stereo programs.

TABLE 1. How to use the Selector switch.

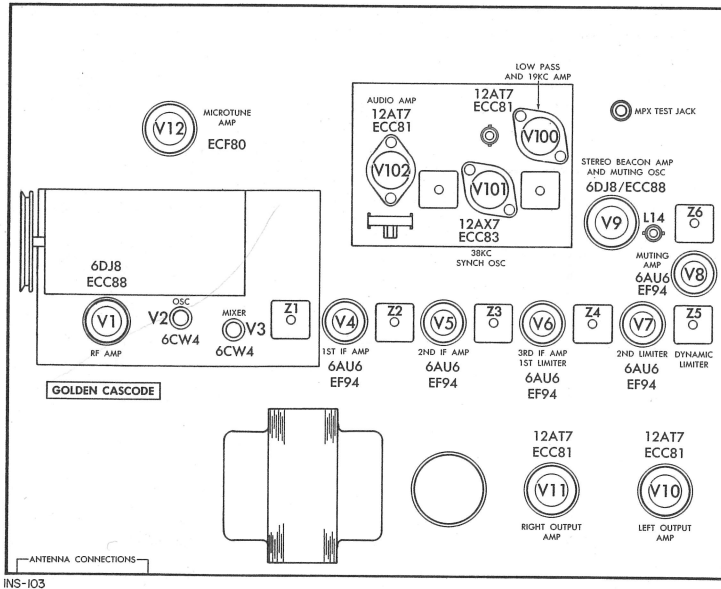


FIGURE 3. Tube layout chart.

To find a multiplex program, simply tune slowly across the band with the Selector switch at AUTOMATIC. When you reach a station broadcasting a multiplex stereo program, the STEREO BEACON will light and the *FM-200-B* will automatically switch into the stereo mode. Provided your amplifier is set for stereo reproduction, you will instantly hear the program in stereo sound, without the need for any manual switching.

NOTE: For a limited time, some stations, which broadcast subscriber background music in addition to normal programming, will transmit

a signal which may cause the STEREO BEACON to light. The background music channel, intended only for subscribers, cannot be received on the *FM-200-B*. Such stations, however, also broadcast a normal monophonic signal intended for the general listening public. If the STEREO BEACON lights on such a station, turn the Selector to MONO for normal reception.

AFC Switch

This switch selects the type of AFC action desired, either MICRO-

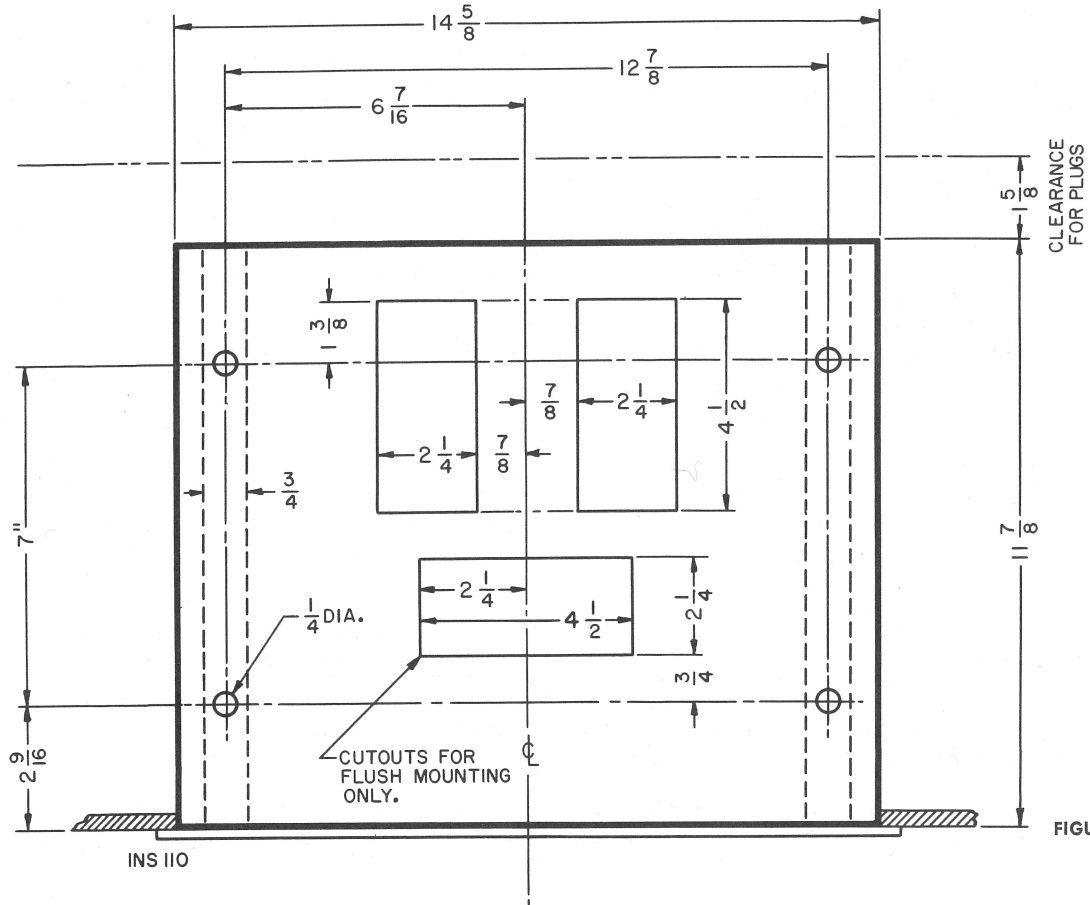


FIGURE 4. Top view of custom installation.

TUNE, AFC-1 or AFC-2. We recommend setting the AFC switch to the MICROTUNE position which permits automatic disabling of the AFC circuits, merely by touching the tuning knob with your hand. This disengages AFC and allows you to tune to the station you desire. After you have completed tuning, and remove your hand from the tuning knob, the AFC circuits are reactivated and any small tuning inaccuracy is automatically corrected.

In order to adjust the MICROTUNE SENSITIVITY control, located on the rear panel, follow these steps:

1. Turn the AFC switch to MICROTUNE.
2. Place your hand on the tuning knob.

The AFC light (red) on the front panel should go off. While intermittently touching and removing your hand from the tuning knob, adjust the control for the quickest response to the action of your hand.

The other positions of the AFC switch are; OFF, which disables AFC when not desired, and AFC-1 and AFC-2, which provide two different amounts of "pull-in" range for the AFC circuits. The "pull-in" range in AFC-1 is the same as in MICROTUNE. In AFC-2, the "pull-in" range is approximately one-half the range provided in the other two positions. Use this position when listening to a weak signal which is adjacent to a strong signal.

SERVICE NOTES

Replacing Dial Lamps

The front panel can easily be removed to replace the dial lamps. First disconnect the AC power cord as a precaution. Remove all the knobs from the front panel. Remove the two hex nuts from the control shafts, and then lift off the panel. The lamps are held in place by spring clips and can be removed with the fingers. Replace with a new lamp from your FISHER Dealer (Part Number I 500826).

Cleaning the Dial Glass

- 1 — Remove the front panel as described in the preceding paragraph.
- 2 — Loosen the screws that retain the clips to the dial glass. (When you replace the dial glass, make certain to reset it in the same position it occupied before removal.) Swing the clips aside, and then lift off the glass.
- 3 — Remove dust with a dry rag. If you wish to clean more thoroughly, use a soap and water solution only; if you use any stronger cleaning agent, you may damage the markings on the glass.

CUSTOM INSTALLATION

TWO SPECIAL CUSTOM CABINETS, designed to accommodate the *FM-200-B* are available from your Fisher dealer. These are the Model MC-2 metal cabinet, and the Model 10-U wood cabinet, in walnut and mahogany. Both are attractively designed to enhance your room decor. The *FM-200-B* may also be mounted in your own custom cabinet. Directions and illustrations are provided in this section.

Because adequate ventilation is an absolute essential for trouble-free operation, never install the *FM-200-B* in a totally enclosed space, on top of an amplifier, or too close to other heat-producing equipment. If it is installed in a cabinet, the back should remain open and not be flush with the wall. If the cabinet is equipped with ventilation grilles on top, do not block the passage of air with books or other articles.

The *FM-200-B* may be installed in two ways: with cleats, to raise it above the shelf of the cabinet to provide ventilation through the perforated bottom cover; or, without cleats, in which case cut-out must be made in the cabinet shelf. The two types of installation follow:

Installing with Cleats

- 1 — Obtain a strip of wood $\frac{3}{4}$ inches square and 23 inches long. Cut this strip in half to form two $11\frac{1}{2}$ -inch cleats.

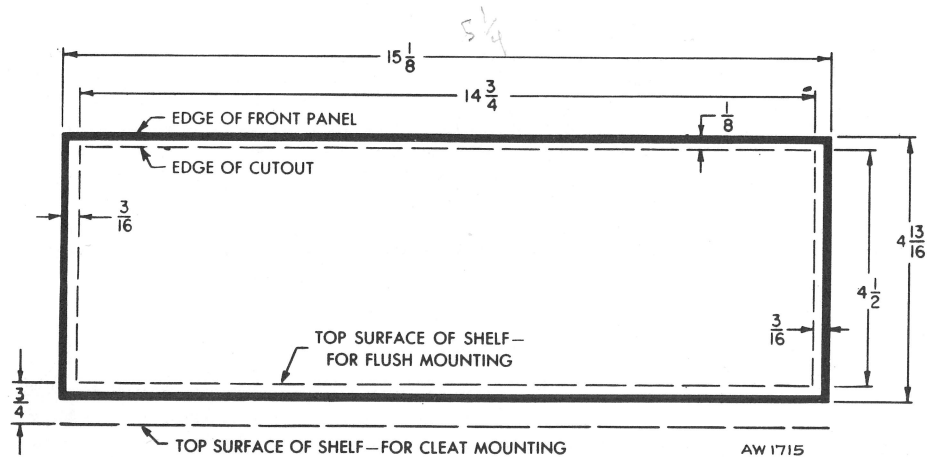


FIGURE 5. Front panel cutout.

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2— Fasten the two cleats to the top of the mounting board with wood screws in the positions shown in Figure 4. The screw heads should be flush with the top of the cleats. Then locate and drill four $\frac{1}{4}$ -inch holes through the mounting board and cleats as indicated.

3— Saw a cutout through the front panel of your cabinet ($4\frac{1}{2}$ by $14\frac{3}{4}$) as shown in Figure 5. The bottom edge of the cutout should be on a level with the top of the two cleats.

4— Remove the four plastic feet from the *FM-200-B* and insert the chassis through the *front* of the panel cutout. Slide the chassis into the cabinet until the back of the control panel is tight against the panel of the cabinet.

5— Insert the four $1\frac{1}{2}$ -inch screws (see Note below) supplied in the accessories bag through the holes in the bottom of the mounting board and fasten the chassis into place.

CAUTION: The accessories bag contains two lengths of screws, 1" and $1\frac{1}{2}$ ". The $1\frac{1}{2}$ " screws are for use only on mounting shelves that are $\frac{3}{4}$ " thick or more. Any other use of these long screws will cause short circuits inside the chassis.

For shelves that are less than $\frac{3}{4}$ " thick use the 1" screws, or the even shorter ones supplied with the original plastic feet on the bottom of the chassis.

Flush Installation (No Cleats)

Cutouts must be made in the shelf beneath the chassis, and the back of the cabinet must remain open. After removing the four plastic feet from the *FM-200-B* proceed as follows:

1— Locate and drill four holes in the mounting board of the cabinet as shown in Figure 4. These holes are $\frac{1}{4}$ inch in diameter.

2— Saw a cutout in the shelf as shown.

3—Saw a rectangular cutout through the front panel of the cabinet to the dimensions shown in Figure 5. Note that the bottom edge of the cutout is flush with the top of the shelf.

4—Insert the chassis through the *front* of the panel cutout. It is *not* necessary to remove the control panel from the chassis. Slide the chassis in all the way until the back of the *FM-200-B* front panel fits tightly against the panel of the cabinet.

5—Fasten the chassis to the shelf by means of the four one-inch mounting screws furnished in the accessories envelope for this purpose.

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 your requirements.

Your Fisher Dealer

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

TECHNICAL SPECIFICATIONS

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Sensitivity (20 db of quieting)		Audio Frequency Response	20-15,000 cps \pm 1 db
With 72-ohm antenna	0.5 microvolt	Stereo Separation (at 1 kc)	35 db
With 300-ohm antenna	1 microvolt	Rated Output	2 volts
Usable Sensitivity (IHFM standard)	1.6 microvolts	Output Impedance	100 ohms
Signal-to-noise Ratio (100% modulation)	75 db	Total Audio Harmonic Distortion (at rated output)	Less than 0.15%
Selectivity (alternate channel)	65 db	Audio Hum (below rated output)	More than 76 db
FM Harmonic Distortion (400 cps, 100% modulation)	Less than 0.3%	Power Consumption	
Capture Ratio	1.5 db	(at 105-120 volts, 50/60 cps)	58 watts
Calibration Accuracy	0.2%		

Warranty To Owner

THE FISHER equipment you purchased was carefully tested and inspected before leaving our laboratories. If properly installed and operated in accordance with the instructions furnished, it should give you the finest results of which it is capable. This equipment is unconditionally guaranteed against all defects in material and workmanship for ninety days from date of sale to the original purchaser. Any part of the equipment which under normal installation and use, discloses such a defect, will be adjusted or replaced by the dealer from whom purchased. To protect your warranty, be sure to mail this card *within 10 days* from date of purchase.

FOR WARRANTY SERVICE, CONSULT YOUR DEALER



Please complete and return this
WARRANTY CARD

PLEASE PRINT

USER'S LAST NAME		FIRST NAME	INITIAL
USER'S HOME ADDRESS			
CITY		STATE	
DATE OF PURCHASE	MODEL NO.	SERIAL NO.	

Name of Dealer _____

City _____ State _____

I heard of the FISHER through Friend Dealer Advertising

If purchased because of advertising, please give name of publication: _____

I chose THE FISHER because: _____

What I think of my FISHER equipment: _____

I also own these additional hi-fi units and speakers: _____

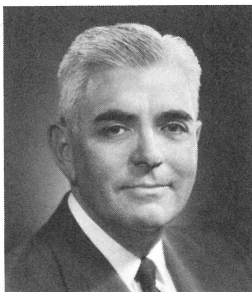
Please send copies of your literature to:

Name _____

Address _____

**WARRANTY VOID UNLESS COMPLETED AND RETURNED
WITHIN 10 DAYS AFTER DATE OF PURCHASE**

The Man Behind the Product

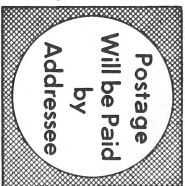


AVERY FISHER
Founder and President,
Fisher Radio Corporation

TWENTY-FIVE 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 installation or performance of your FISHER, please write directly to Avery Fisher, President, Fisher Radio Corporation, Long Island City 1, New York.



BUSINESS REPLY CARD
FIRST CLASS PERMIT No. 45377, NEW YORK, N. Y.

FISHER RADIO CORPORATION

21-21 44th Drive

Long Island City 1, N. Y.

