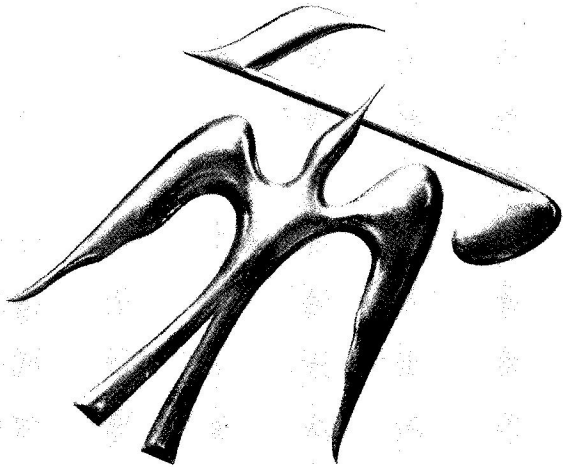
OPERATING INSTRUCTIONS AND WARRANTY



THE FISHER

KM-60

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.

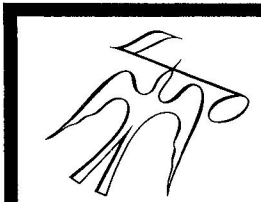
AN IMPORTANT SUGGESTION

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.
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 3-Way Speaker in a high fidelity system.
1939 First Center-of-Channel Tuning indicator.
1945 First Preamplifier-Equalizer with selective phonograph equalization.
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 Peak Power Indicator in high fidelity.
1955 First Master Audio Control Chassis with five-position mixing facilities.
1955 First correctly equalized, direct tape-head master audio controls and self-powered preamplifier.
1956 First to use 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 Stereo Remote Control System.
1959 First complete Stereophonic FM-AM Receiver (FM-AM tuner, audio control, 40-watt amplifier).
1959 First high-compliance plus high-efficiency free-piston speaker system.
1960 First to use MicroRay for FM tuning and as a Recording Audio Level Indicator.
1960 First complete stereo FM-AM receiver with 60-watt power amplifier and new 7591 output tubes.
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.
1960 First reverberation device, for use in high fidelity equipment—The Fisher Dynamic Spacexpander.
1960 First stereo tuner with MicroTune.
1960 First FM tuner with six IF stages.
1960 First FM tuner with five limiters.
1960 First front panel antenna selector switch, 72-300 ohm, Local-Distant positions.
1961 First Multiplex units with Stereo Beacon and automatic switching, mono to stereo.
1961 First complete receivers with Multiplex.
1961 First FM-Stereo-Multiplex tuners with Stereo Beam.
1961 First loudspeaker system with frameless woofer cone, eliminating all parasitic resonance.
1961 First internal switching system to permit immediate tape playback with use of all controls and switches.



THE FISHER KM-60

WIDE-BAND

FM Multiplex Tuner

WE WOULD LIKE TO CONGRATULATE YOU on having completed construction of one of the finest FM stereo multiplex tuners now in existence. Your FISHER KM-60 exemplifies the ideal combination of superior wide-band design and advanced multiplex circuitry — both essential for good FM stereo reception. The superb, high gain, Golden Cascode front-end, four IF stages and two limiters ensure enjoyable and distortion-free monophonic and stereophonic reception — even from distant and weak stations.

The multiplex section of the KM-60 is unsurpassed for convenience and high quality performance. Included in this distinguished tuner is the exclusive FISHER STEREO BEAM, which automatically signals the presence of a stereo program on the air. The unique STEREO noise FILTER, which has no deleterious effect on the frequency range of music signals, suppresses noise in the stereo information signal when reception conditions are poor. The precision TUNING meter makes accurate tuning rapid and easy, and enables you to "touch-up" the alignment at any time — for example, after replacing an IF tube. Two antenna connection facilities — LOCAL and DISTANT terminals — permit full sensitivity reception of weak signals while preventing overloading on strong local stations. In addition, two separate LEVEL controls are provided for precise balancing of the stereo channels. All these superlative features contribute to the flawless performance of your FISHER KM-60 — and you built it yourself!

While building the KM-60, you no doubt noticed the high quality parts which went into it. Consistent use of the best parts available has made FISHER the world leader in high fidelity for over twenty-four years, and will assure you of unnumbered years of pleasurable and trouble-free musical listening, provided, of course, that the KM-60 is correctly installed and operated. Proper installation and operation is quite important, because the KM-60, like any precision electronic instrument, will deliver its full capabilities only when it is allowed to do so by the user. For this reason we urge you to spend a little more of your valuable time to READ THIS BOOKLET VERY CAREFULLY — before attempting to operate your KM-60.

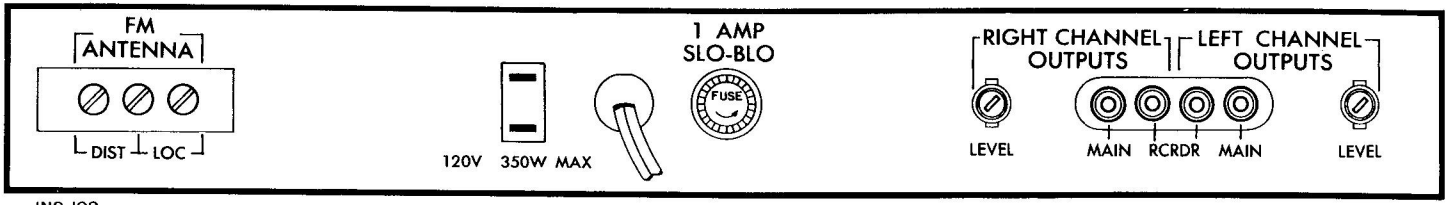
TABLE OF CONTENTS

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 range does not exceed 17 kc. This extra "space" in the frequency range has now been put into service for the transmission of a second and third signal simultaneously with the main signal. The third (and highest frequency) 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 stereo multiplex broadcasts, the main signal, which can be received 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 additional information necessary for stereo. This "compatible" system makes it possible for an ordinary FM set to receive a fully balanced monophonic program even during a stereo multiplex broadcast. At the same time, however, the multiplex circuits of the KM-60 derive the left and right stereo channels from the main and supersonic signals, thus providing you with all the added realism of full stereo sound.

Because FM stereo multiplex broadcasts require new equipment and new techniques at FM stations, it is to be expected that not all programs will be of the same high technical calibre during the first few months of operation. Such occasional problems as may arise initially will no doubt be solved quickly, as the stations gain experience with the new procedures.

It must be emphasized that a good antenna system is essential for reception of stereo multiplex broadcasts, particularly those from dis-



INS 109

FIGURE 1. Rear panel of the KM-60

tant or weak stations. Because the supersonic "stereo information" signal is inherently more noisy than the main signal, an inadequate or improperly oriented antenna may cause noise or even distortion in your KM-60. Distortion is usually caused by multi-path reception — the same phenomenon that causes "ghosts" in television reception.

Since it is virtually impossible to predict the quality of reception in your particular location, we strongly urge you to experiment. The folded-dipole antenna supplied with your KM-60 will give excellent results in most reception areas if it is properly installed as described in the next section. In other areas, you may find that you require an outdoor rooftop antenna for superior results.

INSTALLING THE KM-60

THE FISHER KM-60 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 KM-60 should never be completely enclosed nor installed above other heat-producing equipment, such as amplifiers. Sufficient room (¾ inch minimum) should be left between the bottom plate and the supporting surface for the circulation of air underneath the chassis. This can be accomplished by using the plastic feet supplied, or by using two wooden cleats in custom installations. To prevent overheating of the KM-60 or the cabinet, allow at least one inch clearance on both sides, 2 inches above, and 2 inches at the rear of the chassis. (See page 7 for additional information concerning custom installations.)

Initial Adjustments and Connections

1 — Connect the folded-dipole antenna to the two screw terminals marked DIST on the rear panel, as shown in Figure 1. The two arms of the antenna should be horizontal and away from all large metal objects and electrical wiring.

2 — Connect one of the two shielded phono cables supplied with the KM-60 between the jack marked MAIN under RIGHT CHANNEL OUTPUTS and the Channel B Tuner input jack of your amplifier. The other shielded cable should be connected between the jack marked MAIN under LEFT CHANNEL OUTPUTS and the Channel A Tuner input jack.

3 — Connect the AC power cable to any receptacle supplying 105-120 volts at 50 to 60 cycles. Power consumption of the KM-60 is 43 watts.

4 — Turn both controls marked LEVEL on the rear panel to a position approximately half-way from either end of rotation.

5 — On the front panel set the SELECTOR switch to MONO; the STEREO FILTER switch to OFF; and the POWER switch to ON.

6 — After allowing approximately ½ minute for the KM-60 to warm up, turn on your amplifier and adjust the volume control for a comfortable sound level from your loudspeakers.

7 — While observing the TUNING meter, turn the TUNING knob slowly to move the dial pointer from one end of the dial to the other.

8 — Tune in a station that gives a meter reading greater than "1".

9 — Now position the antenna for a maximum reading on the TUNING meter.

10 — Once you have determined the best antenna position for reception of one station, tune in other stations and reposition the antenna for the best reception of the stations you will normally listen to. If you cannot obtain satisfactory reception with the folded-dipole antenna supplied with your KM-60, you will require an outdoor rooftop antenna which should be located and orientated for maximum TUNING meter readings on the stations you normally listen to. If, on the other hand, you notice that a strong local station appears at more than one point on the dial, your antenna should be connected to the LOC instead of the DIST terminals on the rear panel. This will prevent the strong stations from overloading the sensitive input stages of the tuner.

11 — From your local newspaper or other sources of information determine the time and station of a stereo multiplex broadcast in your area.

12 — Tune in this station at the appropriate time and note that the bright bands of the STEREO BEAM advance to the center, then turn the SELECTOR switch to the STEREO position. If the noise level should increase to an objectionable amount, place the STEREO FILTER switch in the ON position. If the noise level is still objectionable, you will require a higher gain antenna. If the noise level is satisfactorily low, but you hear distortion in the sound, reposition your antenna to eliminate the distortion. If you cannot eliminate the distortion by this method, you will require a more highly directional antenna, such as a Yagi type.

This completes the initial adjustments and the antenna connections to your KM-60. If you are using the folded-dipole antenna and you wish to fasten it in place with tacks or staples, be sure they do not contact the two conductors running along each edge of the antenna wire and avoid fastening the antenna directly to a wall. The antenna should never be folded, coiled, or cut.

Level Set Adjustment

The two LEVEL set controls on the rear panel should now be adjusted for equal volume levels as follows:

1 — Set the controls on your amplifier for stereo mode operation and set the balance control and/or volume controls for normal listening volume on phono or tape recorder input signals.

2 — Tune in a station on the KM-60 and set the SELECTOR switch to MONO.

3 — Temporarily disconnect the cable from the Channel B Tuner Input jack of your amplifier.

4 — Now, while switching back and forth between another program source and TUNER, adjust the control marked LEVEL under LEFT CHANNEL OUTPUT on the KM-60 until the volume level from the left loudspeaker is the same for tuner input signals as it is for other program source signals.

5 — Reconnect the cable from the KM-60 to the Channel B Tuner input jack on your amplifier and adjust the control marked LEVEL under RIGHT CHANNEL OUTPUTS until the volume levels from both loudspeakers are equal.

Auxiliary AC Receptacle

The auxiliary AC receptacle marked 120V 350W MAX on the rear panel of the KM-60 may be used as a power outlet for another component of your High Fidelity system, such as a stereo power amplifier, or tape recorder. Power is supplied from this receptacle *only* when the POWER switch of the KM-60 is in the ON position.

Optional Connections for Tape Recorder

If you wish to make tape recordings, either stereophonic or monophonic, directly from the KM-60, connect the corresponding tape recorder inputs to the RCRDR output jacks on the KM-60. The single input of a monophonic recorder may be connected to either RCRDR jack.

OPERATING THE KM-60

YOUR FISHER KM-60 is now ready for operation. We recommend that you read this section carefully, however, in order to obtain optimum results.

Power

The Power switch has two positions:

OFF: In this position, the power to the KM-60 is disconnected.

ON: This position applies power to the KM-60 and also makes power available at the auxiliary receptacle marked 120V 350W MAX on the rear panel.

Selector

The Selector switch has two positions:

MONO: This position should be used when tuning in and listening to ordinary monophonic broadcasts.

STEREO: Place the SELECTOR switch in this position when the bright bands of the STEREO BEAM indicator advance toward the center in response to reception of a multiplex broadcast.

Stereo Filter

The Stereo Filter switch has two positions:

OFF: This position is used when listening to monophonic broadcasts and multiplex broadcasts which are not noisy.

ON: Use this position for listening to a stereophonic broadcast only if background noise interferes with the program being heard. If the Stereo Filter does not remove the noise, try the High or Scratch Filter (and the Treble controls) on your amplifier. If this proves unsatisfactory, turn the Selector to MONO, for monophonic reception of the stereo multiplex program. Since the stereo information channel is inherently more susceptible to noise than the main channel, the noise level of a multiplex program will decrease when it is heard monophonically.

Tuning

The tuning knob selects FM stations in the 88 to 108 megacycle band. The TUNING meter permits accurate tuning of the KM-60 for best reception. It has a logarithmic response to the strength of broadcast signals; that is, it responds with greatest sensitivity to weak signals, and with less sensitivity to strong signals. This type of response permits more precise tuning to weaker stations while guarding against overloading on stronger signals. Each station should be tuned for the highest reading on the meter.

When you tune in a station that is broadcasting a stereophonic program, the bright bands on the STEREO BEAM will advance toward the center. First tune for maximum reading on the TUNING meter, then turn the SELECTOR switch to the STEREO position.

To find a multiplex program, simply tune slowly across the band while watching the STEREO BEAM. Monophonic stations will cause only a slight flickering of the two bright bands, but a multiplex program will cause the two bright bands to advance close to the center. After finding a multiplex program, tune in the station for maximum reading on the TUNING meter, then place the SELECTOR switch in the STEREO position.

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

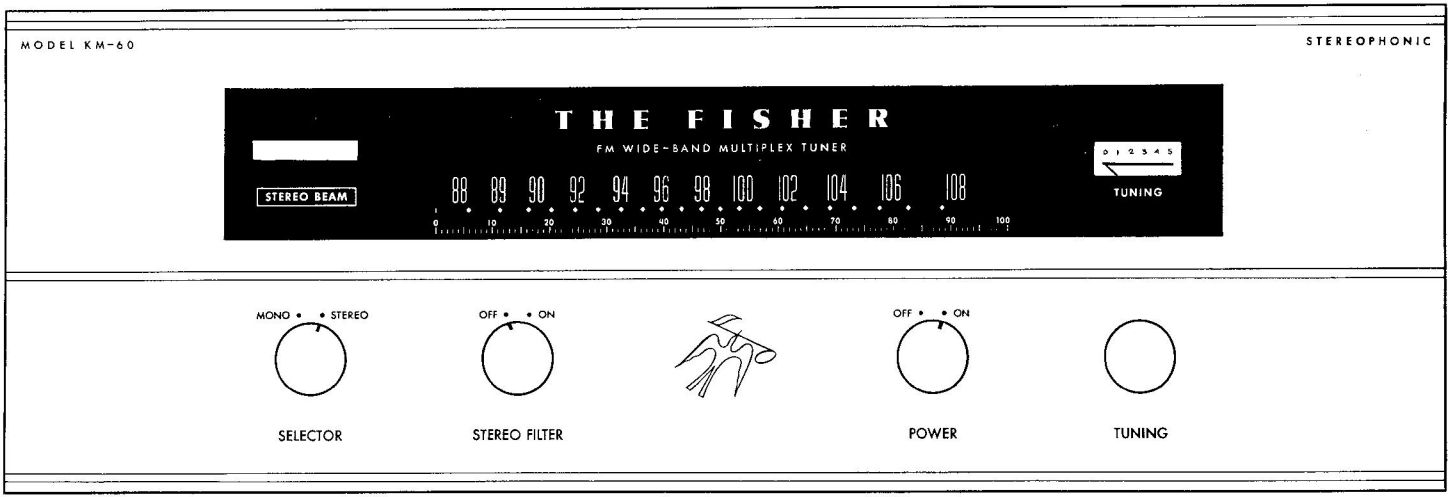


FIGURE 2. Front panel of the KM-60

a signal which might cause the STEREO BEAM to give a false multiplex indication. The background music channel, intended only for subscribers, cannot be received on the KM-60. Such stations, however, also broadcast a normal monophonic signal intended for the general listening public. If the STEREO BEAM gives a multiplex indication on such a station, switch the Selector to MONO for normal reception. Your local newspaper or broadcast announcements are your best guide in determining whether or not a station broadcasts stereo programs.

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. Carefully remove the two hex nuts from the control shafts of the SELECTOR switch and the TUNING control and then lift off the panel. Remove the defective lamp from the spring clip in the lamp socket and replace with a new lamp from your FISHER Dealer (Part Number I50082-7).

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, swing the clips aside, and then lift off the glass.

3 — Remove dust with a dry rag. For more thorough cleaning, use soap and water only; if you use any stronger cleaning agent, you may damage the markings on the rear surface of the glass.

Tube Replacement

If it should become necessary to replace any of the IF tubes or the limiter tube (V3, V4, V5, or V6) you should repeat the alignment procedures (steps 10, 11, and 12) on page 40 of the assembly manual. This alignment "touch-up" will assure you of optimum performance. You may replace the audio amplifier stage tube V7, the STEREO BEAM tube V8 or any of the three tubes on the multiplex sub-chassis without realigning your KM-60. If it is necessary, however, to replace either V1 or V2 on the front-end, we recommend that you consult your FISHER dealer, who has the required special electronic test equipment to align the front-end. Please do not, under any circumstances attempt to make any adjustments on the multiplex sub-chassis. Alignment of these circuits requires special test equipment which your FISHER dealer will have in the near future. In case of difficulty write us immediately and describe the trouble fully, as well as the steps you have already taken to try to locate and correct it. Address your inquiry to:

FISHER RADIO CORPORATION
STRATAKIT DIVISION
21-21 44TH DRIVE, LONG ISLAND CITY 1, N. Y.

CUSTOM INSTALLATION

TWO SPECIAL CABINETS, designed to accommodate the KM-60 are available from your FISHER dealer. These are the Model MC-2 metal cabinet, and the Model 10-U wood cabinet, available in walnut and mahogany. Both are attractively designed to enhance your room decor. The KM-60 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 KM-60 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. To prevent overheating of the KM-60, allow at least one inch clearance on both sides, 2 inches above, and 2 inches at the

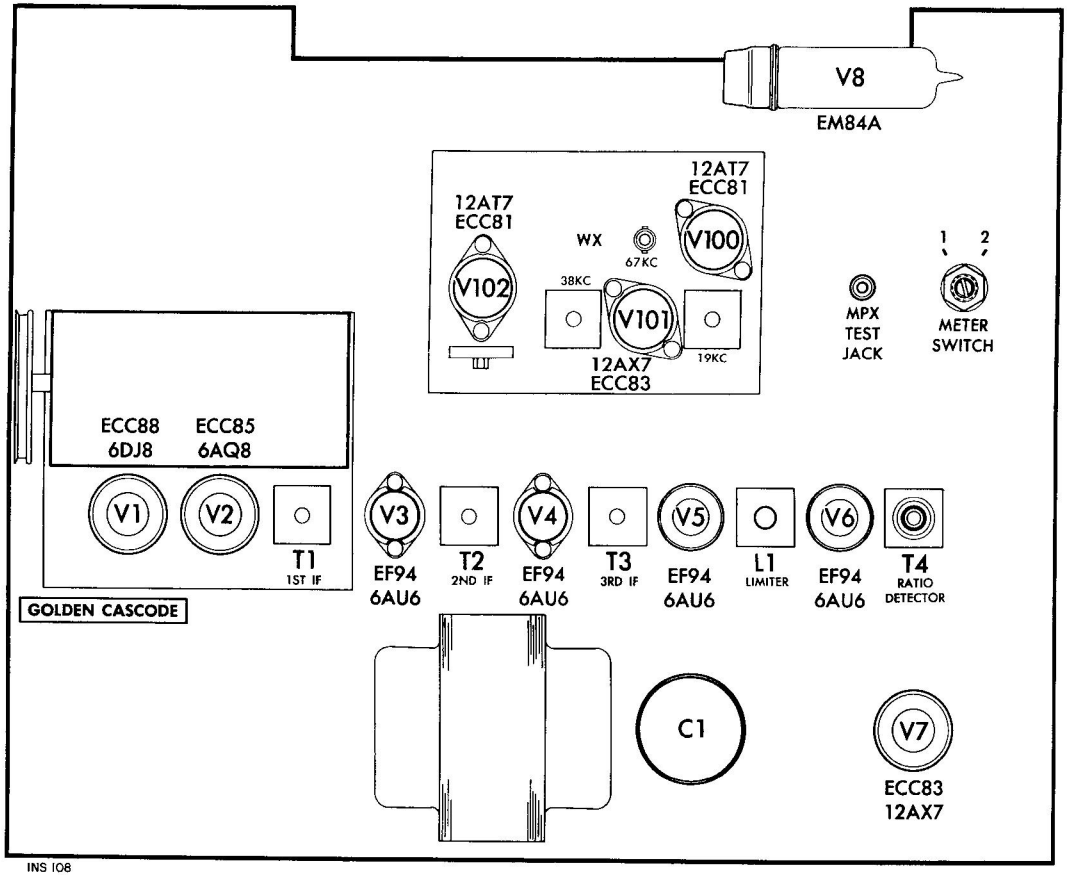


FIGURE 3. Tube Layout Chart of the KM-60

rear of the chassis. If the cabinet is equipped with ventilation grilles on top, do not block the passage of air with books or other articles.

The KM-60 may be installed in two ways; with cleats, to raise it above the floor of the cabinet to provide ventilation through the perforated bottom cover; or, without cleats, in which case a cut-out *must* be made in the cabinet floor. The two types of installation are described in the following paragraphs. A full-scale template is included with your KM-60 to simplify installation.

NOTE: In the event that the available space in your cabinet is considerably higher than necessary for installing the KM-60, we recommend installing a separate mounting board which will raise the chassis above the floor. This will permit you to center the dress panel vertically on the front panel of your cabinet. The KM-60 can then be flush mounted on this new board as described below. Be sure to make the 5¾" x 7¼" cut-out into this mounting board.

Flush Installation (No Cleats)

Cut-outs must be made in the shelf or mounting board beneath the chassis, and the back of the cabinet must remain open. After removing the four plastic feet from the KM-60, proceed as follows:

1 — Cut out the bottom section of the paper template marked DRESS PANEL CUTOUT TEMPLATE. Cut along the thin line (on all four sides) marked DRESS PANEL OUTLINE.

2 — Position the template so that it is centered on the front panel of your cabinet and the line B-B is at the same height as the top of the mounting shelf. If this distance is difficult to determine, use the template on the rear surface of the front panel (in this case cut the bottom of the template off at line B-B). Fasten the template temporarily to the front panel with thumb-tacks or rubber cement.

3 — Using a sharp pointed instrument, make locating holes through the paper and into the front panel at the four cross-marks near the corners of the template. Now remove the template from the front panel.

4 — With a straightedge draw lines on the front panel between the four locating holes made in the previous step. Note that the bottom line must be flush with the top of the mounting shelf.

5 — Saw a cut-out through the front panel of your cabinet along the lines marked in the previous step.

6 — Cut out the remaining top section of the paper template and place it on the shelf with dashed line A-A toward the front. This part of the template should protrude through the front panel cut-out so that line A-A is even with the lower outer edge of the front panel. Temporarily fasten the template to the shelf with thumb-tacks.

7 — Using the sharp pointed instrument, make locating holes in the shelf at the centers of the four 5/16 inch mounting holes and at the four corners of the large center cut-out.

8 — Remove the template and draw straight lines on the shelf between the four holes locating the corners of the cut-out. Saw a cut-out along these lines.

9 — Drill four 5/16 inch diameter holes in the shelf for the mounting holes.

10 — Slide the KM-60 into the cabinet from the *front* until the rear surface of the dress panel is tight against the front panel of the cabinet.

11 — Secure the chassis to the shelf by means of the four one-inch mounting screws furnished in the HARDWARE box for this purpose.

Installation with Cleats

After removing the four plastic feet from the KM-60, proceed as follows:

1 — Cut out the bottom section of the paper template marked DRESS PANEL CUTOUT TEMPLATE. Cut along the thin line marked DRESS PANEL OUTLINE at the top and sides of the template, and along dashed line C-C at the bottom.

2 — Position the template so that it is centered on the front panel of your cabinet and the line C-C is at the same height as the top of the mounting shelf. If this distance is difficult to determine, use the tem-

plate on the rear surface of the front panel. Fasten the template temporarily to the front panel with thumb-tacks or rubber cement so that line C-C is flush with the top of the mounting board.

3 — Using a sharp pointed instrument, make locating holes through the paper and into the front panel at the four cross-marks near the corners of the template. Now remove the template from the front panel.

4 — With a straightedge draw lines on the front panel between the four locating holes made in the previous step. Note that the bottom line must be flush with the top of the mounting shelf.

5 — Saw a cut-out through the front panel of your cabinet along the lines marked in the previous step.

6 — Cut out the remaining section of the paper template and bend up the small section below the line A-A. Place the template inside the cabinet with fold A-A located at the intersection of the front panel and the mounting board. Position the template so that the bent-up portion lines up (left and right) with the front panel cutout, then secure the template temporarily with thumb-tacks.

7 — With the sharp pointed instrument make locating holes at the centers of the four mounting holes, then remove the template.

8 — Drill four 5/16 inch diameter holes at the points marked in the previous step.

9 — Obtain a strip of wood ¾ inches square and 23 inches long. Cut this strip in half to form two 11½ inch cleats.

10 — Place the cleats over the holes drilled in step 8, and secure with glue, nails, or wood screws.

11 — Using the holes previously drilled in the mounting board as guide holes, drill 5/16 inch holes through the cleats from the bottom of the mounting board.

12 — Slide the KM-60 into the cabinet from the front until the rear surface of the dress panel is tight against the front panel of the cabinet.

13 — Secure the chassis to the shelf by means of the four 1½ inch screws supplied in the HARDWARE box.

TECHNICAL SPECIFICATIONS

Sensitivity	
Signal for 20 db of Quieting with 72-ohm antenna	0.6 microvolt
IHFM Sensitivity	1.8 microvolts
Signal-to-Noise (and Hum) Ratio (for 100% modulation)	70 db
Selectivity (alternate channel)	60 db
Capture Ratio (IHFM standard)	2.5 db
FM Harmonic Distortion (400 cps, 100% mod.)	Less than 0.5%
Calibration Accuracy	0.2%
Audio Frequency Response (after de-emphasis)	20-15,000 cps ± 1 db
Rated Output Voltage	2 volts
Total Audio Harmonic Distortion	Less than 0.2%
Audio Hum (below rated output)	75 db
Power Consumption	43 watts
Tube Complement	11 (total)
Diode Complement	12 (total)
Rectifier	Bridge-type selenium
Dimension	15⅛" wide 4-13/16" high 13" deep
Weight	18 pounds

LOGGING CHART

STATION	MPX	LOGGING SCALE NUMBER	STATION	MPX	LOGGING SCALE NUMBER

NOTE: This chart may be used as a handy guide for quick tuning to the stations in your area.

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

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.