

OPERATING INSTRUCTIONS AND WARRANTY



THE FISHER[®]

500-C
STEREOPHONIC
FM Multiplex Receiver

PRICE \$1.00

WORLD LEADER IN STEREOPHONIC 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-seven 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. | 1956 | First dual dynamic limiters in an FM tuner for home use. | 1961 | First complete receivers with Multiplex. |
| 1937 | First exclusively high fidelity TRF tuner, featuring broad-tuning 20,000 cycle fidelity. | 1956 | First Performance Monitor in a high quality amplifier for home use. | 1961 | First FM-Stereo-Multiplex tuners with STEREO BEAM. |
| 1937 | First two-unit high fidelity system with separate speaker enclosure. | 1956 | First FM-AM tuner with TWO meters. | 1961 | First loudspeaker system with frameless woofer cone, eliminating all parasitic resonance. |
| 1938 | First coaxial speaker system. | 1956 | First complete graphic response curve indicator for bass and treble. | 1961 | First internal switching system to permit immediate tape playback with use of all controls and switches. |
| 1938 | First high fidelity tuner with amplified AVC. | 1957 | First Golden Cascade FM Tuner. | 1962 | First simplified-operation Control-Amplifier, with infrequently used controls behind a front-panel cover, yet immediately accessible. |
| 1939 | First 3-Way Speaker in a high fidelity system. | 1957 | First MicroRay Tuning Indicator. | 1962 | First loudspeaker with eddy-current-damped voice coil. |
| 1939 | First Center-of-Channel Tuning indicator. | 1958 | First Stereophonic Radio-Phonograph with Magnetic Stereo Cartridge. | 1962 | First bass speaker with combined serrated-aluminum and fiber cone. |
| 1945 | First Preamplifier-Equalizer with selective phonograph equalization. | 1959 | First high-quality Stereo Remote Control System. | 1962 | First FM Tuner Kit with separate d'Arsonval meter for tuning and separate cathode ray stereo broadcast indicator (STEREO BEAM). |
| 1948 | First Dynamic Range Expander with feedback. | 1959 | First complete Stereophonic FM-AM Receiver (FM-AM tuner, audio control, 40-watt amplifier). | 1962 | First Stereophonic FM Tuner with TUNE-O-MATIC Motor Tuning. |
| 1949 | First FM-AM Tuner with variable AFC. | 1959 | First high-compliance plus high-efficiency free-piston speaker system. | 1962 | First Supersonic Wireless Remote Control in a high fidelity component. |
| 1952 | First 50-Watt, all triode amplifier. | 1960 | First to use MicroRay for FM tuning and as a Recording Audio Level Indicator. | 1963 | First to use 8417 tubes with unique cavity-anode design. |
| 1952 | First self-powered Master Audio Control. | 1960 | First complete stereo FM-AM receiver with 60-watt power amplifier and new 7591 output tubes. | 1963 | First power amplifier to use oscilloscope-type, frequency compensated input circuit. |
| 1953 | First self-powered electronic, sharp-cut-off filter system for high fidelity use. | 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. | 1963 | First amplifier kit with STRATABALANCE, visual dynamic balancing system. |
| 1953 | First Universal Horn-Type Speaker Enclosure for any room location and any speaker. | 1960 | First reverberation device, for use in high fidelity equipment—The Fisher Dynamic Spaceexpander. | 1964 | First multiplex adaptor with 'flywheel synchronization.' Closely approaches theoretical limit of noise rejection, and of all spurious responses. |
| 1953 | First FM-AM Receiver with a Cascade Front End. | 1960 | First stereo tuner with MicroTune. | 1964 | First AFC with strong locking on weak signals, with no pull-in from adjacent strong signals. |
| 1954 | First low-cost electronic Mixer-Fader. | 1960 | First FM tuner with six IF stages. | | |
| 1954 | First moderately-priced, professional FM Tuner with TWO meters. | 1960 | First FM tuner with five limiters. | | |
| 1955 | First Peak Power Indicator in high fidelity. | 1960 | First front panel antenna selector switch, 72-300 ohm, Local-Distant positions. | | |
| 1955 | First Master Audio Control Chassis with five-position mixing facilities. | 1961 | First Multiplex units with STEREO BEACON and automatic switching, mono to stereo. | | |
| 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. | | | | |



THE FISHER 500-C

FM MULTIPLEX

Receiver

YOUR NEW FISHER 500-C is the result of an extensive development project by the Fisher Laboratories. The design objective was to create a single electronic unit combining a professional quality FM Multiplex tuner, a Master Audio Control of the highest flexibility and performance, and a high-power, dual-channel audio amplifier of the caliber normally found only in elaborate studio installations. This design objective has been achieved in every respect. The tuner section of the 500-C, for example, achieves the remarkable IHFM Usable Sensitivity rating of 1.8 microvolts, making it the *most sensitive receiver* ever produced. This is achieved through the use of the GOLDEN SYNCHRODE front-end, followed by *four* wideband IF stages and a ratio detector with a one-megacycle bandwidth. Three short time-constant limiters provide maximum suppression of unwanted signals. The multiplex converter is the superior time-division type utilizing two balanced diode bridges and a 38-kc synchronous oscillator acting together as electronic switches. This circuit reduces noise and distortion to the theoretical minimum and achieves the greatest possible stereo separation. The famous STEREO BEACON* light and automatic switching feature makes manual switching between stereo and monophonic programs unnecessary.

The audio control center of the 500-C incorporates a full range of operating features, comparable to professional installations. Separate, friction-lock Bass and Treble controls for each channel, full tape recorder facilities including the FISHER DIRECT TAPE MONITOR* system, High and Low sharp cut-off filters and a front-panel earphone jack are provided. In addition, a new 4-position Speaker Selector switch is included, permitting the 500-C to act as the control center for remote speaker installations as well as the main set of speakers. The dual-channel power amplifier achieves an IHFM Music Power rating of 75 watts, enough to drive *any* speakers to full room volume.

The most important ingredients of any FISHER component, however, are not so obvious. They are the careful design, the craftsmanship in construction and the rigid test procedures behind every FISHER unit which receives the final stamp of approval. Before leaving the factory, your 500-C had to pass a long series of stringent examinations. In this way we endeavor to protect our long-standing, world-wide reputation for the very highest standards in performance, reliability and durability. By purchasing the best, you have assured yourself of many years of pleasurable and trouble-free music listening.

*Patent Pending

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WHAT IS STEREOPHONIC SOUND?

STEREOPHONIC SOUND (stereo) is a method of reproducing sound by means of two independent channels, left and right, so that a spatial feeling of direction and depth is recreated. It is the extension of high fidelity sound into three dimensions. In fact, it offers the closest approach to true high fidelity yet achieved because it comes closest to the ultimate aim of all high fidelity systems—a perfect recreation of the original live sounds. Thus, good stereophonic sound is high fidelity in the truest sense of the term.

This feeling of dimension is lost with monophonic (single channel) reproduction, because our ears help determine the relative position of separate instruments in an ensemble only if each hears a slightly different version of the sound, just as visual depth perception depends on the two separate, slightly different pictures received by the eyes. Merely using two or more speakers on a single amplifier does not

solve the problem; it only spreads the single sound source without providing the all-important different "aural viewpoints."

True stereo sound, then, requires the use of two independent sound paths from the origin to your ears, kept separate at all times during recording, transmission and reception. This requires the use of two separate sets of recording amplifiers, a means of keeping the channels apart during recording and radio broadcasting, and finally, two independent amplifier and speaker systems in the home. In a stereo record, each wall of the groove contains a separate signal, and the stereo cartridge is designed to pick up each of these two channels separately. The new system of FM stereo broadcasting (known as "multiplex") utilizes a separate supersonic signal, in addition to the main signal. By combining these two signals in a multiplex converter, the original left and right channels are recovered. Stereo tape recordings are made by impressing the two channels on separate parallel tracks running along the length of the tape.

No attempt is made to keep the two channels completely separate. In a live performance, your left ear hears many of the sounds on your right, and vice versa. Thus, keeping the channels totally apart from the original recording session to the final playback in your home would result in an unnatural effect. But enough separation is maintained so that a definite feeling of direction occurs as you listen to the reproduced sound. The result is a remarkably vivid illusion of great depth and spaciousness, such as is normally obtained only at a live performance.

INSTALLING THE 500-C

THE FISHER 500-C operates on 105-120 volts, 50-60 cps (AC) only, and consumes 235 watts at full power output. Connecting the unit to other voltages or direct current (DC) may cause serious damage to the unit, and voids the warranty. Two auxiliary power outlets, which are controlled by the power switch on the Volume control, are provided on the rear panel for the connection of other components.

The 500-C may be placed on a shelf, or installed in a custom cabinet or console of your choice. Should you desire a wood cabinet, the

FISHER Model 30-U custom cabinet, especially designed for the 500-C, is available, in walnut or mahogany finish, from your dealer. If you decide to mount the 500-C in a custom installation, please refer to the *Custom Mounting Instructions* section before proceeding with the installation, since certain precautions must be observed during installation. For open-shelf installation with or without the 30-U cabinet, leave a minimum of two inches of space on all three sides of the unit, and four inches of space above the tops of the output tubes (V8-V11), for ventilation. In addition, do not place the unit on soft or yielding material, since this could impede proper ventilation.

Loudspeakers

Placement of loudspeakers has a significant effect on the sound quality of a high fidelity system. Most speakers will give better results in the bass range when placed in a corner, although there are exceptions to this rule. Speakers should generally be placed along a wall in such a position that no large objects block the sound path between the speaker and the listening area. In a stereo system the speakers should be approximately equidistant from the listening area. As a rough rule-of-thumb, the distance between the speakers should be approximately two-thirds the distance separating the speakers from the listening area. It has been found that the aural effect of stereophonic sound is enhanced when two identical speaker systems are used. Although these principles can serve as a general starting point in placing your loudspeakers, we strongly recommend that you experiment with several different arrangements before deciding on a final placement. The unpredictable effects resulting from furniture arrangement and irregularities in room dimensions may sometimes make unorthodox placement of the loudspeakers necessary.

After the initial location of the loudspeakers has been decided upon, make the following connections:

ONE SPEAKER: If you are using only one speaker, it should be connected to the SPKR-1 terminals on the L terminal strip under SPEAKER OUTPUT. (See Figure 1.) Use ordinary power cord, up to 50 feet in length, for these connections. (For longer distances, use

heavy-duty wire.) The L (Left) IMPEDANCE SELECTOR is used to match the output impedance of the 500-C to the impedance of your loudspeaker. The upper wire protruding from the rear panel next to the IMPEDANCE SELECTOR should be connected to the terminal marked "4," "8," or "16," depending on the impedance of your loudspeaker. *Be sure to turn the Balance control fully counterclockwise before turning on your 500-C.* The Balance control should be kept in the maximum counterclockwise position until a speaker is attached to the R speaker output terminals.

TWO SPEAKERS: In the normal stereo installation, the two speakers (one for the left channel and one for the right channel) are connected to the L (Left) SPKR-1 terminals and the R (Right) SPKR-1 terminals. The inner screw on each terminal strip is the common connection and should be connected to the common (C or COM) terminal on your loudspeakers. This will assure correct phasing of your loudspeakers, causing them to "push" and "pull" in unison, rather than in opposition. Use ordinary power cord for distances up to 50 feet, heavy-duty power cord for longer distances. The wires protruding from the rear panel should be connected to the terminal on the IMPEDANCE SELECTOR which corresponds to the impedance of your loudspeaker. The upper wire and IMPEDANCE SELECTOR strip is for the left speaker system, the lower terminal strip and wire is for the right speaker system.

THREE SPEAKERS: If you wish to connect a center channel speaker for either three-channel stereo or remote monaural, connect a third speaker directly to the CENTER SPKR terminals on the rear of the 500-C. An additional power amplifier is not required. In order to assure correct phasing of your speakers, be sure to connect the ground or common terminal, (designated G, GND, C, COM, etc.) of your loudspeaker to the upper terminal. The center speaker, preferably of 16-ohm impedance, may also have an impedance of 4 to 8 ohms. For the 4-ohm speaker, a 15-ohm, 10-watt series resistor or a 16-ohm L-pad should be used. An 8-ohm speaker requires a 10-ohm, 5-watt resistor or a 16-ohm L-pad. If necessary, the volume of the center speaker may

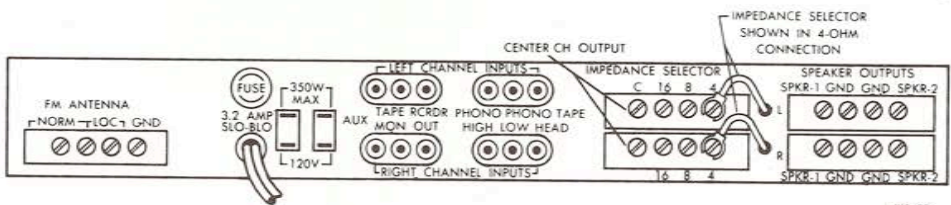
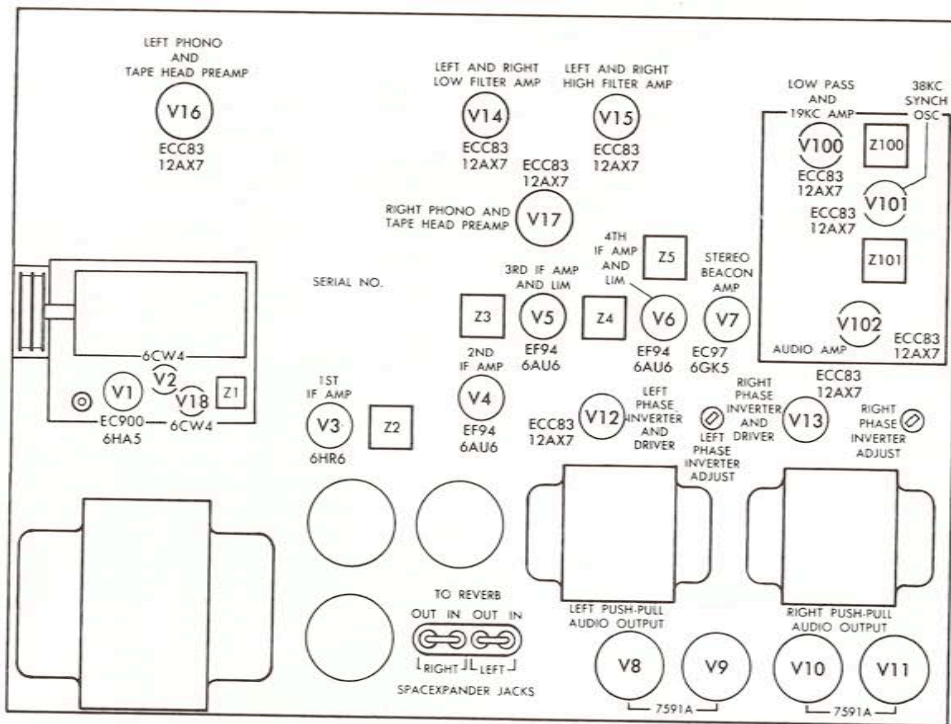


FIGURE 1. Tube layout and rear panel of the 500-C.

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be further reduced by the addition of more series resistors (10-ohm, 5-watt, 20-ohm, 10-watt).

Since most users of stereo equipment use the third channel loud-speaker as a monaural extension speaker, special provision has been made for this speaker to operate in *all* positions of the Speaker Selector switch (even the EARPHONES position). If you desire to use the third speaker in a three-channel stereo arrangement, provision must be made to disable the third speaker when the Speaker Selector switch is in the EARPHONES position. This may be accomplished by placing a single-pole, single-throw switch (such as an ordinary appliance switch used on line cords) in one of the speaker leads.

ADDITIONAL EXTENSION SPEAKERS: If you wish to connect extension speakers in other rooms of your home in addition to the main set of speakers in your listening room, you can connect such speakers to the SPKR-2 terminals for each channel. The inner terminals on each strip should be connected to the ground terminal of your speakers to assure proper phasing. The total impedance of your extension speakers connected to each channel should be the same as the total impedance of the main speakers for each channel.

Antenna

A folded dipole antenna is included with the 500-C. The two arms of this antenna should be horizontal and away from all large metal objects and electrical wiring for best results. After the antenna has been connected and the 500-C 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 generally 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. A directional antenna is also very effective in preventing multipath distortion, caused by the simultaneous reception of the direct signal from the FM station and one or more reflected and delayed signals, bounced off of buildings or other large vertical surfaces.

CONNECTIONS: For best results under most conditions, connect the FM dipole antenna or an external 300-ohm FM antenna to the NORM terminals on the terminal strip marked ANTENNA CONNECTIONS. If you find, after putting the 500-C in operation, that strong local stations appear at several places along the band, change the connections to the LOC terminals. The LOC terminals attenuate the input signal, thus preventing overload distortion and lowering the over-all sensitivity of the receiver. Therefore, if you wish to receive some weak stations, use the NORM terminals for best results.

Record Players and Changers

Record players and changers using magnetic or ceramic phonograph cartridges can be played through the 500-C. The PHONO LOW input jacks are used for all types of magnetic cartridges, and the PHONO HIGH inputs are designed for ceramic cartridges with adaptors for magnetic inputs. If you cannot ascertain which of the two leads from the record player is the Channel A (Left) output and which is the Channel B (Right) output, connect them to the 500-C and listen for normal placement of the instruments on a symphonic record. If the violin section appears to be located on the right, reverse the leads from the phonograph. (Special test records may also be obtained from your record dealer.)

NOTE: If you hear only weak and distorted sound, the two channels from your phono cartridge may be connected out-of-phase. To correct

this condition, simply reverse the two leads from *one channel* of the cartridge.

Tape Recorders

Tape recorders can be connected to play through and to record from the 500-C. If the recorder has separate record and playback heads, the DIRECT TAPE MONITOR system will permit you to listen to your tapes while they are being recorded, and to have the full use of all the audio control facilities of the 500-C during ordinary playback of previously recorded tapes. Connections are as follows:

STEREOPHONIC TAPE RECORDER:

- 1 — Connect the Channel A or Left output of the tape recorder to the Left Channel TAPE MON input jack.
- 2 — Connect the Channel B or Right output of the tape recorder to the Right Channel TAPE MON input jack.
- 3 — Connect the Channel A or Left input of the tape recorder to the Left Channel RCRDR OUT jack.
- 4 — Connect the Channel B or Right input of the tape recorder to the Right Channel RCRDR OUT jack.

MONOPHONIC TAPE RECORDER:

- 1 — Connect the input of the tape recorder to the Left Channel RCRDR OUT jack on the rear panel of the 500-C.
- 2 — Connect the output of the tape recorder to *both the Left and Right* Channel TAPE MON jacks. You can obtain a "Y" connector from your dealer for this connection. This connection to both TAPE MON jacks is necessary for tape playback and monitoring through both speaker systems.

Tape Decks

A tape deck is the tape transport mechanism without the electronic preamplifiers found in tape recorders. Such tape decks may be played through the 500-C by connecting the Channel A (or Left) output on the tape deck to the jack on the 500-C marked Left Channel TAPE HEAD. The Channel B (or Right) output of the tape recorder should

be connected to the Right Channel TAPE HEAD jack on the 500-C. A monophonic tape deck should be connected to both TAPE HEAD jacks by using a "Y" connector, available from your dealer.

SPACEPANDER®

The FISHER SPACEPANDER, Model K-10, can be connected to the 500-C by using the special SPACEPANDER jacks on the top of the chassis. Before installing the SPACEPANDER, remove the two jumper wires between the SPACEPANDER jacks but retain the jumpers for possible future use. *These jumpers must be inserted when the SPACEPANDER is not connected or the 500-C will be completely inoperative.* Make the following connections to the SPACEPANDER:

- 1 — LEFT TO REVERB OUT jack on the 500-C to the Channel A OUTPUT jack on the SPACEPANDER.
- 2 — RIGHT TO REVERB OUT on the 500-C to the Channel B OUTPUT jack on the SPACEPANDER.
- 3 — LEFT TO REVERB IN jack on the 500-C to the Channel A INPUT jack on the SPACEPANDER.
- 4 — RIGHT TO REVERB IN jack on the 500-C to the Channel B INPUT jack on the SPACEPANDER.

System Grounding

The G-ND terminal on the antenna terminal board, located on the rear panel, is grounded to the chassis, and may be used to ground the motor and tone arm of your record player in order to reduce the possibility of hum. The chassis grounds of other components may also be connected to this terminal, if desired.

TV Sound

Because television receivers differ widely in circuit design, it is advisable to consult your serviceman before attempting to connect the sound output of your TV set to the 500-C. However, once the method of connection has been determined, the cable from the TV set should be connected to both AUX input jacks. The sound portion of the TV program will be heard when the Selector is turned to the AUX-TAPE position. If you already have a tape recorder connected

to the TAPE MON jacks, you should not use the AUX jacks since the two sets of jacks are electrically connected.

NOTE: The connection on the TV set should generally be made to the secondary of the audio output transformer.

OPERATING THE 500-C

YOUR 500-C is now ready for operation, but like any other fine piece of electronic equipment, it must be operated correctly in order to deliver its full capabilities. We urge you to read these instructions carefully in order to achieve optimum results.

NOTE: See the foldout, page 12, for rapid identification of the following controls and switches.

1 Volume Control and Power Switch

The Volume control regulates the total volume of sound from both speakers. The AC Power switch is combined with this control and turns off the power to the 500-C (and all other equipment connected to the auxiliary power outlets on the rear panel) at the extreme counterclockwise position. The Volume control changes the sound level from both channels equally, thus making it unnecessary to balance the channels each time you change the volume.

2 Selector Switch

The Selector switch determines which program source will be heard and selects the mono or stereo mode of operation. The positions perform the following functions:

TAPE HEAD: Selects a tape deck connected to the TAPE HEAD jacks and provides correct equalization for tapes played at a speed of 7½ inches per second. When playing tapes at 3¾ inches per second, advance the treble control to the "three o'clock" position for correct equalization.

PHONO MONO: This position is used to listen to monophonic records on a record player or changer connected to the PHONO LOW or PHONO HIGH jacks on the rear panel. The two stereo channels of the record player are electrically connected, resulting in a more

accurate reproduction of monophonic records and a great reduction in possible record noise resulting from vertical motion of the stylus.

PHONO STEREO: This position should be used for all stereophonic records on a player or changer connected to the PHONO LOW or HIGH jacks.

FM AUTOMATIC: This position is normally used for all FM broadcasts, both monophonic and stereo. The STEREO BEACON (to the left of the tuning scale on the dial glass) will light when a stereo program is being transmitted and the set will automatically switch into the stereo mode. At the conclusion of the stereo broadcast, the STEREO BEACON will turn off and the set will automatically switch back to the monophonic mode.

FM STEREO: This position locks the 500-C in the stereo mode. It is ordinarily not necessary to use this position since the 500-C automatically switches to stereo whenever a multiplex signal is received (with the Selector at FM 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 FM 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 FM AUTOMATIC position, since the noise level is increased when listening to monophonic programs with the Selector at FM STEREO. The STEREO BEACON light remains on continuously when the Selector is turned to this position.

FM MONO: This position is designed to provide *monophonic reception of stereo FM programs* so weak that they cannot be received satisfactorily in FM AUTOMATIC position, even with the MPX Filter switch at ON. Because monophonic reception is inherently quieter than FM stereo, the noise level on a stereo program will be greatly reduced when the FM MONO position is used. For monophonic reception of monophonic programs, use the FM AUTOMATIC position.

AUX-TAPE: This position selects either a component connected to the AUX input jacks or a tape recorder connected to the TAPE MON jacks.

3 FM Tuning

The Tuning knob selects FM stations in the 88 to 108 megacycle band. When tuning in the station of your choice, set the dial pointer at the position which results in a maximum indication on the Tuning Meter. When tuning across the band, with the Selector at FM AUTOMATIC, the STEREO BEACON will signal whenever you reach a station broadcasting in stereo. For your added convenience, a logging scale with linear divisions from 0 to 100 is included under the FM band. 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.

4 Speaker Selector Switch

The Speaker Selector switch is designed for maximum convenience when using more than one pair of speaker systems, or when using earphones with your 500-C. The four-positions are as follows:

SPEAKER-1: This position is used to listen to the speakers connected to the SPKR-1 terminals on the rear panel. If you have only one set of speakers (no additional speakers in other rooms, connected to the 500-C), use this position except when listening through earphones.

SPEAKER-2: This position selects the speakers connected to the SPKR-2 terminals on the rear panel. The SPEAKER-2 position permits you to listen to such speakers, while silencing the main speakers connected to the SPKR-1 terminals.

NOTE: If you do not have any remote speakers, and therefore have not made any connections to the SPKR-2 terminals, do not use this position.

SPEAKERS 1+2: This position is used to listen to both your main speakers (connected to the SPKR-1 terminals) and your additional remotely located speakers (connected to the SPKR-2 terminals) at the same time. Do not use this position unless you have remote speakers installed.

EARPHONES: This position is used for personal listening with earphones. All speakers are silenced, thus permitting you to listen to the

500-C (with stereo earphones plugged into the EARPHONES jack) without disturbing others. Be sure to return the switch to one of the other positions when disconnecting the earphones.

5 Earphones

The earphones jack is conveniently located at the center of the front panel. It will accept any standard stereo earphones plug. When using your earphones for the first time, turn the Volume control to minimum before connecting them and then turn up the volume slowly with the Speaker Selector at the EARPHONES position until you reach the volume level you prefer. Then switch the Speaker Selector to the SPEAKER-1 position and compare the sound level from the speakers. This test will enable you to set the correct volume level for the earphones before plugging them in, thus avoiding possible damage caused by overloading them. Since the earphones are always connected to the sound source when plugged in we recommend that you disconnect them when not in use.

6 Loudness Contour Switch

The Loudness Contour switch is used to add compensation for the natural deficiency of the human ear in the extreme bass and treble ranges at low volumes. With this switch in the ON position, an increasing emphasis of low bass and high treble tones is added as the Volume control is turned counterclockwise, resulting in a more natural sound at low volumes.

7 Balance Control

This control is used to equalize the sound levels from both speaker systems to achieve the optimum stereo effect. If the left and right inputs are exactly balanced, you will hear equal sound levels from the left and right speakers with the control in the NORMAL position. If, however, there is an imbalance in the program levels, you can re-balance the sound levels by turning the Balance control either clockwise (to increase the sound level on the right and decrease the sound level on the left) or counterclockwise (to increase the left and decrease the right). The Balance control is not a volume control since

the same over-all volume is maintained as it is adjusted. With the Balance control fully counterclockwise, only the left speaker will be heard; with the control fully clockwise, only the right speaker will be in operation.

8 Bass and Treble Controls

The Bass controls increase or decrease the amount of bass tones heard in the sound output. With the Bass controls in the NORMAL position, the bass tones will sound exactly as they were recorded at the program source. If you wish to increase the bass emphasis because of a bass deficiency in the record, tape or radio broadcast you have selected, simply turn the Bass controls clockwise. To decrease the prominence of the bass tones, turn the Bass controls counterclockwise. Normally, the Bass controls for left and right speaker systems rotate together, but if you wish to adjust the Bass separately for each channel, hold one of the knobs while turning the other.

The Treble controls adjust the intensity of the Treble tone heard in the sound output. As with the Bass controls, the NORMAL position will result in the same degree of treble tone as exists in the program source. The relative amount of treble tone can be increased, resulting in a more brilliant and crisp sound, by turning the Treble control clockwise; and it can be decreased, resulting in a more mellow and intimate tone, by turning the control counterclockwise. The Treble controls may also be adjusted individually for each channel by holding one knob while rotating the other.

The center knob of each dual control adjusts the left channel; the outside ring adjusts the right channel. Excessive use of bass boost when playing records may result in acoustic feedback (a low rumbling sound), caused by the close proximity of your speakers and record player.

9 High and Low Filters

The High Filter is a sharp cut-off circuit designed to remove annoying record scratch, hiss and other high frequency noise without dulling the treble portion of the musical program. It may also be used to eliminate noise on multiplex programs from very weak stations. The

Low Filter is similarly designed to remove low frequency noise without weakening bass tones in the musical signal. Note that the High Filter is effective on tape playback but does not affect the recording.

10 MPX Filter Switch

This switch is used when listening to a stereo FM program from a weak or distant station (with the Selector at FM AUTOMATIC or FM STEREO). When the noise level on an FM multiplex stereo program is too high for enjoyable listening, sliding the MPX Filter Switch to the ON position will decrease the noise considerably, without appreciably altering the tonal characteristics of the program. Leave this switch at OFF when listening to multiplex programs of normal signal strength. The MPX Filter is effective only on multiplex programs, and should be left OFF when listening to monophonic FM programs, records or other sound sources.

11 Tape Monitor Switch

This switch is used *only when making a recording. At all other times it should be left in the OFF position.* While the recording is being made, you can compare the quality of the tape with the original sound source by sliding the switch back and forth between ON (to hear the tape itself) and OFF (to hear the original sound source). The tape recording will not be affected by the operation of this switch or by the setting of the other controls (except the Selector switch and the Low Filter). For playback of a previously recorded tape, use the AUX-TAPE position on the Selector switch.

CUSTOM MOUNTING INSTRUCTIONS

THE 500-C Receiver may be mounted in a special custom cabinet, Model 30-U (walnut or mahogany), or it may be mounted in your own custom cabinet by following the directions and illustrations in this section. It is important to remember that adequate ventilation is absolutely essential for proper operation of the 500-C. The en-

closure should therefore be open at the rear. Install the chassis above other heat-producing equipment.

The 500-C is shipped with four plastic mounting feet attached to the bottom of the chassis. To install the 500-C in a custom cabinet, these mounting feet must first be removed.

HORIZONTAL MOUNTING

Installation With Cleats

To provide adequate ventilation to the underside of the chassis, it is advisable to mount the 500-C on wooden cleats which are fastened to the floor of the cabinet. For this installation, proceed as follows:

- 1 — Obtain a strip of wood $\frac{3}{4}$ inch square and 26 inches long. Cut this strip in half to form two 13-inch cleats.
- 2 — Fasten the two cleats to the top of the mounting board with wood screws in the position shown in Figure 3. 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 to the dimensions shown in Figure 2. The distance between the top surface of the mounting board and the bottom of the cutout must be the same as the height of the cleats.
- 4 — Insert the 500-C 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 supplied in the accessories bag through the holes in the bottom of the mounting board and fasten the chassis into place.

Flush Installation

If the height of the custom cabinet will not permit you to mount the 500-C by means of cleats, as described in the preceding section, the chassis may be mounted directly on the cabinet shelf. If the chassis is mounted in this way, however, it is essential that cutouts

be made in the shelf as shown in Figure 3, and that the back of the cabinet remain completely open, in order to provide proper ventilation.

For a flush-mounted installation, proceed as follows:

- 1 — Locate and drill the four $\frac{1}{4}$ -inch holes in the bottom shelf of the custom cabinet as indicated in Figure 3.
- 2 — Saw cutouts in the bottom shelf following the outlines shown in Figure 3. It is absolutely essential that these cutouts be made as indicated so that the necessary ventilation will be supplied to the 500-C chassis.
- 3 — Saw a rectangular cutout through the front panel of your custom cabinet to the dimensions shown in Figure 2. Note that the bottom of the cutout coincides with the top of the mounting shelf, since cleats are not used in this installation.
- 4 — Insert the chassis through the custom cabinet front panel cutout. Slide the chassis in all the way so that the rear of the 500-C control panel fits tightly against the front of the custom panel.
- 5 — Fasten the chassis to the shelf by means of four mounting screws and flat washers. The screws are inserted from the underside of the shelf, through the holes and into the four mounting holes formerly used for attaching the plastic mounting feet. Use the four 1-inch screws and washers furnished in the accessories bag for this purpose.

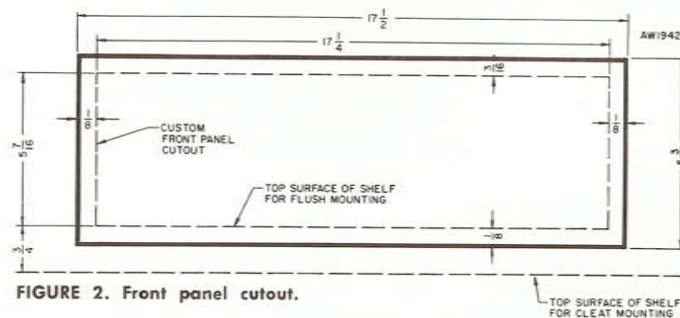


FIGURE 2. Front panel cutout.

VERTICAL MOUNTING

In order to mount your *500-C* vertically, the cabinet must have an open back, and the compartment in which the receiver is mounted must be sealed off from all other heat-producing equipment. In addition, you will need a fan capable of delivering a minimum of 25 cubic feet per minute. Follow the mounting procedure outlined below.

1—Determine the position in which you wish to mount the receiver. After checking beneath the top panel of the cabinet for any obstruction, make a cutout in the top panel, as shown in Figure 2.

2—Cut the mounting board shown in Figure 4 from a piece of $\frac{3}{4}$ -inch plywood. The width of the mounting board should be $\frac{1}{4}$ inch less than the inside width of the cabinet, to allow for the clearance of $\frac{1}{8}$ inch as shown in Figure 4. Make the cutouts (indicated as shaded areas) in Figure 4.

3—Cut two cleats approximately 12 inches long (cleats 1 and 2) from a piece of $\frac{3}{4}$ by $\frac{3}{4}$ -inch stock.

4—Cut two cleats approximately 16 inches long (cleats 3 and 4) from a piece of 1 by 1-inch stock.

5—Drill a $\frac{1}{4}$ -inch hole two inches from one end of cleats 1 and 2 (holes A and B). Drill a second $\frac{1}{4}$ -inch hole (holes C and D) spaced 8 inches from the first hole on each cleat.

6—Drill $\frac{3}{16}$ -inch pilot holes in cleats 3 and 4, for the screws shown in Figure 4.

7—Mount cleats 3 and 4 on the inside of the cabinet, as shown in Figure 4. Drill $\frac{1}{16}$ -inch pilot holes in the cabinet for each screw, about $\frac{1}{4}$ inch deep.

8—Mount the fan in place, as shown in Figure 4. The axis of the fan should be pointed toward the spot on the mounting board marked 'X'. The fan must be no more than 4 inches away from the mounting board.

9—Remove the dress panel of the unit by pulling all knobs gently away from the panel, and loosening the two nuts which secure the dress panel to the control shafts. Fasten the *500-C* and cleats 1 and 2 to the

mounting board with four $1\frac{1}{4}$ -inch 8-32 screws, and the four metal washers provided in the hardware bag.

10—Place the mounting board in the cabinet as shown, keeping it in place with two blocks of wood placed beneath it. Secure the dress panel to the *500-C* with the nuts removed above, and replace the knobs.

11—With the dress panel flush against the top of the cabinet, secure the mounting board to cleats 3 and 4 as shown, using $1\frac{1}{4}$ -inch round-head #8 wood screws.

12—Plug the fan into one of the receptacles on the rear of the *500-C*. If the fan has a switch, it should be left permanently ON.

NOTE: The fan must be connected in such a manner as to *always be on whenever the receiver is on*. For this reason, only the receptacle on the rear of the *500-C* should be used to furnish power to the fan. The fan must blow the air toward the chassis.

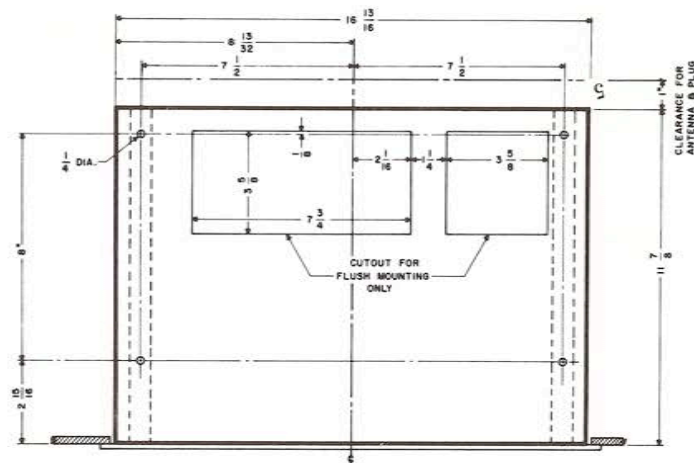
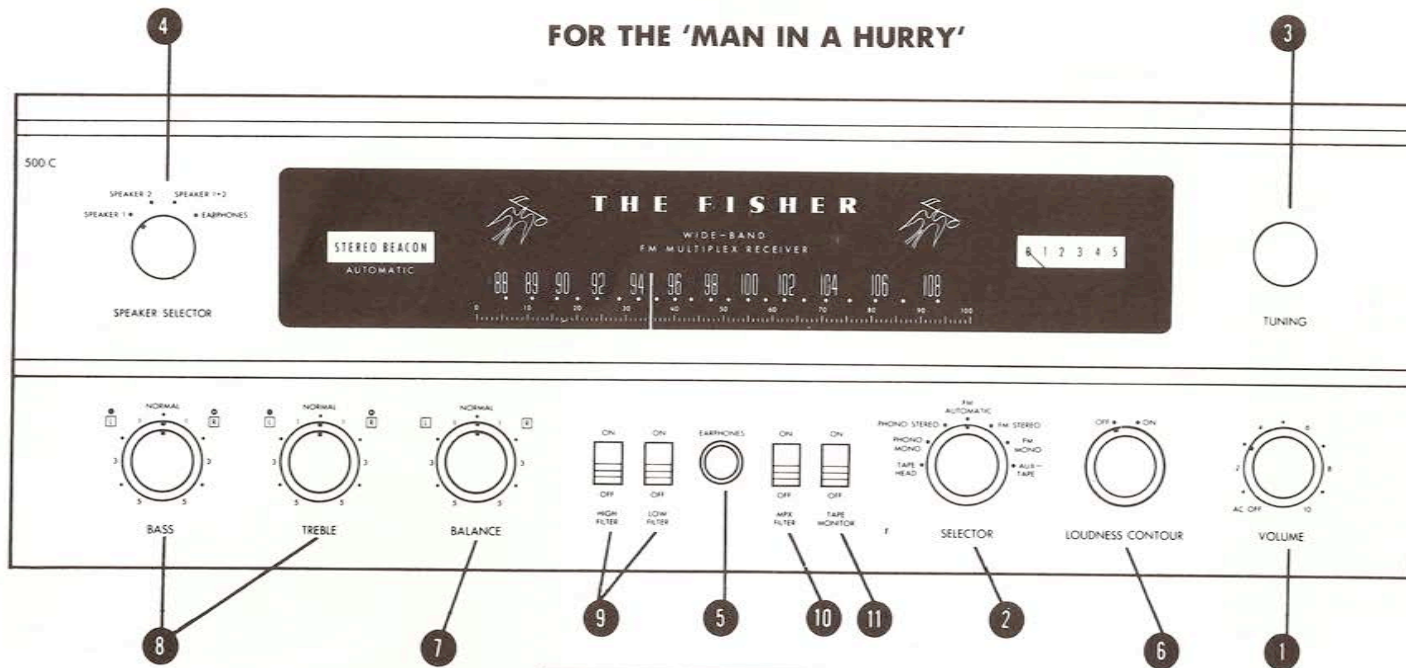


FIGURE 3. Top view of custom installation.

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FOR THE 'MAN IN A HURRY'



NOTE: Set all other switches and controls in the position shown.

BASS AND TREBLE CONTROLS:
To adjust the Left Channel use the inner knob; To adjust the Right Channel use the outer knob.

STEP 2

Set **SELECTOR** to the program source you wish to hear.

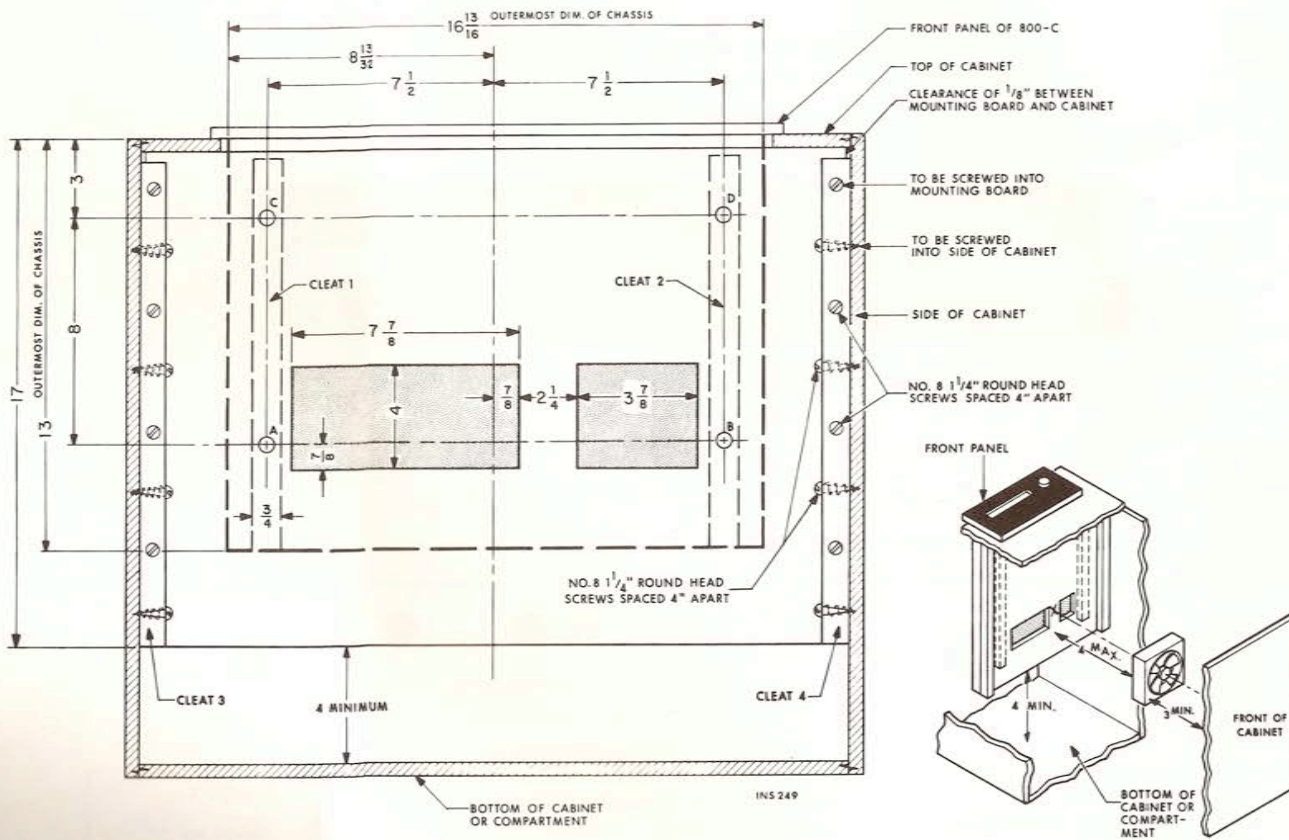
PHONO MONO or **PHONO STEREO** to listen to a monophonic or stereo record.

FM AUTOMATIC for an FM broadcast.

AUX-TAPE for a tape recording.

STEP 1

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



IF YOU HAVE ANY QUESTIONS REGARDING VERTICAL MOUNTING , WRITE OR CALL OUR CUSTOMER RELATIONS DEPARTMENT BEFORE PROCEEDING WITH THE INSTALLATION

FIGURE 4. Side view of custom cabinet installation (vertical mounting).

TECHNICAL SPECIFICATIONS

THE FM TUNER:

IHFM Usable Sensitivity	1.8 microvolts
Signal-to-noise-and-hum ratio (100% modulation)	70 db
Selectivity (alternate channel)	60 db
IF Rejection (at 100 Mc)	90 db
Spurious Response Rejection (at 100 Mc)	90 db
Image Rejection (at 100 MC)	65 db
Capture Ratio	2.5 db
FM Harmonic Distortion (400 cps, 100% mod.)	0.5%
Calibration Accuracy	0.2%
FM Stereo Channel Separation (at 1 kc)	35 db

THE AUDIO SECTION:

Music Power	
(IHFM Standard at 0.5% Harmonic Distortion)	75 watts total
RMS Power (0.7% Harmonic Distortion at 1 kc)	
One channel driven	33 watts
Both channels driven	60 watts total
IM Distortion (60/7000 cps, 4:1)	
Each channel (at 33 watts)	0.7%

Frequency Response

Over-all	25-25,000 cps \pm 1.5 db
Power amplifier section	5-45,000 cps + 0, -2 db

Hum and Noise

(High Level Input, below rated output) 80 db

Channel Separation (at 1 kc) 50 db

Bass Controls (total variation at 50 cps) 23 db

Treble Controls (total variation at 10 kc) 23 db

Low Filter (-3 db at 60 cps) 12 db per octave below 50 cps

High Filter (-3 db at 5 kc) 12 db per octave above 6 kc

Input Sensitivity (for rated output)

PHONO 3.3 mV

TAPE HEAD 2.5 mV

AUX 230 mV

MONITOR 450 mV

Power Line Requirements 105-120 volts, 50/60 cycles

Total Power Consumption (at 117 volts)

At One-third Power Output 205 W, 245 VA

At Rated Power Output 235 W, 270 VA

THE FM TUNER:

- IHFM Usable Sensitivity
- Signal-to-noise-and-hum ratio (100% modulation)
- Selectivity (alternate channel)
- IF Rejection (at 100 Mc)
- Spurious Response Rejection (at 100 Mc)
- Image Rejection (at 100 MC)
- Capture Ratio
- FM Harmonic Distortion (400 cps, 100% mod.)
- Calibration Accuracy
- FM Stereo Channel Separation (at 1 kc)

THE AUDIO SECTION:

- Music Power
(IHFM Standard at 0.5% Harmonic Distortion)
- RMS Power (0.7% Harmonic Distortion at 1 kc)
 - One channel driven
 - Both channels driven
- IM Distortion (60/7000 cps, 4:1)
 - Each channel (at 33 watts)



THE MAN BEHIND THE PRODUCT

AVERY FISHER
Founder and President,
Fisher Radio Corporation

Twenty-seven 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.