



THE FISHER

Executive V

STEREOPHONIC HIGH FIDELITY
RADIO-PHONOGRAPH, TAPE RECORDER AND REPRODUCER

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

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

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

IN CLOSING...

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

Avery Fisher

FISHER 'FIRSTS' – Milestones In Audio History

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| 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. |
| 1937 First exclusively high fidelity TRF tuner, featuring broad-tuning 20,000 cycle fidelity. | 1955 First Peak Power Indicator in high fidelity. |
| 1937 First two-unit high fidelity system with separate speaker enclosure. | 1955 First Master Audio Control Chassis with five-position mixing facilities. |
| 1938 First coaxial speaker system. | 1955 First correctly equalized, direct tape-head master audio controls and self-powered preamplifier. |
| 1938 First high fidelity tuner with amplified AVC. | 1956 First to incorporate Power Monitor in a home amplifier. |
| 1939 First Dynamic Range Expander. | 1956 First All-Transistorized Preamplifier-Equalizer. |
| 1939 First 3-Way Speaker in a high fidelity system. | 1956 First dual dynamic limiters in an FM tuner for home use. |
| 1939 First Center-of-Channel Tuning Indicator. | 1956 First Performance Monitor in a high quality amplifier for home use. |
| 1945 First Preamplifier-Equalizer with selective phonograph equalization. | 1956 First FM-AM tuner with TWO meters. |
| 1948 First Dynamic Range Expander with feedback. | 1956 First complete graphic response curve indicator for bass and treble. |
| 1949 First FM-AM Tuner with variable AFC. | 1957 First Gold Cascade FM Tuner. |
| 1952 First 50-Watt, all-triode amplifier. | 1957 First MicroRay Tuning Indicator. |
| 1952 First self-powered Master Audio Control. | 1958 First Stereophonic Radio-Phonograph with Magnetic Stereo Cartridge |
| 1952 First self-powered, electronic sharp-cut-off filter system for high fidelity use. | 1959 First high-quality Stereophonic Remote Control System. |
| 1953 First Universal Horn-Type Speaker Enclosure for any room location and any speaker. | 1959 First complete Stereophonic FM-AM Receiver (FM-AM tuner, audio control, 40-watt amplifier). |
| 1953 First FM-AM Receiver with a Cascade Front End. | |
| 1954 First low-cost electronic Mixer-Fader. | |

THE FISHER Executive V

Stereophonic

HIGH FIDELITY

Radio-Phonograph, Tape Recorder and Reproducer

The Executive V represents that rare combination of distinctive custom console design and superbly engineered audio components. Here, in one incomparable integrated unit, are the results of more than two decades of research in the development of home music reproduction systems. To the achievements that have made THE FISHER a byword among music connoisseurs has been added the new dimension of *stereophonic* sound, establishing a new frontier in high fidelity leadership.

Built into each component are the important FISHER "firsts" — exclusive features not to be found elsewhere — that are the hallmark of FISHER products. The FISHER *Stereophonic* FM-AM Tuner, renowned for its remarkable sensitivity, assures you of superior reception even in fringe areas. The world-famous Garrard Record Changer, utilizing a Stereoplex magnetic cartridge and diamond LP stylus, will faithfully reproduce and preserve your most treasured monophonic and stereophonic records. A *stereophonic* Tape Recorder and Reproducer, the finest available, includes facilities for playing the new four-track tape recordings. Every tonal nuance of sound over the entire audio spectrum is at your command with the Master Audio Control. Combined with the Control is a dual-channel power amplifier supplying 50 watts of undistorted music power — with up to 80 watts of peak power — that will reproduce the most complex orchestral crescendos as easily as the softest musical passage. Two separate multiple-speaker systems provide the brilliant panoramic sweep that only stereophonic sound makes possible.

Flawless electronic design, the use of costly, durable materials, and unhurried fabrication — necessary elements in maintaining the level of excellence that is often lost in mass production — all of these will contribute to bringing you years of trouble-free operation and unsurpassed listening pleasure.

A NOTE ON STEREOPHONIC SOUND

The development of stereophonic sound has brought us close to achieving "Concert Hall" realism in the home. This dual-channel system offers a distinct advantage over monophonic (single-channel) systems by virtue of two important audio characteristics: the dimensions of *direction* and *depth*. These live sound qualities are for the most part missing in monophonic systems because recordings

are made and reproduced over a single channel. This is somewhat analogous to listening to music with one ear. Stereophonic recording techniques, however, utilize two separate banks of microphones which are positioned in the left and right sections of the orchestra. In this arrangement, the microphones receive the musical sounds in much the same manner as the two ears of a listener. The sound picked up by each bank of microphones is then fed to independent channels and recorded on disks or tape, or transmitted over separate channels of a stereophonic broadcast.

This is why, to reproduce a stereophonic recording or broadcast in the home, two separate sound channels are required. The stereophonic sound output of a record player, tape recorder or tuner is fed to two separate amplifier channels, which in turn drive two separate speaker systems. Thus, instruments located on the left and right sides of the orchestra are heard predominantly in the left and right speakers, respectively; while instruments located in the center appear to be heard mid-way between the two speaker systems. The result is a startling sense of *presence* heretofore realized only at a live orchestral performance.

INSTALLATION

The Executive V operates on *AC only*. Connect the power cable at the back of the cabinet to a wall outlet supplying 105 to 120 volts AC, at 60 cycles. Maximum power consumption is 425 watts. (Where line voltage is too low or too high, a step-up or step-down transformer will be necessary. For 50 cycle current, a special adaptor pulley is required for the Record Changer turntable, and for modifying the Tape Recorder. In each case, see your FISHER dealer.)

Record Changer . . .

The Record Changer *drawer*, at the lower right center panel, is held in place during transit by two screws at the rear of the cabinet. Remove these two screws (identified with white tags) using a screw driver.

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

Depress each side of the Changer to determine whether it rides freely on its spring

mounts. If it does not move downward and back under hand pressure, consult your FISHER dealer.

Tape Recorder and Microphones . . .

The Tape Recorder *drawer* is secured in transit by two screws (identified with white tags) at the rear of the cabinet. Remove these screws with a screw driver. The microphones and their bases are packed in a *separate carton* in the *shipping crate*. Caution: Do not discard crate before removing the carton containing the microphones.

Storage Space . . .

You may use the compartment above the record player for storing the microphones, tapes or other accessories.

CHECKING THE EXECUTIVE V FOR OPERATION

Although there is no substitute for reading the entire booklet to gain a thorough working knowledge of your Executive V, the following brief outline is provided for those who would like to operate the Tuners and sound system. Like any fine electronic instrument, the FISHER will perform at its full potential only if it is used correctly. *We therefore urge you to read the rest of the booklet carefully.* The few minutes you spend will enable you to operate the Executive V with professional understanding and vastly increase your enjoyment.

A simplified step-by-step operating procedure, compiled in table form, is provided on page 9 for your convenience. A glance at this table will enable you to select any program source you wish to hear and set all significant controls in a matter of seconds. Controls not listed in this table should be set to your individual listening requirements.

A SHORT OPERATING GUIDE FOR USING THE FM-AM TUNER

Master Audio Control Settings . . . Tuner Settings . . .

1—Turn the Master Volume control slightly clockwise from the AC OFF position until it clicks.

2—Turn the Selector switch to TUNER.

3—Turn the Mono-Stereo switch to A (FM.)

4—Leave the Bass, Treble, Balance and Stereo Dimension controls at normal position (pointing up), Center Channel control at MIN, and all slide switches in OFF position.

1—Turn the FM Selector to LISTEN and the AM Selector to AM OFF.

2—Turn the FM Tuning knob to a station of your choice until the dark area of the FM MicroRay Indicator is at its *narrowest*. Adjust the Master Volume control.

3—To listen to the AM Tuner, turn the Mono-Stereo switch on the Control unit to **A (FM)**, the AM Selector to AM BROAD, and the FM Selector to FM OFF. Use the AM MicroRay Indicator to tune in your station.

HOW TO USE THE CONTROLS

The control center of the Executive V, located at the top of the left center panel, will permit you to select any component you wish to play through the sound system—the Tuner, Record Changer, Tape Recorder, or any auxiliary components you may have connected to the input jacks at the rear of the cabinet. The control center will also enable you to adjust the volume and tonal characteristics of sound from either monophonic or stereophonic program material. Learning to operate these controls correctly will result in optimum performance from the Executive V. (If you wish to add additional components to the sound system, see the section entitled “Connecting Auxiliary Components” on page 10.)

AC-Off and Master Volume . . .

The AC-OFF switch is combined with the Master Volume control. Turning the knob to the right will light the red pilot lamp, indicating that power to the unit is on. Power to the other components is also made available, provided their individual power switches are turned on. This control will adjust the level of sound at both speaker systems.

Selector Switch . . .

The Selector switch is used to select the program source you wish to hear—the Tuner, Record Changer, Tape Recorder or auxiliary

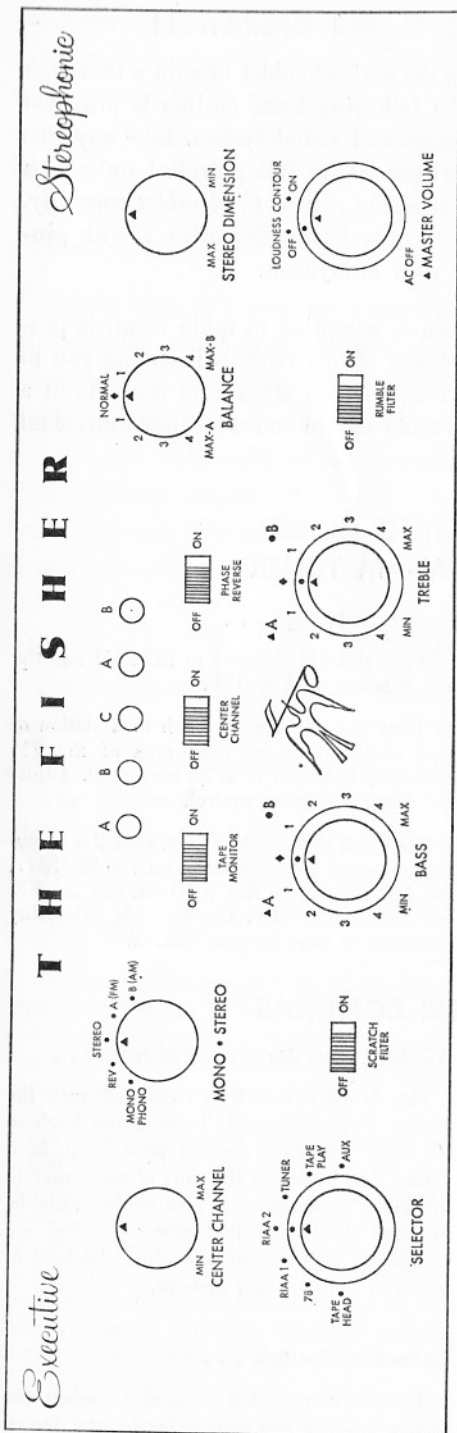


FIGURE 1: Control amplifier front panel.

TAPE HEAD: Selects a tape deck, if one is connected to the *Executive*.

78: Use this position to play 78 RPM records. **Caution:** Do not use your stereo cartridge. Use a special cartridge available from your FISHER dealer.

RIAA 1: Use this position for playing any additional equipment you may have connected to the *Executive*.

RIAA 2: This is the position for playing all of your LP and stereo records.

TUNER: Use this position to bring the FM and AM tuners into operation.

TAPE PLAY: Use this position to play the tape recorder of the *Executive*.

AUX: On this position you can play any additional equipment connected to the *Executive*.

Tape Monitor Switch . . .

IMPORTANT: The Tape Monitor switch must be at OFF position *at all times*; otherwise the *Executive* will be inoperative. (This switch is used in the ON position only if you have connected an additional Tape Recorder to the *Executive*, as described on page .

Mono-Stereo Switch . . .

After you have turned the Selector switch to the desired position, the Mono-Stereo switch is set to connect the program source you chose for either monophonic, or stereophonic listening — whether stereo or monophonic records or tape, a stereophonic FM-AM broadcast etc. The five positions of this switch are used as follows:

MONO PHONO: Use this position for playing LP or 78 RPM records. The sound will be heard on both speakers for a superior monophonic effect.

REV: Use this position only if the stereo (left to right) arrangement at the program source has been reversed. The signal from Channel A will then be switched to Channel B, while the signal from Channel B is switched to Channel A.

STEREO: This is the normal position for playing *all* stereophonic program material.

A (FM): Use this position to play the FM Tuner only, or a monophonic record or tape; (or any auxiliary component connected to Channel A inputs at the rear of the cabinet.)

B (AM): In this position you can play the AM Tuner; (or any auxiliary component connected to the Channel B inputs at the rear of the cabinet.)

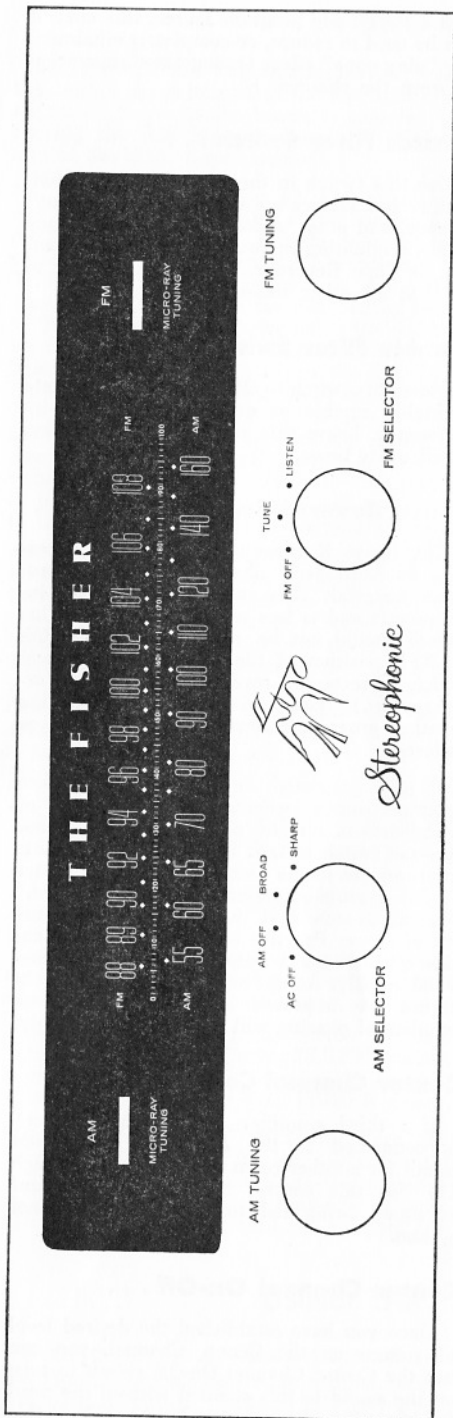


FIGURE 2: Tuner front panel.

components — and also provides the proper equalization for program material. The seven positions of this switch are used as follows:

NOTE: At all positions of the Mono-Stereo switch, sound will be heard on both speaker systems, even though the program source is not necessarily stereophonic.

Channel Indicator Lights . . .

The five colored jewels provide a visual indication of the position to which the Mono-Stereo switch is set and tell you at a glance what type of operation is in effect. For example: When the Mono-Stereo switch is set to STEREO, the "A" and "B" jewels at the extreme ends will light indicating that both channels are in operation to receive stereo program material. Table 1 is a guide to the different light combinations.

	A	B	C	A	B
MONO-PHONO	●	○	○	●	○
REV	○	●	○	●	○
STEREO	●	○	○	○	●
A	●	○	○	○	○
B	○	○	○	○	●

● = LIGHT ON
○ = LIGHT OFF

NOTE: CENTER CHANNEL LIGHT ("C") IS UNDER CONTROL OF CENTER CHANNEL SWITCH.

AW 1681

TABLE 1: Channel indicator lights

Bass and Treble Controls . . .

The Bass and Treble controls permit you to obtain the tonal qualities that are most suitable for your listening requirements. The Bass controls vary the intensity of the low frequency bass tones, while the Treble controls vary the intensity of the high frequency treble tones. Each set of controls consists of dual knobs mounted one behind the other. The smaller knobs, with the gold triangle marker, are used for Channel A; the large outer knobs, with the dot, for Channel B. Turning either knob will turn the other, thus permitting simultaneous operation for both channels. However, if you wish to adjust the tones for each channel separately, hold one knob while turning the other. To increase or decrease bass or treble intensity, turn these knobs toward MAX or MIN, as required.

To listen to program material exactly as it originates from a broadcasting studio, a record, or tape, set these controls to NORMAL position. This is "flat" position and is also equivalent to RIAA equalization (with the Selector switch in RIAA position.) It should be emphasized, however, that these controls may be set to any position dictated by personal listening preference or room acoustics. The numbers around each control can be used as reference points.

Loudness Contour Switch . . .

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

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

Balance Control . . .

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

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

Stereo Dimension Control . . .

With this control, you can combine, or blend, the sound from both channels to any desired degree. At the MAX position, complete separation exists between both channels. As you advance this control toward MIN, the sound from each channel is progressively combined to fuse the total sound pattern. When listening

to a stereophonic program source, this control can be used to reduce, or completely eliminate, any "ping-pong" effect (exaggerated separation between the channels.)

Scratch Filter Switch . . .

Use this switch in the ON position to eliminate record surface noise, distant station interference, and other undesirable high frequency noises originating in your Record Player, Turners, or Tape Recorder. Return this switch to OFF at all other times.

Rumble Filter Switch . . .

Move this switch to ON position to eliminate turntable rumble or other low-frequency interference. Leave this switch in OFF position at all other times.

Phase Reverse Switch . . .

The Phase Reverse switch is used to correct for improperly phased *stereophonic* program material. This condition will occur infrequently and is less easily recognized. (This switch should not be confused with the REVERSE position of the Mono Stereo switch, which corrects for reversed stereo sound *arrangement*.) You can check to determine whether program material is out of phase as follows:

If it is suspected, or known, that a stereo program source—whether a record, tape, or broadcast—is out of phase, turn the Phase Reverse switch to ON. If there is a noticeable improvement in the bass tones, or if the center of the stereophonic sound pattern is "filled," you can assume that the program source was out of phase. Practice and experience will enable you to detect out-of-phase program material readily. As stereophonic recording techniques are improved and standardized, the problem of phasing will diminish considerably.

Center Channel Control . . .

If a third amplifier (with a loudspeaker) is connected to the *Executive* to provide sound for another room (as described on page 11) use this control to adjust the amount of signal being fed to this Center Channel system.

Center Channel On-Off . . .

Once you have established the desired level of volume on the Center Channel, you can use the Center Channel On-Off switch to turn on the sound to this channel without the need for resetting the volume level. (When this switch is in ON position, the red "C" Indicator lamp will light.)

USING THE TUNERS

The FM and AM Tuners are operated from the control panel located at the top right center panel. Power to the tuners is supplied by turning the AM Selector from AC OFF to any of the other three positions.

FM TUNING: To listen to an FM broadcast, first turn the Selector switch on the Master Audio Control to TUNER, and the Mono-Stereo switch to A (FM). Turn the FM Selector to TUNE and the AM Selector to AM OFF (not to AC OFF). Turn the FM Tuning knob to the station of your choice using the pointer on the upper dial scale. Then turn the FM Selector to LISTEN and adjust the FM Tuning knob until the dark area on the FM MicroRay Tuning Indicator is at its *narrowest*. You will then be precisely tuned to your station. (The TUNE position is used to reduce inter-station noise while an FM station is being located. If you wish, you may turn to LISTEN directly, then locate your station).

AM TUNING: To listen to an AM broadcast, turn the Selector switch on the Master Audio Control to TUNER and the Mono-Stereo switch to B (AM). Turn the AM Selector to BROAD and the FM Selector to FM OFF. Turn the AM Tuning knob to the station of your choice using the pointer on the lower dial scale. Adjust the knob until the dark area on the AM MicroRay Tuning Indicator is at its *narrowest*. You will then be precisely tuned to your station. (With the AM Selector in BROAD position, you will receive AM stations at their best tonal fidelity. However, for

reception of distant stations, or where there is adjacent-station interference, use the SHARP position.)

Note: If reception is weak due to extreme fringe area conditions, or special local conditions, see "Antenna Installation" on page 8.

STEREOPHONIC RECEPTION: There are several currently available types of stereophonic broadcasts—FM-AM, FM-FM, and FM-Multiplex. The Executive V is designed to receive FM-AM broadcasts without any additional connections. If you wish to receive FM-FM or FM-Multiplex broadcasts, see the information provided on page 11.

STEREOPHONIC FM-AM BROADCASTS: (See your local newspaper for stations and time.) Turn the SELECTOR switch on the Master Audio Control to TUNER and the Mono-Stereo switch to STEREO. Turn the FM Selector to TUNE and the AM Selector to BROAD, and tune in both broadcasts as described above. (Remember to return the FM Selector to LISTEN position). The FM broadcast will be heard on the left (Channel A) speakers, the AM broadcast on the right (Channel B) speakers.

THE LOGGING SCALE: A 0 to 100 scale is included on the dial between the upper and lower scales. By using this scale as a reference, you can tune in your favorite FM and AM stations more easily—the numerical order is linear and simpler to remember. In most cases, a two-digit number will identify a station.

USING THE RECORD CHANGER

A separate instruction booklet accompanies the Record Changer. Read this booklet before attempting to operate the Changer.

Note: You cannot use the stereo cartridge in the pick-up arm for playing 78 RPM records. A separate cartridge in a plug-in shell is available for this purpose at your FISHER dealer.

PLAYING MONOPHONIC RECORDS: Turn the Selector switch on the Master Audio Control to RIAA 2 and turn the Mono-Stereo switch to MONO PHONO. Adjust the audio controls as required. Both amplifiers and speaker sys-

tems will be in use for an enhanced monophonic effect. (Use special cartridge to play 78 RPM records, and set Selector to 78.)

PLAYING STEREOPHONIC RECORDS: Turn the Selector switch on the Master Audio Control to RIAA 2 and turn the Mono-Stereo switch to STEREO. Adjust the audio controls as required. (If you find that the orchestral arrangement is not coming over the speaker systems in the proper order, you can reverse the order by turning the Mono-Stereo switch to REVERSE).

USING THE TAPE RECORDER

A separate instruction booklet accompanies the Tape Recorder. Read this booklet before attempting to operate this unit. **IMPORTANT:** Because the Tape Recorder has been connected to operate in conjunction with the other

FISHER components in the Executive V, *certain sections of the instruction booklet do not apply, and should be disregarded.* As a precaution against making operating errors, we suggest you pencil out the following sections:

Page 9: PHASING OF SPEAKERS and INPUT AND OUTPUT CONNECTIONS.

Page 10: OFF-THE-AIR RECORDING AND DUBBING and SPEAKER MONITORING.

The Executive V Tape Recorder has facilities for reproducing 2-track and 4-track, stereo or monophonic, tape recordings. In addition, tape recordings can be made of FM broadcasts, monophonic or stereophonic records or tape, or live performances. For the latter purpose, two microphones are provided. Two tape speeds are available, $3\frac{3}{4}$ and $7\frac{1}{2}$ inches per second. Use the faster speed for making higher quality recordings. The slower speed will provide good quality recordings, with twice the recording time for the same length of tape.

LISTENING TO TAPE RECORDINGS: Turn the Selector switch on the Master Audio Control to TAPE PLAY. To play *monophonic* tapes, turn the Mono-Stereo switch to A (FM). To play *stereophonic* tapes, turn the Mono-Stereo switch to STEREO.

RECORDING WITH MICROPHONES: Use the in-

put jacks on the front panel of the Tape Recorder. To reach these jacks, pull out the Tape Recorder drawer and depress the brass buttons located at the sides. Lower the front panel, exposing the input jacks. Insert the microphones into the jacks marked MIC 1 and 2 (Use MIC 1 only, for a single microphone). Keep the Volume control on the Master Audio Control at MIN to prevent acoustic feedback between speakers and microphone, with consequent "howling" and distortion in the recording.

RECORDING FM BROADCASTS: Turn the Selector switch on the Master Audio Control to TUNER and the Mono-Stereo switch to A (FM). Note: The Executive V is not equipped to make monophonic *AM Broadcast* recordings, since these do not measure up to FM Broadcasting standards. Stereo FM-AM broadcasts however, may be recorded.

RECORDING FROM THE RECORD PLAYER: Turn the Selector switch on the Master Audio Control to RIAA 2 or 78, depending on whether record is Long Playing or 78 RPM. To make *monophonic* recordings, turn the Mono-Stereo switch to A (FM). To make *stereophonic* recordings, turn the Mono-Stereo switch to STEREO.

ANTENNA INSTALLATION

The Executive V is equipped with a folded dipole antenna for FM reception, and a highly sensitive Ferrite Loop antenna for AM reception. These will be adequate in all areas except extreme fringe area conditions. The antenna connections are shown in Fig. 3. (The link across terminals 1 and 2 is for Ferrite Loop operation).

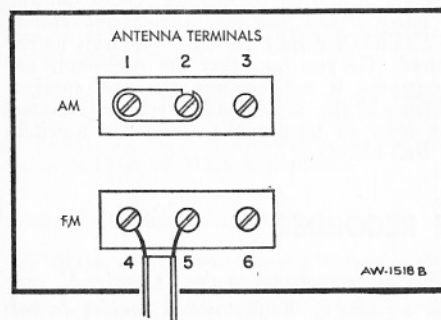


FIGURE 3: Connections required on antenna terminal strip for operation with FM dipole and AM loopstick antennas in normal signal areas.

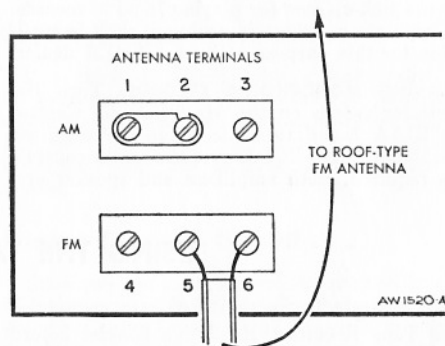


FIGURE 4: Installation of a roof-type FM antenna to prevent overloading of tuner circuits in exceptionally strong signal areas.

STEP-BY-STEP OPERATING PROCEDURE FOR EXECUTIVE V

Program You Wish To Hear	Master Audio Control Settings		Tuner Control Settings		Other Required Control Settings (Adjust audio controls as desired.) IMPORTANT: Tape Monitor Switch must be in Off position at all times. (For use of this switch, see MON INPUTS, page 10.)
	Set SELECTOR Switch To	Set MONO-STEREO Switch To	Set FM SELECTOR Switch To	Set AM SELECTOR Switch To	
FM Broadcast	TUNER	A (FM)	LISTEN	AM OFF	Set FM Tuning knob to desired station using FM MicroRay Tuning Indicator.
AM Broadcast	TUNER	B (AM)	FM OFF	BROAD	Set FM Tuning knob to desired station using AM MicroRay Tuning Indicator.
FM-AM Stereo Broadcast	TUNER	STEREO	LISTEN	BROAD	Set FM and AM Tuning knobs to respective stations using both MicroRay Indicators. Adjust Balance Control for equal output at speakers.
Monophonic LP Record	RIAA 2	MONO PHONO	---	---	
78 RPM Record	78	MONO PHONO	---	---	Caution: Do not use stereo magnetic cartridge. Use special cartridge supplied by your FISHER dealer.
Stereo Record	RIAA 2	STEREO	---	---	Adjust Balance Control for equal output at speakers.
Monophonic Tape	TAPE PLAY	A (FM)	---	---	
Stereo Tape	TAPE PLAY	STEREO	---	---	Adjust Balance Control for equal output at speakers.
MPX Multiplex Stereo Broadcast					

NOTE: A FISHER Multiplex Adaptor is required for this type of reception. Consult your FISHER dealer.

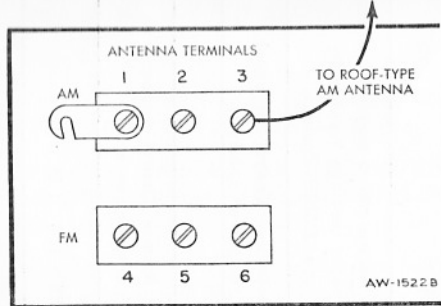


FIGURE 5: Connection to terminal strip for installing roof-type AM antenna. Detach link between terminals 1 and 2.

If FM reception is *weak to normal*, you can use an external FM roof antenna. Simply disconnect the leads from terminals 4 and 5 and connect the leads from the roof antenna instead.

If FM reception is *strong*, and you wish to use an FM roof antenna, disconnect the leads from terminals 4 and 5 and connect the leads

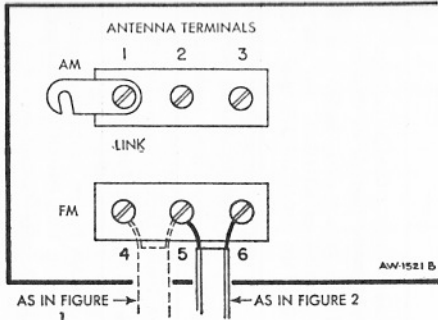


FIGURE 6: Terminal connections required when using FM antenna for AM reception. Link between terminals 1 and 2 is detached as shown.

from the roof antenna to terminals 5 and 6 (see Fig. 4).

If you wish to use an *AM roof antenna* instead of the Ferrite Loop, move the link *off* terminal 2, then connect an antenna to terminal 3 (see Fig. 5).

If you wish to use the FM antenna for *AM reception* as well, move the link *off* terminal 2, as shown in Fig. 6.

CONNECTING AUXILIARY COMPONENTS

Input jacks are provided on the Control-Amplifier chassis of the *Executive V* for the connection of additional stereophonic and monophonic program sources (See Fig. 7.) In general, it is best to obtain the assistance of your FISHER Dealer if you decide to make use of these facilities. *Some of the input jacks have factory-installed shorting plugs. Do not remove them except to connect external equipment.* The jacks on THE FISHER are designed to accept standard RETMA plugs. For making connections, use shielded leads, such as low-capacitance microphone cable.

AUX INPUTS: Connect to both from the two channels of a *stereo* program source, or use the jacks separately for monophonic program sources. Equipment connected to these jacks must be capable of supplying a high-level signal, not requiring preamplification. The playback output of a second tape recorder could be connected here, permitting the copying of an existing tape recording on the *Executive V* Tape Recorder.

For *stereophonic* operation, turn the Selector switch on the Control panel to AUX and turn the Mono-Stereo switch to STEREO.

For *monophonic* operation, turn the Selector switch to AUX and turn the Mono-Stereo switch to A (FM) if connected to Channel A, and B (FM) if connected to Channel B.

MON INPUTS: If you wish to use an additional tape recorder equipped with *separate* recording and playback heads, make connections to the MON inputs. This will permit you to monitor the material you are recording. If the recorder is *stereophonic*, connect the A and B cables to the Channel A and B MON input jacks. If the recorder is *monophonic*, use either of these two jacks.

For *stereophonic* operation, set the Tape Monitor switch on the Control panel to ON (the Selector switch is not used in this case,) and set the Mono Stereo switch to STEREO.

For monophonic operation, set the Tape Monitor switch on the Control panel to ON, and set the Mono Stereo switch to A (FM) or B (AM), depending upon the channel used.

TAPE HEAD INPUTS: These jacks are available for direct connection from the tape heads of a stereo tape deck, or that of a monophonic tape deck. Complete preamplification and equalization facilities are provided on these input channels. Playing a tape recording on a tape deck connected here also enables you to copy it on the *Executive V* Tape Recorder. *If your tape equipment incorporates tape playback preamplifiers, do NOT use these inputs; instead, connect to the Aux Input Jacks described in the previous paragraph.*

For *stereophonic* operation, turn the Selector switch on the Control panel to TAPE HEAD and turn the Mono-Stereo switch to STEREO.

For *monophonic* operation, turn the Selector switch to TAPE HEAD and turn the Mono-Stereo switch to A (FM) if connected to Channel A, and to B (FM) if connected to Channel B.

MAG 1 PHONO: If you desire, a second record player may be connected to the *Executive V*. Use the MAG 1 PHONO Input Jacks for a record player with a low-level magnetic-type stereo or *monophonic* cartridge. The required preamplification and RIAA equalization are provided on these input channels. If your record player utilizes a high-level cartridge, such as a ceramic, do *not* use these Input Jacks; instead, connect to the Aux Input Jacks described above.

For *stereophonic* operation, turn the Selector switch on the Control panel to RIAA 1 and turn the Mono-Stereo switch to STEREO.

For *monophonic* operation, turn the Selector switch to RIAA 1 and turn the Mono-Stereo switch to A (FM) if connected to Channel A and B (AM) if connected to Channel B.

FM-AM STEREO RADIO: The *Executive V* is already equipped for FM-AM stereo radio broadcast reception, and no auxiliary equipment is

needed for this purpose. However, there are three other types of stereo broadcasts which may be received by adding external equipment. These are described below.

FM-FM STEREO RADIO: An additional external FM tuner is required to receive FM-FM stereophonic broadcasts, since two different FM stations must be tuned in simultaneously. Since this type of installation involves changes in the existing cable connections, it is best to consult your FISHER Dealer before proceeding, or to have him make the installation.

FM MULTIPLEX: This system of stereo broadcasting is awaiting the final approval of the Federal Communications Commission. Only a simple adaptor is required for this type reception, and this unit will be available from FISHER. An external tuner is not required, only the FM tuner that is already a part of the *Executive V*. When FM Multiplex broadcasts become available in your area, your FISHER Dealer will be happy to provide you with the complete details on this type of installation.

AM-TV STEREO: Some areas have AM-TV stereo broadcast programs and no FM-AM stereo radio. By utilizing the sound portion of your TV receiver, the *Executive V* can be adapted for this type of reception. Again, this type of installation involves changes in the existing cables, making consultation with your FISHER Dealer advisable. *Caution: Connection from the sound portion of the TV receiver should be made only by a fully qualified technician.*

CENTER CHANNEL: The *Executive* is equipped with an output jack on the rear panel which is connected to a divider network across Channels A and B. Equal portions of the audio signal from each channel are combined to provide a signal for a center "phantom" channel. By connecting an additional amplifier and loudspeaker to this output jack, you can listen to the composite audio output of both channels over a single speaker in a remote location.

The additional amplifier need not be equipped with audio controls, since these are provided by the Control panel of the *Executive*. The Center Channel Volume Control is provided to adjust the signal level to the additional amplifier.

Connect a cable from the CENTER CHANNEL OUTPUT jack to the input jack of the other amplifier. Use the low capacitance type of cable and keep it as short as possible. The cable from the amplifier to the third speaker can be up to 100 feet, or more (depending upon the type of amplifier you use.)

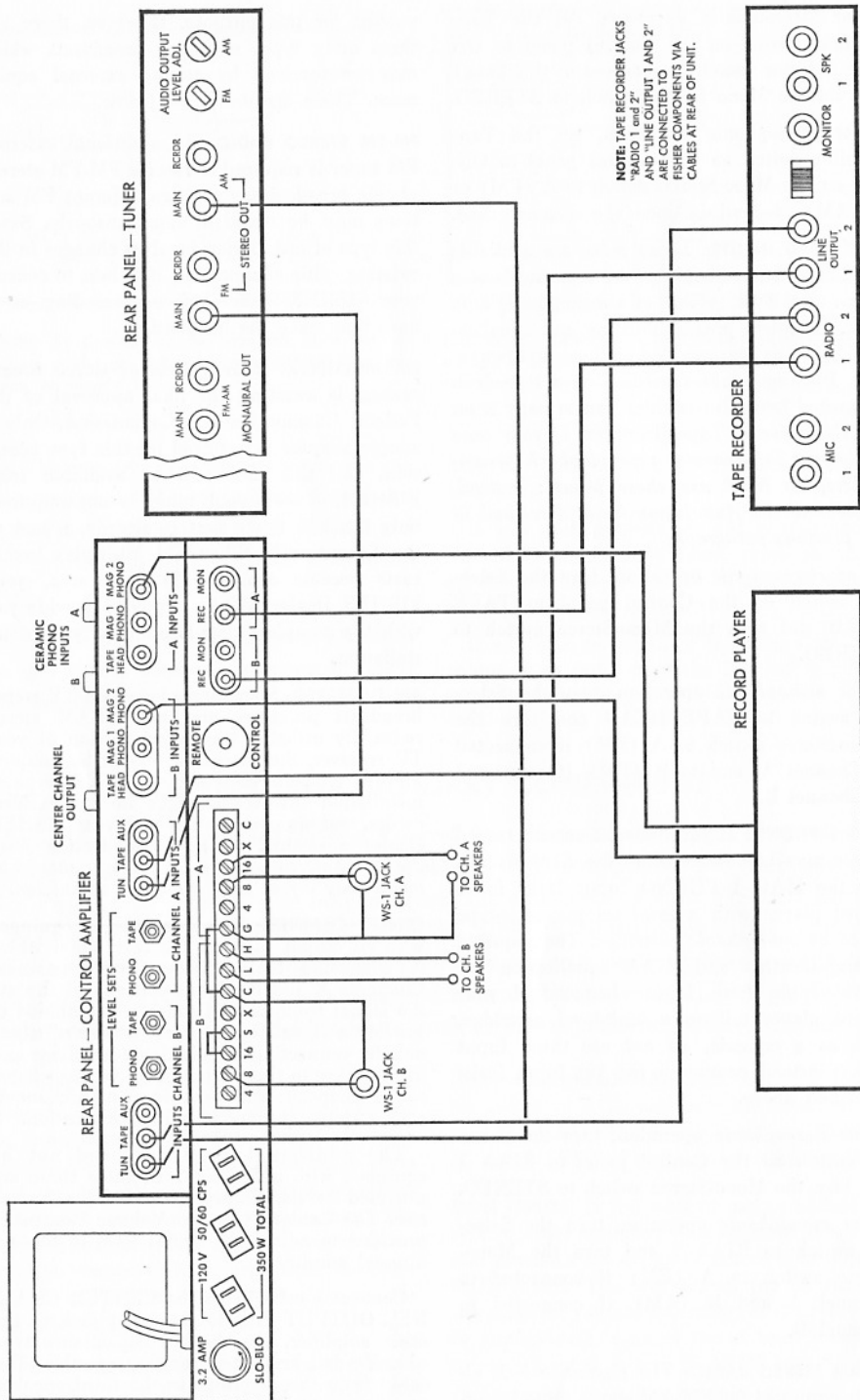


FIGURE 7: Input and output cable connections for the Executive V.

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. This guarantee is void if the equipment has been altered, or if the purchaser has failed to return the Warranty Card *within 10 days*.

FOR WARRANTY SERVICE, CONSULT YOUR DEALER

WARRANTY CARD

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FIRST NAME

INITIAL

USER'S HOME ADDRESS

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STATE

DATE OF PURCHASE

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SERIAL NO. SH

4000

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Name of Dealer

City

State

I first heard of THE FISHER through:

Friend

Advertising

(Name of publication)

I chose THE FISHER because:

What I think of my FISHER equipment:

I also own these additional hi-fi units:

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-TWO 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.

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 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.

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

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