

Introduction

In these days of pollution in the world around us, it is refreshing to hear musical sounds that are pure, natural and alive. With LINEAR amplifiers, we have earnestly sought to re-create the electrifying realism and breathtaking atmosphere of the musical performance in its original form.

As you read this brochure, you will become aware of the lengths we have gone to meet this aim.

The real test of our success is in your hands, (or should we say ears). Ask your specialist Hi-Fi dealer to demonstrate LINEAR amplifiers to you in conjunction with only the best quality speakers, turntable and pick-up cartridge he has available. Preferably these will also be LINEAR.

When sound reproduction is of the highest possible standard, one should be unaware

of the presence of any sound reproducing equipment — LINEAR amplifiers will achieve this exceptionally high standard, and can only be adequately judged in conjunction with the highest quality matching equipment.

FEATURES OF THE LINEAR AMPLIFIER

- Fully complimentary output stages directly coupled to the speakers ensure complete symmetry of operation and

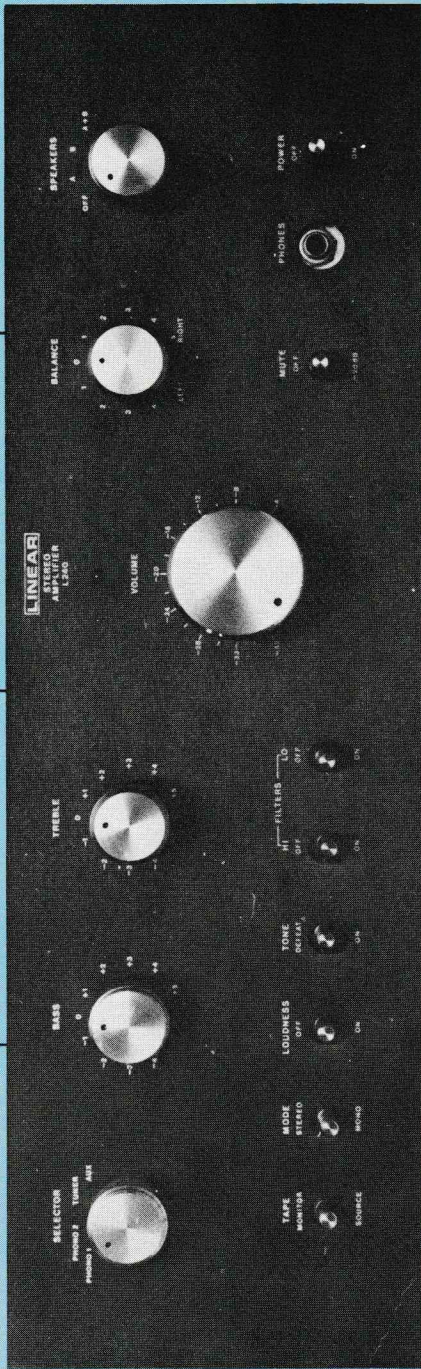
freedom from the low frequency distortion normally contributed by the output coupling capacitor.

- Special direct coupled pre-amplifiers and tone control stages which are powered from an entirely

separate fully regulated power supply to ensure superb transient response, and improved low frequency performance.

- Extremely low noise pre-amplifier and equalisation

- A tone defeat switch allowing the amplifier to be operated in an "untampered" condition, producing a pure, flat response to the signal input.
- Bold, striking and ultra modern design with functional layout to satisfy the most discerning owner.
- The pre-amplifier circuit incorporates a sub-sonic filter that eliminates extra low frequency interference caused by mechanical inf-



Tone Defeat Switch

When the tone switch is in "Defeat" position, the rotary tone controls are by-passed, giving a flat frequency response from the amplifier. In the "On" position, the tone controls are operative.

Low Filter Switch

This control should remain in the "Up" position for most applications, however, when depressed, this filter circuit reduces the sensitivity of the amplifier to unwanted low frequencies such as turntable or tape motor rumble, record warp, or excessive bass response.

High Filter Switch

This should remain in the "Up" position for most applications. When depressed, some of the high frequency range is removed and this may be useful for reducing record surface noise or excessive treble.

However, as important high frequencies are modified, the musical content must also be limited. For high fidelity listening use of the high filter should be avoided.

Mute Switch

Reduces volume output by 20dB when depressed. This is ideal for dropping the level quickly in the event of phone calls, visitors, etc and enables simple return to the original volume setting by switching out.

Loudness Switch

With this switch in the "Up" position, the amplifier has a "flat" or LINEAR response, but when depressed, bass and treble boost are introduced at low volume levels to compensate for the natural inability of the human ear to respond to these frequencies at low sound levels.

Speaker Selector Switch

"Off"

This enables the use of two sets of speakers, either separately or together.

In the "Off" position, the use of headphones can be fully appreciated.

Volume Control

This control has a large knurled knob and "stepped" tracking for positive, easy to adjust control. Set to the left (anti-clockwise) for minimum volume and to the right (clockwise) to increase volume up to maximum.

Set to minimum before switching power on, operating selector switch or lowering the pick-up onto the record to avoid unpleasant "thumps", "clicks" and "pops" in the speakers. Also reduce the volume to a minimum before plugging in stereophones to avoid possible damage to phones (or ears).

Bass Control

Knurled knob and "stepped" tracking (as with the volume control) give positive, easy to adjust control.

adjust control.

This control should remain in the mid-point central position for flat LINEAR response.

To reduce bass, turn the control to the left (anti-clockwise), to increase bass, turn the control to the right (clockwise). Note: The low frequency (bass) energy of the LINEAR amplifier is exceptional, therefore, we advise against indiscriminately increasing the bass beyond normal, as the high levels of energy could easily destroy the speaker units.

Treble Control

Knurled knob and "stepped" tracking (as with the volume control) give positive, easy to adjust control.

This control should remain in the mid-point central position for flat LINEAR response.

To reduce treble, turn control to the left (anti-clockwise), to increase treble, turn control

Balance Control

Normal position is mid-point central but variation left or right could be desirable depending on position of speakers or placement of furniture and listener seating in the room. Turn control to the left (anti-clockwise) to listen to the left channel and to the right (clockwise) to listen to the right channel. Experiment with your setting until a satisfactory balance is achieved.

Headphone Socket

Standard stereo headphone socket. Remember to turn down volume before plugging in your headphones to avoid an overload.

Power Switch

When depressed, the amplifier is on and the indication light in the centre of the panel will light up. Note: It is recommended that the volume control is set to