

STEREO REPRODUCTION

The impact of listening to stereo reproduction on the great majority of listeners is profound. There is an astonishing sense of realism and an absence of listening fatigue. The overall impression is of greatly enhanced enjoyment, to such an extent that the majority of listeners declare loss of interest in normal single channel (monaural) reproduction.

Stereo is not new to communications engineers. The writer carried out his first stereo microphone transmission (with D. W. Turpin) in 1931, and the famous Philadelphia-Washington relay by Bell Telephone Laboratories in 1933 proved the feasibility of stereo sound as we recognise it today.

What is new about stereo is its availability to the general public by means of gramophone (phonograph) and tape records. There is no doubt that stereophonic radio will follow, possibly by Multiplex F.M. There is nothing experimental about stereo amplifiers to us; all the basic work was done many years ago, and the equipment described herein covers not only every present-day requirement but every foreseeable eventuality.

In this leaflet we describe stereo apparatus in a manner acceptable to the professional communications engineer and to the music-lover seeking the highest available standard of sound reproduction. The information contained herein is factual and as brief as its comprehensiveness allows.

'Point One Stereo' Pre-amplifier

FUNCTION

The function of an ordinary monaural pre-amplifier is to accept the tiny electrical signals from the input device (pickup, tape head, tuner unit or microphone) and to build them up distortionlessly to a magnitude suitable for passing on to a power amplifier.

The Leak "Point One Stereo" pre-amplifier is simply two identical monaural pre-amplifiers electronically separate, but physically combined.

The "Point One Stereo" pre-amplifier forms a complete stereo amplifying system when connected to a Leak power amplifier type "Stereo 20" or "Stereo 50" (see pages 5 to 8). The amplifying system is split into these two sections especially for your convenience: the pre-amplifier is decorative, small, light and easy to install and handle; it contains all controls, and enables you to place the heavier and bulkier power amplifier out of sight in any convenient location.

This pre-amplifier reproduces stereophonically and monaurally from records, tape, radio and microphone, using any pickup, any tape head, any tuner and any microphone available in the world. This comprehensiveness gives two important advantages. First, you can use the finest pickups and microphones available in the world: this is not the case with cheaper low-gain pre-amplifiers. Second, when reproducing from tape you can do so directly from the tape head, thus saving the cost of amplifiers built into the tape mechanism.

The "Point One Stereo" functions electronically to the highest standards obtainable by present techniques—to the performance standards demanded by communications engineers for broadcasting and recording*. This is proven by the engineering specifications given on pages 3 to 5.

There is nothing we can add to the circuitry or the price to improve the fidelity of reproduction obtainable from the "Point One Stereo". The features which make for ease and pleasure of handling are discussed on page 3.

APPEARANCE

The "Point One Stereo" is styled by the world-famous designers, Richard Lonsdale-Hands Associates. The appearance is of restrained richness and dignity—"jewel-like" is the description by one user—whether the unit is used free-standing or whether it is cabinet mounted. The front panel will blend with *any* wood. These were major styling necessities.

The transparent front panel is engraved on the rear face in deep maroon, cream and gold, and the case is finished in light bronze.

* LEAK amplifiers are the choice of professional engineers such as the B.B.C. (over 500 delivered), the South African Broadcasting Corporation (600), ITV and many other Commonwealth and overseas broadcasting and TV systems, who use them for transmitting and/or monitoring (quality checking) the broadcasts to which you listen. Also, many of the gramophone records you buy are cut via LEAK amplifiers.