A 146 C A six valve + rectifier super heterodyne receiver for A.C. mains. 200–250 volts. 50–60 cycles.

WAVE RANGES 187–560 M. 1000–2050 M.

VALVE ARRANGEMENT Mazda 10C1 Triode heptode frequency changer. 10F9 Variable-mu pentode I.F. amplifier. 10LD11 Double diode triode for detection, delayed A.V.C. and L.F. amplification. 10LD11 as triode phase-splitter. Two Pen 45 output tetrodes in push-pull with negative feedback. UU6 Power rectifier.

SIZE Height : 32¼ in. Width : 26 in. Depth at base : 9 in.

PRICE £35 . 0 . 0 including Purchase Tax. H.P. terms below.

	DEPOSIT	INSTALMENTS	BALANCE OF HIRE	H.P. PRICE
MONTHLY	£3 4 0	12 at £2 19 0	£35 8 0	£38 12 0
	8 1 0	12 at 2 10 0	30 0 0	38 1 0
	13 9 0	12 at 2 0 0	24 0 0	37 9 0
	18 17 0	12 at 1 10 0	18 0 0	36 17 0
	£3 6 0	18 at £2 1 0	£36 18 0	£40 4 0
	7 18 0	18 at 1 15 0	31 10 0	39 8 0
	11 16 0	18 at 1 10 0	27 0 0	38 16 0
	15 14 0	18 at 1 5 0	22 10 0	38 4 0
	£3 7 0	24 at £1 12 0	£38 8 0	£41 15 0
	9 6 0	24 at 1 6 0	31 4 0	40 10 0
	15 5 0	24 at 1 0 0	24 0 0	39 5 0
	18 4 0	24 at 17 0	20 8 0	38 12 0
WEEKLY	£3 6 0	51 at 14 0	£35 14 0	£39 0 0
	7 16 0	51 at 12 0	30 12 0	38 8 0
	12 16 0	50 at 10 0	25 0 0	37 16 0
	18 17 0	52 at 7 0	18 4 0	37 1 0
	3 10 0	74 at 10 0	£37 0 0	£40 10 0
	7 16 0	80 at 8 0	32 0 0	39 16 0
	15 3 0	78 at 6 0	23 8 0	38 11 0
	18 8 0	78 at 5 0	19 10 0	37 18 0
	£3 14 0	96 at 8 0	£38 8 0	£42 2 0
	7 0 0	98 at 7 0	34 6 0	41 6 0
	13 15 0	104 at 5 0	26 0 0	39 15 0
	18 0 0	104 at 4 0	20 16 0	38 16 0

your ***murphy*** *dealer*

A. H. SILCOCKS & SON, LTD.
31-33 NORTH STREET
ROMFORD. ESSEX.

A 146 C

murphy

"BAFFLE" CONSOLE

Another step along the road

THE middle-aged radio enthusiast with a long memory may smile in a superior way when he sees this new Murphy "Baffle" Console. New? Didn't he buy a large flat sheet of wood twenty—or was it twenty five—years ago and fix a loudspeaker to it? Didn't he tell every layman who would listen that this apparatus, admittedly not yet perfect, was the way to free reproduction from boom. He certainly did. But what happened? The laymen went on buying themselves radio sets in the ornate boxes they preferred. And misused the word "tone" to explain the muffled booming reproduction they received.

Yes, it's the old story: the Expert ahead of his time. But perhaps the years between have proved a blessing in disguise to radio. The early "baffle" wasn't 'right' because the radio circuits that fed it were not good enough. They had to be improved and possibly improvement came quicker the hard way. Radio Manufacturers, hampered by box cabinets (they were *so* popular and looked *so* nice with a vaise, vase or vawse on top) were forced to introduce new components and circuits which would damp down booming bass notes created by the echoing box and increase the volume on higher registers. So they achieved a fairly even balance of reasonably undistorted sound. In some cases indeed, the results have been very remarkable considering the limitations set by popular cabinet design.

It remained for us to get the best of both worlds by combining the vastly improved "works" with the flat baffle board. We did it back in 1945 with our first "Baffle" table model. Remember it? No box. All front and no back. "Outlandish cabinet!" said lots of people. "No *tone*!" complained lots of others. But acoustics and radio enthusiasts greeted it like a long lost brother. And many other people suddenly realised that here was a receiver which reproduced sound *naturally* without boom. They welcomed it and its successors wholeheartedly.

The time had come then for a large scale baffle set. We knew it would sound very good. Yet even we were surprised at the clarity of reproduction when we first listened to the A 146 C. And we believe the Expert, remembering his early efforts, will be equally surprised and pleased. And if he says "Yes, it is excellent, but not perfect," we shall be the first to agree. The A 146 C is just one more step along the road that has no ending.

THE BURDEN OF PRICE

If you are prepared to pay two or three hundred guineas you may find a few specially made sets that seem to you to have everything! But we wanted to give you superb reproduction *at a reasonable price.* So we have been forced to make one big sacrifice. There is no Short waveband on the A 146 C. We have thus been able to put all the time and money into reproduction on Medium and Long wavebands. Of course, you may not consider it a big sacrifice. Like many people you may be content with the Home, Light and Third Programmes and the host of foreign stations available on these bands.

The large baffle area enables a really adequate bass response to be gained with very little boom. But complete freedom from boom is possible only if the loudspeaker resonance can also be suppressed. Thus even in this set careful attention has had to be given to the circuit. The loudspeaker response has been carefully chosen at the bass end and damping applied to the moving coil by the use of negative feedback in the sound amplifying stages. Result: a crisp clear bass which is free of boom, however much you turn up the volume. At the other end of the sound scale, the electrical and acoustical responses have been arranged to give a marked degree of liveliness.

SIT BACK AND LISTEN

One more point. Most listeners using the normal box-shaped consoles automatically turn down the volume to prevent the resonance from becoming obtrusive. As a result, for pianissimo passages of music, they either have to listen hard or turn up the volume —and risk being blasted by the next "*ff*." When they find a set that doesn't boom, they are apt to turn up the volume too high. And no set, no listener and no neighbours can stand much of that!

We have anticipated this reaction. In the A 146 C a push-pull output stage of two Pen 45's provide a good margin for these occasions when ample volume is required. This stage ensures that loud and soft passages come to you as clearly and as well balanced as if you were standing on the conductor's rostrum.

THE FIRST OF MANY

To many listeners the sight of the A 146 C's large "Baffle" cabinet in walnut may come as a bit of a surprise—even though they know the whys and wherefores. It *is* unusual; beautiful, in our opinion, with its clean lines, its tidy arrangement of controls and illuminated dial at the top but . . . yes, . . . unconventional. As unconventional, say, as the first Hurricane aircraft compared with earlier bi-planes. We believe that in due course many other makes of radio Console must be built on similar lines—if good listening is the aim. And by that time this cabinet will be considered not only beautiful but normal, if not "period" furniture! So if *you* need a little time to get used to the shape, shut your eyes and *listen*. You won't hear anything better for a long time.