

JAZZ CLUB/REVELATION

EQ tables

Use of the switch positions below should result in the correct tonal reproduction of most records. However, there will be some which may not sound right, even though the research that went into these tables suggests they should. One reason being that engineers would sometimes make adjustments on a daily basis to suit the equipment in use. Another reason was to match the sound of the records with that of "live" performances of sheet music on the radio. Radio at that time, being AM bandwidth limited, and as such, the record buying public wanted the same sound, and the record companies obliged. With these records it is doubtful that the correct sound will ever be obtained, but they should, at the very least, be nicer to listen to using the Jazz Club.

By varying the positions of the 3 front panel switches, the Jazz Club may be made to restore the tonal range of the following labels: -

LPs and Singles

Switch positions	Equalise
OUT/-13.7/250	Early FFRR (pre '53)
-11/OUT/500	FFRR (Decca/London), MGM, EMI, HMV, RCA Victor, English Columbia
OUT/-13.7/500	RIAA, CCIR (All modern vinyl)
OUT/-16/500	NAB (NARTB), American Columbia

78s

Switch positions	Equalise
OUT/OUT/250	Columbia (English), EMI, HMV
-5/OUT/250	Columbia (American 1925>), FFRR, Victor (1925> - some)
OUT/-16/250	Columbia (American 1938>)
-5/OUT/375	Victor (1925> - some)
-11/OUT/375	Capitol, Early Decca, Mercury
OUT/OUT/500	Brunswick, Parlophone
-5/OUT/500	Victor (1925> - some, and 1938-47)
-11/OUT/500	MGM, Victor (1947)

A comprehensive collection of old record equalisation information can be found at the Wolverine Antique Music Society ([WAMS](http://www.wams.org)) web site. (www.shellac.org/wams/wequal.html)

We appreciate their work and that of a number of other sources for making such historic information available to enthusiasts of old records in today's age.