

Microphones



Sennheiser MD441

- Dynamic element
- Super cardioid pattern
- 30-20,000 Hz response
- Low impedance
- 10 position contour switch
- A top professional mic that has been called acoustically invisible.

#60SE441 **\$313.00**



Sennheiser MD-421

- Dynamic element
- Cardioid pattern
- 30-17,000 Hz response
- Low impedance
- 5-position bass rolloff
- An all time professional's favorite - exceptional on drums.

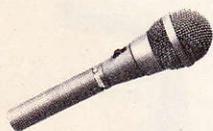
#60SE421 **\$224.00**



Electro-Voice RE-16

- Dynamic element
- Super cardioid pattern
- 80-15,000 Hz response
- Low impedance
- "Variable-D" design controls proximity effect
- Very popular in professional broadcast, recording and reinforcement.

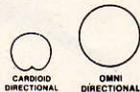
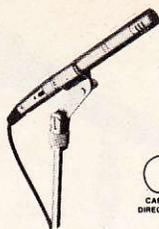
#60EL16 **\$172.00**



Electro-Voice PL76/1776

- Electret condenser element
- Cardioid pattern
- 60-18,000 Hz response
- Low impedance
- On/off switch
- An overnight success in affordable condenser performance.

#60EL76 **\$91.00**



AKG C451E

- Condenser element
- Modular capsules provide omni (CK-22) or cardioid (CK-1) pattern (please specify)
- 30-20,000 Hz response
- Low impedance
- Complete with windscreen and stand adapter
- One of the very best.

#60AK451 **\$245.00**



Sony ECM-50PS

- Electret condenser element
- Omni pattern
- 40-14,000 Hz response
- Two way powering system
- Low impedance
- Probably gets more TV time than "I Love Lucy" - top quality.

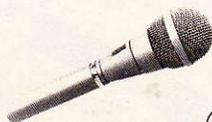
#60SO50P **\$199.00**



Beyer M-500

- Dynamic ribbon element
- Hyper cardioid pattern
- 40-18,000 Hz response
- Low impedance
- Highly recommended for vocals.

#60BE50 **\$185.00**



Electro-Voice PL77/1777

- Electret condenser element
- Cardioid pattern
- 60-18,000 Hz response
- Low impedance
- On/off switch
- Phantom power or battery use.

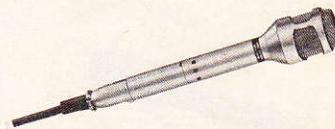
#60EL77 **\$110.00**



Electro-Voice PL20/RE20

- Dynamic element
- Cardioid pattern
- 45-18,000 Hz response
- Low impedance
- Responsible for some great recordings that you're probably familiar with.

#60EL20 **\$295.00**



Shure SM53

- Dynamic element
- Cardioid pattern
- 70-16,000 Hz response
- Low impedance
- Low cut filter switch
- Excellent - used by many of the mix-masters.

#60SH53 **\$195.00**

Also available: Shure SM54 - identical with the addition of a pop blast filter.

#60SH54 **\$206.00**



Sony ECM-23F

- Back electret condenser element
- Super cardioid pattern
- 20-20,000 Hz response
- Dual impedance
- Low cut and pad switches
- Widely used in quality recording.

#60SO23 **\$99.00**



Beyer M-69

- Dynamic element
- Cardioid pattern
- 50-16,000 Hz response
- Low impedance
- A popular vocal mic.

#60BE69 **\$139.00**

Shipping weight on all microphones is 3 lbs.

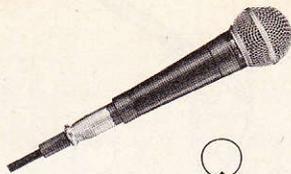
Microphones



Shure SM59

- Dynamic element
- Cardioid pattern
- 50-15,000 Hz response
- Low impedance
- Supplied with foam windscreen, a very smooth pro vocal mic.

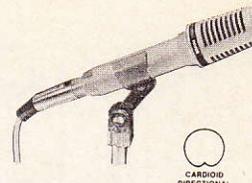
#60SH59 **\$123.00**



Shure SM58

- Dynamic element
- Cardioid pattern
- 50-15,000 Hz response
- Low impedance
- Others can copy its looks, but this is the hand held high level vocal mic!

#60SH58 **\$122.00**



AKG D-200E

- Dynamic element
- Cardioid pattern
- 30-15,000 Hz response
- Low impedance
- Dual element design
- A valuable feedback fixer

#60AK200 **\$104.00**



Electro-Voice PL9/DO54

- Dynamic element
- Omni pattern
- 50-18,000 Hz response
- Low impedance
- An excellent choice when smooth response and "zero" proximity effect is desired.

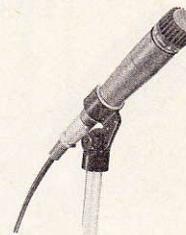
#60EL954 **\$92.00**



Electro-Voice PL95/DS35

- Dynamic element
- Cardioid pattern
- 60-17,000 Hz response
- Low impedance
- Created especially for the professional entertainer — good proximity effect.

#60EL935 **\$95.00**



Shure SM57

- Dynamic element
- Cardioid pattern
- 40-15,000 Hz response
- Low impedance
- One of the most widely used sound reinforcement mics in the world!

#60SH57 **\$96.00**



Shure SM56

- Dynamic element
- Cardioid pattern
- 40-15,000 Hz response
- Low impedance
- Identical to SM-57 with the addition of a super built-in shock mount.

#60SH56 **\$119.00**



AKG D1000E

- Dynamic effect
- Cardioid pattern
- 40-16,000 Hz response
- Low impedance
- 3 position bass roll off
- AKG's most popular model is amazingly versatile.

#60AK100 **\$85.00**



Shure 565SD

- Dynamic effect
- Cardioid pattern
- 50-15,000 Hz response
- Dual impedance
- On/off switch
- Excellent medium priced mic for reproduction of voice

#60SH565 **\$87.00**

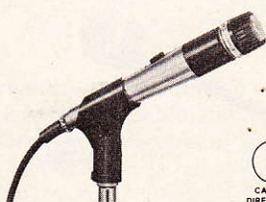


AKG D190E

- Dynamic element
- Cardioid pattern
- 40-15,000 Hz response
- Low impedance
- A good all-around mic.

#60AK190 **\$77.00**

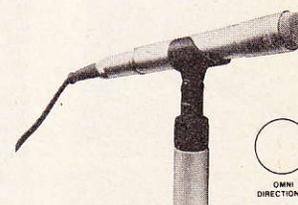
Shipping weight on all microphones is 3 lbs.



Shure 545SD

- Dynamic element
- Cardioid pattern
- 50-15,000 Hz response
- Dual impedance
- Lockable on/off switch
- Our most popular general purpose mic

#60SH545 **\$79.00**



Sony ECM170A

- Electret condenser element
- Omni pattern
- 20-16,000 Hz response
- Dual impedance
- Low cut switch
- Great response at a great price!

#60SO170 **\$67.00**

Microphones



Electro-Voice PL11/RE11

- Dynamic element
- Super cardioid pattern
- 90-13,000 Hz response
- Low impedance
- Popular in broadcast, recording and reinforcement for controlled proximity effect

#60EL11 **\$116.00**



Sony F-560

- Dynamic element
- Cardioid pattern
- 80-13,000 Hz response
- Low impedance
- Low cut switch
- A rugged hand held vocal mic

#60SO560 **\$89.00**



Electro-Voice PL91

- Dynamic element
- Cardioid pattern
- 80-13,000 Hz response
- Low impedance
- On-off switch
- A rugged hand held vocal mic

#60EL91 **\$76.00**



Shure PE588

- Dynamic element
- Cardioid pattern
- 80-13,000 Hz response
- High impedance
- On/off switch
- The best low priced vocal mic around

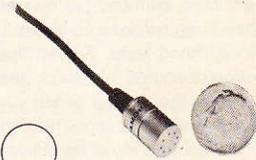
#60SH588 **\$59.00**



Electro-Voice PL5/635A

- Dynamic element
- Omni pattern
- 80-13,000 Hz response
- Low impedance
- Very versatile and so rugged it can double as a hammer

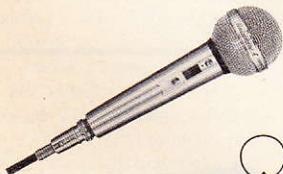
#60EL635 **\$57.00**



Sony ECM150

- Electret condenser element
- Omni pattern
- 40-13,000 Hz response
- Low impedance
- Excellent choice for "clip-on" mic requirements

#60SO150 **\$57.00**



Shure PE585

- Dynamic element
- Cardioid pattern
- 50-13,000 Hz response
- High impedance
- On/off switch
- Our top choice in a hi-z vocal mic

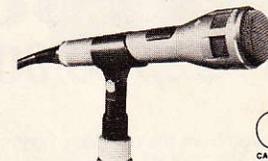
#60SH585 **\$69.00**



Shure PE515

- Dynamic element
- Cardioid pattern
- 80-13,000 Hz response
- High impedance
- On/off switch
- A good low priced vocal mic

#60SH515 **\$44.00**



Sony F-540

- Dynamic element
- Cardioid pattern
- 50-13,000 Hz response
- Low impedance
- Good all-around low priced mic

#60SO540 **\$37.00**



Sony ECM-16

- Electret condenser element
- Omni pattern
- 50-13,000 Hz response
- Low impedance
- The best low priced "clip-on" available

#60SO16 **\$32.00**

Western Electric

- Carbon element
- Close-talk pattern
- 500-5,000 Hz response
- High impedance
- **The best way to get more detailed information on mics from Music Emporium**



Multitrack

Multitrack recording offers a musician or tape enthusiast the opportunity to gaze into a new universe of creative recording, not long ago prohibitively expensive. Using a series of separate audio tracks, a multitrack recording system gives you complete control in selecting, assembling and even re-assembling musical elements like voices, instruments and special effects. Already, many musicians consider multitrack vital to their creative process as an added outlet of expres-

sion. Teac produced the first multitrack recorders for the home and continues today, along with other manufacturers, supplying you with components and systems to affordably build complete home or field studios that approach the quality and control variance of professional studios. Multitrack in the '80's will open up new dimensions of imagination for the musician and creative engineer alike. Music Emporium helps to make it possible today. Don't miss it.

"For Starters" \$1,895.00

We offer a two piece Teac system for almost unlimited control in "putting down tracks." The deck is the new A3440 four-track machine. New sophisticated features and rugged construction keep your mind on the recording and not the recorder. 10½" reel capacity, ¼" tape, dual speed selection of 7½ IPS or 15 IPS, small-large reel tension selector, 3-motor design, tape counter, pitch control, full IC logic tape handling, record and pause LED indicators, tape "cue" head lever, 3-head operation and output selection of source, playback head or record head for "sync" monitoring when overdubbing. Each channel includes mic input, mic-mic attenuator-line input switching, input level control, output level control, record/play function switch with indicator LED, VU meter and full dbx noise reduction hook-up capability (Teac RX-9). The headphone output section offers individual or combined track selection for monitoring and mono mixdown of four tracks.

The Teac Model 2A mixing console was designed specifically for multitrack recording and mixdown. There's nothing in its price class that's as versatile, dependable or clean sounding. The six inputs are "routeable" to four outputs. Channel features include precision slide faders, mic or line level input



selector, 2-position EQ, color-coded channel assign buttons for variable output selection and pan control for stereo mixdown, plus master output control on the Teac MB-20 meter bridge which is ideally suited to the Model 2A console. It meters up to four line level signals and actually has a built-in 4x2 monitor mixer plus buss/tape selectors for each channel. It lets you generate a stereo mix and control all the tape/source switching from the meter bridge.

To complete the package and get you rolling, we include a set of nifty Sennheiser 414 stereo head-

phones, a reel of Maxell's finest tape and a Teac recorder maintenance kit.

System Breakdown

Teac A3440	
#60TE3440	\$1,600.00
Teac Model 2A	
#60TE2A	475.00
Teac MB-20	
#60TEMB20	250.00
Accessories	130.00
Total regular price	\$2,455.00

"The Producer" \$2,750.00

This system takes you from the complete control of "track laying" sessions and finalizes your creations with mixdown equipment. The four track deck for multiple track sessions is the Teac Model A3440, the all new and fully up-to-date version of the world famous Model A3440S — the recorder that brought multitrack to a whole generation of modern musicians. Features of the A3440 include 10½" reel capacity, ¼" tape, dual speed selection of 15 IPS and 7½ IPS, reel tension selector, 3-motor design, pitch control, IC logic tape handling, record and pause LED indicators, tape cue lever, 3-head operation and simulsync monitoring. Each channel includes a ¼" mic input, mic-mic attenuator-line input switching, input and output level controls, record/play function switch with indicator LED, VU meter, selectable headphone monitor system and full dbx noise reduction hook-up capability (Teac RX-9).

Your interface with the A3440 is the combination Model 2A/MB20 mixing console — control system with all of the multitrack required functions of individual track recording, mixdown capability, complete 4-channel metering-monitoring-tape mode selection, six input channels, precision slide faders, mic/line input selectors, 2-band EQ on each channel, channel assign buttons, stereo pan control on each channel and master control to adjust all four outputs.

For final "mixdown" we include the Teac model A3300SX2T 2-channel mastering deck. Produces

stereo masters with the same ½ track format used by the pros. Features include 10½" reel capacity, ¼" tape width saves tape costs, 15 IPS or 7½ IPS speed select, reel tension selector, rugged and stable 3-motor design, IC logic — solenoid tape handling, record and pause LED indicators, 3-head operation lets you monitor the master as it's being recorded, VU meters, line or mix inputs with individual level controls, record/play function switching and selectable tape EQ bias. You're on your way! And, to get you on your way quickly we include a set of Sennheiser 414 stereo headphones, two reels of Maxell's finest tape, a Teac recorder maintenance kit, and all necessary hook-up cables.

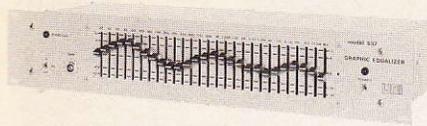
System Breakdown

Teac A3440	
#60TE3440	\$1,600.00
Teac A3300SX2T	
#60TE3300	1,050.00
Teac Model 2A	
#60TE2A	475.00
Teac MB-20	
#60TEMB20	250.00
Accessories	170.00
Total regular price	\$3,545.00

Multitrack system packages exceed UPS limitations and must be shipped truck or air freight.

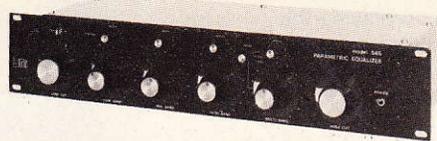


Equalization



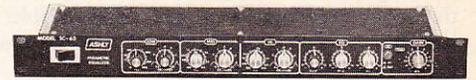
UREI 537 Long the standard of excellence in equalization, UREI has upgraded their famous Model 527 1/3 octave graphic unit. The new 537 offers greatly improved signal to noise characteristics, 12 db of cut and boost on 27 1/3 octave increments from 40-16,000 Hz, combining filters for minimum ripple and phase shift, EQ bypass switch, gain, overload LED and balanced in's and out's. A top quality instrument. Optional security cover. 3 1/2" high.

#60UR537 **\$796.00**
shipping weight 8 lbs.
#61UR537SC security cover **\$24.00**
shipping weight 1 lb.



UREI 545 UREI's answer to requests for unrestricted control in frequency equalization. A true parametric instrument with four filter sections. Three overlapping ranges are tunable from 24-12,500 Hz and the fourth has a selectable center frequency offering control from 15-20,000 Hz. Other features include 18 db/octave high and low pass adjustable bandwidth filters, smooth combining filter action, EQ bypass switch, peak indicator, balanced in's and out's and UREI's reputation for top quality, of course! 3 1/2" high.

#60UR545 **\$468.00**
shipping weight 8 lbs.



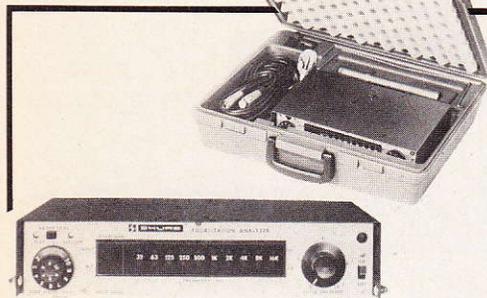
Ashly SC-63 A new studio quality mono three-band fully adjustable parametric unit from the masters of parametric EQ. Bandwidth from 3 1/3 to 1/20 octave, center frequency, amplitude of ± 15 db, gain, overload LED, and EQ bypass are stock. A valuable tool that takes up only 1 1/4" of rack space.

#60AS63 **\$332.00**
shipping weight 6 lbs.



Ashly SC-66 This professional grade four-band stereo (eight-band mono) equalizer is the most versatile tone control available. True parametric functions provide each band with independent adjustment of bandwidth from 3 1/3 to 1/20 octave, center frequency, amplitude of ± 15 db and in/out switch. Very useful and highly recommended. 5 1/4" high.

#60AS66 **\$539.00**
shipping weight 10 lbs.



Shure M615AS Analyzer System Makes the enormous advantages of professional spectrum analysis available to all you pros out there (no excuses) at an unbelievably low price. This technique, once prohibitively expensive, insures quick and consistently accurate equalization adjustment, is easy, and keeps you reliably sounding your best under all types of acoustical conditions. The M615AS is a complete, portable system consisting of a special analyzer mic and a compact signal generator-analyzer unit. The ES615 mic is an omni dynamic type with broad, flat response developed specifically for EQ analyzer systems. The analyzer unit consists of two sections. The signal section provides a concentric "pink noise" signal that is fed through the sound system, exciting the room with equal-energy per-octave material. Pink noise output level control and four-way output connections make it a breeze to hook up to any system. (A great signal source for troubleshooting, too!) The "brain's" readout is a 20 LED display that indicates relative levels of 10 octave bands from 32-16,000 Hz. Two point overload indicator system keeps your readings right on the money. Response is tunable to approximately ± 1 db. Other features include input level control, dual impedance mic or line inputs, 15 db attenuator switch, an above 1,000 Hz rolloff switch at 3 db/octave rate and readout envelope control. System comes complete with cables and a sturdy carrying case. 3 1/2" rack mount adapter panel is optional.

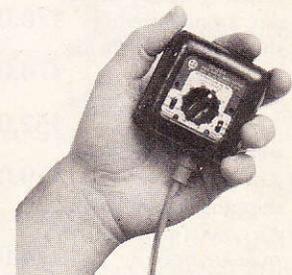
#60SH615 **\$415.00**
shipping weight 12 lbs.
#61SH68RM rack mount adapter panel **\$12.95**
shipping weight 1 lb.

Audio Spectrum Analyzers



Ivie IE-10A Real Time Analyzer Now it's easy to completely analyze your sound system from anywhere in the room. The IE-10A is the epitome of space age mini-computer technology, as applied to audio spectrum analysis. An incredible 2 3/4" x 6" x 1 5/8" small, this versatile hand-held instrument precisely displays graphic octave band frequency response with selectable dynamic ranges that display up to 45 db and also gives precision measurement of "A" or "C" weighted sound pressure levels. Display resolution is selectable between 1, 2 or 3 db/division. Full graphic response picture at a glance is made possible by a 160 LED display that automatically matches brilliance to room lighting. Built-in condenser mic and rechargeable battery pack leave you cable free! A line level input also allows analysis and measurement of a broad variety of signals in any part of the audio chain. A milestone in affordable and easy-to-use electro-acoustic technology. Comes complete with batteries, AC adapter/charger, vinyl carrying case and detailed owner's manual.

#60IV10A **\$750.00**
shipping weight 5 lbs.



Ivie IE-20A Pink Noise Generator Designed for use with the Ivie IE-10A analyzer, the IE-20A is a truly portable, state-of-the-art noise generator, designed to handle the most exacting laboratory requirements. Unlike gas-discharge tube and noise diode methods, the digital techniques used in the IE-20A allow the generation of noise signals that are well defined and very stable. The IE-20A makes audio analysis fast and convenient. It operates for more than 12 hours without a battery charge and a "low battery" indicator warns the operator when recharging is necessary. Output pad and signal presence indicator are incorporated. Complete with batteries, AC adapter/charger, vinyl carrying case and illustrated owner's manual. A necessary toolbox item for any pro audio specialist.

#60IV20A **\$215.00**
shipping weight 4 lbs.

Equalization

Equalization, originally, was the process of "equalizing" the levels of the various audio frequency bands for a flat system response. The term now encompasses many different devices and techniques that are used for effects purposes as well as to smooth the response of a system.

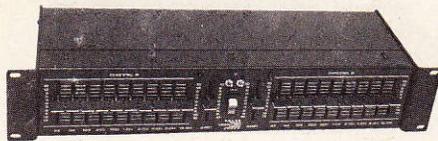
A room, whether it be a recording studio, concert hall, or night club, has a frequency response of its own. Carpeting, draperies, and padded furniture can soak up sound, primarily at high frequencies. The high reverberation time of large concert halls usually affects the low frequency sounds more than the high frequency sounds. For these, and other reasons, it may be desirable to shape the frequency response of a sound system to compensate for the response of the room.

Equalization can also help to smooth the response of a speaker system, a microphone, or most any type of audio device. Frequently response shaping techniques can also be used for special effects: to increase the sizzle of a crash cymbal, to sweeten the sound of a violin, or to add warmth to a singer's voice.

Equalizers come in two basic types: graphic and parametric. A graphic equalizer is a multi-frequency, band reject filter, or a band-pass/reject filter. Most graphic equalizers use I.S.O. standardized center frequencies. (I.S.O. is an acronym for the International Standards Organization.) The units are called graphic because most have linear slide controls, and when they are set they create a visual image that resembles the overall frequency response curve of the unit. A parametric equalizer is one whose parameters can be varied to suit the application. The parameters include such factors as filter bandwidth ("Q"), center frequency, and amount of cut or boost. Each filter section in the equalizer can either cut or boost frequencies within its band, and the ranges of center frequencies available from adjacent filters usually overlap.

Used carefully, a parametric equalizer can be an extremely helpful tool for sound reinforcement or for recording. It should be remembered that, like a graphic equalizer, excessive boost may reduce system headroom, create clipping, and make extreme power demands on amplifiers and speakers. In addition, a parametric equalizer may ring at high "Q" (narrow bandwidth) settings. Ringing is caused when a filter begins to act like an oscillator. While ringing may be useful as an effect, it may cause unwanted peaks in the system's frequency response curve.

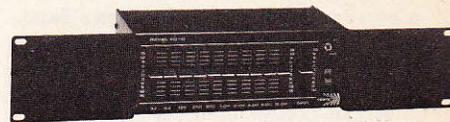
A properly tuned equalizer can add punch and clarity to your sound, knock out feedback and reduce audience "listening fatigue" by smoothing out acoustical frequency balance. Equalization is no substitute for proper speaker design and placement but it can make a good system sound great and can also provide a method for creative tonal alteration. (All EQ's are standard 19" rack mount.)



Biamp EQ210 A quality 10 band stereo graphic EQ with performance that explains its amazing popularity among professional musicians and sound engineers everywhere. Each channel features octave band width control of ± 15 db from 32-16,000 Hz, gain, EQ bypass switch, peak indicator, magnetic field immunity, center detent sliders, balanced or unbalanced hook-up. Highly recommended. 3 1/2" high.

#60BIEQ21
shipping weight 6 lbs.

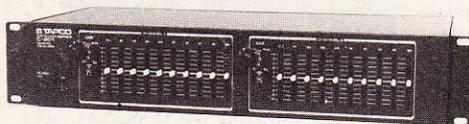
\$254.00



Biamp EQ110R A mono version of the popular EQ210 with identical performance features. Octave bandwidth control of ± 15 db from 32-16,000 Hz, gain, EQ bypass switch, peak indicator, magnetic field immunity, center detent sliders and balanced or unbalanced in's and out's. 3 1/2" high.

#60BIEQ11
shipping weight 4 lbs.

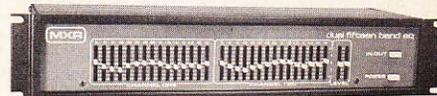
\$159.00



Tapco C-201 An incredible new octave band graphic EQ with the ultimate in professional design features including ± 15 db on 10 center frequencies from 31.5-16,000 Hz, gain, EQ in/out switch, peak indicator, center detent sliders, autopad circuitry, low distortion, high output level, auto ground loop compensation and balanced or unbalanced hook-up. 3 1/2" high.

#60TAC201
shipping weight 7 lbs.

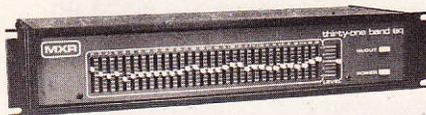
\$246.00



MXR Dual 15 A studio quality stereo 15 band equalizer that's in a class all by itself. Each channel includes full 2/3 octave control with ± 12 db on every band, gain, EQ in/out switch and balanced inputs. A lot of control in a compact unit. 3 1/2" high.

#60MX15
shipping weight 8 lbs.

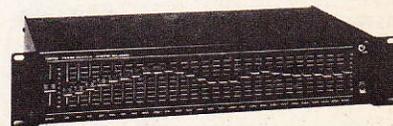
\$260.00



MXR 31 A fully professional 31 band unit that makes the advantages of 1/3 octave equalization very affordable. Features like ± 12 db on every band from 20-20,000 Hz, EQ in/out switch, gain and balanced inputs. Great specs. 3 1/2" high.

#60MX31
shipping weight 8 lbs.

\$280.00



Biamp EQ270A Extensive research and the very latest circuit technology have produced this superb 27 band, 1/3 octave graphic EQ with remarkably superior performance at a very reasonable price. Features include ± 12 db range on each band from 40-16,000 Hz, combining filters, low phase shift, high slew rate, simulated inductor circuitry, gain, EQ bypass switch, overload LED, center detent sliders, switchable input impedance and Biamp's reputation for reliability. 3 1/2" high.

#60BIEQ27
shipping weight 8 lbs.

\$420.00



Compressor/Limiters

Compressors protect speakers and amps, enhance desired vocal and solo passages and prevent "session ruining" tape distortion by controlling dynamic range. In the past, many people have refused to use compression, even when it would greatly improve their sound quality, because they had heard compressors being misused all too often. We have changed those misconceptions by offering a generation of easy-to-use and superior quality compressors that will prove invaluable from the very first time you put one to use.



MXR Mini An inexpensive, low distortion unit with quick response. Attack and release times are variable and depend upon the amount of the unit's gain reduction. Four LED's indicate gain reduction in 5 db increments. Easily adaptable to any console or rack.

#60MXML **\$125.00**
shipping weight 3 lbs.



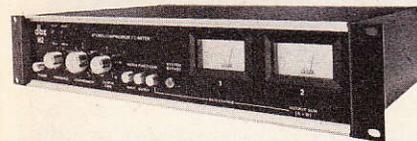
Biamp Quad You probably right now have plenty of overload problems that this handy four channel unit can solve - and it's only 1 3/4" high. Great for individual channel patching. Features include variable threshold, threshold LED, adjustable release time and balanced or unbalanced hookup. Standard 19" rack mounting.

#60BIQL **\$228.00**
shipping weight 8 lbs.



Ashly SC55 A true stereo version of the SC-50, this one offers the same control functions of combined variable threshold, variable ratio from a smooth 2/1 to a top chopping infinite/1, variable attack and release. LED gain reduction indicators and individually adjustable left and right outputs. 3 1/2" x 19" rack mounting.

#60AS55 **\$449.00**
shipping weight 16 lbs.



dbx 162 A true stereo compressor/limiter, the 162 has the same overall specs of the Model 160. Precise stereo tracking is achieved by summing the two RMS level detectors into one control voltage. A rear panel connector permits two or more 162's to be control voltage coupled and a master/slave switch is provided. Combined threshold level, threshold indicators, compression ratio, output level and meter switching. Balanced hook-up and two meters. 3 1/2" x 19" rack mounting.

#60DB162 **\$715.00**
shipping weight 12 lbs.



FOR FAST
PERSONAL SERVICE CALL
(301) 340-1480

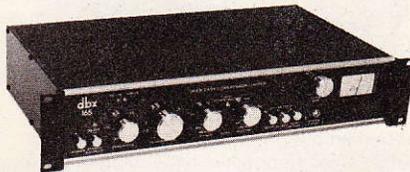


dbx 163 You should hear this one! dbx has done it again with their simple to operate "one knob squeezer." Only one slide control on the front panel adjusts the amount of compression while simultaneously adjusting output gain to maintain a consistent output level. Compression ratio automatically varies from 1/1 to infinite/1, auto attack and release, smooth sounding "over easy" circuitry, 12 LED's indicating gain reduction and master output level range control. 1 3/4" high x 9" wide. (Also available in a two unit package ready for 19" rack mounting - RM163)

#60DB163 **\$189.00**
shipping weight 6 lbs.

#60DBRM63 two 163 in a 19" rack mount **\$395.00**

shipping weight 11 lbs.



dbx 165 A single channel unit, the 165 is the most advanced compressor/limiter available within the current limits of technology. Besides the standard dbx circuit advantages, the 165 uses "over easy" compression - you literally cannot hear it "working." Other features include variable threshold, LED threshold indicators, compression ratio adjustable from 1/1 to infinite/1, adjustable or auto attack and release, output level, meter with selectable functions, detector patch point, system bypass switch, stereo coupling capacity with master/slave switch and balanced hook-up. 3 1/2" x 19" rack mounting.

#60DB165 **\$550.00**
shipping weight 12 lbs.



Ashly SC-50 A top quality single channel limiter/compressor offering complete dynamic range control from taming those commonly crazy levels to smooth loudness enhancement. A trigger circuit patch point is also provided. Other features include variable threshold, variable ratio from 2/1 to infinite/1, variable attack and release, output level and LED's to indicate up to 20 db of gain reduction. Packs an incredible amount of control into a 1 3/4" x 19" rackmount package.

#60AS50 **\$269.00**
shipping weight 10 lbs.



dbx 160 The famous dbx 160 single channel compressor/limiter has for years been providing studio, broadcast and reinforcement engineers with a dynamic range control device that they can swear by and not swear at. The introduction of dbx's unique "feed forward" circuitry in the 160 revolutionized the compressor industry with greatly improved performance characteristics over previous designs. True RMS detection, compression ratio variable from 1/1 to infinite/1, variable threshold, LED threshold indicators, low noise and distortion, output gain, meter with selectable functions, ground loop compensation and balanced hook-up. 3 1/2" high. Optional 19" rack mount kit. (Also available in a two unit package ready for 19" rack mounting.)

#60DB160 **\$360.00**
shipping weight 10 lbs.

#60DBRM19 single rack mount kit **\$35.00**
shipping weight 4 lbs.

#60DBRM60 two 160 in a 19" rack mount **\$720.00**

shipping weight 16 lbs.

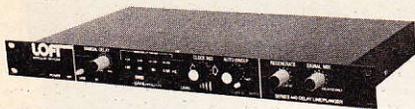


UREI LA-4 A high performance single channel compressor/limiter for the quality minded professional. The LA-4 offers smooth RMS responding gain reduction, coupled with ease of operation. Compression ratio switchable from 2/1 to a tight 20/1, adjustable threshold, output level, selectable function meter, peak indicator, simple stereo coupling, electro-optical attenuator, balanced hook-up and UREI quality, of course. 3 1/2" high. Optional 19" rack mount kit available.

#60URLA4 **\$396.00**
shipping weight 8 lbs.

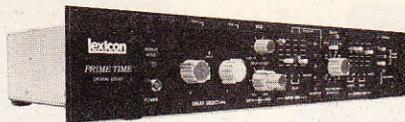
#60URSR21 19" rack mount kit **\$13.00**
shipping weight 1 lb.

Special Effects



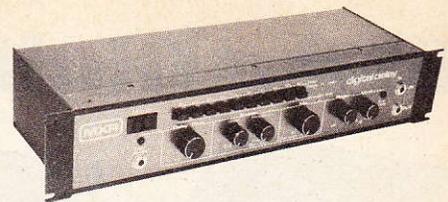
Loft Series 440 An incredible amount of special effects control in a compact 1 1/4" x 19" rack mount package. Flange or straight delay is variable between .5 and 160 MS. 40 MS bandwidth is 18,000 Hz and rolls off to 6,000 Hz at 120 MS. The very good dynamic range of the 440 is made possible by a state-of-the-art noise reduction system that also lessens the chance of input overload. Complete with adjustable voltage controlled time sweep, clock mix and regeneration for doubling. Haas effect, slap-back, vibrato, flanging and more.

#60L044 **\$695.00**
shipping weight 10 lbs.



Lexicon Prime Time Model 93 The Model 93 is limited only by your will to create a wide variety of audio enhancement effects. Delay, processing and mixing combine to produce ultimate flexibility. The delay section has two independently displayed outputs variable from zero to 128 MS and each is field extendable to 256 MS. A delay multiplier control allows selected delay to be increased by a factor of 2, 4, or 8 with a corresponding reduction in bandwidth. This function allows for delay times of over two seconds! Delay can be continuously and noiselessly changed while in use. Ultra-low noise and distortion with wide, 90 db dynamic range allow the Model 93 to be used in the most critical studio applications. The voltage controlled oscillator (VCO) section provides either manual or automatic time base variation for flanging, vibrato, triple tracking and more. Auto cycle rate is adjustable from 0.1 to 20 CPS with depth variation included. The mixer section allows a four input mix to the delay section as well as a master output to save main console or tape tracks. A line input allows a feed from an outboard effects or signal device. Reverb simulation is accomplished with reduced flutter echo. A five-LED headroom indicator assures maximum dynamic range. A low band pass segment can be repeated indefinitely with handy repeat/hold control. Multiple phase inversion switching is supplied. Please call or write for a complete spec sheet.

#60LE93 **\$1,485.00**
shipping weight 10 lbs.
#60LE93E Optional memory extension module (installed) **\$175.00**



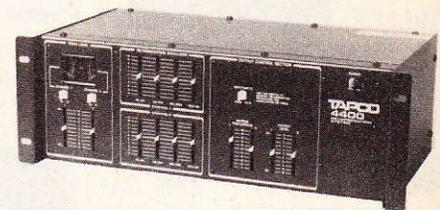
MXR Digital Delay MXR makes sophisticated delay technology and wide range effects control affordable to all. No tapes to change! Switchable delay times from .08 to 320 MS with vernier time tuning. Up to three easily installed memory boards can be added to expand delay range to 1280 MS with a corresponding reduction in bandwidth. Time base sweep control offers manual or automatic effects like flanging, vibrato and more. Mix control and instrument in/out are available for added flexibility. Regeneration control ranges from reverberant effects to the bizarre. Great for recording, reinforcement and amplified instruments. 3 1/2" x 19" rack mounting.

#60MXDDL **\$750.00**
shipping weight 8 lbs.
#60MXMB Optional Plug-in Memory Board **\$125.00**
shipping weight 1 lb.



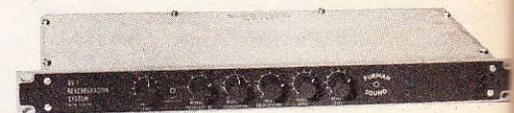
MXR Flanger-Doubler An exciting new product from the experts at MXR that makes the widely used short-medium delay times available without having to pay for the long ones. An entire range of flanging enhancement effects are possible by controlling the time base sweep manually or automatically with sweep width and sweep speed controls. Regeneration control allows multitudes of reverberant or chorus effects. The phase of the delayed signal can be inverted by means of a front panel switch. Mix control and instrument in/out connectors are standard for added flexibility. Doubler mode delay time is sweepable from 17.5 - 70 MS for exacting control. Very easy to use. 3 1/2" x 19" rack mounting.

#60MXFD **\$349.00**
shipping weight 10 lbs.



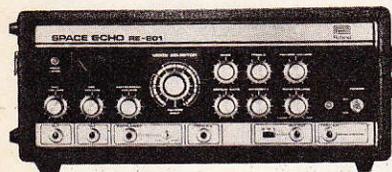
Tapco 4400 A low cost stereo spring reverb system that offers design innovations and the kind of flexibility you would expect from a system costing much more. Autopad circuitry, VU meters, input level control, channel in/out switches, four-band graphic EQ with ± 15 db, reverb mix control and autopad output level controls. Built to withstand the rigors of professional use on the road and in the studio. 5 1/4" x 19" rack mounting.

#60TA44 **\$351.00**
shipping weight 10 lbs.



Furman RV-1 A new reverberation unit for professional reinforcement, broadcast or studio use. The spring method of delay and decay time is greatly enhanced by a limiter and a semi-parametric equalization circuit. Limiter compression ratio is greater than 10:1 with threshold indicated by an LED. The two-band EQ has ± 18 db of control at 2,500 Hz for treble and sweepable from 160-1400 Hz for midrange. Only 1 1/4" high x 19" wide for rack mounting.

#60FURV **\$199.00**
shipping weight 6 lbs.



Roland Space Echo RE-201 Very popular and complete with all of the features for pros who know the advantages of a good tape loop echo machine. Functions include two mic inputs with level controls, instrument input with level control, PA input for line level signals, output with three-position level switch, VU meter, overload LED, built-in reverb, eleven-position echo mode selector can mix reverb and echo, two-position EQ controls, reverb intensity control, echo repeat rate control, echo intensity control and echo volume. Top quality. Comes complete with cover and footswitch.

#60RO201 **\$579.00**
shipping weight 21 lbs.
#60RORT1 Replacement Tape Cartridge **\$3.95**
shipping weight 1 lb.



Roland Chorus Echo RE-301 The most sophisticated tape loop echo device available. Much of the same features as the Model RE-201 with the addition of extras such as chorus (to mix fast repeat times like vocal doubling with the standard effects of reverb and echo), sound on sound and split stereo operation. Other control functions include a three input mixer with attenuation, chorus on/off switch with indicator LED, echo on/off switch with LED indicator, VU meter with overload LED, chorus intensity control, six-position echo mode selector, echo volume, echo repeat rate, echo intensity, reverb volume, bass and treble controls, and three-position output level switch. Built for constant professional use. Comes complete with cover and footswitch.

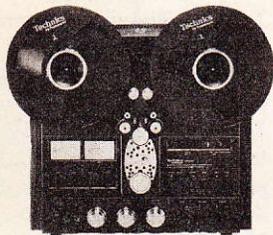
#60RO301 **\$715.00**
shipping weight 22 lbs.
#60RORT1 replacement tape cartridge **\$3.95**
shipping weight 1 lb.



Multitrack



Otari multitrack tape machines are fast becoming some of the most popular recorders on the pro and semi-pro market today. Exceptional sonic qualities and noise immunity coupled with super-tough construction make them as common in the studio as they are on location! Engineer oriented features like low impedance balanced hook-up, fully modular electronics, separate transport and electronics, plug-in heads, accessible calibration controls, and built-in test oscillator, to name just a few, defy the performance claims of other machines costing much more. Please call or write to obtain full line information and prices on Otari professional tape machines.



Technics The engineers at Technics apply a unique approach to the design of open reel tape machines. The combination of their isolated loop tape transport system with direct drive capstan and reel motors, and quartz-locked capstan control, achieves a performance level of tape handling that is unsurpassed by conventional transport systems. This amazing transport system allows the rest of the deck's superior audio signal quality to be fully realized. For complete information and prices on the full line of Technics' professional open-reel decks, please call or write us.

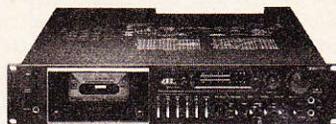


Tangent Model 3216 The highest quality, most versatile 16-out recording console offered by any manufacturer at a modest price. The sixteen sub-master busses plus direct outputs allow recording and mixdown of 8, 16, 24, or 32 tracks. The optional patch-bay gives easy access to numerous internal and external points with plenty of points to spare. Each in/out module contains 1-16 submaster switches, odd-even pan, direct out, submaster level, two cue outputs, pre-post switching, two pre-post echo sends, monitor mix level, pan for monitor, 3-

Teac 124 Syncaset Teac has actually combined the economy of cassette with the versatility of multitrack to mark a new dimension in affordable recording creativity. You can record a track, sync-monitor it and record a second track. You can also play back standard stereo cassettes and mix in your own mic or instrument with the tape output for learning new music or just for fun. Just think, a chance to play or sing with any group of your choice. Of course, when you're not giving the 124 a "studio workout," it will operate as an outstanding addition to your hi-fi for stereo use. Great specs. Call or write for our low discount price.

#60TE124
shipping weight 22 lbs.

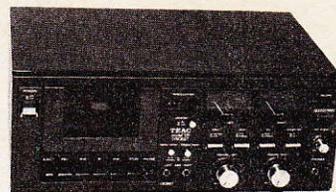
\$450.00



Technics RS-M85 Technics has packed their years of experience in cassette technology into a studio deck that is well worthy of "Technics Professional Series" membership. One glance at the control panel and you recognize that it performs every function an engineer expects from a great cassette recorder/reproducer. Features and functions include front loading format, quartz-locked direct-drive capstan motor, 2-motor drive system, full IC logic control for flawless tape handling, fluorescent bar graph meters with VU-peak modes and selectable brightness, low-noise amplifiers, Dolby noise reduction system with switchable multiplex filter, 3-position bias/EQ selector with vernier bias control, electronic full auto-stop, record mute for "clean starts," mic/line input selector, memory rewind and timer recording, oil damped soft ejection, switch noise muting circuit, input and output level controls, illuminated tape counter and cassette compartment. All in only a 3 1/2" x 19" rack mount package. Call or write for our low discount price.

#60TCRSM85
shipping weight 28 lbs.

\$699.00



dbx Noise Reduction Broad dynamic range is as essential to a good recording as is broad frequency response. The dynamic range of music approaches 120 db while the dynamic range of multitrack recording is limited by its signal-to-noise ratio of little more than half of that. The limitations are due to distortion caused by tape "saturation" when the recording level is too high and tape "noise" when recording at a low level. The dbx noise reduction system adds over 30 db of dynamic range to your recordings by a compression/expansion method! The full band signal is compressed by a factor of 2:1 prior to recording (90 db:45 db, 60 db:30 db, etc. which squeezes the dynamic variation into a width that the tape can easily store cleanly and quietly. Upon playback the expansion takes over by a factor of 1:2 (45 db:90 db, 30 db:60 db, etc.) restoring the original dynamic content. Simple, easy to operate and used by the pros worldwide.



dbx 155 Designed for use with any four channel tape machine. Functions include four independent modules switchable to record, playback or bypass, record and playback level adjust and all "phono connector" hook-up for easy installation. Optional rack mount kit is available. (Also available, the RM-155 consists of two 155's in a 3 1/2" x 19" rack mount providing eight channels of noise reduction.)

#60DB155 Model 155 **\$550.00**
shipping weight 8 lbs.

#60DBRM19 Model 155 rack mount kit **\$35.00**
shipping weight 2 lbs.

#60DBRM155 Model RM155 **\$1,100.00**
shipping weight 12 lbs.

Also available: Teac RX-9 four channel dbx noise reduction for A3440 #60TERX9 **\$600.00**
shipping weight 6 lbs.

band semi-parametric EQ, tape return gain, mic preamp gain, input peak LED, EQ in/out switch, low-cut filter switch, phase invert switch, phantom power, 20 db pad, overdub mode, solo and top quality long-throw slide faders. Master, monitor, echo, cue and talk/slate modules provide convenient interface and complete control for any studio, theatre or club hook-up. Please call or write for a complete spec and performance sheet — it could save you thousands of dollars!

