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MARTIN

Pro Audio·Video Product Directory

Volume I

Compiled by John M. Woram

Complete Technical Information on:

- Compressors and Limiters
- Equalizers
- Expanders and Noise Gates
- Reverberation Systems
- Microphones
- Microphone Accessories

Covering Products Manufactured by:

AKG	Electro-Voice	Nakamichi	Shure
Allison	EMT	Neumann	Sontec
Ashly Audio	Eventide Clockworks	Orange County Electronics	Sony/Superscope
Atlas	Gotham	Orban/Parasound	Sound Workshop
Auditronics	Roger Mayer	Pultec	Spectra Sonics
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Crown International	MXR	Sescom	UREI
dbx			White Instruments

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Dave Jett

MARTIN AUDIO/VIDEO CORPORATION

Equipment, Parts and Service . . . for the Professional

320 West 46th Street, New York, N.Y. 10036

Prices and specifications effective as of November 1, 1976.

Introduction

Before purchasing any new piece of studio equipment, there comes the inevitable period of "comparison shopping", as the prospective buyer tries to determine which product is best suited to his needs.

Manufacturers' specification sheets are readily available, and these are an invaluable aid, although sometimes the information contained therein is at best incomplete, and at worst, incomprehensible. Even the most informative spec sheets do not present their data in a consistent format, and some manufacturers seem to change their manner of presentation with each new product. This makes it an often-tedious task to compare brand "A" with brand "B".

In preparing this manual, we have analyzed the information available to us and re-arranged it to fit within a unified format. Thus, the reader may easily compare the features of similar products from different manufacturers. Wherever possible, the same specifications are listed for each piece of equipment within a given category.

The listings given here should be pretty much self-explanatory, although the following general remarks are offered for further clarification. Where necessary, notes of a more specific nature are given at the beginning of each section.

Gain — When a value greater than unity is listed, the gain is usually adjustable between unity and the listed value. Adjustment may take the form of a switch, a potentiometer, internal strapping, choice of output terminals, etc.

Impedance — An **output impedance** listing denotes the actual output impedance of the device. An **output load impedance** listing specifies the required input impedance of the next stage in the signal path. Most low output impedance devices are designed for bridging applications, where the output load impedance will be equal to, or, greater than, ten times the device's output impedance. 600 ohm outputs may require a termination resistance under these conditions.

Frequency Response — The frequency response is specified with all controls in a flat or static position.

Price — The prices listed are the manufacturers' suggested retail value (or equivalent) at the time of publication (November 1, 1976), and are intended for reference and comparative purposes only. For actual current selling price, call Martin Audio's toll-free number listed on the cover of this manual.

About Martin Audio



Bruce Martin,
Principal



Norman Kassel,
Principal



Mrs. Sandy Kramer, Office
Manager and Comptroller

Martin Audio was founded in 1964 by audio industry veteran Bruce Martin, who, for many years, did recording sessions, as well as maintenance and servicing for several prominent recording and film studios.

During the young company's early days, it specialized in equipment servicing and in building custom-designed studio hardware. Initially, Martin Audio was best known for its **Varispeed III**, which was introduced to the industry long before tape recorder manufacturers were giving much thought to offering a convenient speed changing facility for their machines.

By 1967 the company was selling several major lines of studio hardware, although the emphasis remained on custom design and servicing. But, within a few years, it became increasingly evident that the New York metropolitan area needed a one-stop supplier of professional audio hardware, and Martin Audio stepped in to meet this need. In 1970, Norman Kassel and Larry Grossberg joined Bruce Martin, and the company began expanding its line of products and services.

Today, Martin Audio does a gross annual business of 3 million dol-

lars. The company has a staff of some two dozen employees, and occupies three floors at its New York City headquarters.

If Martin Audio has a "corporate policy," it is to offer the professional audio/video customer everything he needs, from a microphone cable to a multi-track recording console. And, for the customer looking for a length of wire, a plug or two, a few switches, or a replacement semiconductor for his tape machine, Martin Audio's newly-expanded Parts Division stocks over a quarter million dollars worth of such "odds and ends". Chances are that if you need it in a hurry, Martin Audio already has it on the shelf.

Or, if you're just browsing, and need more information than you find in this Directory, Martin's staff of technical salesmen stands ready to assist you.

Remember—our reputation for responsiveness and caring about every customer—large or small—has helped make us the leading supplier of professional studio equipment, parts and service. So, whether you're looking for a phone plug or a multi-track studio, call Martin Audio. We're here to help you.

Compressors and Limiters

Allison Research

Model	700 "Gain Brain" Limiter
Threshold	-20 dBm to +30 dBm
Compression Ratios	50:1, peak reduction—40:1 RMS section
Attack Time	7 milliseconds to 40 milliseconds (automatic)
Release Time	50 milliseconds to 5 seconds
Gain	information not available
Input Impedance	3k ohms
Output Impedance	10 ohms
Maximum Output Level	+18 dBm (150 ohms)
Frequency Response	25 Hz to 80 kHz, ± 1 dB
Distortion	0.3%, 40 Hz to 15 kHz
Stereo Interconnect	terminal strip
Dimensions	7"H x 1" W
Price	\$283.50
	CM-001 Single Channel Enclosure \$35.00
	701 (Model 700, plus CM-001 Enclosure) \$313.00
	LX-100 Power Supply \$99.50
	RM-160 Multi-Channel Enclosure with built-in power supply (for up to 16 700 or 500 modules) \$415.00

Compressor: An amplifier whose gain decreases as its input level is increased.

Limiter: A compressor whose output level remains constant, regardless of its input level.

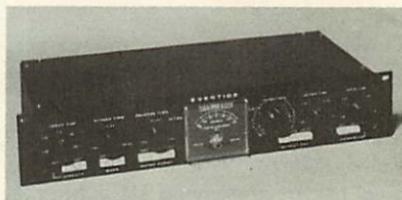
Threshold: The level at which a compressor, limiter, expander or noise gate begins functioning

Compression Ratio: The ratio of dB change in input level to dB change in output level.

Stereo Interconnect: For program compression, two or more compressors may be linked together via the Stereo Interconnect. When no interconnection accessory is listed, the link may be made with a short length of wire.

Ashly Audio

Model	SC-5 Limiter
Compression Ratios	5:1 to 30:1
Attack Time	0.5 ms. to 5 ms.
Release Time	0.1 to 1 second
Gain	25 dB
Input Impedance	10k ohms
Output Impedance	<10 ohms
Distortion	<0.4% typical
Stereo Interconnect	information not available
Dimensions	7-3/8" x 4-11/16" x 3-1/6"
Weight	5 lbs.
Price	\$235.00
	SC-5p, with 600 Ω balanced output \$285.00



EVENTIDE 2830 OMNIPRESSOR

WHO'S WHO AT MARTIN AUDIO



Ed Tompkins, Martin's Pro Audio Sales Manager, has been active in pro audio since 1955, first at Lang Electronics, and later with Harvey Radio and Sonocraft. In addition to his technical background, Ed sang in the Radio City Music Hall chorus, and is a regular soloist at several churches and synagogues on Long Island.

Compressors and Limiters

dbx, Inc.

Model	160 Compressor/Limiter	161 Compressor/Limiter	162 (stereo)
Threshold	-38 dBm to +12 dBm	same as 160	same as 160
Compression Ratios	1:1 to ∞	same as 160	same as 160
Attack Time	100 μ s. to 5 ms.	same as 160	same as 160
Release Time	120 dB per second	same as 160	same as 160
Gain	40 dB	same as 160	same as 160
Input Impedance	25k ohms, unbal. 50k ohms, bal.	same as 160	same as 160
Output Impedance	25 ohms, bal.	not applicable	50k ohms, bal.
Maximum Input Level	+21 dBm	+17 dBm	+25 ohms, unbal.
Maximum Output Level	+24 dBm (600 ohms)	+16 dBm (600 ohms)	+26 dBm
Frequency Response	30 Hz to 20 kHz, +1 dB	same as 160	+24 dBm (600 ohms)
Distortion	0.5% at infinite compr.	same as 160	same as 160
Stereo Interconnect	none	none	built-in
Dimensions	3 $\frac{3}{4}$ " x 9 $\frac{1}{4}$ "	same as 160	3 $\frac{1}{2}$ " x 19"
Weight	5 $\frac{1}{4}$ lbs.	same as 160	10 lbs.
Price	\$315.00	\$265.00	\$600.00

Eventide Clockworks

Model	2830-Omnipressor
Threshold	-25 dBm to +15 dBm
Compression Ratio	1:1 to ∞ to -10:1
Expansion Ratio	1:1 to 1:10
Attack Time	100 μ s to 100 ms.
Release Time	1 ms to 1 second
Gain	+20 dB
Input Impedance	10k ohms, balanced
Output Impedance	600 ohms, unbalanced
Maximum Input Level	+20 dBm
Maximum Output Level	+18 dBm
Frequency Response	15 Hz to 20 kHz, +0/-1 dB
Distortion	<1% @ +20 dBm
Stereo Interconnect	none
Dimensions	3 $\frac{1}{2}$ " x 19"
Weight	
Price	\$600.00
	balanced output option \$40.00



dbx 160 dbx 161

WHO'S WHO AT MARTIN AUDIO



Tom Lanik inherits his interest in pro audio/video from his father, a video technician at NBC for twenty-five years. Tom played bass guitar professionally for eight years, and has been with Martin Audio for more than three years. His specialty is recording and sound systems.

Compressors and Limiters

Roger Mayer

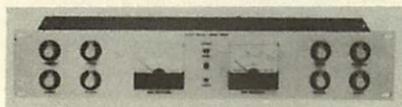
Model	RM 58 Stereo Limiter
Threshold	-40 dBm to -20 dBm
Compression Ratio	100:1
Attack Time	50 μ s. to 10 ms.
Release Time	120 ms. to 6 sec.
Gain	10 dB
Input Impedance	>50 kohms
Output Impedance	8 Ω
Maximum Input Level	+20 dBm
Maximum Output Level	+15 dBm
Frequency Response	20 Hz to 50 kHz \pm 1 dB
Distortion	0.5%
Stereo Interconnect	front panel switch
Dimensions	3 $\frac{1}{2}$ " x 19"
Weight	7 lbs.
Price	\$650.00

MXR Innovations

Model	Mini Limiter
Threshold	-30 dBm to +10 dBm
Compression Ratio	information not available
Attack Time	1 millisecond
Release Time	150 milliseconds to 3 seconds
Gain	information not available
Input Impedance	50k ohms
Output Load Impedance	600 ohms or greater
Frequency Response	20 Hz to 20 kHz, \pm 1 dB
Distortion	<0.1%
Stereo Interconnect	terminal strip
Dimensions	5.25"H x 1.468"W
Accessories Required	Power Supply +15 to +30 V.
Price	\$130.00

Orange County Electronics Corp.

Model	OCACLX (Compressor/peak limiter/expander)
Thresholds	Compressor; 0 dB to 20 dB below peak limiter setting peak limiter; -20 dBm to +18 dBm expander; -40 dBm to +20 dBm
Ratios	compressor, 1:1, 2:1, 3:1, 5:1, 10:1, 20:1 peak limiter 250:1 expander 2:1, 20:1
Expander Range	information not available
Attack Times	compressor 250 μ s/2.5 ms/25 ms
Release Times	peak limiter 10 μ s expander 20 μ s/2.5 ms/40 ms
Gain	40 dB
Input Impedance	10k ohms, balanced
Output Impedance	<1 ohm
Maximum Output Level	+24 dBm
Frequency Response	30 Hz to 30 kHz, \pm 0.5 dB
Distortion	0.2% @ +18 dBm
Stereo Interconnect	optional accessory
Dimensions	3 $\frac{1}{2}$ " x 7" x 4 $\frac{1}{2}$ "
Weight	information not available
Price	OCACLX single module, less power supply \$846.00 (requires \pm 15 VDC power supply) OCACLX-M single module, in rack mounting with power supply \$1,186.00 OCACLX-S two modules, in rack mounting with power supply \$1,976.00 OCA VS-1 Stressor, consists of one OCACLX plus OCASEQ Parametric Equalizer, plus VS-1 program routing panel, in rack mounting with power supply \$1,492.00

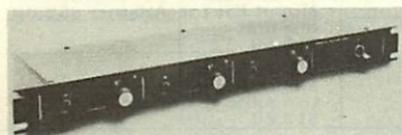


ROGER MEYER RM 58

Compressors and Limiters

Spectra Sonics

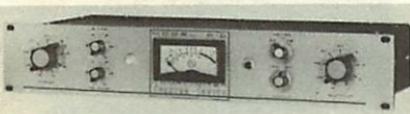
Model	610 "Complimiter"
Threshold	-40 dBm
Compression Ratios	1.1:1 to 100:1
Attack Time	100 ns. to 1.2 ms. (compressor) 100 ns. to 2.0 μ s. (limiter)
Release Time	50 ms. to >10 sec. (Compressor) <90 ns.
Gain	56 dB
Input Impedance	600 ohms
Output load Impedance	600 ohms or greater
Input Level	-50 dBm to +10 dBm
Output Level	+4 dBm, +8 dBm typical
Frequency Response	20 Hz to 20 kHz, \pm 0.5 dBm
Distortion	0.1%, 30 Hz to 20 kHz
Stereo Interconnect	optional accessory
Dimensions	3 1/2" x 19"
Weight	9 1/4 lbs.
Price	\$595.00 610 SI Stereo Interconnection \$12.00



ORBAN 516EC



ORBAN 418A



SPECTRA-SONICS 610

Orban/Parasound

Model	418A Stereo Limiter/Compressor
Threshold	information not available
Compression Ratio	broadband section, >200:1 high frequency section, information not available
Attack Time	broadband section, 1 to 2 ms. high frequency section, about 3 ms
Release Time	broadband section, program dependent high frequency section, about 15 ms, program dependent
Gain	information not available
Input Impedance	600 Ω , balanced
Output Impedance	<400 Ω , unbalanced
Output Level	+4 dBm nominal, +12 dBm peaks
Frequency Response	20 Hz to 20 kHz, \pm 0.5 dB
Distortion	<0.1%, 100 Hz to 8 kHz
Stereo Interconnect	built-in
Dimensions	3 1/2" x 19"
Weight	information not available
Price	\$950.00
Model	516 EC Dynamic Sibilance Controller (Three separate channels, for voice only)
Threshold	variable, program dependent
Attack Time	1 millisecond, program dependent
Release Time	15 milliseconds, program dependent
Gain	unity, +10 dB
Input Impedance	5.4k ohms, unbalanced
Output Impedance	<1 ohm, unbalanced
Maximum Output Level	+21 dBm (600 ohms)
Frequency Response	20 Hz to 20 kHz, \pm 0.5 dB
Distortion	0.5% @ +18 dBm, 600 ohms
Dimensions	1 3/4" x 19"
Weight	7 lbs.
Price	\$595.00

Compressors and Limiters

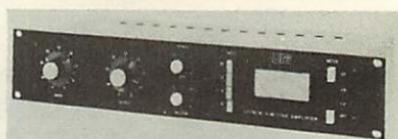
UREI—United Recording Electronics Industries

Model	LA-3A Levelling Amplifier	LA-4 Compressor/Limiter	LA-5 Audio Leveller	1176LN Limiting Amplifier
Threshold	-30 dBm, -10 dBm	-30 dBm to +20 dBm	same	-22 dBm to -19 dBm
Compression Ratio	2:1, 50:1	2:1, 4:1, 8:1, 12:1, 20:1	same	4:1, 8:1, 12:1, 20:1
Attack Time	250 microseconds to 0.5 milliseconds	1 millisecond to 10 milliseconds	same	20 microseconds to 800 microseconds
Release Time	500 milliseconds to 5 seconds	100 to 500 milliseconds	same	50 milliseconds to 1.1 second
Gain	30 dB, 50 dB	40 dB	same	45 dB
Input Impedance	600 ohms, floating	20k ohms, differential	same	600 ohms
Output Load Impedance	600 ohms, floating	600 ohms or greater	same	600 ohms
Maximum Input Level	+20 dBm	information not available	information not available	information not available
Maximum Output Level	+24 dBm	+24 dBm (600 ohms)	same	information not available
Frequency Response	20 Hz to 20 kHz, ± 1 dB	20 Hz to 20 kHz, ± 0.5 dB	same	20 Hz to 20 kHz, ± 1 dB
Distortion	<0.5%, 30 Hz to 20 kHz	<0.25%, 30 Hz to 15 kHz	same	<0.5%, 50 Hz to 15 kHz
Stereo Interconnect	Terminal strip	Front panel switch, Terminal strip	same	Optional Accessory
Dimensions	3½" x 8½"	3½" x 8½"	same	3½" x 19"
Weight	8 lbs.	same	same	14½ lbs.
Price	\$395.00	\$346.00	\$286.00	\$489.00
	SR-3A Rack Mount Kit for one LA-3A or LA-4 \$15.60		SR-21 Rack Mount Kit for one unit \$15.60	1176SA Stereo Adapter \$32.00
	DR-3A Rack Mount Kit for two LA-3A's or LA-4's \$13.60		DR-21 Rack Mount Kit for two units \$13.60	

WHO'S WHO AT MARTIN AUDIO



Frank Lannen is in charge of Martin's Industrial Parts Department, bringing more than twenty years of professional industrial electronics experience with him. With Martin Audio since 1973, he was formerly employed by Merquip Co., Newark Electronics, and Harvey Radio.



UREI 1176LN



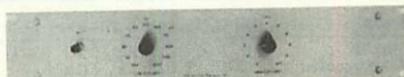
UREI LA-3A



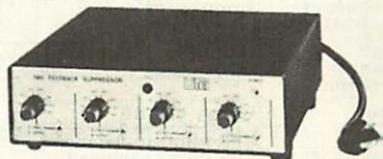
UREI 565

Pultec

Model	HLF-3C Passive Filter HLF-23C (dual HLF-3C)
Low Frequency Cut-off	off, 50, 80, 100, 150, 250, 500, 700, 1k, 1.5k, 2k Hz
High Frequency Cut-off	1.5, 2, 3, 4, 5, 6, 8, 10, 12, 15 kHz, off
Slope	18 dB/octave
Gain	unity
Input Impedance	500, 600 ohms
Output Impedance	500, 600 ohms
Dimensions	3½" x 19"
Weight	10 lbs.
Price	HLF-3C \$386.00 HLF-23C \$756.00



PULTEC HLF-3C



UREI 560

UREI—United Recording Electronics Industries

Model	565T "Little Dipper" Filter Set
Low Frequency Cut-off	20 Hz to 200 Hz, continuously variable
Slope	18 dB/octave, 60 dB/decade
High Frequency Cut-off	2 kHz to 20 kHz, continuously variable
Slope	18 dB/octave, 60 dB/decade
Notch Filters (two)	20 Hz to 20 kHz, continuously variable
Bandwidth	5%, 10%, 50%, of center frequency
Notch depth	50 dB
Bandpass Filter	20 Hz to 20 kHz, continuously variable
Bandwidth, "Q"	1.2, 5, 10
Gain	unity
Input Impedance	600 ohms, 10k ohms
Output Load Impedance	600 ohms or greater
Frequency Response	30 Hz to 15 kHz, ±0.5 dB
Distortion	0.15% (0.5% with output transformer)
Dimensions	5½" x 19"
Weight	13 lbs.
Price	\$564.00

UREI—United Recording Electronics Industries

Model	560 Feedback Suppressor
Notch Filters (four)	60 Hz to 6 kHz, continuously variable
Bandwidth	1/6 octave @ -5 dB
Notch Depth	0 to 20 dB
Input Impedance, Mic.	Bridges low impedance microphones
Input Impedance, Line	20 k ohms, floating
Output Impedance, Low Level	150 ohms
Output Load Impedance, Line Level	600 ohms or greater
Frequency Response	20 Hz to 20 kHz, ±0.5 dB
Maximum Output Level	+18 dBm (600 ohms)
Distortion	<0.5%, 30 Hz to 20 kHz
Dimensions	2½"H x 8½"W
Weight	7½ lbs.
Price	\$378.00
	SR-60 Rack Mounting Kit for single unit \$12.60
	DR-60 Rack Mounting Kit for two units \$13.60

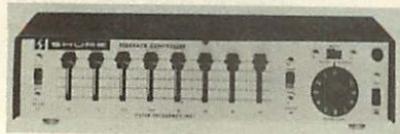
Equalizers, Graphic

Crown International

Model	EQ-2 Stereo Equalizer
Center Frequencies	20, 40, 80, 160, 320, 640, 1,28k, 2.5k, 5k, 10k, 20k Hz
Equalization	±15 dB
Bandwidth	information not available
Low Frequency Shelving	±20 dB adjustable turnover frequency
High Frequency Shelving	±20 dB adjustable turnover frequency
Gain	unity, +10 dB
Input Impedance	25k ohms unbalanced, 20k ohms balanced
Output Impedance	300 ohms unbalanced, 600 ohms balanced
Maximum Output Level	+22 dBm
Frequency Response	10 Hz to 100 kHz, ±0.3 dB
Distortion	<0.01%
Dimensions	7½" x 19"
Weight	16 lbs.
Price	\$900.00

MXR Innovations

Model	Stereo Equalizer
Center Frequencies	31, 62, 125, 250, 500, 1k, 2k, 4k, 8k, 16k Hz
Equalization	peaking, ±12 dB
Bandwidth	information not available
Gain	unity
Input Impedance	47k ohms
Output Load Impedance	600 ohms or greater
Maximum Output Level	+15 dBm (600 ohms)
Frequency Response	20 Hz to 20 kHz, ±1 dB
Noise	-95 dBm E.I.N.
Distortion	<0.05% @ 0 dBm
Dimensions	information not available
Weight	4.5 lbs.
Price	\$139.95



SHURE M610

Shure

Model	M610 Feedback Controller
Center Frequencies	63, 125, 250, 500, 1k, 2k, 4k, 8k Hz
Equalization	peaking, +0/-12 dB
Bandwidth	2 octaves at -12 dB
Low Frequency Cut-off	63 Hz
Slope	6 dB/octave
High Frequency Cut-off	8 kHz
Slope	6 dB/octave
Input Impedance, Mic.	900, 200k ohms
Input Impedance, Aux.	50k ohms, unbal.
Output Impedance, Mic.	60, 5k ohms
Output Impedance, Aux.	1k ohms, unbal.
Frequency Response	40 Hz to 20 kHz, ±2 dB
Distortion	0.5% @ 1 volt, 1 kHz
Dimensions	2-23/32" x 11-15/16" x 6-31/32"
Weight	4 lbs.
Price	\$134.40
	A68R Rack Panel Kit \$10.35
	A68L Lock-on Cover \$8.85

Cut-off Frequency: In a low- or high-pass filter, the frequency at which the output level has fallen by 3 dB.

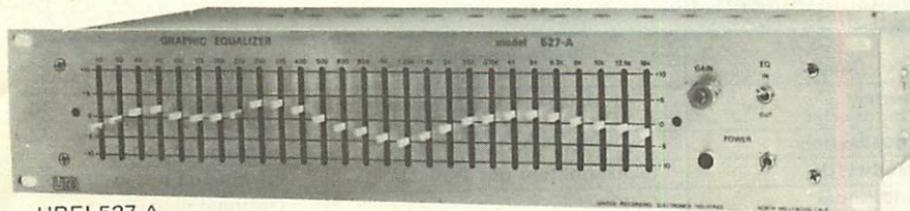
Slope: The rate at which the frequency response falls off, beyond the cut-off frequency.

Bandwidth: The arithmetic difference between the upper and lower cut-off frequencies of an equalizer. (Or any other audio system.)

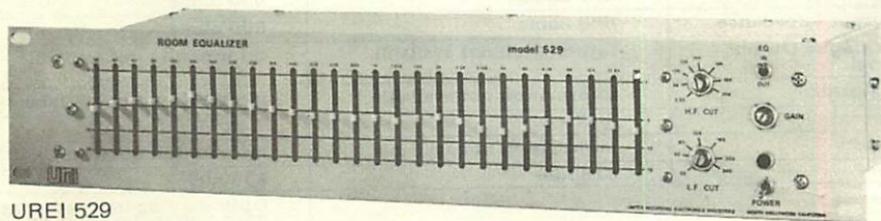
"Q": The ratio of center frequency to bandwidth. $Q = \frac{\text{center frequency}}{\text{bandwidth}}$

Peaking Equalization: A response that rises (or falls) to a maximum, and then returns to the flat position. The response curve is usually symmetrical, and is often called a "haystack," due to its shape.

Equalizers, Graphic



UREI 527-A



UREI 529

UREI—United Recording Electronics Industries

Model	527-A 1/3 octave Graphic Equalizer	529 1/3 octave Room Equalization Filter Set	530 dual and 532 single channel one octave band Graphic Equalizer
Center Frequencies	(27) 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800, 1.0k, 1.25k, 1.6k, 2.0k, 2.5k, 3.15k, 4k, 5k, 6.3k, 8.0k, 10k, 12.5k, 16k Hz		(9) 50, 100, 200, 400, 800, 1.6k, 3.15k, 6.3k, 12.5k Hz
Equalization	peaking, ± 10 dB	peaking, $+0/-15$ dB	peaking, ± 10 dB
Bandwidth	1/3 octave @ ± 6 dB	1/3 octave @ -6 dB	1 octave @ ± 8 dB
Low Frequency Cut-off	none	30 Hz to 250 Hz	none
Slope	not applicable	18 dB/octave	not applicable
High Frequency Cut-off	none	3.5 kHz to 20 kHz	none
Slope	not applicable	18 dB/octave	not applicable
Input Impedance	600, 10k ohms, unbal.	same	20k ohms, bal/unbal.
Output Load Impedance	600 ohms or greater	information not available	information not available
Maximum Output Level	+24 dBm	same as 527A	+20 dBm (600 ohms)
Frequency Response	20 Hz to 20 kHz, ± 1 dB	same as 527A	same as 527A
Distortion	0.5% @ +24 dBm	same as 527A	0.5% @ +20 dBm
Dimensions	3½" x 19"	same as 527A	same as 527A
Weight	13 lbs.	same as 527A	9 lbs.
Price	527-A \$660.00 527SC Security Cover \$24.00	529 \$730.00 529SC Security Cover \$24.00	530 \$424.00 530SC Security Cover \$24.00 532 \$316.00 SR-21 Rack Mount Kit for one unit (for 532 only) \$15.60 DR-21 Rack Mount Kit for two units (for 532 only) \$13.60

Equalizers, Graphic

White Instruments, Inc.

Model	3040A Feedback Control Unit	3500 Equalizer System
Center Frequencies	71 Hz to 4.5 kHz, in nine 2/3 octave bands	(23) same as 4000, less 40, 50, 12.5k, 16k Hz
Equalization	peaking, +0/-10 dB	peaking, +0/-10 dB
Bandwidth	information not available	information not available
Additional Equalization	none	Optional plug-ins, choose any three listed below
Input Impedance	600 ohms	600 ohms
Output Impedance	600 ohms	600 ohms
Maximum Output Level	information not available	information not available
Distortion	information not available	information not available
Dimensions	3½" x 19"	7" x 19"
Weight	information not available	information not available
Price	\$185.00	\$350.00

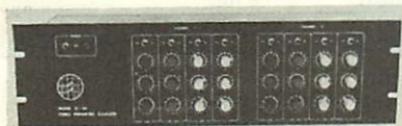
Optional plug-in accessories
 3501 500 Hz low pass filter
 3502 1k Hz high pass filter
 3503 90 Hz bass boost
 3504 9k Hz high frequency boost
 3505 1k Hz low pass filter
 \$55.00 each

Model	Series 4000 Active Equalizers	Model 4004 Passive Equalizer	4100 Stereo Equalizer
Center Frequencies	(27) 40, 50, 63, 80, 100, 125, 160, 200, 250, 315, 400, 500, 630, 800, 1.0k, 1.25k, 1.6k, 2.0k, 2.5k, 3.15k, 4k, 6.3k, 8.0k, 10k, 12.5k, 16k Hz	(24) same as 4000, less 40, 50, 16 kHz	31.5, 63, 125, 500, 1k, 2k, 4k, 8k, 16k Hz
Equalization	peaking ±10 dB	peaking +0/-15 dB	±10 dB
Bandwidth	information not available	information not available	information not available
Low Frequency Cut-off	20 Hz to 160 Hz	40 Hz to 160 Hz	20 Hz to 160 Hz
Slope	12 dB/octave	15 dB/octave	12 dB/octave
High Frequency Cut-off	none	10k to 16k Hz	none
Slope	not applicable	18 dB/octave	not applicable
Input Impedance	20k ohms, transformer	600 ohms	40k ohms
Output Impedance	virtually 0 ohms	600 ohms	100 ohms
Maximum Output Level	+18 dBm	+10 dBm	+18 dBm
Distortion	<0.2% @ +18 dBm	<0.1% @ +18 dBm	<0.1% @ +18 dBm
Dimensions	3½" x 19" (4001, 4003) 3½" x 18½" (4002)	3½" x 19"	6¾" x 18½"
Weight	11 lbs.	13 lbs.	7½ lbs.
Price	4001 Sound Reinforcement Model \$690.00 4002 Music Reproduction Model with unbalanced output \$690.00 4003 Same as 4001, but with transformer output \$740.00	\$760.00	\$599.00

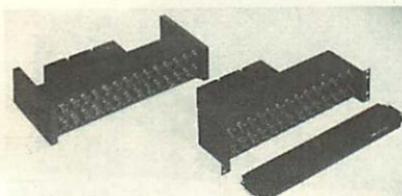
Equalizers, Parametric

Ashley Audio

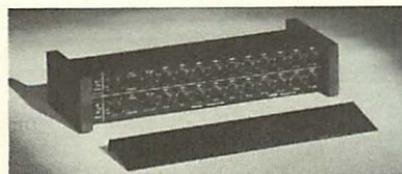
Model	SC-6 Parametric Equalizer	SC-66 Stereo Parametric Equalizer
Peaking Equalization	16 Hz to 800 Hz, ± 10 dB	16 Hz to 800 Hz, ± 15 dB
	160 Hz to 8 kHz (x2), ± 10 dB	48 Hz to 2.4 kHz, ± 15 dB
	640 Hz to 25 kHz, ± 10 dB	160 Hz to 8 kHz, ± 15 dB
		480 Hz to 24 kHz, ± 15 dB
Gain	unity	unity
Input Impedance	50k ohms	47k ohms
Output Impedance	<10 ohms	50 ohms
Frequency Response	information not available	20 Hz to 20 kHz, ± 0.5 dB
Distortion	<0.01%	<0.05% @ +10 dBm
Dimensions	7-3/8" x 4-11/16"	5-1/4" x 19"
Weight	5 lbs.	8.5 lbs.
Price	\$375.00	\$599.00
	SC-6p, with 600 ohm balanced output \$425.00	



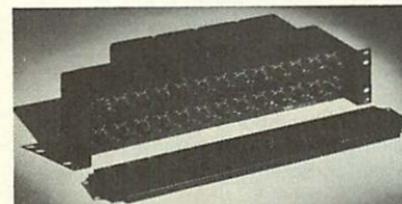
ASHLEY SC-66



WHITE SERIES 4000



WHITE 4004



WHITE 4100

Orange County Electronics Corp.

Model	OCASEQ Parametric Equalizer
Peaking Equalization	40 Hz to 1.4 kHz, ± 20 dB
	80 Hz to 1.6 kHz, ± 20 dB
	400 Hz to 14 kHz, ± 20 dB
	800 Hz to 16 kHz, ± 20 dB
Bandwidth	information not available
Input Impedance	10k ohms, balanced
Output Impedance	<1 ohm, balanced
Frequency Response	30 Hz to 100 kHz, ± 0.1 dB
Distortion	0.1% @ +18 dBm
Dimensions	3 1/2" x 7" x 4 1/2"
Weight	information not available
Price	OCASEQ single module, less power supply \$496.00 (requires ± 15 VDC power supply)
	OCASEQ-M single module, in rack mounting with power supply \$686.00
	OCASEQ-S two modules, in rack mounting with power supply \$996.00
	OCA VS-1 Stressor, consists of one OCASEQ, plus OCACLX (compressor), plus VS-1 program routing panel, in rack mounting with power supply \$1,492.00

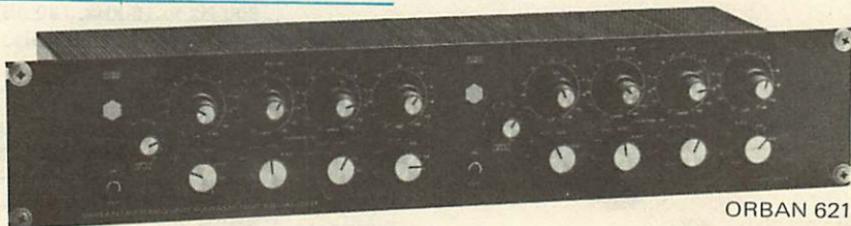
Equalizers, Parametric

Orban/Parasound

Model	621 Parametric Equalizer
Peaking Equalization	30 Hz to 600 Hz, +16/-35 dB
	90 Hz to 1.8 kHz, +16/-35 dB
	250 Hz to 5 kHz, +16/-35 dB
	750 Hz to 15 kHz, +16/-35 dB
Bandwidth, "Q"	0.29 to 3.2
Gain	11.5 dB
Input Impedance	10k ohms, unbalanced
Output Impedance	<1 ohm
Maximum Output Level	+20 dBm
Frequency Response	20 Hz to 20 kHz, ± 0.25 dB
Distortion	<0.05% @ +10 dBm
Dimensions	3½" x 19"
Price	621A/R Single Channel \$479.00
	621B/R Two Channels \$739.00
	Power Supply for either \$59.00

Sontec

Model	250 HS Stereo Parametric Equalizer
Peaking Equalization	10 Hz to 800 Hz, ± 12 dB
	100 Hz to 8 kHz ± 12 dB
	400 Hz to 20 kHz ± 12 dB
Bandwidth	3 to 14 dB/octave variable slopes
Shelving Equalization	20 Hz to 1.6 kHz ± 12 dB
	220 Hz to 10 kHz ± 12 dB
Gain	unity (± 2 dB adjustment)
Input Impedance	20k ohms, bal/unbal.
Output Impedance	100 ohms, unbal.
Frequency Response	10 Hz to 40 kHz, ± 0.1 dB
Distortion	<0.01%
Dimensions	3½" x 19"
Weight	18 lbs.
Price	\$1,540.00



ORBAN 621



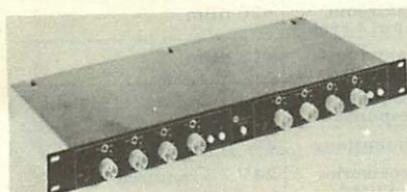
WHO'S WHO AT MARTIN AUDIO

Dave Jett came to Martin Audio in 1974, after more than twenty years of professional audio sales experience with Lang Electronics. In addition to his work at Martin, Dave continues on a part-time basis as first trombonist in the Radio City Music Hall orchestra, where he has been playing for more than twenty-five years.

Equalizers, Program

Auditronics

Model	PEQ-82 dual Program Equalizer
Low Frequency Cut-off	information not available
Slope	information not available
Low Frequency Peaking	80 Hz, 150 Hz ± 12 dB
Mid Frequency Peaking	300 Hz, 600 Hz ± 12 dB 1.6 kHz, 4 kHz ± 12 dB
High Frequency Peaking	7.5 kHz, 12 kHz ± 12 dB
High Frequency Cut-off	information not available
Slope	information not available
Input Impedance	20k ohms, balanced
Output Impedance	600 ohms, balanced
Maximum Output Level	+24 dBm
Frequency Response	20 Hz to 20 kHz, ± 1 dB
Distortion	0.02% @ +18 dBm
Dimensions	1 $\frac{3}{4}$ " x 19"
Weight	4 $\frac{1}{4}$ lbs.
Price	\$495.00



AUDITRONICS PEQ-82



PULTEC MEQ-5



PULTEC EQP-13A

Pultec

Model	MEQ-5 Mid-Range Equalizer
Peaking Equalization	200, 300, 500, 700, 1k Hz, +10/-0 dB 1.5, 2, 3, 4, 5 kHz, +8/-0 dB 200, 300, 500, 700, 1k, 1.5k, 2k, 3k, 4k, 5k, 7k Hz, +0/-10 dB
Bandwidth	two octaves @ ± 6 dB
Gain	unity
Input Impedance	150, 250, 600 ohms
Output Impedance	150, 250, 600 ohms
Frequency Response	20 Hz to 20 kHz, +0/-1 dB
Distortion	0.15% @ +10 dBm, 600 ohms
Dimensions	3 $\frac{1}{2}$ " x 19"
Weight	12 lbs.
Price	\$560.00

Pultec

Model	EQP-1A3 Program Equalizer
Low Frequency Shelving	20, 30, 60, 100 Hz, +13.5/-17.5 dB
Mid Frequency Peaking	3, 4, 5, 8, 12, 16 kHz, +18/-0 dB
Bandwidth	continuously variable
High Frequency Shelving	5, 10, 20 kHz, +0/-16 dB
Gain	unity
Input Impedance	150, 250, 600 ohms
Output Load Impedance	150, 250, 600 ohms
Frequency Response	20 Hz to 20 kHz, +0/-1 dB
Distortion	0.15% @ +10 dBm, 600 ohms
Dimensions	3 $\frac{1}{2}$ " x 19"
Weight	12 $\frac{3}{4}$ lbs.
Price	\$584.00

Expanders and Noise Gates

Allison Research

Model	500 Kepex (KEYable Program EXpander)
Threshold	-35 dBm to +20 dBm
Expansion Ratio	1:2 to 1:4
Expansion Range	0 to 60 dB
Attack Time	<20 microseconds
Release Time	50 milliseconds to 6 seconds
Gain	20 dB
Input Impedance	3k ohms
Output Impedance	10 ohms
Maximum Input Level	+17 dBm
Maximum Output Level	+17 dBm
Frequency Response	20 Hz to 40 kHz, ± 1 dB
Dimensions	7"H x 1"W
Price	\$283.50 CM-001 Single Channel Enclosure \$35.00 501 (500, plus CM-001 Enclosure) \$313.00 LX-100 Power Supply \$99.50 RM-160 Multi-Channel Enclosure, with built-in power supply (for up to 16 500 or 700 modules) \$415.00



ALLISON
500
KEPEX



MXR
NOISE GATE/
LINE DRIVER

MXR Innovations

Model	Noise Gate/Line Driver
Threshold	-20 to -70 dBV
Expansion Ratio	infinite
Attack Time	1 millisecond
Release Time	100 milliseconds
Gain	unity
Input Impedance	500k ohms
Output Impedance	100 ohms
Frequency Response	information not available
Price	\$79.95

Roger Mayer

Model	RM 68 Noise Gate
Threshold	-56 dBm to +20 dBm
Expansion Range	0 to 30 dB
Attack Time	.15 μ s
Release Time	30 ms. to 5 sec.
Gain	unity
Input Impedance	>8000 ohms
Output Impedance	8 Ω
Maximum Input Level	+20 dBm
Maximum Output Level	+18 dBm
Frequency Response	20 Hz to 50 kHz, ± 1 dB
Dimensions	4½"H x 1"W
Accessories Required	24V PS required
Price	\$105.00

Orange County Electronics Corp.

Model	OCACLX (see Orange County listing under COMPRESSORS AND LIMITERS)
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Expander: An amplifier whose gain decreases as its input level is decreased.
Threshold: The level below which the expanding action takes place.

AKG



In just three decades, AKG research has resulted in numerous significant acoustical developments reflected in over 600 worldwide patents in:

MICROPHONES:

Condenser, electret and dynamic. *Plus* a complete line of microphone accessories, stands, stand accessories and the new MCH Series microphone cables.

HEADPHONES AND BOOMSETS:

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REVERBERATION UNITS:

The renowned BX-20E and new portable BX-10E. Both with torsional transmission line spring systems.

PHONOCARTRIDGES:

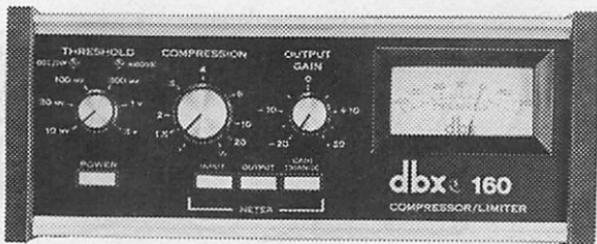
For home, studio and disco.

For full details, ask for the AKG Data and Price Sheet



AKG ACOUSTICS
PHILIPS AUDIO VIDEO SYSTEMS CORP.
Audio Division, 91 McKee Drive
Mahwah, New Jersey 07430 (201) 529-5900

the little mother



dbx new 160 compressor/limiter

She's got a compression ratio you can set anywhere from 1:1 to infinity. And she's got a very low distortion figure even at high compression ratios. You can set her threshold from -88 to $+12$ dBm, and her two red LEDs let you know whether she's above or below threshold. Her meter range is from -40 to $+20$ dB, and you can set her meter zero at any line level between -10 and $+10$ dBm. Her illuminated meter is switchable to read input, output, or gain change.

She uses true RMS level detection, which you know is more reliable and accurate than other methods. Her dynamic range is enormous and her noise contribution practically negligible. Her output is automatically ground loop compensated and she is protected against turn-on and turn-off transients. She is beautifully packaged and small enough that you can take her with you wherever you go. Or you can bolt her into the rack where she'll give you a lifetime of faithful service.

You're going to love this little mother, especially when you learn her price. She costs only \$300.00, which is a lot less than you pay for those other mothers. She's available now at your dbx professional equipment dealer's. For complete spec information including the little mother's measurements, circle reader service card or contact:

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Waltham, Mass. 02154
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studios and concert halls where we can probe weaknesses and discover strengths . . . and find out at first hand what really works . . . and why. It's an absolutely essential step in the discovery process.

We think we've earned the right to share—with the artists we serve—in the thrill of performances fully realized and creatively presented. Because our business is more than just a business. It's more like an obsession. And we love it.

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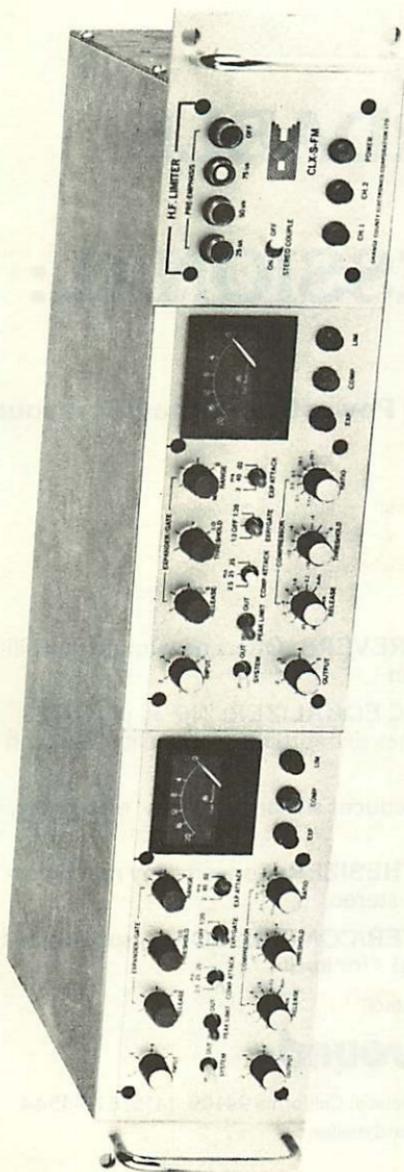
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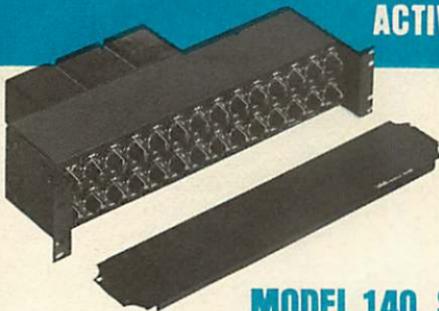
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ACTIVE EQUALIZERS SERIES 4000

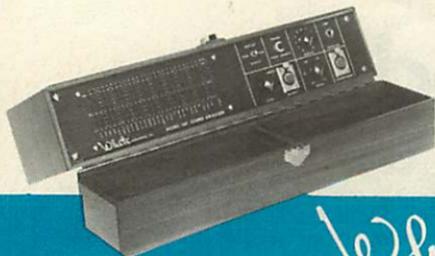


- 27 Channels on ISO 1/3 octave centers from 40 Hz to 16 kHz
- 10 dB boost or cut on continuous control
- Variable low frequency cut
- All negative feedback for highly linear and stable operation
- Low Noise
- Dual outputs with plug-in networks for bi-amp option

MODEL 140 SOLID STATE DISPLAY

A REAL TIME ANALYZER

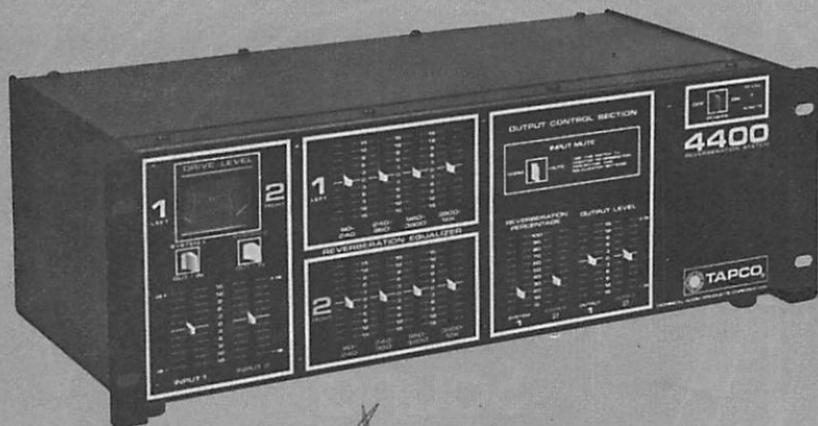
- Simultaneous 28 channel display
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- High-gain mic preamp
- Portable or rack mount
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White INSTRUMENTS, Inc.

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The Live Reverb Chamber From TAPCO



We designed features into our two-channel Tapco 4400 Reverberation System that, quite literally, give you the electro-mechanical equivalent of a live reverb chamber. Innovations that make our 4400 a more usable reverb at a more reasonable price include: **Bi-Level Peak Sampling** circuits and **Dual Differential Constant Current** drive circuitry that minimize the "spring slap" associated with other reverbs, and smooth out any reverb irregularities. **AutoPad®** gain controls match the 4400 to any audio equipment. **Reverb Drive Meters** let you constantly monitor your signal level for optimization of performance. The four-band **Reverberation Equalizer**, with specially selected center frequencies, allows you

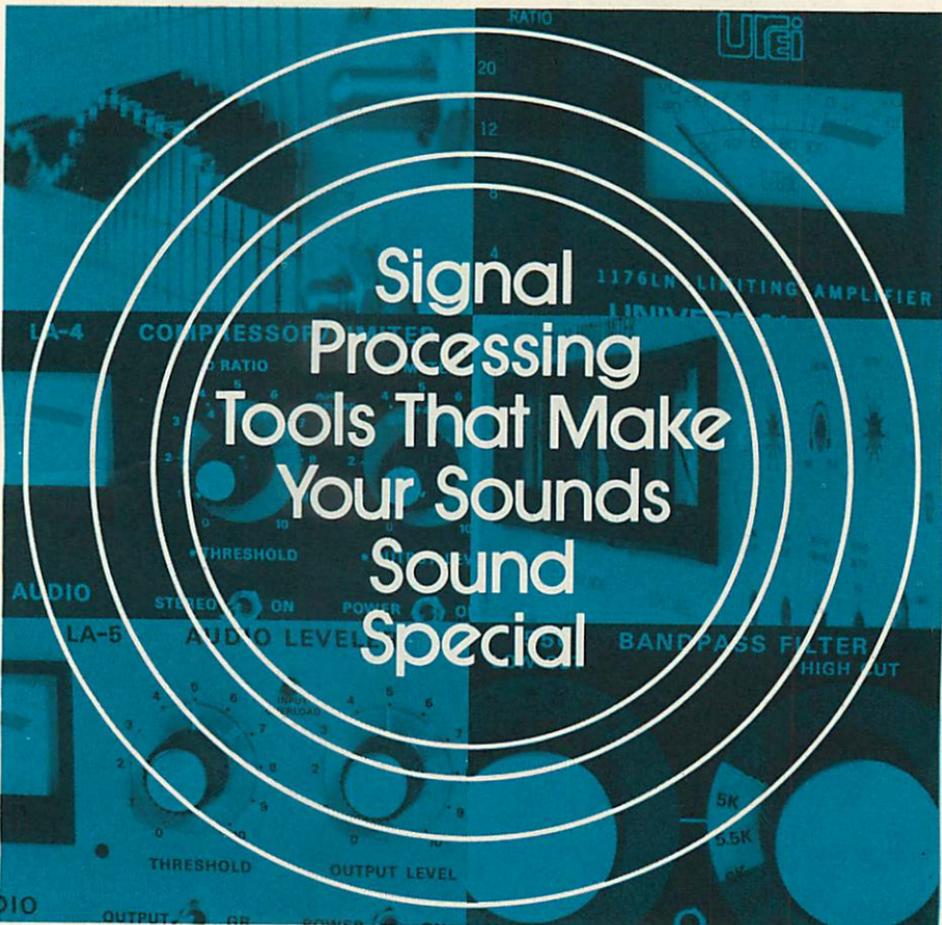
to synthesize a reverb that is indistinguishable from the reverb quality you get in nearly any size room. **Input Mute** permits you to conveniently evaluate the reverb decay by itself. These features are unique — and they'll work for you!

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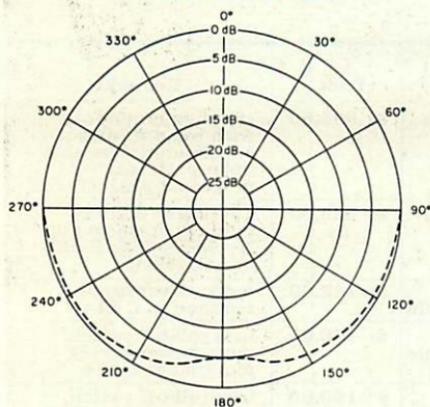
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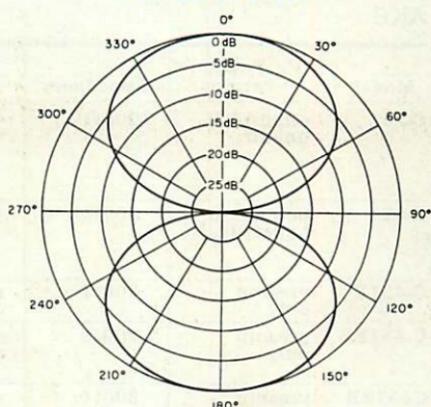
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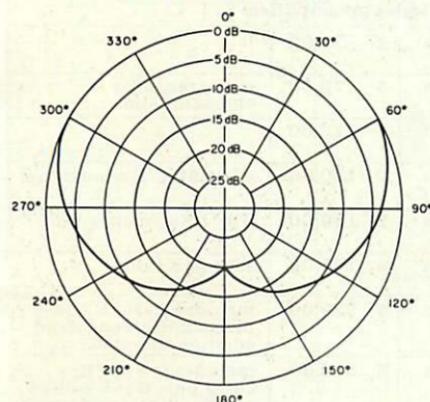
OMNI-DIRECTIONAL



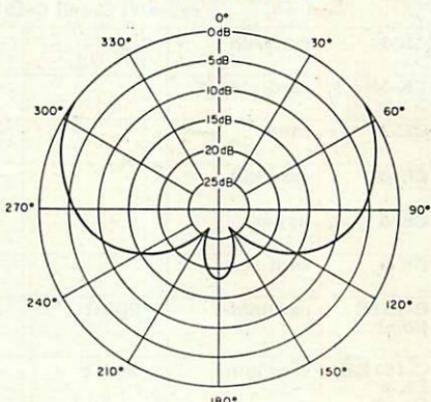
BI-DIRECTIONAL



UNI-DIRECTIONAL



SUPER-CARDIOID



Polar Patterns: These are representative polar patterns. Actual polar responses will differ considerably, and so manufacturers' specification sheets should be consulted for specific details. Remember that the polar patterns of many cardioid microphones vary considerably with the frequency. In addition, cardioid microphones often have a rising low end response at close working distances. A bass roll-off switch is often included to restore a flat response under such conditions.

Impedance and Output Level: Output levels are referred to 0 dBm = 1 mw @ 10 dynes/cm² = 94 dB SPL. Therefore, in the presence of a 94 dB sound pressure level, the output level listed will be delivered to a console

whose input impedance matches the listed microphone output impedance. However, most modern consoles have an input impedance much higher than the microphone's rated impedance. For all practical purposes, this causes little or no change in the microphone's output level.

Microphone Plugs: Except as otherwise noted, all microphones use a standard three pin male connector, usually as an integral part of the microphone casing. The designation "XLR connector" is often applied to compatible plugs from other manufacturers (e.g. Switchcraft).

Most microphones are wired so that a positive acoustic pressure will produce a positive voltage at pin 2 with respect to pin 3. Pin 1 is shield.

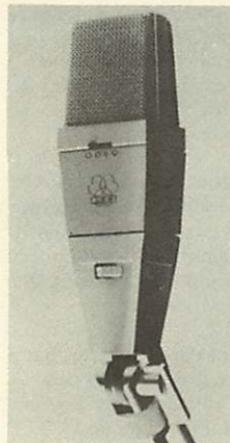
Microphones, Condenser

AKG

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
C-24	omni/bi/ uni-dir.	200Ω	-41 dBm	\$1,395.00	stereo microphone, with remote control continuously variable polar patterns, N-24 power supply included
C-414	omni/card/ hyper/fig. 8	200Ω	-42 dBm	\$ 525.00	10 dB pad built-in requires power supply N-46E, N-66E, B-46E or equivalent
C-451E	preamp only	200Ω	not applicable	\$ 142.00	same power supply required as C-414
C-451EB	preamp only	200Ω	not applicable	\$ 160.00	bass roll-off switch, same power supply required as C-414
C452EB	preamp only	200Ω	not applicable	\$ 160.00	bass roll-off switch, requires 48V power supply

capsules for all C-451, -452 series preamplifiers

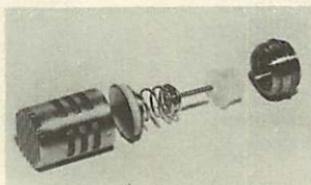
CK-1	cardioid		-38 dBm	\$ 72.00	
CK-1S	cardioid		-38 dBm	\$ 72.00	rising response characteristic
CK-2	omni		-40 dBm	\$ 72.00	
CK-5	cardioid		-38 dBm	\$ 120.00	with integral windscreen
CK-8	hyper		-40 dBm	\$ 130.00	8 1/4" interference tube
CK-9	shot gun		-40 dBm	\$ 155.00	shot gun tube
C-451E Comb.	cardioid	200Ω	-38 dBm	\$ 229.00	includes C-451E, CK-1 plus windscreen, stand adapter and case.
C-451EB/ CK-9 Comb.	shot gun	200Ω	-40 dBm	\$ 530.00	includes C-451EB, CK-9 plus B46E power supply, W-19 windscreen, stand adapter, pistol grip, cable and carrying case.



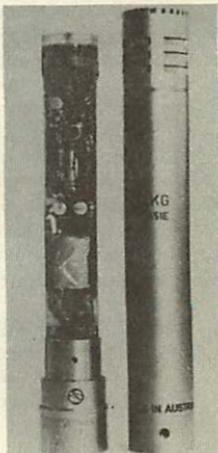
AKG C-414

CONDENSER MICROPHONES

Condenser microphones are sold without power supplies, except that most electret condenser microphones are supplied with a required battery.



AKG CK-1 CAPSULE DETAIL



AKG C-451E

Microphones, Condenser

Neumann

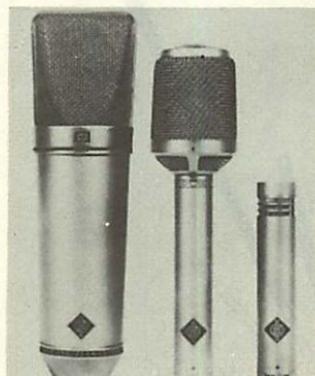
Model	Polar Pattern	Impedance	Output Level	Price	Remarks
* KM-83	omni	150Ω	-38 dBm	\$ 230.00	10 dB pad built-in WNS-21 windscreen included
* KM-84	cardioid	150Ω	-38 dBm	\$ 230.00	10 dB pad built-in WNS-21 windscreen included
* KM-85	cardioid	150Ω	-38 dBm	\$ 230.00	10 dB pad built-in low frequency roll-off, WNS-21 windscreen included

capsules for KM-83, -84, -85

* KK-83	omni		not applicable	\$ 90.00	
* KK-84	cardioid		not applicable	\$ 90.00	
* KK-85	cardioid		not applicable	\$ 90.00	low frequency roll-off
* KMS-85	cardioid	150Ω	-38 dBm	\$ 588.00	for hand-held application
* KM-86	omni/car./ figure 8	150Ω	-41 dBm	\$ 650.00	25' cable included
* U-87	omni/car./ figure 8	150Ω	-38 dBm	\$ 695.00	bass roll-off switch, 10 dB pad built-in, WS-87 windscreen and cable included
U-87Z	omni/car./ figure 8	150Ω	-38 dBm	\$ 717.50	U-87 plus Z-48 elastic suspension
* KM-88	omni/car./ figure 8	150Ω	-39 dBm	\$ 650.00	10 dB pad built-in, windscreen and cable included
* U-47fet	cardioid	150Ω	-38 dBm	\$ 624.00	bass roll-off switch, 10 dB pad built-in, WS-47 windscreen and cable included
SM-69fet	omni/car./ figure 8	150Ω	-41 dBm	\$1,662.00	stereo microphone, with CU-48 remote polar pattern controller, (also see Microphone Accessor- ies, Transformers)
QM-69	cardioid	150Ω	-41 dBm	\$1,947.00	four cardioid patterns for quad. Power supply included



NEUMANN
U-47fet



NEUMANN
U-87 KM-86 KM-84

Microphones, Condenser

Nakamichi

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
CM-1000	preamp only	600Ω	not applicable	\$290.00	bass roll-off switch, 10/20 dB pad built-in, windscreen, battery power supply, cable included
capsule for CM-1000 preamp					
CP-101	cardioid		-47 dBm		included with CM-1000
CP-102	omni		-47 dBm	\$100.00	

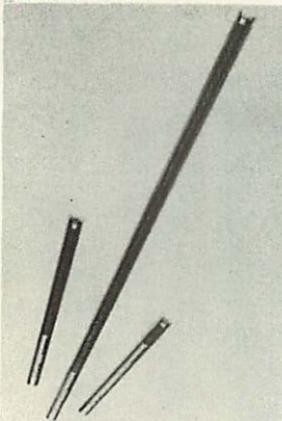
Sennheiser

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
MKH-415TU MKH-416TU*	super	20Ω	-32 dBm	\$529.00	requires MZA-15U or MZN-16U power supply
MKH-435TU MKH-406TU*	cardioid	20Ω	-32 dBm	\$495.00	requires MZA-15U or MZN-16U power supply
MKH-815TU MKH-816TU*	shot gun	20Ω	-26 dBm	\$629.00	requires MZA-15U or MZN-16U power supply
*denotes equivalent microphone, but for use with 48V phantom power supply systems					*requires MZN-16U/P48 phantom power supply, or equivalent

Sony/Superscope

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
C-37P	omni/cardioid	250Ω	-49.8 dBm	\$450.00	8 dB pad built-in. Requires AC-148A power supply or equivalent

SENNHEISER



MKH 435

MKH 415 MKH 815



NAKAMICHI
CM-1000

Microphones, Condenser, Electret

AKG

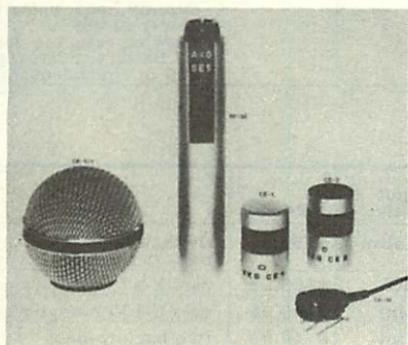
Model	Polar Pattern	Impedance	Output Level	Price	Remarks
SE-5E	powering module	200Ω	not applicable	\$ 60.00	uses 5.6V battery, Mallory PX-23 or equivalent

capsules for SE-5E

CE-1	cardioid		-48 dBm	\$ 45.00	
CE-2	omni		-48 dBm	\$ 45.00	
CE-5	cardioid		-48 dBm	\$ 55.00	with integral windscreen
CE-8	shotgun		-42 dBm	\$ 85.00	short interference tube
CE-10	omni		-50 dBm	\$ 85.00	lavalier
C-501E	cardioid	200Ω	-48 dBm	\$119.00	includes SE-5E, CE-1, plus stand adapter and windscreen
C-505E	cardioid	200Ω	-48 dBm	\$129.00	includes SE-5E, CE-5, plus stand adapter and windscreen
C-510E	omni	200Ω	-50 dBm	\$145.00	includes SE-5E, CE-10

Electro-Voice

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
★ CS-15	cardioid	150Ω	-45 dBm	\$225.00	blast filter included, PS-8 battery power supply required
CO-85	omni	150Ω	-56 dBm	\$156.00	lavalier, with integral cable and battery case. Uses 1.4V battery, Mallory RM-625 or equivalent



AKG ELECTRET SERIES



ELECTRO-VOICE CS-15

Microphones, Condenser, Electret

Nakamichi

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
CM-300	preamp only	200Ω	not applicable	\$110.00	10 dB pad built-in. price includes one CP-1, one CP-2, one windscreen, cable, 9.1V mercury cell.

Capsules for CM-300 preamp

CP-1	cardioid	not applicable	-56 dBm		included with CM-300
CP-2	omni	not applicable	-56 dBm		included with CM-300
CP-3	omni	not applicable	-54 dBm	\$ 30.00	improved high frequency response
CR-4	shot gun	not applicable	-56 dBm	\$ 50.00	windscreen included
CM-300x3	TRI-microphone system			\$300.00	3 complete CM-300 sets in carrying case

Sennheiser

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
K-2 U	powering module	200Ω	not applicable	\$ 79.00	uses 5.6V battery, Mallory PX-23 or equivalent

Capsules for K-2 U

ME-20	omni	not applicable	-49 dBm	\$ 55.00	
ME-40	super	not applicable	-49 dBm	\$ 78.00	
ME-80	shot gun	not applicable	-45 dBm	\$108.00	
MKE-202	omni	200Ω	-49 dBm	\$134.00	includes K-2 U, ME-20
MKE-402	super	200Ω	-49 dBm	\$157.00	includes K-2 U, ME-40
MKE-802	shot gun	200Ω	-45 dBm	\$187.00	includes K-2 U, ME-80
MKE-2002	2 omni's	1.5 kΩ	-59 dBm	\$330.00	for binaural recording, includes plastic dummy head, battery power supply and carrying case, requires 9V battery, Eveready 216 or equivalent

Sony/Superscope

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
ECM-50	omni	50/250/ 600Ω	-53.2 dBm	\$159.95	tie-tack/lapel mic. battery included
ECM-64P	omni	250Ω	-54 dBm	\$199.95	uses E-177 mercury cell
ECM-65P	cardioid	250Ω	-54 dBm	\$199.95	uses E-177 mercury cell
ECM-99	2 cardioids	600Ω	-53 dBm	\$ 49.95	two back-to-back cardioids in single housing, C battery included
ECM-170	omni	200Ω	-56 dBm	\$ 79.95	1015 battery included
ECM-270	cardioid	200Ω	-57 dBm	\$ 79.95	1015 battery included
ECM-280	cardioid	200Ω	-56 dBm	\$ 99.95	1017 battery included

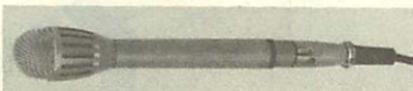
Microphones, Dynamic

AKG

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
D-58E	hyper	200Ω	-62 dBm	\$ 62.00	noise cancelling, for close talking applications
D-109	omni	200Ω	-56 dBm	\$ 58.00	lavalier, with integral cable
D-110	omni	200Ω	-57 dBm	\$ 99.00	lavalier, with integral cable
D-140E	cardioid	200Ω	-52 dBm	\$150.00	bass roll-off switch
D-160E	omni	200Ω	-55 dBm	\$ 69.00	W-20 windscreen included
D-190E	cardioid	200Ω	-52 dBm	\$ 65.00	
D-190ES	cardioid	200Ω	-52 dBm	\$ 70.00	built-in on/off switch
D-200E	cardioid	200Ω	-55 dBm	\$ 85.00	
D-202E	cardioid	200Ω	-53 dBm	\$155.00	bass roll-off switch
D-224E	cardioid	200Ω	-55 dBm	\$265.00	bass roll-off switch
D-900E	shot gun	200Ω	-48 dBm	\$190.00	bass roll-off switch
D-900E system	shot gun	200Ω	-48 dBm	\$361.00	includes D-900E plus W-19 windscreen, SA-16/1, SA 70/9 stand adaptors, H-7 pistol grip, H-70 shock mount, cable and carrying case
D1000E	cardioid	200Ω	-52 dBm	\$ 75.00	bass roll-off switch



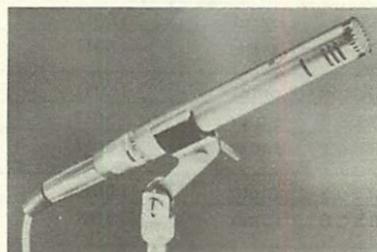
NAKAMICHI CM-300x3



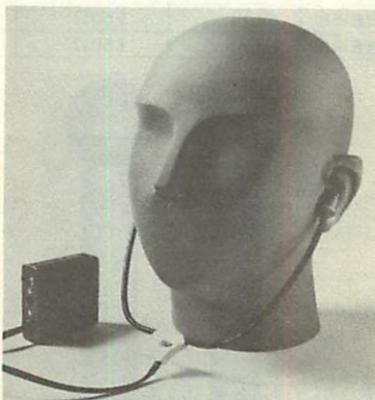
SONY ECM-65P



SONY ECM-270



AKG D-224E



SENNHEISER MKE-2002

Microphones, Dynamic

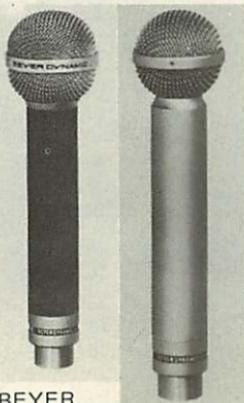
Beyer

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
X1 N[C]	cardioid	200Ω	-53 dBm	\$ 85.00	
M67 N[C]	cardioid	200Ω	-55 dBm	\$140.00	
M69 N[C]	cardioid	200Ω	-51 dBm	\$102.50	
M88 N[C]	hyper	200Ω	-51 dBm	\$222.50	
M101 N[C]	omni	200Ω	-57 dBm	\$127.50	
M111 N	omni	200Ω	-62 dBm	\$130.00	lavalier, with integral cable
M160 N[C]	hyper	200Ω	-59 dBm	\$230.00	ribbon microphone
M260 N[C]	hyper	200Ω	-60 dBm	\$127.50	ribbon microphone
M201 N[C]	hyper	200Ω	-56 dBm	\$165.00	
M500 N[C]	hyper	200Ω	-60 dBm	\$147.50	ribbon microphone

Note: N[C] denotes low impedance, XLR type connector. All microphones are moving coil, unless otherwise noted.

Electro-Voice

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
635A	omni	150Ω	-55 dBm	\$ 63.00	
DL-42	hyper	150Ω	-50 dBm	\$360.00	shot gun, includes shock mount
DO-54	omni	150Ω	-55 dBm	\$ 82.50	
RE-10	super	150Ω	-56 dBm	\$114.00	bass roll-off switch
RE-11	super	150Ω	-56 dBm	\$126.00	bass roll-off, integral blast filter
RE-15	super	150Ω	-56 dBm	\$180.00	bass roll-off switch
RE-16	super	150Ω	-56 dBm	\$189.00	bass roll-off, integral blast filter
RE-20	cardioid	50/150/ 250Ω	-57 dBm	\$315.00	bass roll-off switch
RE-50	omni	150Ω	-55 dBm	\$ 93.00	for hand-held applications
RE-55	omni	150Ω	-55 dBm	\$195.00	
RE-85	omni	150Ω	-55 dBm	\$ 96.00	lavalier, with integral cable



BEYER
M260 N[C] M160[C]

ELECTRO-
VOICE
RE-20



ELECTRO-
VOICE
DO-54

Microphones, Dynamic

Nakamichi

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
DM-1000	cardioid	250Ω	-56 dBm	\$200.00	for hand held applications, integral windscreen

Shure

Model	Polar Pattern	Impedance	Output Level	Price	Remarks
SM-5B	cardioid	150Ω	-57 dBm	\$304.80	for boom operation
SM-7	cardioid	150Ω	-57 dBm	\$274.80	bass roll-off switch, mid-range switch, integral pop filter built-in shock mount
SM-33	super	150Ω	-58 dBm	\$179.40	ribbon microphone
SM-50	omni	150Ω	-57.5 dBm	\$ 93.60	
SM-51	omni	150Ω	-60.5 dBm	\$ 85.80	lavalier, with integral cable
SM-53	cardioid	150Ω	-58.5 dBm	\$183.00	bass roll-off switch
SM-54	cardioid	150Ω	-58.5 dBm	\$193.80	bass roll-off, integral wind-blast filter
SM-56	cardioid	150Ω	-56 dBm	\$115.20	integral shock mount
SM-57	cardioid	150Ω	-56 dBm	\$ 90.00	similar to SM-56, less shock mount
SM-58	cardioid	150Ω	-56 dBm	\$115.20	integral windscreen
SM-60	omni	150Ω	-60.5 dBm	\$ 58.65	
SM-61	omni	150Ω	-61 dBm	\$ 79.20	for hand held applications
SM-76	omni	150Ω	-59.5 dBm	\$144.00	
300	fig. 8	150Ω	-59 dBm	\$123.00	ribbon microphone

Note: all microphones convertible to 50Ω impedance, except SM-51, -53, -60, -61 all microphones supplied with 20' cable with XLR-3 (female) connector. SM-53, -54, -57, -58, -61 available with XLR connectors at both ends of cable (one male, one female) add suffix -CN, add \$3.60.

All microphones are moving coil, unless otherwise noted.

Sennheiser

Model	Polar Pattern	Impedance	Output Level	Price
MD-211 U	omni	200Ω	-56 dBm	\$214.50
MD-416 U	cardioid	200Ω	-56 dBm	\$180.50
MD-421 U	cardioid	200Ω	-52 dBm	\$193.00
MD-441 U	super	200Ω	-53 dBm	\$275.00



SHURE
SM-53



SM-33

SENNHEISER
MD-441U



SENNHEISER
MD-421U

Microphone Accessories

ATTENUATORS AND EQUALIZERS

Model	Description	Price	Remarks
AKG			
A50/10	Attenuator, 10 dB	\$24.00	for C-451, -452 only
A50/20	Attenuator, 20 dB	\$24.00	for C-451, -452 only

Sescom (in-line accessories)

IL-11	Phase Reverser	\$ 7.98	
IL-12	High Pass Filter	\$10.79	
IL-13	Low Pass Filter	\$10.79	
IL-14	Presence Adapter	\$10.79	
IL-15	Response Shaper	\$10.79	
IL-18	Attenuator, adjustable	\$28.05	0, 10, 15, 20, 25, 30 dB attenuation

Shure (in-line accessories)

A15A	Attenuator, 15 dB	\$18.00	
A15LP	Low Pass Filter	\$18.00	
A15PA	Presence Adapter	\$18.00	
A15PR	Phase Reverser	\$18.00	
A15RS	Response Shaper	\$18.00	

Note: in-line accessories may not be used with phantom-powered microphones. (exceptions, IL-11, A15PR)

CABLES

Model	Description	Price	Remarks
AKG			
MCH-20(-50)	20' (50') microphone cable	\$12.00 (\$22.00)	black
MCH-20R(-50R)	20' (50') microphone cable	\$12.00 (\$22.00)	red
MCH-20G(-50G)	20' (50') microphone cable	\$12.00 (\$22.00)	green
MCH-20B(-50B)	20' (50') microphone cable	\$12.00 (\$22.00)	blue

Gotham

IC-3/10	10' microphone cable	\$ 8.25	
IC-3/25	25' microphone cable	\$12.80	
IC-3/50	50' microphone cable	\$19.95	
IC-3/100	100' microphone cable	\$35.30	
BV-2461	bulk cable	\$.31/ft.	to 499'
		.28/ft.	500' to 999'
		.233/ft.	1000'+



SHURE
A15A

WHO'S WHO AT MARTIN AUDIO

Ms. Rica Cohen joined Martin Audio's Video Sales Department in 1973. She has been active in the video industry since 1967, first with ITV and later with Sonocraft.

Microphone Accessories

EXTENSION TUBES AND SWIVEL

Model	Description	Price	Remarks
AKG			
A-51	Swivel	\$ 34.00	for C-451, C-452
VR-1	12" extension tube	\$ 48.00	for C-451, C-452
VR-2	52" extension tube	\$140.00	for C-451, C-452. use with ST-305 Table Stand

Neumann

KV-18	8" extension tube, angled	\$142.00	for KM-83, -84, -85
KV-20	8" extension tube, straight	\$136.00	for KM-83, -84, -85
KV-38	16" extension tube, angled	\$144.00	for KM-83, -84, -85
KV-40	16" extension tube, straight	\$142.00	for KM-83, -84, -85
KV-58	24" extension tube, angled	\$150.00	for KM-83, -84, -85
KV-60	24" extension tube, straight	\$144.00	for KM-83, -84, -85

POWER SUPPLIES

Model	Description	Price	Remarks
AKG			
B-46E	battery power supply, for one microphone	\$ 75.00	for C-414, C-451 series
N-46E	AC power supply, for two microphones	\$285.00	for C-414, C-451 series. Includes bass roll-off switch, cut-off switches (2)
N-66E	AC power supply for six microphones	\$195.00	for C-414, C-451, C-452 series

Electro-Voice

PS-8	battery power supply, for one microphone	\$ 48.00	for CS-15. Requires 8.4V battery Mallory TR-126 or equivalent
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Neumann

N-80	AC power supply, for two microphones	\$ 50.00	for all KM-, U- series microphones
N-454	AC power supply, for five microphones	\$ 57.25	for all KM-, U- series microphones
NK-48a	AC plug-in card, for phantom powering	\$226.00	for all KM-, U- series microphones
GW-2448k	24VDC plug-in card, for phantom powering	\$177.00	for all KM-, U- series microphones
6.8k	1% precision resistors, for phantom powering	\$.55/pair	
NS-69	AC power supply, for one SM-69 microphone	\$124.00	to replace CU-48, when phantom powering not available

Sennheiser

MZA-15U	battery power supply, for one microphone	\$61.50	Requires 9 mercury cells. Mallory RM-625 or equivalent.
MZN-16TU	AC power supply, for two microphones	\$176.00	
MZN-16TUP	AC phantom power supply, for two microphones	\$198.00	
MZA-56PGU	Phantom Adapter	\$ 56.00	in-line adapter, permits use of MKH-415, -435, -815 with 48V

Sony

AC-148A	AC phantom power supply for two microphones	\$139.95	will power up to 10 additional microphones
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Microphone Accessories

STANDS

Model	Description	Price	Remarks
AKG			
KM-199	lightweight floor stand	\$18.00	17"-55", collapsible legs
KM-200	anti-shock floor stand	\$46.00	40"-72", collapsible legs
KM-201A/2	heavy duty floor stand	\$25.00	33"-61", collapsible legs
KM-211/1	telescoping boom arm	\$15.00	13"-24", for KM-200, -201, -250
KM-212	boom stand	\$99.00	57"-87"H, 36"-72" boom arm
KM-250A	Anti-shock floor stand	\$29.00	24"-56", collapsible legs
ST-4A	Table Stand	\$16.00	
ST-305	Anti-shock Table Stand	\$38.00	

Atlas

BB-44	Boom Arm	\$ 9.25	31" long
BS-36	Boom Stand	\$79.35	48"-72"H, 62" boom arm
BS-36W	Boom Stand, with casters	\$90.85	48"-72"H, 62" boom arm
DS-4	Table Stand	\$ 3.00	4" high, 5" base
DS-5	Table Stand	\$ 4.40	4" high, 6" base
DS-7	Table Stand	\$ 6.60	8"-13"H, 6" base
DS-9	Table Stand	\$ 9.75	4" high, 8" base
MS-4	Floor Stand	\$18.25	25"-65", 10" base
MS-10C	Floor Stand	\$12.00	35"-63", 10" base
MS-20	Heavy Duty Floor Stand	\$19.35	37"-66", 12" base
MS-25	Heavy Duty Floor Stand	\$33.25	38"-67", 17" triangular base
TS-8	Banquet Stand	\$12.15	14"-26", 8" base

Electro-Voice

411	Floor Mount ("mike mouse")	\$11.40	for RE-10, -15, and similar shaped microphones
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Shure

S53P	Floor Mount	\$20.10	for SM-53, -54 and other microphones with 3/4" shaft diameter
S55P	Floor Mount	\$20.10	for SM-57, and similar shaped microphones

WHO'S WHO AT MARTIN AUDIO

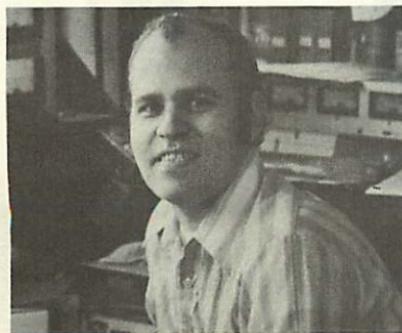
Tony Hawkins left his native England in 1969 to join the American division of Revox Corporation, where he was a national representative for six years specializing in sales with Revox and Beyer products. Before that, he managed a London hi-fi store, specializing in microphone and tape recorder sales. He joined the Martin Audio staff about a year ago.



Microphone Accessories

STAND ADAPTERS AND SHOCK MOUNTS

Model	Description	Price	Remarks
AKG			
SA-11/1	Swivel Stand Adapter	\$ 9.00	for C-500, D-160, -190, (plastic, with metal base)
SA-15/1	Swivel Stand Adapter	\$ 9.00	for C-451, C-452 (plastic, with metal base)
SA-16/1	Swivel Stand Adapter	\$11.00	for D-202, D-900 (plastic, with metal base)
SA-18/1	Swivel Stand Adapter	\$21.00	for C-451, C-452 (all metal)
SA-18/3	Swivel Stand Adapter	\$21.00	for CK-9, D-224 (all metal)
SA-18/9	Swivel Stand Adapter	\$21.00	for D-202, D-900 (all metal)
H-15	Shock Mount (spider)	\$36.00	for C-451, -452
H-24	Shock Mount	\$18.00	for C-500, D-160, -190
H-60	Shock Mount	\$18.00	for C-451, -452
Beyer			
EA-24	Shock Mount (spider)	\$65.00	for shaft diameters 25/32"-1"
MKV-6.1	Speed Lock Clamp	\$ 6.50	
Electro-Voice			
312A	Snap-out Clamp	\$ 4.95	for 3/4" shaft diameters, including 635A, DO-54, RE-10, -11, -15, -16, -55
307	Shock Mount (spider)	\$30.00	for 3/4" shaft diameters
309	Shock Mount (spider)	\$39.00	for RE-20
Neumann			
EA-21	Shock Mount (spider)	\$34.00	for KM- series microphones
EA-30	Shock Mount (spider)	\$51.25	for SM-69, QM-69
EA-47	Shock Mount (spider)	\$53.00	for U-47fet
Z-48	Shock Mount (spider)	\$58.00	for U-87
Sennheiser			
MZS-415	Shock Mount	\$36.00	for MKH-415
MZS-805	Shock Mount	\$82.50	for MKH-815
Shure			
A25B	Swivel Stand Adapter	\$ 4.95	for SM-50, -57, -58
A57C	Swivel Stand Adapter	\$ 5.40	for 3/4" shaft diameters, including SM-53, -54, -60, -76
A57SL	Swivel Stand Adapter	\$ 5.40	same, with locking feature
A53M	Shock Mount	\$18.00	for SM-53, -54
A55M	Shock Mount	\$18.00	for SM-50, -57, -58



WHO'S WHO AT MARTIN AUDIO

Richard Brody, Martin's Service Manager, has sixteen years of experience in pro audio, and is a graduate of RCA Institute's V-7 course. He has also attended service courses offered by Ampex, Sony and JVC. Before joining the company two years ago, he worked at Harvey Radio and Reeves Teletape.

Microphone Accessories

TRANSFORMERS

Model	Description	Price	Remarks
Neumann			
Z-140	Matrixing Transformer, +8 dBm	\$209.00	for M-S recording with SM-69
Z-240	Matrixing Transformer, +22 dBm	\$291.50	for M-S recording with SM-69
Sescom			
MS-1	Mic-Splitter	\$ 36.30	one mic input-to-two mic outputs
MS-3	Mic-Combiner	\$ 39.95	two mic inputs-to-one mic output. Phase reversal switch on one input
SM-1A	Split-Matcher	\$ 36.30	for amplifier direct feed to mic line
TR-119	In-line transformer	\$ 15.75	amp output-to-mic level input phone plug-to-XLR/M
TR-122	In-line transformer	\$ 17.35	mic output-to-high Z input XLR/F-to-phone plug
TR-123	In-line transformer	\$ 17.35	mic output-to-high Z input XLR/F-to-phone plug
Shure			
A95P	In-line transformer	\$ 16.50	amp output-to-mic level input phone plug-to-XLR/M
A95FP	In-line transformer	\$ 18.75	mic output-to-high Z input XLR/F-to-phone plug



SHURE
A53WS
Windscreen
A53M
Shock Mount



NEUMANN WS-87



SENNHEISER MZW 27



Microphone Accessories

WINDSCREENS

Model	Description	Price	Remarks
AKG			
✓ W-2	for D-224E	\$ 6.00	acoustic foam
W-3	for CK-2, D-58E	\$ 6.00	acoustic foam
✓ W-7	for front of D-202E	\$ 8.00	acoustic foam, see also W-9A
✓ W-9A	for rear of D-202E, D-900E	\$ 8.00	acoustic foam
✓ W-11	for C-414	\$18.00	acoustic foam
✓ W-17	for CK-1, CK-1S, CK-2	\$23.00	wire mesh
W-19	for CK-9, front of D-900E	\$35.00	acoustic foam, see also W-9A
✓ W-22	for D-224E	\$35.00	wire mesh
Beyer			
WS X1	for X1	\$10.00	acoustic foam; specify dark grey, red, blue, yellow or green
WS 69	for M69, M88	\$10.00	acoustic foam; specify dark grey, red, blue, yellow or green
WS 81	for M68	\$ 8.00	acoustic foam; specify dark grey, red, blue, yellow or green
WS 101	for M101	\$ 7.00	acoustic foam; specify dark grey, red, blue, yellow or green
✓ WS 260	for M160, M260	\$10.00	acoustic foam; specify dark grey, red, blue, yellow or green
Electro-Voice			
✓ 314	for RE-10, RE-15	\$10.80	acoustic foam
314E	for 635A	\$ 5.40	acoustic foam
✓ 315A	for CS-15	\$ 5.40	acoustic foam
✓ 355A	for DO-54, RE-55	\$ 5.40	acoustic foam
Neumann			
✓ WS-21	for KM-83, -84, -85, -88	\$ 3.25	acoustic foam
✓ WNS-21	for KM-83, -84, -85	\$ 2.20	acoustic foam; small; specify grey, blue, red, green or yellow
✓ WS-47	for U-47fet	\$ 6.60	acoustic foam
✓ WS-69	for SM-69fet, QM-69	\$17.25	acoustic foam
✓ WS-86	for KM-86	\$17.25	acoustic foam
✓ WS-87	for U-87	\$ 6.60	acoustic foam
Sennheiser			
✓ MZW-22	for MD-421	\$30.00	glass fiber and polyester screen
MZW-30	for MD-211	\$ 8.00	acoustic foam
MZW-201	for MKH-211	\$12.50	open cell sponge
MZW-415	for MKH-415	\$17.00	acoustic foam
✓ MZW-421	for MD-421	\$14.00	open cell sponge
✓ MZW-441	for MD-441	\$17.00	open cell sponge
MZW-815	for MKH-815	\$33.50	open cell sponge
Shure			
✓ A2WS	for SM-56, -57, -76	\$ 4.95	acoustic foam
✓ A53WS	for SM-53, -54	\$10.20	acoustic foam
✓ A61WS	for SM-58, -61	\$ 2.70	acoustic foam
✓ A61WS-	for SM-58, -61	\$ 4.95	acoustic foam; specify blue (-BL), brown (-BR), green (-GN), orange (-OR), red (-RD), yellow (-YL)

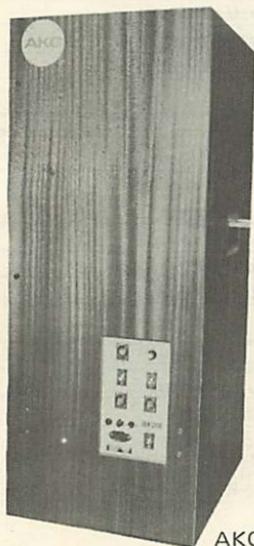
Reverberation Systems

AKG

Model	BX-10E	BX-20E
Inputs	2	2
Outputs	2	2
Decay Time	1.5, 2.5, 3.5 sec.	2 sec. to 4.5 sec.
Input Impedance	>2k ohms per channel	same
Output Impedance	<50 ohms	same
Equalization	±8 dB @ 150 Hz ±4 dB @ 5 kHz	none
Remote Control	none	R-20E included
Dimensions	17"W x 14"H x 19"D	17"W x 43½"H x 19¾"D
Weight	45 lbs.	110 lbs.
Price	\$1,895.00	\$3,300.00

EMT

Model	140 TS	240
Inputs	1	1
Outputs	2	2
Decay Time	1 to 4 seconds	0.7 to 5 seconds
Input Impedance	>5k ohms	>5k ohms
Output Impedance	<25 ohms	<40 ohms
Remote Control	optional accessory	included
Dimensions	8" x 4'4" x 1'1½"	25½" x 12" x 25"
Weight	374 lbs.	148 lbs.
Price	\$5,174.00	\$5,723.00
	EMT 140 RK remote control \$408.00	
	Quad version of EMT 140 TS \$6,552.00	



AKG BX-20E

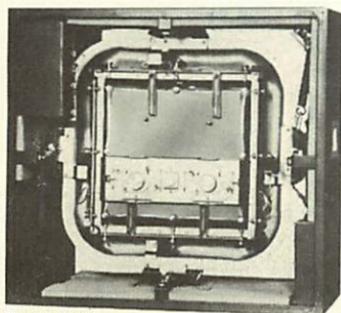


AKG BX-10E

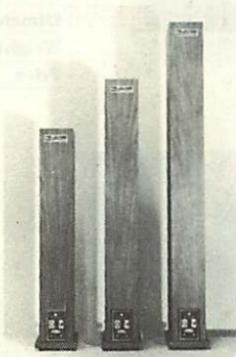
Reverberation Systems

MicMix Audio Products, Inc.

Model	Master Room Series	Studio B Series	"C" Series
Inputs	1	1	1
Outputs	2	information not available	1(CMP-), 2(CSP-, CSR-)
Decay Time	3 seconds (II)	1 to 3 seconds (B-2)	1 to 3 seconds (with -2 column)
	5 seconds (III)	2 to 4 seconds (B-3)	2 to 4 seconds (with -3 column)
	7 seconds (IV)		
Input Impedance	10k ohms, unbal.	600, 5k ohms, bal.	10k ohms, unbal.
Output Impedance	150 ohms, unbal.	information not available	150 ohms, unbal.
Equalization	none	peaking 1.1, 2.2, 3.4, 4.5, 6 kHz, +10/-0 dB	none
Remote Control	none	optional accessory	included with CSR-, optional accessory with others
Dimensions	5" x 9" x 38" (II)	1¼" x 19" panel, plus	3" x 8" x 7½" (CMP)
	x 47" (III)	4½" x 31" (B-2)	3" x 13" x 7½" (CSP)
	x 57" (IV)	4½" x 40" (B-3)	3½" x 19" x 7½" (CSR) plus 4½" x 31" (-2 column) 4½" x 40" (-3 column)
Price	MR II \$1,335.00	B-2 \$1,450.00	CMP-2 \$950.00
	MR III \$1,440.00	B-3 \$1,550.00	CMP-2 \$1,050.00
	MR IV \$1,650.00	R-1 Remote Control \$35.00	Balanced Line option \$60.00
	Balanced Line option \$105.00		Low Impedance option \$50.00

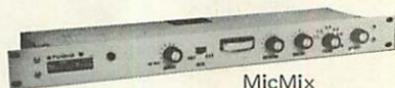


EMT 240



MicMix
MR II, III, IV

CSP-22 \$1,795.00 (two -2 columns)
CSP-23 \$1,895.00 (one -2, one -3 columns)
CSP-33 \$1,995.00 (two -3 columns)
CSR-series, same as CSP
Balanced line option \$110.00
Low Impedance option \$95.00
VU meter option \$50.00
R-1 Remote Control \$35.00

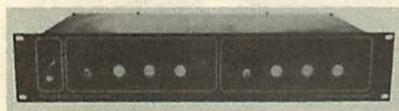


MicMix
Studio B Series

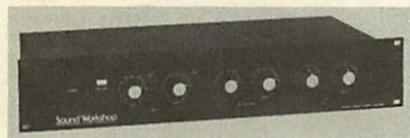
Reverberation Systems

Sound Workshop

Model	242A Stereo Reverb
Inputs	2
Outputs	2
Decay Time	2.5 seconds
Input Impedance, Mic.	Bridges low impedance microphones, unbal.
Input Impedance, Line	10k ohms, bal.
Output Impedance	47 ohms, unbal.
Equalization	±15 dB @ 4.3 kHz
Remote Control	none
Dimensions	3-5/8" x 19"
Weight	10 lbs.
Price	\$450.00



ORBAN 111B



SOUND WORKSHOP 242A



Orban/Parasound

Model	111B Dual Spring Reverb
Inputs	2
Outputs	2
Decay Time	2 seconds
Input Impedance	10k ohms, unbal.
Output Impedance	600 ohms, bal.
Equalization	Shelving 500 Hz ±12 dB peaking 1.5 to 5.5 kHz ±12 dB
Remote Control	none
Dimensions	3½" x 19"
Weight	10 lbs.
Price	\$695.00

Tapco

Model	4400
Inputs	2
Outputs	2
Decay Time	1.9 seconds
Input Impedance	50k ohms
Output Impedance	150 ohms
Remote Control	none
Dimensions	6¼" x 19"
Weight	information not available
Price	\$389.00

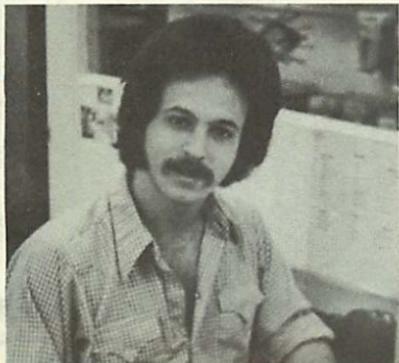
WHO'S WHO AT MARTIN AUDIO

Allan Karp is a graduate of RCA Institute's Advanced Electronics program and has attended training seminars conducted by Ampex and Sony. Before joining Martin Audio, he served as maintenance engineer at Broadway Recording.

Who's Who at Martin Audio



Billy Dexter



Howard Forman

Billy Dexter majored in music in college, and plays guitar. He is assistant to Frank Lannen in the Parts Department, and has been with the company for over two years. **Howard Forman** is also a member of the Parts Department sales force.



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Ms. Gail Kennison, Inventory Control



Ms. Vivian Goldberg, Receptionist

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