

MIC PREAMPS

MANLEY
ALL-TUBE
MICROPHONE
PREAMPLIFIERS
MONO &
DUAL-MONO



The MANLEY all-tube microphone preamplifiers are available in 2-channel or single channel versions, primarily intended for use with modern capacitor (condenser) microphones. Now, 40 to 60 dBs of gain, enough for most ribbon mics, are selectable in precise 5dB steps by varying the amount of overall negative feedback on the GAIN switch. This is a very interesting feature indeed, allowing you to change the slew rate (speed), placement, and tonal balance of the sound from mellow and "tubey-er" through to faster, punchier and more aggressive. Tube complements are common to both models: 1 x 12AX7LPS hand-selected for lowest noise, and 1 x 6414 for each high-current output stage. Each unit is painstakingly hand wired using silver solder and audiophile-grade componentry. Double shielded custom-built power transformers and custom-built high capacity reservoir capacitors demonstrate our modern power supply design approach. The front panel 1/4" DIRECT INPUT jack makes these preamplifiers serve double duty as a pure tube line stage for instruments such as bass, drum machines, and keyboards when you need to get your tunes through some tubes before hitting a sterile digital recorder. Total gain in this mode becomes 20dB less than indicated on the GAIN switch. Both transformer coupled balanced and direct (via humongous metalized film MultiCaps) capacitor coupled unbalanced outputs are provided giving you the choice of audiophile-purist or big iron sounds. Perennial shoot-out winners, our single-ended preamp designs have become favorites among top engineers and home recordists alike looking for "that rich Manley sound with the tight bass and the top end that goes on forever" which begs to go direct to tape. Pure... your most important tracks deserve this.

FEATURES & SPECIFICATIONS:

- MANLEY input & output transformers with nickel laminations in mu-metal cases.
- Flat frequency response from 10Hz-60KHz
- Mic input PHASE REVERSE switch
- 2400 mic input Z; 48V phantom power built-in
- Hi-Z (100K) 1/4" DIRECT INPUT
- Noiseless conductive plastic INPUT attenuators
- <0.05% THD @ 1Khz S/N ratio: 80dB
- Adjustable FEEDBACK / GAIN switch selects 5dB steps between 40 to 60 dB of gain
- Hi-current drive <50 LO-Z 1/4" & XLR outputs
- AUTO MUTE w/ warm-up delay for power up/down
- Max. input (with input pad fully open): 450mV
- Max. output: +32dBu; 70Volts RMS
- Max. output (into 600 load): (+15dBm)
- Power consumption (120/240VAC): 18/36 watts
- Dimensions: 19" x 1 3/4" x 10" (occupies 1u)
- Shipping Weight: 12 lbs.



LANGEVIN
DUAL MONO
MICROPHONE
PREAMPLIFIER
WITH EQ



This dual-channel microphone preamplifier is our refined version of the historic Langevin AM-4 console channel. We developed our own discrete gain stage to provide for balanced outputs to bring the Langevin brand into the modern age while still retaining that desirable tone that discrete circuitry delivers. No IC's in this unit, please! We also added 1/4" DIRECT INPUTS addressable from the rear panel. The continuously variable plus and minus 10dB shelf EQ's switched turnover points have been chosen carefully at 40 or 80Hz (L.F.) and 8 or 12KHz (H.F.). All EQ can be completely switched out or set to 'flat' positions. Up to 53dB of gain is available to accommodate a wide range of microphones and high-current 48 volt phantom powering is built in. Because the most single influential component in a mic pre has to be the input transformer, this unit features our precision MANLEY mic input transformers which are wound right here in our factory, for that natural sound with a touch of brawn good iron provides.

FEATURES & SPECIFICATIONS:

- Frequency Response: ± 0 dB 10 Hz to 20 KHz
- <0.05% THD @ 1Khz S/N ratio: 103dB
- Gain: 30dB to 53dB (adjustable)
- MIC Input Impedance: 2400 BALANCED TRANSFORMER COUPLED
- DIRECT Input Impedance: 100K UNBALANCED 1/4"
- Output Impedance: 11 XLR, 6 1/4" all-discrete outputs
- Maximum output: +31dBv (75 volts peak to peak)
- Power Consumption (120/240 VAC): 12 watts
- Dimensions: 19" X 1 3/4" X 10" (occupies 1u)
- Shipping Weight: 9 lbs.

MANLEY
MIC/EQ 500
ALL-TUBE
MIC PREAMP
EQUALIZER
COMBO



The microphone preamplifier section of this unit is based on fully differential topology with its known propensity for cancelling out even-order harmonic distortion components. We teamed this superb and full-featured microphone preamp with the famous EQ 500 passive EQ circuitry coupled to a second differential line-amp to make a stunning combination for field recording or direct-to-tape tracking for which we also provide built-in illuminated VU metering as well as an Insert point for flexible operation with other outboard effect units. (And yes, the Mic Pre and the Equalizer sections can be used completely independently.) Up to 55dB of total gain is available through the whole unit, structured as 46dB from the Mic Pre section plus up to 9dB more from the EQ/Line amplifier. All inputs and outputs are balanced transformer coupled. The EQ section is a refreshing revival of one of the most musical passive EQ's from the past—the "heart" section having been designed by Art Davis who seems to have worked for many (or is it most?) of the historic companies: Altec Lansing, Cinema Products, Universal Recording, and of course, Langevin... always taking his seminal design along with him. The complexity of the 2dB stepped switching (using gold-contact custom built Grayhill switches in our reincarnation) is solely for the purpose of having no more than 3 components, (1 R, 1 L, 1 C) in the signal path at any given moment for maximum signal purity. We cleverly added to this historic passive EQ circuit the choice of either PEAK or SHELF modes for each band giving sufficient flexibility within the confines of musical, accurate tonality. Similar to the Variable Mu's topology, the MIC/EQ 500 uses our exclusive differential circuitry, renowned for preserving delicate imaging information. The output attenuator allows the overall gain to be kept constant while boosting or cutting and, more importantly, provides for optimization of noise levels especially when used in conjunction with the Mic Input Level control which functions as a variable input pad. Another sometimes desirable trick is to push the tubes into distortion by turning up the Mic Input Level while turning down the Line Output Level control in order to flavor the sound with a bit of grunge and overdrive.

FEATURES & SPECIFICATIONS:

- Fully differential all-tube design: 2 x 5751, 1 x 6414, 1 x 7044 dual triodes
- MANLEY transformer coupled Balanced Inputs and Outputs
- MIC PRE SECTION
- High current 48V phantom powering built-in
- Mic input PHASE REVERSE switch
- Gain: 46dB maximum
- Frequency Response: -2 dB 5Hz to 60KHz
- Max. Output : +28dBu, +24dBv (into 1K load)
- <.025% THD @ 1KHz S/N ratio: 100dB typical
- Input Impedance: 2400
- Output Impedance: 300
- LINE AMP & EQ SECTION
- Gain: 9dB maximum (no eq)
- Frequency Response: -2 dB 8 Hz to 35 KHz
- Max. Output: +28dBu, +24dBv (into 1K load)
- <.004% THD @ 1KHz S/N ratio: 98dB typical
- Input Impedance 1000
- Output Impedance 30
- MIC IN TO LINE OUT
- Frequency Response: -1 dB 10 Hz to 20 KHz
- <.03% THD @ 1KHz S/N ratio: 95dB typical
- Power Consumption (120/240 VAC): 84 watts
- Size 19" X 12" X 3.5" (occupies 2u)
- Shipping Weight: 17 lbs.

