



MONO

MANLEY ALL-TUBE DIRECT INTERFACE



DUAL MONO

- Vacuum Tube: 5751
- Gain: -6dB or -26dB
- Input Z: 10M to 1M
- Output Z: 150 ohm
- 12 Hz-15 KHz @-3dB
- LF roll-off -3dB points: 12, 42, 100, 250Hz

The MANLEY TUBE DIRECT INTERFACE models feature exceptionally clean and quiet tube circuits which will warm up any electric guitar, bass, violin, and especially those sterile sounding synths. Unique with the MANLEY Tube DI's is the added 5-position high pass shelf EQ there to fight unwanted resonances. As splitter devices, the transformer-coupled balanced XLR output can be sent directly to a mic level input, such as through your console channel, while the 1/4" output drives the guitar amplifier cabinet which can be miked and mixed with the direct feed. Low impedance outputs, Ground lift and Console Out Boost switches make these units both versatile and compatible. Keep your Manley DI close at hand to get that noisy high impedance guitar cable into quiet lo-Z territory fast!

LANGEVIN HP-101 STUDIO HEADPHONE SYSTEM
NOW THE MUSICIANS CAN MIX IT HOWEVER THEY LIKE!



We subtitle this unit "THE MORE ME BOX" because this is possibly its most important feature. Along with the typical cue mix or the control room mix, the engineer can offer each musician a fader dedicated to their own instrument. Experience teaches us that each musician always wants to hear more of themselves and that trying to meet this demand with several musicians and with too few aux sends is quite a mind bending challenge. As long as each musician's headphone is plugged into a separate station, each can have their own custom mix within arms reach. This frees up the engineer to concentrate on recording and getting the best sound and allows the producer to focus on performances because the musicians' monitoring needs are met quickly and easily. It also frees up console aux sends so that they may be used for effect sends.

With this station you will be able to offer musicians a better sounding headphone amp than most major studios and be able to provide some significant improvements over basic stereo cue boxes or any other headphone system we know of.

Each station provides 8 x balanced inputs: four mono channels with FADER and PAN plus two stereo feeds with rotary switches providing stereo, mono and SIM processing. This cool SIM setting monos the bass which makes it sound more like listening to real speakers. Channel one has a PHASE switch, intended primarily for the vocalist. Voice is heard through the bones in the head as well as the phones. You may not hear much difference switching the phase in the control room but the person at the mic certainly will. Polarity gets inverted all the time in studios which may explain why sometimes the vocal is so loud in the phones or sounds different on playback to the singer. Our PHASE switch sure does come in handy. The 8 inputs appear on ELCO multi-connectors, wired to ADAT standard, making linking or daisy-chaining several stations easy. We approach cable making as a custom order which means prices depend on length and quantity and connector choice. Please contact us for a factory quote.

The Mute controls the Power Amps directly and steps through ON, MUTE, LEFT MUTE and RIGHT MUTE then back to ON. Each station also has bass and treble EQ controls carefully optimized for headphones. The master stereo volume control feeds the built-in power amps which produce peak voltage (equivalent to) well over a hundred watts per channel to drive up to 4 headsets at any volume the musician may choose. No weeny little beetles like you'd find in your walkman here!

The two features that impress the musicians the most are the easy communication with one button and the fabulous sonic quality even at extreme levels. Ever clever, the ELCO connectors also provide pins used for several other communication and monitoring functions, including TALK and INTERRUPT. There are also hidden features on the ELCO's such as the ability for the control room to monitor each station's headphone mix or the to hear the unswitched "always-on" individual station microphone. The Langevin HP-101 is a versatile system, to be sure.

- INPUTS: All inputs on ELCO/EDAC 56-pin connectors 40Kohm input Z
- Channels 1 - 4: Balanced line-level mono with 60 mm fader and pan pot
 - Channels 5 - 6: Balanced line-level stereo with 60 mm fader switchable Mono, Stereo or Stereo Image Manipulation (SIM)
 - CMRR greater than 70dB with source Z < 150 ohm
- HEADPHONE OUTPUTS: Four 1/4" stereo headphone jacks connected in parallel
- Peak to peak voltage: typically 50 volts into 100 ohms
 - Power output: 3 watts RMS into any load from 4 to 100 ohms
 - Output impedance less than 0.1 ohm
 - Built-in protection against overvoltage, undervoltage, overloads, shorts to the supplies or outputs, thermal runaway, and most other catastrophes.
 - No power-down / power-up thumps, pops, or DC
 - Multi-mode MUTE button ("panic button")
 - THD + Noise: < .03% (-70dB)
 - Tone controls > +/- 12 dB @ 100 ohms & 10 Kohms (gentle slope)
- COMMUNICATION: Multimode TALKBACK. "TALK" over music, "INTERRUPT" kills music
- DC control voltage enables individual stations to receive TalkBack signal
 - Built in MIC and TALK button, 2 LEDs show TalkBack mode
 - MIC and SWITCHED MIC signal available via ELCO input
 - Optional Mic Stand Adapter available.
 - Dedicated external PSU per station. Power consumption (120/240VAC): 13 watts
 - Dimensions: 11 1/4" x 7 3/4" x 2 1/2" • Shipping Weight: 9 lbs.

VACUUM TUBE POWER AMPLIFIERS



THIS is a plug-in!

We believe the monitoring system (speakers, amplifiers, and room) is the most important equipment in any recording or mastering room. This is the lens through which you inspect all your work and make all your decisions. It is the first thing a new client hears when deciding whether your room is the room. Then there is the question of aural fatigue brought about by inferior amplifiers running at a too-high level that engineers and producers have to deal with into the wee hours. And later (in the accounting department) the cost of replacing drivers constantly being blown by poor solid-state amplifiers clipping into square wave. . . The answer, unequivocally, is high power with lots of headroom, low distortion, VACUUM TUBE amplifiers. Manley Labs has a world-wide reputation for high-end amplifiers in the audiophile market; we make scads of 'em, actually, from 15 watts of single-ended insanity up to 500 watt brutes. (We can send you our hifi literature upon request if you're interested or please check out www.manleylabs.com for the latest info.)

- 10 x KT90 output tubes (440 watt model)
- 10 x EL34 output tubes (240 watt model)
- High current double 6414 driver stage
- 12AT7WA dual triode input tube
- BALANCED & UNBALANCED inputs
- MANLEY Precision output transformer Factory set for 5 nominal
- Variable feedback & HF SLOPE control
- Front panel bias measurement and adjust
- Frequency response 10Hz - 30KHz
- 500W/275W @ 1 1/2%THD full power Tetrode/Triode (440W model)
- 250W/100W @ 1 1/2%THD full power Tetrode/Triode (240W model)
- Dims: 19" X 8 3/4" X 11" (occupies 5U)
- Shipping Weight: 80 lbs. each

Pictured here is our 440 Watt Monoblock Amplifier in a fully industrial build. (If you do want the pretty gold faceplates, see our hifi catalog.) Both the KT90-based 440 watt Monoblock and his EL34 tubed brother, the 240 watt Monoblock are rack-mountable, switchable to half power "sweet" triode mode or the more powerful ballsy tetrode mode, and are able to be left permanently on in EVER-WARM mode. We have many pairs of Manley tube amplifiers in studios around the world, many with well over 40,000 hours on the original tubes and still going strong! Audiophile sound built rock-solid and reliable for professionals. Step up to the next level with some Manley Tube Amps and hear how good your recordings really can sound.

