



# VINTAGE COLLECTION PRIVATE SALE

Truly historic pieces that represent the most rare and highly sought after tools that were used to make the recordings of yesteryear.

**NEW PRICING ON ALL REMAINING LISTINGS**



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## INTRODUCTION

Over the last 5 years, our client had set out to create a collection of exceptional vintage microphones and gear. He intended to build a studio that would be able to take advantage of these great pieces and have a special environment for recording and tracking.

The mics and outboard gear were purchased mostly in Europe and brought back to the US where each piece was serviced and carefully wrapped. In the case of most of the mics, they also purchased Pelican cases so each mic would be able to be stored in moisture free and protected from the environment and basic handling.

The Fairchild 670's had been located in Germany where they had been in storage from 1976 to 2013 when they were acquired for this collection. They have been sent to Chris Muth of Dangerous Music who is also a notable tech on vintage equipment. He replaced some of the capacitors and we have retained all the parts which were swapped out. In every case, parts were chosen to match original components. Since being stored for over 30 years, they appear to be in nearly mint condition with little to no sign of wear. The two units are also 4 serial numbers apart and will make an excellent addition to any studios.

## INTRODUCTION *cont.*

Many of the rare items like the Stanley Church Mics, and Decca M49's were purchased from vintage collectors or come from some of the worlds historic studios and are in exceptional condition for mics of this age.

We invite you to review the catalog and enjoy the photographs which were taken to show all of the specifics of the items inside and out. In creating this catalog each item was fully checked by renowned technician Mattia Sartori. Tests were performed to confirm condition, tonality and originality and document any changes or modifications and confirm each item to be complete.

We will be accepting offers for individual items, packages and the complete collections and happy to answer any questions or arrange inspection if requested.

Thank you,

Dave Malekpour  
President

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# AKG C24 Large Diaphragm Stereo Tube Microphone

Brand: AKG

Model: C24

Overall Condition: 8/10

Serial Number: 726

Capsule Serial Number: 1886 / 1707 1442 / 1455

PSU: Original N12

PSU Serial: 1545

Mic Holder: Yes, on the mic cable

Cables: Included

Accessories: original wooden box

Notes: Original condition, original capsule in great conditions. All original components and original PSU. Low noise floor, great frequency response.

Top capsule pivots freely and smoothly. 6072 tube in good conditions

Test: Visual verification of capsule status/health. Frequency response test, polar patterns.

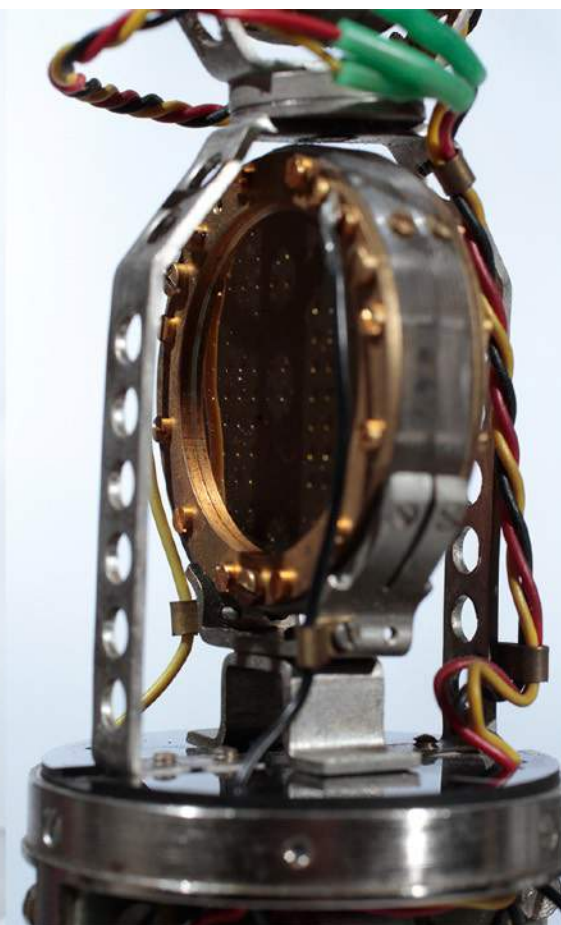
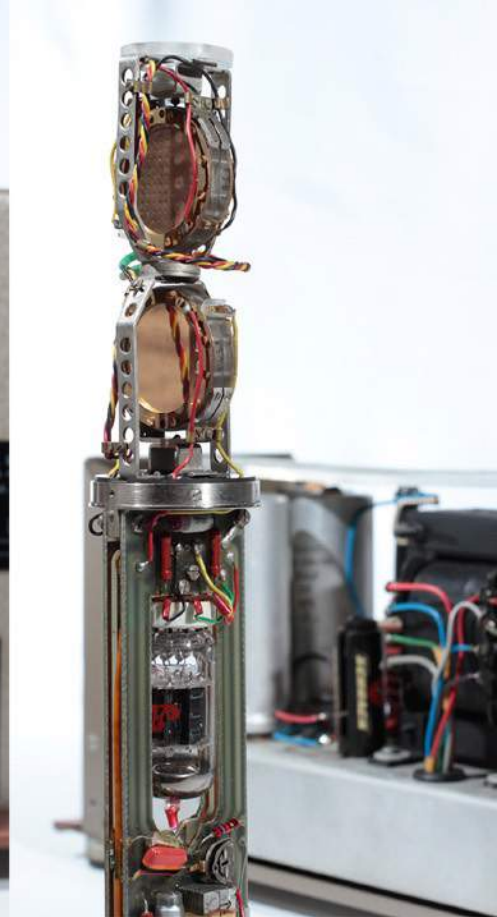
**Appraised Value:**  
**\$24,000.00**

**Now offered for:**  
**\$22,500.00**















# AKG C12 Klaus Heyne Restoration Large Diaphragm Tube Microphone

Brand: AKG

Model: C12 Klaus Heyne restoration S/N0941

Overall Condition: 9/10

Serial Number: 1612 Capsule Serial Number: 1432/3084

PSU: Original N12K

PSU Serial: 1111

Mic Holder: Yes, on mic cable

Cables: Included

Accessories: Pelican Case, Original wooden box

Notes: Includes polar pattern box, MOGAMI cables. Biased for 5751 tube

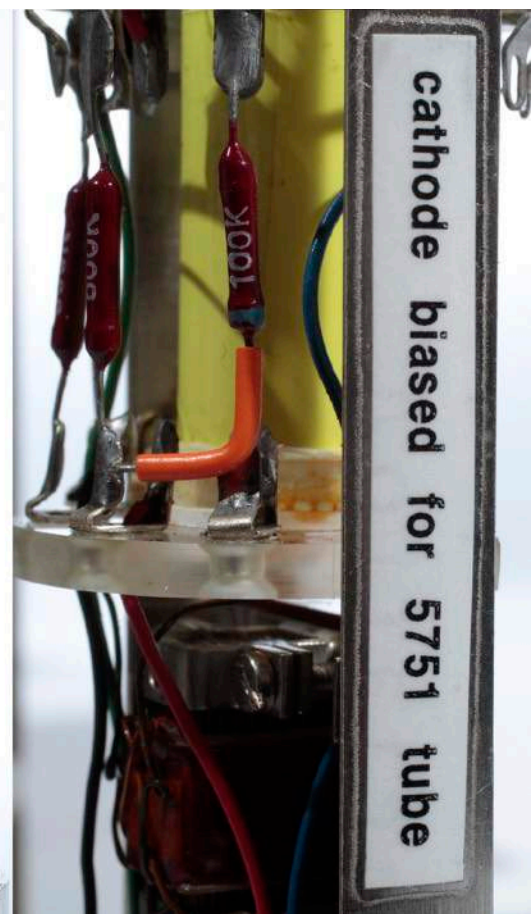
Test: Visual verification of capsule status/health. Frequency response test, polar patterns

**Appraised Value:**  
**\$24,000.00**

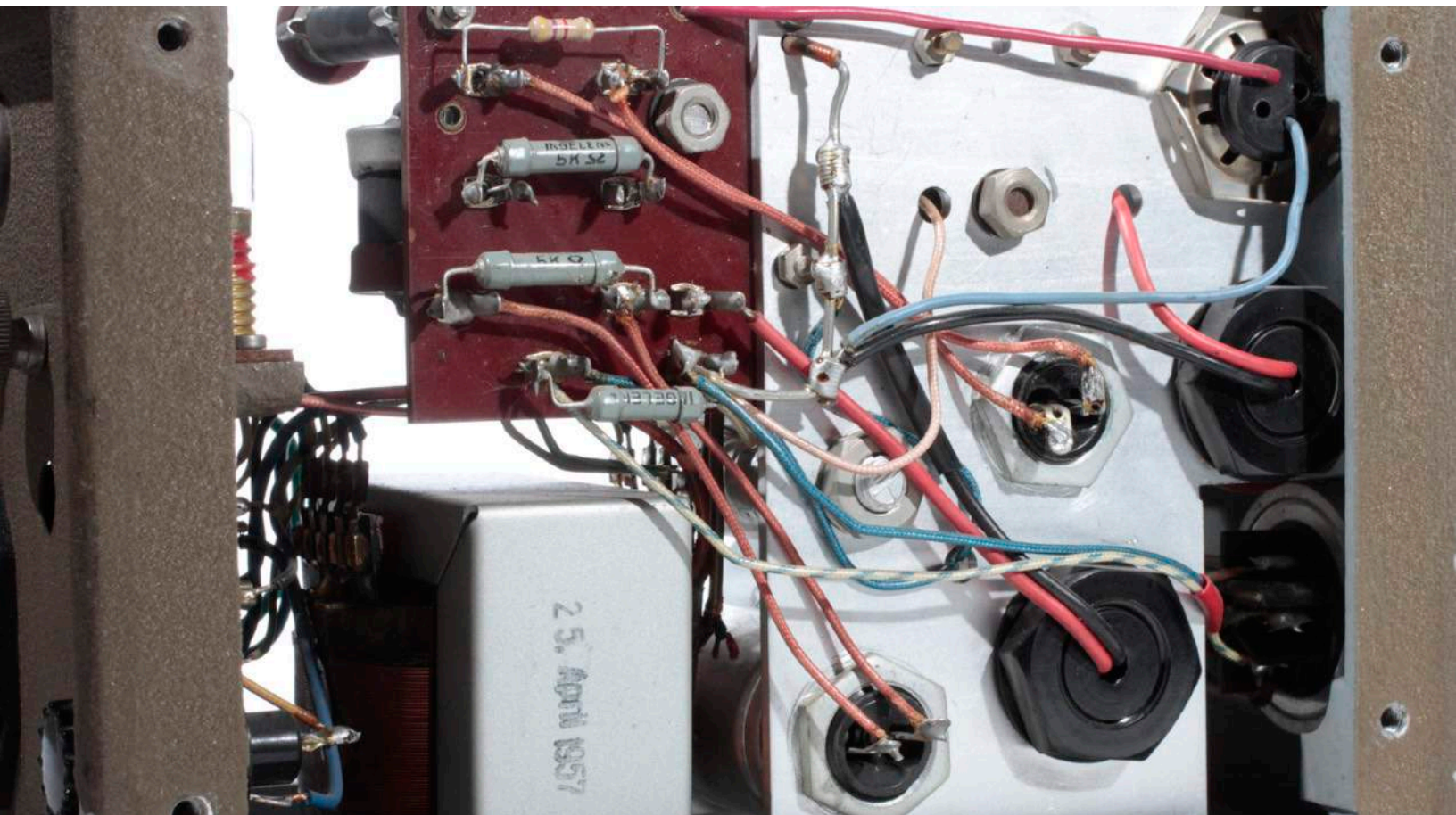
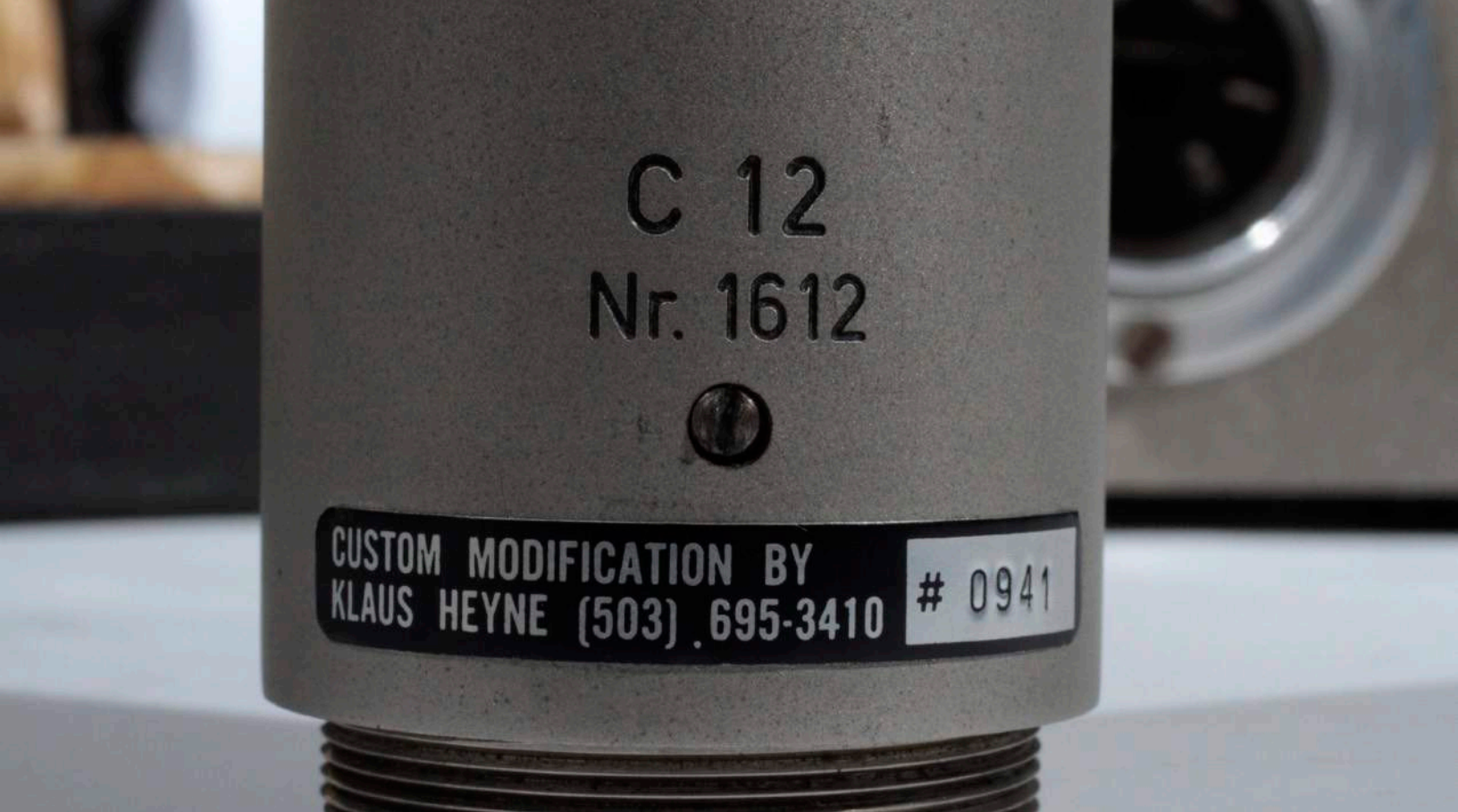
**SOLD!**

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# AKG C12 Large Diaphragm Tube Microphone

Brand: AKG

Model: C12

Serial Number: 804

Capsule Serial Number: 4309/4409 PSU: Original N12

PSU Serial: 505

Mic Holder: Yes, on the mic cable

Cables: Included

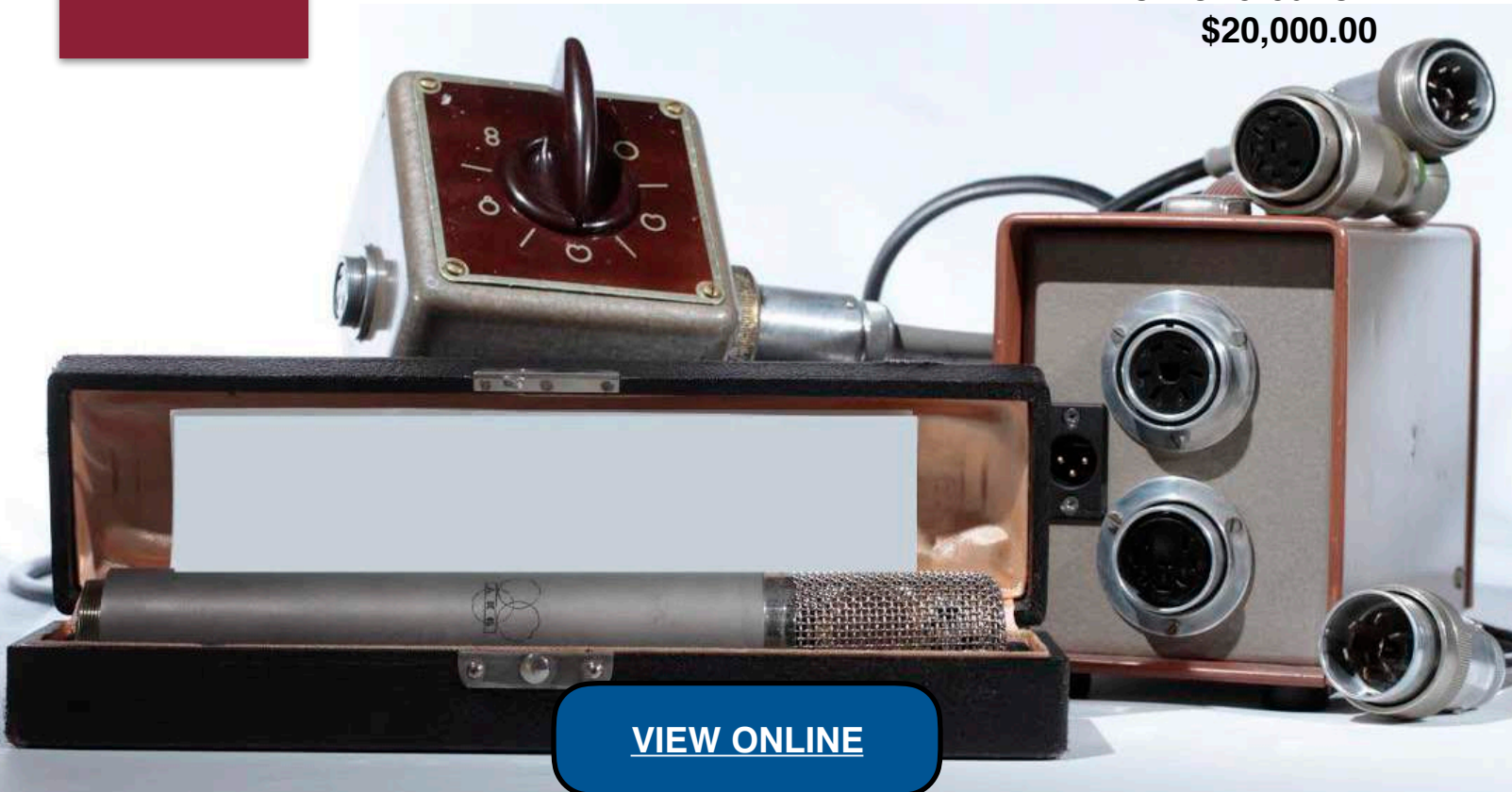
Accessories: Pelican case, original wooden box

Notes: GE 6072A Recapped. Grid resistors replaced, Impedance set to 200 ohm. One capsule cage screw missing includes polar pattern box

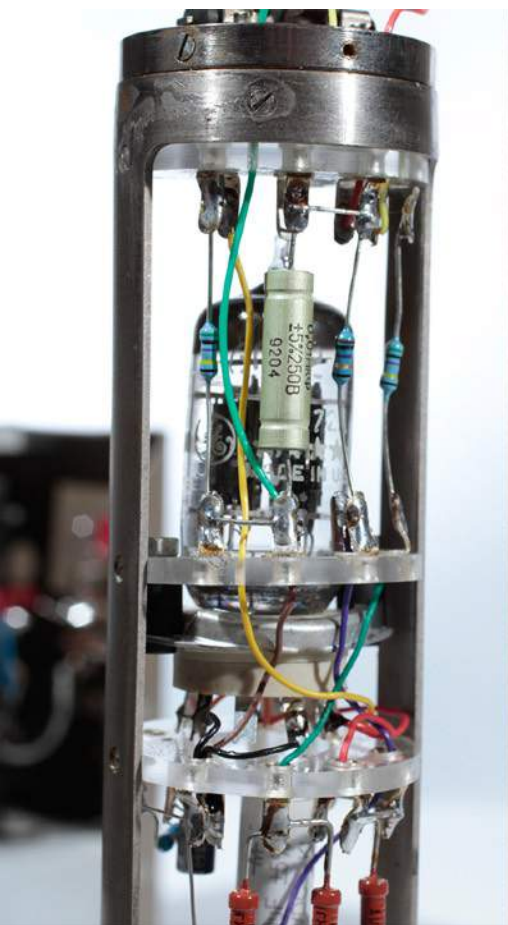
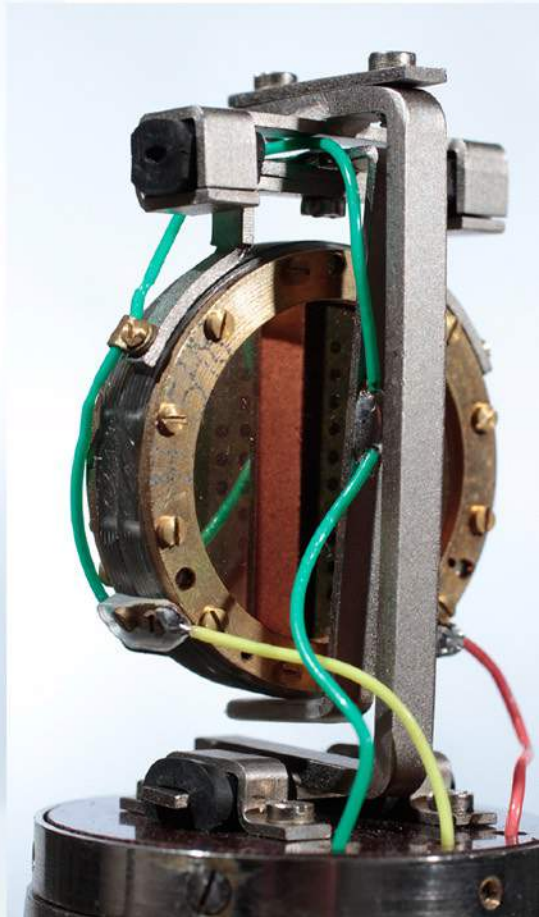
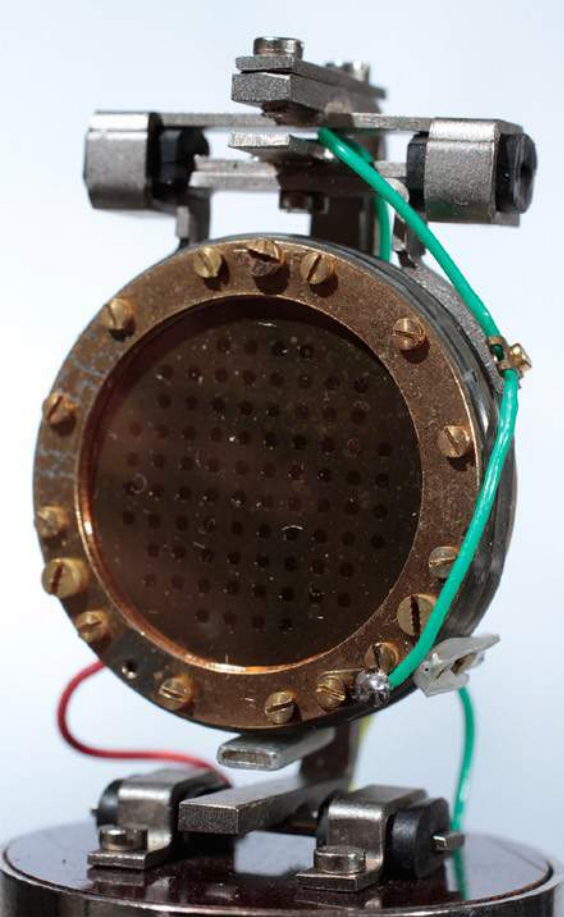
Test: Visual verification of capsule status/health. Frequency response test, polar patterns.

**Appraised Value:**  
**\$22,000.00**

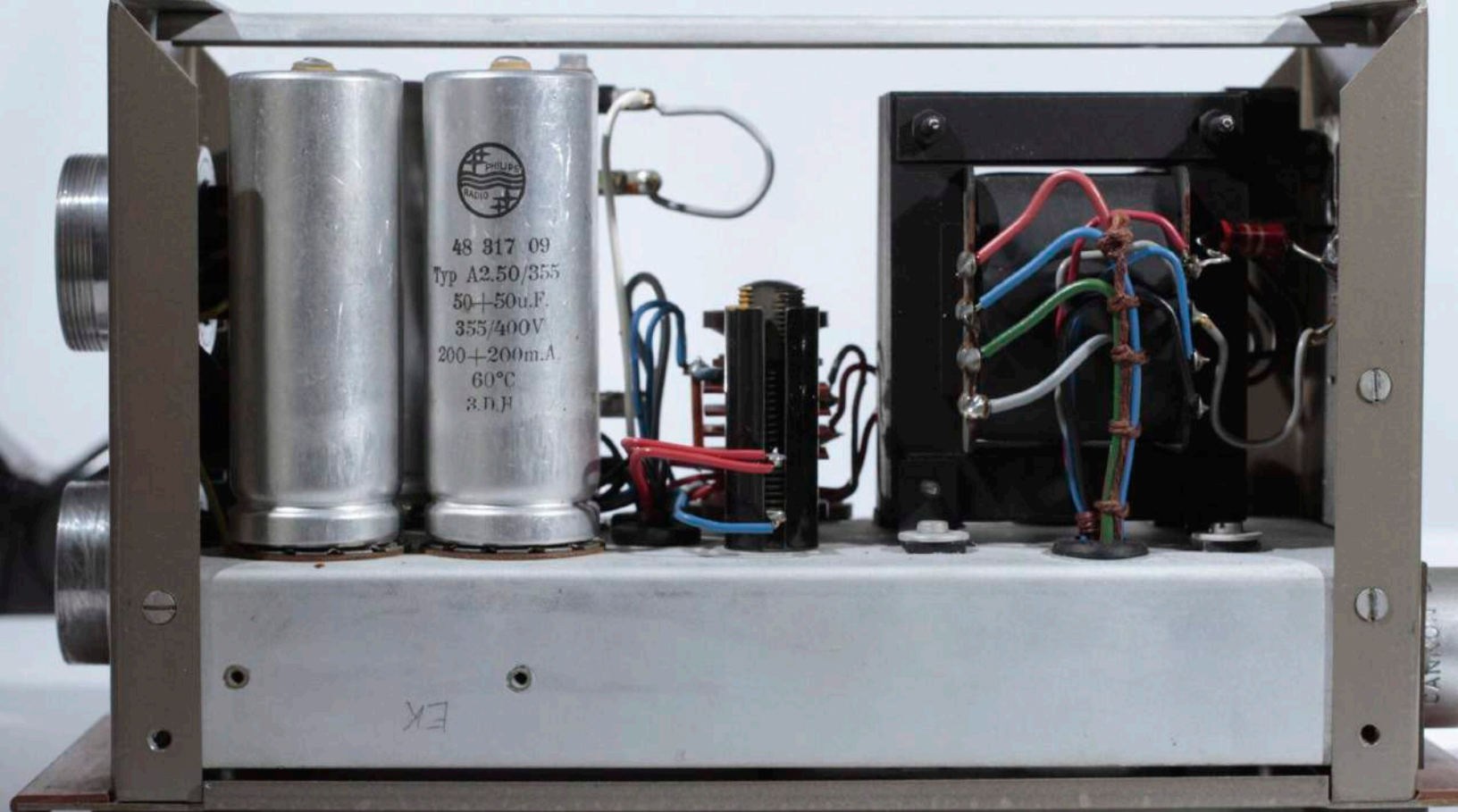
**Now offered for:**  
**\$20,000.00**











100

Model: C12

Serial Number:1286

PSU: Original N12

Mic Holder: yes, on mic cable

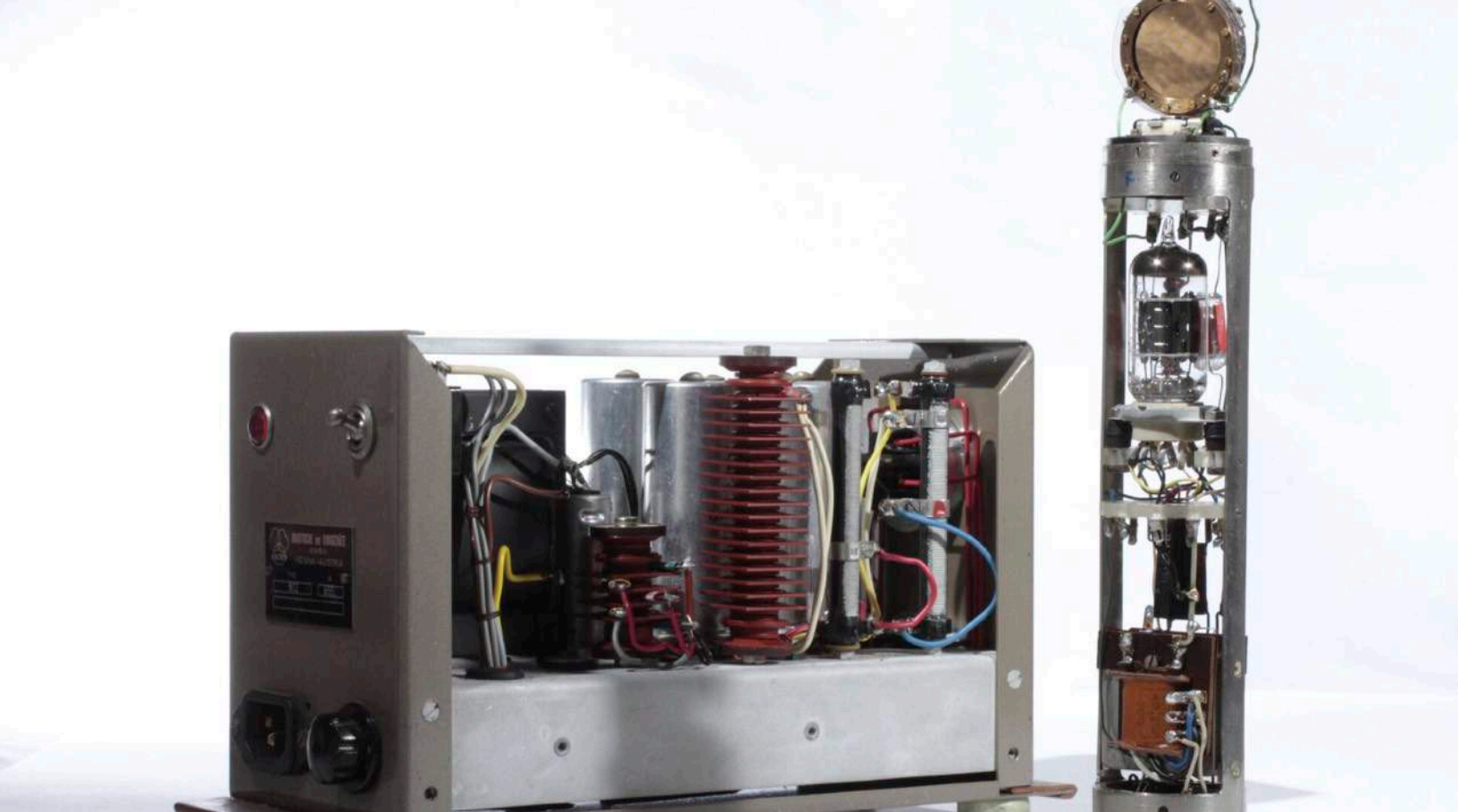
Accessories: Original wooden box

Notes: GE 6072A recapped and polarizing resistors replaced Dayton output capacitor. PSU completely original (including caps) includes Polar pattern box.

**Now offered for:**  
**\$20,000.00**







# Lucas CS-1 Large Diaphragm Tube Microphone

Brand: Lucas

Model: CS-1

Overall Condition: 10/10

Serial Number: 241, 242, 245, 246

PSU: Original

Mic Holder: Included

Cables: Included

Accessories: Original wooden box

Notes: 2 Sequential Matched Pairs, Microphone in pristine conditions, never been used. Virtually new. Manufactured in 2015

Test: Visual verification of capsule status/health. Frequency response test, polar patterns





# Neumann U47 Large Diaphragm Tube Condenser Microphone

Brand: Neumann

Model: U47

Overall Condition: 7/10

Serial Number: 4341

Capsule Serial Number: s/n AK18 AY87 head s/n 4459

PSU: Original

PSU Serial: 4319

Mic Holder: Included

Cables: Included

Accessories: Original carbon box, Pelican case

Notes: original components, impedance set to 200 ohm. all original components in PSU in original carbon box (with serial) capsule ok but might need re-skin. Incredibly quiet VF14M s/n333 Slightly tarnished microphone body. Sounds full and creamy, original capsule.

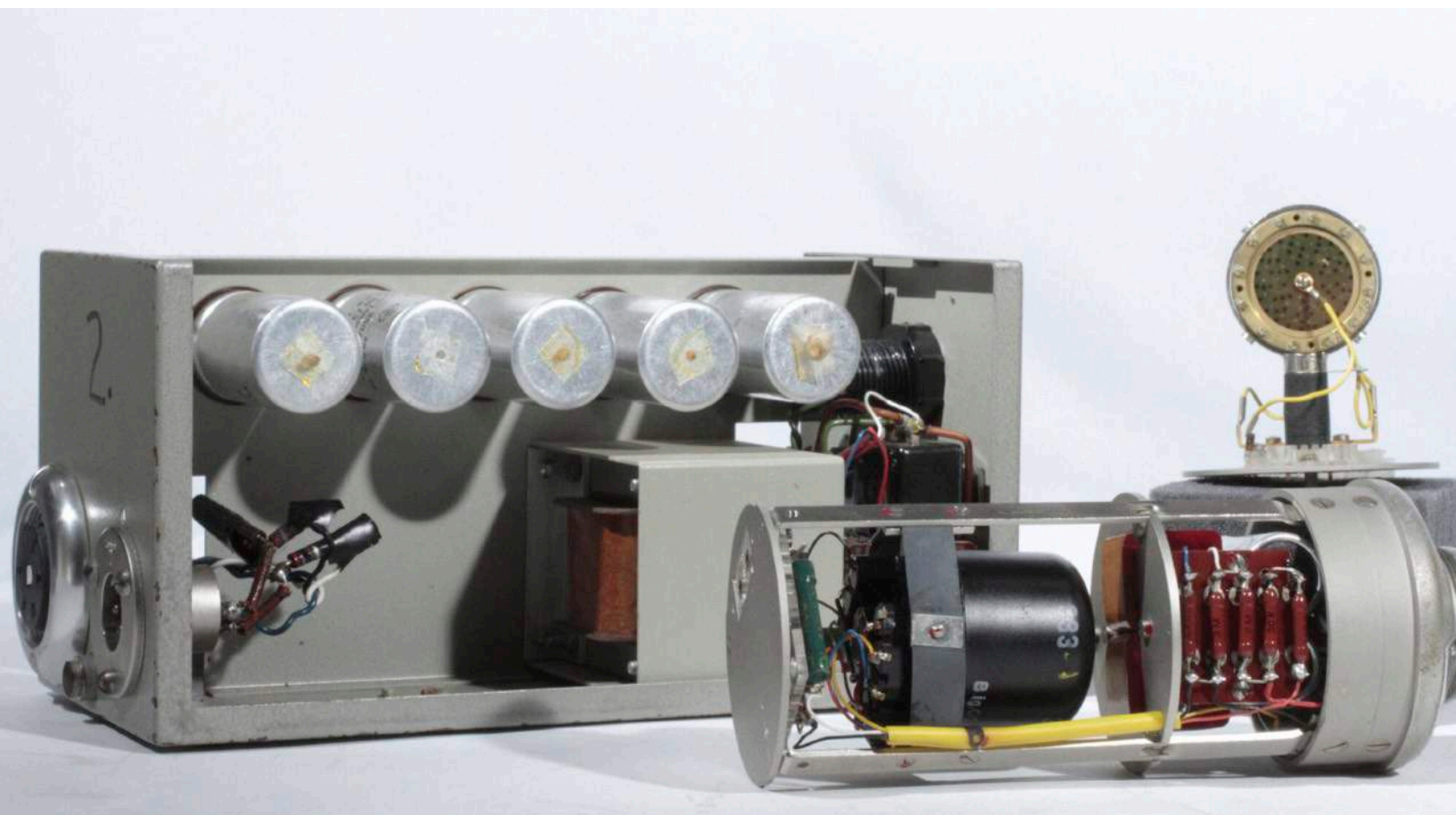
Test: Visual verification of capsule status/health. Frequency response test, polar patterns.

**Appraised Value:**  
**\$18,000.00**

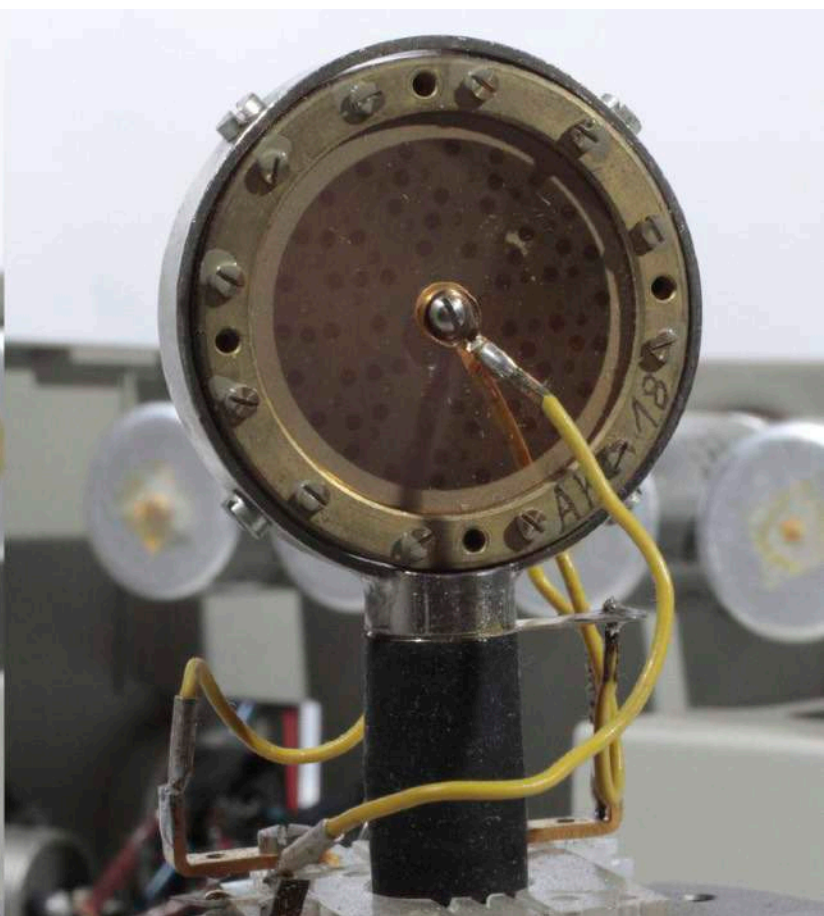
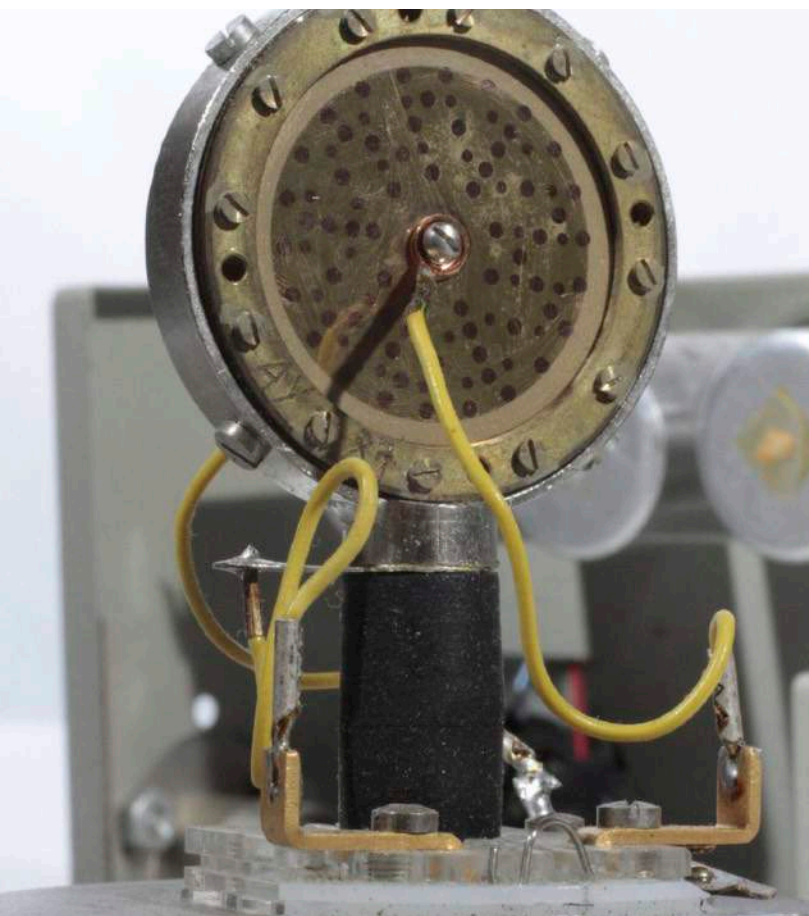
**Now offered for:**  
**\$17,000.00**











# Neumann M49 Decca Trio Large Diaphragm Condenser Microphones

Brand: Neumann

Model: M49 Decca Trio

Overall Condition: 7/10

Serial Number: 340, 341, 1257

Capsule Serial Number: s/n 1257 capsule ES81 ES64 s/n 341 capsule EQ7 BQ26 s/n 340 capsule 12J 65K

Accessories: Pelican case

Notes: Decca modded. all FET and components used are original from the modification. The mod was carried out by DECCA and substituted the AC701 for a quiet FET, eliminating the need for a PSU and making the system much more reliable and quiet. Microphones all present amazing frequency response, details and low noise. No PSU needed as output connector has been modified to 3 pin XLR only requiring +48V. s/n 340 non original capsule

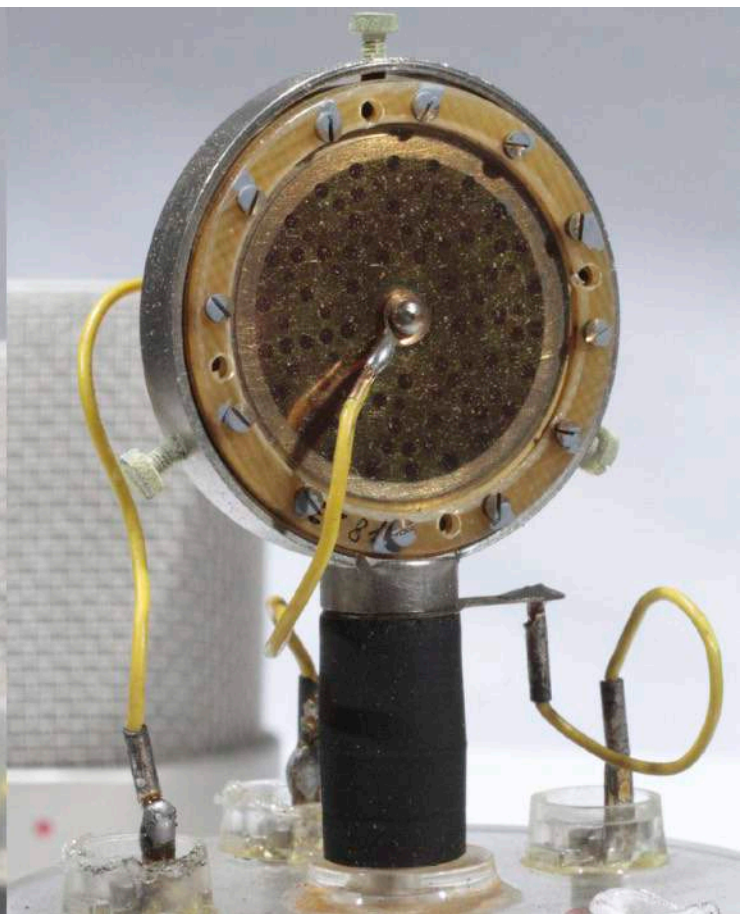
Test: Visual verification of capsule status/health. Frequency response test, polar patterns

**Appraised Value:**  
**\$45,000.00**

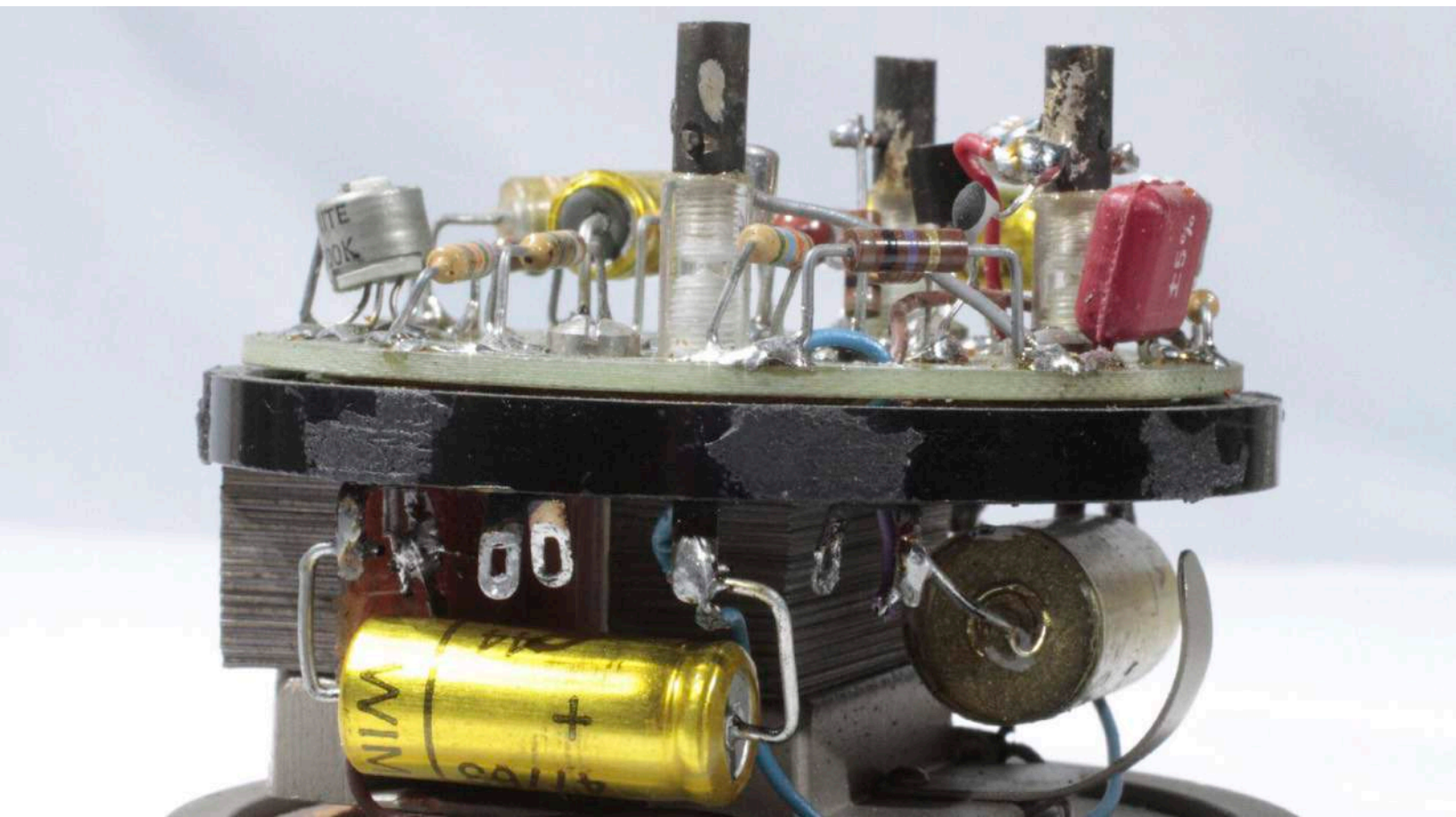
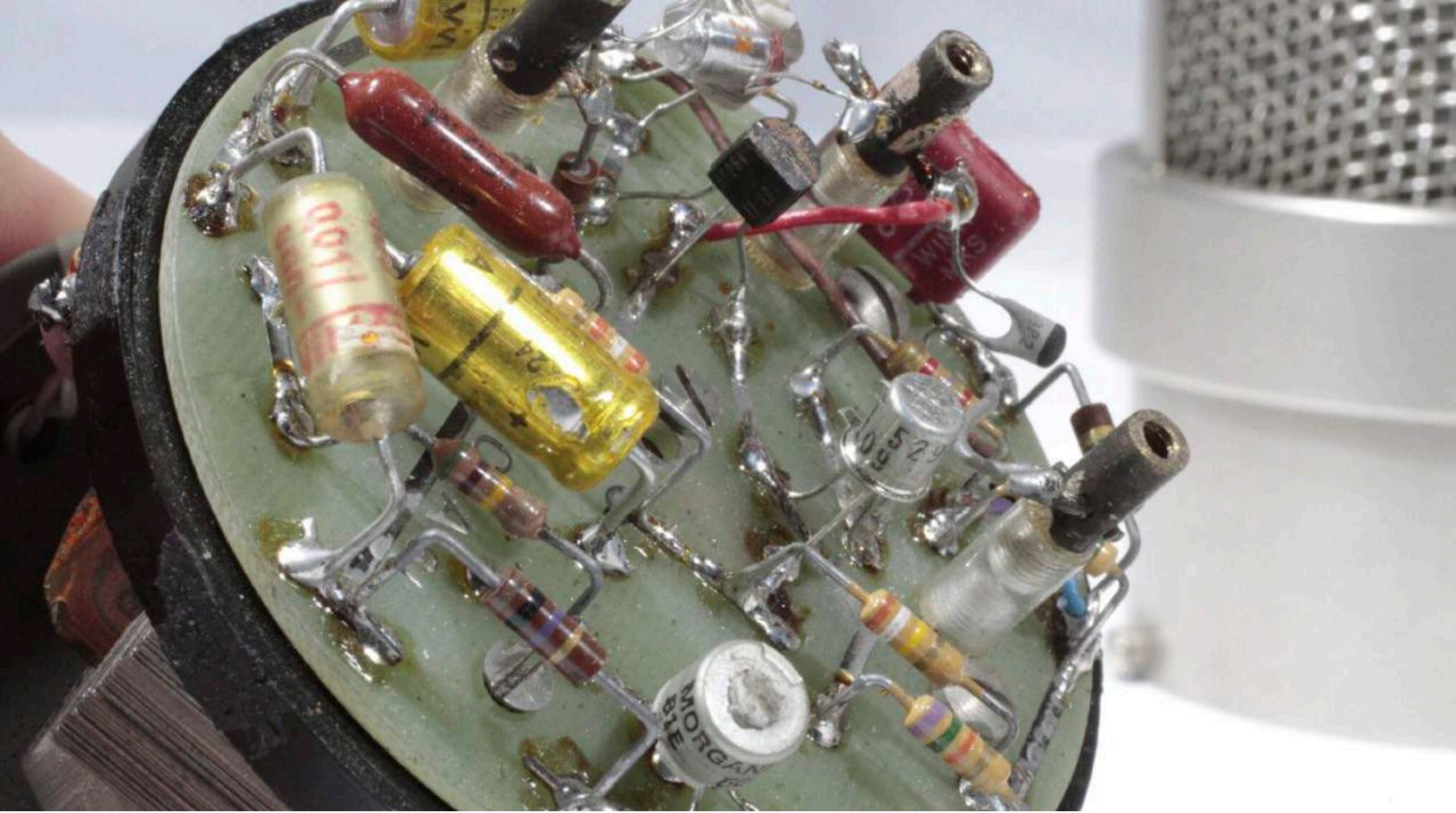
**Now offered for:**  
**\$42,500.00**













# Calrec Powered Rack with 6 channels of 1161 Mic pre/equalizer and 2 channels of 1170 Compressor Limiters

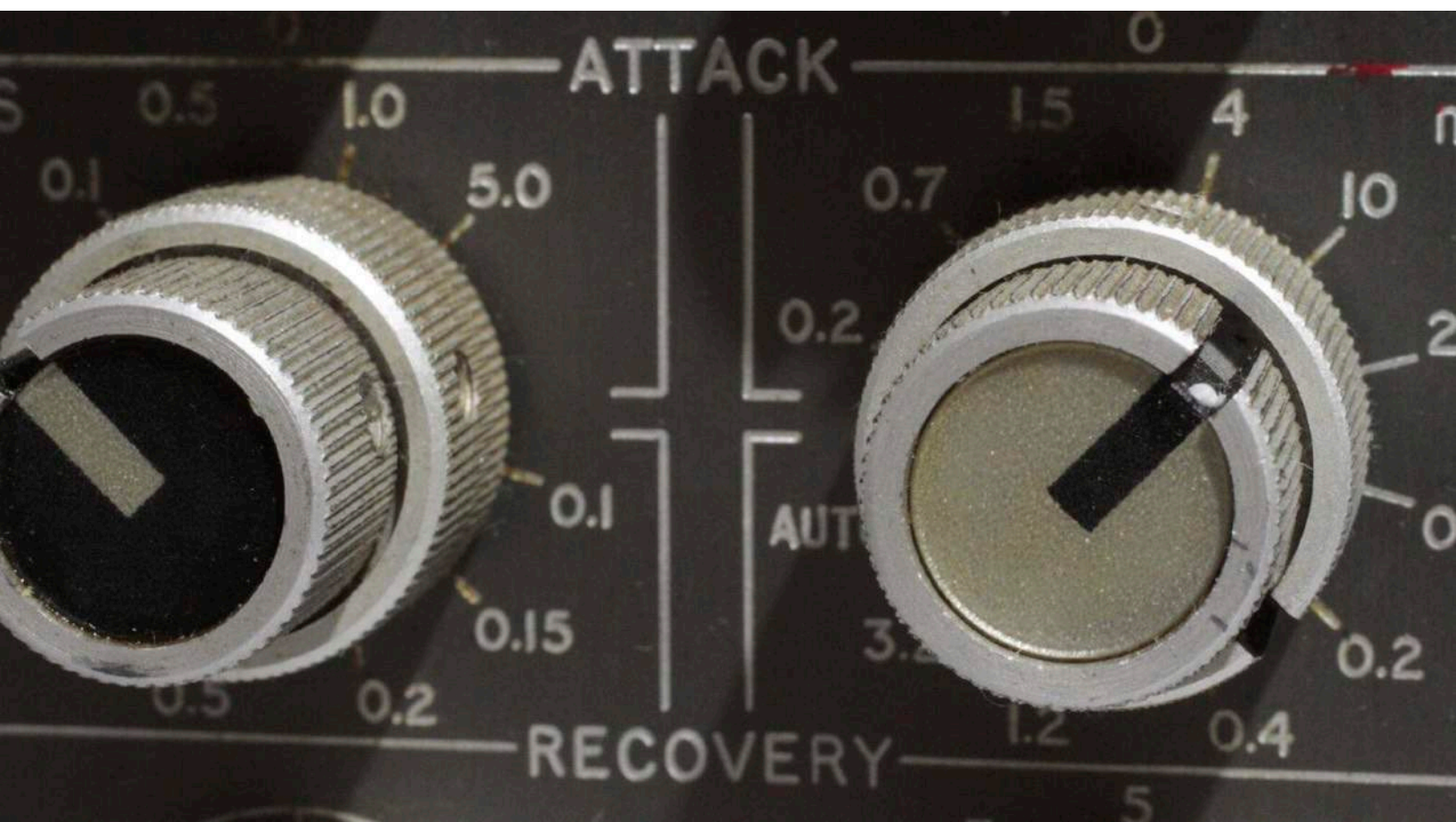
Calrec Powered Rack with 6 channels of 1161 Mic pre/equalizer and 2 channels of 1170 Compressor Limiters. Originally designed for BBC Broadcast applications on the Calrec GP desks, these class A/B discrete modules date back to the mid 1970s. Similar to the Neve consoles that were built for BBC, the Calrec consoles featured fully discrete transformer balanced circuits with switchable inductor based equalizers for that classic big console sound. All modules are contained in a powered rack. 3 of these loaded powered racks are included in the full collection.

**Appraised Value:**  
**\$12,000.00**

**Now offered for:**  
**\$11,000.00**













# Neumann SM69T Stereo Large Diaphragm Tube Condenser Microphone

Brand: Neumann

Model: SM69T

Overall Condition: 8/10

Serial Number:1509

PSU: Original Gotham PSU

Mic Holder: Included

Cables: Included

Accessories: Pelican case

Notes: all original components, very low noise floor, sounds full bodied.

Top capsule rotates freely and smoothly. Perfect mic for drums overhead and classical recordings. Polar patterns work as per specifications.

Test: Visual verification of capsule status/health. Frequency response test, polar patterns

Test: Visual verification of capsule status/health. Frequency response test, polar patterns

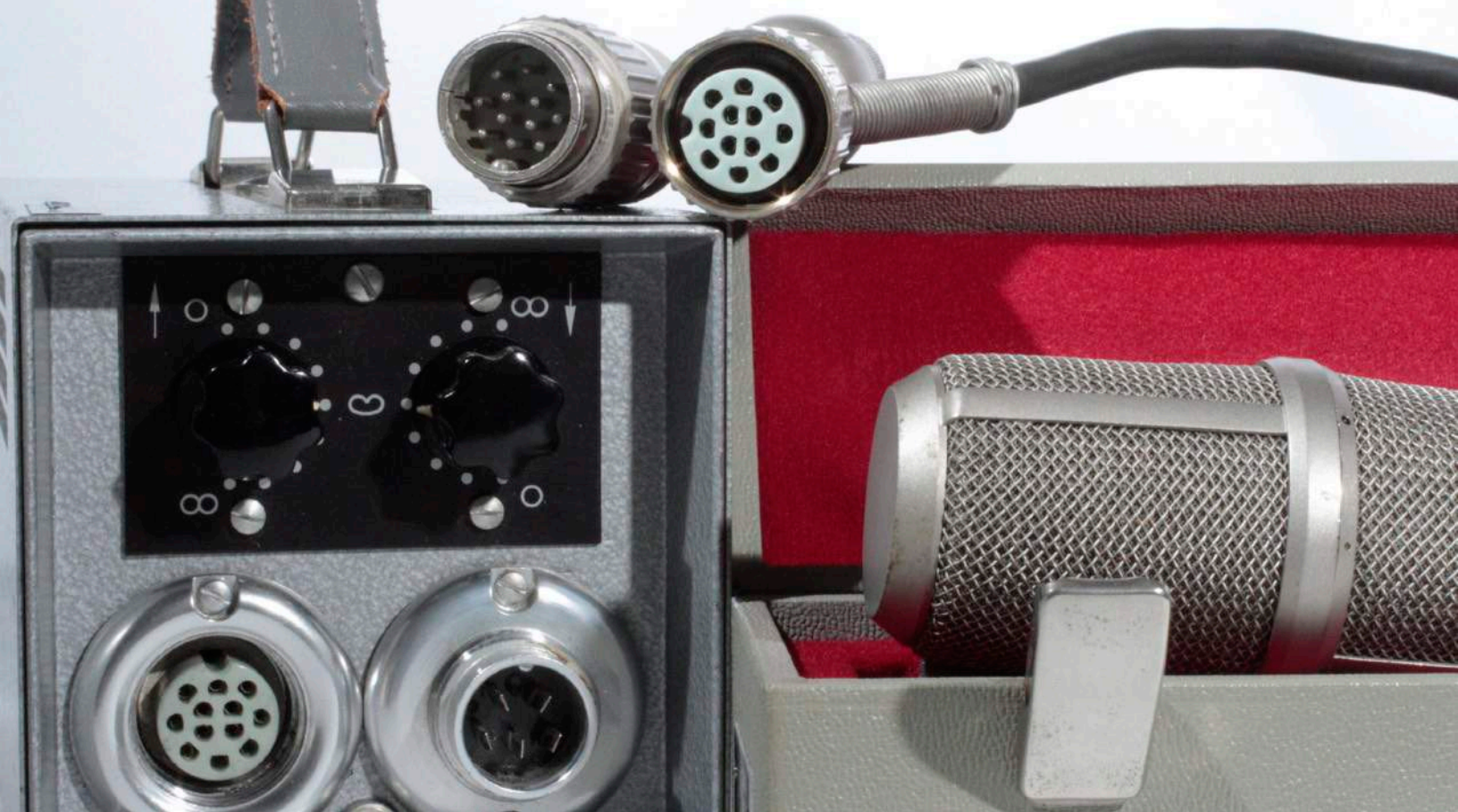
**Appraised Value:**  
**\$7,500.00**

**Now offered for:**  
**\$7,000.00**



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# ATC SMC300 Monitor System

Brand: ATC

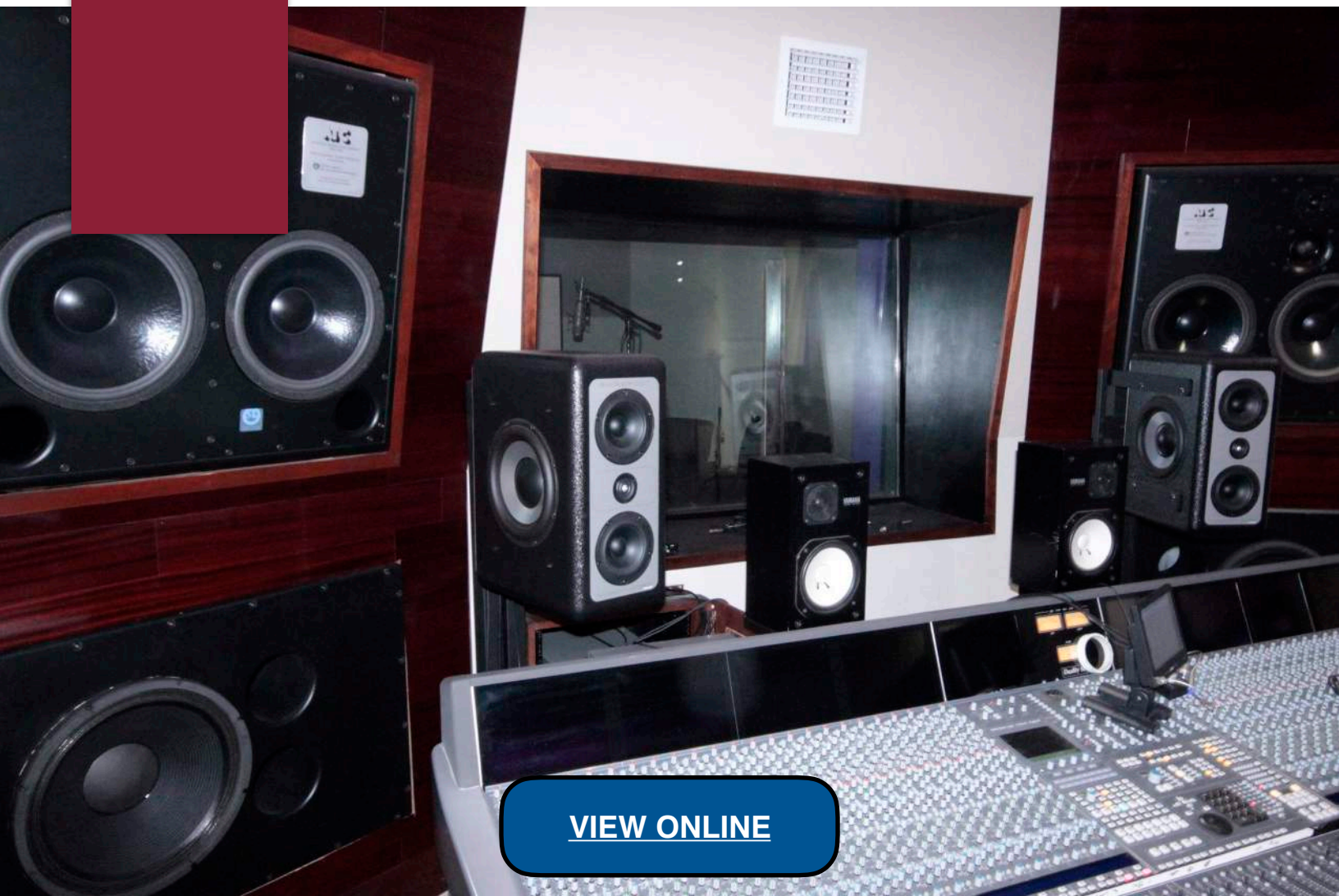
Model: SMC300 + Subs

Accessories: Original Crates Available

Notes: speakers currently in use powered by ATC amplifiers.  
Sound 100% functional.

Test: Frequency Response, THD and cosmetics

**Appraised Value: \$45,000.00**







# Vintage Neumann U-67 Large Diaphragm Tube Microphone

Brand: Neumann

Model: U67

Overall Condition: 9/10

Serial Number: 1987

Capsule Serial Number: capsule 9CNr 9CM E

PSU: Original NU67u

PSU Serial: 3094

Cables: Included

Accessories: Pelican case, original wooden box

Notes: national EF86 tube. Everything original in both microphone and power supply except for capsule. Extremely low noise, very good frequency response and details.

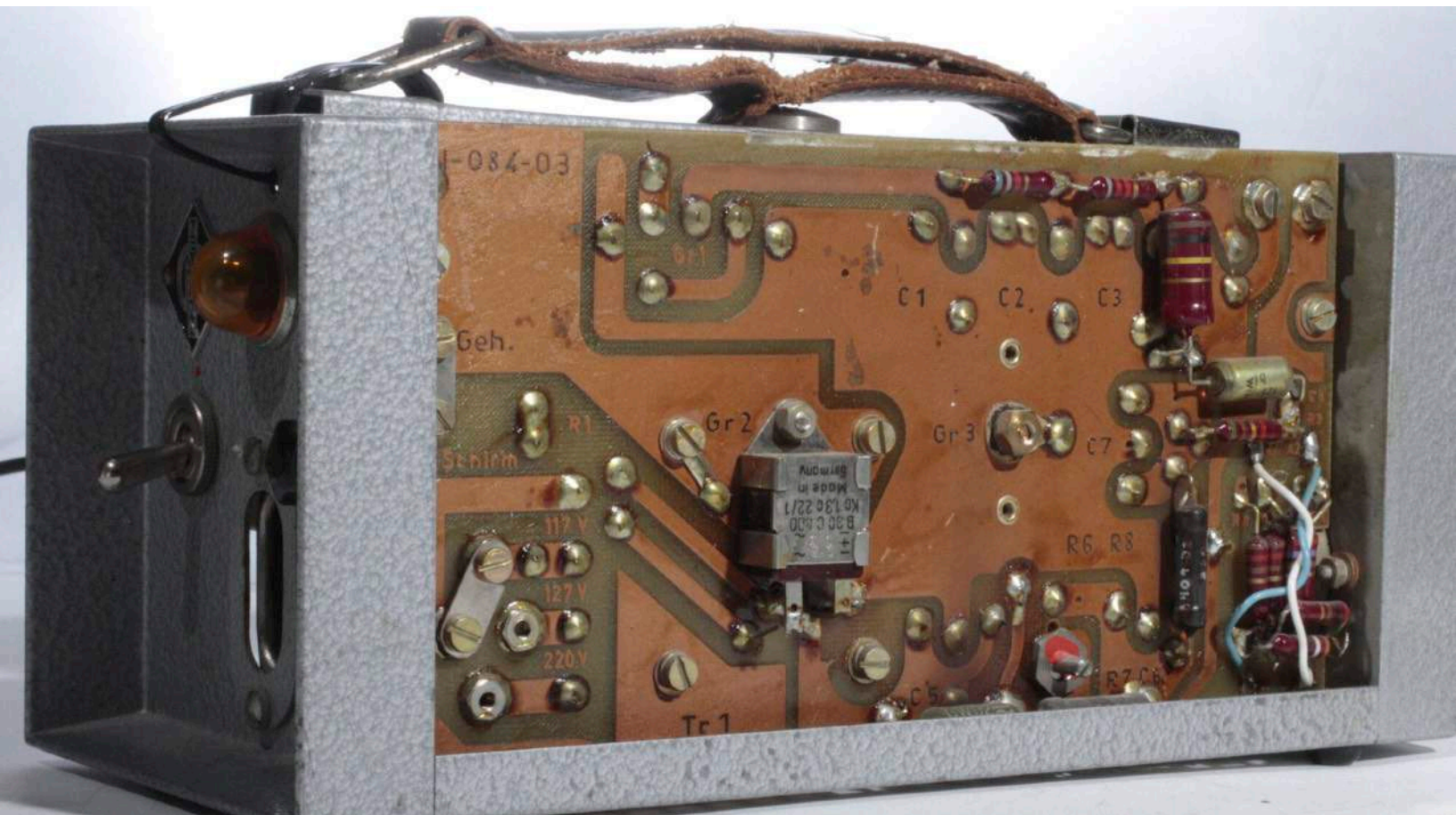
Test: Visual verification of capsule status/health. Frequency response test, THD, polar patterns, filter and pad

**Appraised Value:**  
**\$12,000.00**

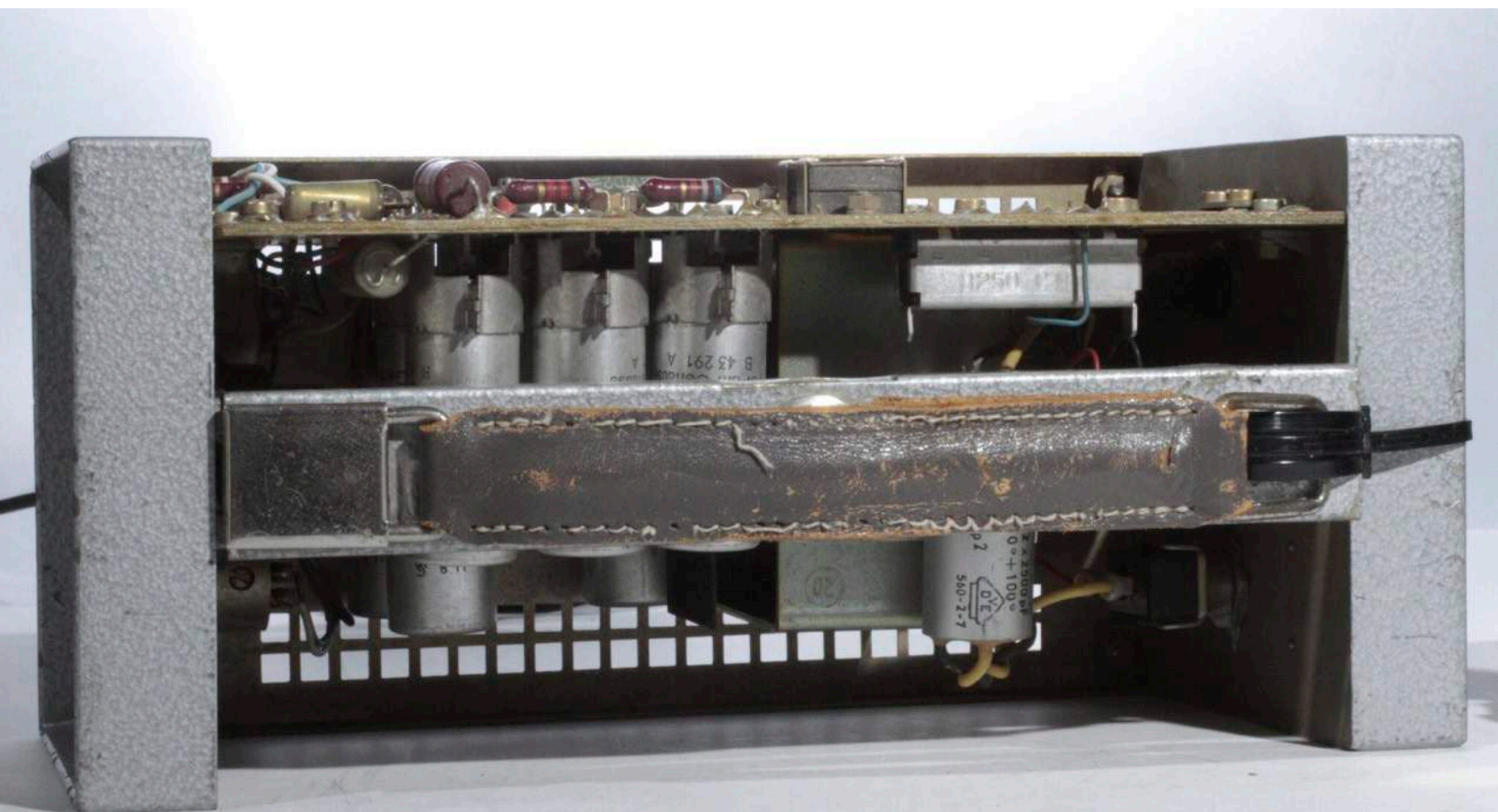
**Now offered for:**  
**\$11,000.00**













# Neumann M49c Large Diaphragm Tube Microphone

Brand: Neumann

Model: M49c

Overall Condition: 8/10

Serial Number: 2721

Capsule Serial Number: capsule s/n 27 non original

PSU: original NN48

PSU Serial: 710

Mic Holder: Yes, on the mic cable

Cables: Included

Accessories: Original wooden box

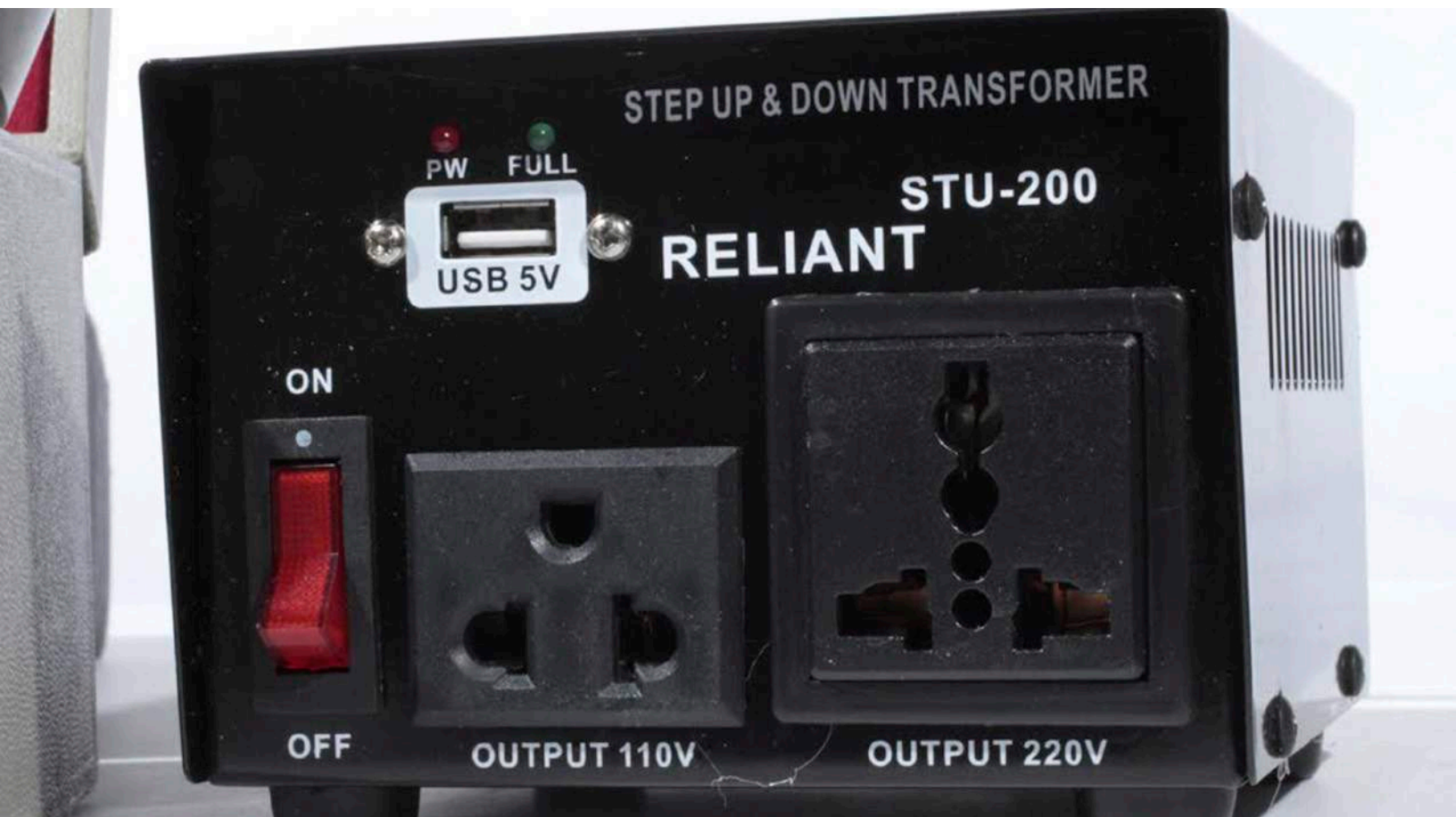
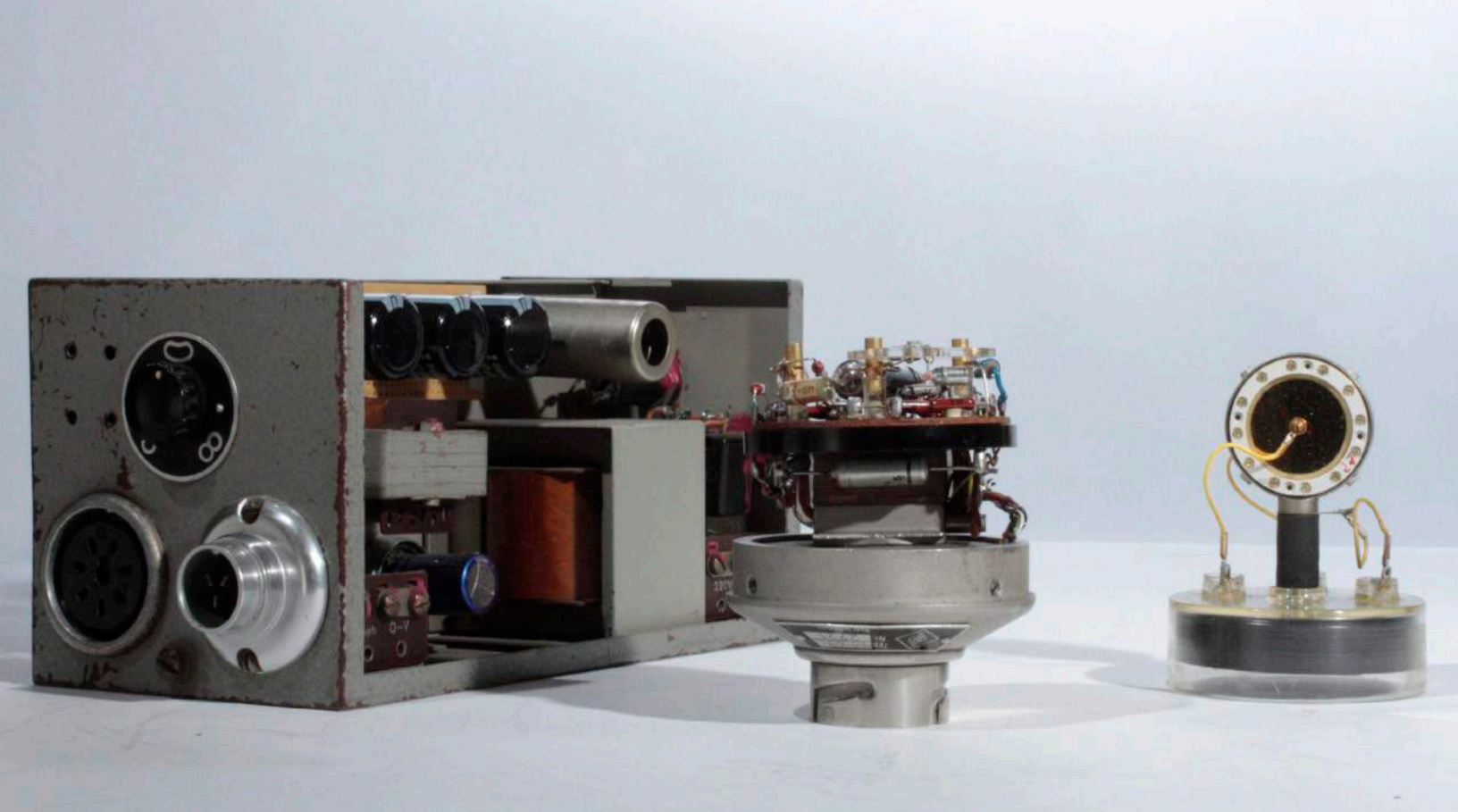
Notes: AC701 s/n 6204703 all original components on microphone except for capsule. wired for 200ohm EX Lansdowne studios. PSU recapped and overhauled.

Test: Visual verification of capsule status/health. Frequency response test, polar patterns

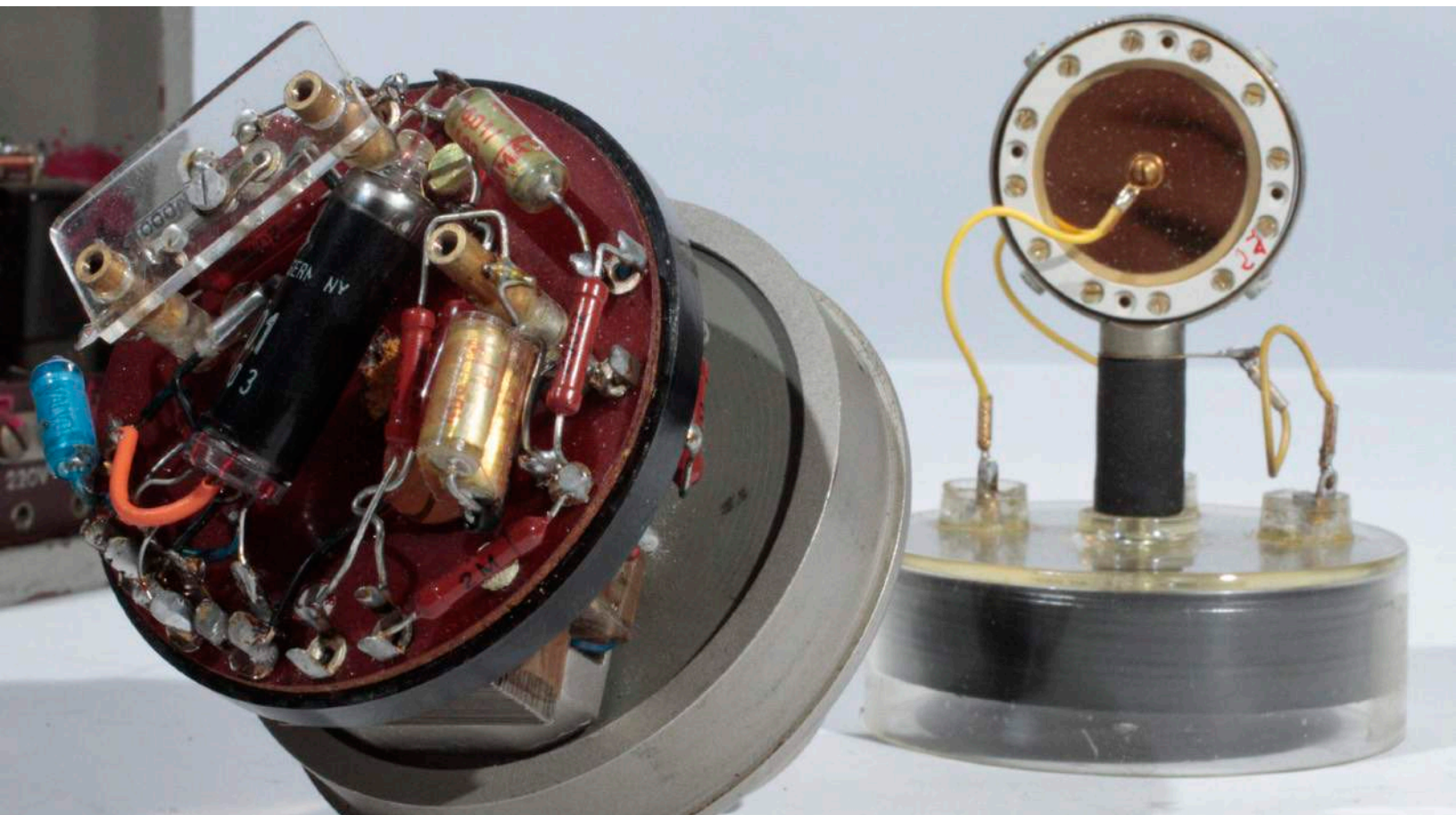
**Appraised Value:**  
**\$15,000.00**

**Now offered for:**  
**\$14,000.00**









# Neumann M50a Large Diaphragm Omnidirectional Tube Microphone

Brand: Neumann

Model: M50a

Overall Condition: 7/10

Serial Number: 210c

Capsule Serial Number: Original #161

PSU: Blue PSU

PSU Serial: 49-970417

Mic Holder: Yes, yoke

Cables: Included

Accessories: Pelican case, original wooden box

Notes: AC701 s/n 7118103 all original components. original a revision circuitry but updated to revision C. all components are original from the era of manufacturing so it is safe to assume that the work was carried out by Neumann themselves or a qualified technician of the era. Blue Power supply warrant extremely low noise floor and reliability. frequency response is flat and thanks to the 3/4" capsule makes this the ideal microphone for classical music recordings and DECCA tree.

Test: Visual verification of capsule status/health. Frequency response test, polar patterns

**Appraised Value:**  
**\$15,000.00**

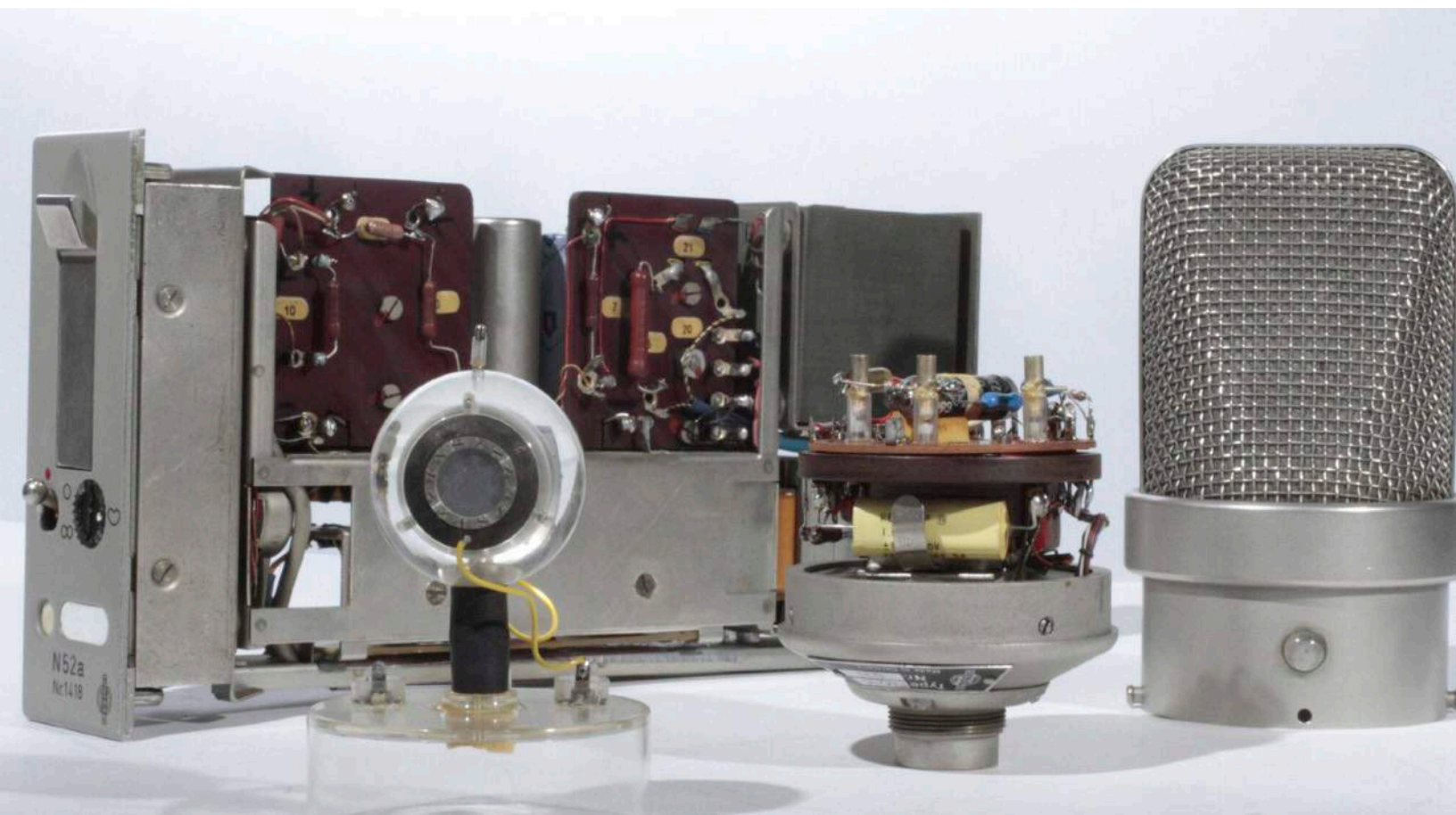
**Now offered for:**  
**\$14,000.00**













# Neumann M250 Large Diaphragm Omnidirectional Tube Microphone

Brand: Neumann

Model: M250

Overall Condition: 8/10

Serial Number: 31

PSU: Original N52A

PSU Serial: 1418

Cables: Included

Accessories: Step up transformer included, carbon box

Notes: Original N52a recapped and overhauled

Test: Visual verification of capsule status/health. Frequency response test, polar patterns

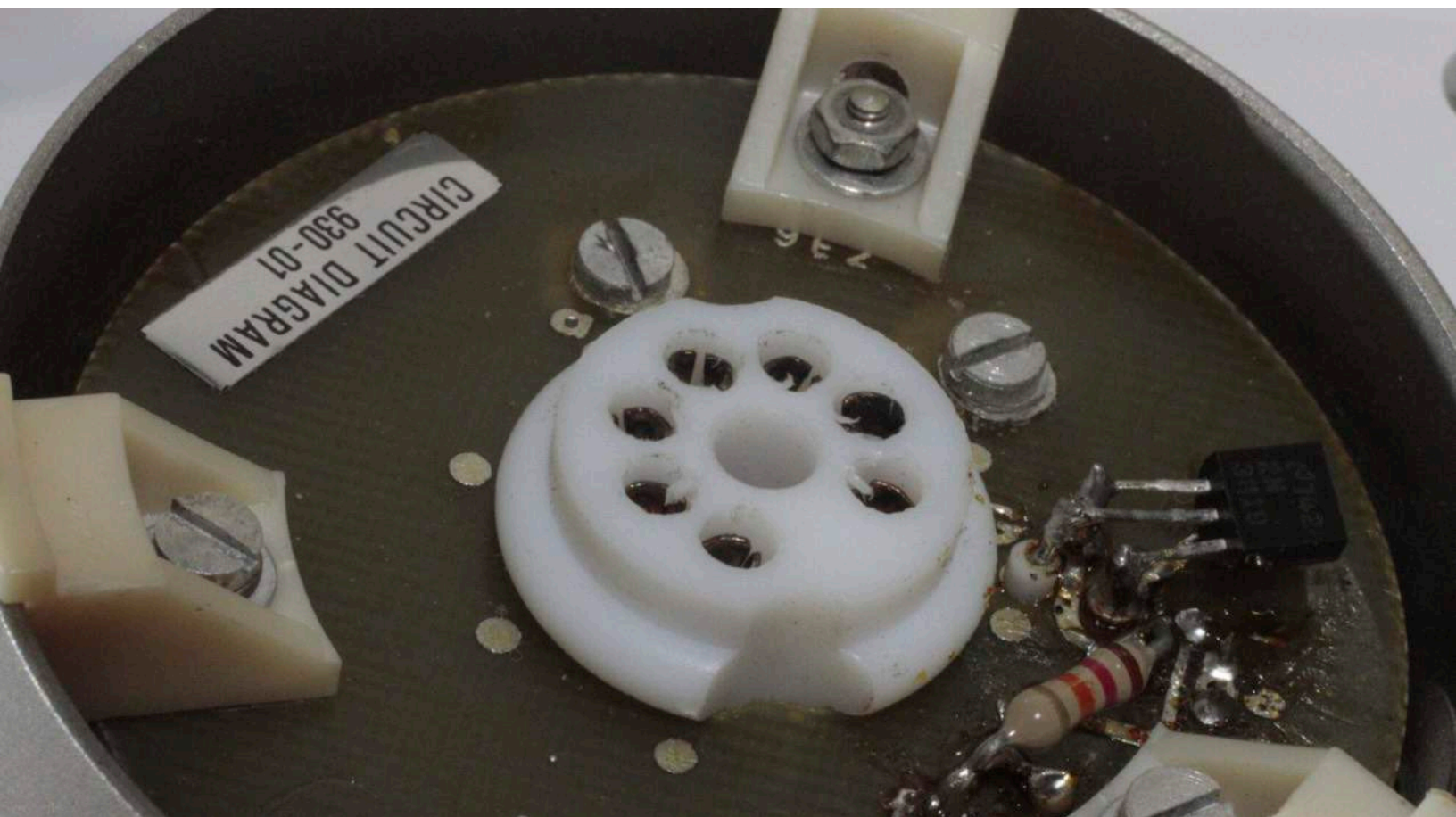
**Appraised Value:**  
**\$15,000.00**

**Now offered for:**  
**\$14,000.00**











# Neumann M250c Large Diaphragm Omnidirectional Tube Microphone

Brand: Neumann

Model: M250C

Overall Condition: 9/10

Serial Number:36

PSU: Original MKN

PSU Serial: 1964

Mic Holder: Yes, on the mic cable

Cables: Included

Accessories: Original wooden box

Notes: MOGAMI cable. All original capacitors on microphone.AC701 s/  
15063 U4102500 mic set to 200ohm PSU recapped with 105C  
capacitors. Light bulb + cover on PSU missing

Test: Visual verification of capsule status/health. Frequency response  
test, THD, polar patters, filter and pad.

**Appraised Value:**  
**\$15,000.00**

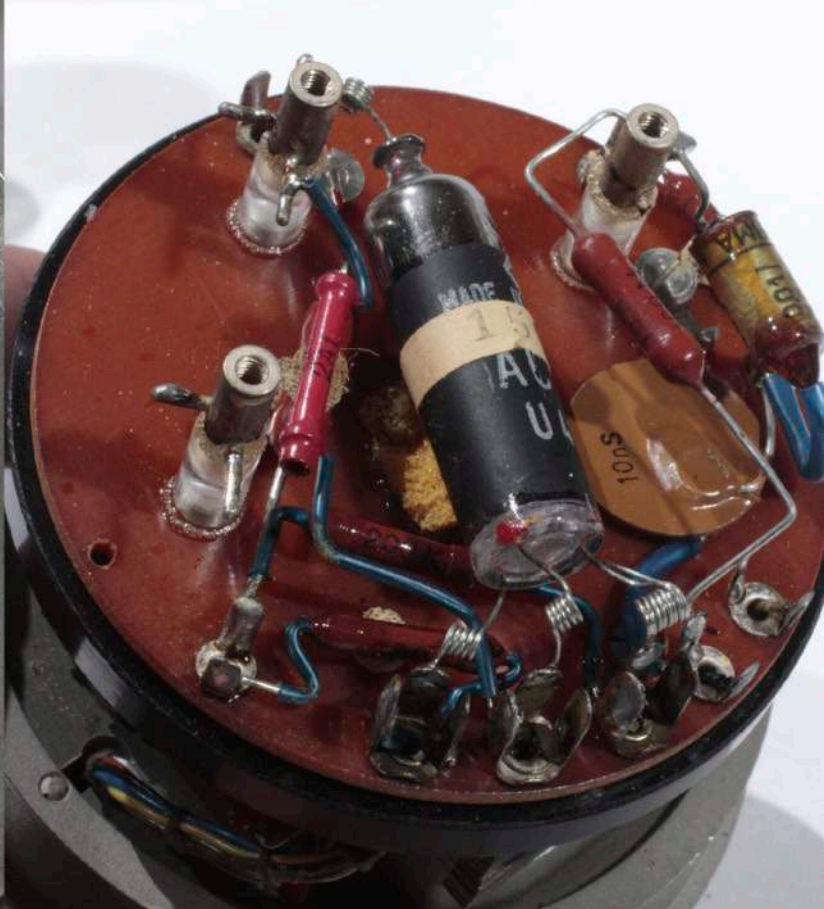
**Now offered for:**  
**\$14,000.00**













# Neumann U67/M269 Large Diaphragm Tube Condenser Microphone

Brand: Neumann

Model: U67/M269

Overall Condition: 8/10

Serial Number: 21

Capsule Serial Number: capsule AD37 A788

PSU: Original

PSU Serial: 647

Mic Holder: Yes, on mic cable

Cables: Included

Accessories: Pelican case

Notes: AC 701 SN 4857, GOTHAM cables, all original components on microphone including transformer. original capsule in excellent conditions.

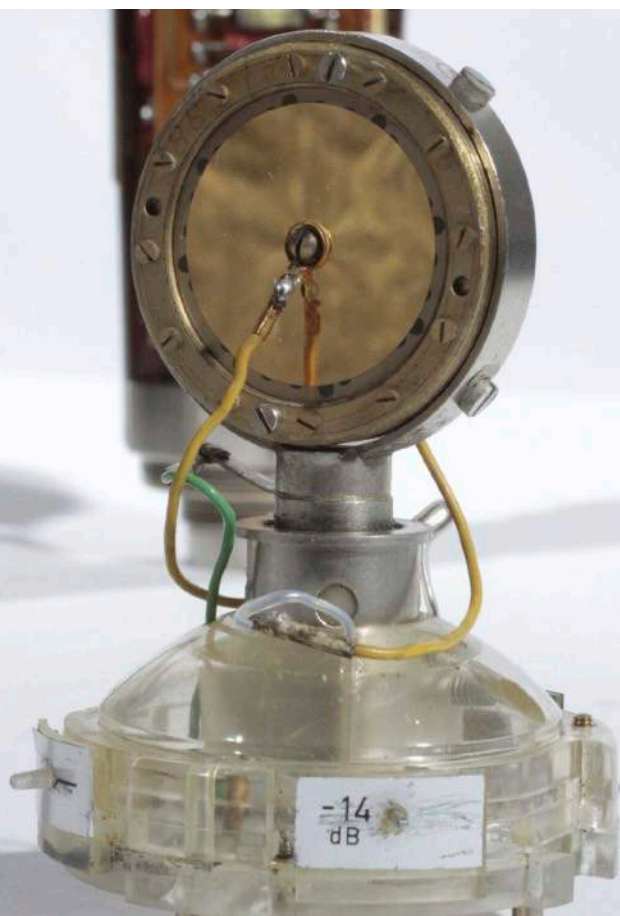
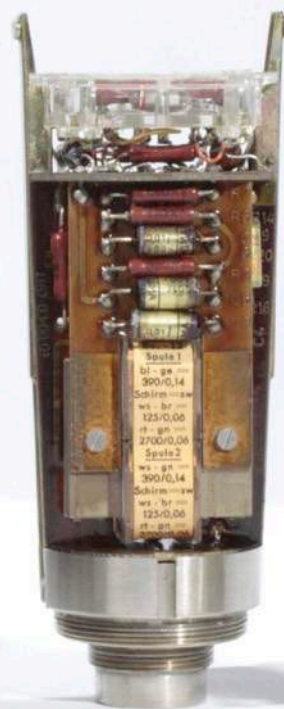
NN48H recapped and overhauled. extra filtering and diode added to heater voltage. -14dB pad (instead of the usual -10dB). Microphone presents extended frequency response and a much smoother top end when compared to a standard U67 with EF86 tube. very high accuracy on transients and remarkably low noise for a mic of this age.

Test: Visual verification of capsule status/health. Frequency response test, THD, polar patterns, filter and pad.

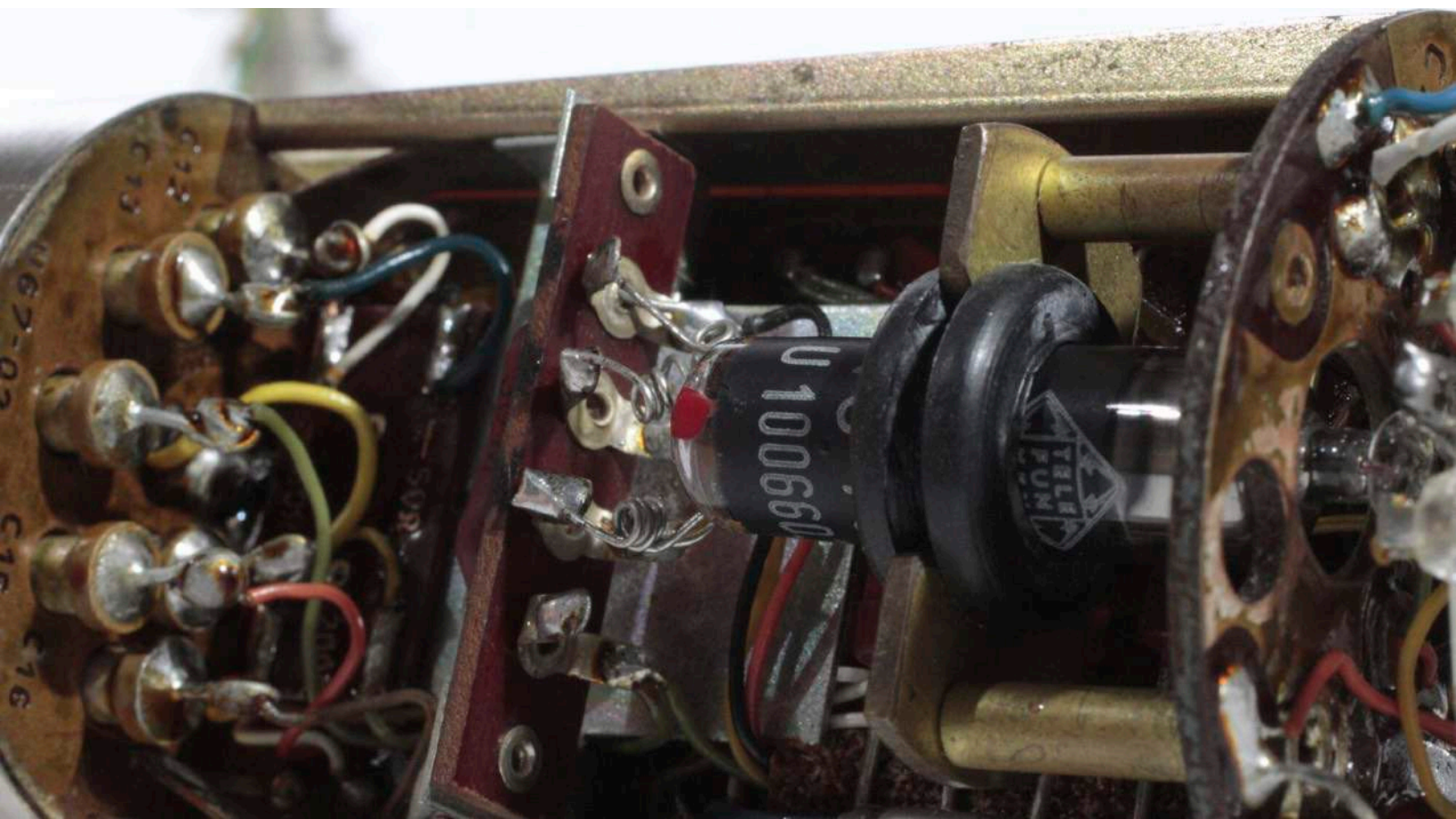
Now offered for:  
\$11,000.00

**SOLD!**









# Neumann SM69 Stereo Large Diaphragm Tube Condenser Microphone

Brand: Neumann

Model: SM69

Overall Condition: 8/10

Serial Number: 1362

PSU: Original NSMa 23

PSU Serial:10917

Mic Holder: Yes, on the mic cable

Cables: Included

Accessories: Pelican case, original wooden box

Notes: All original components, AC701 s/n 19077 U9203500 and U1206203 (61). Sounds full bodied, top capsule rotates freely and smoothly. very low noise floor, perfect for classical recordings. all polar patterns work as per specifications.

Test: Visual verification of capsule status/health. Frequency response test, polar patterns.

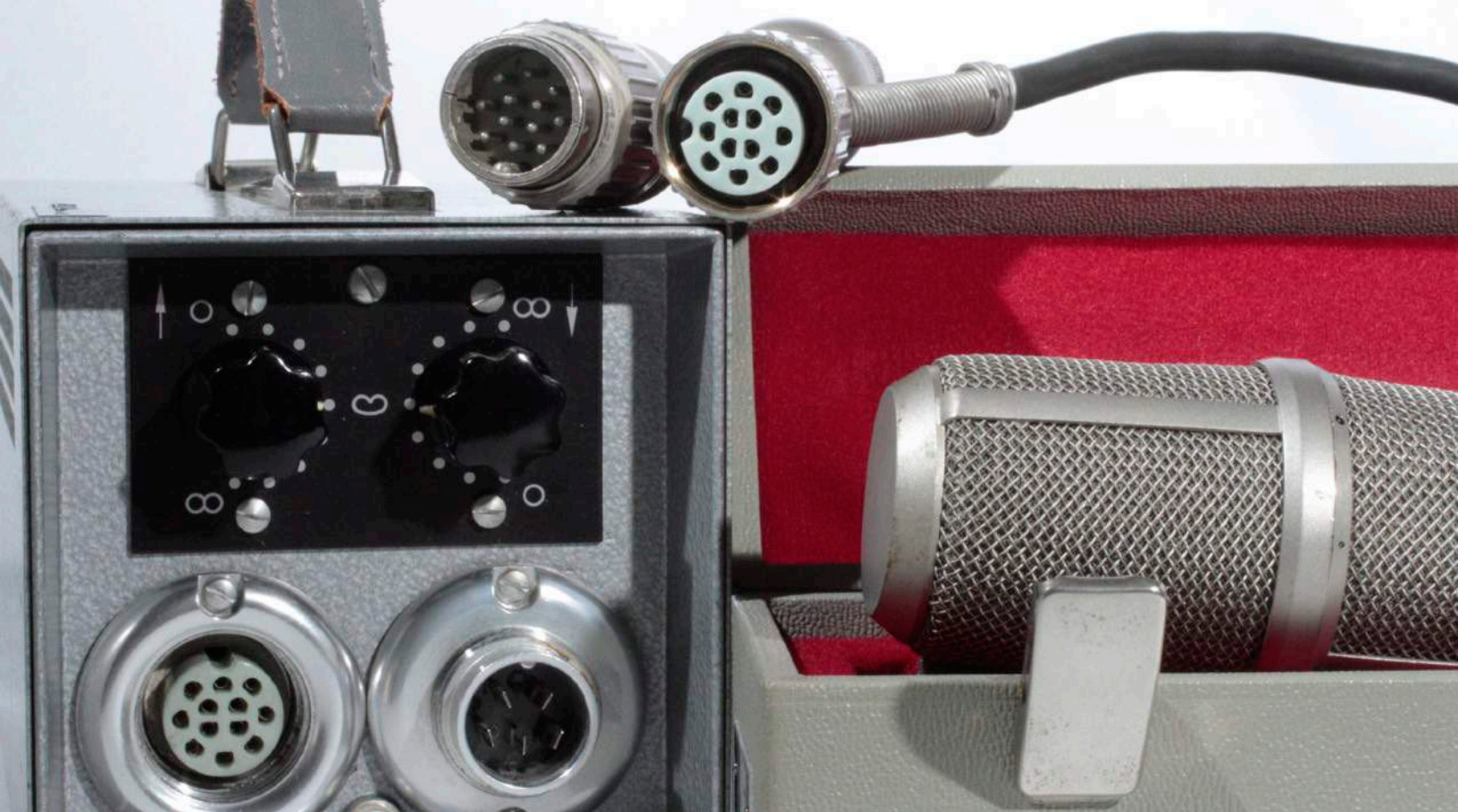
**Appraised Value:**  
**\$7,500.00**

**Now offered for:**  
**\$7,000.00**



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# Powered Neve Rack Loaded with 4 Vintage 2264a Compressor/Limiter

Brand: Neve

Model: 2264a Powered Rack

Overall Condition: 7/10

Serial Number: 20198K, 20196K, 20089K, 10097K

PSU: Bolted onto chassis

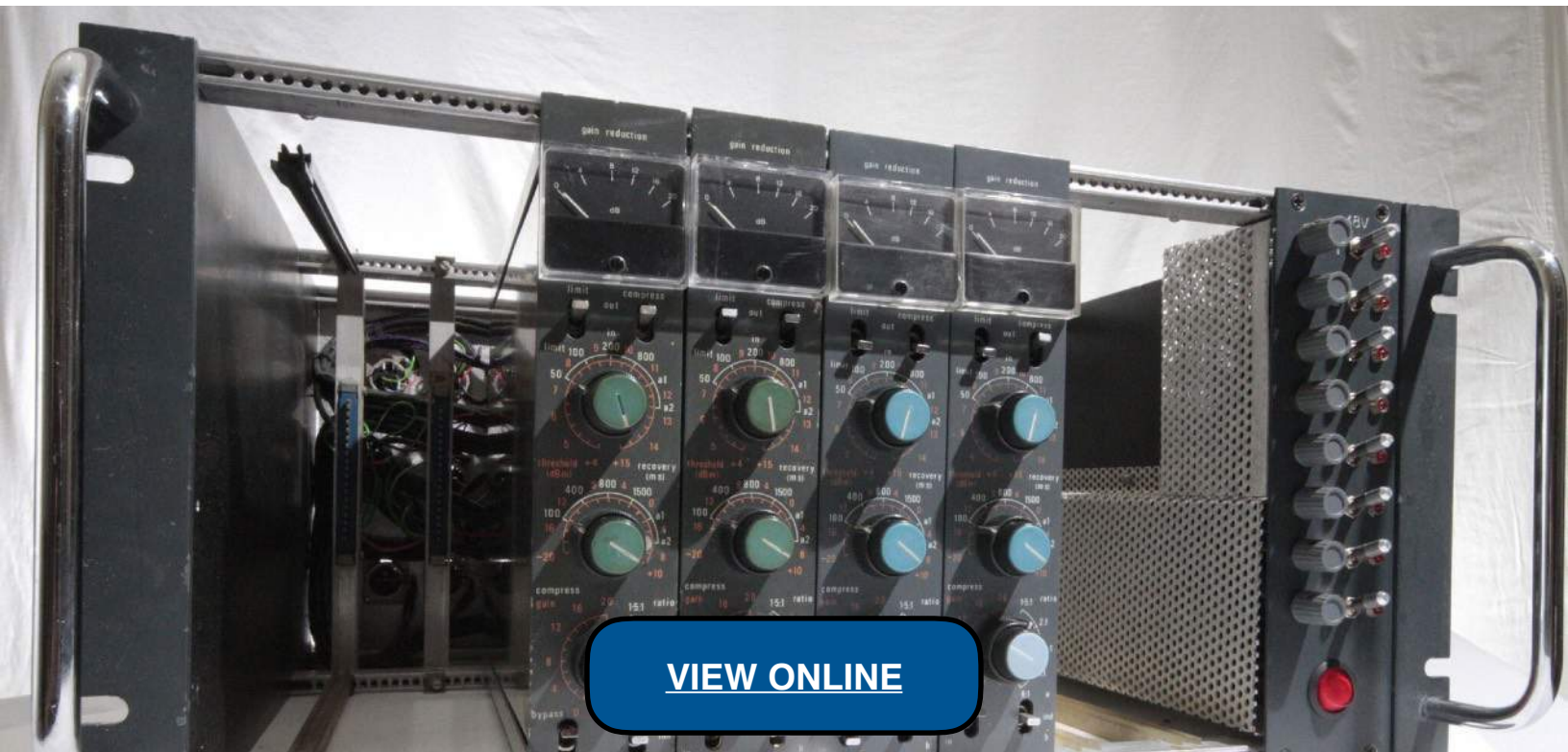
Notes: 8 way rack (phantom powered), linear PSU. 20196K and 20198K original capacitors both electrolytics and tantalum. All modules have original transistors, marinar, st.ives transformers, switches and Ernest Turner J2656 dB meter.

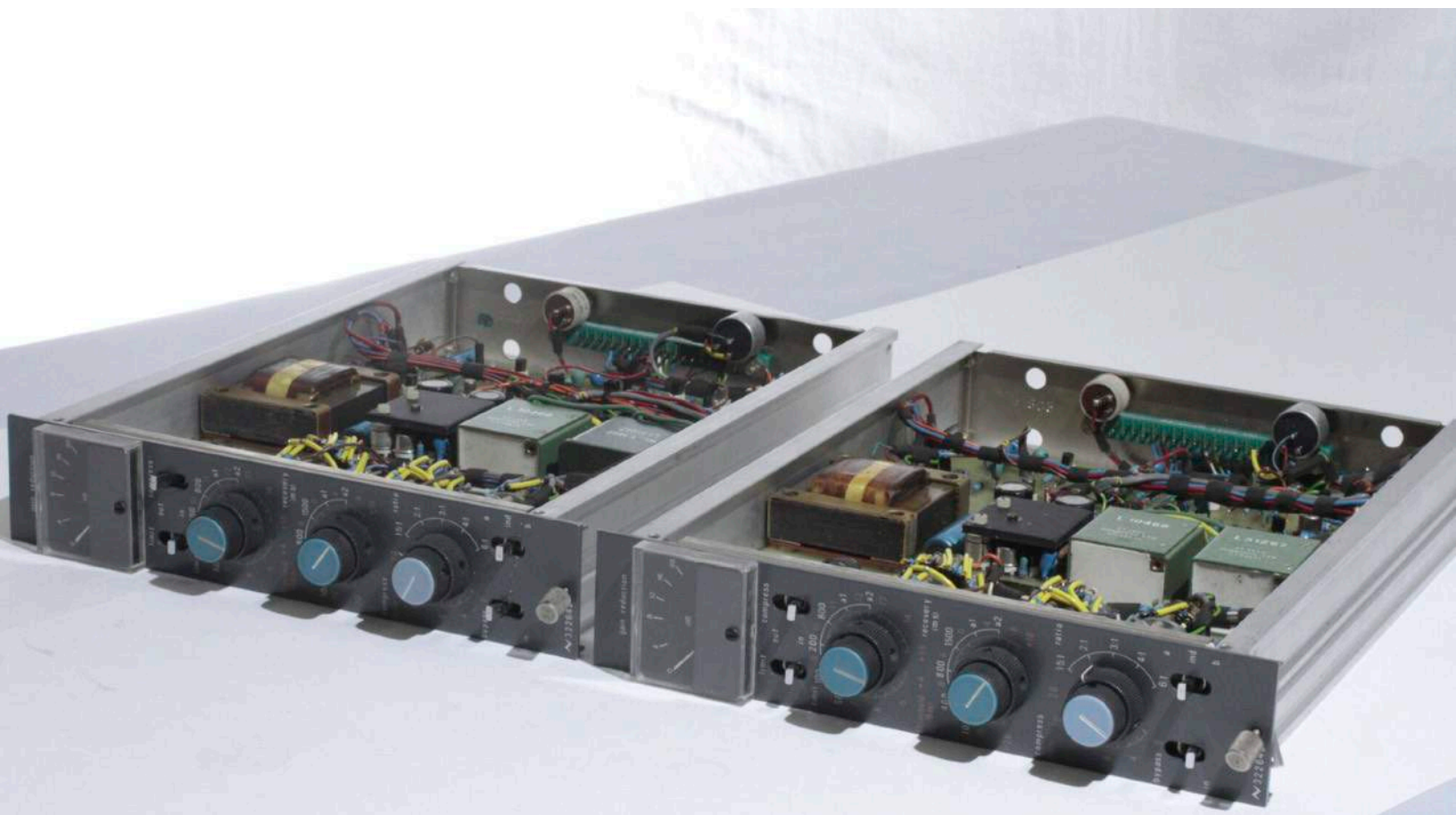
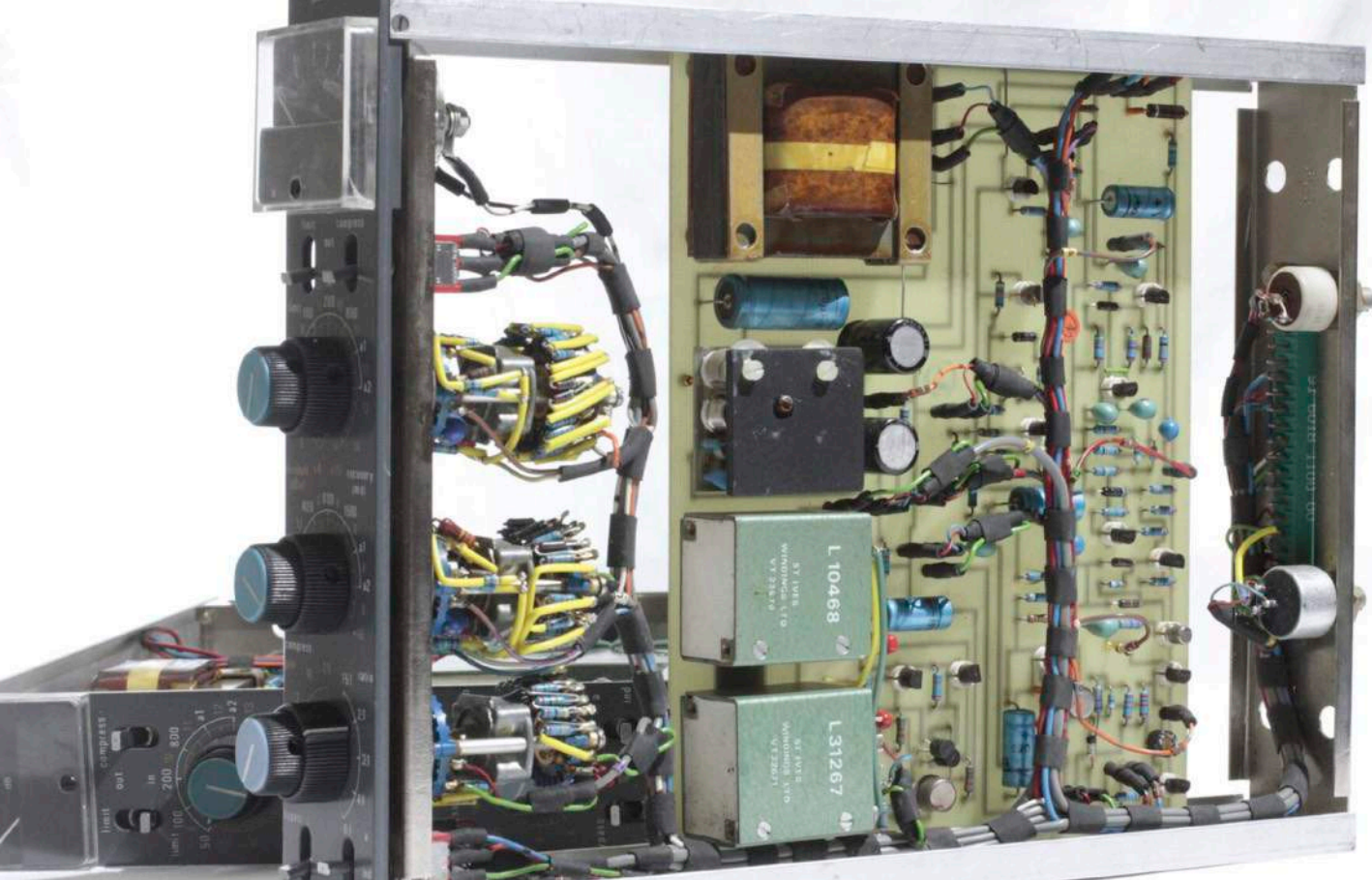
Unit s/n 20198K has a replaced E413 FET. Original meters and switches. 20089K and 20097K Electrolytics caps replaced. Original time constant tantalums.

All modules work as per specifications, with low noise and full sound. all time constants work (including automatic releases for both compressor and limiter) but it is recommended an overhaul, recap (where necessary) and full line up.

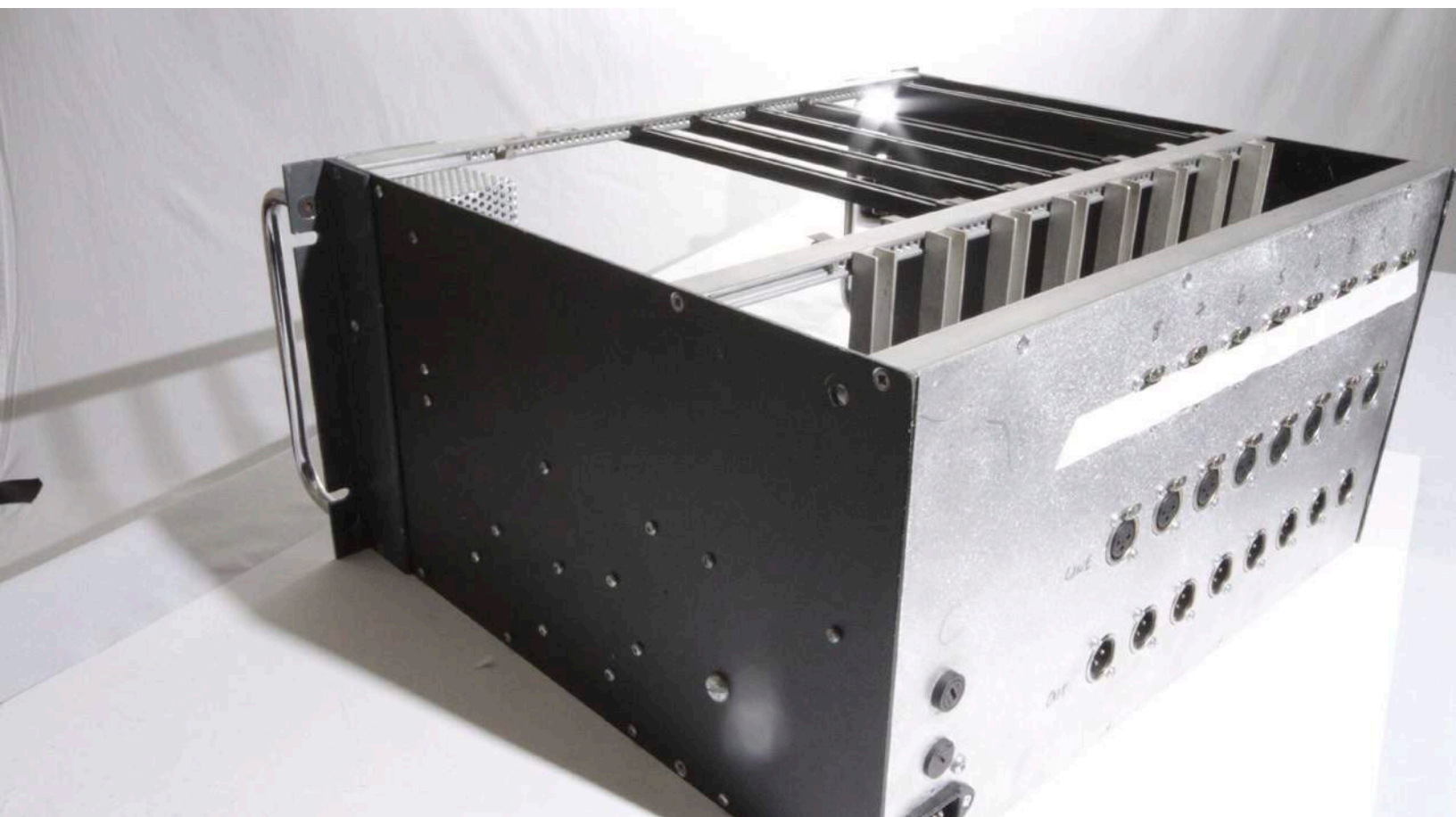
**Appraised Value:**  
**\$18,000.00**

**Now offered for:**  
**\$17,000.00**









# Powered Neve Rack Loaded with 3 Vintage 2254 Compressor Limiters

Brand: Neve

Model: Powered 2254 rack

Overall Condition: 7/10

Serial Number: 7063/K,7085K,799K

PSU: External 19" rack

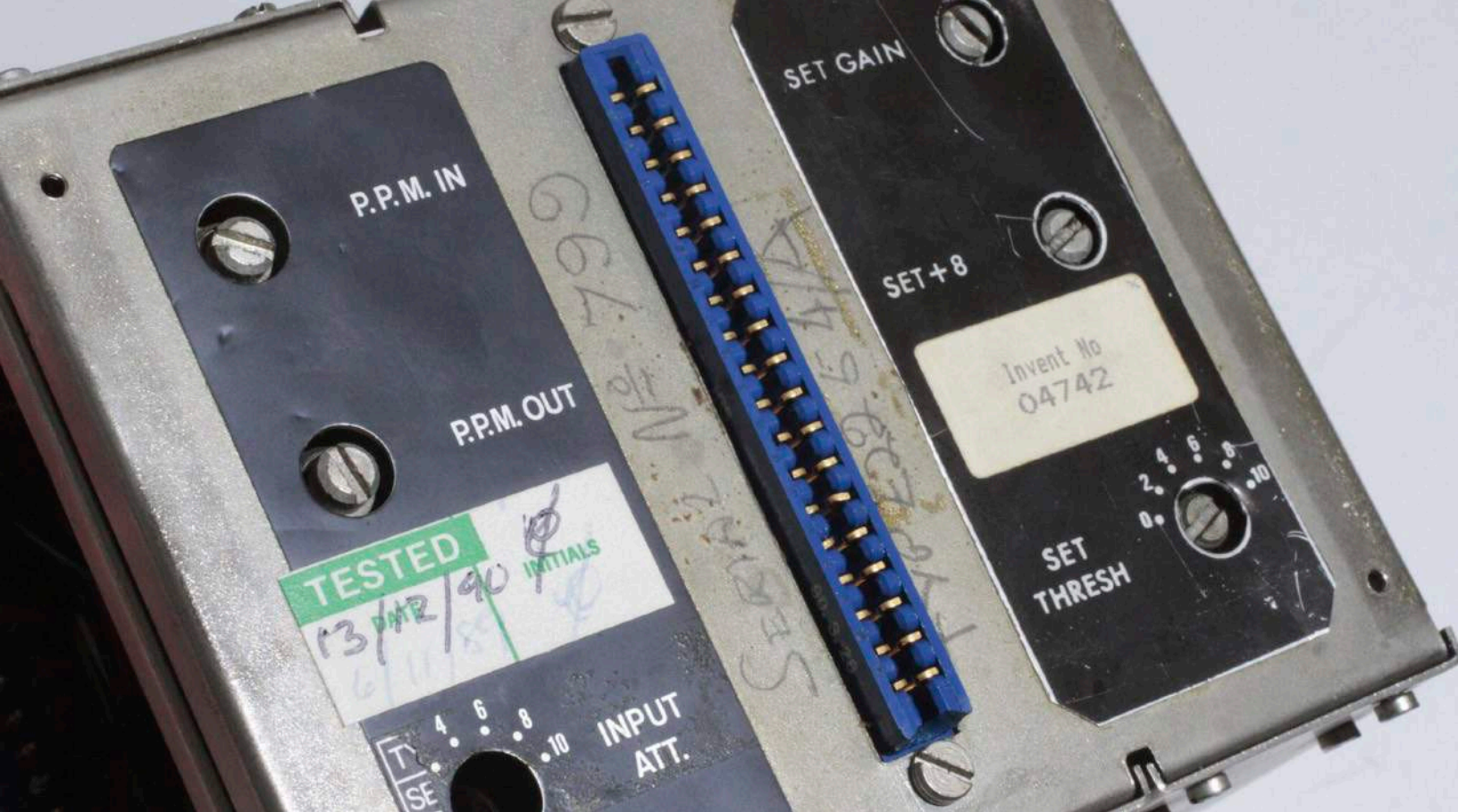
Notes: original capacitors, both electrolytics and tantalums, original transistors (including 2N3055) and original diode bridges.all switches are original, clean and present no noise upon operation. All units work perfectly and sound full bodied both on limiter and compressor sections, with all time constants within specifications (including automatic releases). it is, however, highly recommended to recap the and overhaul the units as minor faults can occur due to age (and transportation).

Test: Frequency Response, THD and cosmetics.

**Appraised Value:**  
**\$20,000.00**













# RCA 77A/MI3025 Ribbon Microphone Pair

Brand: RCA

Model: A77/MI3025 ribbon Microphone Pair

Overall Condition: 8/10

Serial Number: 1093, 1098

Mic Holder: Built onto mic

Accessories: Pelican case

Notes: Ribbon elements, ribbon assembly including supports and magnets are in extremely good conditions. Cosmetics good considering the age of the microphones. Everything appears to be original from manufacturing.

Test: Visual verification of ribbon status/health. Frequency response test, THD.

Appraised Value:  
\$5,000.00

**SOLD!**

[VIEW ONLINE](#)







# Pearlman TM-47 Matched Pair Large Diaphragm Tube Condenser Microphones

Brand: Pearlman

Model: TM-47 Pair

Overall Condition: 10/10

Serial Number: 15,16

PSU: Included

Mic Holder: Included

Cables: Included

Accessories: Original Flight Case

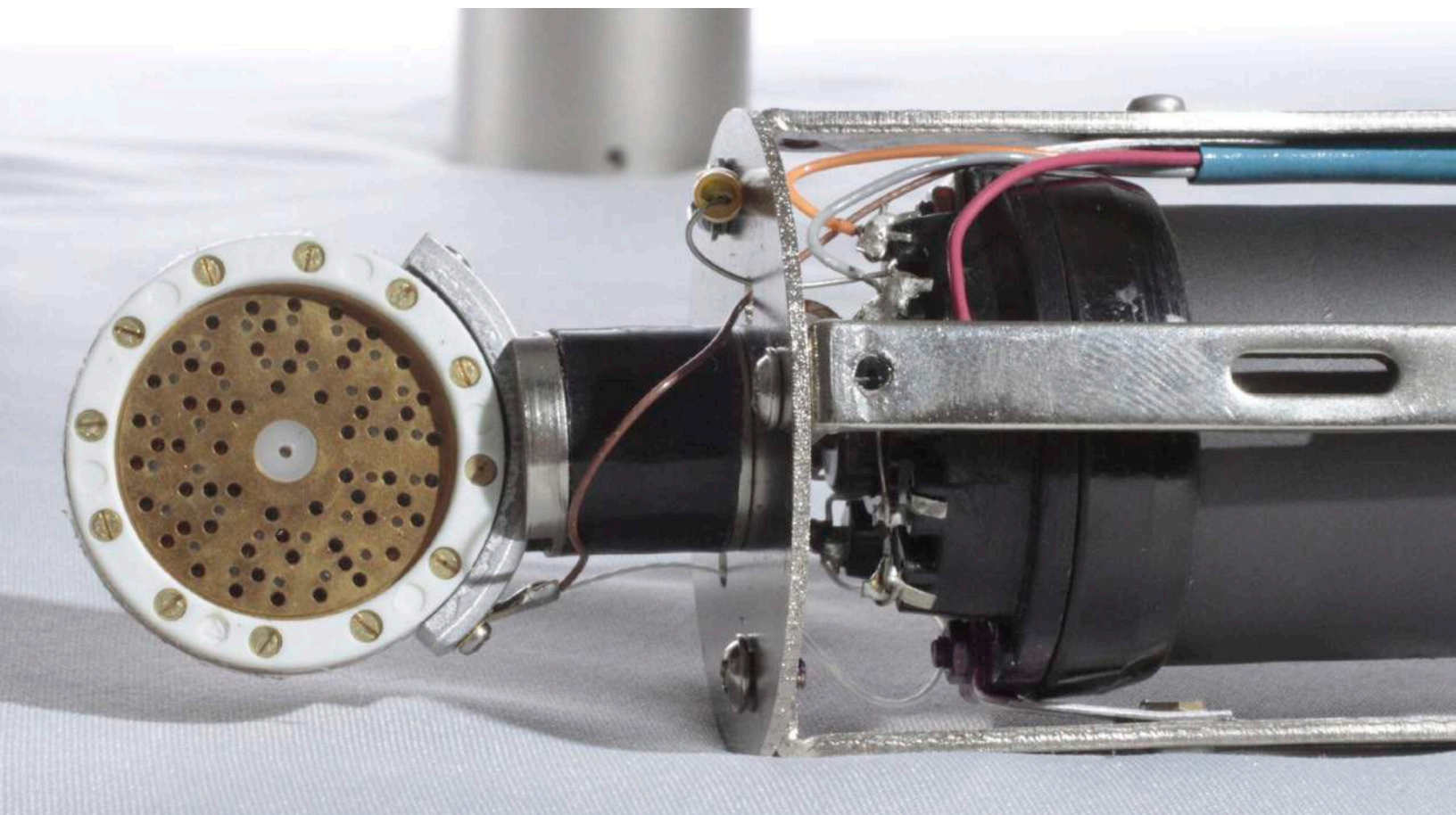
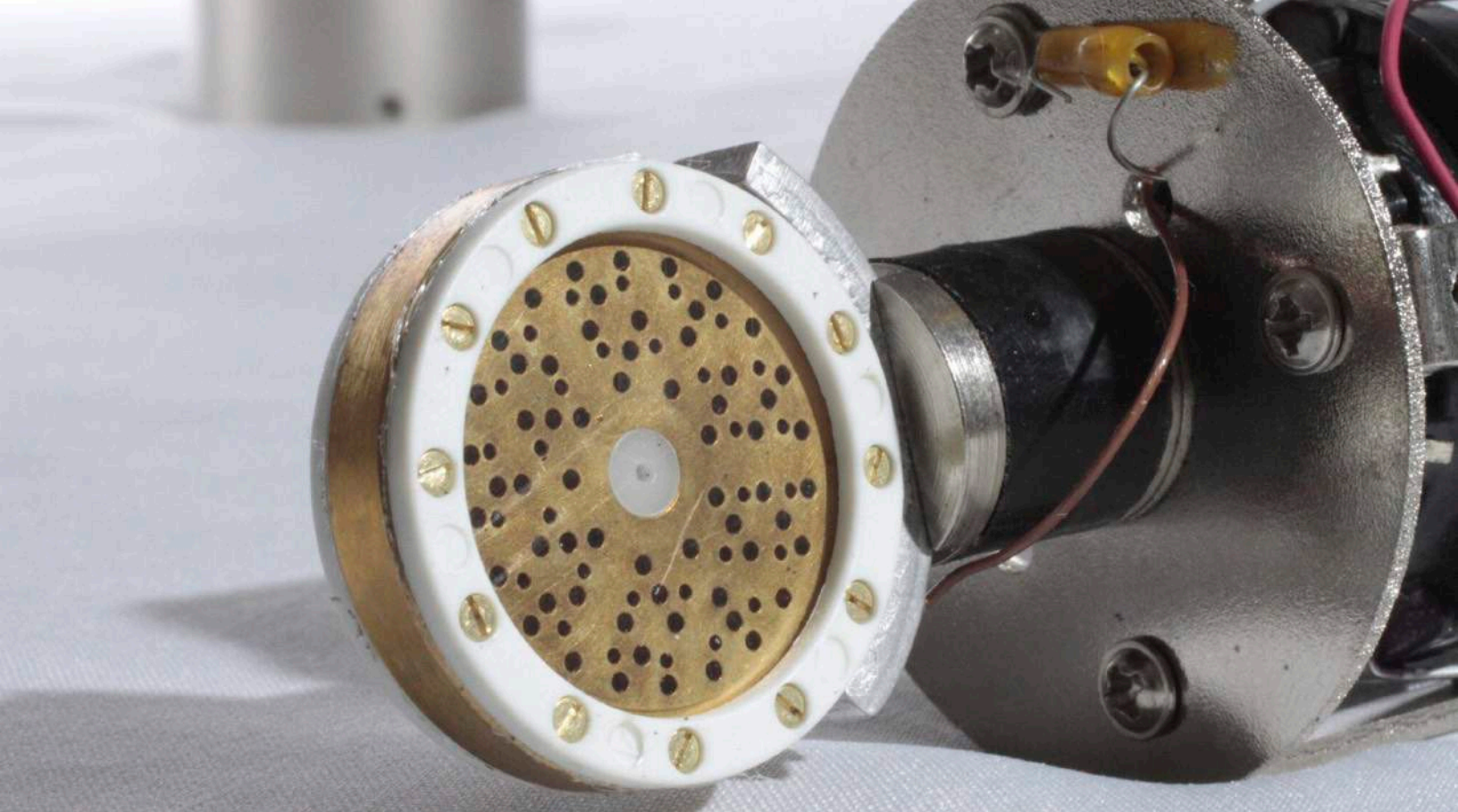
Notes: microphones in pristine conditions, unused.

Test: Visual verification of capsule status/health. Frequency response test, THD, polar patterns

**Appraised Value:**  
**\$3,600.00**

**Now offered for:**  
**\$3,400.00**









# Pearlman Church Tube Condenser Microphones, Matched Pair

Brand: Perlman

Model: Church Mic Pair

Overall Condition: 10/10

Serial Number: C24, C25

PSU: Included

Mic Holder: Included

Cables: Included

Accessories: Original Case

Notes: microphones in pristine conditions, unused.5072 tube, wima and styroflex capacitor,

Test: Visual verification of capsule status/health. Frequency response test, THD, polarn patters

**Appraised Value:**  
**\$5,000.00**

**Now offered for:**  
**\$4,500.00**



[VIEW ONLINE](#)



# Vintage Telefunken ELAM-251E Large Diaphragm Tube Condenser Microphone

Brand: Telefunken

Model: ELAM-251E

Overall Condition: 9/10

Serial Number: 593

Capsule Serial Number: E576 & F340

PSU: NG 950 EC

PSU Serial: 914

Mic Holder: Yes, on mic cable

Cables: Included

Accessories: Pelican Case, original wooden box

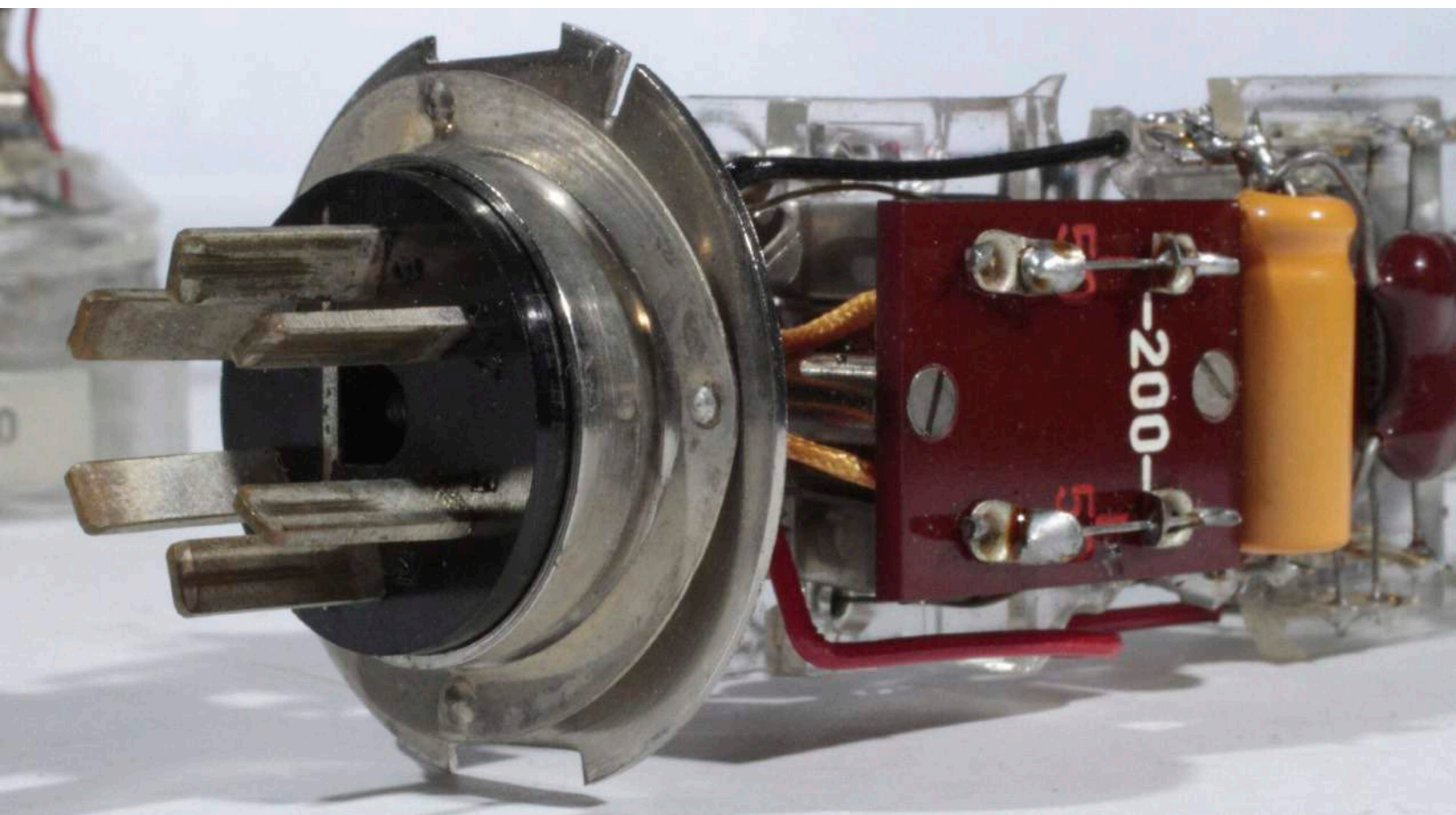
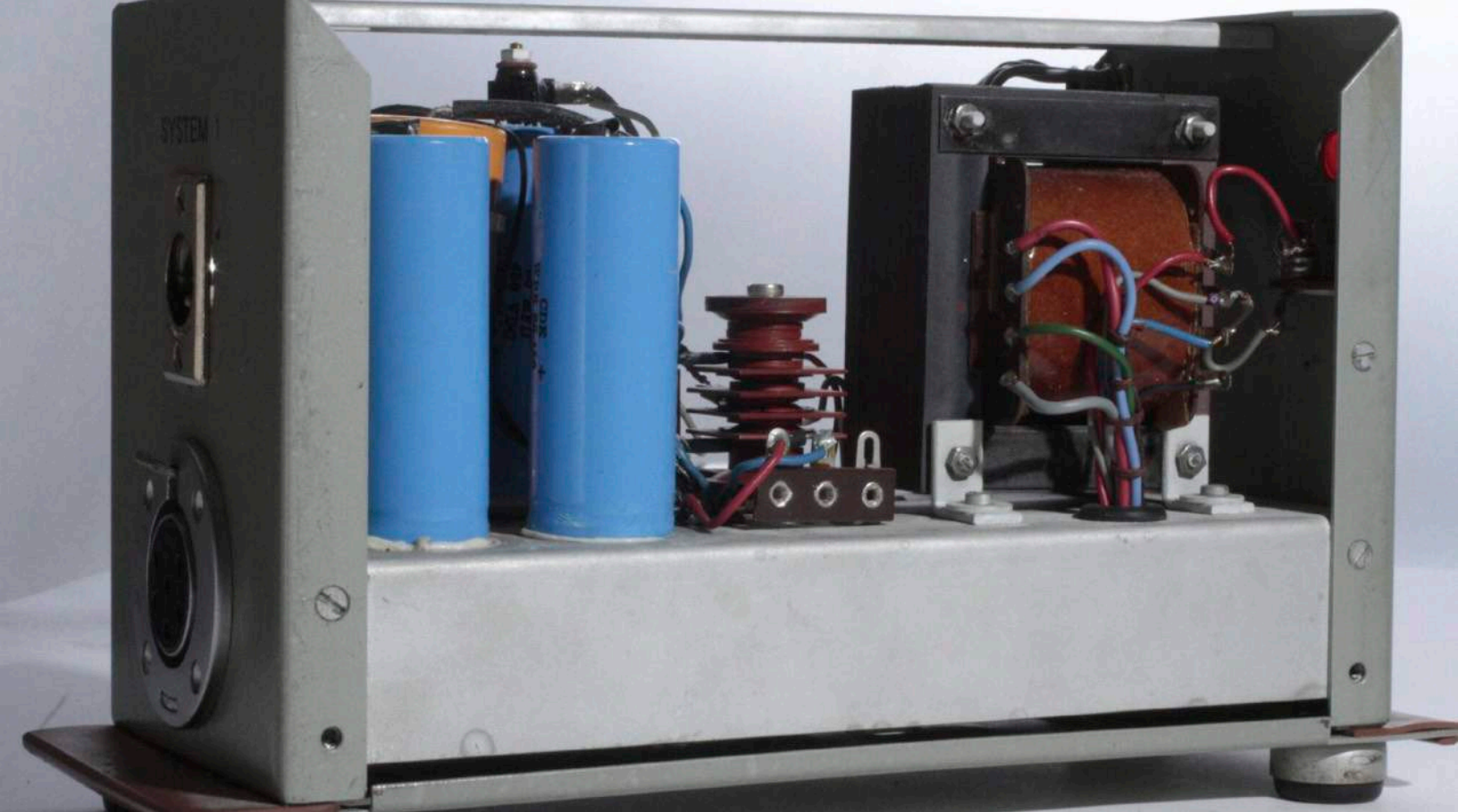
Notes: marked system 2, MOGAMI 2391 cable Mic set to 50 ohm, 6072 tube. original components (but new output cap), original capsule. new bearing on polar pattern installed. PSU recapped, new rectifying diode added MALE XLR audio output. Microphone has incredible amount of details and full body.

Test: Visual verification of capsule status/health. Frequency response test, THD

**Appraised Value:**  
**\$25,000.00**



[VIEW ONLINE](#)







# Vintage Telefunken ELAM-250E Large Diaphragm Tube Condenser Microphone

Brand: Telefunken

Model: ELAM-250E Klaus H restoration s/n 0573

Overall Condition: 9/10

Serial Number: 287

Capsule Serial Number: F577 3424 2989

PSU: NG 950 EC

PSU Serial: 1046

Mic Holder: Yes, on mic cable

Cables: Included

Accessories: Pelican case, original wooden box

Notes: PSU completely original components. Original capsule MALE XLR added to PSU chassis. Microphone modded for extended frequency response and lower self noise.

Test: Visual verification of capsule status/health. Frequency response test, THD

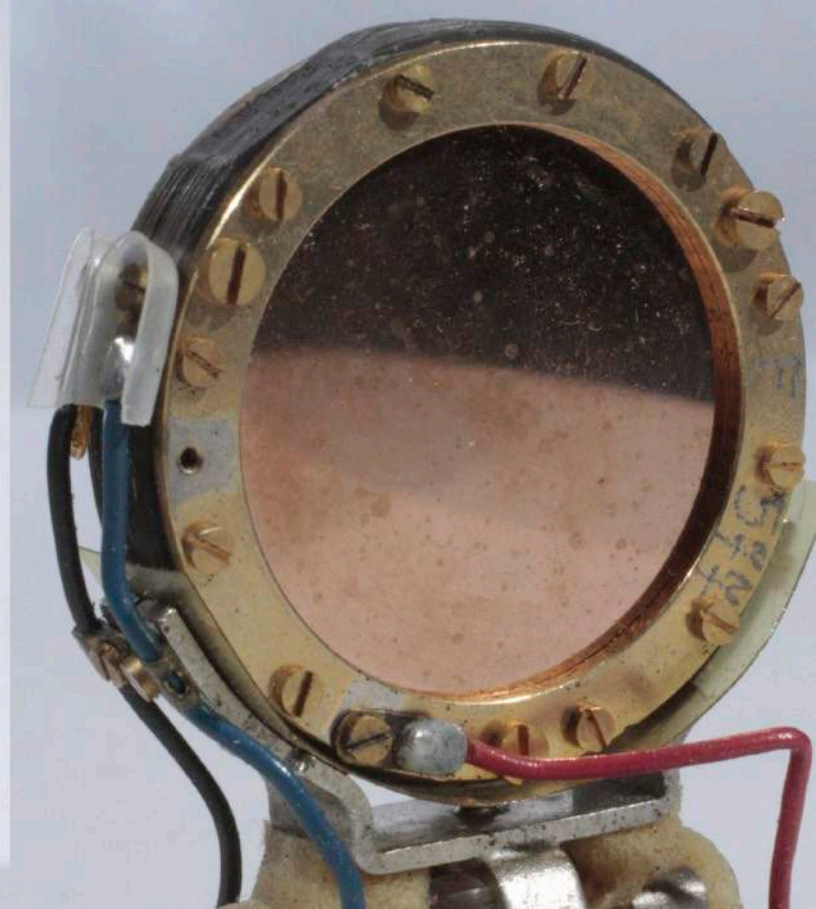
**Appraised Value:**  
**\$25,000.00**

**SOLD!**

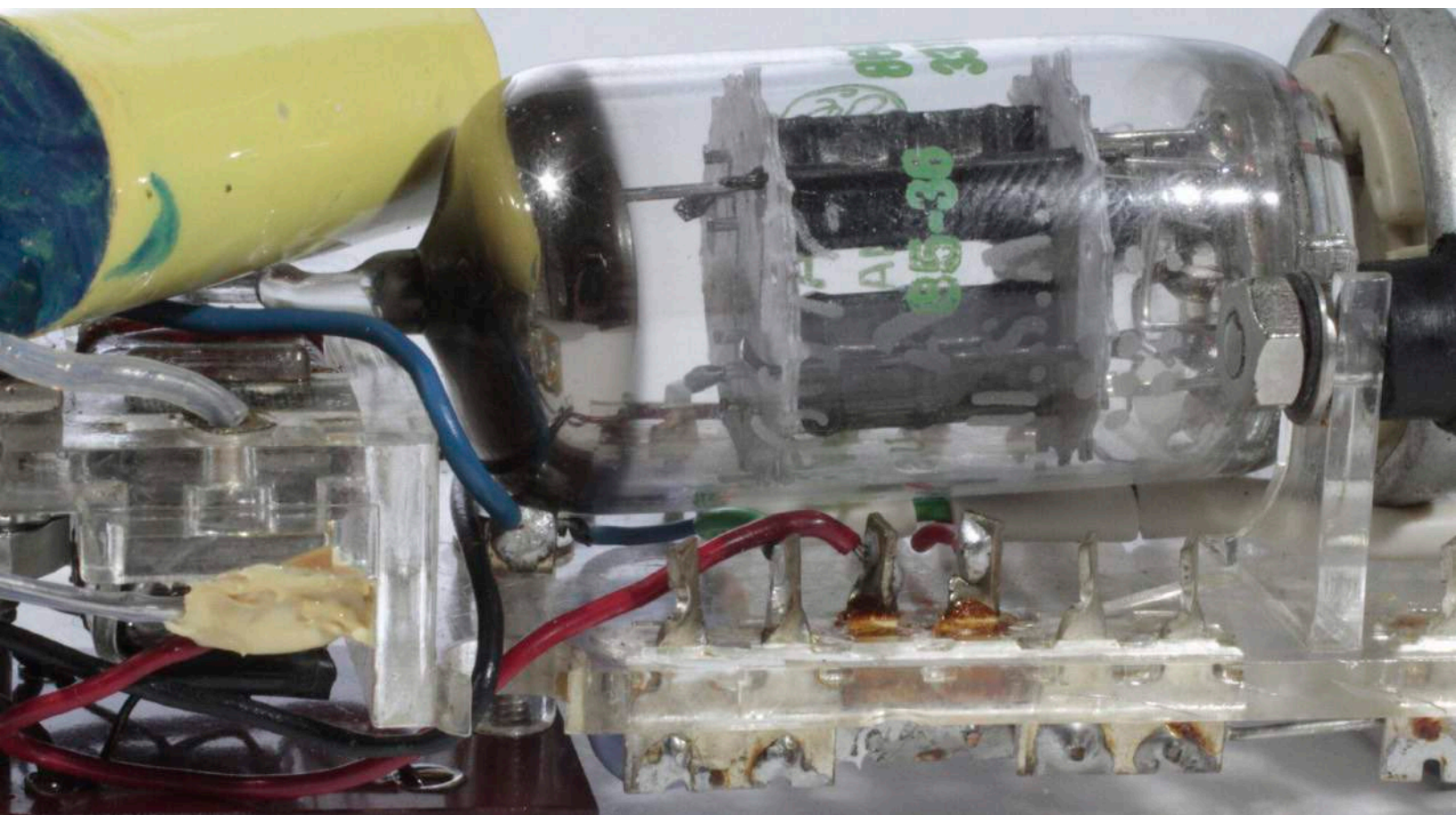


[VIEW ONLINE](#)











# Vintage Telefunken ELAM-250E Large Diaphragm Tube Condenser Microphone

Brand: Telefunken

Model: ELAM-250E Klaus H restoration s/n 0573

Overall Condition: 9/10

Serial Number: 255

Capsule Serial Number: F577 3424 2989

PSU: NG 950 EC

PSU Serial: 1046

Mic Holder: Yes, on mic cable

Cables: Included

Accessories: Pelican case, original wooden box

Notes: PSU completely original components. Original capsule MALE XLR added to PSU chassis. Microphone modded for extended frequency response and lower self noise.

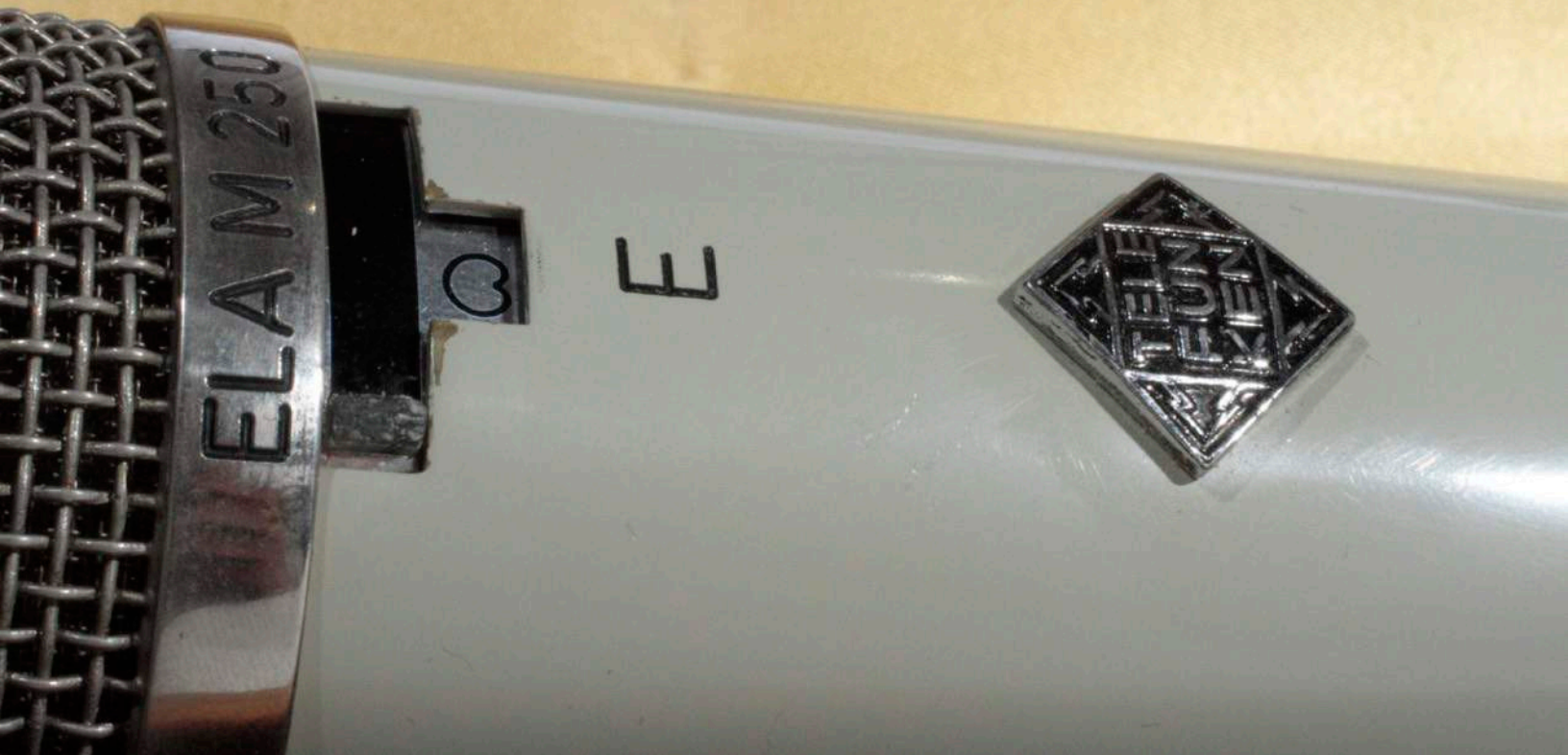
Test: Visual verification of capsule status/health. Frequency response test, THD

**SOLD!**

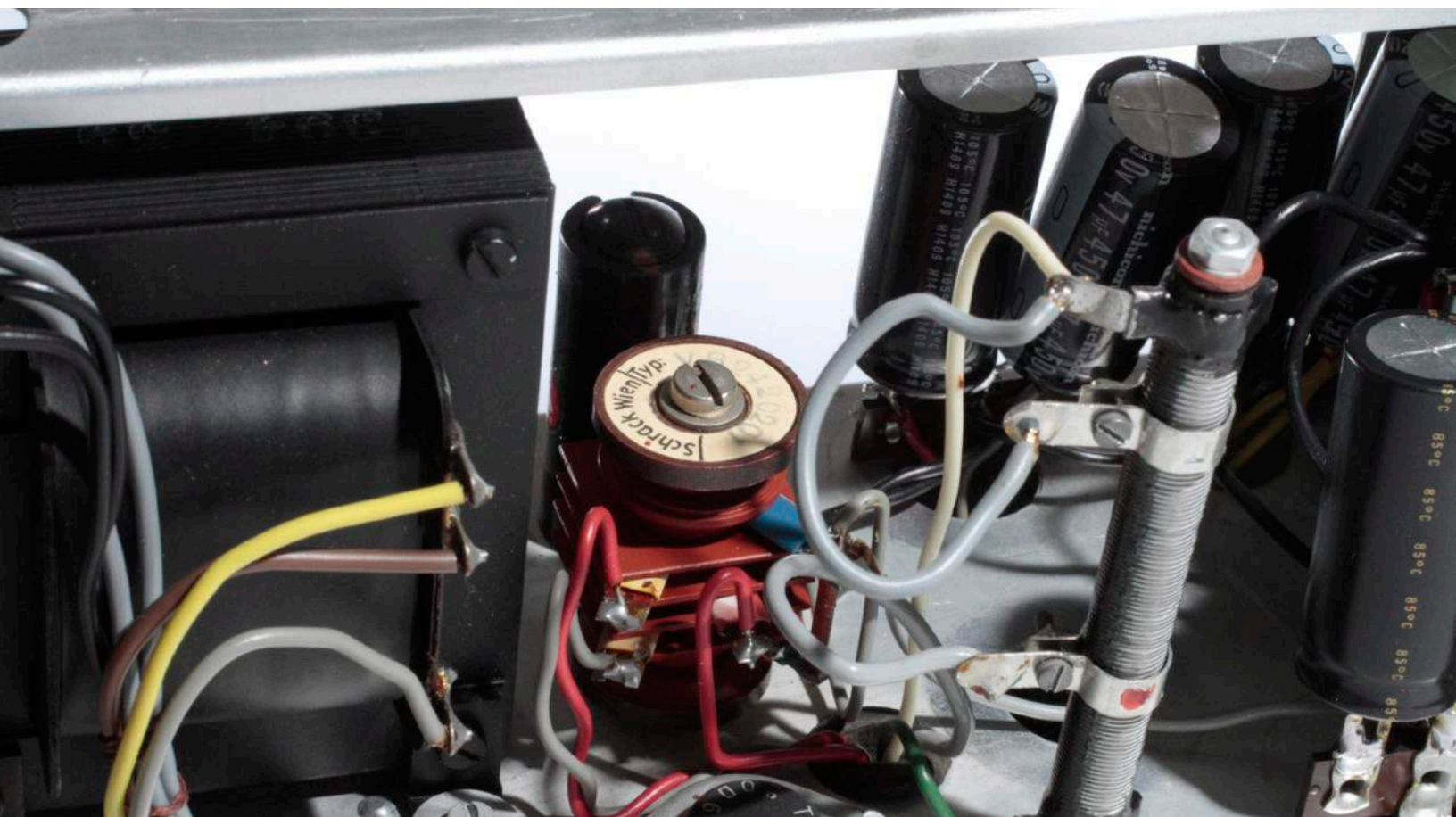
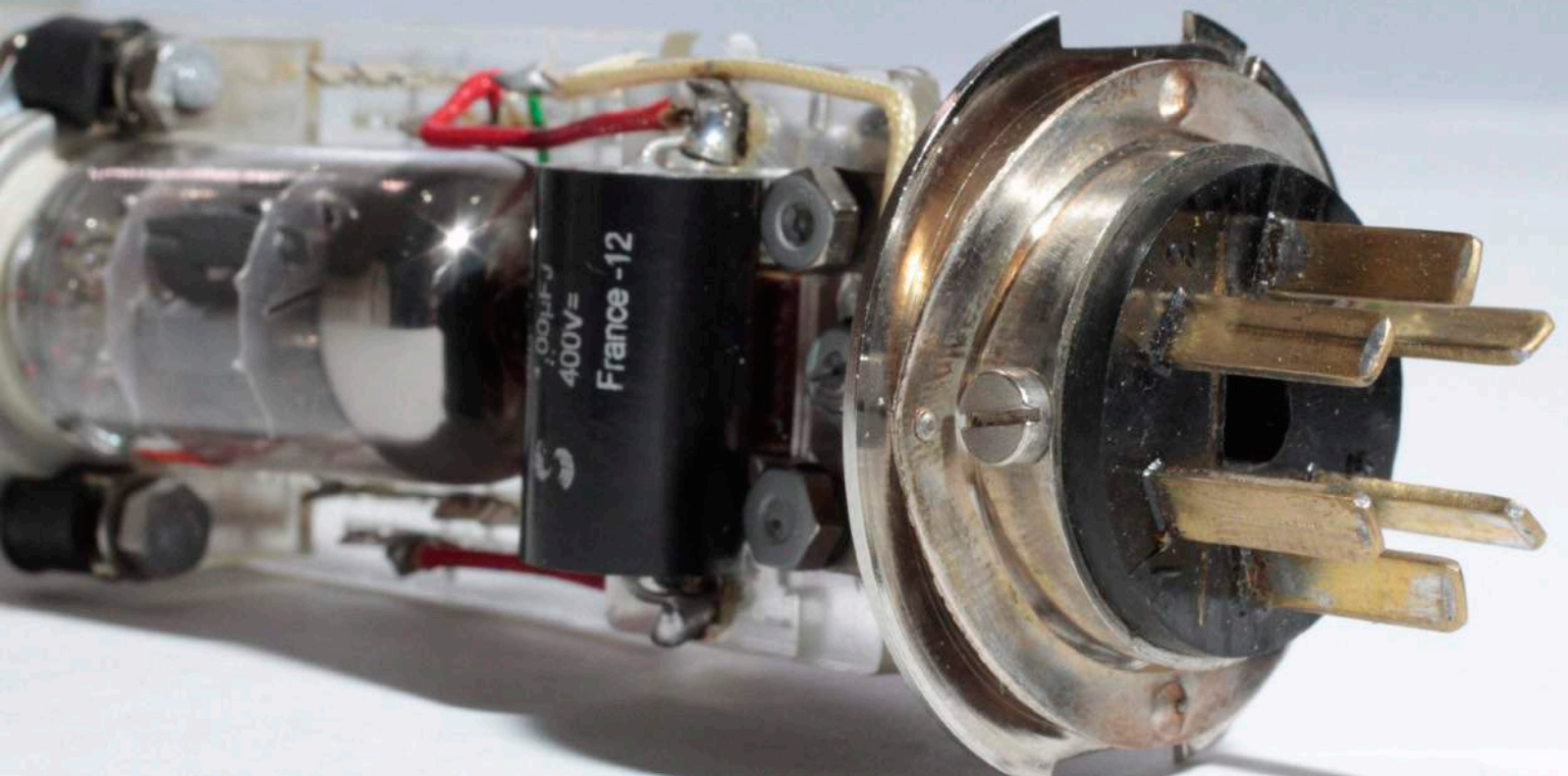
**Appraised Value:  
\$25,000.00**



[VIEW ONLINE](#)







# Brauner VM1 Klaus Heyne Edition Matched Pair Large Diaphragm Tube Microphones

Brand: Brauner

Model: VM1 Klaus Heyne Edition Matched Pair

Overall Condition: 10/10

Serial Number: 45, 46

PSU: Original

Mic Holders: Included

Cables: Included

Accessories: Manuals, pop filters, original cases

Notes: microphones in pristine conditions, never been used. Virtually new

Test: Visual verification of capsule status/health. Frequency response test, polar patterns.

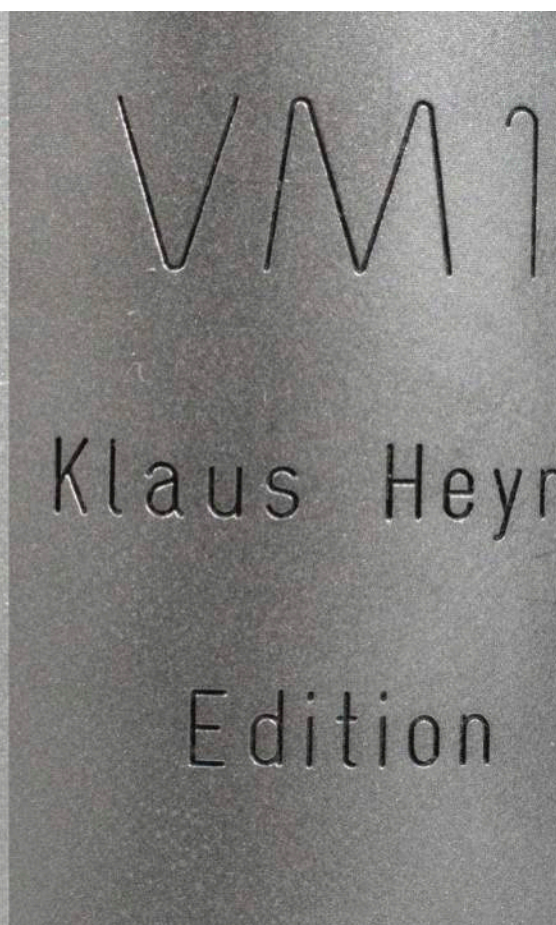
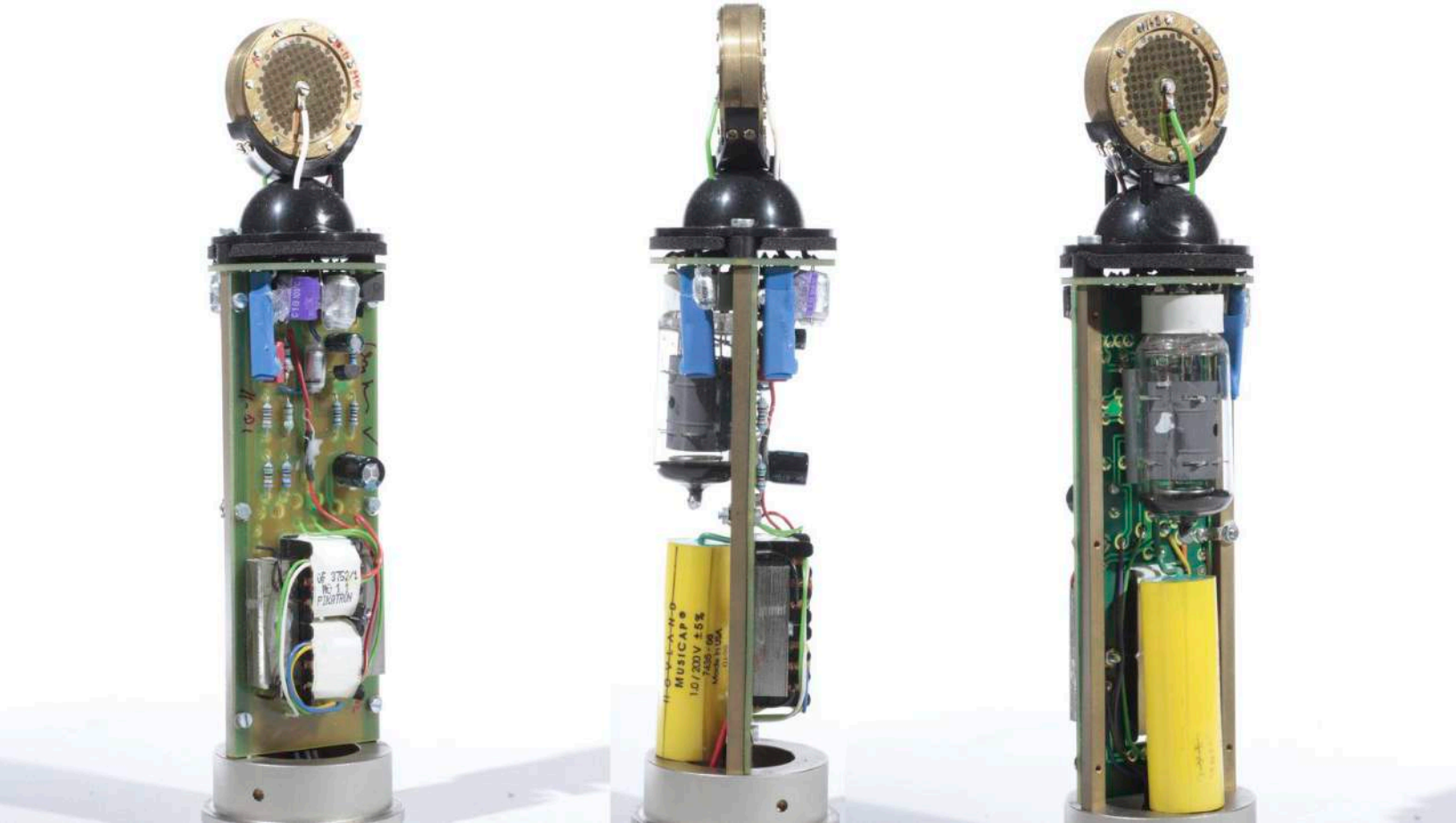
**Appraised Value:**  
**\$18,000.00**

**SOLD!**

[VIEW ONLINE](#)













# MGM Church Large Diaphragm Tube Condenser Microphone Pair

Brand: MGM

Model: Church Microphone Pair

Overall Condition: 7/10

Serial Number: 11

Capsule Serial Number: Appears to be original custom capsule. S/N not available.

Mic Holder: Included

Cables: Included

Accessories: Pelican Case

Notes: Mic 1: Phillips 6072 triad output transformer. original capsule and components. Microphone works perfectly, full bodied sound and low noise floor.

Mic 2: Siemens E86C tube, microphone reconditioned, recapped, original Triad transformer, original capsule. Microphone is very quiet

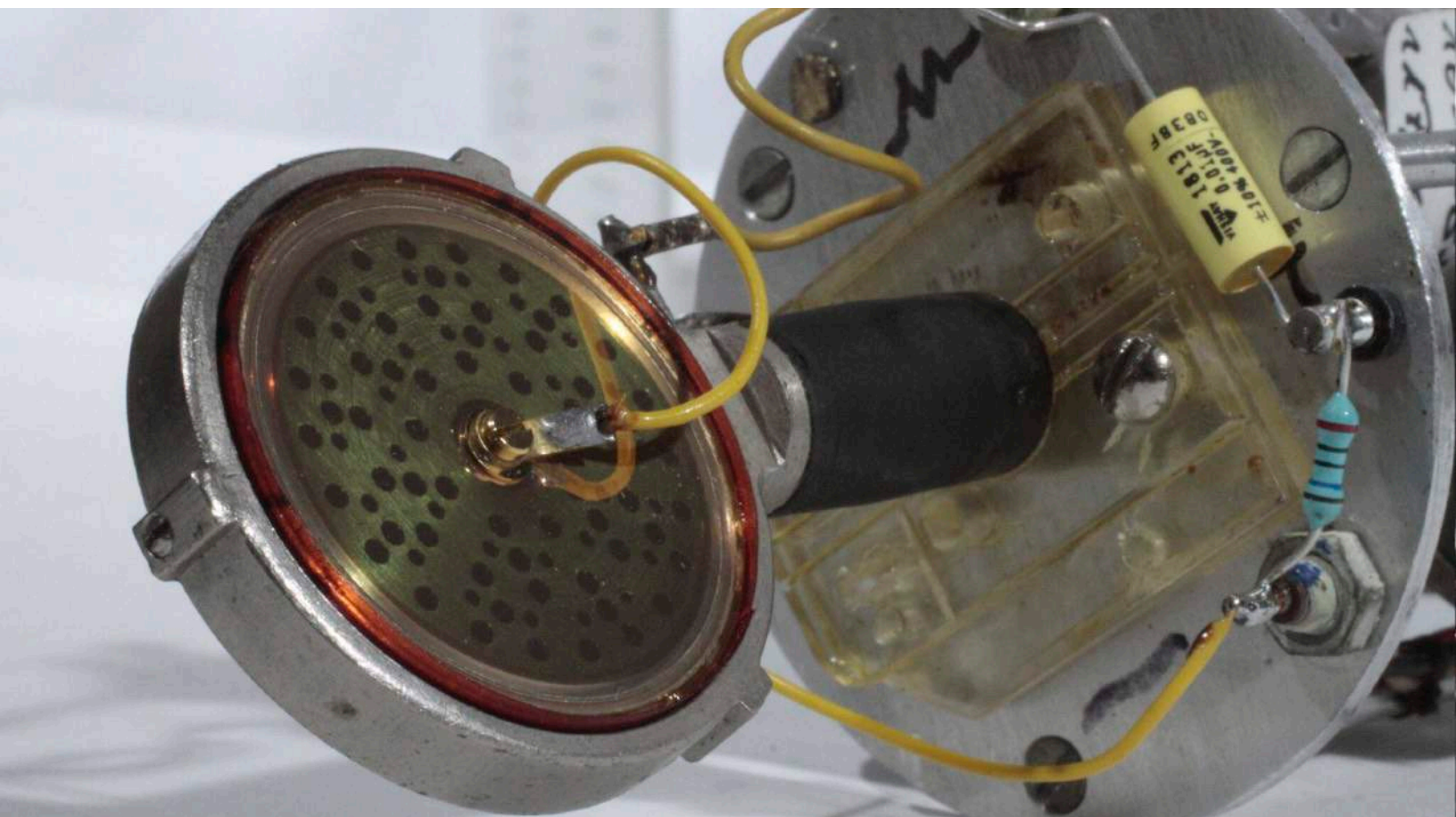
Test: Visual verification of capsule status/health. Frequency response test, polar patterns.

**Appraised Value:**  
**\$12,000.00**

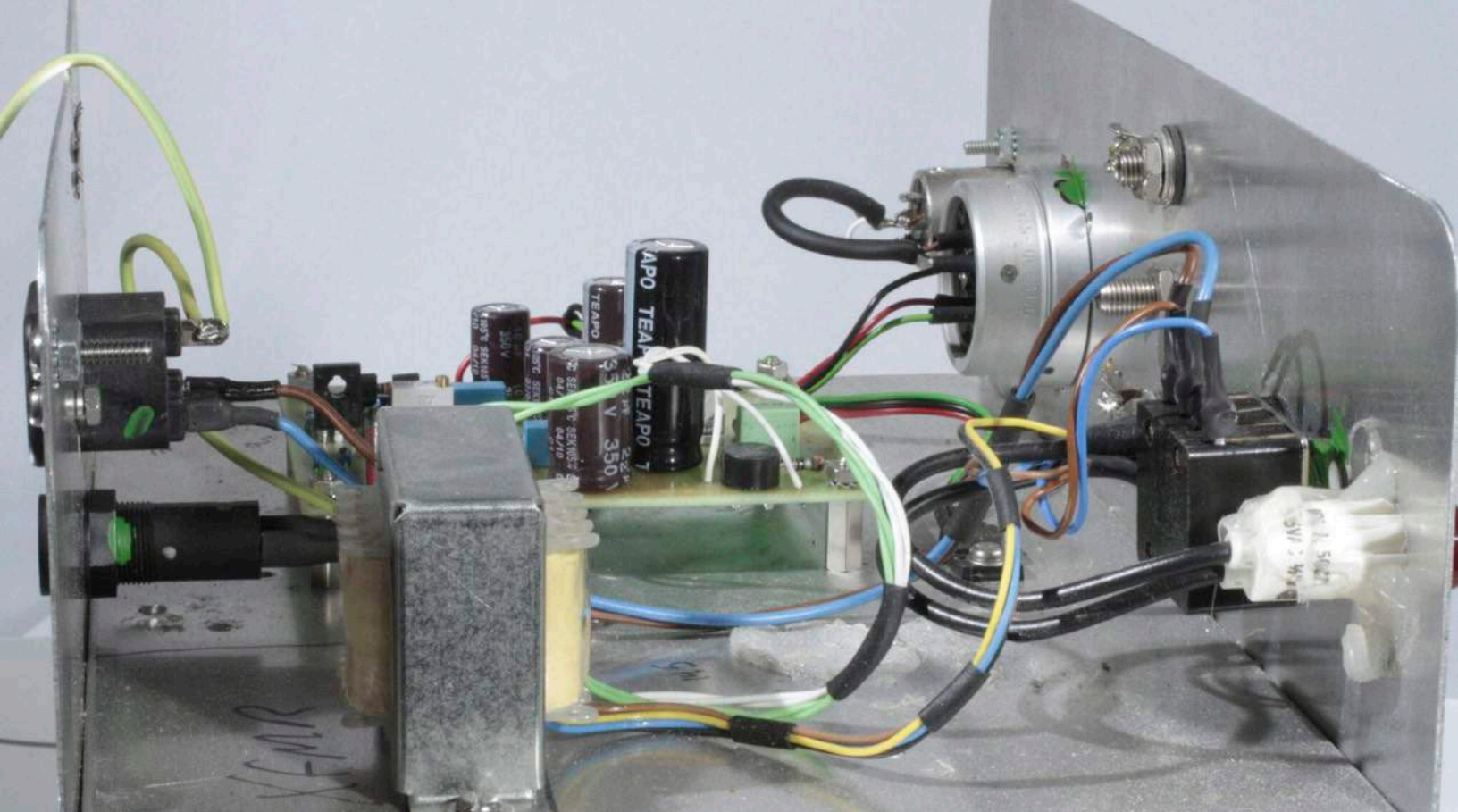
**Now offered for:**  
**\$11,000.00**



[VIEW ONLINE](#)







# Fairchild 670 Vintage Stereo Tube Compressor Limiter

Brand: Fairchild

Model: 670

Overall Condition: 9/10

Serial Number:283

Accessories: original manual (but does not match unit serial), wooden case.

Notes: unit has been serviced by Chris Muth, recapped where necessary, new tube where necessary and lined up completely. Old components available for inspection. All transformers are original, all controls have smooth and quiet operation, everything is in within specification.

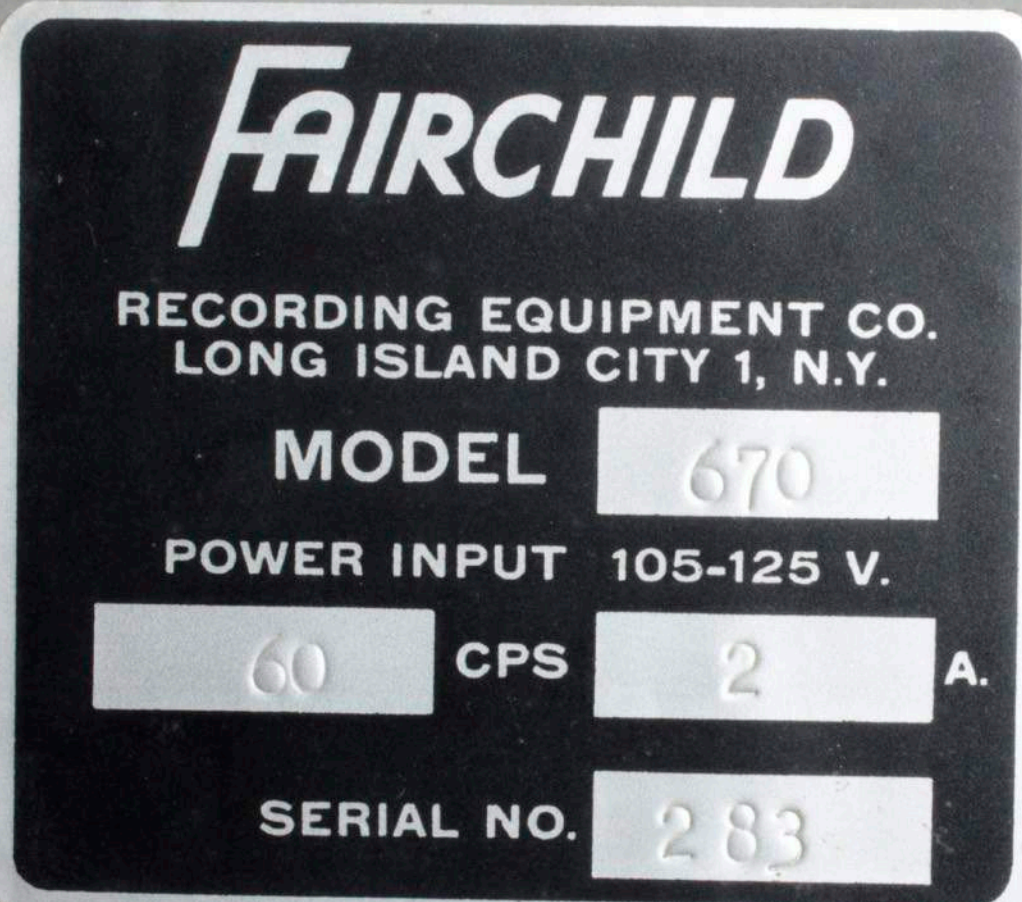
recommend full line up upon delivery

Test: Frequency Response, THD and cosmetics.

**Appraised Value:**  
**\$60,000.00**











A DIVISION OF



BASIC PRODUCTS CORPORATION



### CONSTANT VOLTAGE TRANSFORMER

MADE UNDER ONE OR MORE OF THE FOLLOWING SOLA PATENT NO'S.  
U.S. PAT. NO'S. 2,582,291-2,806,199 AND PAT. PEND.  
CANADIAN PAT. NO'S. 557,110 (1958) AND PAT. PEND.

CAT. NO. 20-02-015

TYPE NO. CV-5

INPUT VOLTS - 95 TO 130

RATED VA. - 15

FREQ. - 60 CPS

PHASE - 1

OUTPUT

VOLTS - 6.3

AMPS - 2.38

TEMP. RISE 65°C. MAX.

100% D.F.

SOLA ELECTRIC CO., ELK GROVE, ILL.,

H61

INPUT

OUTPUT









# Fairchild 670 Vintage Stereo Tube Compressor Limiter

Brand: Fairchild

Model: 670

Overall Condition: 9/10

Serial Number: 287

Accessories: original manual (but does not match unit serial), wooden case.

Notes: unit has been serviced by Chris Muth, recapped where necessary, new tube where necessary and lined up completely. Old components available for inspection. All transformers are original, all controls have smooth and quiet operation, everything is in within specification.

recommend full line up upon delivery

Test: Frequency Response, THD and cosmetics

**Appraised Value:**  
**\$60,000.00**



[VIEW ONLINE](#)



# Klein & Hummel UE1000

## Discrete Program Equalizer Pair

Brand: Klein & Hummel

Model: UE1000 Pair Program Equalizers

Overall Condition: 5/10

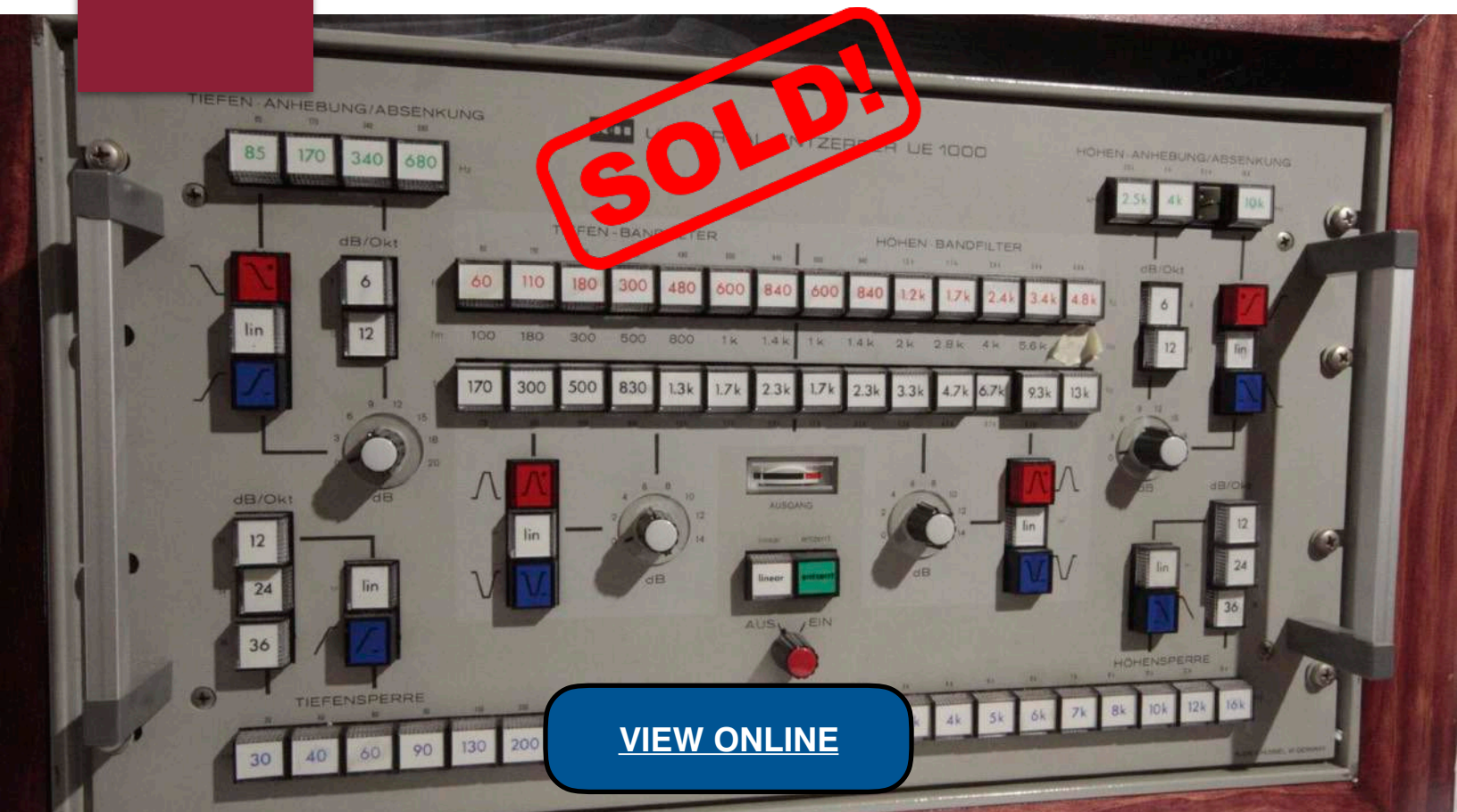
Serial Number: 3216, 3217

Cables: input and output DIN to XLR adaptors

Accessories: wooden box

Notes: Unit #3216: switch cap on 6K5 missing, some light bulbs needs replacing. Hi shelving engage buttons not latching correctly. low pass engage button needs cleaning. Cosmetically units look great Unit #3217 - High pass frequency selector bank not latching from 130Hz onwards. Low pass engage button dirty. Cosmetically units look great.

**Appraised Value:**  
**\$5,000.00**

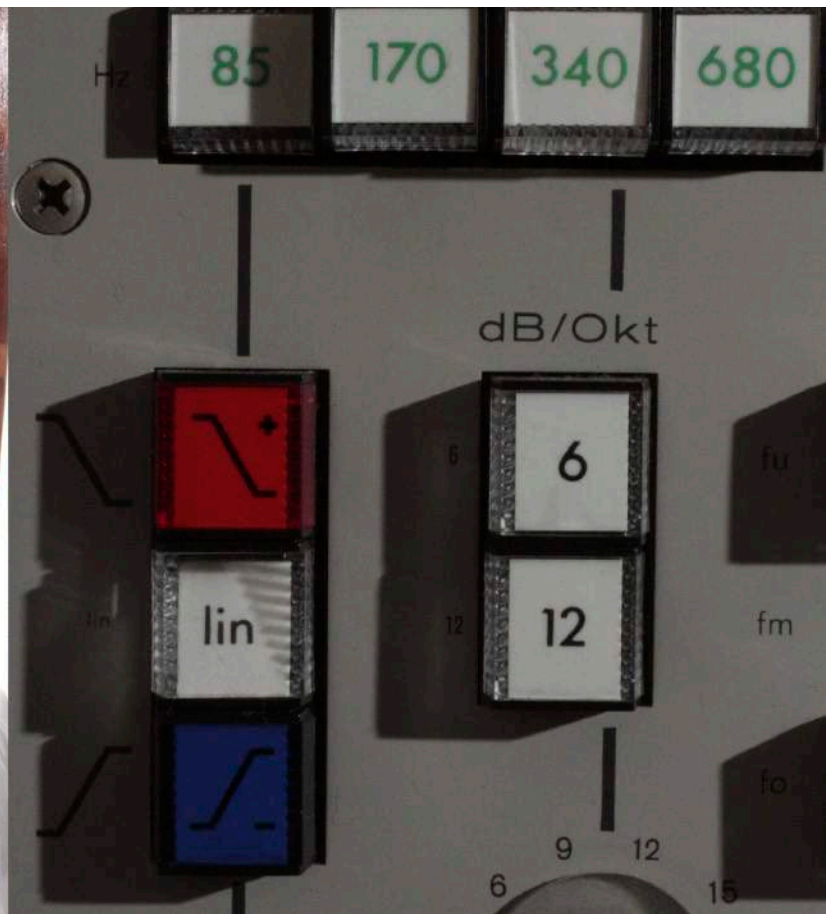




# UNIVERSAL ENTZERRER UE 1000

TIEFEN - BANDFILTER

HÖHEN - BANDFILTER





linear

entzerrt

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linear

entzerrt

Typ

UE-1000

VA

No.

3217

V

220

Hz

50-60

STUTTGART W-GERMANY

IEL

# Universal Audio 175B Tube Compressor Limiter

Brand: Universal Audio

Model: 175B

Overall Condition: 8/10

Serial Number: 1124

Cables: input and output tails

Accessories:

Notes: Serviced and recapped where necessary by David Kulka in 2008, lined up in March 2017. front panel slightly faded.all potentiometers and controls work as per specifications, input and output attenuators slightly noisy when operated but do not impede correct operation of the unit. input and output tails. low noise level, full and round sound. recommend full line up upon delivery to customer

Test: Frequency Response, THD and cosmetics

**Appraised Value:**  
**\$8,000.00**

**Now offered for:**  
**\$7,500.00**













# Universal Audio 175B Tube Compressor Limiter

Brand: Universal Audio

Model: 175B

Overall Condition: 8/10

Serial Number: 1263

Notes: Front panel slightly faded. All potentiometers and controls work as per specifications, input and output attenuators slightly noisy when operated but do not impede correct operation of the unit. Input and output tails. Low noise level, full and round sound. Recommend full line up upon delivery to customer.

Test: Frequency Response, THD and Cosmetics

**Appraised Value:**  
**\$8,000.00**

**Now offered for:**  
**\$7,500.00**



[VIEW ONLINE](#)







AKG 414EB Serial # 7829	<p>AKG 414EB Serial # 7829. The 414EB was the second-generation C414 microphone from AKG. Like its predecessor, it combined AKG's famous CK-12 capsule with a solid-state amplifier circuit.</p> <p>AKG C414EB SchematicThe EB revision introduced a 3-way high-pass filter, and upgraded the -10dB pad to include a -20dB option; both were selectable via switches on the rear of the mic body, below the microphone capsule.</p> <p>The left-side switch controls the pad: 0dB, -10dB, -20dB.</p> <p>The right switch controls the HPF: flat, -12dB/octave @ 75Hz, -12dB/octave @ 150Hz.</p> <p>As with the original C414, the EB provided 4 polar patterns — Cardioid, Omni, Figure-of-8, and Hypercardioid — selectable via a switch below the capsule on the front of the microphone body.</p> <p>The first production runs of the C414EB used AKG's original CK-12 capsule, now known as the "brass" CK-12. This vintage microphone has the highly sought after "brass" CK-12 capsule.</p>
AKG 414EB Serial # 7760	<p>AKG 414EB Serial # 7760. The 414EB was the second-generation C414 microphone from AKG. Like its predecessor, it combined AKG's famous CK-12 capsule with a solid-state amplifier circuit.</p> <p>AKG C414EB SchematicThe EB revision introduced a 3-way high-pass filter, and upgraded the -10dB pad to include a -20dB option; both were selectable via switches on the rear of the mic body, below the microphone capsule.</p> <p>The left-side switch controls the pad: 0dB, -10dB, -20dB.</p> <p>The right switch controls the HPF: flat, -12dB/octave @ 75Hz, -12dB/octave @ 150Hz.</p> <p>As with the original C414, the EB provided 4 polar patterns — Cardioid, Omni, Figure-of-8, and Hypercardioid — selectable via a switch below the capsule on the front of the microphone body.</p> <p>The first production runs of the C414EB used AKG's original CK-12 capsule, now known as the "brass" CK-12. This vintage microphone has the highly sought after "brass" CK-12 capsule</p>
AKG C24 Large Diaphragm Stereo Tube Microphone Serial # 726	<p>Vintage AKG C24 Stereo Tube Condensor microphone with original power supply , dual remote pattern selector, mic clip, wooden storage box. Collectors quality, all original. Contains two coaxially situated microphone systems, each feeding a separate preamplifier. Directional pattern of both microphone systems can be varied by remote control, during actual program pickup, and independent of each other. 9 directional patterns are available, Omni, cardioid, figure of 8, and 6 intermediate positions. Rotatable upper microphone system and two tilting positions permit MS as well as XY Stereo recording.</p>



<p><b>AKG C12 Large Diaphragm Tube Microphone</b></p>	<p>Vintage AKG C12 Tube Condenser microphone with original wooden case, N12 Power Supply and remote pattern selector. AKG's C12 is one of the best-known tube condenser microphones in history. It is a side-address, large-diaphragm design based on AKG's CK12 capsule, a 6072 dual-triode glass tube, and a transformer-coupled output circuit.</p> <p>The C12 is the evolutionary source of several other significant mics, such as AKG's 414 series and Telefunken's Ela M 250/251</p> <p>The original CK12 capsule is widely considered to be one of the finest condenser microphone capsules in history: a dual-backplate large-diaphragm capsule with twin edge-terminated diaphragms. AKG N12 power supply and S12 switch box By varying the voltage and polarization of the two diaphragms, the user could alter the microphone's directionality. The C12 could produce 9 different polar patterns. Curiously, the switch was found neither on the microphone body nor the power supply, but on a separate device called the S12, which plugged into the N12 power supply via a dedicated cable.</p> <p><b>HISTORY</b></p> <p>The AKG C12 is a justifiable legend in the world of microphones. Now enshrined in the Technology Hall of Fame, it has spawned a number of imitators and vintage re-issues. The originals were only made for ten years, (1953-1963), with approximately 2,500 microphones manufactured.</p> <p>Known for its unparalleled clarity and unique sound, with rich low end and natural top end, the combination of the CK12 capsule and the 6072 tube achieves what many consider the pinnacle of the microphone designer's art. The rarity of the mic, combined with the outstanding tone, and a frequency range from 20 kHz all the way down to 20 Hz, has made it one of the two or three 'Holy Grail' large diaphragm condensers.</p> <p>But there is no single version of the C12. There were actually two different CK 12 capsules used in the mic, a large-cavity and a small-cavity version, as well as different thicknesses of diaphragm material. The transformers also went through different versions, from the Hiller T14 to the Henry 2148 to the famous Haufe T14/1. All of these variations combine to make the C12 a microphone that truly evolved over time.</p> <p>Coming hard on the heels of the Neumann M49, it was the second LDC mic that had a remote-controlled multi-pattern capability. A separate box allows switching the mic between any of nine different patterns, from omni through cardioid to figure-of-eight. This was very helpful for installations, such as a concert hall, where one did not want to have to move the microphone to change the polar pattern (especially after carefully finding the perfect "sweet spot" to record from).</p> <p>The C12 is not only a fantastic mic in its own right, but has also spawned the whole series of AKG mics from the C12A to the 414 series of today. And when Neumann stopped working with Telefunken, they came calling to AKG, who made a variation of the C12 for them called the Ela-M 251. A case of one Holy Grail microphone giving birth to another.</p> <p>The C12 was frequently used for recording Paul McCartney's bass on Beatles tracks from Sgt. Pepper onwards, and also saw use recording the grand piano, strings, and the famous orchestral section of A Day in the Life.</p> <p>The great versatility of the C12 was proven in the sessions produced by Quincy Jones for "We Are The World". With a dazzling array of the best singers in the business, Quincy tried several mics before choosig the AKG C12 as the one mic that could do justice to ALL of their voices. The result was one of the most famous collaborations ever recorded with multiple singers - all of them using the equally famous C12.</p>
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<b>AKG 451 EB with CK-1 Capsule</b>	<p>AKG 451EB with CK-1 Capsule. AKG's C-451 "Condenser Modular Series" (CMS) microphones remains a popular studio microphone despite having been discontinued since 1994. The C-451 preamp body accepted a variety of detachable capsules, extension tubes, and pads, making it a versatile performer.</p> <p>The "C-451 E" had an XLR output. The "C-451 C" had a DIN connector. Either way, the mic was AKG's first FET condenser.</p> <p>A subsequent design, the "C-451 EB," had a switchable high-pass filter, providing a 14dB/octave cut at either 75Hz or 150Hz.</p> <p>Fitted with AKG Acoustics CK-1 Cardioid capsule Sensitivity: 9.5 mV/Pa Freq. Resp.: 20 - 20,000 Hz</p>
<b>Brauner VM1 Klaus Heyne Edition Matched Pair Large Diaphragm Tube Microphones</b>	<p>Extremely rare matched pair of Brauner VM1 - Kalus Heyne Edition serial # 45 &amp; 46. The Brauner VM1 KHE Klaus Heyne Edition is a limited edition (100 ever produced) large diaphragm tube condenser microphone. Built on the basic platform of Brauner's standard VM1 microphone, each KHE was hand-tuned and highly modified by world renowned microphone technician Klaus Heyne of German Masterworks.</p>
<b>Lucas CS-1 Large Diaphragm Tube Microphone</b>	<p>Based on a mod request that went overboard, the Lucas CS-1 Large Diaphragm tube Microphone is one of the most contemporary microphones to have achieved a legendary, collectors status. In 2008, legendary producer Terry Manning asked Oliver Archut, President of AMI/TAB Funkenwerk, if he could drop one of AMI's famous mic transformers into his re-issue mic to improve the sound. Oliver opened it up, kept the capsule and the body, and changed everything else. While it didn't sound like the original, Terry thought it was one of the best mics he had ever heard. Using a German capsule, a British military grade audio tube, metal works by Latch Lake Music, and AMI transformers and circuit design, this mic has received rave reviews around the globe. Rare to find even one, we have two sequential pairs looking for a new home. Each mic includes it's own wooden box, shock mount, and power supply/pattern selector</p>
<b>MGM Church Large Diaphragm Tube Condenser Microphone</b>	<p>Beautiful pair of legendary MGM Church Microphones with shock mounts and power supplies. Stanley Church was Chief Sound Engineer for the famed Metro-Goldwyn-Mayer Sound Department in the '50s. They bought a then-new Telefunken-badged Neumann U 47 to test and found that it was not good for soundstage applications; particularly dialog recording. The mic body generated too much noise, the electronics output was too hot for their equipment (which had been designed for low-output ribbon mics), and the mic pickup patterns weren't ideal. Plus, no one at MGM wanted to deal with obscure German tubes and transformers. However, they loved the sound qualities of the mic, as its presence peak and sensitivity were very useful for distant mic'ing.</p> <p>Church ordered a bunch (less than 100 but more than 12, based on the number of known Church mics) of U 47 capsules from Neumann and set out to build his own mic body and electronics, utilizing a 6072 vacuum tube with a high-voltage circuit (though there are at least three circuit variations known). He focused on using off the shelf, U.S.- available parts for the electronics, in keeping with the Hollywood tradition of using non-exotic gear that was easily and quickly replaceable if it failed during a production day (when potentially millions of dollars of talent were on set). Church's "new" mic was written up in the SMPTE Journal's [Society of Motion Picture &amp; Television Engineers] 1956 "Year In Progress" roundup (indicating that it made its debut in 1955), with a nice photo showing the mic's innards. Church built the mics on his kitchen table, and built fewer than 100 of them. They are as rare as hen's teeth, and a closely matched pair is practically unheard of.</p>



<p><b>Neumann U47 Large Diaphragm Tube Condenser Microphone Serial #4341</b></p>	<p>Neumann U47 Large Diaphragm Tube Condenser Microphone serial# 4341. Includes original carbon box, power supply, microphone mount and Pelican case for entire setup. The original U 47, invented in 1947, was the first switchable pattern condenser microphone. It has become the most revered vocal microphone in history, and inspired dozens of attempts to recreate its sound.</p> <p>The U 47 could produce either a Cardioid or Omnidirectional pickup pattern. The pattern switch was located on the microphone body, and worked by disabling the polarization voltage to the rear diaphragm.</p> <p>U 47(The U 48, introduced around 1957, was a U 47 that provided either Cardioid or Figure-of-8 patterns. The only difference between Omni and Figure-of-8 patterns is the polarity of the rear capsule.) The U-47 did not maintain equal output levels across patterns. This is a characteristic that Neumann engineers sought to improve in later mics, such as the M 49. The U-47's output was 5dB hotter in Cardioid mode than in Omni, because the capsule's rear diaphragm was simply disconnected in Cardioid mode, avoiding the capacitance losses of having it in the circuit. See the history of the M49 for more information.</p> <p>The original U47 employed a Telefunken VF14 tube, which would become hard to find within a few years, leading to changes to the U47 design as well as the introduction of the U47fet, a FET condenser intended to sound the same as its tube-amplified sibling.</p> <p>Early U47 (and U48) mics contained Neumann's M7 capsule, in which the brass backplate was covered with a thin PVC diaphragm. PVC ages poorly, and as early as 1958 the Neumann factory was using the M7's successor, a capsule known as the K47/49, which used a metallized polyester diaphragm. The K47 capsule used a single, shared backplate, which caused tensioning challenges, in that both diaphragms would have to be tuned identically to produce balanced Figure-of-8 or Omni patterns.</p>
<p><b>Neumann M49 Decca Trio Large Diaphragm Condenser Microphones Serial # 340, 341, 1257</b></p>	<p>This trio of Decca modified Neumann M49's is a rare find indeed. Utilizing a k49 capsule in a cardioid pickup pattern designed to be used for classical music. As such,they are extremely sensitive with incredibly low noise</p> <p>It was a DECCA in house design - and those guys knew their business better than most. Klaus Heyne notes</p> <p>"All M49 models after 1957 had a "cardioid only" switch built in, to achieve a 4dB s/n improvement [as compared to setting the pattern] remotely, from the power supply. This trio will be sold as a set so as to not break up their historical and practical value. Includes Pelican case.</p>
<p><b>Neumann M49c Large Diaphragm Tube Microphone serial # 2721</b></p>	<p>Neumann M49c Large Diaphragm Tube Microphone serial # 2721. Includes original wooden box and original power supply The M 49 was a multipattern large-diaphragm tube microphone with an important new innovation: the mic's pickup pattern could be adjusted remotely, by a dial on the power supply.</p> <p>Another new innovation was that the mic maintained nearly equal sensitivity and output level across patterns — unlike the U-47, for example, which was 5dB hotter in Cardioid than Omni.</p> <p>Neumann M-49Maintaining output level required a change in the polarization voltage circuitry. Whereas the U-47's circuit would disconnect the capsule's rear diaphragm in Cardioid mode, in the M 49 both diaphragms were always polarized — the front at a constant 60Vdc, and the rear from 0Vdc to 120Vdc. When set to Cardioid, the rear diaphragm polarization voltage was 0Vdc.</p> <p>Like its omnidirectional sibling, the M 50, the M 49 was initially released with a Hiller MSC2 tube, soon replaced by the Telefunken AC701 subminiature triode.</p> <p>The two mics are nearly identical in appearance; the primary distinguishing cosmetic feature is the color of the "jewel" above the Neumann badge. On the M 49, the jewel is red.</p> <p>Output impedance was wired at 200 Ohms from the factory. The product manual advised that "by changing two links on the output transformer, the amplifiers can be easily changed to 50 Ohms whereby the output voltage falls by 6dB."</p> <p>Neumann M49 and M50 capsulesThe capsule in the original version of the M 49 was Neumann's PVC-diaphragm M7. This was subsequently replaced (as in the U47) with the Mylar-diaphragmed K49. (The K49 was K47 capsule, identical in every respect but the name.)</p>

<b>Neumann M50a</b> <b>Large Diaphragm</b> <b>Omnidirectional</b> <b>Tube Microphone</b> <b>serial# 210c</b>	<p>This beautiful vintage Neumann M50a represents the epitome of tube microphone design. Neumann's M 50 is an omnidirectional tube mic based on the chassis and amplifier of the multipattern M 49. The primary difference between the two was the innovative capsule used in the M 50.</p> <p>This vintage, all original microphone includes a contemporary power supply built by BLUE specifically for this mic. Also includes the mounting yoke, the original wooden box, and a Pelican case for the whole setup.</p>
<b>Neumann M50c</b> <b>Large Diaphragm</b> <b>Omnidirectional</b> <b>Tube Microphone</b> <b>serial# 211</b>	<p>This beautiful vintage Neumann M50c represents the epitome of tube microphone design. Neumann's M 50 is an omnidirectional tube mic based on the chassis and amplifier of the multipattern M 49. The primary difference between the two was the innovative capsule used in the M 50.</p> <p>This vintage, all original microphone includes a contemporary power supply built by BLUE specifically for this mic. Also includes the mounting yoke, the original wooden box, and a Pelican case for the whole setup.</p>
<b>Neumann M250</b> <b>Large Diaphragm</b> <b>Omnidirectional</b> <b>Tube Microphone</b> <b>serial# 31</b>	<p>This beautiful vintage Neumann M250 represents the epitome of tube microphone design. Neumann's M 250 is an omnidirectional tube mic based on the chassis and amplifier of the multipattern M 49. The primary difference between the two was the innovative capsule used in the M 250.</p> <p>This vintage, all original microphone includes original power supply . Also includes the mounting yoke, and the original carbon box.</p>



## Neumann M50 - M250 History

The M50 used a small omnidirectional transducer mounted on a 4cm-diameter acrylic sphere, such that the diaphragm of the capsule lay flush with the face of the sphere. Because sound flows differently around a sphere than around other surfaces, the microphone's frequency response is altered by this capsule construction. Specifically, the M50 had a smoothly rising frequency response that looks nearly like a high-shelf EQ set to +5dB above 2500Hz.

The value of this response characteristic is beautifully explained by Stephen Paul in his classic survey of vintage mics:

"High frequencies roll off as the square of the reciprocal of the distance from the sound source due to frictional effects. This means that the viscosity of the air is sufficient to dissipate sound energy in the form of heat, and as there is less power in the treble range, it suffers the most from this effect. Therefore, when a mic is hung high above an orchestra in the auditorium, a boost in the response above 5 kHz is desirable. Even today, these microphones still make some of the most wonderful orchestral recordings in the world. Related to the effect of the rising frequency response is the directional characteristic of the microphone. Simply put, the mic — although technically speaking still an "omnidirectional" — is more directional at higher frequencies."

The unique feature of the microphone is its high frequency directivity, similar to that of a pressure gradient type, combined with the linear response at low frequencies, well-known for pressure microphones.

Neumann changed components in the M50 several times during its production run from 1951–1971, although not all of the changes were indicated by a model-number designation. The following details are taken from Martin Schneider's AES presentation on spherical omni microphones :

M 50, 1951: The first commercial release used a Hiller MSC2 tube and a PVC-diaphragm KK50 capsule. According to Neumann's Martin Schneider, the PVC material was not well suited to the "extreme mechanical tension" required.

M 50a, 1952: the 'a' version indicated a capsule change, from KK50 PVC to an aluminum- diaphragm KK53.

1954: the MSC2 tube was replaced with a Telefunken AC701. (This tube/capsule combination was reproduced in the KM53, a tube omni pencil mic.)

M 50b, 1963: "a negligible change, of resistor power ratings."

1965: The KK53 capsule was replaced with the Mylar-diaphragm KK83.

M 50c, 1965: the "filament topology" of the amplifier circuit was changed, lowering the self-noise by 4dB.

This microphone was, however, extraordinarily difficult to produce and the rejection rate was enormous, so production was halted in 1971.

The concept of altering an omnidirectional condenser transducer's frequency response by embedding it into a Perspex sphere originated with the NWDR (Nordwestdeutscher Rundfunk) Laboratory, which was Northwest German Broadcast's research institute, under the direction of Herbert Großkopf.

Neumann has since released the TLM50, a transformerless interpretation of the spherical- omni-capsule concept.

The M 49 and M 50 shared a case and grille design — the grill employs Neumann's traditional 3-layer metal mesh with a slanted, flattened face. The only visible exterior difference between the two mics is the color of the "jewel" above the Neumann logo on the body. On the M 50, the bead is white. On the M 49, the bead is red.

<p>Neumann U67/ M269 Large Diaphragm Tube Condenser Microphone serial#21</p>	<p>Here is a microphone you don't encounter every day, a Neumann U67 that has been converted to an M269. The M 269 is a large-diaphragm, multipattern tube condenser microphone. It is a variation of the Neumann U-67, developed as a way to sell the U-67 to the German broadcast market.</p> <p>German broadcasters imposed requirements on the supply voltage of microphones. The EF86 tube in the U-67 did not meet these requirements. To satisfy broadcasters' requirements, Neumann developed the M269 by making the following changes to the basic U-67 design:</p> <p>The EF86 was swapped for an AC701 (aka AC701k) triode vacuum tube.</p> <p>The "Omni" and "Figure 8" positions on the pattern selection switch below the headbasket are replaced by a remote-control feature labelled 'F'; both positions (which function identically) allow the mic's pickup pattern to be controlled remotely via the switch on the power supply. A side-effect of this feature is that the M269, unlike the U67, provides continuously-variable pattern selection.</p> <p>RF shielding was incorporated into the M269 plug.</p> <p>The mic has two Cardioid modes — one selected by the switch on the mic, and the other selected by setting the mic switch to 'F' and the PSU switch to Cardioid.</p> <p>The mic-switch "Cardioid" mode disconnects the rear diaphragm of the K67 capsule, dropping the mic's voltage requirement to the point where the mic could be powered (given an appropriate adapter) by a PSU intended for one of Neumann's "miniature" microphones. This Cardioid mode is 4dB more sensitive than the remote-selected Cardioid mode.</p> <p>The K67 capsule was developed specifically for the U-67 microphone, released just two years before the M269. The M269 was only the second microphone to use the new capsule design.</p> <p>The K67 was Neumann's first capsule with dual backplates. Its famous predecessor, the K47 capsule, employs a single, "shared" backplate, which proved too difficult to tune for symmetrical figure-of-8 response. The use of two backplates allowed technicians to tune the two diaphragms separately and equally before joining them into a single, completed capsule.</p> <p>A special circuit within the amplifier distinctly attenuates all frequencies below 30[Hz], while those above 40[Hz] are reproduced linearly. The microphone amplifier's response may be extended to below 20[Hz] flat by opening the jumper "S-2" in the amplifier itself.</p> <p>The M 269 was manufactured from 1962 through 1973.</p> <p>This classic beauty includes the original power supply and Gotham connector cables</p>
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<p><b>Neumann U67</b>  <b>Large Diaphragm</b>  <b>Tube Condenser</b>  <b>Microphone</b>  <b>serial#1987</b></p>	<p>Vintage Neumann U-67 Large Diaphragm Tube Microphone. Includes original Nu67u power supply, wooden box and pelican case. The Neumann U 67 is a multipattern large-diaphragm condenser microphone with a tube-and-transformer topology. It was introduced by Neumann in 1960 with the intention of replacing the U 47 in Neumann's product line.</p> <p>The new microphone, originally christened the U 60 for the year of its development, brought numerous innovations to market.</p> <p>The K67 capsule, which since 1960 has become the most common and most copied condenser capsule in the world, was designed to avoid the challenges and costs of tuning the K47 so that both diaphragms produce identical frequency responses. Unlike the K47, the K67 utilizes a two-piece backplate, allowing the diaphragms to be tuned individually and then matched for equivalent response.</p> <p>A -10dB pad was incorporated, in response to the trend of placing microphones closer to sources. For the same reason, the mic had a switchable high-pass filter to roll off low frequencies. The Neumann manual gives a 100Hz corner frequency, but the published graphs show attenuation as high as 300Hz. In addition, a fixed 30Hz rolloff was incorporated into the amplifier circuit to reduce pickup of mechanically transmitted noise (rumble).</p> <p>According to Roessler, the tapered body shape was purely a cosmetic change, intended to satisfy an increasingly style-conscious market. This body design is also used for the U87 and U87A microphones. The tube was a Telefunken EF86, a pentode wired into this circuit as a triode. It used a 6.3V filament voltage, and was wired to the PCB via a Teflon socket.</p> <p>The mic's output transformer is somewhat unique. According to David Bock, "it uses a tertiary winding for negative feedback through the capsule to the tube."</p> <p>An initial production run of approximately 20 microphones was labeled and sold as the "U 60." All of these reportedly used the K67 capsule, but according to Klaus Heyne, a variety of prototype mounting methods were employed, such as the wire wrap pictured at right.</p> <p>Neumann reportedly produced a reissue of the U67 sometime in the late 1980's or early 1990's. According to the late Stephen Paul, the reissue U67s suffered from what he characterized as reduced tolerances on the CNC-lathed K67 capsule. The reduced tolerances affected the capsule's high-frequency response.</p> <p>Nonetheless, Neumann staff maintain that the reissue U67 was identical to the original in every way but one — the output connector differed.</p>
<p><b>Neumann SM69T</b>  <b>Stereo Large</b>  <b>Diaphragm Tube</b>  <b>Condenser</b>  <b>Microphone</b>  <b>serial#1509</b></p>	<p>Vintage Neumann SM69T Stereo Large Diaphragm Tube Condenser Microphone with gotham power supply and pelican case. The SM 69 was Neumann's first large-diaphragm stereo microphone. Its descendents include the solid-state SM 69 fet, and later the USM 69.</p> <p>All three microphones contain two large-diaphragm K67/K87 center-terminated capsules, mounted one atop the other. The top capsule assembly can be rotated 270° (presumably, -90°→+180° like the USM 69). The K67 capsule uses dual 26mm diaphragms on dual 34mm backplates. The same capsule was used in the U67 and U87.</p> <p>Both capsules could be set, via a pair of rotary switches on the external power supply, to Omnidirectional, Cardioid, Figure-of-8, or any of the six intermediate patterns.</p> <p>This feature, combined with a rotating top capsule assembly, allowed the SM 69 to support a variety of single-point stereo pickup patterns:</p> <p>X-Y - With both capsules set to Cardioid, rotate the top capsule 45°–120°.</p> <p>Mid-Side - Set the lower capsule ("Mid" channel) to Cardioid; set the top ("Side channel") to Figure-8 and rotate it 90°.</p> <p>Blumlein - With both capsules set to Figure-8, rotate the top capsule 90°.</p> <p>The mic contained two separate amplifier circuits, and two separate Telefunken AC701k triode tubes. The output stage was transformer-coupled.</p> <p>The mic's output impedance was 200Ω, but could be reconfigured for 50Ω by "connecting the secondary windings of the output transformer in parallel" — which would reduce the mic's output by 6dB.</p>

<p><b>Neumann SM69</b>  <b>Stereo Large</b>  <b>Diaphragm Tube</b>  <b>Condenser</b>  <b>Microphone</b>  <b>serial# 1362</b></p>	<p>Vintage Neumann SM69 Stereo Large Diaphragm Tube Condenser Microphone with original NSMa 23 power supply, and original wooden box. The SM 69 was Neumann's first large-diaphragm stereo microphone. Its descendents include the solid-state SM 69 fet, and later the USM 69.</p> <p>All three microphones contain two large-diaphragm K67/K87 center-terminated capsules, mounted one atop the other. The top capsule assembly can be rotated 270° (presumably, -90°→+180° like the USM 69). The K67 capsule uses dual 26mm diaphragms on dual 34mm backplates. The same capsule was used in the U67 and U87.</p> <p>Both capsules could be set, via a pair of rotary switches on the external power supply, to Omnidirectional, Cardioid, Figure-of-8, or any of the six intermediate patterns. This feature, combined with a rotating top capsule assembly, allowed the SM 69 to support a variety of single-point stereo pickup patterns:</p> <p>X-Y - With both capsules set to Cardioid, rotate the top capsule 45°–120°.</p> <p>Mid-Side - Set the lower capsule ("Mid" channel) to Cardioid; set the top ("Side channel") to Figure-8 and rotate it 90°.</p> <p>Blumlein - With both capsules set to Figure-8, rotate the top capsule 90°.</p> <p>The mic contained two separate amplifier circuits, and two separate Telefunken AC701k triode tubes. The output stage was transformer-coupled.</p> <p>The mic's output impedance was 200Ω, but could be reconfigured for 50Ω by "connecting the secondary windings of the output transformer in parallel" — which would reduce the mic's output by 6dB.</p>
<p><b>Neumann U47-</b>  <b>FET Large</b>  <b>Diaphragm</b>  <b>Condenser</b>  <b>Microphone</b>  <b>serial#3931</b></p>	<p>Vintage original Neumann U47FET large diaphragm condenser microphone. The 47fet was intended to be a phantom-powered, FET version of the U47 tube microphone, designed a few years after the VF14 tube at the heart of the U47 became unavailable.</p> <p>Like the U 47, the fet model used Neumann's K47 capsule, variously referred to as the K 47, K 47/49 and K 47fet.</p> <p>This is a dual-diaphragm, large diaphragm (34mm OD) capsule with a single, shared backplate and center-terminated 6-micron Mylar diaphragms. Because the U47 Fet was a fixed Cardioid microphone, Neumann used K47 capsules (designed "K47Fet") whose rear sides did not meet specifications for use in multipattern mics. Therefore, unlike a multipattern K47 mic, a dirty or abused U47Fet capsule cannot be rotated 180°.</p> <p>The mic had a transformer-coupled output, although the design of transformer differed from the BV8 found in the tube U 47.</p> <p>Oliver Archut States:</p> <p>Aside from the ratio of the BV8 you find in the U47, the winding technique of the fet 47's transformer differs too. The Fet47 [transformer] is more [closely] related to the BV12 you find in the U67.</p> <p>There are a couple of different BV8 revisions, but all of them share the multiple-chamber winding technique, [whereas] the Fet47 [transformer] and the BV12 are just plain old mantle [transformers].</p>



Powered Neve rack loaded with 4 vintage 2264a compressor/limiter modules	Powered Neve rack loaded with 4 vintage 2264a compressor/limiters. Originally designed in 1974, the Neve 2264A mono limiter/compressor delivers similar facilities and performance as the earlier 2254 limiter/compressor type, despite being packaged in a more compact form-factor. Features like the discrete, Class-A/B design and transformer-coupled circuits used in the input, innovative bridge-driver design, sidechain and output stages ensure a unique sound. This rack is loaded with 4 original 2264a's and has room to accommodate 4 more.
Powered Neve rack loaded with 3 vintage 2254 compressor limiters	Powered Neve rack loaded with 3 vintage 2254 compressor limiters, considered by many to be the holy grail of classic compression. Rupert Neve is best known for his legendary preamp designs, but his considerable talents don't end there. Like the SSL Buss compressor and the Chandler TG1, the 2254 began life as a module in Neve's legendary 1970s mixing consoles, applying its trademark coloured sound to signals fed into it. As you'd expect from a classic Neve product, it isn't exactly transparent – instead, think rich, think 'thick', and think 'round'. The 2254 can do great things to vocals – especially thin or over-bright recordings – as well as exposed keys, guitars, and bass tracks.
Calrec Powered Rack with 6 channels of 1161 Mic pre/equalizer and 2 channels of 1170 Compressor Limiters	Calrec Powered Rack with 6 channels of 1161 Mic pre/equalizer and 2 channels of 1170 Compressor Limiters. Originally designed for BBC Broadcast applications on the Calrec GP desks, these class A/B discrete modules date back to the mid 1970s. Similar to the Neve consoles that were built for BBC, the Calrec consoles featured fully discrete transformer balanced circuits with switchable inductor based equalizers for that classic big console sound. All modules are contained in a powered rack. 1161 Specifications: Sowter transformer balanced mic & line level preamplifiers (Sowter 999 input and 92H4 output transformers) 3-Band inductor based EQ (switchable in or out of circuit) with +/- 15dB gain per band High Frequency band selectable at 3.3k, 4.7k, 6.8k, 10k, & 15kHz; switchable out of circuit Mid Frequency band selectable at 270Hz, 390Hz, 560Hz, 820Hz, 1.2k, 1.8k, 2.7k, 3.9k, 5.6k, & 8.2kHz; switchable out of circuit Low Frequency band selectable at 33Hz, 56Hz, 100Hz, 180Hz, & 330Hz; switchable out of circuit Low Pass Filter selectable at 18k, 12k, 8.2k, 5.6k, & 3.9kHz; switchable out of circuit High pass filter selectable at 27Hz, 47Hz, 82Hz, 150Hz, & 270Hz; switchable out of circuit.  If Neve is the "Rolls Royce" then Calrec are most definitely the "Bentley" when it comes to classic British audio equipment, built to the same high standards and in our opinion, sound every bit as good.
RCA 77A/MI3025 Ribbon Microphone Pair Serial # 1093 , 1098	RCA 77A Ribbon Microphone Pair, serial# 1093, 1098. The RCA Type 77-A, forerunner of the 77-DX. Grand-daddy of the ribbon microphone, is among the rarest of the RCA ribbon mics. Designed by Dr. Harry F. Olson, RCA's lifelong resident audio genius during the late 20s and early 30s, the 77-A set the performance benchmarks for all RCA ribbons to follow for the next four decades. It is rumored that prototypes actually existed in 1929 and 1930; however, the 77-A wasn't announced until 1932. It featured two vertical in-line ribbons and an acoustic labyrinth inside the case, which enabled it to be uni-directional. The 77-A is a huge microphone resembling a cannon shell with a large perforated windscreen on the top portion. It is gimbaled at its center of gravity in a U-shaped fork. This pair of vintage microphones is in excellent condition for its age and includes all original components, and a Pelican storage case.

<p>Pearlman TM-47 Matched Pair Large Diaphragm Tube Condenser Microphones serial# 15,16</p>	<p>Matched pair of brand new, unused Pearlman TM-47 Large Diaphragm Tube Microphones Serial # 15 &amp; 16. Dave Pearlman's TM-47 is a tube microphone modeled on the Neumann U47. The capsule is Pearlman's version of the K47, manufactured in Southern California. Like the original K47, this capsule has a single backplate measuring 34mm O.D., and uses diaphragms made of 6-micron Mylar, metallized with gold. The circuit is as found in the U47, with either a Telefunken EF12 or EF14 steel tube. The transformer is described as a historically accurate BV8 type. The output capacitor is a vintage-style "paper in oil" type. This matched pair is serial numbers 15 # 16, and include all accessories, including Power supplies, shock mounts, connector cables and custom cases.</p>
<p>Pearlman Church Tube Condenser Microphones, Matched Pair serial# C24, C25</p>	<p>Matched pair of brand new, unused Pearlman Church Microphones, serial numbers C24 and C25. The PEARLMAN "CHURCH" microphone is a faithful remake of the Stanley Church MGM microphone from the 1950's. Pearlman stayed true to the original schematics including the use of vintage, refurbished K47 and M7 capsules, a hand selected 6072 dual triode (12AY7) and the original TRIAD transformer that is being made again especially for PEARLMAN MICROPHONES after fifty years of it not being available. The CHURCH mic is built in the same housing as the TM-1 and comes with all the goodies; power supply, shockmount, handbuilt Mogami cable and aluminum carrying case. This is truly a limited edition mic as only a limited number can be built. You will not believe your ears.</p>
<p>Vintage Telefunken ELAM-251E large diaphragm tube condenser microphone serial#593</p>	<p>Beautiful vintage Telefunken ELAM-251E large diaphragm tube condenser microphone. Designed and manufactured by AKG at the request of Telefunken, the Ela M 251 was a 3-pattern tube mic built around AKG's famed CK12 capsule. Telefunken had never manufactured microphones, but instead served as the distributor — and brand name — for mics made by Neumann and AKG. Notably, the early U 47 microphone was branded by Telefunken, despite having been designed and manufactured by Neumann. When Neumann began distributing its products under its own name, Telefunken was reportedly left without a large-diaphragm condenser in its product line, and commissioned AKG to develop a replacement.</p> <p>Two different glass tubes were used in the Ela M 251 microphone:  Ela M 250/251 - This mic used a hard-wired Telefunken AC701k tube.  Ela M 250E/251E - The "Export" version of the 250/251 used a socketed 6072 tube, which at the time was more readily available outside of Europe than was Telefunken's AC701k.</p> <p>This vintage package includes the original NG 950EC power supply, stand mount, wooden box and Pelican case.</p>



<p>Vintage Telefunken ELAM-250E large diaphragm tube condenser microphone serial#287</p>	<p>Beautiful vintage Telefunken ELAM-250E large diaphragm tube condenser microphone, restored by legendary microphone specialist Klaus Heyne. Designed and manufactured by AKG at the request of Telefunken, the Ela M 250 was a 2-pattern tube mic built around AKG's famed CK12 capsule. Unlike the ElaM251, the ElaM250 only offers Cardioid and Omnidirectional patterns, but not the figure of 8 pattern that was added to the ElaM251</p> <p>Telefunken had never manufactured microphones, but instead served as the distributor — and brand name — for mics made by Neumann and AKG. Notably, the early U 47 microphone was branded by Telefunken, despite having been designed and manufactured by Neumann. When Neumann began distributing its products under its own name, Telefunken was reportedly left without a large-diaphragm condenser in its product line, and commissioned AKG to develop a replacement.</p> <p>Two different glass tubes were used in the Ela M 251 microphone: Ela M 250/251 - This mic used a hard-wired Telefunken AC701k tube. Ela M 250E/251E - The "Export" version of the 250/251 used a socketed 6072 tube, which at the time was more readily available outside of Europe than was Telefunken's AC701k.</p> <p>This vintage package includes the original NG 950EC power supply, stand mount, wooden box and Pelican case.</p>
<p>Vintage Telefunken ELAM-250E large diaphragm tube condenser microphone serial#255</p>	<p>Beautiful vintage Telefunken ELAM-250E large diaphragm tube condenser microphone. Designed and manufactured by AKG at the request of Telefunken, the Ela M 250 was a 2-pattern tube mic built around AKG's famed CK12 capsule. Unlike the ElaM251, the ElaM250 only offers Cardioid and Omnidirectional patterns, but not the figure of 8 pattern that was added to the ElaM251</p> <p>Telefunken had never manufactured microphones, but instead served as the distributor — and brand name — for mics made by Neumann and AKG. Notably, the early U 47 microphone was branded by Telefunken, despite having been designed and manufactured by Neumann. When Neumann began distributing its products under its own name, Telefunken was reportedly left without a large-diaphragm condenser in its product line, and commissioned AKG to develop a replacement.</p> <p>Two different glass tubes were used in the Ela M 251 microphone: Ela M 250/251 - This mic used a hard-wired Telefunken AC701k tube. Ela M 250E/251E - The "Export" version of the 250/251 used a socketed 6072 tube, which at the time was more readily available outside of Europe than was Telefunken's AC701k.</p> <p>This vintage package includes the original M 950E power supply, stand mount, wooden box and Pelican case.</p>

<p>Fairchild 670 Vintage Stereo Tube Compressor Limiter serial# 283</p>	<p>Museum quality Fairchild 670 Dual Channel Tube Compressor Limiter, undoubtedly the most sought after dynamics processor ever built. This vintage 670, serial number 283 has been completely overhauled and serviced by Chris Muth, recapped where necessary, new tubes where necessary and lined up completely. (Old parts are available for inspection). All transformers are original, all controls have smooth and quiet operation, and everything tests within specification. Also includes original manual and is mounted in a beautiful wooden rack. The original Fairchild was developed in the early '50s by Rein Narma, an American engineer with Estonian roots. Earlier in his career, Narma had constructed mixing consoles for the likes of Rudy Van Gelder and Les Paul, and history has it that the latter, the famous guitarist and inventor, may have provided the impetus to design the compressor. One way or another, the work was finally carried out under the roof of the Fairchild Equipment Corporation, with Narma as the lead engineer overseeing the project. All of the design characteristics of the Fairchild were conceived for maximum level control and minimum artifacts — its development took place in an era when pretty much all engineers tried their best to record sources as naturally and pristine-sounding as was possible. Compressors and equalisers were almost universally viewed as tools to help an engineer achieve the clearest, most natural-sounding results, rather than as the 'colour' processors or 'groove tools' that are in vogue today. They were typically deployed for fairly mundane tasks: radio transmitter valves and cutting styli could be damaged by unwanted high levels, and dynamic tools like the Fairchild were used to keep those dangerous peaks in check, thus helping to maintain a healthy programme level for the following devices in the signal chain.</p> <p>Furthermore, the Fairchild was designed at a time when stereophonic recording techniques and the stereo vinyl record were becoming established. Virtually twice the amount of information as on a mono LP needed to be stored on the same size surface for a stereo record. To maintain parameters like programme length and level, dynamic shaping of the audio material was essential. The Mid-Sides (M-S) process helped to save lacquer real estate during the cutting process, and (an equally important benefit at the time) it retained mono compatibility. It was for this very reason the two-channel Fairchild 670 was designed for use either as a dual-mono unit (with unlinked stereo channels) or in M-S mode. (The mono 660 version and the dual-channel 670 were released almost at the same time.)</p> <p>Yet the Fairchild was not only conceived as a protective device in front of a cutting lathe. It was also advertised — and used — as a broadcast limiter. Around 1000 stereo units were sold in the early years, and while that might not sound impressive today, numbers like that meant it was a huge success at the time: it wasn't until the late '50s that independent recording studios and broadcast houses began to emerge, and subsequently there was much less demand for professional audio devices at that time than today. A magazine ad praised the Fairchild as the "World Accepted Standard For Level Control" at the time, and the description was spot-on. There may have been plenty of alternatives available — including but by no means not limited to the Gates Sta-Level — but the Fairchild was a huge success indeed.</p>
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<p>Fairchild 670 Vintage Stereo Tube Compressor Limiter serial# 287</p>	<p>Museum quality Fairchild 670 Dual Channel Tube Compressor Limiter, undoubtedly the most sought after dynamics processor ever built. This vintage 670, serial number 287 has been completely overhauled and serviced by Chris Muth, recapped where necessary, new tubes where necessary and lined up completely. (Old parts are available for inspection). All transformers are original, all controls have smooth and quiet operation, and everything tests within specification. Also includes original manual and is mounted in a beautiful wooden rack. The original Fairchild was developed in the early '50s by Rein Narma, an American engineer with Estonian roots. Earlier in his career, Narma had constructed mixing consoles for the likes of Rudy Van Gelder and Les Paul, and history has it that the latter, the famous guitarist and inventor, may have provided the impetus to design the compressor. One way or another, the work was finally carried out under the roof of the Fairchild Equipment Corporation, with Narma as the lead engineer overseeing the project. All of the design characteristics of the Fairchild were conceived for maximum level control and minimum artifacts — its development took place in an era when pretty much all engineers tried their best to record sources as naturally and pristine-sounding as was possible. Compressors and equalisers were almost universally viewed as tools to help an engineer achieve the clearest, most natural-sounding results, rather than as the 'colour' processors or 'groove tools' that are in vogue today. They were typically deployed for fairly mundane tasks: radio transmitter valves and cutting styli could be damaged by unwanted high levels, and dynamic tools like the Fairchild were used to keep those dangerous peaks in check, thus helping to maintain a healthy programme level for the following devices in the signal chain.</p> <p>Furthermore, the Fairchild was designed at a time when stereophonic recording techniques and the stereo vinyl record were becoming established. Virtually twice the amount of information as on a mono LP needed to be stored on the same size surface for a stereo record. To maintain parameters like programme length and level, dynamic shaping of the audio material was essential. The Mid-Sides (M-S) process helped to save lacquer real estate during the cutting process, and (an equally important benefit at the time) it retained mono compatibility. It was for this very reason the two-channel Fairchild 670 was designed for use either as a dual-mono unit (with unlinked stereo channels) or in M-S mode. (The mono 660 version and the dual-channel 670 were released almost at the same time.)</p> <p>Yet the Fairchild was not only conceived as a protective device in front of a cutting lathe. It was also advertised — and used — as a broadcast limiter. Around 1000 stereo units were sold in the early years, and while that might not sound impressive today, numbers like that meant it was a huge success at the time: it wasn't until the late '50s that independent recording studios and broadcast houses began to emerge, and subsequently there was much less demand for professional audio devices at that time than today. A magazine ad praised the Fairchild as the "World Accepted Standard For Level Control" at the time, and the description was spot-on. There may have been plenty of alternatives available — including but by no means not limited to the Gates Sta-Level — but the Fairchild was a huge success indeed.</p>
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Klein & Hummel UE1000 Discrete Program Equalizer Pair serial# 3216, 3217	<p>Klein &amp; Hummel UE1000 Discrete Program Equalizer Pair serial# 3216, 3217. This beautiful pair of program equalizers from the 1970s are mounted in individual wooden racks. The Klein &amp; Hummel UE1000 is one of the most highly sought after program equalizers, second only to the venerable Pultec EQP1. The UE1000 offers an unusually varied set of possibilities for influencing the frequency response, amplitude and slope of the response curve within the audio spectrum. Amplitude and slope controls are either pushbutton or step controls, permitting simple reproducibility at any setting at any time. The UE1000 features unitized construction throughout. Each set of pushbuttonsmounts its own amplifying stages, resistor and condenser, and gets its power from a power distribution strip atop the power supply which forms the back of the entire unit. There are seven such subassemblies in all including the balanced input and output stages. Each building block makes it possible to alter the frequency response curve in frequency, amplitude simultaneously and independently from one another at eight distinct segments of the audible range.</p>
ATC SMC300 Monitor System	<p>Preowned pair of ATC SCM300 Main Monitors. Based on the same mid and HF drivers, and the same amplifier block as the ATC SCM200A Pro, the ATC SCM300 employs larger 375mm bass drivers and a larger 300 litre enclosure to deliver even higher maximum volume (121dB/1m), with extended bass and increased transient headroom.</p> <p>The ATC SCM300 is a superb speaker producing prodigious bass output down to 25Hz. with legendary ATC dynamics and power.</p> <p>Featuring a pair of ATC 375mm bass drivers, the legendary 'Super Dome' midrange driver and a 34mm soft dome tweeter.<a href="#">na</a></p>
Universal Audio 175B Tube Compressor Limiter serial#1124	<p>Universal Audio 175B Tube Compressor Limiter serial#1124. First introduced in 1961, the Universal Audio 175 is widely considered one of the most musical sounding tube compressors of all time. Later on, the 175B was introduced, which offered gain control for input/output.</p> <p>Often compared to a Fairchild 670, this unit also used variable-mu tube gain reduction.</p> <p>The build quality of these units is remarkable. The units weigh in at around fifteen pounds. Similar to the LA-2A (and many other devices of the era), the tubes and transformers are exposed and mounted on the rear of the unit, and it has a hinged front panel with thumbscrews for access to inner components. Internal controls allow balancing and tube biasing. Strangely, there is no top cover. The chassis is heavy gauge steel; the circuit boards are of military quality, the components, nothing but the finest. UTC input and output transformers, beefy Langevin attenuators, and an array of tubes: 6BC8 (for gain control), 12AX7, 12BH7, (output gain) 6AL5, (sidechain) OB2, GZ34 (power).<a href="#">in and out tails</a></p>



<p>Universal Audio 175B Tube Compressor Limiter serial#1263</p>	<p>Universal Audio 175B Tube Compressor Limiter serial#1263. First introduced in 1961, the Universal Audio 175 is widely considered one of the most musical sounding tube compressors of all time. Later on, the 175B was introduced, which offered gain control for input/output.</p> <p>Often compared to a Fairchild 670, this unit also used variable-mu tube gain reduction.</p> <p>The build quality of these units is remarkable. The units weigh in at around fifteen pounds. Similar to the LA-2A (and many other devices of the era), the tubes and transformers are exposed and mounted on the rear of the unit, and it has a hinged front panel with thumbscrews for access to inner components. Internal controls allow balancing and tube biasing. Strangely, there is no top cover. The chassis is heavy gauge steel; the circuit boards are of military quality, the components, nothing but the finest. UTC input and output transformers, beefy Langevin attenuators, and an array of tubes: 6BC8 (for gain control), 12AX7, 12BH7, (output gain) 6AL5, (sidechain) OB2, GZ34 (power).in and out tailsno tails made. stripboard</p>
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