

Manley Monitoring

Manley Tannoy ML10 and ML10A Close Field Monitors



The much sought after ML10 used the original Tannoy SRM-B/SGM-B 10" Dual-Concentric rolled-rubber-surround paper cone driver with the Mastering Lab Crossover. Manley and The Mastering Lab jointly-commissioned the last ever production of this famous driver to build a limited run of the ML10 before Tannoy discontinued the SGM10 p/n 2558R driver around 1992. The beefy, dense, non-resonant cabinet was constructed of 1 1/2" thick MDF finished in black formica with either 1" thick solid walnut or cherry sides. These sides served to protect the corners of the cabinet. (There do exist some early ML10 without the solid wood side bumpers and yes, we observed folks

dinging the corners of the formica slamming into walls and doors which is why we added the solid wood side bumpers!)

The Crossover was The Mastering Lab's creation. They had been retro fitting the crossover into little plastic boxes banged on the back of stock Tannoy SRM-B/SGM-B 5/8" ply cabinets before this joint project came to light. The idea was we would design and build strong and heavily braced new cabinets 15" Wide X 10" Deep X 22" Tall weighing in at 50 lbs. each, order the drivers and build Doug Sax's crossover into these ML10's with proper production techniques, all with the crossover controls mounted on the front for the first time, and Bi-ampable/Bi-wireable recessed five way binding posts on the back. The dream speaker was born. People really started crying when they all sold out!

Langevin "More Me" Studio Headphone Mixer HP-101

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.

Manley MicMAID microphone and micpre amp matrix switcher



Any mic, any pre, any time. Plug your four favorite mics and micpreamps into the MicMAID, and pick the best combination for every session. With its convenient level-matching capabilities and user-programmable routing schemes, this is the ultimate tool for auditioning and comparing your finest equipment. Get ready to find the sound you're looking for faster (and easier) than ever. Start cleaning up YOUR workflow with a MicMAID. The MicMAID was designed to fill a particular niche in the business that has never really been addressed: auditioning and selecting microphones and microphone preamplifiers. Proper pairing of mics and preamps has always been (and always will be!) a vital step in the tracking process, but there has never been a simple, accurate way of doing this. Since we are in the business of providing tools to professional sound engineers, we saw this obstacle as an opportunity to flex our design muscles and create something that could finally fill this void.