

ASHLY

SPACE-AGE
SIGNAL
PROCESSING

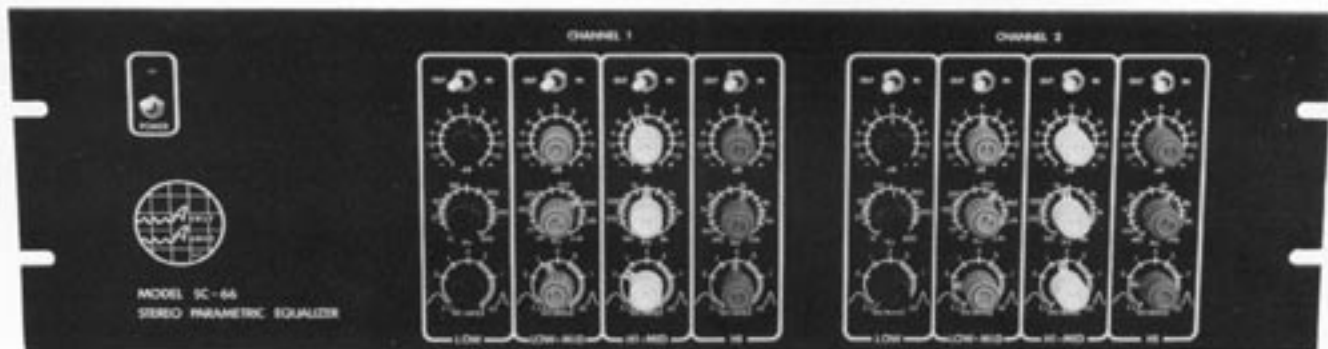
SC Series

full line brochure



PARAMETRIC EQUALIZERS

MODEL SC-66
\$599
 SUGGESTED LIST



MODEL SC-60
\$659
 SUGGESTED LIST



Parametric Equalization is a recent audio development making possible more powerful control than ever before. Each band of Parametric Equalization provides independent adjustment of amplitude, center frequency, and bandwidth for true three-dimensional control.

ASHLY Parametric Equalizers are the standard by which others are judged. Introduced last year, our model SC-66 was the first Parametric capable of true narrow-band equalization, a fact which made it an overnight success. Modern Recording magazine called it "an extremely well designed unit, precisely calibrated in all its control functions."

We are now proud to announce the new model SC-60, the culmination of the ASHLY Parametric approach. This 6 band Parametric combines the high-performance circuitry of the SC-66 with professional features like a large, illuminated V.U. meter and transformer coupling for both balanced input and output. The SC-60 is simply the most powerful and flexible equalizer ever designed.

SC-60, SC-66 TYPICAL SPECIFICATIONS

CONTROLS

amplitude	±15 dB
frequency	
(low)	16Hz-800Hz
(lo-mid)	48Hz-2.4kHz
(hi-mid)	160Hz-8kHz
(high)	480Hz-24kHz
bandwidth	3 1/3 oct-1/20 oct

INPUT IMPEDANCE

47kΩ
 (10kΩ balanced
 on SC-60)

OUTPUT IMPEDANCE

50Ω, term. with
 600Ω or more

MAX. IN-OUT LEVEL

+18 dBm
 (+5 dBm at max. boost,
 full sharp)

FREQUENCY RESPONSE

±5dB 20Hz-20kHz

DISTORTION

<.05% THD, +10dBm,
 20Hz-20kHz

HUM AND NOISE

-87dBV (eq in)
 -95dBV (eq out)

GAIN

unity ±.5 dB, eq. flat

SIZE

19"L x 5¼"H x 6"D

PEAK LIMITERS — COMPRESSORS

MODEL SC-50
\$299
 SUGGESTED LIST



MODEL SC-55
\$499
 SUGGESTED LIST



The idea of automatic gain control is almost as old as audio itself. Taming unpredictable audio levels and loudness enhancement are often necessary, but with conventional limiters and compressors, noise and distortion are too often the result.

Last year, we introduced our model SC-50 Peak Limiter-Compressor. Since that time it has gained a reputation as the cleanest, quietest device of its kind ever built. Many major studios and sound companies prefer the SC-50 to much more expensive limiters. Positive control is combined with sonic excellence and wide range, independent adjustments are provided for all dynamic characteristics.

Our new SC-55 is an extension of the SC-50 specifically for stereo applications. Limiting is determined by the louder channel and tracking of the two channels is excellent.

SC-50, SC-55 TYPICAL SPECIFICATIONS

CONTROLS

gain	± 30 dB
ratio	2:1 - ∞
attack time	200µS. - 20mS.
release time	100 mS - 2S

INPUT IMPEDANCE

10kΩ

OUTPUT IMPEDANCE

50Ω term, with
600Ω or more

MAX. IN-OUT LEVEL

+ 18dBm

FREQUENCY RESPONSE

±.5dB 50Hz-20kHz
- 1dB at 30Hz
(sub-sonic filter)

DISTORTION

<.05% THD, OdBm,
20Hz-20kHz,
no limiting
<.2% + 18dBm
worst case.

HUM AND NOISE

-90dBm, unity gain

SIZE

19"L x 1¾"H x 6"D (SC-50)
19"L x 3½"H x 6"D (SC-55)

ELECTRONIC CROSSOVERS

MODEL SC-70
\$249
SUGGESTED LIST



MODEL SC-77
\$429
SUGGESTED LIST



MODEL SC-80
\$349
SUGGESTED LIST



The ASHLY high-performance crossover series includes both mono and stereo 3-way units as well as a mono 4-way design. New technology overcomes problems associated with conventional crossovers and makes application easy in any system.

Crossover frequencies are variable over a 50:1 range and the rolloff at the crossover point is adjustable as well. Slope is 12 dB/oct. and all outputs are in phase. Sound quality is improved dramatically by the ability of the rolloff control to flatten response in the crossover region before equalization. Specially designed output amplifiers drive long cables and Lo-Z loads, protect against turn-off transients, and ensure extremely low output noise.

INSTRUMENT PREAMP

MODEL SC-40
\$349
SUGGESTED LIST



Our SC-40 is a clean, quiet preamp designed for today's performing musician. One compact unit amplifies your instrument with a low-noise FET input stage, processes the signal with a wide-range 3-band semi-Parametric equalizer using the same circuitry as our SE series console input, and provides two separate outputs, a Hi-Z for your stage amplifier and a Lo-Z balanced mic. level for the studio or PA console.

Your signal is clean, quiet, and free of losses associated with direct boxes; there's enough tone control action for almost any voicing imaginable and you can easily match your instrument directly to any system.



ASHLY AUDIO Inc.