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NADY

HM-1

Headmic™

The HM-1 is a miniature cardioid polar pattern headset dynamic microphone, specifically designed to provide enhanced professional quality vocal pick-up in applications which hands-free operation is required. With the introduction of the original Headmic™ over 15 years ago, Nady pioneered the first headset mics on the market. Now, Nady sets the latest performance standard for headset mics with the new Nady HM-1 Headmic™.

With the HM-1, singers/musicians, DJs, aerobic instructors, TV broadcasters, and others who require the highest quality vocal with improved gain before feedback can achieve better performance than is available with small omnidirectional lapel microphones or even full-sized stand-mounted cardioid microphones. With high sensitivity, wide bandwidth, the HM-1 is optimally designed for both singing and speaking applications. The close-up unidirectional vocal pick-up provides full sound while suppressing irritating background noise.

FEATURES

The HM-1 features an adjustable gooseneck which can be set at any angle required by the user. The headset support system is extremely light and comfortable, and is designed to be visually unobtrusive while worn. Its ear rests and temple provide maximum stability during use, even while moving, dancing, or shaking the head. The durable cable assembly and internal construction are designed to minimize handling noise from contact and movement.

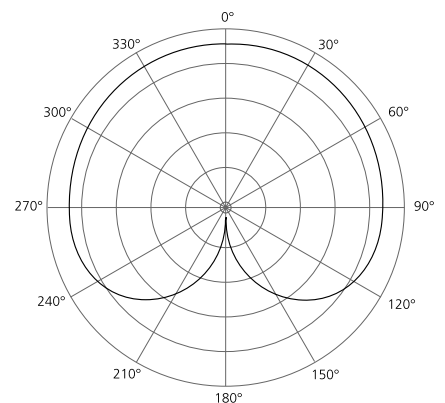
The HM-1 is Nady's newest headset microphone and incorporates state-of-the-art technology for the best frequency and transient response available. The advanced design offers improved reliability. The HM-1 is not unusually sensitive to the out-erly under adverse operating conditions. Side environment, extremes in temperature and negligible distortion compared to other headset microphones. The result is remarkably stable performance.

The HM-1 is designed to operate either with hardwired or wireless microphone transmitters. And unlike condenser mics used on many other headset mics, the dynamic mic on the HM-1 requires no draining phantom power or troublesome

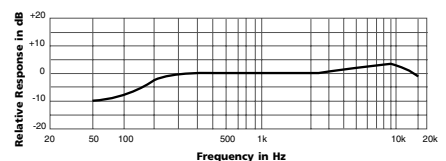
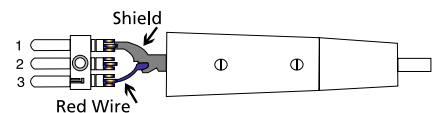
USE & CARE

The headset's shaped rests are placed on top of each ear and the rest of the band extends around the back of the head. The pad supporting the gooseneck rests on the temple in front of the ear providing the necessary stability during use. The temple pad can be adjusted forward or back as necessary for a perfect fit for anyone. The flexible microphone boom descends from the ear on the left side.

The entire HM-1 assembly has been moisture-proofed to guard against deterioration during use. After use in a high moisture application such as aerobics or a stage performance, remove the foam screen, wipe off the headset with a towel, and permit it to air-dry. Do not store the unit in a closed space (e.g., a plastic bag) until all moisture has evaporated, and avoid conditions of extremely high humidity. This will help maintain the high humidity. This will help maintain the transient response available. The HM-1's excellent performance. While the advanced design offers improved reliability, the HM-1 is not unusually sensitive to the out-erly under adverse operating conditions. Side environment, extremes in temperature and negligible distortion compared to other headset microphones. The result is remarkably stable performance.



Polar Pattern Directional Characteristic
Top Level: -50 dB
Frequency: 1k Hz
Type: HM-1



SPECIFICATIONS

- Element:** Dynamic (UM-4)
- Polar Pattern:** Cardioid (Unidirectional)
- Frequency response:** 100Hz~15kHz
- Sensitivity:** -78dB ±3dB (@1kHz, 74dB SPL)
- Impedance:** 800 ohms ±30% @ 1kHz
- Cable Length:** 52" (1300 mm)
- Dimensions:** Headset: 5.66" (144 mm) nominal at widest point; 3.74" (95 mm) flexible boom, .187" (4.4 mm) diameter
- Weight:** 1.65 oz. (46.2 grams) with cable



Nady Systems, Inc.

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HM-3 Headmic™

USER GUIDE

The HM-3 is an ultra-light miniature cardioid polar pattern headworn condenser microphone, specifically designed to provide close-miked vocal pick-up in applications for which hands-free operation is required. Nady pioneered the first headworn mics on the market almost 20 years ago with the introduction of the original Headmic™.

Now, with the HM-3, DJ's, speakers, aerobic instructors, auctioneers and others who require hands free mobility and high quality spoken vocals with improved gain before feedback can achieve better performance than is available with small omni directional lapel microphones. With its high sensitivity and ultra clarity, the HM-3 is optimally designed for all speaking applications. The close-up unidirectional vocal pickup provides a full sound while suppressing irritating background noises.

FEATURES

The HM-3 features an adjustable boom that can be set at any angle required by the user. The head worn support system is extremely light and comfortable, and is designed to be visually unobtrusive while worn. Its ear rests and temple provide maximum stability during use, even while moving, or shaking the head. The durable cable assembly and internal construction are designed to minimize handling noise from contact and movement.

The HM-3 incorporates state-of-the-art technology in an ultra-light housing that can be worn for many hours at a time in total comfort. The advanced design offers improved reliability under adverse operating conditions and stable performance.

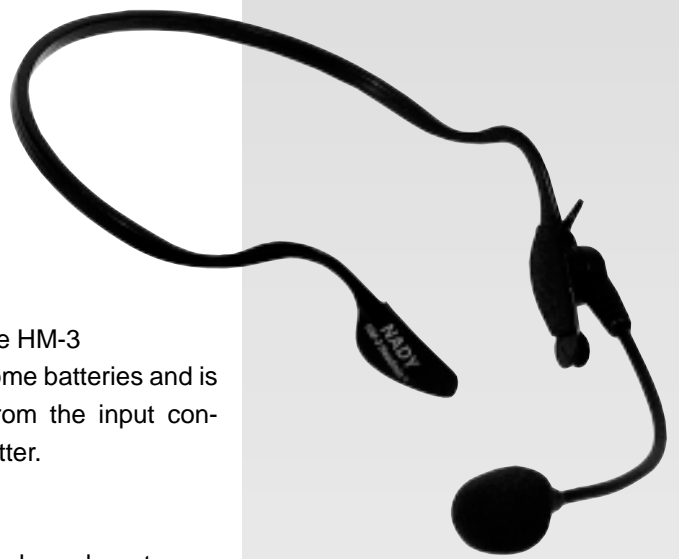
The HM-3 is designed to operate with wireless microphone transmitters,

such as the Nady WLT-14, WLT-15, UB-10, or UB-16. The HM-3 requires no troublesome batteries and is phantom powered from the input connector to the transmitter.

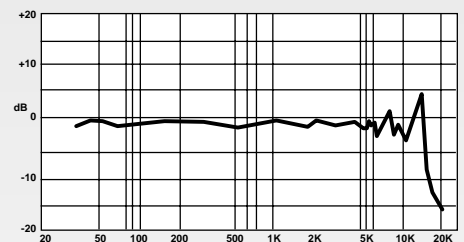
USE & CARE

The headband's shaped rests are placed on top of each ear and the rest of the band extends around the back of the head. The pad supporting the boom rests on the temple in front of the ear, providing the necessary stability during use. The flexible mic boom descends from the ear on the left side and can easily be adjusted for the proper angle required.

The entire HM-3 assembly has been moisture-proofed to guard against deterioration during use. After a high moisture application, such as aerobics, remove the foam screen, wipe off the headset with a towel, and permit it to air-dry. Do not store the unit in a closed space (e.g., a plastic bag) until all moisture has evaporated, and avoid conditions of extremely high humidity. This will help maintain the HM-3's excellent performance. While the HM-3 is not unusually sensitive to the outside environment, extremes in temperature can be harmful. Therefore, for example, avoid leaving the microphone in direct sunlight for long periods of time.

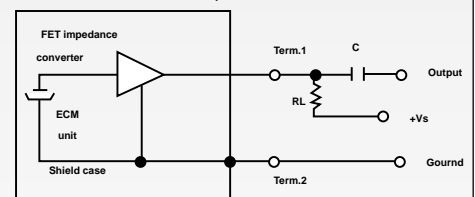


Typical Frequency Response Curve



Measurement Circuit

(Test Condition $V_s=3V$ $R_i=2.2K\Omega$ $T_a=20^\circ C$ $R.H.=65\%$)



SPECIFICATIONS

- Element:** Condenser
- Polar Pattern:** Cardioid (Unidirectional)
- Frequency Response:** 100Hz~13kHz
- Sensitivity:** -40dB $\pm 3dB$ (@1kHz, 74dB SPL)
- Impedance:** 2.2KOhms ohms $\pm 30\%$ @1kHz
- Cable Length:** 43" (1092 mm)
- Dimensions:** Headset: 5.66" (144 mm) nominal at widest point; 4.5" (114 mm) flexible boom, .155" (3.9 mm) diameter
- Weight:** 1.10 oz. (30.8 grams) w/cable



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VACUUM TUBE CONDENSER MICROPHONES

The TCM 1050 and TCM 1100 are the best values available today in studio tube condenser microphones. With the classic vintage look and same extraordinary sound and performance of the legendary vacuum tube microphones, these models are available at a fraction of their original cost. For the first time, the superior technology of these classic microphones is affordable even to the most modest project studios.



TCM 1050 With the superior rugged construction and unparalleled warmth, presence, and clarity of the original classics — the TCM 1050 studio vacuum tube condenser microphone delivers superb sound and unsurpassed value.

- Ideal for the most demanding applications, including all forms of vocal and instrument pickup
- Gold-sputtered, ultra-thin (1" diameter) mylar dual diaphragm
- Tube preamplifier circuitry with 6072 vacuum tube (a classic 12AT7 specially selected for low distortion, superior signal-to-noise ratio and minimum sensitivity to mechanical vibrations)
- Special output transformer designed for ultra transparency
- Almost all brass parts for years of studio workhorse reliability
- Power provided by a dedicated AC power supply with balanced XLR output for connection to any mixing console (no phantom power required)
- Nine different polar patterns remotely selectable on power supply for ultimate versatility in use and ease of operation: omnidirectional, cardioid, figure 8, and six intermediate stages
- Supplied complete with professional aluminum flight case, TMPS-2 power supply/pattern selector unit (with switchable 115/230V operation), 30' / 7-pin XLR cable, elastic spider shockmount, and foam windscreen



TCM 1100 Offering the natural, rich, warm reproduction of sound that is the defining feature of the best classic tube microphones, the TCM 1100 sets a new standard for price/performance value in studio vacuum tube condenser microphones.

- Cardioid pattern pickup and the most faithful sound reproduction available at any price – suitable for even the most critical (vocal or instrumental) live sound or studio recording and broadcasting applications
- Hand-tooled brass capsule with a 3-micron, gold-sputtered mylar diaphragm (1.1 inch) for maximum sensitivity, long life, subtle sonic detail, and excellent tone
- Unique, specially designed gold-plated center element creates a gentle extension of the top octaves and an enhanced transient response
- 6072 (classic 12AT7) vacuum tube and special output transformer deliver superior pristine sound with ultra transparency
- Almost all brass parts construction ensures years of rugged reliability
- Supplied with a rugged, portable plastic carrying case and 16' / 7-pin XLR cable and TMPS-1 power supply (with switchable 115/230V operation and balanced output)



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STARPOWER™ DYNAMIC MICROPHONES

The 6 models in the Starpower™ Series represent today's excellent cutting edge in price/performance value for vocal and instrument dynamic microphones. All of the models offer high-quality rugged construction and excellent reliability, and superior performance to that of some of the best known, most popular classic microphones – *and* at a fraction of their cost.

Starpower™ SP-1



- All-purpose professional stage and recording microphone
- Excellent clear, transparent sound across the spectrum with smooth bass, mid-presence punch and crisp highs
- Unidirectional cardioid pattern with superior feedback rejection
- Rugged metal construction and internal shock mounting for maximum reliability and ultra-low handling noise
- Powerful neodymium element cuts through with accurate, distortion-free sound in even the highest sound pressure level situations
- External on-off switch
- Mic clip included

Starpower™ SP-R3



- Zinc die-cast case and steel mesh windscreen with anti-dent ring for maximum protection
- Powerful neodymium mic element for highest output without noise–cuts through in even the loudest SPL situations without compromising sound
- Tight cardioid polar pattern provides excellent off-axis rejection for superior gain before feedback
- External on-off switch
- Advanced multi-axis rubber shock mount minimizes handling noise
- Linear full-range response with crisp mid-range presence for optimal clarity and punch—a perfect all-purpose versatile stage and recording mic
- Available singly or in special 3-pack packaging
- Mic clip included

Starpower™ SP-4C



- Linear full-range response with crisp mid-range presence for optimal clarity and punch – a perfect all-purpose, versatile stage and recording mic
- Rugged, all-metal construction for maximum reliability – featuring a zinc die-cast case and steel mesh windscreen with anti-dent ring
- Powerful neodymium mic element for highest output without noise – cuts through even the loudest sound pressure level situations without compromising sound
- Ultra-light aluminum humbucking voice coil and transformerless design
- provide noise-free, accurate reproduction across the audio spectrum without distortion
- Tight cardioid polar pattern provides excellent off-axis rejection for superior gain before feedback
- Advanced multi-axis rubber shockmount for element minimizes handling noise
- External on-off switch for easy control of audio from stage
- Cable included

Starpower™ SP-5



- Balanced, natural sound with bottom-end warmth, mid-range presence and a smooth high end—a great all-purpose mic perfect for all live sound and recording applications
- Heavy-duty, steel-mesh ballscreen and rugged zinc chassis for optimum road-worthy reliability
- Advanced neodymium element delivers high output to break through even the loudest mix with uncompromised sound quality
- Specially designed rubber shockmount for cartridge reduces handling noise for quietest performance
- Gold-plated XLR connector resists tarnish and ensures best possible connection
- Tight unidirectional cardioid polar pattern minimizes feedback in high sound pressure-level situations
- Transformerless design provides superior low-end frequency response with minimal distortion
- Ultra-lightweight aluminum humbucking voice coil provides maximum hum rejection and exceptional clarity across the spectrum

Starpower™ SP-9 (S)



- Cardioid, alnico magnet dynamic
- Unique one-piece molded cartridge design ensures superior immunity to abuse and shock
- Linear response for detailed, natural sound across the spectrum
- Excellent feedback immunity
- Low handling noise
- Ideal all-purpose vocal and instrument mic
- Available with external on-off switch (SP-9S) or without switch (SP-9)

Starpower ProPerformer™



- Advanced high-output neodymium magnet in cartridge provides maximum clarity and definition, even in noisy environments
- Unidirectional cardioid pattern reduces feedback
- Cartridge utilizes a special design rubber mount for lowest handling noise and quiet performance
- Withstands highest sound-pressure levels without overload or distortion
- External on-off switch on handle
- Microphone cable included
- Exceptional full-range sound with crisp, natural response—a perfect versatile stage and recording mic

SPECIFICATIONS

Cartridge type	Dynamic	Sensitivity (@1 KHz, 74dB SPL)	-70dB (SP-9), -73dB (SP-1), -76dB (SP-R3/4C/5/ProPerformer™), all +/-3dB
Cartridge magnet	Neodymium (SP-1/R3/4C/5/ProPerformer™), alnico (SP-9)	Max. SPL @ 1% THD	>130dB
Polar pattern/directivity	Cardioid /unidirectional	External ON/OFF switch	Yes (SP-1/R3/4C/9S/ProPerformer™), no (SP-5/9)
Frequency response	50-12KHz (SP-R3/4C/5/ProPerformer™), 80-12KHz (SP-1/9)	Dimensions/Weight	SP-1: 2.2" x 7" (56 x 178 mm)/ 7.65oz (214 g), SP-9: 2.1" x 6.9" (53 x 175 mm)/ 8.5oz (238 g), ProPerformer™: 2.1" x 6.7" (53 x 170mm)/ 6.6oz (183 g), SP-R3/4C/5: 2.1" x 6.7" (53 x 170mm)/ 10.1oz (283 g)
Impedance	250 ohms (SP-R3/4C/5/ProPerformer™), 500 ohms (SP-1), 600 ohms (SP-9)		

Nady's 3 new vocal and instrument condenser mics – the SPC-10, SPC-15 and SPC-20 – offer state-of-the-art microphone technology at breakthrough low prices.

SPC-10 Condenser Microphone

The SPC-10 is the first general purpose handheld vocal microphone of its kind to feature a studio quality large diaphragm condenser element. The SPC-10 is perfect for all live entertainment, recording, and broadcast applications requiring uncompromised studio quality sound.

- Large (1") diameter, ultra-thin membrane, gold evaporated pressure gradient condenser capsule and transformer-less FET circuitry for superior audio with unsurpassed warmth and transparency
- Linear frequency response across the entire audio spectrum (30~20,000Hz, with added presence in the mids and highs) for crisp, clear sound
- Superior sensitivity, wide dynamic range, high SPL capacity and ultra-low distortion
- External low-cut switch for rolling off low frequencies (80 Hz, 12 dB/octave)
- Multi-axis internal capsule shockmount for extremely low handling noise
- Tight cardioid pattern for optimum feedback rejection
- Lightweight, rugged and durable
- 140dB maximum SPL, 122dB dynamic range, 8mV/Pa sensitivity, 200 Ω rated impedance with 1000 Ω minimum load impedance, and 1.5V maximum output voltage
- Gold plated XLR connector
- Requires +48V phantom power, 2.7mA
- 2.1" Diam. x 7.1" (53 Diam. x 180 mm), 11.5 oz (322 g)



SPC-15 Condenser Microphone

A versatile and great sounding multi-purpose condenser microphone, the SPC-15 is perfect for vocal and instrument miking for both live performance and recording applications.

- Pressure gradient back electret condenser and transformerless FET circuitry for transparent audio reproduction and superior transient response
- Wide frequency response (50~18,000Hz) with specially tailored mid-high presence for enhanced vocal and instrument punch and exceptional crisp, clear sound
- Supercardioid polar pattern for maximum feedback rejection, superior sensitivity, wide dynamic range, high (136dB) SPL capacity and ultra-low distortion
- Advanced internal shockmount design to eliminate handling noise
- Compact all-brass housing—lightweight, roadworthy and durable for long life and reliability
- Gold plated XLR connector
- Requires 9~52V phantom power
- 1.57" Diam. x 6.37" (40 Diam. x 162 mm), 6.25 oz (175g)



SPC-20 Condenser Microphone

The SPC-20 is designed for the most critical live sound and recording applications and is ideal for handheld vocal and mid-high frequency instrument miking.

- Unique 2-layer ballscreen "pop" filter for elimination of breath noises
- Pressure gradient back electret condenser and transformerless FET circuitry for ultra transparency and enhanced transient response
- Wide frequency response (50~16,000Hz) with specially tailored mid-high presence for vocal punch and exceptional crisp, clear sound
- Supercardioid polar pattern for maximum feedback rejection
- Ultra-high (140dB) SPL capacity and wide 115dB dynamic range for maximum freedom from distortion even in the most demanding applications
- 4.5mV/Pa sensitivity, and 200 Ω rated impedance with 1000 Ω minimum load impedance
- Superior internal shockmounting to eliminate handling noise
- Lightweight, rugged and durable
- Requires +48V phantom power, 2mA
- 1.9" Diam. x 6.9" (48 Diam. x 175 mm), 9.3 oz (260 g)
- Gold plated XLR connector





STUDIO CONDENSER MICROPHONES

SCM Series Studio Microphones

With 5 models to choose from, the Nady SCM Series offers the superb sound of classic high-end, large-diaphragm studio and broadcast microphones at unparalleled affordability.

- Perfect for recording studio vocals, acoustic instruments, orchestras and choral groups, ambient instrument audio, and numerous live sound applications. Powerful and versatile, the SCM Series studio microphones meet the stringent requirements of even the most demanding digital recording and live broadcasting applications.
- Large, pressure-gradient condenser, gold-sputtered diaphragms and FET

preamplifiers for warm, natural reproduction of the most subtle to the most powerful audio sources

- Require 48V phantom power
- Internal shock mount construction for the highest structural integrity and rugged reliability.



SCM 900

Cardioid pattern only



SCM 910

Cardioid pattern, with selectable 10dB attenuation pad and low-cut filter



SCM 920

Selectable low-cut filter and omni or cardioid polar patterns



SCM 950

Cardioid pattern



SCM 1000

Selectable 10dB pad, low cut filter and multiple polar patterns: Omni/ Cardioid/Figure 8

SCM 900/910/920

With transformer-coupled balanced outputs, true condenser design (elements constantly biased by the pre-amp), full frequency response, transparent audio, and choice of 3 configurations

SCM 950 & 1000

With transformerless output (SCM 950/1000) and true condenser design for exceptionally low self noise and increased dynamic range, enhanced low and high end response with improved linearity across the frequency range and maximum SPL capacity. Ultra thin diaphragms provide the most accurate transient response possible. Offered with a choice of three housings and configurations. SCM 950 supplied with swivel base mic stand mounts. SCM 1000 features vintage look (with engraved markings) and dual diaphragm for the most accurate, uncompromised sound available in a studio microphone.

CM 90 Cardioid Condenser Microphone

Classic small diaphragm (20mm) condenser mic. Perfect for recording and stage reinforcement of acoustic guitar, drum overheads, hi-hats, snares, piano, and horns.

- High sensitivity, extended smooth, full frequency response and very high SPL capability
- Transformerless design for minimal self-noise and increased dynamic range

- Rugged, turned-brass housing internal sub-assembly shockmount, and engraved markings
- Requires 48V phantom power



SMK-2 Studio Condenser Microphone Kit

Kit includes: (1x) SCM 900, (1x) CM 90 w/mic clip, and packed in a carry case.



NADY SYSTEMS, INC. • 6701 Shellmound Street • Emeryville, CA 94608 USA • Tel: 510.652.2411 • Fax: 510.652.5075 • www.nady.com

DM Series Drum/Percussion/Instrument Dynamic Microphones

Equipped to handle extremely high sound pressure levels without distortion, the DM Series microphones are ideal for live and studio close-miking of all types of drums and percussion instruments, and also for accurate sonic reproduction of brass, woodwind and other instruments producing high sound fields.

- Cardioid pattern allows close miking without bleed-through from other drum kit pieces
- Neodymium element delivers maximum output
- Up to 145dB SPL handling capacity for distortion-free reproduction of even the loudest drums and other instruments
- Transformerless moving-coil dynamic design for enhanced bass and fast transient response
- All metal construction for maximum reliability
- Special rubber shockmount mic holder minimizes floor vibration pick-up
- Incredibly small, low-profile design for minimum visibility and versatile close-miking placement around the drum kit
- Gold-plated XLR for maximum conductivity
- Full frequency response for sonic punch with exceptional clarity: 70-16,000Hz (DM 70); 30-15,000Hz (DM 80)



DM 70

Snare drum mic for close-miking snares, toms, all percussion, brass and woodwinds



DM 80

Kick drum mic with extended low-end response specially tailored for bass drums and other large diameter drums

Drum Mic Kits in Plastic Carrying Cases



CYM-2

(2) CM 88's



DMK-3

(2) DM 70's and (1) DM 80



DMK-5

(4) DM 70 's and (1) DM 80



DMK-7

(4) DM 70 's, (1) DM 80 and (2) CM 88's



DMK-7c

(4) DM 70 's, (1) DM 80 and (2) CM 90's

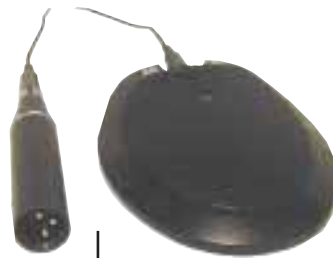
C Series Drum/Instrument/Specialty-Use Condenser Microphones



CM 88

Back electret condenser microphone designed for cymbals of all types (including rides, crashes and hi-hats), reeds, acoustic guitars, piano and vocals (with the accessory windscreens) and overhead applications (both live and recording)

- Extremely uniform and tight cardioid polar pattern for ease in mixing
- Extended frequency response for smooth, crisp, ultra-transparent reproduction
- Aluminum housing and gold-plated XLR contacts
- 9-52V phantom powered



CBM 40

Versatile back electret condenser boundary microphone designed for use with choirs, orchestras, theatre stages and a host of other creative, innovative and practical applications, including sound reinforcement and recording in courtrooms, meetings, and even inside kick drums

- Uni-directional pickup pattern and full frequency response of 50Hz-18KHz produce top audio at any distance from the source with excellent feedback rejection
- Rugged die-cast alloy housing on rubber padding to minimize mechanical coupling of surface vibrations to the microphone
- 9-52V phantom powered



CM 55

Miniature clip-on back electret condenser microphone designed for close-up miking of acoustic string instruments and drums

- Mounts to drum rims, the edge of acoustic guitar sound holes, or the bells of wind instruments for accurate sound reproduction and isolation from other instruments
- Sturdy rubber-grip spring clamp holds mic securely and prevents marring of finish
- Adjustable, tight gooseneck and swivel joint allows optimum microphone positioning and holds any convenient angle placement for ultimate ease of set-up
- Tight hypercardioid polar response is highly effective in suppressing feedback and unwanted sounds
- Extended 50Hz-20KHz frequency response provides exceptional performance
- 9-52V phantom powered



CM 90

Classic small diaphragm (20mm) condenser mic. Perfect for recording and stage reinforcement of acoustic guitar, drum overheads, hi-hats, snares, piano, and horns

- High sensitivity, extended smooth, full frequency response and very high SPL capability
- Transformerless design for minimal self-noise and increased dynamic range
- Rugged, turned-brass housing internal sub-assembly shockmount, and engraved markings
- Requires 48V phantom power



Nady
RSM-2
RIBBON MIC

The only components you'll find in a ribbon microphone – apart from the ribbon – are a magnet and a transformer. However, they're rarely cheap to buy. Huw Price finds the right price...

KEY FEATURES

- Transducer type: dynamic ribbon
- Frequency response: 30Hz–18kHz
- Maximum SPL: 165dB
- Output impedance: 200Ω
- Figure-of-8 pickup pattern
- Gold or platinum grille finish
- Internal shockmount
- Padded carry case

MEASURING UP

Nady has never enjoyed a stellar reputation for its studio microphones, but the RSM-2 does the business. There is nothing really to criticise about this microphone's sound quality but, allegedly, an almost identical microphone is being marketed as a T-Bone

RSM-2

Manufacturer **Nady**

Price **£349**

Contact **Bill Lewington Ltd**

01268 413366

Web www.nadywireless.com

The Nady company made its name manufacturing wireless microphones. In fact, it introduced some of the first wireless systems back in 1976. Nady has also become prominent in the religious market, helping the words of top television evangelists carry wirelessly across the ether. It is, without doubt, a pioneering company, so it seems odd that one of its latest microphones contributes to the revival of that once-endangered species – the ribbon microphone.

The RSM-2 is designed for smooth and natural recording. Its domed grille is reminiscent of the legendary RCA 44 and the resemblance is more than skin deep because of the unusually long ribbons that both microphones employ. But the RSM-2's isn't divided in the middle; the RCA 44's is.

The build quality of the RSM-2, both internally and externally, is up to the usual high standards we expect from Chinese microphones these days. With a neat external grille and a solid brass base around the output

transformer. Inside there's a silk screen and a second grille, with even more protection on either side of the ribbon itself. Compared to the slightly cheaper Oktava ML-52 ribbon microphone, it looks a million dollars, but the hard-wired output cable is less convincing since it's too long for easy storage and too short (at only 2.7m) to be generally useful.

So, what situations would the RSM-2 do justice to? Well, just about any, according to Nady, thanks to its quoted 165dB SPL handling. As with most velocity ribbon mics, the pickup pattern is figure-of-8.

Cheap and cheerful

As ribbon-microphone enthusiasts ourselves, we have a few rivals lurking in our studio cupboards to compare with the RSM-2. These include a Beyer 160, two Oktava ML52s, a 1950s Reslo and two Coles mics – a 4038 and a 4040. We set up an antiquated but fine-sounding guitar in an ambient area and made some slide guitar recordings with each microphone.

For those of us with less exotic mic preamps, the low output levels of ribbon microphones can be restrictive when it comes to recording acoustic instruments. The Nady kicked out a higher level than the Beyer and the Oktavas, but fell short of the 4038 and the relatively hot 4040. The Beyer is a very sweet microphone with a high

frequency response that exceeds most other ribbon designs. The Nady scales similar heights, but it produces a far beefier tone, with a touch more aggression. The Oktavas are similarly fat, but their midrange is slightly hollow and diffused compared to the very direct tone of the Nady.

Star recordist and well-known microphone fetishist Steve Albini nicknamed his Reslo the 'Lo-Res'. For producing a retro vibe when recording electric guitars they are capable of superb results, but ours couldn't compete with the Nady for that sense of realism. To be fair, none of the test microphones could match the Coles microphones for frequency balance, detail or that 'being there' quality, but the Nady did aspire to the Coles' sense of scale. And although the upper mids were less smooth, they were still quite charming.

When recording electric guitar, the Nady reproduced the true sound of the amp with ease. Whether you want your guitar clean or dirty, the Nady will eat Shure SM57s and SM58s for breakfast. Although Nady's claimed SPL handling of 165dB might encourage a false sense of security, we didn't experience any overload problems.

For vocals, the Nady was smooth, fat and very present. As usual there was plenty of proximity effect close up, but the 'S' and 'T' sounds were not exaggerated and the high-frequency content stayed intact off-axis, although the vocals did lose body. Side rejection is characteristically extreme and the front and rear sounds were consistent.

On the record

The Nady RSM-2 is a well-made, good-looking and fine-sounding ribbon microphone with all the trademark qualities of the best of the breed. The only thing you have to decide on is whether you want the gold or platinum grille. **MTM**

SUMMARY

WHY BUY

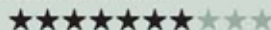
- Natural tone
- Sweet highs
- Big sound
- Deep lows
- Great build quality
- High SPL handling

WALK ON BY

- Nady won't replace broken ribbons
- Integral cable too short
- No external shockmount

VERDICT

An affordable ribbon microphone with that classic ribbon sound.



DJS Series Speakers

Perfect for all DJ dance as well as live music applications, the DJS Series from Nady provide added power capabilities for mid-size to larger venues, and deliver a powerful, punchy, yet detailed, transparent sound unequalled by any other speakers at such a low price.

- Rugged, road-ready cabinets with durable black carpet cover, reinforced plastic corners, and large recessed handles
- All horns and tweeters with high compression piezo drivers
- Gold plated binding post (banana jack) and two 1/4" (6.3mm) jack inputs
- Sensitivity (1W/1M): DJS-212 (88dB); DJS-215 (90dB)
- Frequency response: 40Hz-20KHz
- Lightweight sizing for portability: **DJS-212:** 52.9 lbs (19.7 Kg), 15.4" x 14" x 43.8" (39 x 35.6 x 111 cm); **DJS-215:** 76.4 lbs (28.5 Kg), 18.5" x 14" x 43.8" (47 x 35.6 x 111 cm)



DJS-212

Full-range, 2-way speaker with two 12" woofers, 4" x 10.5" horn, 3 piezo tweeters and 600W peak power rating



DJS-215

Full-range, 2-way speaker with two 15" woofers, 5" X 15" horn, 4 piezo tweeters and 800W peak power rating

CSM-5 Compact Studio Monitor

An indispensable audio tool, the CSM-5 compact studio monitor combines exceptional performance and amazing affordability, and offers the best value available in small monitor speakers.

- Two-way nearfield passive speaker ideal for desktop recording, computer music, and many home stereo and multimedia applications
- Full-frequency sound reproduction and super compact size—ideal for use in crowded desktop environments
- 1/4" soft-dome tweeter and 5 1/4" robust woofer deliver uncompromised aural accuracy and transparency, enabling mixes that translate exceptionally well to other playback systems.
- Gold plated binding posts for easy hookup to banana plugs, spade connectors, or bare wires
- Mounting bracket included for optional wall-mounting convenience
- Dimension and weight: 10.2" X 6.7" X 6.3" (25.8X17 X16 cm), 4.1 lbs (1.53Kg)



CSM-5

Full-range, 2-way compact studio monitor speaker with 5.25" woofer, 1/4" Ferrofluid-cooled soft dome tweeter, and 60W peak power rating

SM Series Studio Monitors

Offering exceptional quality and ultra-detailed sound, solid construction, and unbeatable affordability, the SM Series speakers from Nady are the best value available in studio monitors—and perfect for all pro and project studios.

- **SM-120:** Passive monitor with 120W peak power rating
- **SM-250A:** Active monitor with built-in 100W (RMS) bi-amped power (50W for LF, 50W for HF)
- Clear, transparent sound and full linear frequency response (35Hz—20KHz) for perfectly balanced mixes that translate accurately to any other system
- Vertically aligned 2-way nearfield monitor with 6.5" woofer and 1" Ferro fluid-cooled soft dome shielded tweeter—both magnetically shielded for non-interfering operation near video monitors
- Bass-reflex loaded with 2" tuned cylindrical port for optimized linear bass response
- Curved front baffle for reduced HF diffraction effects and excellent imaging not possible with conventional square-edged baffles
- Heavy-duty cabinet construction, with 1.5" thick front baffle, offers increased structural integrity and stiffness for clean and articulate performance even at high SPL levels
- Gold plated binding posts for easy hookup to banana plugs, spade connectors, or bare wires (SM-120)
- 1/4" balanced/unbalanced TRS inputs (SM-250A)
- Dimension and weight: 13.4"x 8.3"x10.4" (34 x 21.1 x 26.4 cm), **SM-120:** 14.4 lbs (5.37 Kg), **SM-250A:** 18.5 lbs (6.9 Kg)

SM-120 PASSIVE

Full-range, 2-way studio monitor speaker with 6.5" shielded woofer, 1" Ferro fluid-cooled soft dome shielded tweeter, and 120W peak power rating

SM-250A ACTIVE

Full-range, 2-way studio monitor speaker with 6.5" shielded woofer, 1" Ferro fluid-cooled soft dome shielded tweeter, and built-in 100W (RMS) bi-amped power



NADY[®] AUDIO

Features, Instructions & Technical Data



Compact Studio Monitor

CSM-5

Two-Way Compact Studio Monitor Speaker

Thank you for your purchase of the CSM-5 — you have just purchased one of the finest studio monitor speakers on the market today. The CSM-5 was developed using the expertise of professional sound engineers and working musicians. You will find your new NADY AUDIO speaker has superior performance and greater flexibility than any other speaker in its price range.

We recommend that you read this instruction sheet carefully to get the most out of your new unit. Thanks for selecting NADY AUDIO and the CSM-5 as your choice in studio monitor speakers.

An indispensable audio tool, the CSM-5 compact studio monitor combines exceptional performance and amazing affordability, and offers the best value available in small monitor speakers.

FEATURES AND SPECIFICATIONS

- Two-way nearfield passive speaker ideal for desktop recording, computer music, and many home stereo and multimedia applications
- Full-frequency sound reproduction and super compact size—ideal for use in crowded desktop environments
- 1/4" Ferrofluid-cooled soft-dome tweeter and 5 1/4" robust woofer deliver uncompromised aural accuracy and transparency, enabling mixes that translate exceptionally well to other playback systems.
- Gold plated binding posts for easy hookup to banana plugs, spade connectors, or bare wires
- Mounting bracket included for optional wall-mounting convenience
- 60W peak power rating
- Frequency range: 89Hz-20KHz
- Sensitivity: 8dB +/-2dB (1W/1m)
- Impedance: 8Ω
- Dimension and weight: 10.2" X 6.7" X 6.3" (25.8X17 X16 cm), 4.1 lbs (1.53Kg)

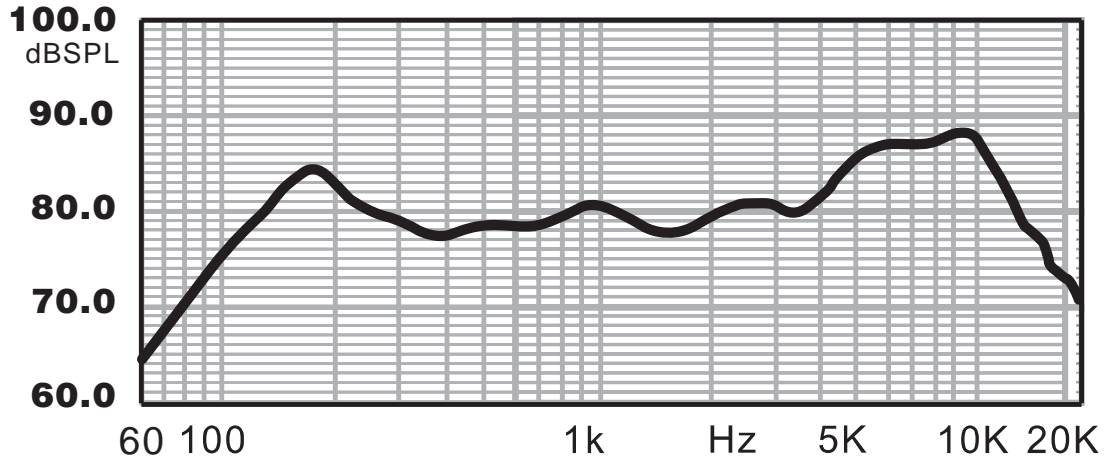
WARNING S IMPORTANT SAFETY INSTRUCTIONS

When using this speaker, basic precautions should always be taken, including the following:

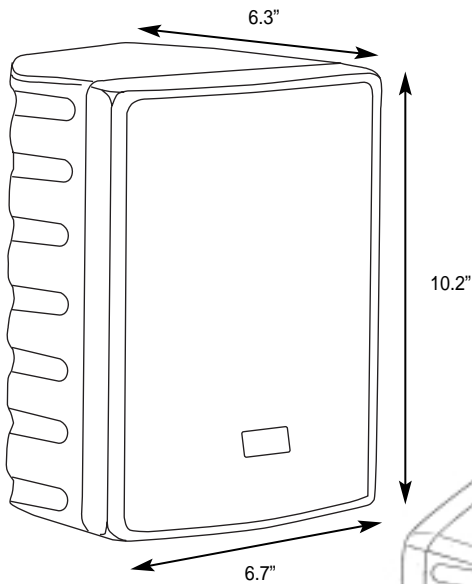
- Read all instructions before using the product.
- This product may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist.
- To avoid damage to the drivers, never overload the speaker.
- To avoid the risk of fire, do not ever expose the speaker to a source of naked flames. Also, it should be located away from heat sources such as radiators, heat vents, or other devices (including amplifiers) that produce heat.
- The product should be positioned so that proper ventilation is maintained.
- This speaker is designed for indoor use only. Do not expose to weather or high humidity, rain, etc.
- Care should be taken so that objects do not fall into, and liquids are not spilled through, the enclosure's openings. Do not place containers of liquids on the speaker.
- Don't place any heavy appliance or object (>130lbs/60kg) on the speaker enclosure.
- This unit is to be installed by qualified personnel only.
- This speaker is only to be used with power amplifiers complying with the safety requirement of EN or IEC60065.
- The maximum input peak voltage to this speaker should always be less than 50V.
- This product should be serviced by qualified service personnel if:
 - A. Objects have fallen into, or liquid has been spilled onto the product.
 - B. The product has been exposed to rain.
 - C. The product does not appear to operate normally or exhibits a marked change in performance.
 - D. The product has been dropped, or the enclosure damaged.
- Do not attempt to service this unit. All servicing should be referred to qualified service personnel.

SPECIFICATIONS TECHNICAL DATA

FREQUENCY RESPONSE

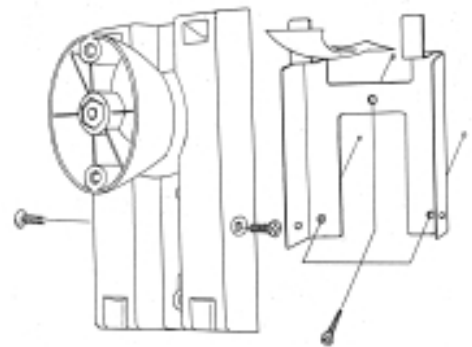
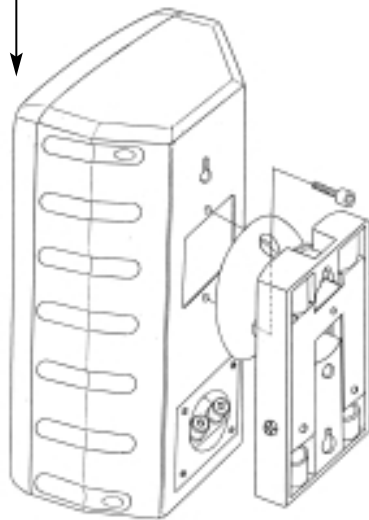


File: SP52-RED.sin CHA dBSPL 1/2 Octave Stepped Delay [ms]: 0.000 Dist Rise [dB]: 30.00

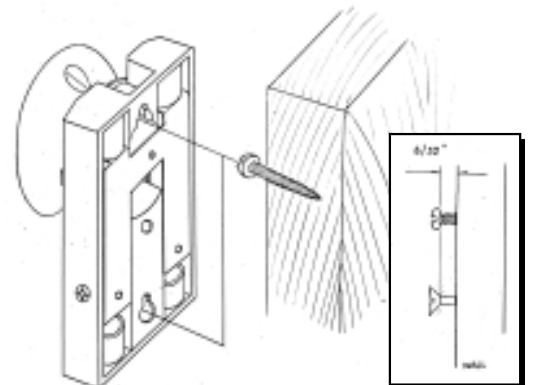


Front View

Back View / installing speaker holder



Speaker holder mounting to the wall



Speaker holder hanging to the wall

SERVICE FOR YOUR NADY AUDIO PRODUCT

(U.S.) Should your NADY AUDIO product require service, please contact the Nady Service Department via telephone at (510) 652-2411 or e-mail at service@nady.com.

(International) For service, please contact the NADY AUDIO distributor in your country through the dealer from whom you purchased this product.



NADY SYSTEMS, INC. • 6701 SHELLMOUND STREET, EMERYVILLE, CA 94608
Tel: 510.652.2411 • Fax: 510.652.5075 • www.nady.com

With 4 choices for studio monitoring, remix and personal listening, the Nady stereo headphone line offers an extensive range of professional and personal use models—all with the most powerful, accurate sound available and at affordable, friendly pricing.

Professional Studio Monitor Stereo Headphones

Designed for critical digital recording applications, these headphones deliver the audio punch, superior transparency, and subtle nuances to satisfy even the most demanding ears. Lightweight yet rugged, they are ergonomically engineered for hours of listening comfort. Although affordably priced, their high performance and distinctive quality look are a match for even the most expensive headphones available.



QH 360
Open-back studio stereo headphone

- Ambient open-ear design for comfortable listening and big, natural sound
- Thin, responsive 40mm diaphragm and neodymium magnet
- Smooth 20-20KHz response
- Super 112dB @ 1KHz sensitivity provides the most powerful output for the least amplified power
- Self-adjusting headband for the perfect fit



QH 460
Mid-line open-back studio stereo headphone

- Ambient open-ear design provides clear transparent sound and hours of comfortable listening
- Super thin 40mm diaphragm and neodymium magnet for a punchy, yet responsive sound
- 20-20KHz full audio spectrum response
- 109dB SPL @1KHz sensitivity
- Self-adjusting headband for optimum wearing comfort



QH 560
Deluxe open-back studio monitor headphone

- Advanced design, high performance driver and ultra-thin 40mm diaphragm provide the most transparent, accurate audio possible
- Ambient open-air design ensures clear, natural sound and maximum hours-long comfort
- Full 20-20KHz response and 110dB SPL @1KHz sensitivity
- Self-adjusting headband for best comfort and fit

Personal Stereo Listening Headphones



QH 160
Lightweight stereo headphones for personal portable audio, multimedia, home stereo, television, video games, keyboards, and mixer monitoring

- Fully cushioned for long-wear comfort
- 34mm mylar driver with high-output neodymium magnet and high 102dB @1KHz sensitivity delivers a surprisingly powerful, transparent sound even from lower powered portable players
- Full 20-20KHz frequency response provides smooth accurate reproduction across the audio spectrum

Note: All Nady stereo headphones are supplied with gold-plated 3.5mm mini plugs and 1/4" (6.3mm) phone plug adaptors

The best value — bar none — in DJ/Remix headphones, the Nady DJ Series consists of 4 models, all designed to deliver the most powerful, punchy bass and crystal clear highs available — and at unheard of low pricing.

Professional DJ/Remix Headphones

Engineered to satisfy even the most seasoned and demanding working DJ/Remix artists, the Nady DJ Series Headphones offer powerful, uncompromising, studio quality audio; lightweight extended wearing comfort; and rugged durability in a choice of 4 flexible configurations. Each model shares the same components and offers the same unbeatable performance.

**DJ-1**

*Single-Sided Mono
DJ Headphone*

**DJ-2**

*Double-Sided Stereo
DJ Headphone*

**DJ-1M**

*Single-Sided Mono DJ
Headphone with Noise
Canceling Dynamic Mic*

**DJ-2M**

*Double-Sided Stereo DJ
Headphone with Noise
Canceling Dynamic Mic*

- Choice of single-sided (mono) or double-sided (stereo) headphones, with or without noise canceling dynamic boom mic (for hands-free operation)
- Closed ear design for optimum audio reproduction and maximum sound isolation
- Earcups designed to rest lightly on the ear for optimum longterm comfort and to rotate up to 90° to allow flexible positioning and single sided or shoulder rest wear (DJ-2, DJ-2M)
- Compact foldable designs with popular swivel arms for ease of transport and storage
- Superior high efficiency 50mm neodymium drivers for ultra transparency and full 20-20KHz response with unparalleled extended bass punch and sizzling mids/highs presence for that solid DJ sound
- Highest power handling capacity, heavy duty components, and rugged construction for longest life and reliability
- Black and silver metallic finish to complement a cool DJ look
- 10'(3M) cord with gold-plated mini connector and locking 1/4" adapter
- Selector switch for stereo/mono monitoring (DJ-2)