dbx®

PROFESSIONAL PRODUCTS

Full Line




















QUANTUM
Digital Mastering
Processor

dbx: A Legacy of Innovation

More than 25 years ago, a brilliant young engineer named David Blackmer revolutionized the music industry with the invention of the voltage-controlled amplifier (or VCA). A short time later, the release of the now-legendary dbx 160 compressor/limiter heralded the arrival of a new industry heavyweight. Soon after that, dbx–and the recording world at large–reached another milestone—with the 1977 introduction of the 165 compressor, with its highly evolved, threshold-sensitive OverEasy® circuit. In fact, 22 years later the 160 and 165 are still greatly sought after, fetching prices many times their original cost–that is, if you're fortunate enough to find someone willing to part with one!

With each passing year the stunning dbx legacy continues to grow. Today the tradition of excellence and ingenuity continues. This catalog introduces you to the entire dbx product line. You'll notice that, while remaining faithful to our tried-and-true roots, our team of musicians and engineers continues to push the audio envelope, as evidenced by our new digital mastering processor–the Quantum. The new dbx 12 Series equalizers prove we haven’t forgotten about the budget-conscious, no-nonsense audiophiles, either. Our fanatical commitment to developing stellar, innovative sound gear is what makes us not just a mainstay, but one of the most respected companies in the music industry.

"Quantum provides Type IV 96kHz converters in conjunction with the dbx TSE , which is a really unique and interesting function. Not wanting to take a long detour into the techniques and technologies used, let me just state that using the Type IV conversion system is a remarkable change to the way we hear digital conversion, especially when the inputs are pushed hard. A clarity and detail that is normally lost when you bang into the top of the headroom can be retained by the use of the TSE processing. Used tastefully, the TSE is a nice addition to the conversion process. During my testing of the Quantum over the past month, the dbx Type IV converters have been used with a high degree of satisfaction. If you have a tape that can use a bit of help during conversion, you can use one of the five included color modes to get a "head start" on the processing."

—Audio Media Magazine, September 1999*

The engineers at dbx designed the **Quantum** to be the standard by which all digital mastering processors are measured. With our patented **Type IV™** Conversion System and **TSE™** Tape Saturation Emulation circuitry, the Quantum allows your signals to retain their analog warmth and character, while delivering the sonic clarity that today's digital environments demand. Other features include four-band stereo gating, compression, and limiting; five-band parametric EQ (with adaptive or constant Q); high and low shelves with switchable slopes of 3, 4.5, 6, 9, and 12 dB/octave; pre- or post-dynamics positionable EQ; five-band parametric sidechain EQ (with adaptive or constant Q); dual mono or true stereo operation with true RMS Power Summing™; normalizer with flexible gain optimization; stereo adjust; dithered outputs to 8,16, 20, or 24 bits; noise shaping; sample rate conversion; and low-jitter synchronized inputs and outputs that use dbx's proprietary clock chips. For greater flexibility, the Quantum also allows you to send and receive data in AES/EBU or S/PDIF formats.

Producing hi-fidelity sound while digitally mastering, has more to do with extended ranges than many audio manufacturers would like you to believe. Theoretically speaking, the Quantum's **96kHz/48-bit** resolution is beyond the limits our ears can perceive. Practically speaking, this extended resolution provides an unquestionable improvement in audible frequency response. In addition, the Quantum's 48-bit path gives you the "hard and fast" room necessary for true 24-bit output, allowing you to use only one stage of dithering.

To get a better idea of the Quantum's power and flexibility, imagine a client has brought you a stereo mix on a digital workstation. The mix is recorded at 96kHz/24-bits. In order to create a CD-compatible mix, you need to convert to 44.1kHz/16-bit. With the Quantum, this is no problem. Whether you are going from the workstation to a DAW, DAT, or a stand-alone CD-R, the Quantum can handle any digital sampling rate (i.e., 96, 88.2, 48, or 44.1kHz). The Quantum can also dither down to 24, 20, 16, or 8 bits.

"In a market full of 'me-too's', the dbx Quantum is a pleasant surprise."

—Audio Media Magazine, September 1999*



dbx Digital - The Best of Both Worlds

Revolutionary is the only way to describe our proprietary Type IV™ Conversion System and TSE™ Tape Saturation Emulation circuitry. By now, most of us know that both the analog and digital worlds have their advantages and disadvantages. While analog audio tends to be "warm" and pleasing, it is also plagued by unwanted distortion. Digital audio, on the other hand, has a pristine clarity and is easily manipulated, but tends to sound sterile and harsh. The Type IV™ Conversion System, teamed with TSE™, takes the best of both these worlds, capturing the true essence of analog warmth and coupling it with the clarity and flexibility found in the digital domain. To put it mildly, TSE™ and the Type IV™ Conversion System are sonically amazing.

The Type IV™ Conversion System is currently featured in dbx's Quantum and DDP processors. It can also be added to select dbx processors via optional digital output cards--: the 504X (for the 1086 and Silver Series processors) and the 704X (for Blue Series processors).

The **DDP** (Digital Dynamics Processor) is truly in a league of its own. Besides sporting superb gating, compression, limiting, de-essing, and equalization, the menu-driven DDP features 24-bit operation, as well as our patented **Type IV™** Conversion System, **TSE™** Tape Saturation Emulation, and **True RMS Power Summing™** technologies. Its compressor includes standard hard knee, classic **OverEasy®**, and our new **VariKnee™** circuitry (which has 10 graduated OverEasy® preset levels). In addition to these exceptional effects, the DDP features full MIDI SysEx automation, making it one of the most versatile processors on the market today.

While the impressive effects and patented features of the DDP are second to none, they mean nothing without an intuitive way to visually monitor everything that's going on. This is another area in which the DDP shines. Whether in dual mono or stereo mode, the DDP's channel-specific I/O meters, eight-segment analog LED ladders, lighted effects module buttons, and large LCD-–complete with graphical dynamics curve readout–make programming and navigation a breeze.

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DIO - Digital IO for the DDP

The DI/O digital output card allows you to take advantage of the full potential of the dbx DDP processor.The card features S/PDIF input and output jacks, as well as gold-plated AES/EBU inputs and outputs. The digital I/O will automatically be detected by the software once installed in the DDP. The sampling rate is selectable between 44.1 or 48 kHz and the digital input will lock to the sampling rate of the incoming signal. In addition, the analog and digital outputs can be used simultaneously making it the only way to improve the DDP in a digital recording environment.







Photo taken at Westlake Studio D

"After I used the 160SL once, I knew I wouldn't consider doing another project without it. It's in the top spot in my rack. dbx has done it again."

Humberto Gatica

The dbx Blue Series processors represent the ultimate in quality and performance. Only the finest components were even considered for these powerhouses. Blue Series processors feature 0.1% and 1% metal film resistors, temperature-stable polypropylene capacitors, board-to-board connectors with gold-palladium-nickel contacts, Jensen® transformers, gold-plated Neutrik® XLRs, rare earth magnet relays (with gold contacts in a hermetically sealed nitrogen environment), military-grade glass epoxy circuit boards, striking blue front panels machined from 1/4" aircraft aluminum, hand-crafted solid aluminum knobs, individually-mounted LEDs in machined stainless steel housings, custom VU meters with peak indicators, and heavy-gauge chassis. Needless to say, with absolute top-flight components like these, it's no surprise that the sounds coming out of these units are simply riveting.



As the authority in VCA and compressor design and engineering, we continually strive to set new standards and lead the way in technological advancements. This quest led us to the development of our dual proprietary **V8™ VCA** modules. This state-of-the-art improvement on dbx's original Blackmer-designed decilinear VCA, boasts an unheard-of 127dB dynamic range and ultra-low distortion of .007% THD. Encased in a specially designed, aluminum-zinc housing (for its shielding and thermal characteristics), the V8™ maintains superior performance even in harsh environments. At the heart of any dynamics processor is its VCA. The dbx **160SL** Compressor/Limiter sets a higher standard in that it features dual proprietary V8™ VCA modules.

As far as features, the 160SL includes **AutoVelocity™** technology, which makes it easier than ever to dial-in exact attack and release settings. In addition, it features **True RMS Power Summing™**, **PeakStopPlus™** limiting, and the venerable dbx Auto mode, which allows you to leave maximum preferred settings in Manual mode while letting Auto mode handle the majority of the work. The 160SL also includes all of the great features that dbx is known for such as the **OverEasy®** mode, and hard knee threshold characteristics, made standard by the classic 165A. By taking full advantage of the most technologically superior components and features available today, the Blue Series is setting new standards, and the 160SL is the most advanced compressor in the world.



Coolio producer/engineer Doug Rachide



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Besides the precise componentry that is standard in the Blue Series, the **786** Precision Mic Preamp includes a host of top-notch features. At the beginning of these features is another innovation from dbx- our transformer-coupled, discrete-design, premium input stage utilizing our proprietary **M8™ Mic Preamp Module**. This dbx exclusive provides a completely transparent gain stage-void of any added coloring, and an amazing dynamic range of 130dB. In addition to having +48V phantom power and a phase reverse switch, the 786 features the dbx patent pending Spectrum equalizer circuit with frequency cut and boost up to 40kHz. The Spectrum circuit is unique in that it enhances the high-frequency spectral content of signals while maintaining phase integrity. The Spectrum's Detail control allows you to vary the amount of high-frequency shelving boost at the frequency determined by the Spectrum control. The combination of the Spectrum and Detail controls allows pristine high-frequency adjustments without the added "hash" of traditional high-frequency EQ topologies. Other features include an 11-position coarse gain switch that sets the gain between +10 and +60dB. A fine gain control varies between -5 and +5dB. Levels may be monitored on VU meters with adjustable reference levels. If that weren't enough, the 786 also incorporates our patented high output drive circuit, which is capable of driving 1000 feet of Belden 8451 cable terminated with a 600 ohm load, while maintaining maximum drive levels exceeding +30 dBm. The 786 was designed with enough vision and foresight to exceed your expectations.



704X Digital Output Card

The 704X digital output card allows the dbx Blue Series processors to take advantage of dbx's amazing Type IV™ Conversion System. Its features include 44.1kHz, 48kHz, 88.2kHz, and 96kHz sample rates; 16-, 20-, or 24-bit word length; TPDF or SNR² noise shaping, dithering at 16 or 20 bits; synchronized outputs with low-jitter, phase-locked loops; selectable noise-shaping algorithms; and gold-plated AES/EBU and S/PDIF output jacks.



The Silver Series' premium 12AU7 vacuum tubes



are hand-selected for their ideal gain matching, distortion, microphonics, and drive characteristics. Pair this meticulous effort with the optional dbx Type IV™ Conversion System (available in the 504X digital output card) and you can transfer the tantalizing essence of tube processing directly to the digital domain–without leaving the box! Truly, the 566, 576, and 586 combine unmatched sonic character with some of the greatest digital versatility available today.

While dbx prides itself on technological innovation, we also realize nothing can infuse your music with magical warmth and character only a real vacuum tube will provide. Nearly all the great recordings throughout history have had life breathed into them by this irreplaceable device. With this in mind, we're proud to introduce the two newest additions to the Silver Series: the 566 Vacuum Tube Compressor and the 576 Vacuum Tube Preamp/Compressor.

In the dbx tradition of excellence, the **566** includes two 12AU7 vacuum tubes (one for each channel), **OverEasy®** compression (with auto attack and release), and **PeakPlus™** limiting. Add to that full sidechain functionality, including sidechain monitor and our unique Contour function that allows low frequency material to pass through the threshold without triggering unmusical compression. The 566 also has line/instrument and mic inputs, as well as custom-designed analog VU meters that monitor tube level, gain reduction, or output levels. Besides this impressive list of standard features, the 566 also has extras like a sidechain insert loop and **True RMS Power Summing™**.

In addition to featuring the famous Silver Series tube wizardry, the **576** is generously appointed with all the features you could possibly want in a preamp/compressor. To start off, it includes custom-designed analog VU meters that monitor tube level, insert path, gain reduction, or output levels. Its compressor boasts our classic **OverEasy®** circuitry (with auto attack and release) and full sidechain functionality, including sidechain monitor and our unique Contour function that allows low frequency material to pass through the threshold without triggering unmusical compression. The preamp features +48V phantom power, a 20dB pad, a phase invert switch, and a low cut filter. The 576 also includes extras like a hardwire bypassable three-band EQ (with sweepable mid and selectable mid Q), an insert loop, our **PeakPlus™** limiting technology, and the ability to send the preamp signal directly to the compressor.



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This is the one that started it all. The **586** two-channel vacuum tube preamp was introduced as the flagship model of the Silver Series in 1998. It boasts many of the same features as the 566 and 576, such as custom-designed analog VU meters for monitoring tube level, insert path, or output levels; +48V phantom power; a 20dB pad; a phase invert switch; and a low cut filter. With line/instrument and mic inputs, the 586 is versatile enough to use with any source device. To this comprehensive list of standard features we've added extras like a hardwire bypassable, three-band EQ (with sweepable mids and selectable mid Q); an insert loop; and our **PeakPlus™** circuitry.



504X Digital Output Card

The 504X digital output card allows dbx Silver Series processors (i.e., the 566, 576, and 586) and the 1086 mic preamp/processor to take advantage of our amazing Type IV™ Conversion System. Its features include 44.1kHz and 48kHz sample rates; 16-, 20-, or 24-bit word length; TPDF or SNR² noise shaping, dithering at 16 or 20 bits; synchronized inputs and outputs with low-jitter, phase-locked loops; and gold-plated AES/EBU and S/PDIF output jacks.





With the dbx 12 Series the goal was simple: build the best bang-for-the-buck, no-nonsense equalizers on the market. These price/performance champs are designed for down-to-earth sound shapers who don't need feature-laden units from the 20 or 30 Series, but who absolutely demand a pristine signal path and consistent performance in an equalizer. Both the 1215 and 1231 include superb features such as chassis/signal ground-lift capability, internal power supply transformers, and power-off hardwire relay bypasses (with 2-second power-up delays). The 12 Series is simply the last word in affordable, high quality EQs.

1215 Graphic Equalizer

With a proud heritage extending back to our famous 20 and 30 Series equalizers, the 1215 sports two channels of 15 2/3 octave bands; ISO frequency centers; a switchable boost/cut range between ±6dB and ±15dB; a +12dB input gain range; an 18dB/octave 40Hz Bessel low-cut filter; balanced inputs and outputs; and XLR, Barrier Strip, and 1/4" TRS connectors.

1231 Graphic Equalizer

The 1231 shares the same heritage as the 1215, but includes two 31 1/3 octave band channels; ISO frequency centers; a switchable boost/cut range between ±6dB and ±15dB; a +12dB input gain range; an 18dB/octave 40Hz Bessel low-cut filter; balanced inputs and outputs; and XLR, Barrier Strip, and 1/4" TRS connectors.









2031 **Graphic Equalizer/Limiter with Type III™ Noise Reduction -**The 2031 is a single-channel, 31-band, 1/3-octave equalizer that includes all the features listed above and fills two standard rackspaces.

2215 **Graphic Equalizer/Limiter with Type III™ Noise Reduction -** The 2215 is a two-channel,15-band, 2/3-octave equalizer that includes all the features listed above and fills two standard rackspaces.

2231 **Graphic Equalizer/Limiter with Type III™ Noise Reduction -** The 2231 is a two-channel, 31-band, 1/3-octave equalizer that includes all the features listed above and fills three standard rackspaces.

3031 **Graphic Equalizer -** The 3031 is a single-channel, 31-band, 1/3-octave equalizer that includes all the features listed above and fills two standard rackspaces.

3215 **Graphic Equalizer -** The 3215 is a two-channel, 15-band, 2/3-octave equalizer that includes all the features listed above and fills two standard rackspaces.

3231L **Graphic Equalizer -** The 3231 is a two-channel, 31-band, 1/3-octave equalizer that includes all the features listed above and fills three standard rackspaces.



20 Series EQs

Since their introduction, the 20 Series equalizers have become crucial links in the sound systems of countless professionals all over the world. Speaking from a value perspective, the 20 Series EQs offer an unequalled feature set. The crowning feature of each model in the 20 Series is our Type III™ Noise Reduction, which enables you to increase signal-to-noise ratios by up to 20dB. With Type III™, the 20 Series can significantly improve the noise specs for almost any sound system. Add our patented PeakPlus™ limiter topology; XLR, 1/4", and Barrier strip inputs and outputs; durable 45mm nylon sliders; a +12dB input gain range; and informative, four-step LED ladders to the mix and you've got three powerful tools that will let you use your system with confidence.

30 Series EQs

If you've been to a concert, an amusement park, or a professional sporting event, chances are you've heard the 30 Series in action. Here's why they're so popular. Standard features on all 30 Series equalizers include ISO standard-center, constant Q frequency bands; variable high-pass and switchable low-pass 12dB/octave filters; electronically balanced inputs; servo-balanced outputs; XLR, Barrier strip, and 1/4" TRS connectors; switchable 6 or 12dB boost/cut; -12/+15dB of input gain; passive bypass mode; eight-segment LED headroom bar graphs; chassis ground lift capability; cold-rolled steel chassis; and Toroidal power supply transformers. The dbx 30 Series EQs are the only choice for serious sound reinforcement.

The crowning feature of 10 Series processors is dbx's latest-generation VCA, the V2™. The V2™ remains true to the heritage of our legendary, David Blackmer-designed voltage-controlled amplifiers, keeping everything that made them so amazing but improving them in some significant areas. The biggest improvements are decreased distortion, lower noise, and a wider dynamic range, which translates to cleaner, more musical, dynamic, and open-sounding mixes.

1046 Quad Compressor/Limiter

In today's recording and sound reinforcement environments, there's a huge need for multiple channels of high-quality, easy-to-use compression. The dbx 1046 is here to fill that daunting role. Each of the four channels allows you to individually select between our classic **OverEasy®** or hard knee compression, as well as connect each channel for separate purposes. Additionally, our **PeakStopPlus™** circuitry, the most comprehensive limiting technology on the market, frees you from worrying about your speakers and allows you to keep your mind on the music. For easy interfacing with other devices, each of the 1046's channels also utilizes balanced, gold-plated XLR and 1/4" inputs and outputs and switchable +4dBu or -10dBV operating levels. The 1046 incorporates our standard-setting designs, state-of-the-art manufacturing techniques, and of course, our sought-after sound quality.

1066 Stereo Compressor/Limiter/Gate

Whether you're looking for "heavy" compression or subtle gain leveling, the dbx stereo compressor/limiter/gate with selectable hard knee or **OverEasy®** compression, is ideal. For ease of use, the 1066's compressor section allows you to set attack and release times manually (for more customized effects) or automatically using our convenient Auto Mode. In addition, our famous Contour switch allows you to smoothly compress entire mixes while preventing low frequencies from punching holes in the overall mix.

The 1066's gate section enables you to clean up unwanted frequencies or mic bleed using its frequency-dependent gain control and the Side Chain External button (SC Ext). With the Side Chain Monitor button (SC Mon) and an equalizer, you can select which frequencies will trigger the gate. For overall speaker protection, our innovative **PeakStopPlus™** technology prevents unwanted transients from blowing your drivers and minimizes the distortion common to many other "hard" limiters.

Whether in studios, broadcast facilities, or on the road, the 1066 is designed for intuitive operation. Besides enabling you to eliminate unwanted signals, control signal gain, and guard your overall mix, it allows you to do so in dual-mono or stereo mode. This, combined with selectable input and output metering, aids you in matching levels and maximizing signal-to-noise ratio. But we didn't stop there. We replaced the frustratingly vague LEDs found on most units, with our patented **LightPipe™** technology, making it easy to read and a snap to operate. All these features, plus meticulous component selection, rigorous testing, and, most importantly, majestic sound, combine to make the dbx 1066 one of the finest processors on the market.





Since its introduction in the mid-70's, the dbx 160 series has been the world's most popular line of audio compressors. After the classic 160 (still a mainstay in many world class studios), came the 165, then the 160X and the 160XT–the two models that really set the world on its ear. The **160A** is the most recent addition to the legendary line of 160 compressors/limiters and flaunts the same classic sound, easy setup, and no-compromise metering. With such time-tested features as switchable **OverEasy®** and hard knee compression, extremely wide threshold ranges, and controls for ratio and output gain, the dbx 160A is up to any task.

The 160A also includes true RMS level detection providing the most transparent dynamics processing available–from smooth, subtle compression to "brick wall" peak limiting. The 160A is fully compatible with +4/-10dB and balanced/unbalanced systems. Its electronically balanced output stage is an outstanding driver for long cable runs (an output transformer is optional). Its 19-segment, switchable input/output LED meter can be easily calibrated to any operating level, while its 12-segment gain reduction LEDs provide precise analysis at a glance. With its unique "INFINITY +" inverse-compression mode, the 160A actually decreases the audio output level below unity gain when the input exceeds threshold, which can be a real lifesaver when you need to control overbearing vocal choruses and control runaway house mixes. Using the detector input and an equalizer, your can apply de-essing to sibilant vocals or selectively tame booming notes from an acoustic guitar or a bass. You can even stereo-couple two 160As to process a stereo mix without shifting the left/right image. Its musical sound, easy operation, and unequaled versatility made the original dbx 160 a world standard.

While owing much to the revered 160A, the **166XL** takes advantage of advanced gate circuitry using a new program-dependent timing algorithm to produce ultra-smooth release characteristics—even with complex signals like voice or reverb decays. The result is an extra-wide threshold range and superior gating performance. With auto attack and release controls and separate precision LED displays for gain reduction, compression threshold, and gate threshold, the 166XL allows for quick and accurate setup. Additionally, in Stereo Couple mode, Channel 1's controls become master controls, causing Channel 2's controls to mimic their every move. Using our **True RMS Power Summing™** feature, the Stereo Couple mode provides you with a rock solid stereo image—even with high amounts of compression. The 166XL also makes advanced applications a breeze with full sidechain functionality, the ability to use either hard knee or **OverEasy®** compression algorithms, and the venerable **PeakStop®** limiter. Designed and manufactured in the USA, the dbx 166XL processor puts a completely new level of compressor/gate performance at a cost within everyone's reach.

While there's a slew of compressors out there, most of them don't compress musically. Likewise, the average gate devours decay, and ravages reverb tails. However, the **266XL** puts pleasing compression and smooth gating within reach everyone. The classic dbx compression delivers anything from mellow "leveling," to, aggressive peak limiting. In addition, the 266XL's **AutoDynamic™** circuitry continuously adjusts attack and release settings in real time in order to optimally match program material. The advanced gating circuitry in the 266XL uses a program-dependent timing algorithm to produce ultra-smooth release characteristics—even with complex signals. Thanks to the dynamic range of the dbx VCA, the 266XL can provide unsurpassable gating for any circumstance.

The 266XL also includes separate LED ladders measuring gain reduction, compression threshold, and gate threshold making the 266XL easy and intuitive to use.



The **286A** mic preamp/processor features **OverEasy®** compression, de-essing, enhancing, expanding, and gating, all in an incredibly pure signal path. Besides these features, the 286A boasts a wide-ranging input gain control (+10 to +60dB), switchable +48V phantom power, and an 80Hz high-pass filter. Not to mention, its preamp and five processors can be used independently or in any combination. The 286A enables you to easily and transparently smooth acoustic guitar tracks or create authoritative rock vocal tracks. The frequency-tunable de-esser can remove vocal sibilance and high frequency distortion. In addition, adding sparkle and crispness to your tracks is a snap with the enhancer's HF Detail control. The LF Detail control adds fullness and depth to vocals and bass instruments, while helping to clean up muddy low-midrange frequencies. Further, the expander/gate's separate threshold and ratio controls allow you to subtly reduce headphone leakage or radically gate noisy guitar amps. The dbx 286A's full complement of metering and status LEDs visually guides you in achieving the right sound. Its floating, balanced XLR mic input accepts balanced or unbalanced inputs, a 1/4" TRS phone jack accepts both balanced and unbalanced line signals, and an insert jack separates the 286A's preamp and signal processing sections for flexible routing options. With the 286A's quality and affordability, now there's no excuse for compromising your mic'd tracks.

The dbx **120XP** Subharmonic Synthesizer has been in the arsenals of DJs, nightclubs, and movie theater operators for over 20 years now. What makes the 120XP so devastatingly deep, is Waveform Modeled™ bass frequencies that are exactly one octave below the original bass frequencies. While the concept sounds simple enough, the seismic activity produced must be heard–or, rather, felt–to be believed. Unlike other attempts at bass synthesis, the 120XP's patented subharmonic synthesis process produces smooth, musical low frequencies that don't interfere with mid- or high-band information–even at maximum levels. The result is unmatched low-end punch at levels that won't destroy your system. In fact, the 120XP is optimized to allow audio professionals to get the most out of their high-performance, low frequency speaker systems, and includes both a subwoofer output (with its own level control) and main outputs that can be configured as either full-range (including synthesis) or high frequency-only.

The **PB48** patchbay features 48 front panel and 48 rear panel patch points, with 24 user-adjustable board assemblies that can be configured–without soldering or wire cutting–for half-normalled or de-normalled operation. Rugged and noise-free, the PB-48 is designed to serve all your patchbay needs. Whether you want clear and easy access to your mixer and studio gear, reduced wear on your equipment's jacks, or the ability to quickly re-route devices within your setup, the PB48's balanced TRS and unbalanced TS 1/4" plugs pave the way.







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223 and 234 Crossovers

Crossovers may do nothing more than direct frequencies, but the thought that went into the 223 and 234 is what really sets the dbx crossovers above the rest. The 223 and 234 both feature differentially balanced TRS 1/4" inputs and outputs. To prevent accidental changes of certain settings during performance (which could be disastrous), several of the 223 and 234's controls are located on their rear panels. On the 223, the first of these selects between stereo two-way or mono three-way operation, while on the 234 it selects between stereo two-way, stereo three-way, or mono four-way operation (the selected mode is always visible via two green front panel LEDs). Also located on the back panels are switches that allow you to individually select crossover frequency ranges for both channels (again, the front panels feature green LEDs to indicate when the back panel x10 switch is activated). The rear panels also allows you to mono-sum the low frequency outs. Both crossovers feature Linkwitz-Riley 24dB/octave filters–the professional standard. Each of the units' channels has a +12dB input gain control and a recessed 40 Hz low-cut, high-pass filter for removing low frequency rumble. Both the low and high outputs on each channel have phase reverse switches (reconfigurable to operate as mute switches) and gain controls ranging from -∞ to +6 dB, allowing level matching and muting of individual outputs. The 223 and 234 give you great performance, the features you expect from professional crossovers, and the reassurance that you're buying from the company that has been making the world's finest audio gear for over 25 years.



The 223XL and 234XL Crossovers are the XLR-only versions.







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dbx Professional Products • 8760 South Sandy Parkway • Sandy UT 84070 • Phone (801) 568-7660 • Fax (801) 568-7662 • Int'l Fax (801) 568-7583
email: customer@dbxpro.com • URL: http://www.dbxpro.com

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