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Nominated! PowerTube in the running



Radial has once again secured a nomination for the 2013 TEC awards for Outstanding Technical Achievement. The 500 series PowerTube competes for top spot in the Microphone Preamplifier Technology category. The PowerTube is an 'old school' 100% discrete class-A vacuum tube microphone amplifier intended to capture the essence of the voice or instrument while adding the rich harmonics, warmth, and character of a transformer coupled tube circuit.

The new Voco-Loco™

Add guitar effects to voice? Of course!

The Voco-Loco is a unique device that lets you add guitar effects pedals to a live vocal performance! The design begins with a high performance, low noise mic preamp that is equipped with both high and low EQ settings. The Voco-Loco generates 48V phantom power, thus making it work with both dynamic and condenser mics. The signal is then sent through a send & receive loop where various guitar pedals may be connected. One could for instance add distortion, delay or reverb and control the effect using a footswitch. The innovative design lets you choose between fully wet effects or a wet-dry mix to retain the natural sound of the voice. The effects can of course be bypassed for normal clean voice operation.



Voco-Loco Part# R800 1425 00 Retail: \$300 USD

Gold Digger and Cherry Pick your way to the perfect sound

Radial's mic selector and preamp selector streamline the recording process



Gold Digger
Part# R800 1440 00, Retail: \$400 USD



Cherry Picker
Part# R800 1442 00, Retail: \$400 USD

While gold digging seems opportunistic and cherry picking a tad 'charmed', we assure you these new pieces of gear have only the best of intentions - to help you find your perfect sound, fast! The Gold Digger lets you compare up to 4 microphones and quickly switch between them using radio-style push-button selectors. It generates 48V phantom power internally to reduce switching pops to an absolute minimum. To ensure 'straight wire' performance, there are no transformers or audio buffers in the signal path. To ensure a fair comparison, trim level controls allow the engineer to match the levels.

When the artist participates in the mic and preamp selection, this makes them more comfortable and generally results in a better performance. The Cherry Picker employs 'straight wire', relay based switching to enable the engineer to instantly switch and compare up to 4 preamps. There are no transformers or buffers in the circuit. 48V phantom is generated internally to reduce switching noise and a mute switch makes changing mics easy.

Matching mics and preamps: For even more fun, try combining a Radial Gold Digger mic selector with a Cherry Picker preamp selector! These make comparing several mics with a selection of preamps easy. One simply connects the output from the Gold Digger to the Cherry Picker's input and you can now set up a matrix to find the most suitable combination for a given vocal track or instrumental to suit.



BEST SHOW

AES 2012

PS-4 CHERRY PICKER
passive microphone preamp selector

MS-4 GOLD DIGGER
4-channel microphone selector



TONERONE

BROADWAY

PRIMACOUSTIC

WORKHORSE

REAMP

Radial helps RUSH's latest tour run like Clockwork

Serendipity and great timing for FOH Brad Madix and the PZ-DI™

When Brad Madix signed on for his 5th full tour as FOH for RUSH this past year he was faced with an interesting challenge. For the first time the iconic Canadian progressive-rock power trio would have a string section perform on stage with them.

Madix explains: "I'd worked with strings in the past, but it was always either in a very quiet setting with minimal sound reinforcement or the violins were strictly electric. On Rush's Clockwork Angels tour the band definitely meant for the strings to be featured and acoustic. The main challenge was going to be fitting pickups to the instruments without tampering with them too much and getting a great sound with maximum isolation. All in a high-gain environment."

With the strings being placed directly behind the drum kit Madix had to rule out mic'ing the instruments as a section or even individually. He opted to use bridge mounted pickups on most of the instruments. "We wanted to avoid any involved install on the instruments, hoping to find a solution that simply clamped on (as opposed to replacing a bridge or gluing something to the instrument). There were a few different solutions available all of which amounted to some version of a piezoelectric pickup mounted to the instrument in one fashion or another."

Then came the challenge of impedance matching and pre-amplification. "That's when things got a little dicey. All of the piezoelectric pickups are very Hi-Z. In fact, our first choice topped the list at 10 Million Ohms! Obviously we were going to need a DI for these and it was probably going to have to be an active one, and even then not just any was going to do the trick. When I started digging into which would make the best solution I was not surprised to find that input impedance specs on DIs are generally a bit lower than we were going to need. We found preamp solutions, but they offered too many bells and whistles for my taste. We just wanted to get the signal to the consoles in the best possible shape."



Brad Madix, FOH Engineer for Rush, Shakira, Marilyn Manson, Def Leppard



RUSH's latest tour Clockwork Angels features a live string section including 6 violins and 2 cellos. All run through the latest Radial DI to come to market, the PZ-DI.

is probably missing out on much better tonality and dynamic range. It's nice that there are passionate designers and engineers out there paying attention to these details. Radial has once again proven they are a cut above the rest."

Madix had resigned himself to having something custom made when he sent over a note to Radial President Peter Janis...and to name another RUSH tour – Presto! Solution found. Janis explains: "When Brad contacted me, I told him his timing was impeccable! We had been having conversations with a few other acoustic artists and noticed that there was a definite need for a DI that would sound good with piezos. The challenge is that unless the pickup sees a very high input impedance, it tends to sound peaky and edgy. We had just finished building a prototype and I sent him the first one to play with. The PZ-DI can be set to 10 meg ohms to address this and has a built in high pass filter to eliminate resonance which can cause runaway feedback. After Brad did some tests, he was pleased with the results and we sent them a bunch more. The rest is history in the making." The Clockwork Angels string section compliment of 6 violins and 2 cellos all run through Radial's newest addition to its line of DI boxes - PZ-DIs.

Madix continues: "With the PZDI, we were able to integrate multiple piezoelectric devices seamlessly and with glorious results. Anyone who is just plugging a PZ transducer into any random DI and hoping for the best

Radial's most advanced direct box to date: the PZ-DI!

The Radial PZ-DI is a special direct box that is designed to work with all types of acoustic and orchestral instruments by enabling you to optimize the input impedance to match the pickup or transducer.

The PZ-DI is fully capable to work double duty as a standard direct box with front panel 1/4" input and thru connectors to interface with an electric bass and the stage amplifier plus XLR out to feed the PA. The PZ-DI employs 48V phantom power with an innovative internal switching supply that at once elevates the rail voltage while reducing distortion of all types to deliver a smooth, natural tone with the same perfectly cascading even harmonics normally found on high-end studio preamps.



PZ-DI Part#R800 3005 00 Retail: \$260 USD

Primacoustic introduces the Paintables™

Now it is easy to color your acoustic world



Primacoustic Paintables in a home theater.

Are you concerned about how acoustical treatment will affect the 'look' of your space? Decor and function can now work together seamlessly with the new Paintables acoustic panels from Primacoustic. Choose from 2'X2' or 2'X4' size panels and let the interior decorator in you shine through! Enjoy all the benefits of acoustic treatment in any color you choose. You can now treat your recording studio, home theater, boardroom or house of worship with professional grade acoustical panels and paint them any color. Match the existing décor, paint in a contrasting color or consider it a blank canvas and let your creativity take hold.

Because these panels are pre-painted in white latex, you are starting with a panel that has a primer coat. This means that you can coat the panel with any type of paint or leave it 'as is' if white works in your room. You can actually 'voice' the Paintables by increasing the thickness of the paint. For instance, you may want to retain a greater sense of air or high frequency content in a recording studio for more of a live feel. Another example could be an orchestra pit or stage where you may want more reflection in the upper region to enable the musicians to better hear themselves. More information is available at primacoustic.com.

Primacoustic Paintable panels have been tested by Intertech to meet flame spread and smoke development for safe use in Canada and the USA and are classified as class-1/A following the ASTM-E84 and CAN/UL-S102 criteria. Paintables are also safe for use in Europe and classified as Class B following the EN 13501-1 criteria.

Radial's USB-Pro™

Quick and easy interface solution

The USB-Pro makes it easy to connect your computer, iPad or iPod to the PA system. You merely connect via the USB port and the USB-Pro delivers stereo balanced outputs via the dual XLR connectors. Extra features include a built-in headphone amp that lets you monitor the signal from your PC using standard ear-buds. A variable level control adjusts the output and headphone levels. And with a mono sum., you can quickly mix stereo tracks to one for easy manipulation.



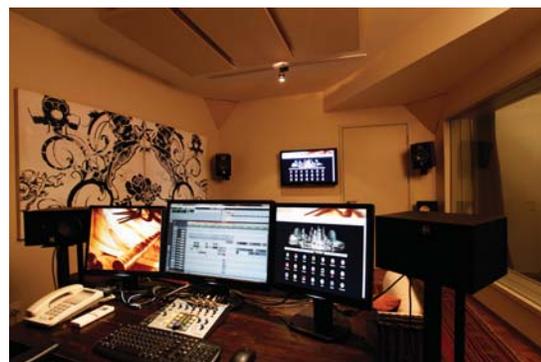
The USB Pro. Part #R800 1050 00. Retail: \$220 USD

Customized to perfection

Primacoustic client chooses to fabric wrap panels

Despite the need for a rapid relocation, the directors of Speakeasy (an established audio and video production house in Singapore) approached the project with an eye on a quality result. It had to be a facility that would continue the excellent reputation of the company which has more than 30 years experience in their industry specializing in providing Asian voices for the world market.

According to Speakeasy Director Barry Butler, the building they had to work with was not designed to accommodate the special requirements of a recording facility. The main issue was sound control as the location is on a main road and is in the flight path of F16 aircraft.



Primacoustic Broadway panels used included Tri-Corner bass traps, Broadband Control Columns and Stratus Clouds.

For the internal acoustical treatment Primacoustic products were selected. The product, known for its efficacy, is available in three neutral colors which are easily fabric covered and worked well for Butler's project. "We opted for beige, as it suited the studio coloring, but with the intention to cover them later with something more appropriate to the studio design." The panels have since been covered in designer fabrics and contribute, not only to the function of the space but also work well with the facility's overall look which was important to Butler and his team.



Butler continues: "We put 6 wall panels on the rear walls of the control room, adapted another 6 for the ceiling, and two corner traps were installed. In the booth 5 panels were attached to the back reflective wall and 3 ceiling panels fitted. The improvement was remarkable."

New 500 series...

6 new 500 series modules unveiled

PreComp, PreMax, Q4, Submix, ChainDrive and Tossover are now shipping



PreComp™

The PreComp is a 500 series module that combines a high performance mic preamp with a fully variable, full function VCA compressor. One merely connects the mic, sets the input level and then the compression for instant results! The compact all-in-one module is particularly beneficial for high density setups such as live recording where you want to capture the natural sound of the instrument while ensuring it does not go into the red. Those equipped with a Radial Workhorse can use the Omniport can access the preamp and compressor separately, using them as two separate modules.

Radial PreComp Preamp VCA Compressor – Retail \$350 Part #R700 0114 00



PreMax™

The PreMax is a combination low-noise mic preamp and 3 band equalizer jam packed into a single-wide 500 series module. The 'all-in-one' channel strip will be of particular interest to those that require greater density in their production studios or on-air radio broadcast inputs. The feature set includes Radial's super quiet Accustate input control that auto-pads the input while optimizing signal-to-noise. A high pass filter eliminates resonance while a 180 deg polarity reverse lets you match stereo mics for phase parity. A front panel instrument input lets you turn on the Omniport which in this case is optimized as an instrument input for direct recording bass, guitar or keyboards.

Radial PreMax Preamp 3 band equalizer – Retail \$350 Part #R700 0112 00



Chain Drive™

The ChainDrive is a 500 series module that lets you take a signal and send it to 4 destinations at the same time. The unique circuit enables both balanced and unbalanced signals to be processed and it can also be used to distribute unbalanced stereo signals. Hook up is easy: the input connects via the XLR on the power rack while the front panel features four 1/4" TRS connectors with level controls. Use the ChainDrive to feed multiple effects, multi-band compression and more.

Radial ChainDrive 1 x 4 audio distribution amplifier – Retail \$350 Part #R700 0172 00

Unlike other EQs that employ high gain chips and then mounds of negative feedback to control the circuit, the Q4 is 100% discrete meaning that separate parts are used at each stage to generate gain and control run-away. This unique class-A 500 series module reduces negative feedback to an absolute minimum for a more open and natural sound. Four bands deliver high and low shelving with lo-mid and hi-mid semi-parametric control. It sounds amazing!

Radial Q4 Discrete class-A variable-state parametric EQ – Retail \$700 Part # R700 0162 00



Q4™

The SubMix is a line level mixer that jam packs four inputs into a single space, 500 series module. One connects four unbalanced sources to the front panel via the 1/4" connectors and sets the levels to suit. The SubMix employs Radial's unique VaryState input circuit that simultaneously adjusts the sensitivity and gain for improved signal to noise. The SubMix is ideally suited for interfacing keyboards and drum machines or use two for stereo effects or tape returns when

Radial SubMix 4x1 line level mixer – Retail \$350 Part #R700 0170 00



Submix™

The Tossover is a 500 series module that lets you apply low-pass, high-pass or band-pass filters to the signal chain. It features high and low frequency ranges with choice of 12dB, 18dB or 24dB per octave slopes. Each band may be used separately or combined in series. When connected to a Workhorse, the Omniport lets you pull the low band out separately for parallel processing. How about leaving the bass alone while you add distortion to the top end?

Radial Tossover fully variable dual band filter – Retail \$400 Part #R700 0164 00



Tossover™

...Lunch is ready!!!

Because every module deserves a great rack

Six and Ten slot 500 series power racks join the award winning Workhorse™ and Cube™



The SixPack comes with a convenient carry handle that may be removed for fixed installations. **SixPack** Part #R700 0108 00 Retail: \$550. Inside: **PowerTube** (preamp) Part #R700 0115 00 Retail: \$800 USD, **Q4** (4 band EQ) Part #R700 0162 00 Retail: \$700, **Komit** (compressor/limiter) Part R700 0150 00 Retail: \$600, **PhazeQ** (phase correction) Part R700 0140 00 Retail: \$350. (Modules sold separately)



The Powerhouse and the SixPack are the fifth and sixth power racks in Radial's ever growing 500 series range. Add this to the 15 modules that are currently available and it is clear: Radial has certainly taken a most proactive stance with respect to building and supporting the 500 series standard. According to Radial President Peter Janis: "Given today's ever changing digital environment, recording studios must be agile for them to adapt and they must also bring a higher level of creativity and uniqueness to the recording process. We believe that the 500 series is perfectly suited for this new reality as it is compact and easily transportable. And when you consider the hundreds of modules that are now available plus the tremendous patching options that can be put to use, there has never been a more exciting time to be involved in music production."

The SixPack and Powerhouse begin with heavy duty 14 gauge steel construction throughout for improved shielding against noise induced magnetic fields and greater durability when traveling between studios or when on tour. Each channel slot is equipped with separate XLR i/o along with parallel 1/4" TRS connectors for splitting the signal, cross patching, or acting as a patch bay mult. Instead of having to patch one module into the next using a cable, an innovative FEED function does the patching with a simple slide of a switch. And instead of having to solder stereo pairs, a LINK switch is easily activated when stereo modules are needed. Following the WHOS-Doc open source document, the SixPack and Powerhouse are equipped with Omniport 1/4" TRS then enables special functions on each module to be used in a particular way. For instance the Omniport can be an instrument input on a preamp, a key input on a compressor or even a remote switch.

Powering concerns are addressed with a 1600 milliamp external supply for both the SixPack and the Powerhouse. This delivers a shared pool for each module for significantly more headroom than others. The extra power eliminates brown-outs while the external design keeps the noise out of the box. Each slot is equipped with safety measures for safe use and the both are 100% backward compatible with older 500 series modules while being completely suitable for the new breeds that are beginning to appear.



The Powerhouse is designed for studios that need maximum space for their collection of 500 series modules. Part #R700 0104 00. Retail: \$1000 USD

Radial's creative genius' have a new playroom!

Newly renovated R&D room designed as a multi-purpose space



Radial's new R&D room features acoustical treatment from their Primacoustic division with Broadway panels, basstraps and Recoils.

Radial Engineering has recently moved the R&D department to a larger area in the facility in order to accommodate the growing team. The new department is divided into three sections: The first houses our engineering team where circuit design, PCB layout and metal drafting occurs. The second is a meeting room where the R&D team gathers to vet out new designs, part requirements, and development schedules. The third is the new test studio dubbed 'Studio Eh' in honor of our Canadian heritage! This is equipped with a wide range of microphones, monitors, guitars, amplifiers, keyboards, digital workstation and all of the gear you would normally find a working studio.

General manager Mike Hill comments: "We grew to the point where we felt it was time to take over the last 5000 sq-ft in our building that was previously leased out. The extra warehouse space not only helps us manage inventory overflow, but this area now houses cable prep, trade show prep, the workbench and old files. We upgraded the office area with a new kitchen, updated washroom, R&D office and of course the studio. This finally gives our R&D team some quiet space where they can focus on next-generation products without worrying about interrupting others when they turn up the volume!"

When asked - what happens in the studio? - company president Peter Janis had this to say: "Almost every day starts with a review of what is happening in R&D. I will get on the phone and speak to the design team regarding features that need to be implemented and then will often end my day testing and listening to products that are in some stage of development. Studio Eh! is a fantastic facility for this type of thing. The room measures about 12' x 16' and is fully treated with Primacoustic Broadway panels and MaxTrap bass traps to eliminate room modes. Thanks to the MaxTraps, it is truly a joy to work in as Studio-Eh! does not have the low frequency problems that we had in your previous room. We use a Workhorse with two PowerPre's and switch between Dynaudio, Yamaha, Hafler and Focal monitors, depending on what we are doing. We also have an iso-room across the hall that is wired with tie lines to test loud amps. This room is equipped with two Marshall amps, a Mesa-Boogie half stack, four Fender combos, a THD half stack, an Ampeg SVT and a collection of electric and acoustic guitars, basses and other knickknacks!"

Janis continues: "I have the best job in the world! I get to speak with artists, engineers and technicians every day and create solutions. Studio-Eh! makes it even easier to get the job done."

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For insight into all things Radial sign up for our newsletter. Please use QR code or visit: www.radialeng.com/newsletter to find our sign-up form.



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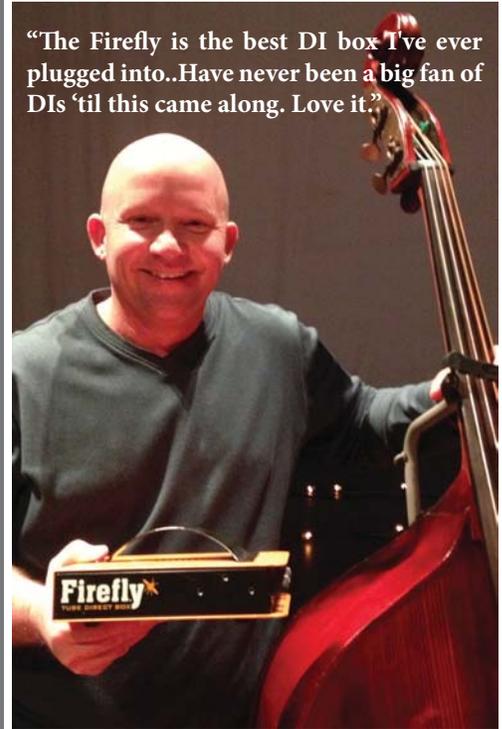
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Buzzing on the Krall tour

Dennis Crouch packs a Firefly & PZ-Pre

According to stand up bassist Dennis Crouch, all the days he gets to play are good. Currently playing with Diana Krall and band on her Glad Rag Doll tour, Crouch got the call during a recording date via TBone Burnett. He had also worked with Krall's husband, Elvis Costello.



"The Firefly is the best DI box I've ever plugged into. Have never been a big fan of DIs 'til this came along. Love it."

Crouch says his wish list of who he would like to play with has gone well beyond his expectations from when he started working in Nashville in 1996. Moving from Strawberry, Arkansas where he worked as a mail delivery person he quickly became a sought after session bassist around town working with Alison Krauss, Robert Plant, Johnny and June Carter Cash, Emmylou Harris, Steve Earle, Sting, and Randy Travis.

There are two Radial products Crouch takes on tour with him. The Firefly Tube DI and the PZ-Pre acoustic preamp and PZ booster.



"The PZ-Pre allows me to capture the tone of my bass regardless of the room, I can dial up what tone is needed."

The new StageDirect™ direct box

Simple action gives you complete control when you need to mute your guitar

The StageDirect is a direct box with a footswitch, designed for musicians who need to mute their guitar while performing on stage. This can be for tuning or for exchanging one instrument with another. The active design gives you choice of either 48V phantom or 15VDC operation. A mute switch turns the direct box and stage amp outputs off, while sending a signal to the tuner. One merely stomps on the footswitch to tune or to grab another instrument. This is particularly useful for lead vocalists that may use an acoustic guitar for a particular song as turning off the guitar eliminates runaway feedback and resonance.



StageDirect Part# R800 1170 00 Retail: \$250 USD

According to Radial's Eastern Regional Sales Manager Phil Coelho:

"As a gigging bassist, I was immediately struck with the StageDirect and how I could see it solving a number of problems on stage. The obvious one is being able to quietly tune without having your signal feed into the PA system. As an audience member, hearing the band tune up can be really annoying. But for me, the real biggie is being able to switch from my 4 string passive bass to my 5 string active without having to put my amp on standby and frantically wave to the FOH engineer to let him know I am about to switch basses. All too often, he forgets to turn me down and then you get a huge pop in the PA. The StageDirect solves the problem as it gives me the freedom to decide when I want to change instruments."

Bassbone continues to shine year after year

Some reasons why the Bassbone™ has been one of our top selling pedals

Today, bands need to find ways of cutting costs. In the past, touring was used as a means to generate interest in the artist and sell CDs and other promotional items such as T-Shirts. Today, CD sales do not generate any money for the artist. Many only sell a single song via Apple iTunes, thus the revenues from 10 songs on an album has completely disappeared. Further, most of the downloads are done illegally. Bands go on the road to make money. This is now their primary revenue stream. But now, with the high cost of fuel, alternative methods of travel are being used.

Many bands travel the casino and soft seat theatre circuit where a quality PA system awaits. Equipment such as guitar amplifiers and drums are now rented locally from a backline rental company. The artist will simply bring his guitar or bass to do the gig. But even when an amp is specified, the quality of the amp is not always on par due to old tubes, tired loudspeakers or lack of maintenance. The other reality that has come to our world is the transition away from the traditional floor wedge monitor to in-ear monitoring via wireless system. This provides the artist with consistent sound night after night. For some bass players, tools such as the Bassbone provide a further advantage by allowing them to control the tone going into their in-ear monitors while also eliminating the use of an on-stage amp.

The Bassbone is a two channel device with a power booster that can be set up as an effects loop or a mute for tuning. With one bass, the player can toggle between the two channels to create distinct tones. There are several outputs including one for a stage amp, effects, the tuner and a balanced Di out to feed the PA system and monitors. With 15VDC, the Bassbone has more headroom than other 9V devices, resulting in less distortion and better sound.

The compact size makes travel easy on airplanes and in many cases, allows the artist to perform without the use of an amplifier.

Show and Tell

ARTIST FILE: BASSBONE



"I love the clarity. You can hear everything from the low end stuff through the highs. A lot of that was getting filtered out with other things I've tried. It just sounds really good. I use it on the road quite a bit. It's useful if I have two instruments because I can set them up differently, or if I'm using only one bass, I can have two different sounds that I might switch between on different songs or parts. I also think it's funky that it has an effects loop on it. That's cool for a lot of reasons for me."

Jon Reshard, VIGILANT
(Prince, Chick Corea, Greg Howe)



"Because I like the simplicity in my life, I like to be simple when I play my music! My Bassbone gives me the opportunity to get the sound like I want, without having to connect a lot of pedals. It's easy to connect, easy to handle, robust! This is an ultimate weapon for me. I can finally go on stage or in the studio knowing that the sound of my bass will not change because Bassbone is made for this. I finally found my identity with this little jewel. If you are a bass player you will understand what I mean."

Anis Jouini, MYRATH

This page is all about bugs...StageBugs™

You will want these little guys crawling into your luggage

StageBug SB-1 Acoustic™

The StageBug SB-1 acoustic is a direct box that has been optimized for acoustic guitar. This active DI features standard instrument input with a dedicated tuner out. This can also be used to feed an on-stage amp. A -10dB pad also enables the SB-1 to be used with higher output active sources such as active basses and keyboards. The balanced XLR output is used to feed the PA. This is equipped with a 180 deg polarity reverse to help tame hot spots on stage and reduce feedback. Best of all, the design is super compact so that it fits inside a guitar case pocket! This makes it easy to deploy anywhere!



StageBug SB-1 Acoustic
Part# R800 0110 00, Retail: \$80 USD

StageBug SB-4 Piezo™ Orchestral DI



StageBug SB-4 Piezo
Part# R800 0140 00, Retail: \$90 USD

The StageBug SB-4 Piezo is a special direct box designed specifically for instruments that use a piezo electric transducer as a sound source element. Piezos are notorious for their peaky response and edgy tone when they do not see a proper load. The SB-4 has been optimized with a 10 meg-ohm input impedance that smoothes out the dynamics while increasing the frequency response for a warmer, more natural tone. The SB-4 has also been equipped with a high pass filter that gently rolls off excessive bass which can cause resonant feedback. This makes the SB-4 a great choice for violin, fiddle, mandolin, upright bass and for expensive guitars where you do not want to mount an active system.

StageBug SB-2 Passive™

The StageBug SB-2 is a passive direct box designed for high output instruments like active basses, keyboards and drum machines along with other buffered sources like DJ mixers, computers and CD players. It features an instrument input, a thru-put to feed an onstage amp or personal monitoring system plus a transformer isolated output. The custom made Eclipse transformer performs the balancing and impedance matching for optimal signal transfer. And by isolating the source from the destination you also enjoy lower noise. Features include an input pad to reduce sensitivity plus a pin-1 lift switch to eliminate ground loops.



StageBug SB-2 Passive
Part# R800 0120 00, Retail: \$80 USD

StageBug SB-5 Sidewinder™ Laptop DI



StageBug SB-5 Sidewinder
Part# R800 0150 00, Retail: \$115 USD

The StageBug SB-5 Sidewinder is a direct box designed for AV integrators that need a handy 'tool box' solution for connecting laptop computers, iPads and other audio sources to a PA system. The ultra compact design features an integral 5ft cable terminated in a 3.5mm TRS connector to mate with the headphone output from a laptop. The 'sidewinder' gets its name from the attached cleat that lets you neatly wrap the cable when not in use. Completely passive, the SB-5 does not require any powering. You simply connect and it converts the signal to a pair of 1/4" TRS connectors for stereo use or the signal may be summed mono using the XLR output.