

Fostex

CREATIVE SOUND SYSTEMS



FOSTEX. WE WOULD LIKE TO INTRODUCE OURSELVES.

Twenty-three of the world's finest tape recorder and mixer engineers have been brought together by Fostex Corporation to design, refine and implement an exciting concept. It's called Personal Multitrack.

Personal Multitrack by Fostex means high quality recording equipment that's easy to use and truly affordable. All the products are designed specifically to meet the special needs of musicians and songwriters.

Personal Multitrack is recording equipment built with the understanding that music today is conceived, composed, developed, practiced and realized on multitrack recorders. Four and eight tracks are as vital and natural to today's musician as ink and paper were to Bach.

How many musicians have found themselves trapped as the owners and operators of small, struggling recording studios, when their original intention was to buy a multitrack system to make music with? We don't think you should have to open a commercial facility just to own the tools of your trade.

We've combined decades of experience with the state of the art in transport and electronics technology with an understanding of musicians' needs. And we've backed up the concept with the technological and financial resources of a major multi-national electronics company.

Welcome to Personal Multitrack. We look forward to a long and mutually satisfying relationship with all the world's makers of music and song.

PERSONAL MULTITRACK. HARDWARE FOR THE HARDWARE-SHY.

The concept isn't totally new. The promise has been around for quite a few years. More than a few manufacturers have tried to bring multitrack to the masses. To make it easy to use and easy to afford. But too many have left the musician behind in pursuit of the studio dream.

Enter Fostex.

To us, the music is everything. And before you get into a studio, before the meter starts running, you've got to be able to work out your song.

That's why we build the products you're about to see. Why we've pushed recording technology to its extreme. To make machines and mixers that are easy to use. Easy to move. And easy to own. Products dedicated to musicians and songwriters. And their music.

Over the years, multitrack has become a way of life. The music you hear — whether rock, country, jazz, classical or just about anything else — is produced on multitrack recording equipment. The music industry is totally oriented toward multitrack recording. Building tracks one by one. Adding. Changing. Trying new ideas. Tearing things down. Then building them up again.

Of course, most musicians and songwriters we work with agree that multitrack hardware is a modern necessity. But, like us, they've seen too many products grow complicated and expensive. Where so-called "basic systems" start at prices well out of affordable range.

Again, enter Fostex.

Our concept is simple: Personal Multitrack. Equipment that's fast and easy to set up. That lets you start working on day one, and learn as you go. That's light enough to go anywhere. And sophisticated enough to take you wherever you need to go.

Best of all, the equipment is affordable. Not as compared to million-dollar studios. But within the real world of musicians and songwriters.

That's Fostex. Our product. And our promise. Personal Multitrack in every way. Products built to be owned and used. Not just dreamed about. Because wishing never got a song finished.



A NEW WAY OF DOING THINGS.

AN INTRODUCTION TO FOSTEX TECHNOLOGY.

We hold a rather unique picture of the world. It's need-oriented: What you need to make music!

With this attitude in mind, you'll begin to understand our technology. To see why we started from scratch to create the Fostex product line. And why we've created a new way of doing things.

First, there are our formats. Eight tracks on quarter-inch tape. Four tracks on quarter-inch tape. And four tracks on standard cassette. Because music is judged by what one hears. And nobody hears a thing unless you can afford to get it on tape.

Next, there's our multitrack transport. Not a modified hi-fi system. But built from scratch. A total mechanism, totally thought out, to move tape in a multitrack recording application. With three high performance, high efficiency D.C. motors. Small, powerful and very effective. A system built for precision operation. Not brute force. These motors

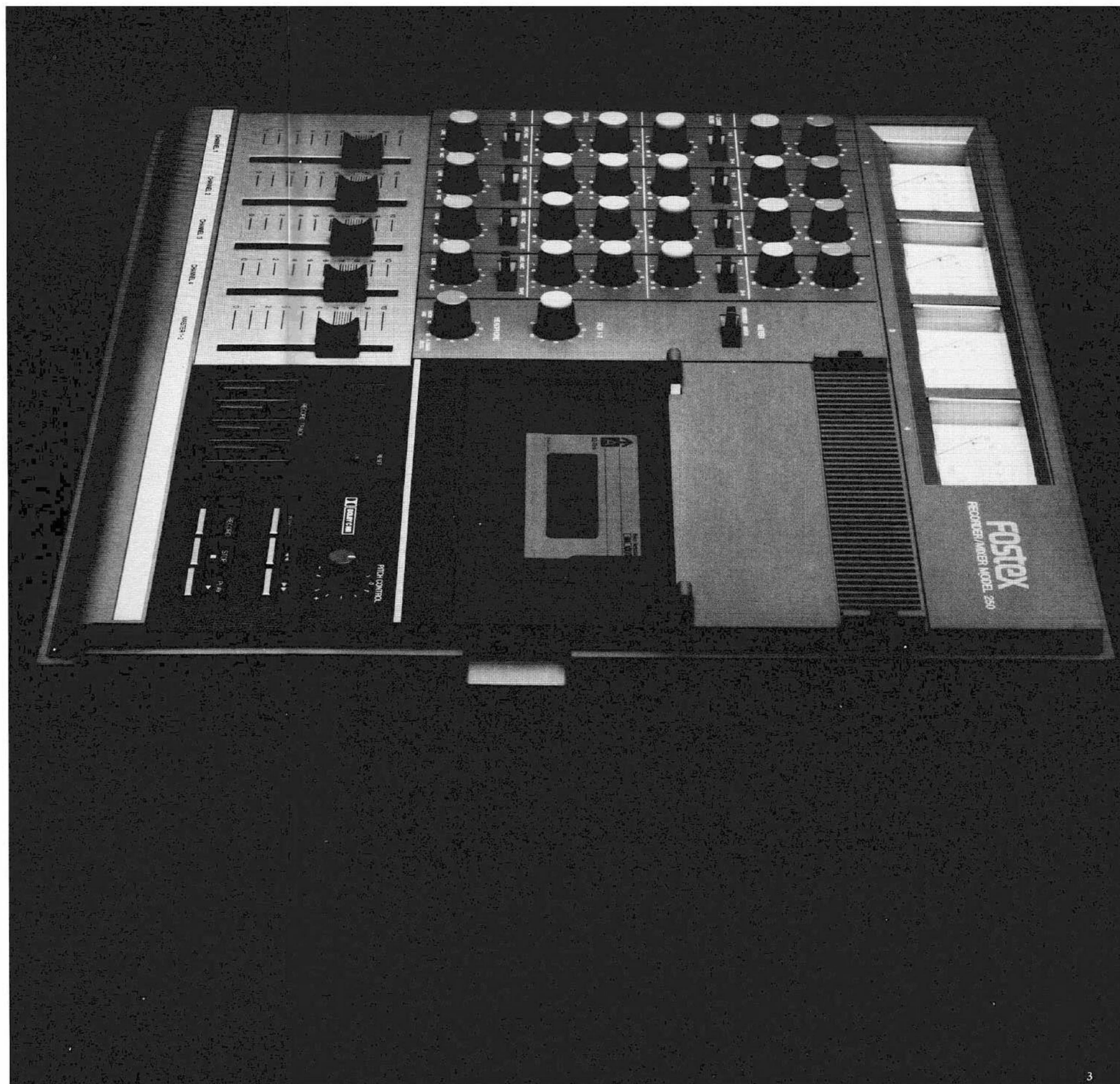
have less "cogging" than their over-weight counterparts. They're inherently superior and more reliable than the A.C. motors used in many recorders because they produce far less heat. And heat is the greatest enemy of anything electronic.

For safety and convenience, the transport has motion sensing so you won't have to wait on your machine. And shut-off switches on both tension arms.

Then there's our war against the antiquated idea that bigger is better. Our machines are light, tight and compact. Again, because that's the way the world is going. What's not needed to make music is left out. What can be made smaller and better is put in. So you can put Fostex multitrack equipment wherever you're most comfortable. And then take it where you need it.

Finally, there's the Fostex sound. Clean, quiet, surprisingly professional. And because one good technology deserves another, we've incorporated the new Dolby C* noise reduction system. It's a full 10dB better than the widely used Dolby B* system. And it's included in our 8-track open reel and 4-track cassette recorders at no extra cost.

As you read about each of our products, you'll see these technologies applied. You'll see how brave new approaches have been turned into musical instruments. Where tape replaces paper as the medium of your ideas. Where product concepts that have been preached for years have been realized. Where Personal Multitrack becomes the new way of doing things.



*Dolby is a registered trademark of Dolby Laboratories

INTRODUCING THE A-8. EIGHT TRACKS ON QUARTER-INCH TAPE.

It's time to throw out the old rulebooks, and a lot of old ideas. Because the A-8 is the first honest-to-goodness musicians' 8-track to reach the market. It's the realization of Personal Multitrack.

Eight tracks on quarter-inch tape. Which, simply put, gives you an unprecedented opportunity to build your tune for a fraction of the usual cost.

spills. Even when you're running your A-8 ragged, your tapes are handled smoothly and gently.

The A-8's operational controls are designed for people concentrating on music. Not machines. The Record and Monitor Select switches are separate. To prevent accidents and misoperation. Want to record? Hit a button. Want to hear what you've got? Hit another

most any on/off footswitch from your reverb, guitar amp, etc. The bottom line is that you can pay attention to your music. Not your machine.

When you're building tracks, it's nice to know where you've been. Checking tapes is important for both quality judgments and instant replays. So the A-8 has a digital counter with bright LED readout. It's easy to see, easy to use, and provides a handy Return To Zero memory function. Ready to lay down an idea? Hit zero on the counter. Record. Hit Return To Zero. And you're in the right spot to check what you've done, or record the next track.

Now, what about sound quality? In all honesty, the A-8 may not sound exactly like a \$50,000 studio machine. But it will give you all you need and then some. We've even included the latest technology from Dolby Laboratories: the Dolby C noise reduction system. It's a full 10dB better than the commonly used Dolby B system, and provides expanded headroom and excellent tracking of high frequency transients. It's built-in — not an optional extra.

The result is a S/N ratio of 73dB (wtd). Tapes are clean, quiet and distortion-free. You'll hear your music with astonishing clarity and definition.

The A-8 gives you a few more goodies to make your recording life a bit easier. Like a $\pm 10\%$ pitch control. It's handy when you want to bring an instrument



You'll use 7" reels running at 15ips. The 1/4" tape size makes multitrack economical. The speed makes the production value high. On an 1800' reel of 1 mil tape, you'll get about 22 minutes of recording time. Considering the money you'll save, that's plenty.

You'll record on up to 4 tracks at one time. And you'll do it on alternate tracks. So there's less crosstalk.

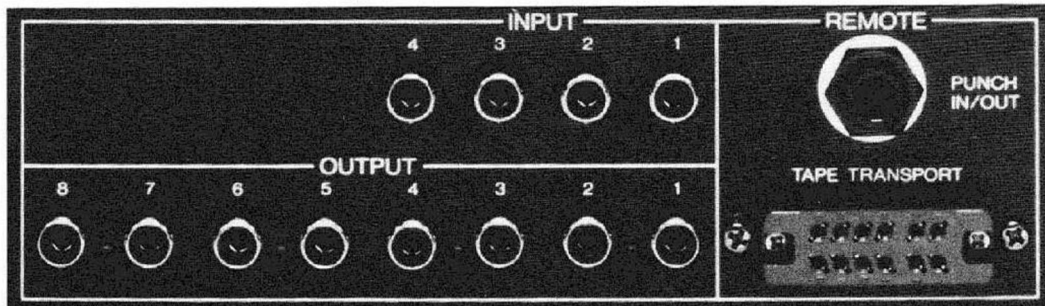
The A-8 is driven by a transport system designed from scratch exclusively for multitrack recording. With three D.C. motors to eliminate the heat problems associated with A.C. motors. And a capstan motor controlled by an FG servo to avoid line voltage fluctuation problems.

The transport controls have reliable IC logic, replacing old-fashioned relays.

Tape movement across our head stack is precise and positive. In every mode. Motion sensing prevents tape stretch. And shut-off tension arms prevent tape

button. It's that simple. And when you're overdubbing in Sync, the A-8 automatically plays back your previously recorded tracks. To save you yet another step. And free you to concentrate on music.

Where Mother Nature failed you, the



A-8 comes through. She gave you two hands. We'll give you three. When you're working out a tune on the A-8, you'll be punching in and out a lot. Adding a lick. Or making something go away. But there's always a problem trying to play an instrument while working a tape recorder. You're usually one hand short. So the A-8 comes prepared to accept a remote footswitch for punching in and out. This connector will accept

into proper tune — like tuning the tape recorder to a piano instead of the other

Fostex MODEL A-8



way around. It can give singers a broader range. And it can be the source of some very interesting special effects.

You also get a quick, easy to use Edit mode with manual cue lever and dump edit capability (to get rid of tape that shouldn't be heard by enemies). There's an optional full remote control that includes the Return To Zero function on it. Modular snap-in electronics for fast, easy servicing. And alignment controls that make regular maintenance bearable.

You'll get to know the A-8 very quickly. Because the thinking is built in. Not added on. It's easy to operate. Works fast. And won't confuse things when you want to think about music. That's what we call Personal Multitrack. A recorder you can afford to use. A machine for musicians. That's the A-8.

ECONOMICAL MULTITRACK Fostex A-4



Sometimes one little detail can stand in the way of owning an 8-track recorder. The demon dollar. But your need doesn't go away just because funds are short. So we've made sure you're covered.

Introducing the A-4. Four tracks on quarter-inch tape (a format our engineers pioneered). At a price that's as irresistible as we could make it. The A-4 drives 7" reels at either 7½ips or 15ips. So you can decide between the ultimate in multitrack economy or push for those extra dB's of sound quality.

Like its 8-track big brother, the A-4 has a transport system built from the ground up specifically for multitrack

recording. Three low power consumption D.C. motors are used to eliminate the heat problems typical of A.C. motors. And an FG servo controls the capstan motor to prevent line voltage fluctuations from playing havoc with your sound.

The A-4 is a classic three-head design. Separate heads are used for recording, playback and erasing. We've even designed a new specially contoured head that gives you extended frequency response and fewer low frequency head bumps.

Operation is fast and easy, too. Select the tracks you want to record on. Then enter the record mode. The A-4 is set up



QUALITY MASTERING Fostex A-2



to record where you want to record and automatically play back the other tracks. It also lets you punch in or out at the touch of a button with no clicks or pops.

You can buy an optional remote footswitch that gives you a third hand for punching in and out. Just play along with your song, then tap the footswitch to start recording. You'll be able to concentrate on your music instead of your machine.

The A-4 brings you the kind of convenience we introduced on the A-8. Easy to use digital tape counter with bright LED readout. And the Return To Zero memory function for fast tape checks. There's a $\pm 10\%$ pitch control for special

effects, optional Dolby C noise reduction system, easy to use Edit mode with tape dump capabilities and modular electronics for fast, economical servicing.

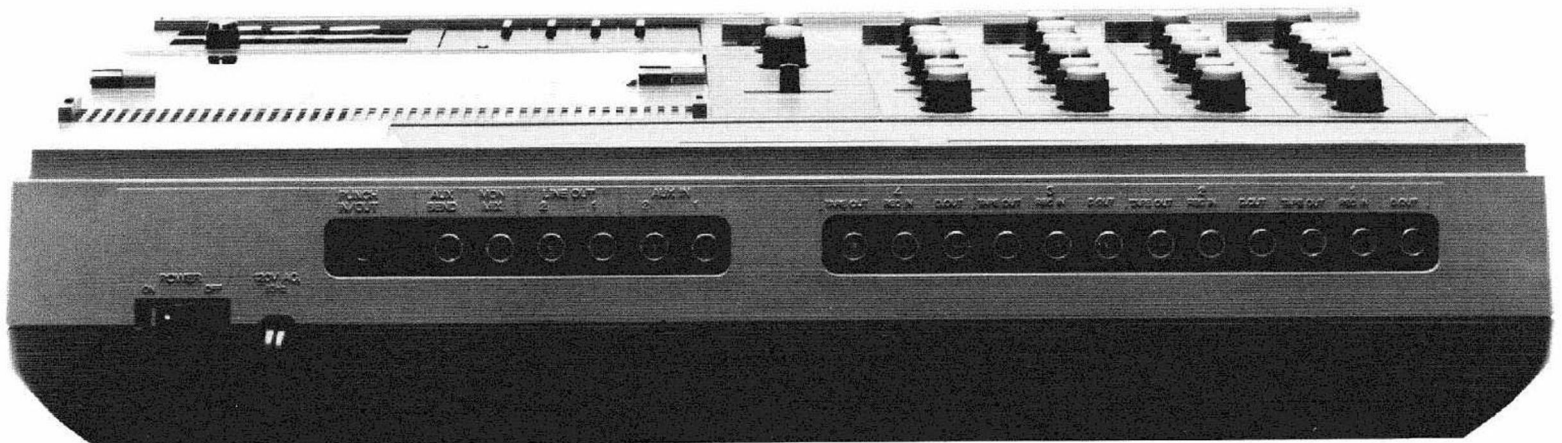
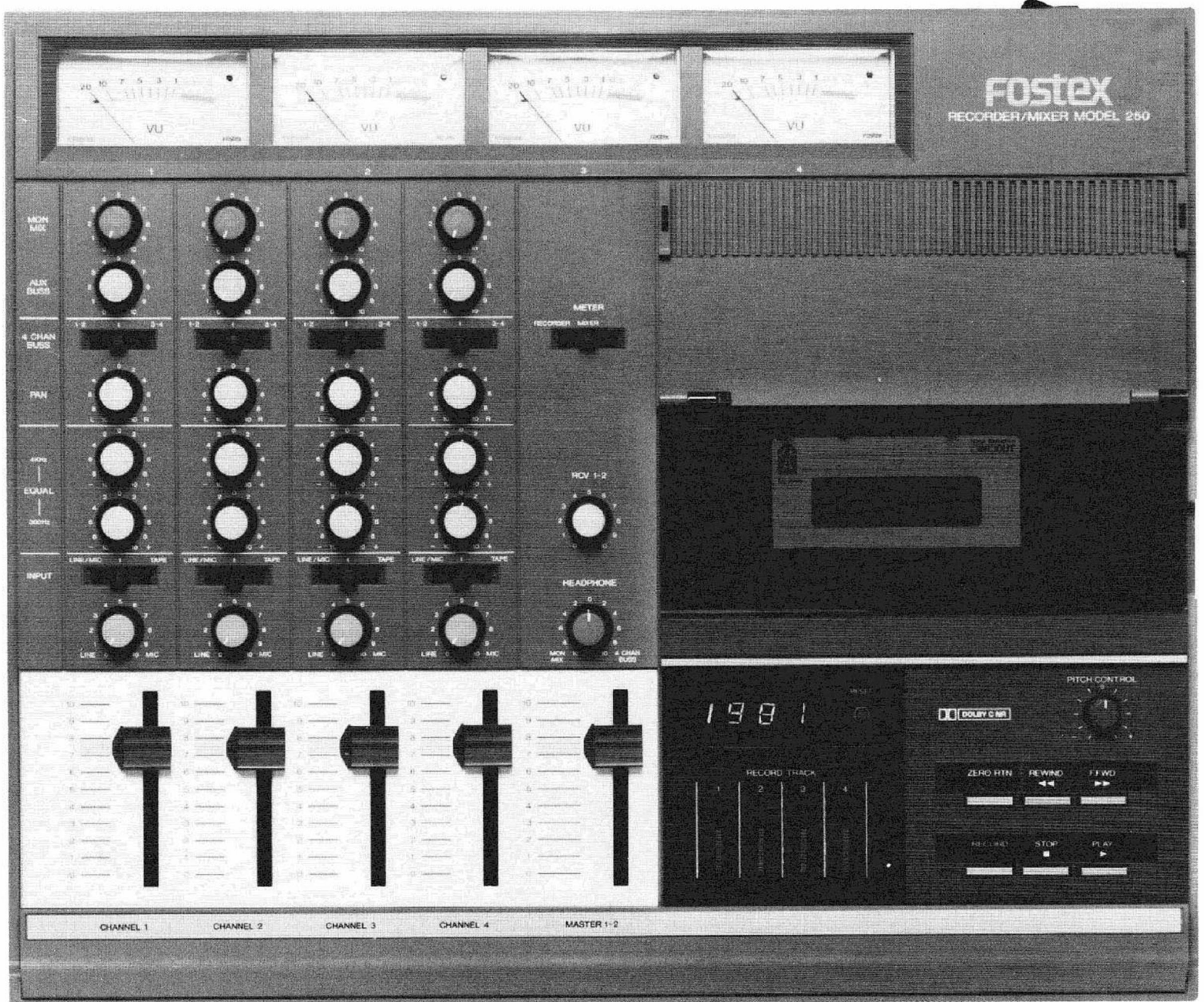
It all adds up to an easy to use, easy to afford multitrack recorder. That's the A-4. We think you'll find that dollar for dollar, function for function, and dB for dB, nothing else can touch it.

The A-2 is our mastering machine. Two tracks on quarter-inch tape. The standard of the industry. But with one added attraction. The A-2 has sync. Which means you can extend its usefulness. When you need to cut a high quality, low noise, low distortion master, record on the A-2 in its normal

mode. But when you need to perform a little fixing up, or you want to do some added production (like adding a few ideas at the last minute), use the A-2's Sync mode. It's built-in to give you added performance flexibility for your dollar. Another way Personal Multitrack fits the equipment to your needs. And your wallet.

The A-2 packs all the features and functions of our multitrack recorders into a rugged, relatively lightweight mastering machine. It includes LED indicators of peak transient overload in record or playback modes. The A-2 gives you the kind of quality needed to help you produce stereo masters that truly showcase your talent.

FOUR TRACKS ON STANDARD CASSETTE TAPE WITH BUILT-IN MIXER.



Fostex 250 MULTI-TRACKER

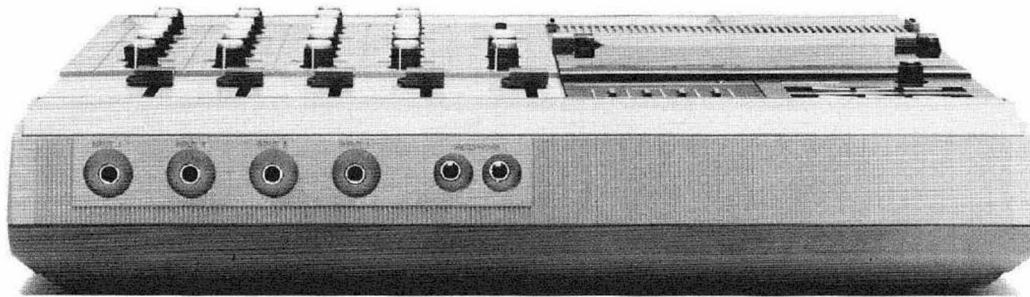
To some, it'll be a notebook. To others, a life saver. It's the 250 Multi-Tracker. True multitrack recording on standard cassette tape.

The 250 brings Personal Multitrack to everyone. Easy to use. Incredibly affordable. You can use the 250 just about anywhere. Then pick it up and use it someplace else. With the Multi-Tracker, you'll be able to move the studio. Rather than having to lug around the heavy instruments (unless you like moving pianos, amplifiers, drums and the other behemoths of the band).

The 250 is a 4-track recorder and mixer in one compact housing. It offers true 4-track flexibility. You can record on any one or all four tracks simultaneously. That's really important. If you're doing any kind of AV production or recording live gigs, the 250 is an inexpensive dream. You can create the sound track, pulse the show, then use it for presentation playback. For live music recording, it gives you the freedom to record when you want. Where you want. Without worrying about where to park the remote truck.

But back to your music.

The transport section has two D.C. motors designed exclusively for the



tortures of multitrack recording. The FG servo-controlled capstan motor drives the tape without suffering from line voltage fluctuations. And a separate D.C. reel motor provides the right tension for smooth tape handling and precise tape-to-head contact during record and playback; it also drives the tape during fast wind modes.

The tape moves at 3 $\frac{3}{4}$ ips. Twice normal cassette speed. So you get added headroom, lower distortion and better signal-



to-noise performance. There's also a variable-speed pitch control that lets you change tape speed by as much as 10%.

Bringing you the latest innovation from Dolby Laboratories, the 250 has the new Dolby C noise reduction system built in. It provides S/N performance 10dB better than the widely-used Dolby B circuit. Gives you more headroom and expanded dynamic range. And sound that's unusually clean, clear and distortion-free.

The 250 gives you true punch in/out capabilities for each channel. Plus, there's an optional footswitch that lets you play your instrument and use your foot to punch in or out. Freeing your mind and hands for music.

Convenience doesn't end there. The 250 has a digital tape counter with LED readout. And our Return To Zero memory function is included. Just set the counter to zero, lay down your music, then hit the Return To Zero button. You're back to your starting point for quick tape checks or recording the next track.

The great versatility of the 250 Multi-Tracker is found in its built-in mixer. Where function is combined with simplicity. To make operation a snap.

The mixer has four inputs. Each input has its own fader. A 50dB continuously variable trim control that lets you handle any signal — guitars, mics,

keyboards, synthesizers. And a peak-reading LED overload indicator to make sure you don't drive your inputs too hard (with overly strong signals) and cause distortion on the tape.

For mixdown, you have four line inputs with a mic/line selector for each channel. Which means there's no need to repatch. And you've got full control over each track.

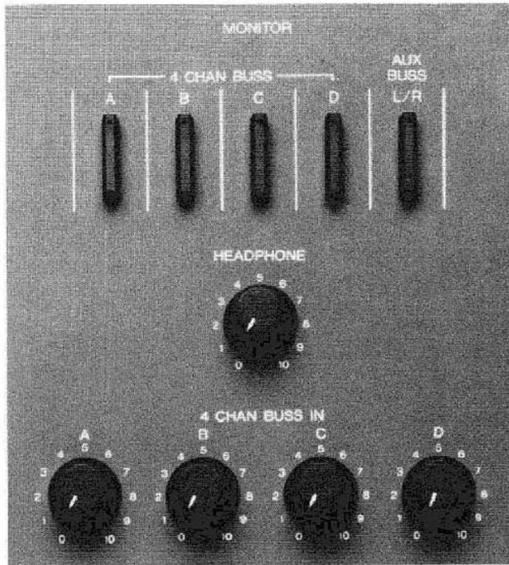
No matter what you're doing, the 250 gives you an amazing amount of control and monitoring flexibility. There are tone controls on each channel that let you boost or cut 12dB at 100Hz and 4kHz. And you get patch points that let you add a limiter, equalizer or other signal processor to each channel. Plus, two auxiliary inputs that let you mix external signals with the signals going through the main section of the 250's mixer. These let you use larger mixers with the recorder if you need more inputs for your sessions.

Along the way, you can monitor everything. Through headphones and meters. You'll pick up tape cues or monitor the busses. And you'll be able to hear everything through the two front panel headphone jacks (very handy when you're working with someone else).

Of course, the real beauty of the 250 comes from using it. Building tracks. Storing ideas. Rehearsing. Enjoying. It's easy to use. Easy to feed. And incredibly easy to afford. The 250 Multi-Tracker. Take it home. Put it to work. Then fall in love with an incredible machine.

THE 350 MIXER. 8x4x2. THE FIRST MATE TO THE A-8.

The 350 is built for musicians. You don't have to be an engineering wizard to get your tune on tape. And you don't have to spend hours studying a textbook just to get started. Sure, you won't know everything right off. But you won't have to. Just hook up the 350 (our instructions are easy and explicit) and go to work. You can learn the keys to its incredible flexibility as you go. While you're working on your music. Not before.



The 350 is perfectly matched to the A-8. In both concept and performance. It's easy to operate. And very affordable. It's laid out so you don't have to repatch when you want to mix down. And you can follow the signals along their routes without having to memorize a signal flow chart.

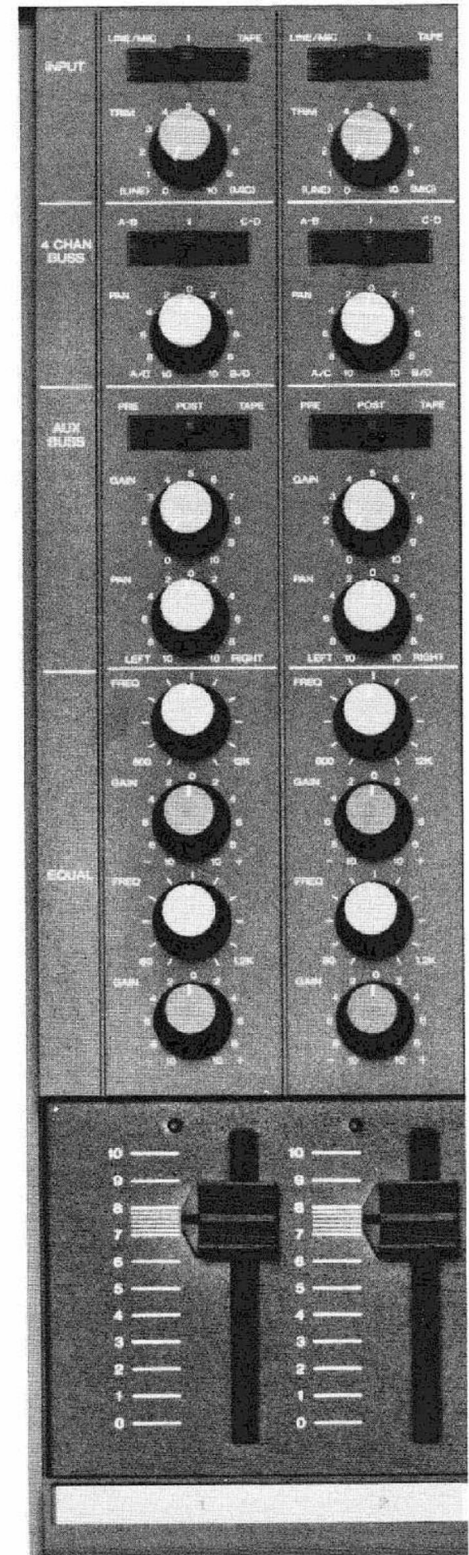
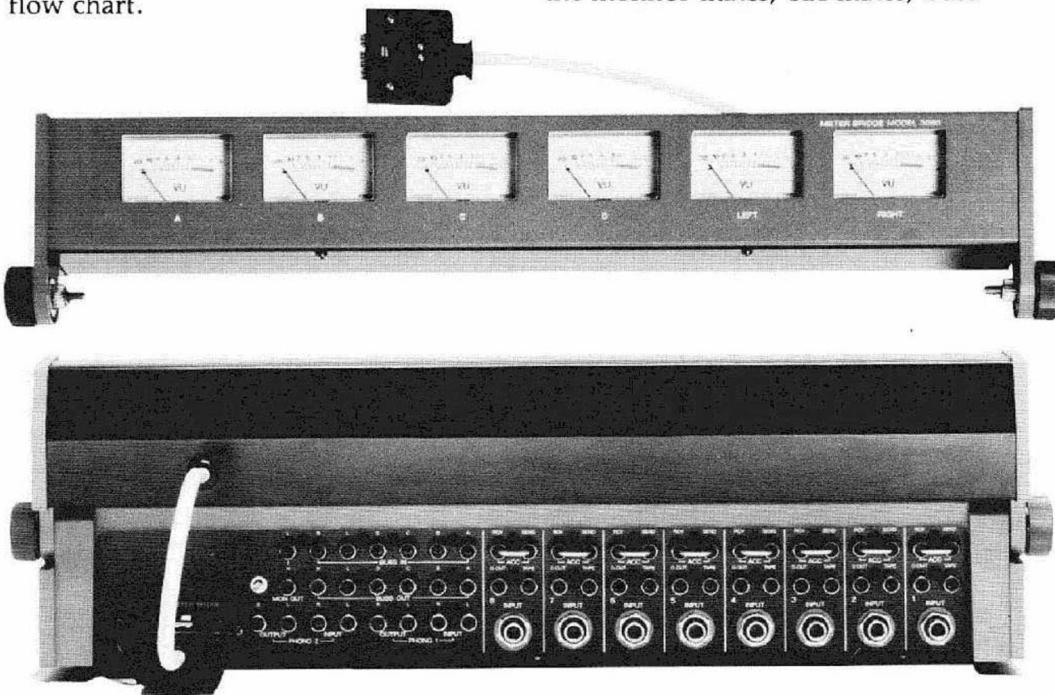
There are 8 input channels, selectable for mic or line. And a 50dB continuously variable trim control so you can adjust for any input level — mics, musical instruments or audio components, for example. Each channel has accessory send and receive jacks so you can hook up external signal processors — equalizers, delays, limiters, phasers, flangers, etc. And, of course, each channel includes a linear fader for overall level control.

A handy security blanket is the LED overload indicator found on each channel. It flashes when your input signals are too strong, letting you know that distorted recordings are headed your way.

Another handy idea is the equalizer section on each channel. The latest technology is used here. Parametric-type equalizers that provide 12dB of boost or cut in two bands. Center frequencies are continuously variable from 80Hz to 1.2kHz and from 800Hz to 12kHz. With extraordinary flexibility, you'll be able to dial in the sound you want.

The 350 has four main output busses and two auxiliary output busses. Plus, each channel has a direct output that's handy when you want to create another submix or when you want to feed another tape recorder.

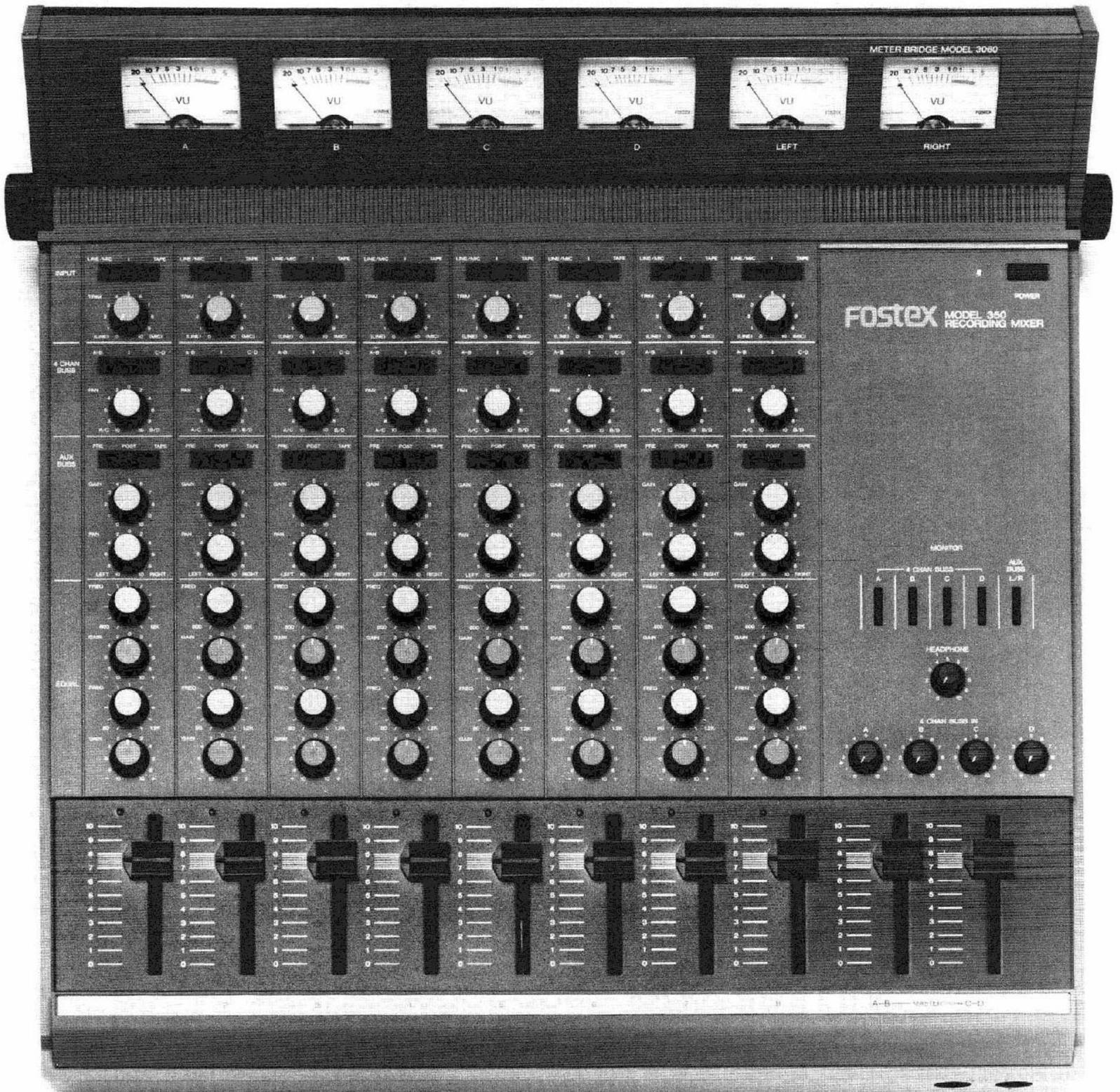
Whatever you put into the 350, you can get out. Easily and quickly. You'll get all the monitor mixes, cue mixes, buss



mixes and submixes you need. You even get a stereo monitor mix that feeds the two front panel headphone jacks (in case you're not working alone).

There's a long list of conveniences in the 350 that adds to your overall recording flexibility. And when you add on the 3060 Meter Bridge, with 6 meters to monitor 4 buss outputs and a stereo monitor mix, you've got an unbeatable mixing system for the money. You'll

Fostex 350 MIXER



even find four RIAA-equalized phono inputs on the 350 for production, disco or other presentation applications.

Take a close look at the 350. For all its flexibility, it's surprisingly easy to use. And very easy to own.

SPECIFICATIONS

A-8

Tape	¼ inch tape width, 1 mil base
Format	8 track, 8 channel (4 channel record ×2, 8 channel reproduce)
Heads	8 track record/reproduce 8 track erase
Reel Size	7 inch
Tape Speed	15ips (38 cm/s), ±0.5%
Pitch Control	±10%
Line Input (×4)	-10dBV (0.3V) Impedance: 15kohms, unbalanced
Line Output (×8)	-10dBV (0.3V) Load impedance: 10kohms or higher, unbalanced
Record Level Calibration	0 VU referenced to 250nWb/m of tape flux
Equalization	IEC (35 microsecs)
Wow & Flutter	±0.06% peak (IEC/ANSI), wtd.
Fast Wind Time	130 seconds typ. for 1800 ft. of tape
Overall Freq. Response	45Hz—18kHz, ±3dB
Signal-To-Noise Ratio (Sync/Reproduce)	73dB wtd., referenced to 1kHz, 3% THD level
THD	Less than 1% at 1kHz, 0 VU
Erasure	Better than 70dB at 1kHz
Power Requirements	120V AC, 60Hz, 60W*
Dimensions	13½" H × 14" W × 6¼" D 340mm H × 360mm W × 170mm D
Weights	29 lbs (13Kg)

A-4

Tape	¼ inch tape width, 1 mil base
Format	4 track 4 channel
Heads	4 track record, 4 track reproduce, 4 track erase
Reel Size	7 inch
Tape Speed	15 and 7½ips (38 and 19cm/s), ±0.5%
Pitch Control	±10%
Line Input	-10dBV (0.3V) Impedance: 30kohms, unbalanced
Line Output	-10dBV (0.3V) Load impedance: 10kohms or higher, unbalanced
Record Level Calibration	0 VU referenced to 185nWb/m of tape flux
Equalization	NAB (IEC available in Europe)
Wow & Flutter	±0.06% peak (IEC/ANSI), wtd., at 15ips ±0.10% peak (IEC/ANSI), wtd., at 7½ips
Fast Wind Time	130 seconds typ. for 1800 ft. of tape
Frequency Response (Reproduce)	40Hz—22kHz, ±3dB, at 15ips 40Hz—20kHz, ±3dB, at 7½ips
Signal-To-Noise Ratio (Sync/Reproduce)	63dB, wtd., at 15 and 7½ips, referenced to 1kHz, 3% THD level
THD	Less than 1% at 1kHz, 0 VU
Erasure	Better than 70dB at 1kHz
Power Requirements	120V AC, 60Hz, 43W*
Dimensions	13½" H × 14" W × 6¼" D 340mm H × 360mm W × 170mm D
Weight	29 lbs (13Kg)

A-2

Tape	¼ inch tape width, 1 mil base
Format	2 track, 2 channel
Heads	2 track record, 2 track reproduce, 2 track erase
Reel Size	7 inch
Tape Speed	15 and 7½ips (38 and 19cm/s), ±0.5%
Pitch Control	±10%
Line Input	-10dBV (0.3V) Impedance: 30kohms, unbalanced
Line Output	-10dBV (0.3V) Load impedance: 10kohms or higher, unbalanced
Record Level Calibration	0 VU referenced to 185nWb/m of tape flux
Equalization	NAB (IEC available in Europe)
Wow & Flutter	±0.06% peak (IEC/ANSI), wtd., at 15ips ±0.10% peak (IEC/ANSI), wtd., at 7½ips
Fast Wind Time	130 seconds typ. for 1800 ft. of tape
Frequency Response (Reproduce)	40Hz—22kHz, ±3dB, at 15ips 40Hz—20kHz, ±3dB, at 7½ips
Signal-To-Noise Ratio (Sync/Reproduce)	65dB wtd., at 15 and 7½ips, referenced to 1kHz, 3% THD level
THD	Less than 1% at 1kHz, 0 VU
Erasure	Better than 70dB at 1kHz
Power Requirements	120V, AC, 60Hz, 35W*
Dimensions	13½" H × 14" W × 6¼" D 340mm H × 360mm W × 170mm D
Weight	29 lbs (13Kg)

Fostex reserves the right to change specifications without notice.

*220-240V AC, 50Hz available outside U.S.A.

**Dolby is a registered trademark of Dolby Laboratories

MIC/Line Input (×4)	
Mic impedance	10kohms or less
Input impedance	50kohms
Nominal input level	Mic : -60dBV (1mV) Line : -10dBV (0.3V)
4 Chan Rec In (×4)	
Input impedance	20kohms
Nominal input level	-10dBV (0.3V)
Aux In (×2)	
Input impedance	20kohms
Nominal input level	-10dBV (0.3V)
Aux Send/Monmix out	
Output load impedance	10kohms or more
Nominal output level	-10dBV (0.3V)
Direct Out (×4)	
Output load impedance	10kohms or more
Nominal output level	-10dBV (0.3V)
Tape Cue Out (×4)	
Output load impedance	10kohms or more
Nominal output level	-10dBV (0.3V)
Headphone Output (stereo)	
Load impedance	8ohms or more (4ohms minimum)
Maximum output	100mW at 8ohms
Equalizer	
4kHz	Variable ±12dB, peaking
100Hz	Variable ±12dB, shelving
Recording Tape	Standard cassette, C-60 or C-90, high bias type. (TDK SA, MAXELL XL-II or equivalent)
Record Tracks	4 track simultaneous, one direction (Special format)
Record Channels	4 simultaneous, with Dolby** NR Type C in encode mode throughout (encode/decode switchable)
Reproduce Channels	4 simultaneous, with Dolby** NR Type C in decode mode throughout (encode/decode switchable)
Tape Speed	3¾ips (9.5cm/s) ±1%
Pitch Control	±10%
Recording Time	22 min. for C-90, 15 min. for C-60
Heads	4 track record/reproduce (Permalloy) 4 track erase (ferrite)
Motors	One FG servo-controlled DC capstan motor and one DC reel motor.
Fast Wind Time	80 seconds typ. for C-60
Frequency Response	
Mixer section	20Hz—20kHz ±1dB
Reorder section	20Hz—18kHz (40Hz—14kHz +2dB, -3dB at 0 VU)
THD	
Mixer section	Better than 0.05% at 1kHz nominal level
Recorder section	1.5% at 315Hz, 0 VU level (overall)
Signal-To-Noise Ratio	
Mixer section	Overall 75dB wtd.
Recorder section	71dB wtd.
Crosstalk	
Mixer section	65dB at 1kHz
Recorder section	50dB at 1kHz
Erasure	70dB at 1kHz
Power Requirements	120V AC, 60Hz, 35W*
Dimensions	3¾" H × 17" W × 14" D 80mm H × 430mm W × 355mm D
Weight	Net 19 lbs (8.5Kg)

MIC/Line input (×8)	
Mic impedance	10kohms or less
Input impedance	50kohms
Nominal input level	Mic : -60dBV (1mV) Line : -10dBV (0.3V)
Minimum input level	-66dBV (0.5mV)
Maximum input level	+12dBV (4V)
Tape Input (×8)	
Input impedance	20kohms
Nominal input level	-10dBV (0.3V)
Minimum input level	-16dBV (0.16V)
Maximum input level	+12dBV (4V)
4 Chan Buss In	
Input impedance	10kohms
Nominal input level	-10dBV (0.3V)
Maximum input level	+25dBV (18V)
2 Chan Buss In	
Input impedance	20kohms
Nominal input level	-10dBV (0.3V)
Maximum input level	+15dBV (5.6V)
Phono In (×4)	
Input impedance	50kohms
Nominal input level	-54dBV (2mV)
Equalization	RIAA
Phono Out (×4)	
Output load impedance	10kohms or higher
Nominal output level	-10dBV (0.3V)
4 Chan Buss Out	
Output load impedance	10kohms or higher
Nominal output level	-10dBV (0.3V)
Maximum output level	+15dBV (5.6V)
2 Chan Buss Out	
Output load impedance	10kohms or higher
Nominal output level	-10dBV (0.3V)
Maximum output level	+15dBV (5.6V)
Monitor Out (×2)	
Output load impedance	10kohms or higher
Nominal output level	-10dBV (0.3V)
Maximum output level	+15dBV (5.6V)
Headphone Output (stereo)	
Load impedance	8ohms or higher (4ohms minimum)
Maximum output	100mW at 8ohms
Frequency Response	
4 Chan Buss/Out	20Hz—20kHz, ±1dB
Headphone	50Hz—15kHz, ±2dB
Equivalent Input Noise	-128dB, wtd.
Signal To Noise Ratio	
One mic input	68dB, wtd.
8 mic inputs	58dB, wtd.
One line input	75dB, wtd.
8 line inputs	65dB, wtd.
Equalizer	
Variable, ±12dB	80Hz—1.2kHz 800Hz—12kHz
Crosstalk	65dB at 1kHz
THD (overall)	0.03% at 1kHz nominal level
Fader Attenuation	65dB or more at 1kHz
Power Requirements	120V AC, 60Hz, 14W*
Dimensions	3¾" (H) × 18½" (W) × 16" (D) 95mm(H) × 460mm(W) × 405mm(D)
Weight	Net 18 lbs. (8Kg.)

Optional Accessories

Model Number:	Description:
8030	Full-function remote control with Return to Zero operation for A-8, A-4, & A-2 open reel recorders.
8050	Remote record punch in/punch out footswitch for A-8, A-4, A-2, and Model 250 Multi-tracker.
9050	Heavy-duty flight case for A-8, A-4, & A-2 recorders.
9070	Heavy-duty flight case for Model 250 Multi-tracker.
9030	Heavy-duty flight case for Model 350 Mixer with room for meter bridge.
9006	7" plastic reel
9007	7" metal reel
9900	Fader link
9901	Rack mount adapter for A-2, A-4, & A-8
1030	Low Z to Hi Z mic. Adapter, female XLR to ¼" male

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