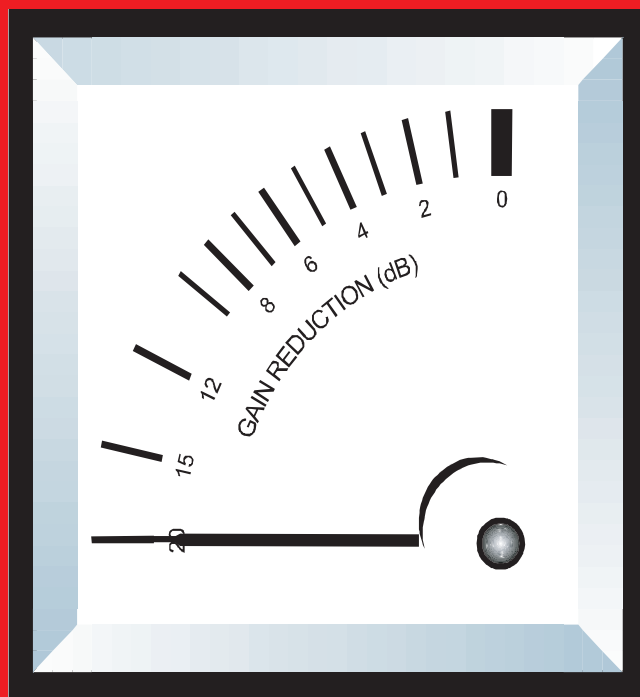


THERMIONIC CULTURE ENGLAND



GET CULTURED

REAL TUBE RECORDING PRODUCTS

THE EARLYBIRD 2 STEREO MIC AMP/EQUALISER



The microphone amplifier is arguably the most important part of the audio chain, yet it is here that solid state technology is weakest in most mixing desks.

The Earlybird 2.2 has been developed to be simply the best mic amp available, due to a special balanced push-pull double triode circuit. Virtually silent and distortion free, with a very open, clean yet warm sound.

A simple but very effective selectable EQ is available for top, mid and bass in the feedback circuit, along with a two stage bass cut selector with a progressively gentle slope at higher frequencies. Dedicated input selector and XLR for the optional Pullet mini passive EQ are also provided. Line inputs allows access to the valve EQ producing wonderful warm distortion if required, along with overdriven effects by increasing the input gain stage.

Andy Cato – Groove Armada

“Both myself and Tom Findlay bought the Culture Vulture Mastering and Earlybird-2, they’re like your first mobile phone, once you’ve used them for a week you wondered how you ever lived without them.”

Joe Hannigan – Mix review Feb 2006

“The Earlybird’s powerful, flexible tube design functions effortlessly, whether you’re pushing it hard or just asking for a lot of clean gain. This is definitely a contender for anyone searching for that preamp that goes above and beyond the ordinary.”

SPECIFICATIONS

Input Impedance	300 or 1200 ohms, switchable, balanced
Output Impedance	A) output level control at max: 55 ohms balanced B) output level control at min: 500 ohms balanced
Maximum Gain	62dB
Maximum Output Level (MOL)	+34dB @1kHz, +33dB @100Hz
Distortion (THD), 1kHz/100Hz	0.007%/0.012%
Frequency response +/-0.5 dB	10Hz to 35kHz
Signal to Noise (weighted) Ch.1	115dB
Ch.2	112dB
Eq, dB each active control at max Bass/Mid/Top	+16dB @ 60Hz/+14dB @ 2.8kHz/+21dB @ 9kHz
Mid frequency selector	800Hz & 2.5kHz
Bass frequency selector	60Hz & 100Hz
Gain settings, mic (line in brackets) dB	36 (-8) 44 (-0) 52 (8) 60 (16)
Bass Cut, Hz	0, 40, 100, 800
Output trim	-16dB to 0dB linear reverse attenuator
Input and output connectors	8 x 3pin XLRs, wired balanced
Valve complement	2 x 12AX7TC/LPS + 3 x 12AU7/ECC82

THE PHOENIX STEREO VALVE COMPRESSOR



The Phoenix is a twin channel ‘delta-mu’ design, with compression ratios starting low and increasing gradually so that compression can be subtle and natural, but compression effects can occur when driven hard.

The Phoenix enhances vocals and individual instruments by being unobtrusive, gently ‘warming’ sounds and making solos sound more powerful. It’s impressive on overall mixes and can give a digital mix ‘reality’. It’s also excellent for compression effects.

Jimmy Boyle – Producer Credits include: John Fruiciante, Alanis Morissette, Rick Rubin

“I use the Phoenix all the time, and I would say to people forget everything else. If you want a serious piece of gear the Thermionic Culture Phoenix compressor is your animal, it’s not just a bunch of wires, metal and tubes thrown together, this box has a soul. Out of every compressor I own and have tried, nothing is as valuable as the Phoenix – it’s magical!!”

SPECIFICATIONS

Max output level (MOL)	+19dB into 600 ohms +24dB into 10K ohms
Max Gain	30dB
Total Harmonic Distortion (at no compression)	Better than 0.09% @ 1kHz
Noise, IEC weighted	0.11% @100Hz
Input Impedance	95dB below MOL
Frequency response	15k ohms
Attack Time	0/-1dB 12Hz to 60kHz
Release Time	0.004 sec to 0.12 sec
Output Impedance	0.06 sec to 2.2 sec
Phoenix Valves	600 ohms
	2x PCC85/9AQ8
	2x ECC81/2AT7
	2x EB91/6AL5

THE PULLET MINI PASSIVE EQUALISER



The Pullet stereo EQ represents a new idea in EQ design by being a completely passive unit. Originally designed to complement the Earlybird 2.2 pre-amp, it will also work in conjunction with most mic pre-amps in order to provide the necessary gain make-up. 11 frequencies for each mid lift and mid cut with simultaneous cut and boost ranges of a huge 15dB and 21dB respectively and 3 way boost Q coupled with the sonic footprint of interfacing it with the Earlybird 2.2 pre-amp or with other brands makes this an extremely powerful EQ device. In addition high top can be boosted or cut with a shelving filter.

The Earlybird 2.2 and Pullet make an excellent arrangement due to the fact that the passive EQ of the pullet gives full control over any midrange frequencies whilst the active EQ of the Earlybird 2.2 can give a smooth sounding control over the bass and top frequencies. The fact is that passive EQ can give a much better result when radically boosting or cutting mid frequencies with a tight Q than active EQ can ever do.

THE MID BOOST FREQUENCIES ARE:

800Hz, 1.2kHz, 1.6kHz, 2kHz, 2.5kHz, 3kHz, 3.5kHz, 4.4kHz, 5kHz, 6.3kHz, 8.5kHz

THE MID CUT FREQUENCIES ARE:

230Hz, 340Hz, 500Hz, 700Hz, 1kHz, 1.4kHz, 2kHz, 2.8kHz, 4kHz, 6kHz, 8kHz

The air control will shelve as a lift from 15kHz, 12kHz and 10kHz. It will cut from 15kHz, 11kHz and 6kHz

THE CULTURE VULTURE STEREO VALVE DISTORTION



Originally designed as a 'distortion box' to simulate distortion in valve amps it has found many new and creative uses from subtly injecting analog life back into digital tracks, through to producing extreme distortion effects like a 200 watt guitar stack with all the drivers slashed. Three different distortion types can be selected, Triode, Pentode 1 and Pentode 2 generating odd, even, and odd and even harmonics. The Bias control determines exactly how much current passes through the selected distortion type.

The Vulture excels at not only guitar, but bass, drum overheads, drum loops, synths, organs, vocals and even complete mixes.

SPECIFICATIONS

Distortion	0.2% to 99.9%
Noise	Variable better than 75dB below M.O.L at most settings
Input Impedance	30k
Output Impedance	2.5k ohm (should ideally drive a 10k input impedance)
Frequency response	>1dB variation over 10Hz to 25kHz (actually +/- 1.75dB over 50Hz to 15kHz at low distortion)
Vulture Valves	2x EF86, 2x 6AS6, 1x 15963/ECC82

Peter Katis – Engineer/Producer

"In addition to its uses as an overdrive unit, the Culture Vulture is a secret weapon on drum room mics. I used it extensively as such on the last two projects I mixed, the new Longwave EP and the new Interpol LP. Like extreme limiting, it can draw ambience and character out of very modest tracks."

THE CULTURE VULTURE MV STEREO VALVE DISTORTION



The Culture Vulture Mastering MV version has the same basic functionality as the standard Vulture, but with the following changes:

Transformer balanced inputs and outputs on stereo jacks; transformer balanced rear mounted bypass switch; large indented input; drive controls; indented output controls; specially selected or military type valves with longer life and low microphony; carefully matched 5725 distortion valves.

Robbie Stamp – Future Music review Feb 2006

"This is the most tweak-able black box I have ever encountered."

Tom Rowlands – Chemical Brothers

"The Vulture distorts synths in a truly beautiful way."

All products come with a 2-year guarantee against manufacturing defects, and 1 year on valves.

All frequency, gain, noise measurements are taken with a gain setting of 44dB.

THE COMPANY



Thermionic Culture is focused on producing the very best all valve design audio products. In this day and age of mass-produced solid-state audio equipment it's a refreshing change for a company to constantly strive for the ultimate all valve signal path.

The owners/key people involved at Thermionic Culture are totally dedicated to valve audio equipment, all having many years experience in recording and working with valves. Company founder and designer Vic Keary built his first studio in the late 50s and went on to build Maximum Sound Studios, (which was later bought by Manfred Mann and renamed The Workhouse), Chalk Farm Studios, and the all valve based studio Chiswick Reach.

PHILOSOPHY

Audio amplification, compression, mixing and equalization took a backward step when solid-state technology was introduced. Valves sound far more realistic and natural when amplifying and processing audio, and no transistors or ICs are used in the signal path whatsoever. The growing number of professional Thermionic Culture users reinforces this statement.

Some of our circuits are inspired from the 1940s through to the '60s, which have been refined and updated to higher standards to produce lower noise and distortion. Other circuits are our own original design.



And finally...

A last word from Vic Keary, who makes no apologies for belonging to the old school:

"It's not that I'm anti new technology, far from it, I simply believe the old stuff sounds a lot better."

Satisfied customers include:

***The Prodigy • Real World Studios • Groove Armada
Air Studios • Chemical Brothers • Edwyn Collins
Mark 'Spike' Stent • Dave Gilmour • Portishead
Alan Moulder • Steve 'Dub' Jones • Peter Dinklage
Jerry Harrison and Eric Thorngren (Talking Heads)
Kevin Bacon • Bernard Butler • Paisley Park Studios
Tony Hoffer (Beck, Turin Breaks) • Mick Jones***

DEALER STAMP

FREE FROM SOLID STATE ADDITIVES 100% FULL FAT AUDIO CONTENT