

BROADCAST AUDIO EQUIPMENT

Type 77-DX Polydirectional Microphone



RADIO CORPORATION OF AMERICA
COMMERCIAL ELECTRONIC PRODUCTS, CAMDEN, N. J.



IB-24884-3

TALK 153 ©

EQUIPMENT LOST OR DAMAGED IN TRANSIT

When delivering the equipment to you, the truck driver or carrier's agent will present a receipt for your signature. Do not sign it until you have (a) inspected the containers for visible signs of damage and (b) counted the containers and compared with the amount shown on the shipping papers. If a shortage or if evidence of damage is noted, insist that notation to that effect be made on the shipping papers before you sign them.

Further, after receiving the equipment, unpack it and inspect thoroughly for concealed damage. This should be done within 15 days, if possible. If concealed damage is discovered, immediately notify the carrier, confirmed in writing, and insist upon an inspection and report.

In addition to the above, the shortages or damages should also be reported to RCA, but do not return any damaged equipment unless we have furnished complete return shipping instructions.

Transportation companies are required to adjust for damage resulting from their negligence and RCA will assist you, if necessary, in obtaining settlement. Accordingly, you should save all shipping papers, letters or invoices concerning the shipment until it is certain that the equipment was delivered in good condition or until any damage has been adjusted.

REPLACEMENT PARTS

When ordering replacement parts, please give symbol, description, and stock number of each item ordered.

The part which will be supplied against an order for a replacement item may not be an exact duplicate of the original part. However, it will be a satisfactory replacement differing only in minor mechanical or electrical characteristics. Such differences will in no way impair the operation of the equipment.

The following tabulations list service parts and electron tube ordering instructions according to your geographical location.

SERVICE PARTS

LOCATION	ORDER SERVICE PARTS FROM:
Continental United States, Alaska and Hawaii	Service Parts Order Service, Bldg. 60, 19th & Federal Sts., Camden 5, New Jersey or through your nearest RCA Electronics Instruments Representative. Emergency orders may be telephoned, telegraphed, or teletyped to RCA Emergency Service, Bldg. 60, Camden, N. J. (Telephone: WO 3-8000).
Dominion of Canada	RCA Victor Company Limited, 1001 Lenoir Street, Montreal, Quebec or through your local Sales Representative or his office.
Outside of Continental United States, Alaska, Hawaii and the Dominion of Canada	RCA International Division, Clark, N. J., U.S.A. or through your local Sales Representative.

ELECTRON TUBES

LOCATION	ORDER ELECTRON TUBES FROM:
Continental United States, Alaska and Hawaii	Local Tube Distributor. Except special tubes listed in Electrical Parts List.
Dominion of Canada	RCA Victor Company Limited, 1001 Lenoir Street, Montreal, Quebec or through your local Sales Representative or his office.
Outside of Continental United States, Alaska, Hawaii and the Dominion of Canada	Local Tube Distributor or from: Tube Department RCA International Division 30 Rockefeller Plaza New York 20, New York, U.S.A.

If for any reason, it is desired to return tubes, please return them to the place of purchase.

PLEASE DO NOT RETURN TUBES DIRECTLY TO RCA WITHOUT AUTHORIZATION AND SHIPPING INSTRUCTIONS.

LIST OF RCA REGIONAL OFFICES

<i>Atlanta 3, Georgia</i> 1121 Rhodes-Haverty Bldg. 134 Peachtree St. N.W. Jackson 4-7703	<i>Boston 16, Mass</i> Room 2301, John Hancock Bldg. 200 Berkley St. Hubbard 2-1700	<i>Chicago 54, Ill.</i> 1186 Merchandise Mart Plaza DElaware 7-0700	<i>Cleveland 15, Ohio</i> 1600 Keith Bldg. CHerry 1-3450
<i>Dallas 35, Texas</i> 7901 Freeway #185 FLEetwood 2-3911	<i>Hollywood 28, Calif.</i> RCA Bldg., 1560 N. Vine St. HOLlywood 9-2154	<i>Kansas City 6, Missouri</i> 340 Dierks Bldg. HARRison 1-6480	<i>New York 20, New York</i> 36 W. 49th St. JUDson 6-3800
<i>Branch—San Francisco 2, Calif.</i> 420 Taylor St. ORdway 5-8027			

BROADCAST AUDIO EQUIPMENT

INSTRUCTIONS FOR

Polydirectional Microphone

Type 77-DX

MI-4045-F and MI-11006-C

RADIO CORPORATION OF AMERICA
INDUSTRIAL ELECTRONIC PRODUCTS, CAMDEN, N. J.

Printed in U.S.A.
DU 516

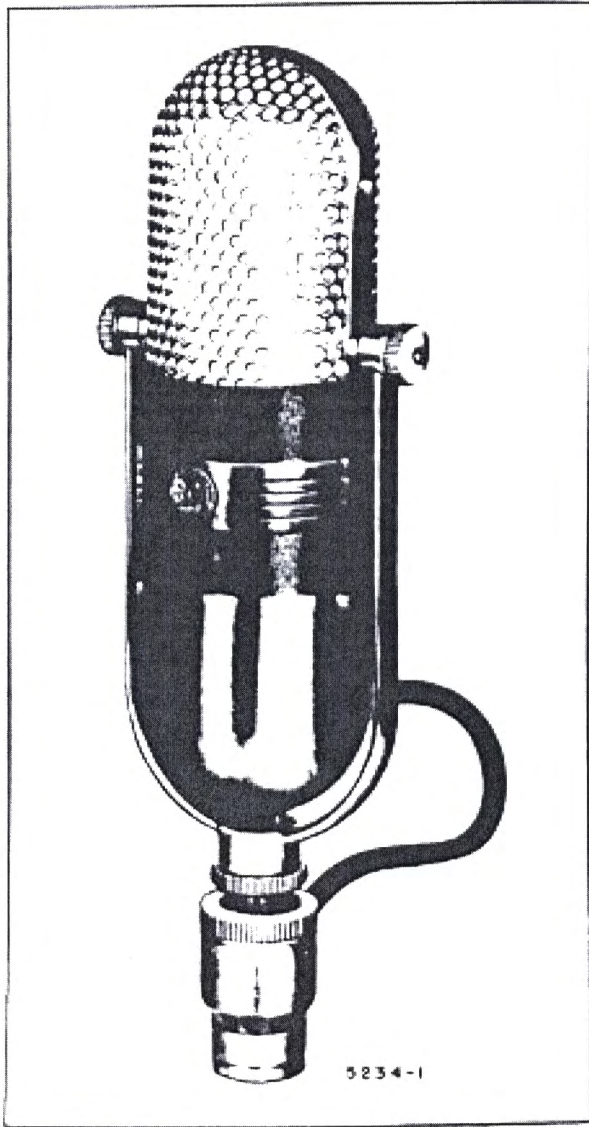


Figure 1 - Type 77-DX Microphone
MI-4045-F



Figure 2 - Type 77-DX Microphone
MI-11006-C

TECHNICAL DATA

Output Impedance

250 ohms may be changed to 30 or 150 ohms

Load Impedance

Unloaded input transformer

Effective Output Level

(all output connections)

Bi-directional (B) -50 dbm* $G_M = -144$ db

Uni-directional (U) -53 dbm* $G_M = -147$ db

Non-directional (N) -56 dbm* $G_M = -150$ db

L-1, L-2, L-3, between -50 and -53 dbm

($G_M =$ RETMA rating)

Hum Pick-up Level**

-128 dbm

Dimensions and Weight

Length - 11-1/2 inches

width - 3-3/4 inches

Depth - 2-1/2 inches

weight - Total - 4-1/2 pounds

Less cable - 3 pounds

Cable

MI-43-c, 3 conductor, shielded,
30 feet long, no plug

Finish

Tv Gray and Satin Chrome (MI-4045-F)

Tv Gray (MI-11006-c)

Stand Fitting

1/2 inch pipe thread

*Sound Pressure = 10 dynes/cm²

**Referred to a hum field of 1×10^{-3} gauss.

DESCRIPTION

The RCA Type 77-DX Polydirectional Microphones MI-4045-F and MI-11006-C are high-fidelity microphones of the ribbon type which may easily be adjusted to obtain a variety of directional patterns. Since the MI-4045-F microphone is primarily intended for broadcast use, it is finished in satin chrome and a low-gloss umber-gray enamel. The MI-11006-C microphone is intended for television use and is therefore completely finished in a low-gloss umber-gray enamel which eliminates glaring reflections usually seen on highly polished microphones.

Instead of being open on both sides as in the conventional velocity microphone, the ribbon element in this microphone is coupled to an acoustic labyrinth which forms the body portion of the microphone. The tube connecting the back of the ribbon to the labyrinth is slotted directly behind the ribbon and fitted with an adjustable shutter to secure various areas of opening. When the opening is completely closed, the microphone operates as a non-directional pressure microphone; at the wide-open position the microphone becomes bi-directional. With the proper size opening the pattern becomes a cardioid by virtue of the phase shift which occurs. Openings smaller or larger than this critical size produce directional patterns with various sized rear lobes.

Different amounts of low-frequency attenuation are obtained by a reactor shunting the output.

APPLICATION

The microphones are intended primarily for indoor use and if used outdoors may require some additional protection against the wind.

The choice of directional patterns makes possible a considerable degree of control of the ratio of direct sound to reverberant sound as well as the possible reduction of unwanted sound such as audience noise in a studio. The wide angle of pick-up provided by the cardioid pattern is useful in covering large groups with a single microphone. For "close-talking" applications the non-directional characteristic is of considerable value since the low-frequency response is not accentuated as in the case of a velocity microphone. Numerous other applications of the various directional patterns as well as the different response curves will no doubt suggest themselves to the user.

OPERATION

Mounting

The microphone will mount on any stand having a 1/2-inch pipe thread. Other stands will require a suitable adaptor. The microphone is cushion-mounted, and a fork mounting is provided so that the microphone may be fitted to the desired position.

Connections

As shipped the microphone is connected for an output impedance of 250 ohms. To connect the microphone for an output impedance of 30 or 150 ohms, first lower the bottom cover by removing the four machine screws around the rim of the cover. Pull the cover down until the transformer terminal board connections are accessible. For the proper cable connections, refer to figure 3.

Directional Characteristics

The adjustable shutter over the slot in the tube leading to the acoustic labyrinth may be rotated by means of a screwdriver adjustment extending through the rear screen flush with a designation plate.

The plate is marked U, N and B, as symbols for the uni-directional, non-directional and bi-directional patterns. Three additional markings L-1, L-2, and L-3 are used as reference points for other directional patterns which may be obtained. Refer to figure 4 for the patterns associated with each of the six symbols. Stops are provided on the continuously-variable pattern selector at the six marked positions, although the shutter may be set at any intermediate position.

Frequency Response

At the bottom of the lower shell is a screwdriver-operated selector marked M (music) V_1 and V_2 (voice). The voice positions connect a reactor across the entire secondary or part of the secondary of the output transformer, depending on the switch position (see diagram, figure 3). Refer to figure 5 for the frequency-response characteristics of each setting. As can be seen from the curves, the reactor attenuates the low-frequency response. This is especially desirable when the microphone is less than three feet from the source of sound and the low-frequency response would otherwise be exaggerated.

Phasing

The Type 77-DX Microphone is phased so that the red cable lead is electrically positive

when the sound pressure on the front of the microphone is in the positive half of the cycle.

When the outputs of two or more microphones are connected into a mixing circuit, it is necessary that the outputs of all such microphones have the same phase relation. Otherwise, the output of one microphone will oppose the output of another, resulting in a reduction in output, and introducing varying degrees of distortion.

To check the phasing of two or more microphones, connect one microphone to the associated amplifier input and set the volume control to obtain the desired output, while talking into the microphone. Then, connect the second microphone in parallel with the first and, without changing the volume control setting, hold both microphones close together and talk into them. If the volume decreases from the previous level, reverse the connections of one of the microphone cables at the microphone plug. Check each additional microphone for phasing in this manner, and, if necessary, reverse the cable connections to correct the phasing to agree with that of the microphone already connected.

When the sound source is directed toward the back of the microphone, there will be a large phase shift when changing the pattern selector from bi-directional to non-directional or the reverse. The safest way to avoid undesirable directional effects resulting from the above is to set microphones operating close to one another on the same directional response position, or at least avoid having some on the non-directional pattern and the others on the bi-directional pattern.

Directional Setting

The proper position of the pattern selector depends upon the particular installation. The same holds true for the placement of the microphone. Consult figure 4 for the directional patterns of the six reference positions.

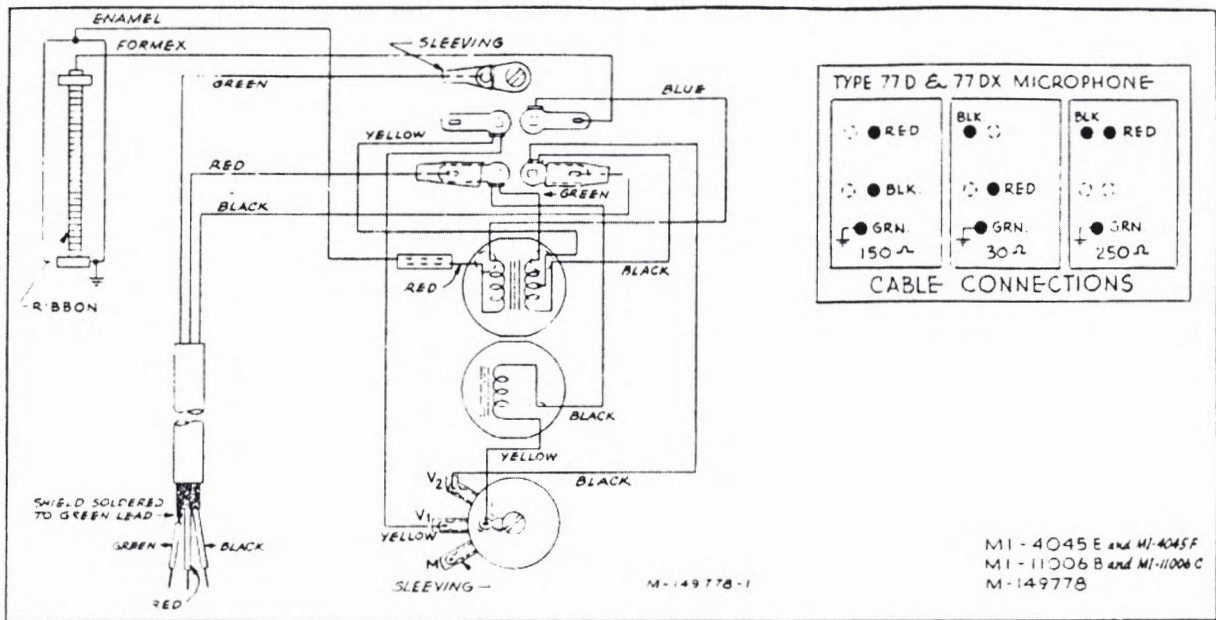


Figure 3 - Schematic and Connection Diagram

Frequency Response Settings

For sound sources greater than three feet from the microphone the frequency response selector can be used in the M position for any of the directional response patterns. If the non-directional characteristic is used, no low-frequency attenuation should be required even for very small distances. If the bi-directional or uni-directional patterns are used, low-frequency attenuation will be required when the sound source is less than 3 feet from the microphone, unless special effects are desired. It is suggested that the V_1 position be used for distances down to 1 foot and the V_2 position for still shorter distances. Refer to figure 5 for frequency-response curves of the M, V_1 , and V_2 settings.

Hum

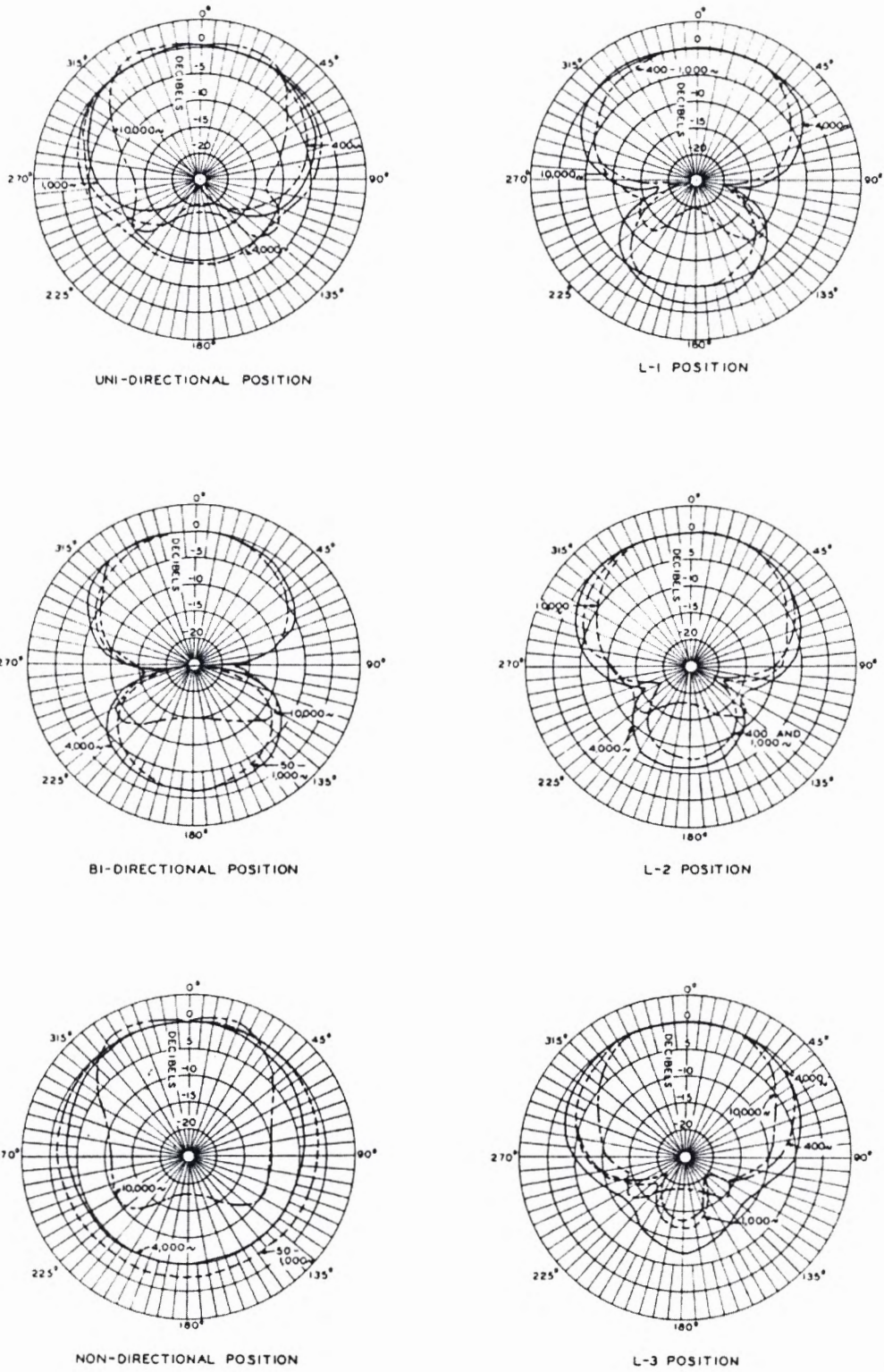
Hum may originate in any part of the audio system. In the microphone circuit, it may result from ground loops or unbalance caused by improper cable connections to the pre-amplifier terminal board or microphone plug. Hum may also be induced into the microphone transformer or ribbon by magnetic fields emanating from power transformers or electrical machinery. In the Type 77-D Microphone

the design of the ribbon circuit and the transformer, and the thorough shielding of the transformer have reduced hum pickup from these sources to a minimum. In the event that exceptionally strong fields are encountered, the induced hum may be minimized by turning or tilting the microphone, or changing its location. Turning the frequency response selector to the V_1 or V_2 positions will also reduce the hum together with the overall low-frequency response.

MAINTENANCE

It is recommended that no attempt be made to make repairs other than replacement of screens, transformers, mounting parts and cables. For microphone mechanism repairs, return the unit to the factory. Secure a *Repair Order and Returned Apparatus Tag* from the *RCA Field Office* or write to *RCA Service Company, Returned Apparatus Control, Camden, N.J.* Attach the tag, properly filled out, to the damaged equipment and send the equipment and the repair order to the manufacturer.

CAUTION: To prevent permanent damage to the ribbon do not test continuity of the microphone with a circuit checker without connecting a resistor of at least 50,000 ohms in series



T-183143

Figure 4 - Directional Patterns

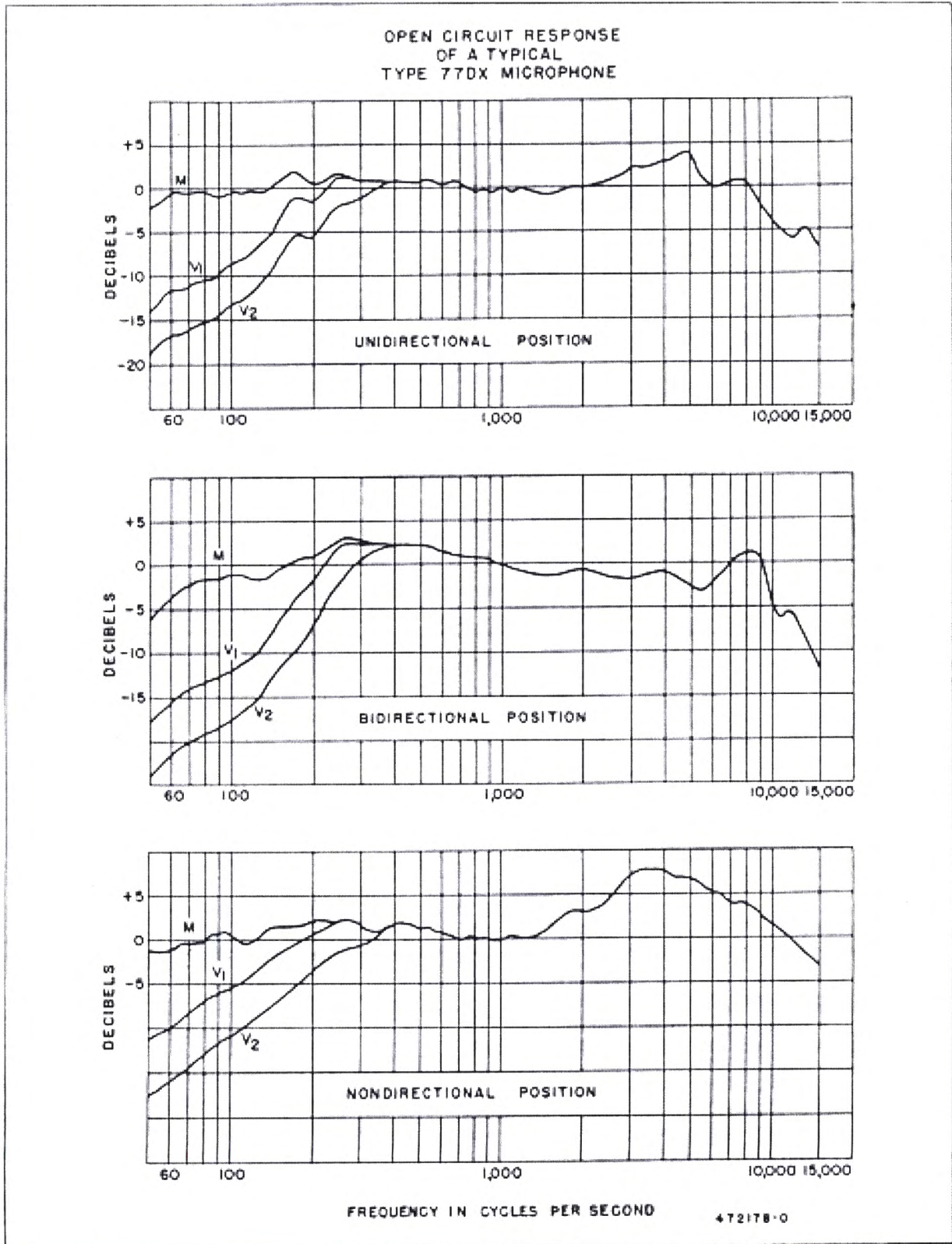


Figure 5 - Frequency Response Curves

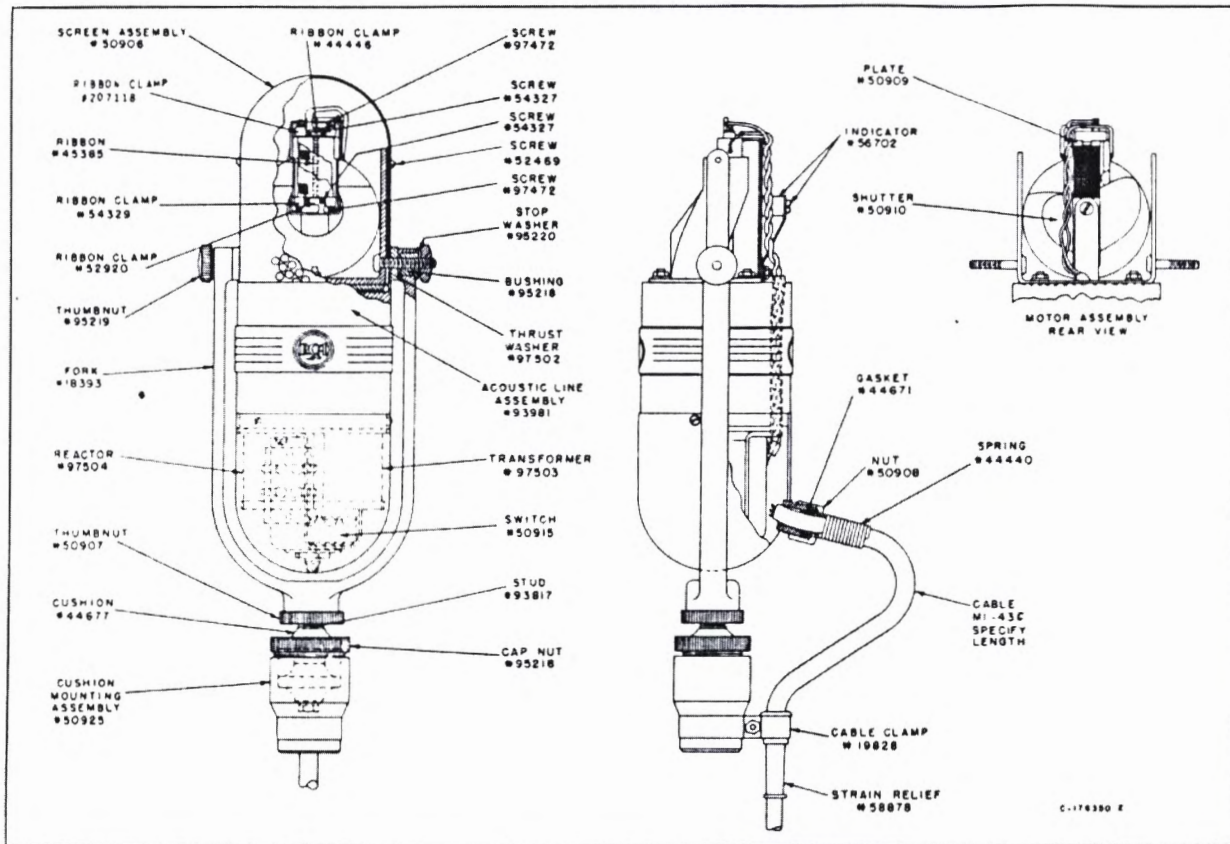


Figure 6 - Parts Location Diagram of MI-4045-F

with the checker. When testing the microphone lines, observe the same precautions or make certain that the microphones are disconnected.

To remove the top screen assembly for replacement, first remove the side thumbscrews and mounting hardware at the top of the microphone fork. Then, unscrew the two machine screws on the side bands near the top, and lift the screen assembly off the microphone.

To remove a transformer, reactor or cable for replacement purposes, first lower the bottom cover as described under *Connections*. Before removing the cable, be sure to loosen the cord guard and cable clamp.

CAUTION: Keep the microphone away from iron filings or magnetic dust.

Although the screens provide excellent protection, minute iron particles commonly found on work benches and in maintenance shops may be drawn through the screen by the powerful magnet. If allowed to accumulate, these particles may mar the quality of reproduction.

REPLACEMENT PARTS

The following parts list is included to provide identification when ordering replacement parts. Order from *RCA Replacement Parts Department, Camden, New Jersey*, giving the *Stock Number and Description* of the parts wanted. Replacement parts supplied may be slightly different in form or size from the original parts but will be completely interchangeable with them.

LIST OF PARTS

Description	Stock No.
MI-4045-F	
Acoustic, line assy. less band, transformer & switch assy.	93981A
Bushing, brass, microphone fork, swivel 0.296" lg. x 0.373 O.D. x 0.261 I.D. with 9/16 dia. x 0.030 thick shoulder	95218
Clamp, cable, incl. bushings, hex nut, and screw	19828
Cushion mounting assy. complete	50925
Cushion, rubber 1" dia. x 9/16" thick with 1/4" dia. hole in center	44677
Fork, microphone fork casting only, with 1/8" pipe threaded hole in base and 1, 3/8" hole in ends of prongs	18393
Gasket, cable, rubber 7/16" O.D. x 9/32 I.D. x 7/32 thick	44671
Nut, thumb, 1" dia. x 3/16" thick with 1/8" pipe threaded hole in center fork base locking	50907

Description	Stock No.
Nut, cushion retaining knurled cap nut, with #1 1/8-32 inside thread	95216
Nut, knurled, cable guard spring retaining, 5/8 O.D. x 7/16 lg. with 9/16-18 thread	50908
Nut, thumb, knurled fork swivel 3/4" O.D. x 7/32 thick with 1/4-28 tapped hole in center	95219
Plate, designation for poly-directional char., diamond shape with 1/4" dia. hole in center & 2 mtg. holes .104" dia.	205158
Screen Assy. comprising front & rear screen & band	50906
Screw, washer hd. #2-56 x 3/16" lg. for screen & cover	52469
Spring, cable guard	44440
Stud, cushion mtg. 2-3/32" lg. with 1/8 pipe thread one end, 1/4"-20 x 3/8 lg. thread other end	93817

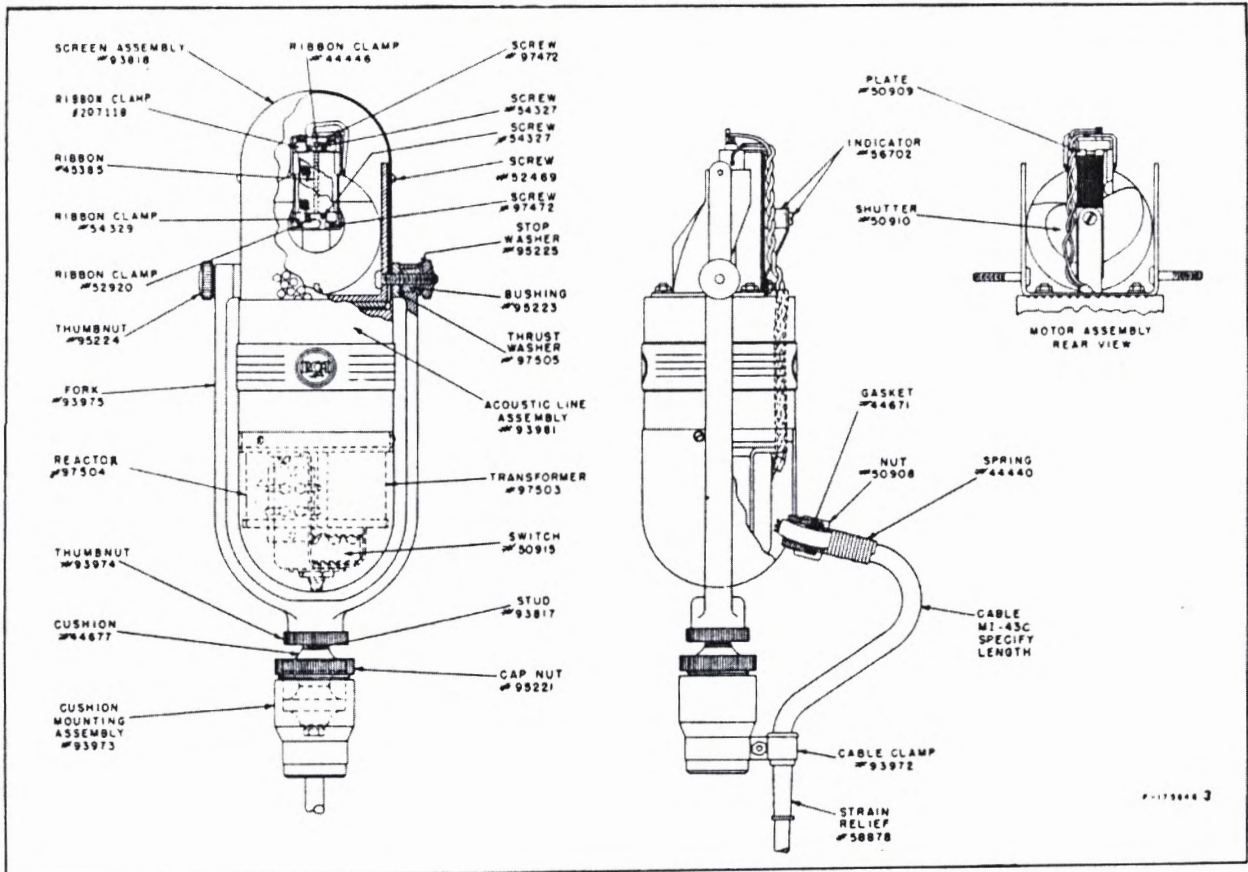


Figure 7 - Parts Location Diagram of MI-11006-C

RCA Microphones

Description

General Information

The excellence of RCA microphones is the result of continued effort on the part of engineering and production personnel to produce a superior product. Out of this work have come the several types of broadcast microphones listed in the catalog. There is considerable overlap in the applications of the various types, but each does possess certain attributes which make it particularly well suited to some specific applications. These have been noted for each microphone in the catalog in order to assist in the selection of the microphone best suited for the intended application.

High Quality Broadcast and Television Microphones

Broadcast-type microphones such as the Types BK-1A, BK-5B, BK-6B, BK-11A, BK-12A and 77DX, all have certain common performance criteria which make them especially suited to this application. They have smooth frequency-response characteristics over the audio range, low distortion, high output levels, well-shielded output transformers to prevent hum pickup, and where necessary, are shock mounted to reduce the pickup of low frequency building rumble. Performance features which are unique to each particular type are listed and the applications discussed in the catalog.

Public Address Microphones for Broadcast Use

Public Address Microphones such as the SK-30, SK-31, SK-39, SK-45B, and SK-46, have been designed as economy microphones. In general, frequency range and sensitivity have been sacrificed to some extent in order to gain ruggedness and lower cost. The response limitations should be borne in mind when these microphones are used in broadcast applications.

Unloaded Transformer Input

RCA Broadcast Microphones are designed to work into a microphone preamplifier whose input transformer is unloaded. Under this condition of operation the voltage appearing at the input of the first amplifier stage results in a gain in signal-to-noise ratio between 3 and 6 dB as compared with a matched resistance load. The exact value will depend on whether the major source of thermal noise is in the microphone amplifier or in the microphone.

Microphone Resistance Loading

Microphones in which the moving system is highly damped will in general have their frequency response characteristics little changed by electrical loading. The BK-1A and BK-6B are examples of this.

Microphones which show output impedance variations with respect to frequency will have their response characteristics adversely affected by resistance loading. The Type BK-5B, and 77-DX (in the bi-directional and uni-directional positions) are typical examples. Resistance loading of these microphones will generally result in a loss in low frequency response.

150 Ohms vs. 250 Ohms

When microphones are connected to unloaded input transformers, impedance matching is not a consideration and the effects of connecting microphones with an output impedance of 250 Ohms to a microphone amplifier designed to operate from a 150 Ohm source and vice versa will usually be of small consequence. The effect on the level is shown in the tabulation below.

Mic. Output Impedance	Level Change dB	
250	0	+2.2
150	-2.2	0
Amp. Input Designation	250	150

In addition there will be some change in the overall response-frequency characteristic of the system below 100 Hz and above 5000 Hz, the magnitude depending on the connection and the design of both the microphone and the amplifier input transformer. Variations in response with the usual broadcast quality microphone amplifiers will in most cases not exceed ± 2 dB.

When microphones are connected to a resistance load the following changes in level will result when the output is referred to a matched condition.

Mic. Output Impedance	Level Change dB	
250	0	-2.5
150	+2.0	0
Load Impedance	250	150

Microphones Shipped Less Plug

RCA microphones are supplied less the plug for connection to the wall outlet or amplifier system. This is done to allow the user to select any desired plug. As a convenience, popular types of Cannon plugs are catalogued and they may be ordered as an accessory if desired.*

Microphone Mounting

RCA has standardized on the rugged 1/2-inch pipe thread for broadcast microphone mounting. This size thread makes it easy to add microphone stand extensions, booms, etc., for they may be easily made up locally from standard 1/2-inch pipe and fittings. Stands listed for use with microphones having 5/8"-27 thread will accommodate RCA Broadcast Microphones by the addition of an adapter.

* Microphones are shipped connected for 250 Ohms since in normal usage an improved signal to noise ratio results when connected to a 150 Ohm preamplifier input.

Effective Output Level

When a microphone is connected to an unloaded input transformer its power output cannot be expressed in dBm because no appreciable power is delivered by the microphone. The logical approach to the problem is to arrive at some level figure which, when combined with the conventionally measured amplifier gain, will give the correct output level for the combination. This figure is listed in the catalog for each microphone and is called the Effective Output Level. It differs from the EIA standard rating G_M in the value of sound pressure and source impedance. The EIA rating computation is based on a source impedance of 150 Ohms for all microphones having output impedances between 75 and 300 Ohms, and on a sound pressure of 0.0002 dynes per square centimeter.

The Effective Output Level calculation is based on the nominal microphone impedance and on a sound pressure of 10 dynes/cm².

The EIA standard defines the system rating (G_M) of a microphone as the ratio in decibels relative to 0.001 Watt per 0.0002 dynes per square centimeter of the maximum electric power available from the microphone to the square of the undisturbed sound field pressure in a plane progressive wave at the microphone position. Expressed mathematically:

$$G_M = (20 \log_{10} \frac{E}{P} - 10 \log_{10} R_{MR}) - 50 \text{ dB.}$$

where E = the open circuit voltage of the microphone
P = the undisturbed sound field pressure

R_{MR} = the microphone rating impedance

Electrical reference level = .001 Watt
Sound pressure = .0002 dynes/sq. cm.

While this may look complex the application is simple. For all practical purposes the output level of the microphone is obtained by adding to G_M , the sound pressure level relative to 0.0002 dynes per square centimeter. The sound pressure level of the program material can be measured with any of the several available sound level meters.

Hum Pickup Level

An arbitrary standard 60 Hz AC field of 10⁻³ gauss has been established as a reference. It is fairly representative of fields measured at typical microphone locations in broadcast studios. The hum level is referred to .001 Watt and is calculated in the same fashion as the Effective Output Level, using as the output voltage the voltage produced by the standard field.

Chart Showing Microphone Applications, Chief Characteristics and Recommended Mounts

Type No.	Use ³	Directional Characteristic	Effective Output Level ¹ and G_M ⁴	Output Impedance Ohms	Frequency Response Hz	Max. Hum Pick-up Level ²	Finish	Stand
77-DX	Program Announce	Poly-directional	-53 dBm G_M -147 dB	30/150 250	30-20,000	-128 dBm	Satin Chrome & TV Gray	Boom, Desk, Floor
BK-1A	Program Announce	Semi- and Non-directional	-52 dBm G_M -146 dB	30/150 250	50-15,000	-102 dBm	Satin Chrome & TV Gray	Hand, Desk, Floor
BK-5B	Program Announce	Uniaxial	-57 dBm G_M -151 dB	30/150 250	30-20,000	-128 dBm	TV Gray	Boom, Desk, Floor
BK-6B	"Off-Mike" Speech	Semi-directional	-65 dBm G_M -159 dB	30/150 250	60-15,000	-112 dBm	TV Gray	Microphone Lanyard
BK-11A	Program Announce	Bi-directional	-56 dBm G_M -150 dB	30/150 250	20-20,000	-130 dBm	Stainless Steel & TV Gray	Desk, Floor
BK-12A	Program Announce	Non-directional	-60 dBm G_M -154 dB	30/250	60-18,000	-120 dBm	Bronze epoxy & matte gold	Lavalier, Clip, Hand
BN-10A	Remote Program	Semi-directional	+6VU	600	80-12,000	-112 dBm	TV Gray	Hand
KU-3A	Program Announce	Uni-directional	-51 dBm G_M -145 dB	30/150 250	30-15,000	-122 dBm	Two-Tone Umber Gray	Boom, Desk, Floor
SK-30	Public Address Paging	Omni-directional	-55 dBm G_M -149 dB	30/250	50-14,000	-115 dBm	Midnight Blue	Desk, Floor
SK-31	Public Address Paging	Omni-directional	-57 dBm below 1V/ dyne/cm ²	30,000	50-14,000	-90 dBm	Midnight Blue	Desk, Floor
SK-39A	Close Up Announce	Semi-directional	-54 dBm G_M -148 dB	250	70-10,000	-105 dBm	Two-Tone Umber Gray	Desk, Floor
SK-45B	Intercom & Talkback	Semi-directional	-56 dBm G_M -150 dB	200/15,000	70-12,000	-106 dBm -88 dB below 1 Volt	TV Gray	Desk, Floor
SK-46	Radio & TV Announce	Bi-directional	-58 dBm G_M -150 dB	200/15,000	40-15,000	-115 dBm -98 dB below 1 Volt	Satin Chrome & TV Gray	Desk, Floor

¹ Reference level 0.001 Watt, sound pressure 10 dynes per square centimeter. This corresponds to a rating by the EIA system at a sound pressure level of 94 dB.

² Level referred to a hum field of 10⁻³ gauss.

³ For details refer to description of each particular type.

⁴ G_M = (EIA rating).

⁵ Also available in TV Gray as MI-11006-C.

AUDIO EQUIPMENT

	Catalog		MI No.	Price
	Page	Sheet		
Jack Panel:				
Double, Type BJ-24	86	B.1508	11645	\$ 55.00
Single, Type BJ-12	86	B.1508	11646	33.00
Tip-Ring-Sleeve, Type BJ-20TRS	86	B.1508	11666	55.00
Lacing Cord #6	86	B.1508	11719-A	5.00
Lacing Tape:				
Natural Color Nylon, 600 yds	86	B.1508	11719-C	4.00
Natural Color Nylon, 500 yds. Fungus Proof	86	B.1508	11719-D	12.00
Light Relay (For all Consolettes except 76 series)	42	B.1102	11702-A	14.00
Lights, Studio Warning	34	B.1115	ES-11706-Series	31.00 each
Limiter Module, Type BA-46A	53	B.1429	11456-A	195.00
Limiting Amplifier, BA-43/46	52	B.1429	11454-A/11456-A	495.00
Line Equalizer, Type BE-2A	89	B.1509	11752	42.00
Loudspeakers:				
LC-1B	123	B.1804	11411-B	176.40
LC-9A	127	B.1810	ES-11423	560.25
SL-8C	125	B.1800	38311-B	14.70
SL-12B	126	B.1808	38315-A	15.90
Lubricated Tape, 1700 ft. on 7" reel	119	B.1725	11986-A	8.40
Mat:				
Aluminum Epoxy for Single Jack Panel	86	B.1508	11647-A1	6.00
Aluminum Epoxy for Double Jack Panel	86	B.1508	11647-A2	7.75
Meter:				
Remote Limiting (For BA-43/46)	53	B.1429	# 237431	RCA Parts
Gain Reduction for BC-7 (For BA-25 Only)	34	B.1115	# 6H0107	RCA Parts
Simpson VU	88	B.1509	# 53064	RCA Parts
VU (For BC-7/BC-8)	34	B.1115	# 226033	RCA Parts
Meter Panel, Type BI-5B	88	B.1509	11265-G	159.00
Microphones				
Aerodynamic, Type SK-39	20	B.1026	12039-A	25.50
Dynamic Low Impedance, Type SK-30	19	B.1027	11030-1	31.50
Dynamic High Impedance, Type SK-31	19	B.1027	11031-1	31.00
Microphone/Amplifier, Type BN-10A	17	B.1436	11023-A	Discontinued
Miniature Dynamic, Type BK-6B	12	B.1019	11017-A	90.00
Pressure, Type BK-1A	9	B.1012	11007	90.00
Pressure, Type SK-45B	21	B.1028	12045-B	39.00
Polydirectional, Type 77DX	7	B.1009	4045-F	224.00
Polydirectional, Low Lustre Gray, Type 77DX	7	B.1009	11006-C	199.00
Subminiature Dynamic, Type BK-12A	15	B.1025	11024	99.00
Uniaxial, TV Low Lustre Gray, Type BK-5B	10	B.1018	11010-A	165.00
Uni-Directional with Hanger, Type KU-3A	18	R.1051	10001-D	675.00
Velocity, Type BK-11A	14	B.1024	11019	110.00
Velocity, with cable, Type SK-46	22	B.1029	12046	83.00
Microphone/Amplifier, Type BN-10A	17	B.1436	11023-A	Discontinued
Microphone Adaptors:				
1/2" Pipe Thread to 5/8"—27	25	B.1030	12053	3.00
5/8"—27 Stand to 1/2" Mike Thread	25	B.1030	11021-4	1.00
Swivel 5/8"—27 (For SK-30/31 Microphones)	19	B.1027	11032	3.00



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