



## Studio Projects B Series Microphones

MORE PRICE/PERFORMANCE WINNERS

by Rusty Cutchin

**R**emember when you had to buy (not that any of us could) a Mercedes, a BMW, or a Porsche if you really wanted a superbly engineered, finely crafted luxury automobile? That was the case for years, leaving most Americans to proudly motor from place to place in their rattletreps with gas-gulping tanks. Eventually,

however, economics and changing tastes brought us higher-quality cars from Asia—both luxury and basic transportation models—and suddenly people could get European quality from cars with neo-Asian names like Infinity, Lexus, and Accord. Of course, you could still buy the higher-priced originals, with their name value and quality-control benefits, but the imports provided a much wider variety of choices for the driver who wanted more value for his money. (You can see where this is heading.)

Microphone manufacturing has undergone a similar metamorphosis, giving home recordists a mind-boggling array of high-quality, inexpensive large-diaphragm condenser mics. Just determining which of these imports is the Infinity and which is the Yugo can be a full-time job in itself.

Studio Projects, manufacturer of the line of Asian-built mics and mic pre's marketed by

PMI Audio, early on distinguished itself from the pack, first by making it clear that it was partnered with China's 797 Audio, and second by brazenly setting up its C series LDCs right next to Neumann's venerable U 87 at trade shows and inviting everyone from jaded audio professionals to gee-whiz novice musicians to step right up, put on some headphones, and find—I dare ya—find the inadequacies in its mics.

Few were found, and Studio Projects mics began to get rave reviews and find homes in project studios across the land (I still get mail from readers who want to know where to buy them). Now, the company has issued its B series

### FEATURES

**B1**  
FET 3-micron 1" large single diaphragm; cardioid polar pattern; transformerless circuit; low self-noise; wide dynamic range

**B3**  
Pressure-gradient transducer; dual 1" 3-micron mylar capsule; selectable patterns; highpass filter; 10 dB pad

**TB1**  
Pressure-gradient transducer, 1" 3-micron mylar capsule; cardioid polar pattern; transformer output; 6072 Dual Triode tube

### CONTACT

Studio Projects  
contactus@studio  
projectsusa.com  
studioprojectsusa.com

B1: \$99  
B3: \$199  
TB1: \$399



mics, which come in slightly smaller housings at even lower prices. The feature set is distributed across the line, just like the C series: one basic cardioid LDC, one multipattern version, and one tube model.

The power supply for the tube-based TB-1 retains the proprietary multipin cable hookup to the mic (a standard XLR connects the power supply to the mic pre), but lacks the multipattern selector switch that comes with the C series tube mic, the T3. The TB-1, for those of you who thought you could never afford a tube mic, weighs in at a staggering \$399.

Of course this mic could sell for a thin dime, and if the sound matched the price, it would be a nonissue. But these mics sound *good*, even great for some applications. I set up all three on a recent male vocal session, and any one could have been the final-take mic. The B-Series mics don't come with shock-mounts, but the basic clips provided do the job just fine, and at these prices, you can put an entire mic closet together for less than the price of one Porsche. 🚗🔊

