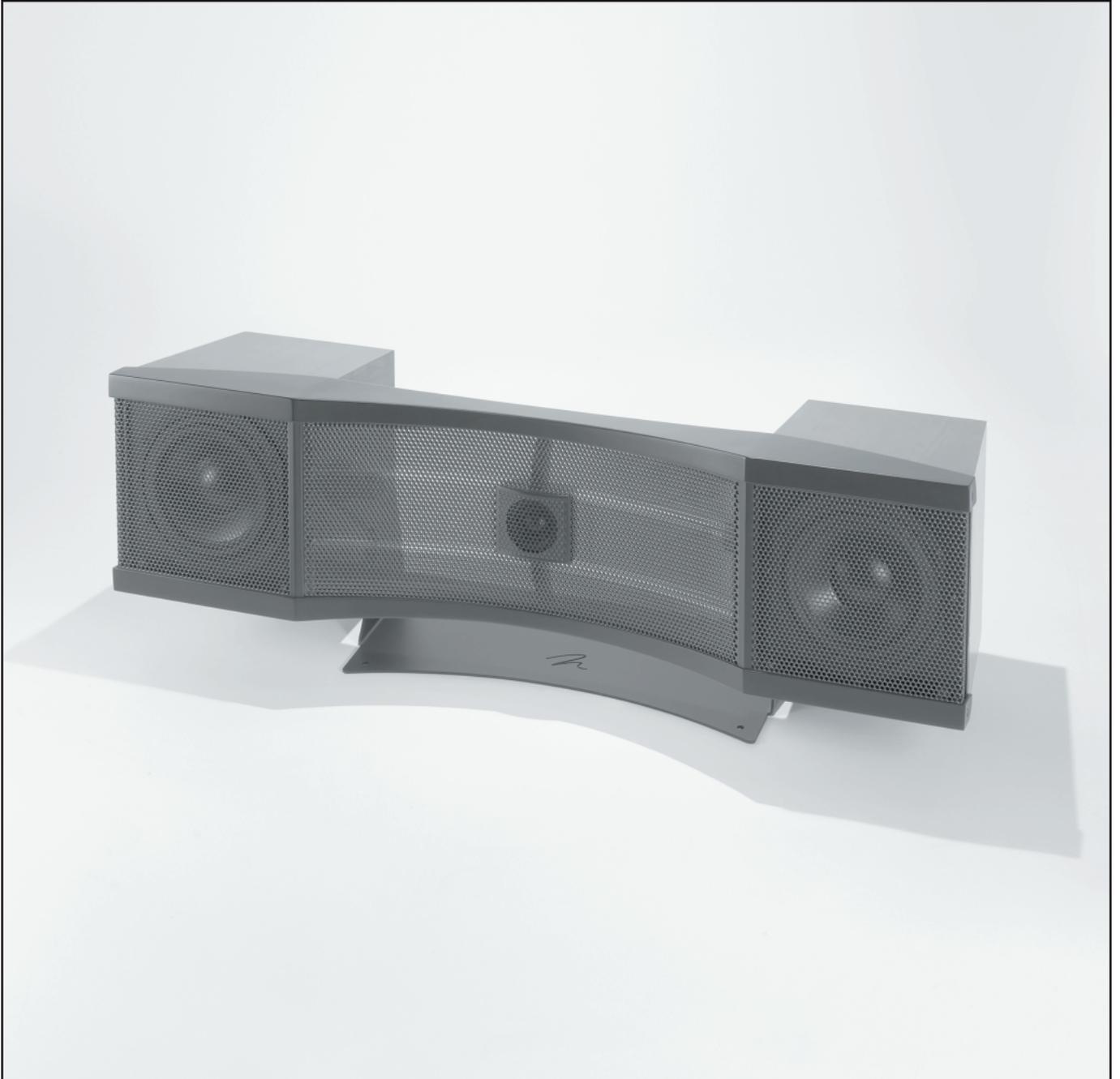


STAGE™



u s e r ' s m a n u a l

Xstat
equipped

Serial Number: _____

Record your serial number here for easy reference. You will need this information when filling out your warranty registration. Stage's serial number is located on backplate and on the shipping container.

Thank you—to you, the MartinLogan owner,
for loving what we do,
and
for making it possible for us to do what we love.

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In accordance with the European Union WEEE (Waste Electrical and Electronic Equipment) directive effective August 13, 2005, we would like to notify you that this product may contain regulated materials which upon disposal, according to the WEEE directive, require special reuse and recycling processing.

For this reason MartinLogan has arranged with our distributors in European Union member nations to collect and

recycle this product at no cost to you. To find your local distributor please contact the dealer from whom you purchased this product, email info@martinlogan.com or visit the distributor locator at www.martinlogan.com.

Please note, only this product itself falls under the WEEE directive. When disposing of packaging and other related shipping materials we encourage you to recycle these items through the normal channels.



The lightning bolt flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock.



The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the appliance.



WARNING! Do not use your Stage loudspeaker outside of the country of original sale—voltage requirements vary by country. Improper voltage can cause damage that will be potentially expensive to repair. The Stage is shipped to authorized MartinLogan distributors with the correct power supply for use in the country of intended sale. A list of authorized distributors can be accessed at www.martinlogan.com or by emailing info@martinlogan.com.

We know you are eager to hear your new MartinLogan loudspeaker, so this section is provided to allow fast and easy set up. Once your new speaker is operational, please take the time to read, in depth, the rest of the information in the enclosed manual. It will give you perspective on how to attain the greatest possible performance from this most exacting transducer.

If you should experience any difficulties in the setup or operation of your MartinLogan speaker, please refer to the Connections section of the user's manual.

Should you encounter a persistent problem that cannot be resolved, please contact your authorized MartinLogan dealer. They will provide you with the appropriate technical analysis to alleviate the situation.



WARNING!

- Hazardous voltages exist inside—do not remove cover.
- Refer servicing to a qualified technician.
- To prevent fire or shock hazard, do not expose this module to moisture.
- Turn amplifier off and unplug speaker should any abnormal conditions occur.
- Turn amplifier off before making or breaking any signal connections!
- Do not operate if there is any visual damage to the electrostatic panel element.
- Do not drive speaker beyond its rated power.
- The power cord should not be installed, removed, or left detached from the speaker while the other end is connected to an AC power source.
- No candles or other sources of open flame should be placed on the speaker.
- No liquids either in glasses or vases should be placed on speaker.
- Speaker should not be exposed to dripping or splashing liquids.
- The terminals marked with the lightning bolt symbol should be connected by an instructed person or by way of ready made terminals
- To prevent injury, this apparatus must be securely attached to the floor/wall in accordance with the installation instructions.

Step 1: Unpacking

Remove your new MartinLogan speakers from its packing. Retain the packaging in a safe, dry place for future use.

Step 2: Placement

Place the speaker at the desired location. Please see the Installation section (pages 9–11) for more details.

Step 3: Power Connection (AC) (see warning)

MartinLogan speakers require power to energize their electrostatic panels. Using the power cords provided, plug first to the power in receptacle on the rear panel of the speaker, making sure that you have made a firm connection, and then to the wall outlet. Please see the Connections section (pages 7–8) for more details.

Step 4: Signal Connection

Use the best speaker cables you can. Higher quality cable, available from your specialty dealer, is recommended and will give you superior performance. Spade connectors are suggested for optimum contact and ease of installation. Attach your speaker cables to the Signal Input section on the rear panel. Be consistent when connecting speaker leads to the terminals on the back of the speaker: take great care to assign the same color to the (+) terminal on the speaker and the amplifier. Please see the Connections section (pages 7–8) for more details.

Step 5: Listen and Enjoy

INTRODUCTION

Congratulations! You have invested in one of the world's premier loudspeaker systems.

The Stage represents an advanced combination of sonic technologies establishing an unprecedented direction for audiophile design. The result of years of research, the new Stage™ hybrid electrostatic loudspeaker features XStat™ technology establishing new standards for efficiency, dynamics and precision in a loudspeaker.

Housed within an innovative AirFrame™, the Stage's new CLS XStat™ transducer builds upon the legacy of MartinLogan's electrostatic heritage with the incorporation of advanced vacuum bonding and MicroPerf stat panels, providing even greater efficiency and precision.

Through rigorous testing, the curvilinear electrostatic panel has proven itself to be one of the most durable and reliable transducers available today. Fabricated from a custom tool punched high-grade steel, the patented panel is then coated with a special polymer that is applied via a proprietary electrostatic bonding process. This panel assembly houses a membrane just 0.0005 of an inch thick. Ruggedly constructed and insulated, the panel is rated to easily handle up to 250 watts of continuous power with no deleterious effects.

Featuring an advanced crossover topology derived from the Summit loudspeaker, MartinLogan engineered the Stage™ crossover using precision audiophile-grade polypropylene capacitors and high-purity air-core coils. This advanced crossover topology flawlessly preserves sonic subtleties while effortlessly handling the broadest range of dynamics.

The materials in your new Stage speaker are of the highest quality and will provide years of enduring enjoyment and deepening respect. The cabinetry is constructed from dense composite material for acoustical integrity and features hand rubbed wood veneers.

The other sections of your User's Manual explain in detail the operation of your Stage speaker and the philosophy applied to their design. A clear understanding of your speaker will insure that you obtain maximum performance and pleasure from this most exacting transducer. It has been designed and constructed to give you years of trouble-free listening enjoyment.

AC Power Connection

Your Stage uses an external low-voltage power supply to energize its electrostatic panel. For this reason the proper low-voltage power supply is provided. The power supply should be firmly inserted into the 'Power In' receptacle on the rear connection panel of the speaker, then to any convenient AC wall outlet (see figure 1). Your Stage integrates a signal sensing circuit which will switch the Stage off after a few minutes of no music signal, and requires less than two seconds to recharge the panel when a music signal is present.

Your Stage speaker is provided with a power supply for the power service supplied in the country of original consumer sale. The AC power rating applicable to a particular unit is specified both on the packing carton and on the power supply.

If you remove your Stage speakers from the country of original sale, be certain that the AC power supplied in any subsequent location is suitable before connecting the low-voltage power supply. Substantially impaired performance or severe damage may occur to a Stage speaker if operation is attempted from an incorrect AC power source.

 **WARNING!** The power supply should not be installed, removed, or left detached from the speaker while connected to an AC power source.

Signal Connection

Use the best speaker cables you can. The length and type of speaker cable used in your system will have an audible effect. Under no circumstance should a wire of gauge higher (thinner) than #16 be used. In general, the longer the length used, the greater the necessity of a lower gauge, and the lower the gauge, the better the sound, with diminishing returns setting in around #8 to #12.

A variety of speaker cables are now available whose manufacturers claim better performance than standard heavy gauge wire. We have verified this in many cases, and the improvements available are often more noticeable than the differences between wires of different gauge. The effects of cables may be masked if the equipment is not of the highest quality.

Connections are made at the signal input section on the rear electronics panel of the Stage (see figure 1). Use spade connectors for optimum contact. Make certain that all of your connections are tight.

Be consistent when connecting speaker leads to the terminals on the back of the Stage. Take great care to assign the same color to the (+) terminal on both the speaker and the amplifier.

 **WARNING!** Turn your amplifier off before making or breaking any signal connections!

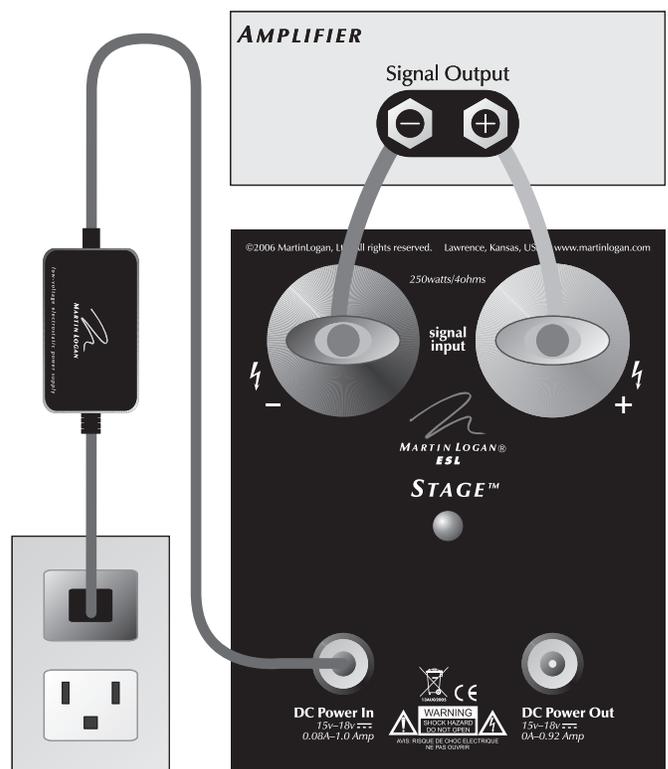


Figure 1. Power and signal connection.

Using Only One Power Supply

You may have noticed a connection on the back of your Stage labeled 'Power Out'. The use of this connection will allow you to daisy-chain up to five low-voltage MartinLogan products and eliminate the need for multiple low-voltage power supplies.

A variety of low voltage interconnect cables may be purchased at your local MartinLogan dealer. Please ask them about options to fit your specific needs.

To use this connection option choose a primary speaker (whichever speaker is most convenient) and connect it as instructed in the 'Low-Voltage Power Connection' section on the previous page. To attach additional speakers, run a low-voltage interconnect cable from the 'Power Out' to the next speaker's 'Power In' (see figure 2). *Cable not included.*

Break-In

When you first begin to play your Stage speaker, it will sound a bit bass shy. This is due to the high-quality, long-life components used in our woofer. Our custom made, butyl surround woofer requires at least 80 hours of break-in at 90 dB (moderate listening levels) before any critical listening. The break-in requirements of the cross-over components (and, to a lesser degree, the electrostatic transducer) are equal.

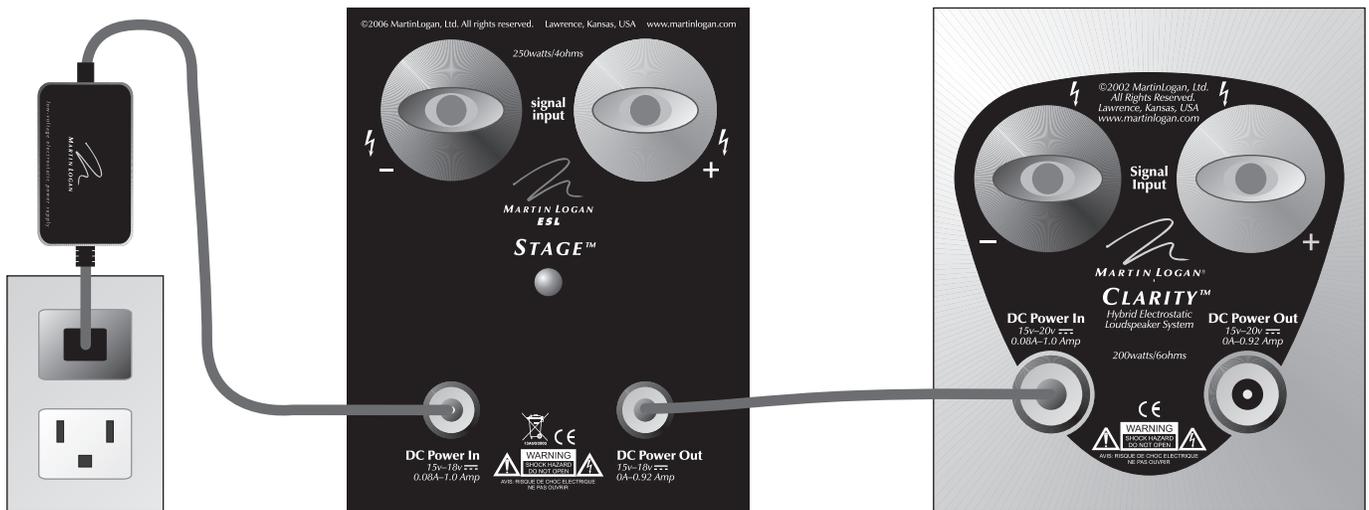


Figure 2. Connecting power to multiple speakers using one power supply.

Using the Adjustable Mount

For optimum performance the Stage must be tilted on its stand towards the main listening position and directed towards the audience's ears (see figure 3). After you have placed your Stage in its final location, loosen the 2 knobs located on the stand arm, pivot the Stage towards the main listening position, and then re-tighten the knobs.



The stand shipped with the Stage loudspeaker is designed for use only with the Stage. Use with other appliances may result in instability causing possible injury.

Installation Options

On the Television

If your television provides a wide, level and stable platform, the shielded Stage can be placed directly on top of the television (see figure 3). For this option we recommend installation of the rubber bumper feet.

On the Wall

The adjustable mount (stand) allows you to mount the Stage on the wall (see figures 3 and "Mounting the Stage On A Wall," pages 10–12). If hanging the Stage on the wall is the best placement for your system, the adjustable mount (stand) will allow you to tilt the Stage towards the listening position.

On the Floor

Placing the Stage on the floor might position it too low to blend with the front speakers. (see figure 3). If placing the Stage on the floor is the best placement for your system, the adjustable mount (stand) will allow you to tilt the Stage towards the listening position. For this option we recommend installation of the rubber bumper feet.



WARNING! Installation other than that described in the body of this document requires specific documentation from MartinLogan.

Rubber Bumper Feet

If you are using the Stage on top of your television, or setting it on any type of surface, we recommend installing the 4 rubber bumper feet included with the Stage. The Stage ships with these 4 rubber bumper feet installed. The following instructions describe how to install the feet if they have been previously removed for another installation.

Rubber Bumper Feet Installation Instructions:

1. Prepare a surface to work on by laying down a towel or large soft cloth on top of a large flat surface.
2. Securely tighten the 2 knobs on the Stage stand, making sure the Stage cabinet is level with the stand.
3. Turn the Stage upside down so that the bottom of the stand is pointing up.
4. Insert the 4 rubber bumper feet in the 4 holes on the bottom of the stand.

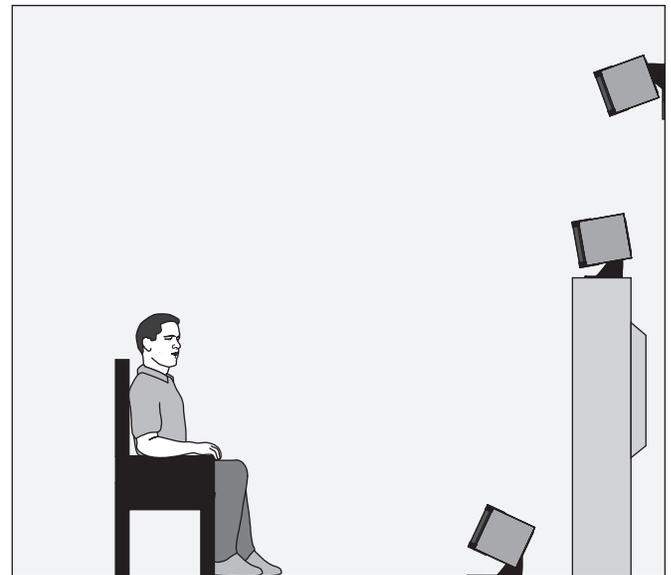


Figure 3. Stage installation on the floor, on a television and on a wall.

Mounting the Stage On A Wall

NOTE: These instructions describe how to remove the stand from the Stage and mount it to the wall. MartinLogan recommends using 4 wall anchors and machine screws to secure the Stage bracket to the wall. When drilling pilot holes for the wall bracket, if any screw location hits a stud, it is recommended to directly screw a lag bolt into the stud.

Required hardware (included):

- (4) TOGGLER® SNAPTOGGLE® Toggle Bolts (Wall Anchors)
- (4) 10-24 x 1.25" machine screws
- (1) 1/8" Allen Tool
- (2) 1/4" x 2.5" Lag Bolts (7/16" head)
- (2) Flat Washers for Lag Bolts

Required tools (not supplied):

- 2 ft. level or a 2 ft. board and a small level
- Electric drill
- 1/8" drill bit
- 1/2" drill bit
- 7/16" socket drive
- Phillips screwdriver
- Pencil

NOTE: These instructions assume the mounting surface is of wood frame and standard sheetrock construction. If you wish to mount the Stage to another type of material or construction, you should consult a bonded contractor.



WARNING! This operation requires 2 people. Do not attempt to install your Stage by yourself

WARNING! For safety reasons, the Stage is shipped with four small rubber feet installed on the bottom of the metal stand. If the stand is being mounted on a wall, these small rubber feet must be removed.

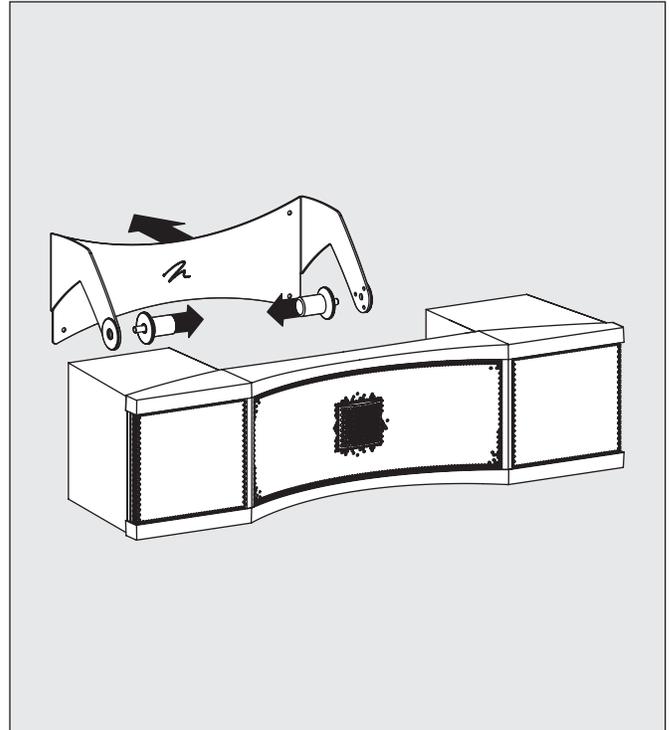


Figure 4. Remove the stand from the speaker.

- 1 Prepare a flat surface with padding and sheets to protect the speaker as you work on it. Disconnect any wires and carefully place the Stage on the work surface. Loosen the two large knobs securing the stand. Rotate the stand back and up allowing the speaker itself to sit directly on the surface.
- 2 Make sure that the 4 small rubber feet on the bottom of the Stage's metal bracket/stand are removed. If they are not, do so at this time by gently pulling and rocking them out of the holes.
- 3 Remove the stand/wall-bracket by completely unscrewing the two large knobs (figure 4).



IMPORTANT! Make sure that the four press fit washers remain in place, two attached to the bracket and two attached to the speaker cabinet.

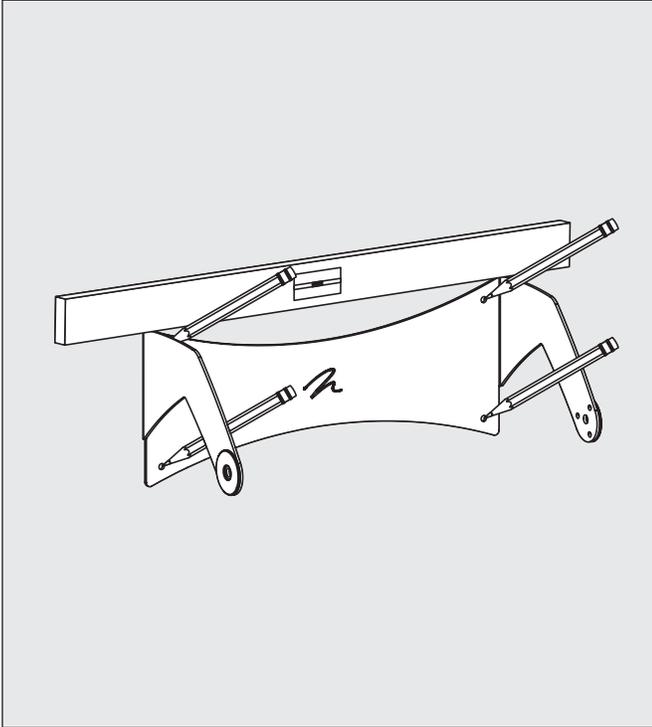


Figure 5. Level the stand at the mounting location and mark the holes.

- 4 Place the bracket against the wall at the desired location. It is important that the entire area behind the bracket, and *8.5 inches to the left and right* of the bracket be free from obstructions and completely flat.



IMPORTANT! To allow the Stage to fully rotate up or down, the following area must be free of obstructions:

- **4 inches above** of the bracket
- **6 inches below** of the bracket
- **8.5 inches left and right** of the bracket

- 5 Using a level, square the bracket and mark the 4 hole locations.

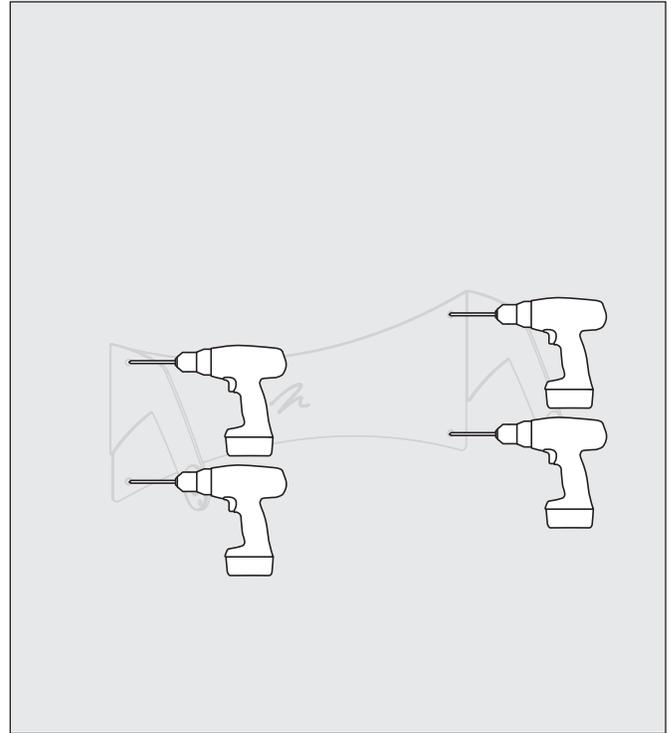


Figure 6. Drill pilot holes at the marked locations. Widen any non-stud holes.

- 6 Using a $\frac{1}{8}$ " bit, drill four pilot holes.



IMPORTANT! If you drill into a stud during this step, **DO NOT** widen the hole and **DO NOT** install a toggle bolt wall anchor at this location—you will eventually be installing a lag bolt directly into the stud.

- 7 Use a $\frac{1}{2}$ " drill bit, widen the pilot holes so toggle bolt wall anchors can be installed.

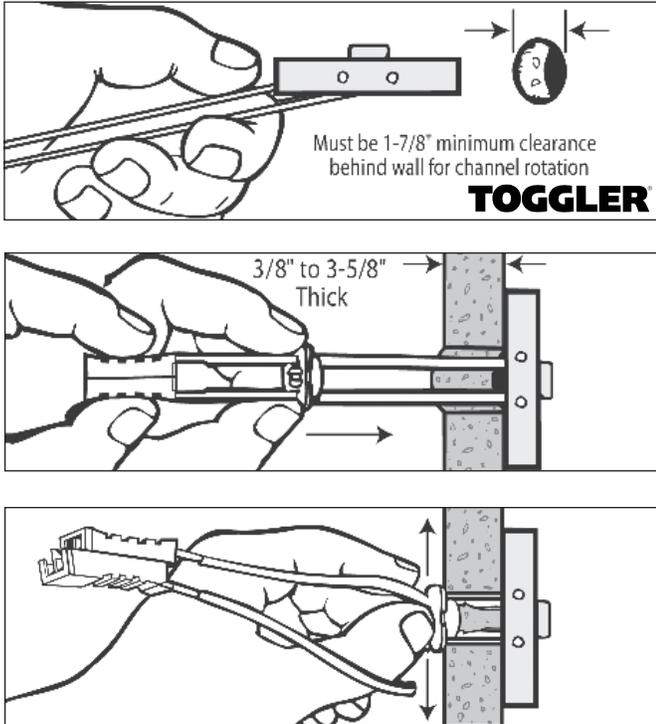


Figure 7. Installing a toggle bolt wall anchor.

- 8 Install TOGGLER® SNAPTOGGLE® toggle bolts at all locations with a 1/2-inch hole. To do this:
 - A) Hold the toggle bolt metal channel flat alongside the plastic straps. Slide the metal channel through the 1/2-inch hole.
 - B) Hold the ends of the straps between thumb and forefinger and even them out. Pull the entire toggle bolt toward you until the channel rests flush behind the wall. Slide the plastic cap along the straps with the other hand until the flange of the cap is flush with the wall.
 - C) Place a thumb between the straps at the wall. Push the thumb side to side, snapping off the straps level with the flange.

U.S. Patent No. 6,161,999 and foreign counterparts thereof and of U.S. Patent No. 4,650,368. TOGGLER and its typeface and SNAPTOGGLE are worldwide registered trademarks of Mechanical Plastics Corp. For further technical information on these anchors, visit www.togglor.com/products_hwh.html.

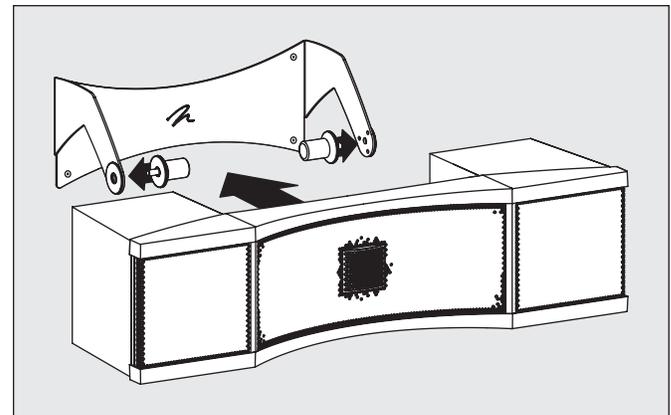
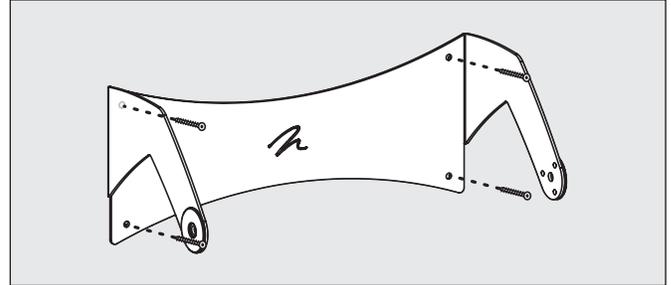


Figure 8-9. Attach the stand to the wall using 4 screws. Install the Stage.

- 9 Hold the bracket at the mounting location.

Install the 10-24 x 1.25-inch machine screws in any locations where toggle bolt wall anchors were placed.

Install a lag bolt and washer at any location where a stud was found.
- 10 With the help of an assistant, line up the Stage speaker with the mounted bracket and attach it using the two large knobs.



IMPORTANT! There should be four press fit washers—two attached to the bracket and two attached to the speaker cabinet. When correctly installed these washers should be flush next to each other between the bracket and speaker cabinet.

It had long been the practice of stereo buffs to connect their television to a stereo system. The advantage was the use of the larger speakers and more powerful amplifier of the stereo system. Even though the sound was greatly improved, it was still mono and limited by the broadcast signal.

In the late 1970's and early 1980's two new home movie formats became widely available to the public: VCR and laser disc.

By 1985, both formats had developed into very high quality audio/video sources. In fact, the sonic performance of some video formats exceeded audio-only formats. Now, with theater-quality sound available at home, the only element missing was the "surround sound" presentation found in movie houses.

Fortunately, Dolby and DTS encoded movies (including almost all films) have the same surround sound information encoded on home releases as the theatrical release. All that is required to retrieve this information is a decoder and additional speakers and amps to reproduce it.

Home theater is a complex purchase and we recommend that you consult your local MartinLogan dealer, as they are well versed in this subject.

Each piece of a surround system can be purchased separately. Take your time and buy quality. No one has ever complained that the movie was too real. The following list and descriptions will give you only a brief outline of the responsibilities and demands placed on each speaker.

Front Left and Front Right

If these speakers will be the same two used for your stereo playback, they should be of very high quality and able to play loudly (over 102 dB) and reproduce bass below 80 Hz.

Center Channel

This is the most important speaker in a home theater system, as almost all of the dialogue and a large portion of the front speaker information is reproduced by the center channel. It is important that the center speaker be extremely accurate and mate well with the front speaker, and that it is recommended for use as a center speaker. This is not the place to cut corners.

Surround Speakers

We recommend (along with the film industry) that the surround speakers play down to at least 80 Hz. Surround speakers contain the information that makes it appear that planes are flying over your head. Some may suggest that this is the place to save money and purchase small, inexpensive speakers. If you choose to do so, be prepared to upgrade in the future as discrete multi-channel digital encoding is proliferating rapidly and the demands on surround speakers have increased.

Subwoofer

With any good surround system you will need one or more high-quality subwoofers (the .1 in a 5.1, 6.1, or 7.1 channel surround system). Most movie soundtracks contain large amounts of bass information as part of the special effects. Good subwoofers will provide a foundation for the rest of the system.

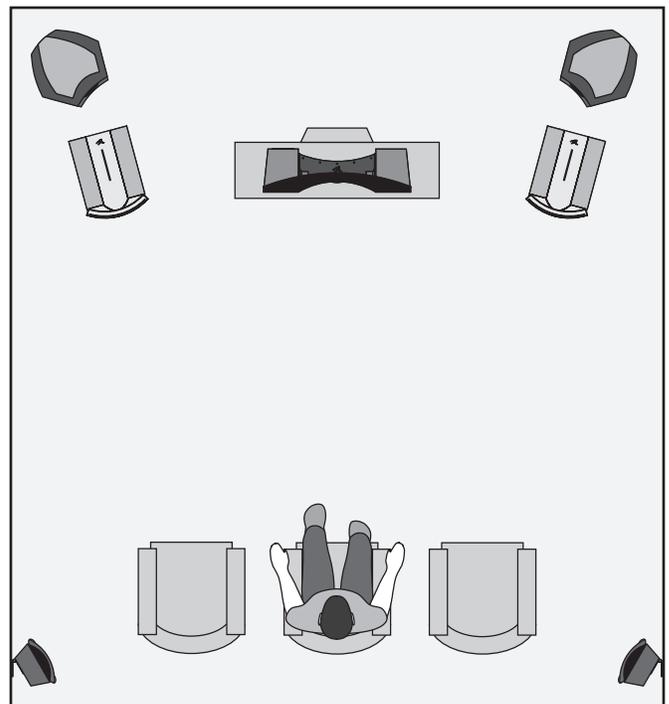


Figure 18. Summit speakers as front channels, the Stage as the center channel, Script i speakers as side surround (effects) channels, and Descent subwoofers as 0.1 (effects) channel.

ELECTROSTATIC ADVANTAGES

How can sound be reproduced by something that you are able to see through? Electrostatic energy makes this possible.

Where the world of traditional loudspeaker technology deals with cones, domes, diaphragms and ribbons that are moved with magnetism, the world of electrostatic loudspeaker deals with charged electrons attracting and repelling each other.

To fully understand the electrostatic concept, some background information will be helpful. Remember when you learned in a science or physics class that like charges repel each other and opposite charges attract each other? Well, this principle is the foundation of the electrostatic concept.

An electrostatic transducer consists of three pieces: stators, the diaphragm and spacers (see figure 19). The diaphragm is what actually moves to excite the air and create music. The stator's job is to remain stationary, hence the word stator, and to provide a reference point for the moving diaphragm. The spacers provide the diaphragm with a fixed distance in which to move between the stators.

As your amplifier sends music signals to an electrostatic speaker, these signals are changed into two high-voltage signals that are equal in strength but opposite in polarity. These high voltage signals are then applied to the stators. The resulting electrostatic field, created by the opposing high voltage on the stators, works simultaneously with and against the diaphragm, consequently moving it back and forth, producing music. This technique is known as

push-pull operation and is a major contributor to the sonic purity of the electrostatic concept due to its exceptional linearity and low distortion.

Since the diaphragm of an electrostatic speaker is uniformly driven over its entire area, it can be extremely light and flexible. This allows it to be very responsive to transients, thus perfectly tracing the music signal. As a result, great delicacy, nuance and clarity is possible. When you look at the problems of traditional electromagnetic drivers, you can easily see why this is so beneficial. The cones and domes which are used in traditional electromagnetic drivers cannot be driven uniformly because of their design. Cones are driven only at the apex. Domes are driven at their perimeter. As a result, the rest of the cone or dome is just "along for the ride". The very concept of these drivers requires that the cone or dome be perfectly rigid, damped and massless. Unfortunately, these conditions are not available in our world today.

To make these cones and domes move, all electromagnetic drivers must use voice coils wound on formers, spider assemblies, and surrounds to keep the cone or dome in position (see figure 20). These pieces, when combined with the high mass of the cone or dome materials used, make it an extremely complex unit with many weaknesses and potential for failure. These faults contribute to the high distortion products found in these drivers and is a tremendous disadvantage when you are trying to change motion as quickly and as accurately as a loudspeaker must (40,000 times per second!).

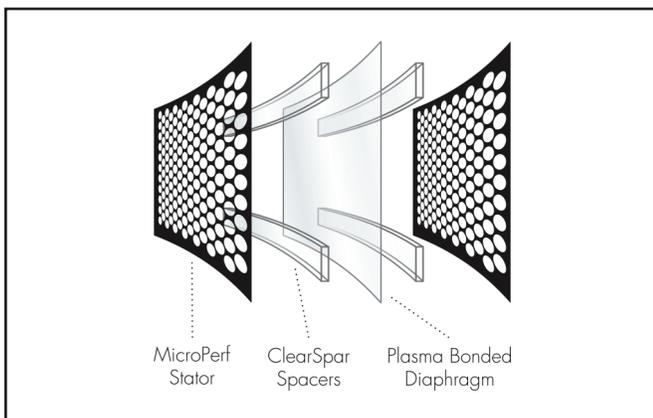


Figure 19. Cut away view of an XStat™ electrostatic transducer. Notice the simplicity due to minimal parts usage.

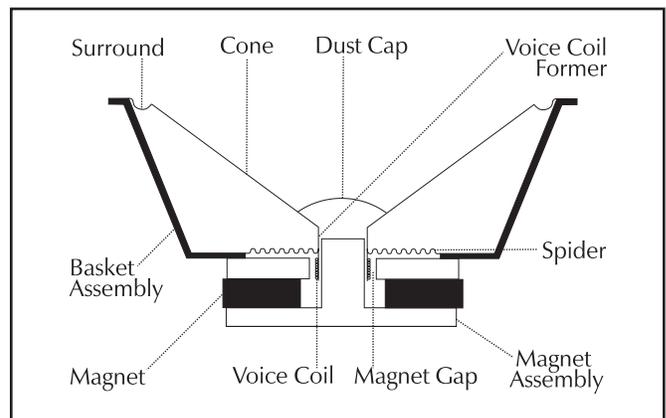


Figure 20. Cut away view of a typical moving coil driver. Notice the complexity due to the high number of parts.

XStat™ Transducer

XStat™ transducers incorporate a myriad of technology and design innovations including CLS™, MicroPerf, Generation 2 Diaphragms, ClearSpars™, and Vacuum Bonding.

CLS™ (Curvilinear Line Source)

Since the beginning of audio, achieving smooth dispersion has been a problem for all designers. Large panel transducers present unique challenge because the larger the panel, the more directional the dispersion pattern becomes.

Wide range electrostats have long been one of the most problematic transducers because they attain their full range capabilities via a large surface area. It looked as if they were in direct conflict to smooth dispersion and almost every attempt to correct this resulted in either poor dispersion or a serious compromise in sound quality.

After extensive research, MartinLogan engineers discovered an elegantly simple solution to achieve a smooth pattern of dispersion without degrading sound quality. By curving the horizontal plane of the electrostatic transducer, a controlled horizontal dispersion pattern could be achieved, yet the purity of the almost massless electrostatic diaphragm remained uncompromised. After creating this technology, MartinLogan developed the production capability to bring it out of the laboratory and into the market place. You will find this proprietary MartinLogan technology used in all of our electrostatic products. It is one of the many reasons behind our reputation for high quality sound with practical usability. This is also why you see the unique “see through” cylindrical shape of MartinLogan products.

Generation 2 Diaphragm

Stage’s diaphragm employs an extremely sophisticated conductive coating applied to the polymer surface at an atomic level using a plasma bonding process. A proprietary compound is driven into the surface of the polymer film in an oxygen free argon chamber. This process allows extremely uniform surface resistivity characteristics, an optically transparent surface, and a nearly massless diaphragm. This uniform surface resistivity controls the electrostatic charge on the diaphragm surface and regulates its migration. As a result, no discharging or “arcing” can occur.

MicroPerf Stator

Sleek. Compact. MicroPerf stator technology, featured in all XStat™ transducers, reveals more open playable area in each panel, offering increased performance from even more compact stat panels. It is significant to note that the XStat™ transducer in the radical new Stage loudspeaker supports the bandwidth and dynamics associated with traditional electrostatic panels nearly twice its size.

Vacuum Bonding

To achieve the power, precision, and strength of the XStat™ transducer, two insulated high-purity carbon steel stators along with a proprietary plasma bonded diaphragm and ClearSpar™ spacers are fused into a curved geometry with an aerospace adhesive whose strength exceeds that of welding. Our proprietary Vacuum Bonding process guarantees uniform diaphragm tensioning and extremely precise construction tolerances, resulting in unequivocal precision, linearity and efficiency.

AirFrame™ Technology

Ultra-rigid extruded aerospace grade aluminum alloy AirFrame™ technology rigidifies and secures the XStat™ electrostatic panel to the woofer cabinet while at the same time providing sonic and electrical isolation. Advanced AirFrame™ technology maximizes the electrostatic panels playable surface area and dipole dispersion pattern while minimizing potentially acoustically destructive intermodulated distortion caused by spurious vibrations and resonance. The result? Ultimate imaging capability, low-level detail resolution, improved efficiency and overall accuracy.

ELECTROSTATIC HISTORY

In the late 1800's, any loudspeaker was considered exotic. Today, most of us take the wonders of sound reproduction for granted.

It was 1880 before Thomas Edison had invented the first phonograph. This was a horn-loaded diaphragm that was excited by a playback stylus. In 1898, Sir Oliver Lodge invented a cone loudspeaker, which he referred to as a "bellowing telephone", that was very similar to the conventional cone loudspeaker drivers that we know today. However, Lodge had no intention for his device to reproduce music because in 1898 there was no way to amplify an electrical signal! As a result, his speaker had nothing to offer over the acoustical gramophones of the period. It was not until 1906 that Dr. Lee DeForrest invented the triode vacuum tube. Before this, an electrical signal could not be amplified. The loudspeaker, as we know it today, should have ensued then, but it did not. Amazingly, it was almost twenty years before this would occur.

In 1921, the electrically cut phonograph record became a reality. This method of recording was far superior to the mechanically cut record and possessed almost 30 dB of dynamic range. The acoustical gramophone couldn't begin to reproduce all of the information on this new disc. As a result, further developments in loudspeakers were needed to cope with this amazing new recording medium.

By 1923, Bell Telephone Laboratories made the decision to develop a complete musical playback system consisting of an electronic phonograph and a loudspeaker to take advantage of the new recording medium. Bell Labs assigned the project to two young engineers, C. W. Rice and E. W. Kellogg.

Rice and Kellogg had a well equipped laboratory at their disposal. This lab possessed a vacuum tube amplifier with an unheard of 200 watts, a large selection of the new electrically cut phonograph records and a variety of loudspeaker prototypes that Bell Labs had been collecting over the past decade. Among these were Lodge's cone, a speaker that used compressed air, a corona discharge (plasma) speaker, and an electrostatic speaker.

After a short time, Rice and Kellogg had narrowed the field of "contestants" down to the cone and the electrostat. The outcome would dictate the way that future generations would refer to loudspeaker as being either "conventional" or "exotic".

Bell Laboratory's electrostat was something to behold. This enormous bipolar speaker was as big as a door. The diaphragm, which was beginning to rot, was made of a pig intestine that was covered with fine gold leaf to conduct the audio signal.

When Rice and Kellogg began playing the new electrically cut records through the electrostat, they were stunned and impressed. The electrostat performed splendidly. They had never heard instrumental timbres reproduced with such realism. This system sounded like real music rather than the honking, squawking rendition of the acoustic gramophone. Immediately, they knew they were on to something big.

The acoustic gramophone was destined to become obsolete.

Due to Rice and Kellogg's enthusiasm, they devoted a considerable amount of time researching the electrostatic design. However, they soon encountered the same difficulties that even present designers face; planar speakers require a very large surface area to reproduce the lower frequencies of the audio spectrum. Because the management at Bell Labs considered large speakers unacceptable, Rice and Kellogg's work on electrostatics would never be put to use for a commercial product. Reluctantly, they advised the Bell management to go with the cone. For the next 30 years, the electrostatic design lay dormant.

During the Great Depression of the 1930's, consumer audio almost died. The new electrically amplified loudspeaker never gained acceptance, as most people continued to use their old Victrola-style acoustic gramophones. Prior to the end of World War II, consumer audio saw little, if any, progress. However, during the late 1940's, audio experienced a great rebirth. Suddenly there was tremendous interest in audio products, and with that, a great demand for improved audio components. No sooner had the cone become established than it was challenged by products developed during this new rebirth.

Rice and Kellogg had narrowed the field of "contestants down" to the cone and the electrostat.

In 1947, Arthur Janszen, a young Naval engineer, took part in a research project for the Navy. The Navy was interested in developing a better instrument for testing microphone arrays. The test instrument needed an extremely accurate speaker, but Janszen found that the cone speaker of the period were too nonlinear in phase and amplitude response to meet his criteria. Janszen believed that electrostats were inherently more linear than cones, so he built a model using a thin plastic diaphragm treated with a conductive coating. This model confirmed Janszen's beliefs, for it exhibited remarkable phase and amplitude linearity.

Janszen was so excited with the results that he continued research on the electrostatic speaker on his own time. He soon thought of insulating the stators to prevent the destructive effects of arcing. By 1952, he had an electrostatic tweeter element ready for commercial production. This new tweeter soon created a sensation among American audio hobbyists. Since Janszen's tweeter element was limited to high frequency reproduction, it often found itself used in conjunction with woofers—most notably, those from Acoustic Research. These systems were highly regarded by all audio enthusiasts.

As good as these systems were, they would soon be surpassed by another electrostatic speaker.

In 1955, Peter Walker published three articles regarding electrostatic loudspeaker design in *Wireless World*, a British magazine. In these articles, Walker demonstrated the benefits of the electrostatic loudspeaker. He explained that electrostatics permit the use of diaphragms that are low in mass, large in area and uniformly driven over their surfaces by electrostatic forces. Due to these characteristics, electrostats have the inherent ability to produce a wide bandwidth, flat frequency response with distortion products being no greater than the electronics driving them.

By 1956, Walker backed up his articles by introducing a consumer product, the now famous Quad ESL. This speaker immediately set a standard of performance for the audio industry due to its incredible accuracy. However, in actual use, the Quad had a few problems. It could not be played very loud, it had poor bass performance, it presented a difficult load that some amplifiers did not like, its dispersion

was very directional and its power handling was limited to around 70 watts. As a result, many people continued to use box speakers with cones.

In the early 1960's Arthur Janszen joined forces with the KLH loudspeaker company, and together they introduced the KLH 9. Due to the large size of the KLH 9, it did not have as many sonic limitations as the Quad. The KLH 9 could play markedly louder and lower in frequency than the Quad ESL. Thus a rivalry was born.

Janszen continued to develop electrostatic designs. He was instrumental in the design of the Koss Model One, the Acoustech and the Dennesen speaker. Roger West, the chief designer of the Janszen Corporation, became the president of Sound Lab. When Janszen Corporation was sold, the RTR loudspeaker company bought half of the production tooling. This tooling was used to make the electrostatic panels for the Servostatic, a hybrid electrostatic system that was

Infinity's first speaker product. Other companies soon followed; each with their own unique applications of the technology. These include Acoustat, Audiostatic, Beverage, Dayton Wright, Sound Lab and Stax, to name a few.

Electrostatic speakers have progressed and prospered because they actually do what Peter Walker claimed they would. The limitations and problems experienced in the past were not inherent to the electrostatic concept. They were related to the applications of these concepts.

Today, these limitations have been resolved. Advancements in materials due to the U.S. space program give designers the ability to harness the superiority of the electrostatic principle. Today's electrostats use advanced insulation techniques or provide protection circuitry. The poor dispersion properties of early models have been addressed by using delay lines, acoustical lenses, multiple panel arrays or, as in our own products, by curving the diaphragm. Power handling and sensitivity have also been increased.

These developments allow the consumer the opportunity to own the highest performance loudspeaker products ever built. It's too bad Rice and Kellogg were never able to see just how far the technology would be taken.

These developments allow the consumer to own the highest performance loudspeaker products ever built.

FREQUENTLY ASKED QUESTIONS

How do I clean my speaker?

Use a dust free cloth or a soft brush to remove the dust from your speaker. We also recommend a specialty cloth (available at the Xtatic shop at www.martinlogan.com) that cleans your speaker better than anything else we have tried. For the wood surfaces it is acceptable to slightly dampen the cloth. **Do not spray any kind of cleaning agent on or in close proximity to the electrostatic element. Avoid the use of ammonia based products or silicone oil on the wood parts.**

What is the advantage of ESL?

Since the diaphragm is uniformly driven over its entire surface—unlike a tweeter that is only driven at its edges— it is the only technology that can be made large enough to play bass, yet is still light enough for high frequencies. This unique property allows for the elimination of high frequency crossover points and their associated distortions.

What size amplifier should I use?

We recommend an amplifier with 100 to 250 watts per channel for most applications. Probably less would be adequate for our smaller hybrids or when used in home theater where a subwoofer is employed. Our hybrid designs will perform well with either a tube or transistorized amplifier, and will reveal the sonic character of either type. However, it is important that the amplifier be stable operating into varying impedance loads: an ideally stable amplifier will typically be able to deliver nearly twice its rated wattage into 4 Ohms and should again increase into 2 Ohms.

Could you suggest a list of suitable electronics and cables that would be ideal for MartinLogan speakers?

The area of electronics and cable choice is probably the most common type of question that we receive. It is also the most subjective. We have repeatedly found that brands that work well in one setup will drive someone else nuts in another. We use many brands with great success. Again, we have no favorites; we use electronics and cables quite interchangeably. We would suggest listening to a number of brands—and above all else— trust your ears. Dealers are always the best source for information when purchasing additional audio equipment.

Is there likely to be any interaction between my speaker and the television in my Audio/Video system?

Actually, there is less interaction between a television and an electrostatic speaker than between a television and a conventional system. However, we do recommend that you keep your speaker at least one foot away from the television because of the dynamic woofer they employ. In the case of our center channel speakers, however, they are fully shielded and can go anywhere.

Will my electric bill go 'sky high' by leaving my speaker plugged in all the time?

No. A pair of MartinLogans will draw about 8 watts maximum (idle). There is circuitry to turn off the static charge when not in use; however, actual consumption will remain close to the same. The primary purpose of the sensing circuitry is to prevent dust collection on the electrostatic element.

If the diaphragm is punctured with a pencil or similar item, how extensive would the damage to the speaker be?

Our research department has literally punctured hundreds of holes in a diaphragm, neither affecting the quality of the sound nor causing the diaphragm to rip. However, you will be able to see the actual puncture and it can be a physical nuisance. If this is the case, replacing the electrostatic transducer will be the only solution.

Will exposure to sunlight affect the life or performance of my speaker?

We recommend that you not place any loudspeaker in direct sunlight. The ultraviolet (UV) rays from the sun can cause deterioration of grill cloth, speaker cones, etc. Small exposures to UV will not cause a problem. In general, the filtering of UV rays through glass will greatly reduce the negative effects on the electrostatic membrane itself.

Will excessive smoke or dust cause any problems with my electrostatic speakers?

Exposure to excessive contaminants such as smoke or dust may potentially affect the performance of the electrostatic membrane, and may cause discoloration of the diaphragm membrane. When not in use for extended periods, you should unplug the speakers and cover them with the plastic bags in which the speakers were originally packed. It is a good idea to vacuum the electrostatic portion of each speaker three or four times a year. See the vacuuming FAQ.

A problem has recently developed with my MartinLogan speakers. The right speaker seems to be hissing even when the amplifier and such are not connected. I was wondering if this sounds like any problem you have encountered previously and have a simple solution for or might it be something which will need to be looked into more carefully.

Your speakers are dusty. See the vacuuming FAQ. The electrostatic charge on the element has attracted airborne dust or pollen. Since 1993, all of our speakers have been built with a charging circuit board that only charges the electrostatic element when music plays. At other times they are not charged and cannot collect dust. You can get the same benefit by simply unplugging them whenever they are not in use. A power strip is an easy way to do that.

Could my children, pets, or myself be shocked by the high-voltage present in the electrostatic panel?

No. High voltage with low current is not dangerous. As a matter of fact, the voltage in our speakers is 10 times less than the static electricity that builds up on the surface of your television screen.

How do MartinLogan speakers hold up over a long term in the humidity of tropical climates?

We should tell you that MartinLogan indeed has a very substantial number of customers in tropical regions of the world. Our speakers have been serving them nicely for many years. This concern may have come from our earlier design of speakers, which were charged continuously. Since 1993, all of our speakers have been designed so that they only charge the panel while music is being played. This improvement has made a tremendous difference in the consistent performance of our product. There may be a little more maintenance involved in humid regions when not in an air conditioned environment. Simply enough, the concern is to keep the electrostatic panels dust free. Humidity will combine with any dust on the panel to make it slightly conductive. This will result in a slight pathway for the charge to leave the membrane of the speakers. The solution is simple. They only require occasional vacuuming with a strong vacuum hose.

How do I vacuum my MartinLogan speakers?

Vacuuming will be most effective if the speakers have been unplugged for six hours to twelve hours (or overnight). You need not worry about the vacuum pressure damaging the "delicate" membrane. It is extraordinarily durable. Dirt and dust may be vacuumed off with a brush attachment connected to your vacuum cleaner, or you may blow them off with compressed air. When vacuuming or blowing off your panels do so to both sides, but focus the majority of your attention on the front of the panels.

Should I unplug my speakers during a thunderstorm?

Yes, or before. It's a good idea to disconnect all of your audio/video components during stormy weather.

TROUBLESHOOTING

No Output

- Check that all your system components are turned on.
- Check your speaker wires and connections.
- Check all interconnecting cables.
- Try hooking up a different speaker. The lack of output could point to a problem with other equipment in your system (amp, pre-amp, processor, etc.)

Weak or no Output from Electrostatic Panel, Loss of Highs

- Check the power cord. Is it properly connected to the speaker and to the wall?
- Is the power cord connected to a switched outlet?
- Dirt and dust may need to be vacuumed off. Please see the FAQ regarding vacuuming.
- Check the binding posts. Are the dirty? If so clean them with rubbing alcohol.
- Check the binding posts. Are the loose? Make sure they are firmly hand-tightened.
- Has a foreign substance (such as a household cleaning chemical or soap) been applied to the panel? If so the speaker will require servicing.

Popping and Ticking Sounds, Funny Noises

- These occasional noises are harmless and will not hurt your audio system or your speaker. All electrostatic speakers are guilty of making odd noises at one time or another. It is the result of airborne contaminants (most notably dust). Vacuuming is recommended.
- These noises may be caused by dirt and dust particles collecting on the speaker, by high humidity.
- Dirt and dust may need to be vacuumed off. Please see the FAQ regarding vacuuming.

Muddy Bass

- Possibly means low electrostatic panel output. See 'Weak Output from Electrostatic Panel, Loss of Highs'.

Lack of Bass, No Bass

- Check your speaker wires. Is the polarity correct?
- Check the binding posts. Are the dirty? If so clean them with rubbing alcohol.
- Check the binding posts. Are the loose? Make sure they are firmly hand-tightened.

Poor Imaging

- Check the polarity of the speaker wires. Are they connected properly?
- Are your speakers set up in an L-shaped room? If so, you may experience off-center imaging. Talk to your dealer about acoustical room treatment options.

Specifications*

System Frequency Response

69–22,000 Hz \pm 3db

Dispersion

Horizontal: 30 Degrees

Sensitivity

90 dB/2.83 volts/meter

Impedance

Nominal: 4 ohms

Minimum: 2.9 ohms

Crossover Frequency

450Hz, 2700Hz

Components

Custom-wound toroidal audio transformer, air core coils, polypropylene capacitors

Tweeter Type

1" (2.5 cm) neodymium soft dome

Woofers Type

Two 6.5" (16.5 cm) cast basket, aluminum cone with extended throw driver assembly, non-resonant asymmetrical chamber format

Power Handling

250 watts

Weight

39 lbs. each (17.7 kg)

Size (with mounting bracket / stand beneath speaker)*

12" h \times 34.6" w \times 10.3" d

(30.4 h \times 87.9 w \times 26.1 d cm)

Size (with mounting bracket / stand behind speaker)*

9.3" h \times 34.6" w \times 11.8" d

(23.6 h \times 87.9 w \times 30 d cm)

Size (without mounting bracket)*

9" h \times 34.6" w \times 10.3" d

(22.7 h \times 87.9 w \times 26.1 d cm)

*For detailed dimensional drawings, please see pages 24–25.

Warranty and Registration

Your Stage speaker is provided with an automatic Limited 90 Day Warranty coverage. You have the option, at no additional charge, to receive a Limited 5 Year Warranty coverage. To obtain the Limited 5 Year Warranty coverage you need to complete and return the Certificate of Registration, included with your speaker, and provide a copy of your dealer receipt, to MartinLogan within 30 days of purchase. For your convenience MartinLogan also offers online warranty registration at www.martinlogan.com.

MartinLogan may not honor warranty service claims unless we have a completed Warranty Registration card on file! If you did not receive a Certificate of Registration with your new Stage speaker you cannot be assured of having received new units. If this is the case, please contact your authorized MartinLogan dealer.

Serial Number

Stage's serial number is located near the binding posts.

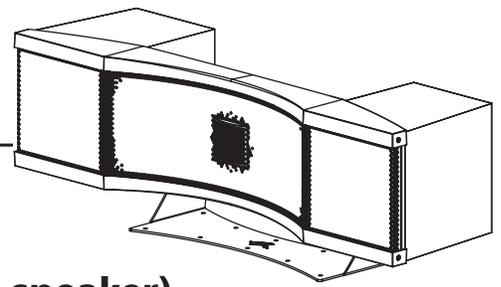
Service

Should you be using your MartinLogan product in a country other than the one in which it was originally purchased, we ask that you note the following:

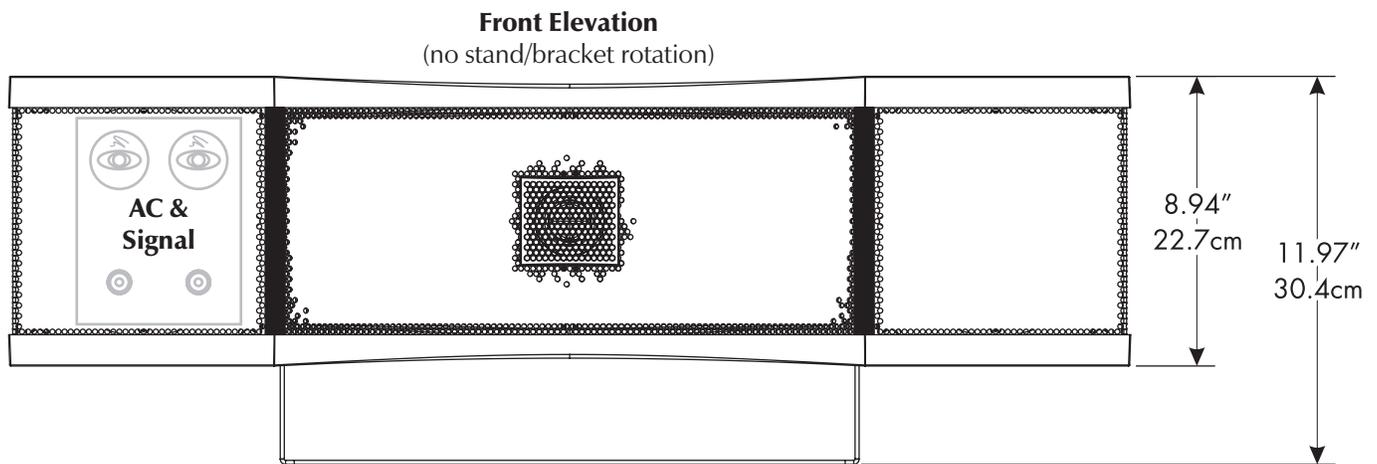
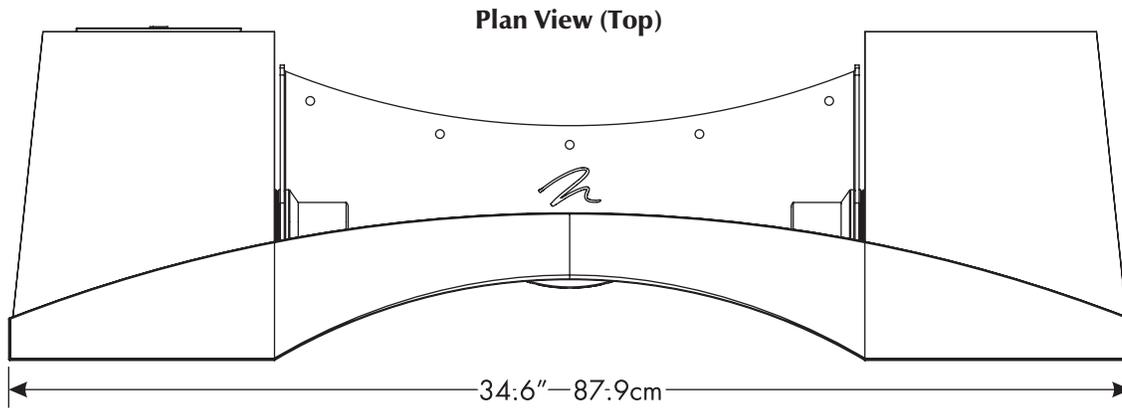
- 1 The appointed MartinLogan distributor for any given country is responsible for warranty servicing only on units distributed by or through it in that country in accordance with its applicable warranty.
- 2 Should a MartinLogan product require servicing in a country other than the one in which it was originally purchased, the end user may seek to have repairs performed by the nearest MartinLogan distributor, subject to that distributor's local servicing policies, but all cost of repairs (parts, labor, transportation) must be borne by the owner of the MartinLogan product.
- 3 If, after owning your speaker for six months, you relocate to a country other than the one in which you purchased your speaker, your warranty may be transferable. Contact MartinLogan for details.

*Specifications are subject to change without notice.

DIMENSIONAL DRAWINGS

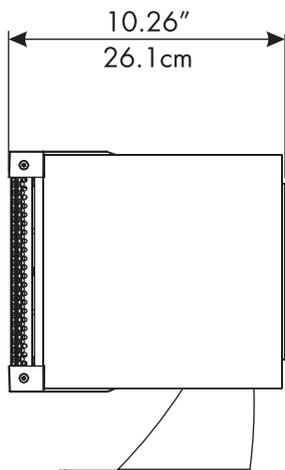


Dimensions: On Stand (stand/bracket beneath speaker)

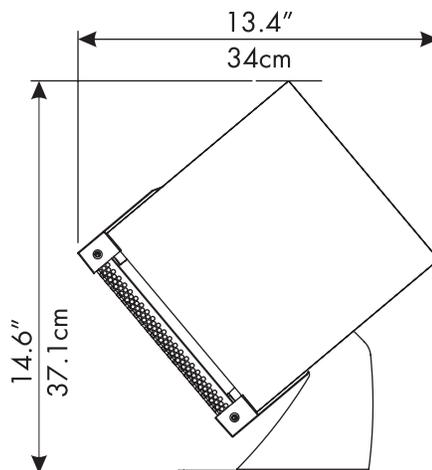


Side Elevation

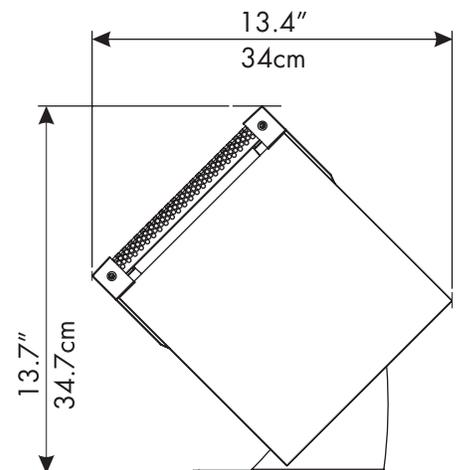
Dimensions: No Rotation

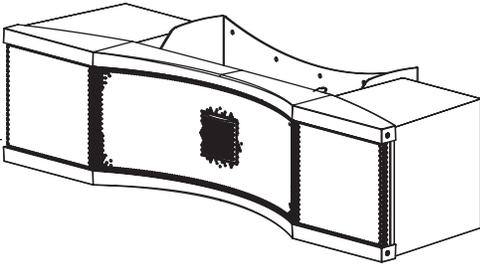


Max. Dimensions: Rotated Down

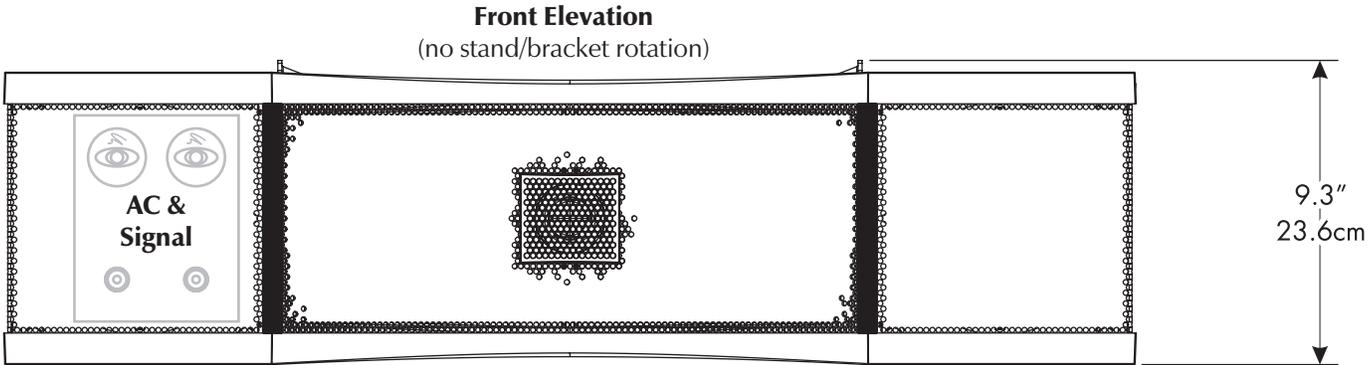
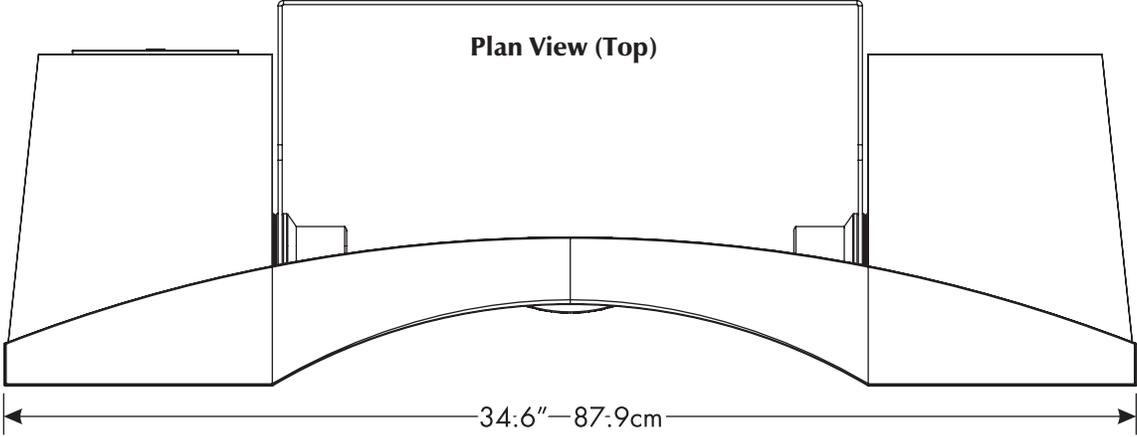


Max. Dimensions: Rotated Up



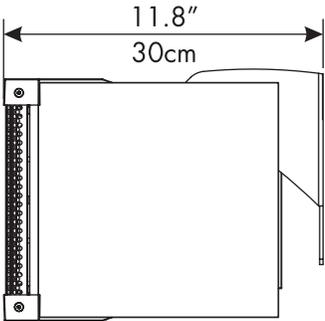


Dimensions: Wall Mounting (stand/bracket behind speaker)

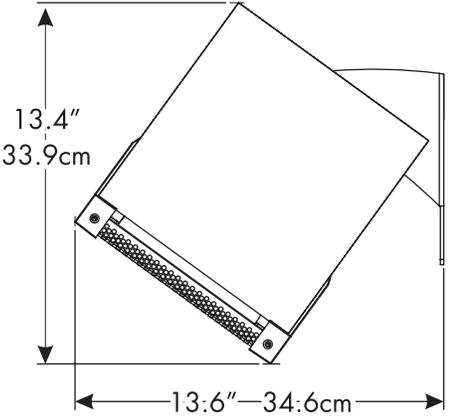


Side Elevation

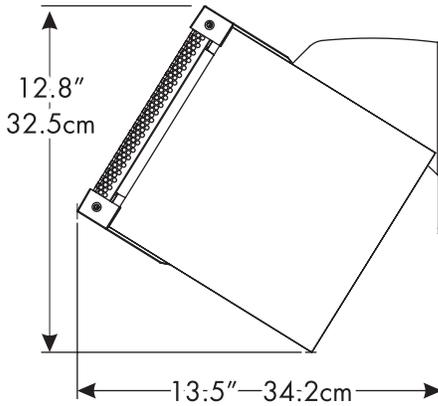
Dimensions: No Rotation



Max. Dimensions: Rotated Down



Max. Dimensions: Rotated Up



GLOSSARY OF AUDIO TERMS

AC. Abbreviation for alternating current.

Active crossover. Uses active devices (transistors, IC's, tubes) and some form of power supply to operate.

Amplitude. The extreme range of a signal. Usually measured from the average to the extreme.

Arc. The visible sparks generated by an electrical discharge.

Bass. The lowest frequencies of sound.

Bi-Amplification. Uses an electronic crossover, or line-level passive crossover, and separate power amplifiers for the high and low frequency loudspeaker drivers.

Capacitance. That property of a capacitor which determines how much charge can be stored in it for a given potential difference between its terminals, measured in farads, by the ratio of the charge stored to the potential difference.

Capacitor. A device consisting of two or more conducting plates separated from one another by an insulating material and used for storing an electrical charge. Sometimes called a condenser.

Clipping. Distortion of a signal by its being chopped off. An overload problem caused by pushing an amplifier beyond its capabilities. The flat-topped signal has high levels of harmonic distortion which creates heat in a loudspeaker and is the major cause of loudspeaker component failure.

CLS. The abbreviation for curvilinear linesource.

Crossover. An electrical circuit that divides a full bandwidth signal into the desired frequency bands for the loudspeaker components.

dB (decibel). A numerical expression of the relative loudness of a sound. The difference in decibels between two sounds is ten times the Base 10 logarithm of the ratio of their power levels.

DC. Abbreviation for direct current.

Diffraction. The breaking up of a sound wave caused by some type of mechanical interference such as a cabinet edge, grill frame or other similar object.

Diaphragm. A thin flexible membrane or cone that vibrates in response to electrical signals to produce sound waves.

Distortion. Usually referred to in terms of total harmonic distortion (THD) which is the percentage of unwanted harmonics of the drive signal present with the wanted signal. Generally used to mean any unwanted change introduced by the device under question.

Driver. See transducer.

Dynamic Range. The range between the quietest and the loudest sounds a device can handle (often quoted in dB).

Efficiency. The acoustic power delivered for a given electrical input. Often expressed as decibels/watt/meter (dB/w/m).

ESL. The abbreviation for electrostatic loudspeaker.

Headroom. The difference, in decibels, between the peak and RMS levels in program material.

Hybrid. A product created by the marriage of two different technologies. Meant here as the combination of a dynamic woofer with an electrostatic transducer.

Hz (Hertz). Unit of frequency equivalent to the number of cycles per second.

Imaging. To make a representation or imitation of the original sonic event.

Impedance. The total opposition offered by an electric circuit to the flow of an alternating current of a single frequency. It is a combination of resistance and reactance and is measured in ohms. Remember that a speaker's impedance changes with frequency, it is not a constant value.

Inductance. The property of an electrical circuit by which a varying current in it produces a varying magnetic field that introduces voltages in the same circuit or in a nearby circuit. It is measured in henrys.

Inductor. A device designed primarily to introduce inductance into an electrical circuit. Sometimes called a choke or coil.

Linearity. The extent to which any signal handling process is accomplished without amplitude distortion.

Midrange. The middle frequencies where the ear is the most sensitive.

Passive crossover. Uses no active components (transistors, IC's, tubes) and needs no power supply (AC, DC, battery) to operate. The crossover in a typical loudspeaker is of the passive variety. Passive crossovers consist of capacitors, inductors and resistors.

Phase. The amount by which one sine wave leads or lags a second wave of the same frequency. The difference is described by the term phase angle. Sine waves in phase reinforce each other; those out of phase cancel.

Pink noise. A random noise used in measurements, as it has the same amount of energy in each octave.

Polarity. The condition of being positive or negative with respect to some reference point or object.

RMS. Abbreviation for root mean square. The effective value of a given waveform is its RMS value. Acoustic power is proportional to the square of the RMS sound pressure.

Resistance. That property of a conductor by which it opposes the flow of electric current, resulting in the generation of heat in the conducting material, usually expressed in ohms.

Resistor. A device used in a circuit to provide resistance.

Resonance. The effect produced when the natural vibration frequency of a body is greatly amplified by reinforcing vibrations at the same or nearly the same frequency from another body.

Sensitivity. The volume of sound delivered for a given electrical input.

Stator. The fixed part forming the reference for the moving diaphragm in a planar speaker.

THD. The abbreviation for total harmonic distortion. (See Distortion)

TIM. The abbreviation for transient intermodulation distortion.

Transducer. Any of various devices that transmit energy from one system to another, sometimes one that converts the energy in form. Loudspeaker transducers convert electrical energy into mechanical motion.

Transient. Applies to that which lasts or stays but a short time. A change from one steady-state condition to another.

Tweeter. A small drive unit designed to reproduce only high frequencies.

Wavelength. The distance measured in the direction of progression of a wave, from any given point characterized by the same phase.

White noise. A random noise used in measurements, as it has the same amount of energy at each frequency.

Woofers. A drive unit operating in the bass frequencies only. Drive units in two-way systems are not true woofers but are more accurately described as being mid/bass drivers.

NOTES



WARNING! Do not use your Stage loudspeaker outside of the country of original sale—voltage requirements vary by country. Improper voltage can cause damage that will be potentially expensive to repair. The Stage is shipped to authorized MartinLogan distributors with the correct power supply for use in the country of intended sale. A list of authorized distributors can be accessed at www.martinlogan.com or by emailing info@martinlogan.com.



Lawrence, Kansas, USA tel 785.749.0133 fax 785.749.5320 www.martinlogan.com