The Airmix is a high quality on air console based on experience gained from two previous D&R broadcast consoles and over 23 years of designing high quality electronics for the recording industry.

The user friendly worksurface conceals the complex highly intelligent digital routing and switching built into the Airmix.

After consulting with first class broadcast engineers from all over the world, the D&R design group made sure that the installation interface, as well as the ease of servicing were made top priorities.

The simplicity of the Airmix worksurface was due to many dicussions with "ON-AIR" operators and Announcers.

The user friendly interface was kept to a minimum without the sacrifice of any parameters.

The Airmix can be fitted with up to 16 of the unique triple input modules and/or an unlimited number of dual line Telco modules.

Another Airmix feature is the heavy duty, welded steel, RF blocking frame.

Long throw (100mm) linear faders control high quality, state of the art, VCA's, while providing totally noise-free fader movements.

If your broadcast station is in need of a high quality, yet cost effective ON-AIR control surface, the Airmix is D&R's answer to the ever increasing demands placed on the broadcast station of the nineties.

Airmix

THE TRIPLE INPUT MODULE.

The input module has three inputs. A balanced mic input with its own gain control and mic insert, and two stereo line inputs with combined stereo gain control.

Stereo "A" input can accept an optional R.I.A.A. plug-on pcb to interface phono cartridges.

Input choices are either Mic or Line and in the Line mode a further choice between Line A or B.

The stereo input switches incorporate several usefull combinations of signals.

L(eft) only gives left input signal to both outputs, R(ight) only gives right input signal to both outputs. Both L(eft) and R(ight) converts any input signal into a mono output signal.

There is a High, Mid and Low three band EQ on deluxe modules. A non EQ version is also available.

The Stereo Aux. control can be jumpered to be pre or post VCA / Mute.

The SUB switch assigns input signals, normally assigned to the main outputs (MIX), to a separate SUB output making production-work possible during broad-cast.

The Pan-Pot moves the signal from left to right.

The Cue switch is a momentary switch activating circuitry to pre- listen stereo channel signals, post EQ and post Panpot.

When the channel fader is activated (ON switch activated too) CUE is switched off, but can be activated when necessary whilst ON-AIR.

If the channel fader is down and the "ON" switch is not activated all indicator lights are off.

When the "ON" switch is activated or the fader is up, a low level light in the ON switch indicates standby mode.

The "ON" mode is active when both fader and "ON" switch are activated.

Faderstart can be accomplished either by the fader or the "ON" switch.

The start output is active when the standby mode changes to the "ON" mode.

The stop mode is activated on transfer from

"ON" to standby. Jumpers can change Start and Stop pulses to be controlled by the CUE switch. When Line 'B" is activated the stop connector of "A" becomes a start connector of "B".

The Cue mode can be activated via the channel remote connector and a status LED for channel on indication can also be connected. When the MIC input is selected the external Cue activation becomes a Cough switch. The channel goes into standby while Cueing.

HOW TO JUMPER YOUR AIRMIX TRIPLE INPUT MODULES TO YOUR PERSONAL PREFERRED SETTINGS.

Timer jumper - This setting gives a pulse on the timer bus when a line input is selected and the channel is in its ON mode. This will start the optional available D&R tim

DJ channel jumper - When this jumper is set, the channel is in the MIC mode and CRM monitors are muted when the channel is ON or the Cue is activated.

48 volt jumper - This jumper gives 48 volt on the Mic input to feed condenser mics.

Cue-Announcer - Placing this jumper activates the Talkback of the engineer the moment the Announcer uses his Cough switch. At the same time the Announcer output is connected to the CUE bus. Communication between announcer, with activated Telco modules and engineer is accomplished with one pushbutton. The AUTOCOM switch in the master section resets this condition.

LINE-ON-AIR 1/2 jumper - These 2 jumpers select which of the 2 line signals (one, both or none) are assigned to the ON-AIR signalling buss.

MIC-ON-AIR 1/2 jumper - These 2 jumpers select whether this input (one, both, or none) are assigned to the ON-AIR signalling buss in the MIC mode.

LINE-to-MONITOR - This jumpers selects if this channel is assigned to the monitor bus in the line mode.

MIC-to-MONITOR - This jumper selects if this channel is assigned to the monitor bus in the Mic mode.

CUE-START/STOP - This jumper creates a start/stop control signal when the CUE is activated. A very usefull option for Start/Re-Cue operations. It is also possible to change the Stop connector into a B Start connector by jumper settings.
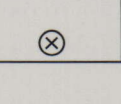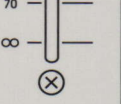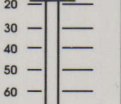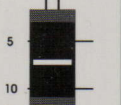
THE AIRMIX DUAL INPUT TELCO MODULE.

The first control on this comprehensive module is the TELCO-SEND controlling the outgoing signal to the caller. This can either be the MIX or SUB signal, dependent upon settings of the SUB switch in the Telco module.
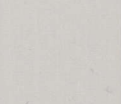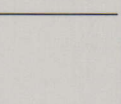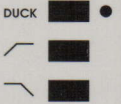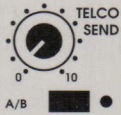
A/B SELECT - This switch selects phone line A or B to the Telco module input.
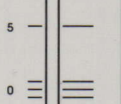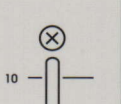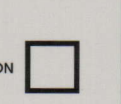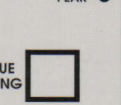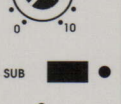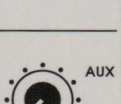
GAIN - This controls the gain of the incoming signal.

DUCK - This switch automatically dims incoming signals when outgoing signals are present, giving the announcer priority over the caller.

High pass and Low pass filters create optimum intelligibility from telephone lines.

The AUX. control can be selected to be pre or post VCA.

The SUB switch assigns the Telco module to the SUB output instead of the MAIN output. At the same time the Telco send signal is taken from the same source.

The PAN control pans the signal from left to right.

The CUE signal is post VCA and PAN.

When the Telco channel is "ON" (both fader and "ON" switch active) CUE is switched off.

CUE can not be activated when the Telco module is in "ON" mode.

A flashing CUE switch lamp indicates an incoming call.

"ON"-SWITCH -

The "ON" switch connects the caller with the Telco module. The Telco module is active when both "ON" switch, and fader are in their "up" position.

The "ON" switch is clearly illuminated in this mode.

The same situation can be achieved by the CUE switch (fader closed). In this mode when the fader is activated, the caller is connected and heard in the broadcast.

COMMUNICATION - When CUE is activated in a Telco module, the caller is connected to the CUE bus *and* listens to the Talk-back mic of the engineer.

The Cue switch in the Telco module is used for communication between caller and engineer (fader closed).

REMOTE - The Cue switch can pick-up (even via a remote connector)the phone line. This is very convenient when a director controls the broadcast.

A channel "ON" led can be connected to the remote to indicate "ON" status of the Telco module.
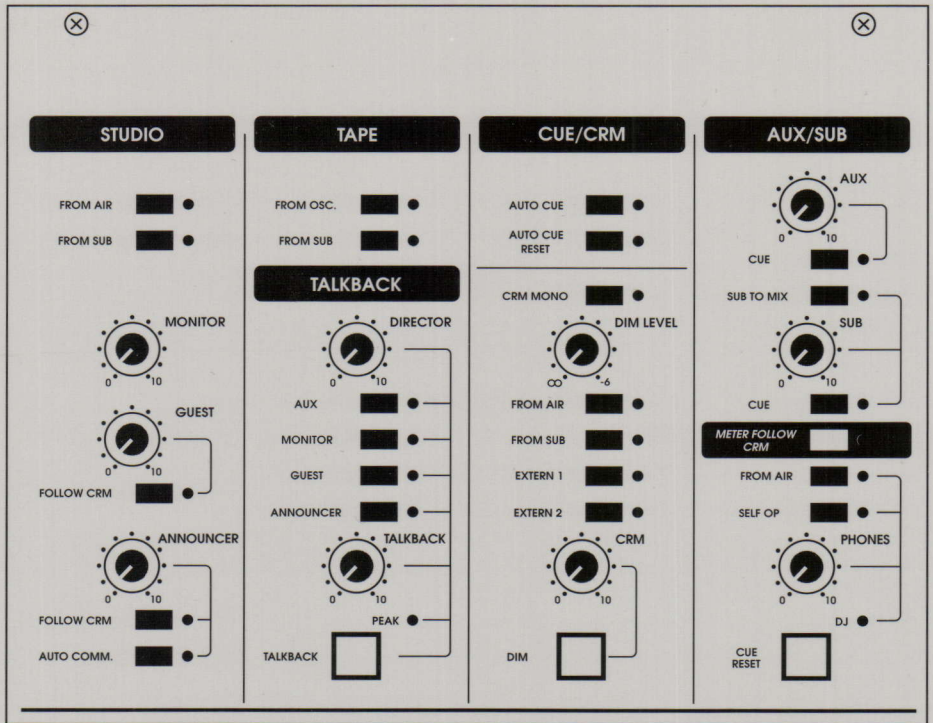
TELCO JUMPER SETTINGS TO FURTHER PERSONALIZE THE TELCO MODULES.

ON-AIR-1/2 jumper - These 2 jumpers select which of the two On-AIR control busses is driven.

TELCO-TO-MONITOR - This jumper selects whether the module is assigned to the monitor output. A timer jumper can sent pulses to control an optional D&R timer.

CENTRALIZED MASTER SECTION WITH SCRIPTSPACE.

There are five sections on the master section controlling all outgoing, incoming and communication signals, as well as logic settings.

STUDIO - This switch selects the source, which guests and announcer are listening to. Normally this is the main output, or alternatively the FROM AIR signal or the SUB signal. The MONITOR output follows this selection.

The FOLLOW CRM switch, near the Guest and Announcer output controls, makes these outputs the same as the CRM output.

AUTOCOMM - This switch activates the automatic communication for the Announcer as described in the Telco module.

TAPE - Switches in this section select the sources for the tapedeck connected to the AIRMIX. This could be FROM MAIN OUTPUT / FROM SUB or FROM OSCILLATOR .

TALKBACK - The DIRECTOR MIC INPUT is individually controllable. Its signal can be assigned to Aux., Monitor, Guest and Announcer outputs.

Talkback level of the internal MIC is adjustable and assignable to the above outputs. When the talkback mic is activated the output signal of the assigned output is dimmed, making communication easier.

CUE/CRM AUTO CUE - This switch selects whether the CRM monitor follows CUE or not.

AUTOCUE RESET - Depressing this switch de-activates any active CUE switch in the AIRMIX, a convenient feature.

CRM MONO - A switch to convert the stereo signal into mono.

DIM-LEVEL - The amount of dimming of the main output signal is controlled by the dim level control when CUE's are selected.

FROM AIR / FROM SUB / EXTERN 1 / EXTERN 2

These are the alternate sources of the CRM monitor, apart from the autocue signal.

The CRM monitor can be controlled by the main CRM pot and dimmed.

AUX/SUB - This section controls the outgoing signal of the AUX. output with its Cue switch.

The SUB TO MIX switch assigns the SUB output to the main (MIX) output.

A separate SUB master level controls the outgoing SUB signal. A CUE switch selects the SUB only signal.

METER FOLLOW CRM - Normal situation is; Meter left follows Left Main (MIX) output, and meter right follows CRM.

Activating "METER FOLLOWS CRM" switches the left meter to follow CRM as well.

FROM AIR - This switch selects FROM-AIR or MAIN (MIX) as the source for the headphones output when the DJ mic is open and the SELF-OP switch is active.

SELF-OP - When this mode is activated, Phones automatically switches over when the DJ mic opens.

When SELF-OP is not activated, Headphones follows CRM monitor.

The DJ Led lights whenever a DJ channel is active.

CUE-RESET - Depressing this switch resets all activated Cues in all channels of the AIRMIX.
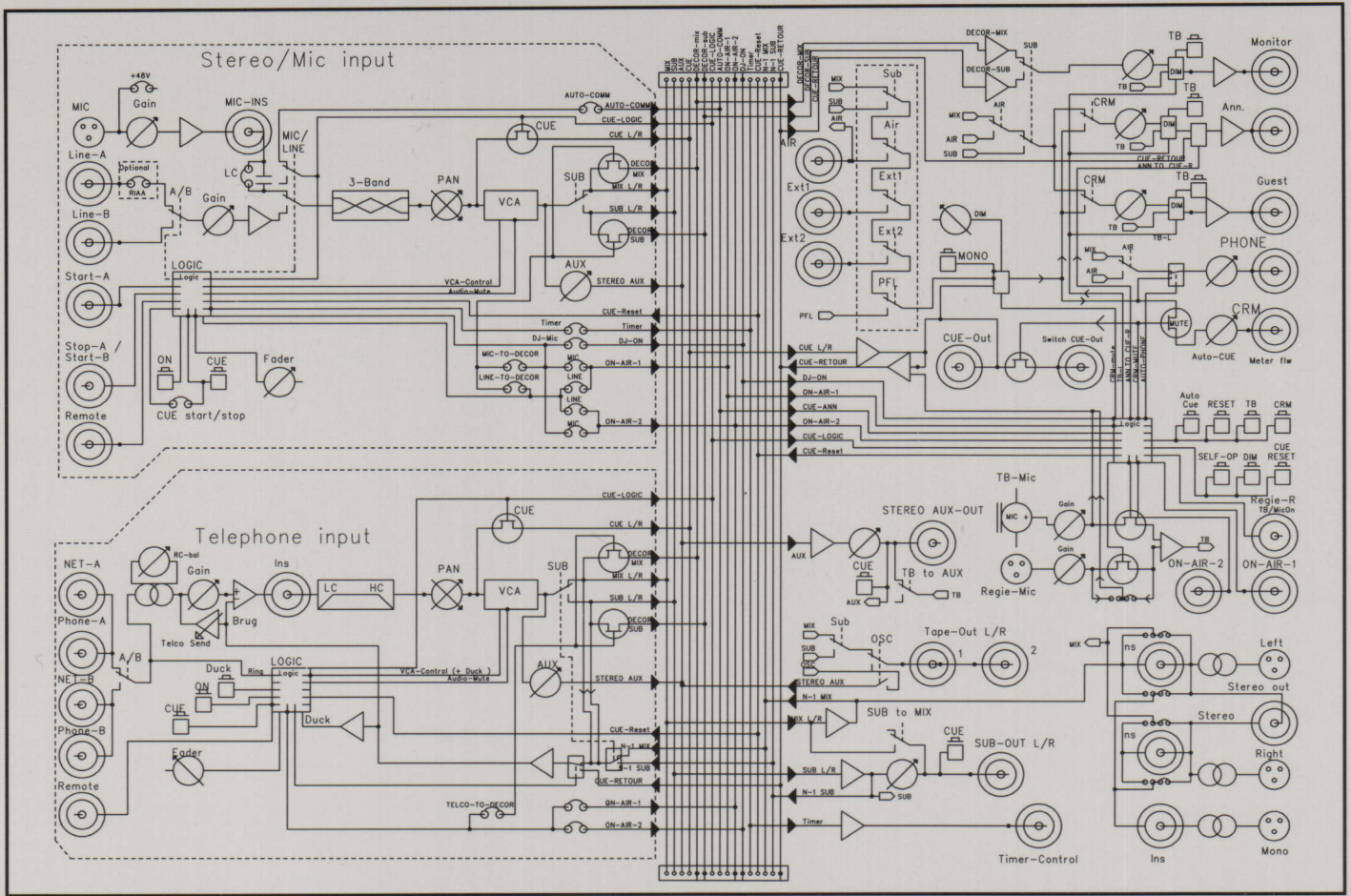
JUMPER SETTINGS IN THE MASTER SECTION.

CUE-OUT - This jumper selects whether CUE-OUT is muted when a DJ mic is active.

MONO-OUT - A jumper selects the output to be pre or post main (MIX) inserts.

REMOTE - The remote connector has contacts which can activate the Director MIC input.

The meterhood of the AirMix can accomodate up to five signal processing devices or an optional analogue VU meter.

Most input connectors are balanced XLR's and all main outputs are transformer balanced for easy interfacing with broadcast processors and transmitters.

The console is built into a RF screened steel frame and has a drop through mounting the same as its successful predecessor the Aircom.

The AirMix is designed and built to work 24 hours a day, seven days a week and its modular construction makes adding additional modules or, if ever necessary, A feature your engineering staff will appreciate.

Additionally double sided plated through glass epoxy printed circuit boards and carefully selected components assure you of a long and troublefree life.

We hope this brief description, of the numerous facilities the AIRMIX can offer your studio, answers most of your questions.

If you do require further information please do not hesitate to contact one of our offices or your local dealer who will be pleased to assist.

SPECIFICATIONS:

INPUTS:
Mic inp. bal. R.F prot. 2kOhm -129dBr
Line inp. unbal: 10kOhm +/-20dB
Inserts. unbal. 10kOhm, 0dB

OUTPUTS:
Left/Right/Mono: +6dBu transf. balanced.
All other outputs: +6dBu unbal.

EQUALIZATION:
+/-12 dB at 10kHz / 60Hz shelve.
+/-12dB at 3kHz bell curve

OVERALL:
Frequency response: 20-20.000 Hz +/-0.5dB
Harmonic distortion: 0.035% (VCA in)
Crosstalk: less than -90dBr
Noise: -86dBr (16 channels)

REMOTES:
All channel remotes are on jack sockets.
Start/stop control lines isolated.

OPTIONS:
Conductive plastic faders
Analogue V.U. meters, (see picture).

DIMENSIONS AND WEIGHT.

AIRMIX 16: 50 kg / 110 Lbs
Drop through mounting: Width = 810mm
Depth = 615mm

D&R
MIXING CONSOLES