

The D&R "AXION" Sound Reinforcement console is an economic alternative to high end P.A. consoles.

Being fully modular with two standard frame sizes 32 or 40 channel (larger frames optional), space for 12 stereo return modules is standard. Two consoles can be linked as master and slave with all busses connected together without any loss of input channels.

As a standard feature in each frame, the AXION has 12 Aux sends and 8 group/matrix/aux master modules. All in/outputs are electronically balanced with the option of having transformer balancing on mic/line and outputs. All controls have single knobs except the equalizer which has four dual concentrics, and Aux sends 1-4. The console has 25 segment "peak" reading LEDbar meters per channel fed from the line output amp or jumper selectable post EQ.

The fadersection has a select switch for the VCA/grouping system. A maximum of 8 VCA groups can be selected, which in turn can be controlled by the grandmaster fader.

#### THE AXION CONSOLE HAS A UNIQUE PROGRAMMABLE MUTE SYSTEM.

Up to 64 mute patches and 8 VCA groups can be stored internally in the console and with a battery back-up good for five years. Eight mute patches can have dedicated mute recall buttons. A preview function for all stored mute groups is standard. All patches are accessible by the up/down switches and can be activated via the recall switch.

The master has separate LEDbar meters for the AFL/PFL, mono, and monitor outputs. VU meters are standard on the main outputs.

A built in communication system with call lamps and assign switches to and from the monitor section is standard. The console has all the electronics to power and feed most any external backpack communication system.

#### SOUND CHECKS CAN BE PERFORMED WHILE PLAYING MUSIC TO THE AUDIENCE.

The "Axion" console has the ability to listen pre main fader while a CD player is driving the post fader amps with closed main faders. This allows you to do "last minute" sound checks while monitoring on your headphones.

The stage/monitor engineer can be hooked up to the monitor system through his Backpack communication unit giving him the

possibility to check on mics while listening to the console's monitor output, a very versatile Axion feature. The console is a low profile design so not to interfere with the engineers sight in theater applications. All important switches and functions have internal LED/lamp indicators. There are connector panels for optional multipin connectors on the back of the console. All in/outputs are balanced and wired to heavy duty metal XLR connectors..... yes even the inserts are on XLR's.

The Axion console is built to withstand the tortures of travelling on the road. All internal connectors are locking types and the welded steel prevents any flexing or twisting of the frame.

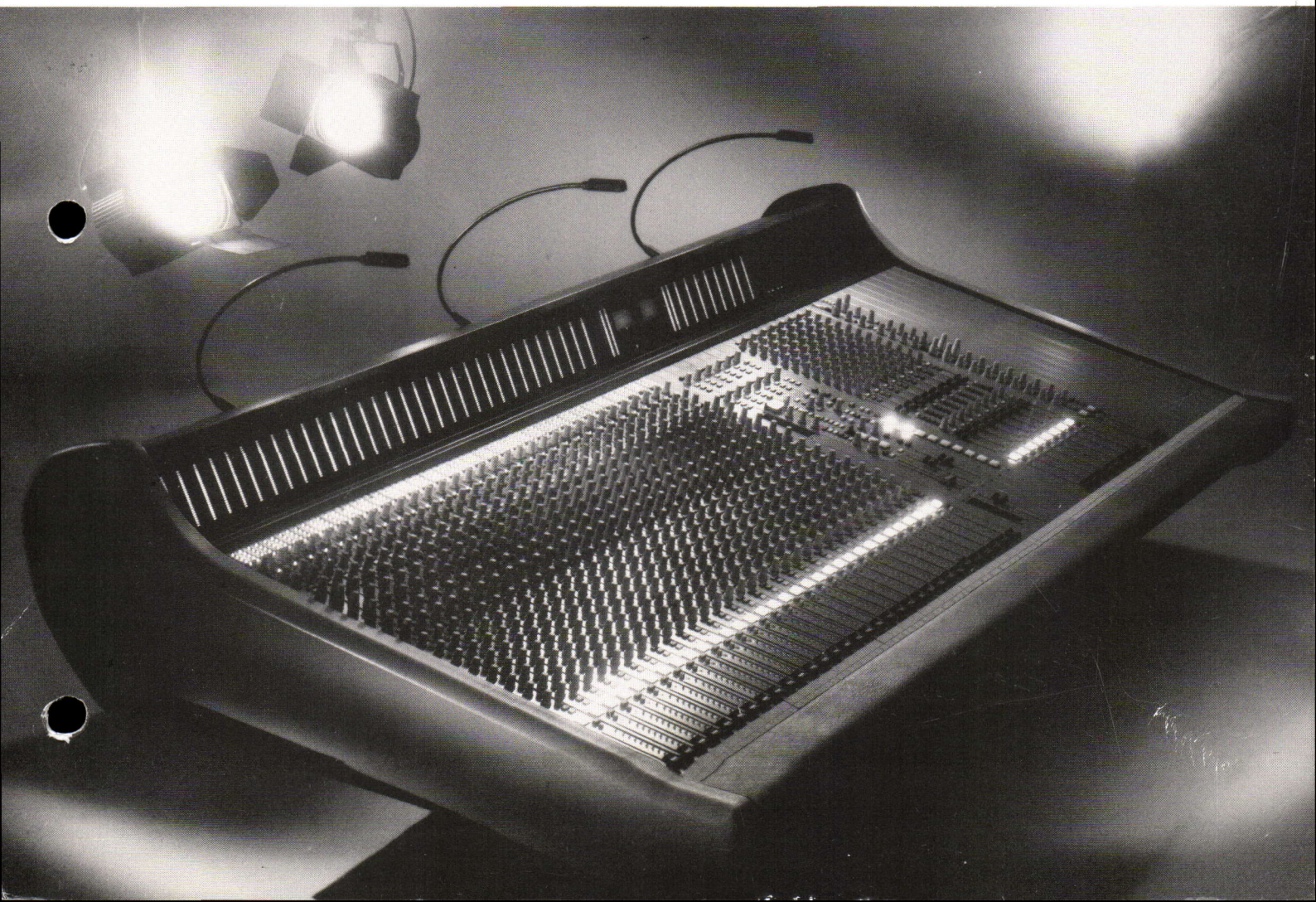
#### THE SPECIFICATIONS OF THE AXION CONSOLE CONFORM TO TODAY'S STUDIO STANDARDS.

All double sided plated-through epoxy printed circuit boards are rigidly mounted to the module front panels and house "state of the art" electronic design with the latest technology available. The "Axion" uses an extremely low noise padless input design and the very musical equalizer lets you take total control of all in-coming signals. An internal starground system (on each module) guarantees low crosstalk and noise figures.

If you genuinely check the AXION out, you'll see how you can get

..... "Every sound under control".....

# AXION





# MIC/LINE

Eight buss routing to 8 mono sub-groups/sterero and mono outputs.

The pan-pot always feeds the stereo buss and is selectable to the odd and even groups.

Every channel has its own 25 segment LEDbar meter ranging from -30dB to +20dB and a multi-point peak indicator

The gain pot controls the mic input. The mic input has switchable 48 volt phantom powering, a ground lift switch and phase reverse on both mic and line inputs.

The balanced channel insert is pre-equalizer and switchable on the front panel.

The equalizer has 4 bands with HF (sweepable) shelving ranging from 2K to 20K.

The HMF section is sweepable from 500Hz to 10KHz with a switchable bandwidth between 1/3 and 2 octaves.

The LMF section is sweepable from 50Hz to 1KHz with a switchable bandwidth between 1/3 and 2 octaves.

The LF control sweeps from 20Hz to 500Hz and is shelving.

The variable high pass filter has sweeps from 20Hz to 1KHz with a cut of 12db per octave.

There are 12 Aux sends with global pre/post switching per bus and individual mute switches.

Aux 12 has a switchable direct output which can be used for an independent aux send or to feed a multi-track.

A SOLO switch is fitted for PFL or Solo (stereo) in-place listening.

There is a mute and assign switch for assigning the channel to a VCA group master.

A SFE (safe) switch removes the channel from the VCA/mute assignment.

The mute switch is programmable and has a storage of 64 patches which can be recalled manually.

The stereo line module feeds busses 1 to 8 and the left/right main bus in pairs. The mono output bus is fed prior to the balance control.

The Balance control compensates for any left/right level differences. The Width control varies the width of the stereo image from mono through stereo up to enhanced superstereo. The active input gain control ranges from -20 dB to +20dB. Also fitted is a three band equalizer with high and low shelving (60Hz and 12kHz) with a sweepable mid band section (from 200Hz to 7kHz).

A variable lowcut filter can be switched in or out of the circuit independent of the equalizer.

This comprehensive module has twelve aux sends with global pre/post switching per bus and individual mute switches.

There are two Solo switches selecting the stereo signal either pre or post the stereo channel fader. Both Solo switches are activating the Solo in Place system.

There is a large illuminated mute switch and assign switch for assigning the channel to the VCA group master. A SFE (safe) switch deselects the channel from the VCA/Mute assignment. The Mute switch is programmable and has a storage of 64 patches.

**METER SELECT**

**MATRIX** **GROUP**

**EXT**

**MONO**

**LEFT**

**RIGHT**

**1**

**2**

**3**

**4**

**5**

**6**

**7**

**8**

**GROUP P5**

**ENABLE**

**PFL**

**MUTE**

**MATRIX**

**INSERT**

**POST**

**MATRIX**

**MONO**

**L/R**

**PAN**

**TB**

**ENABLE**

**PFL**

**MUTE**

**GROUP**

**AFL**

**MUTE**

**SAFE**

**CRND**

**10**

**5**

**0**

**5**

**10**

**20**

**30**

**40**

**50**

**60**

**70**

**80**

**90**

**100**

**GROUP**

**The Matrix/Group module has a meter switch for Matrix or Group output signals.**

**The MATRIX section can be fed from, and controlling the following sources:**

**External input.**

**Mono output.**

**Left output.**

**Right output.**

**Eight group outputs.**

**The Matrix section has a master fader, a talkback enable, PFL, and Mute switch.**

**The GROUP section has a switchable insert, a group to matrix assign switch with pre/post group fader switch, and group to mono/left-right switches with pan control.**

**There is a talkback enable, PFL, and Mute switch., A 60mm audio taper fader controls the outgoing group level.**

**There are individual long throw faders with large mute switches for the 8 VCA groups with assignment switches to the grand master VCA fader. The Mute function is under control of the mute computer.**

**It is possible to stereo AFL the VCA groups in a non destructive mode.**

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Eight group out-

The Matrix section has a master fader, a talkback enable, PFL, and Mute switch.

The GROUP section has a switchable insert, a group to matrix assign switch with pre/post group fader switch, and group to mono/left-right switches with pan control.

There is a talkback enable, PFL, and Mute switch. A 60mm audio taper fader controls the outgoing group level.

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The Master section contains the Aux masters with each AUX master having insert switching, Global pre/post switch, Level control, Talk back enable, AFL and Mute switches.

There is an oscillator with a range control varying from 20Hz - 2kHz switchable to 200Hz - 20kHz and a pink noise generator assignable to Aux/Group/Mono/Left/Right and Direct output.

There is a large global switch for Solo-in-place/PFL switching for the channels only. The AFI/PFI switches in the master and group modules override the above setting.

There are separate level controls for AFL and PFL.

There is a LISTEN microphone input assignable to the monitor outputs, and a talkback input assignable to the Direct output, and the Aux sections, Matrixes, Groups, mono and Left/Right outputs. There is a built in communication system with call lamps and assign switches to and from the monitor section. The console has all the electronics to power and feed a two way / two channel external Beltpack communication system.

There are separate outputs for monitor loudspeakers and phones which can monitor Stereo mix, 2 track returns, mono, and stereo outputs. The Mono and stereo outputs may be monitored pre main faders to allow sound checks while 2 track A or B plays to the auditorium controlled by a 100mm linear fader. The very powerful phones outputs have a mute switch.

There is a Record/Alternative P.A. output to be sourced from LEFT/Right or MONO outputs with pre/post main fader switching.

The 2 track inputs have 2 band EQ, fader level control, and assignment switches to MONO and or Main left/right outputs bypassing the main output faders.

There are 100mm linear master faders for Left/Right/Mono and the Grand master VCA fader to control the 8 group VCA faders.

**MUTE COMPUTER**  
The internal Mute computer is capable of storing up to 64 mute patches against midi timecode from the channel and VCA group mute switches.

There are 8 memory positions which can have dedicated master mute switches. All patches have a preview function without having effect upon the actual mute settings. Blinking mute switches show the expected settings. The Reset switch puts the computer in a neutral position. The Store switch enables the current mute status of the console to be memorized against the patch number displayed.

The up and down switches change the patch number displayed.  
The recall button will recall the patch information being displayed.

A battery back-up will store all Mute/VCA settings for a maximum of five years.

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