Take a few minutes to find out about a Production Mixer by Allen and Heath.

AH

The Production Mixer S6/2

It seems scarcely possible that we've packed so much into a console that is just 440mm x 390mm x 90mm.

That's what makes the S6/2 unique. There's no other mixer in its class, or price range, to touch it.

It's been designed for the production of tape collages for radio, T.V. and film broadcast.

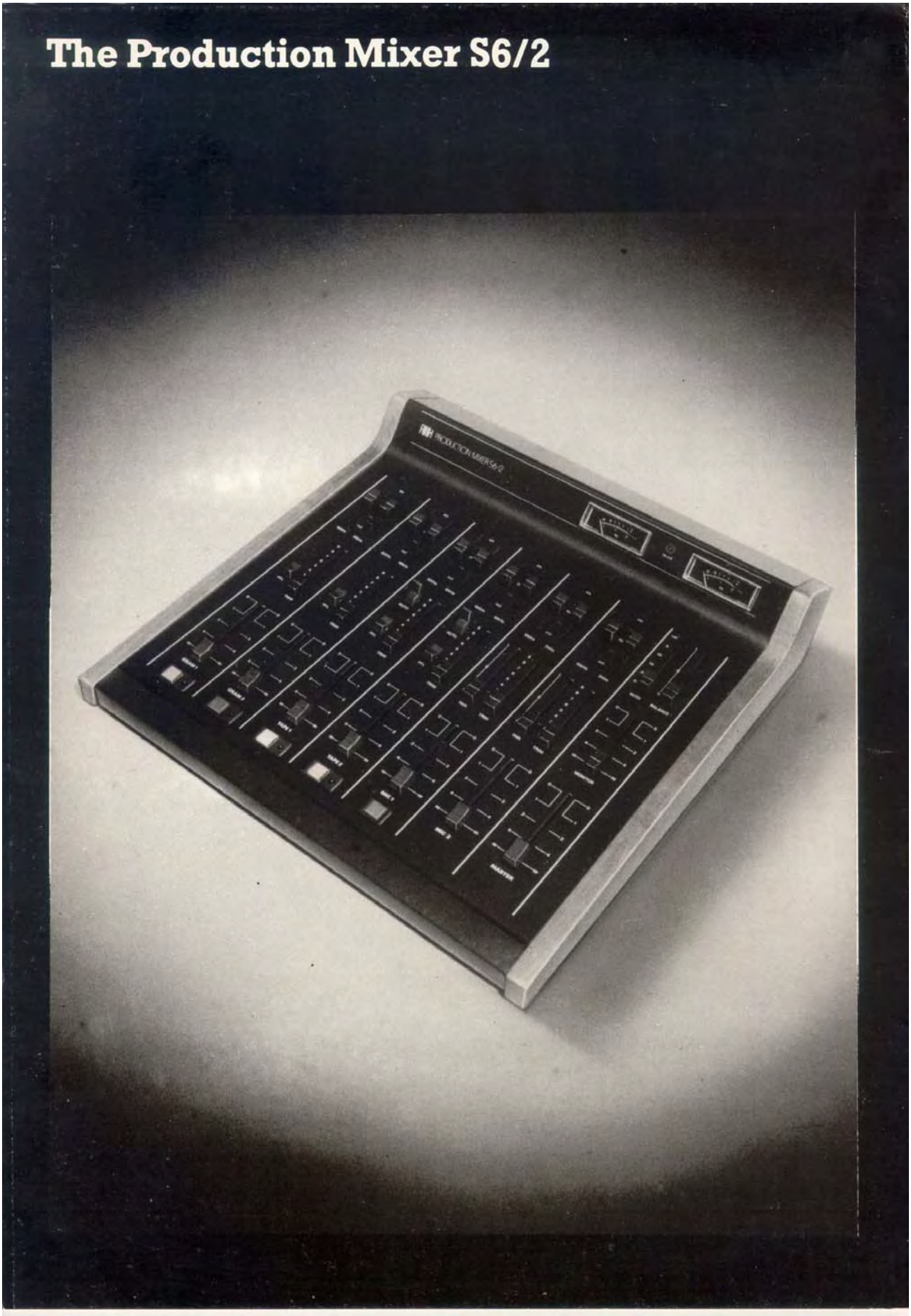
It's a must for up and coming D.J.'s recording studios, broadcasting units and production companies.

The auto start and auto fade features allow for fast and economical production, whilst the linear faders throughout, offer you total professional control.

However, they're just the beginning of the S6/2 benefits.

The Facilities: Four stereo input channels; two mono channels; stereo main out; stereo head-phone monitors; auto fade on mic' channels one and two, switchable for tapes three and four, remote starts for gram one and two, and tapes three and four; LED run indicators; mute and "on air" indicator on mic' channel one.

The Production Mixer S6/2



The Production Mixer S6/2

Trim pot.

We've included a trim pot on all inputs. This enables the operator to achieve the correct operating level in the p.f.l. mode before the signal is introduced to the main programme.

Autofade.

A feature which gives the operator complete control over his main programme sound. Say, for example, a record has begun to play on channel one. With autofade the operator can do a V.O. without manually operating the gain on the gram channel. The slide control enables any amount of gain reduction on the main music channel.

Mode switch.

You'll find this on the tape channels. Among other things it enables a jingle to automatically reduce the gain of the main programme channel to allow over-ride.

Peak reading VU metres.

These illuminated and well designed metres have their own driver amplifier. At a glance the operator knows the precise level of output to his mixer. We've also added an on air indicator. It indicates to the operator when his mic is live.

Pan pot.

Particularly useful if the operator is using the mixer in stereo. It is located on the mic channels. The operator may have one vocal on the left hand side and one on the right. Using this control, he may quickly pan the signal accross the stereo pair.

Remote switch.

This gives the operator complete control over his ancillary equipment. For example, it will activate a tape recorder that has been wired to the specially supplied remote control box. The illuminated LED on the front panel will tell the operator that the function has been carried out.

Trim pot.

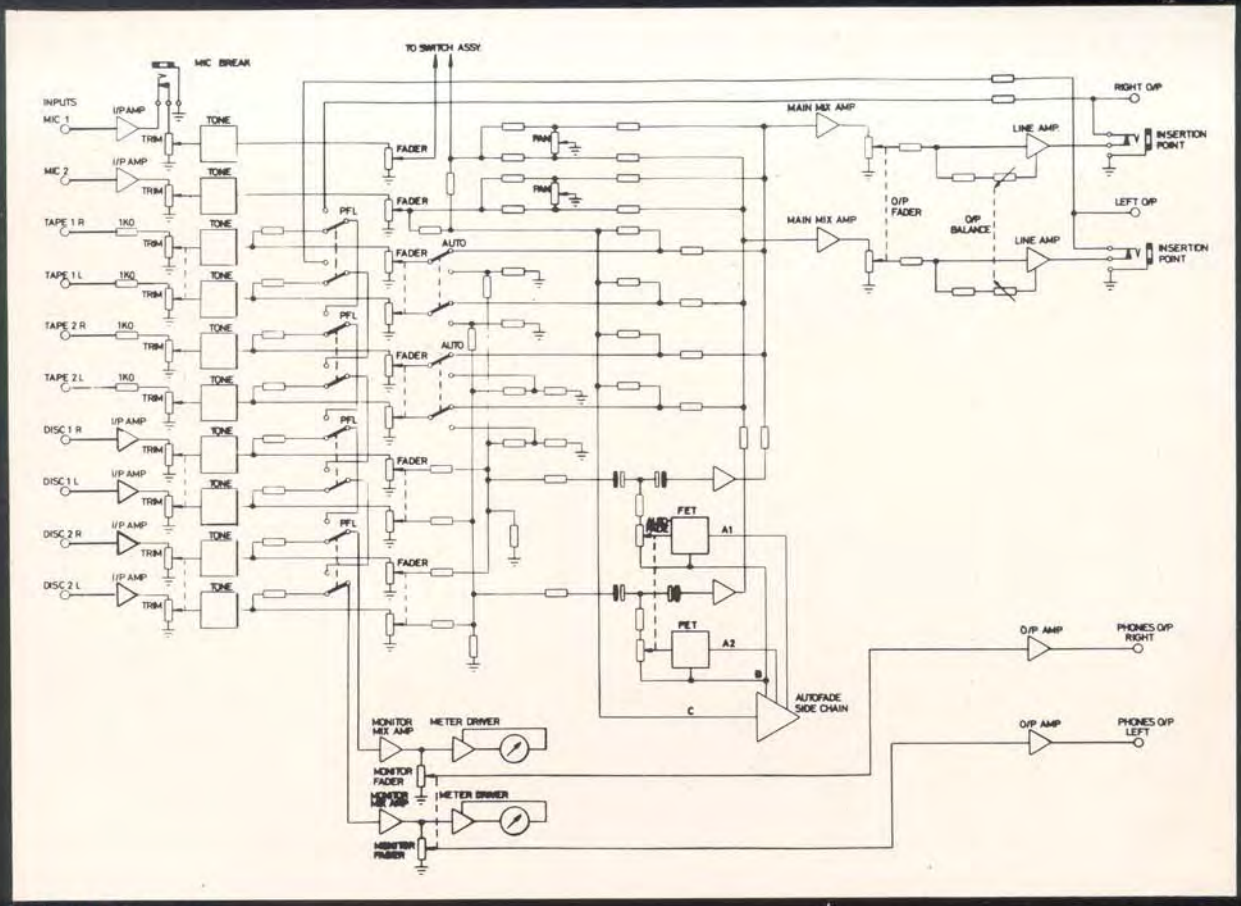
Autofade.

Mode switch.

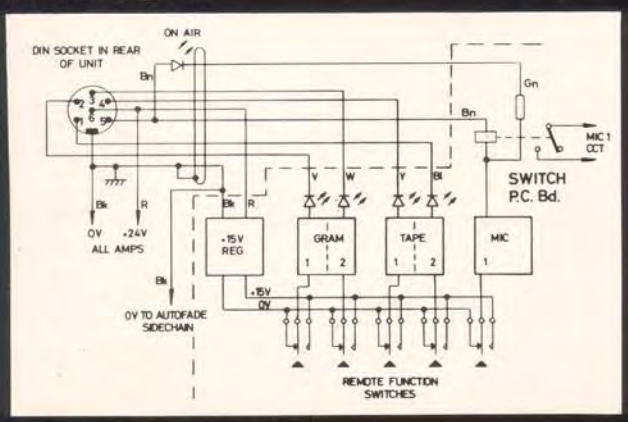

Peak reading VU metres.

Pan pot.

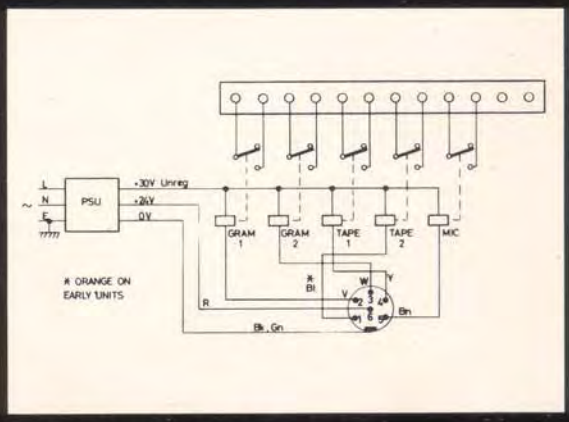
Remote switch.



Block Diagram



Latching Switch Diagram



Relay Box Diagram

N.B. The Company reserves the right to alter design specification without notification.

Channels One and Two:

Input designed to accept low impedance magnetic cartridges.
RIAA standard ± 1dB from 40Hz to 20kHz.
Low frequency rumble filter included.
Sensitivity –50dBm at 1kHz for full output.
Stereo linear channel fader.
Stereo solo (p.f.l.).
Treble control 10kHz ± 14dB.
Bass 100Hz ± 11 dB.
Auto-start momentary action tape button with LED indicator.
Trim fader (main fader preset) 35dB gain range change.

Channels Three and Four:

Stereo tape inputs capable of accepting levels between –20 and +10.
Treble 10kHz ± 14dB.
Bass 100Hz ± 11dB.
Trim fader (m in fader preset) 35dB gain range change.
Stereo linear fader.
Stereo solo (p.f.l.).
Auto-start momentary action tape button with LED indicator.
Switch enabling auto-fade circuits to be in or out.

Channel Five:

Main microphone channel: 47k ohms input –40dBm sensitivity.
Mid control 3.5kHz ± 14dB.
Bass control 100Hz ± 11dB.
Trim fader (master fader preset) 35dB gain range change.
Solo (p.f.l.).
Linear channel fader.
Pan Pot.
On-off switch with on air indicator (LED).

Channel Six:

Auxiliary mic' channel for high impedance microphones -40dBm sensitivity (low impedance transformer available).
Mid control 3.5kHz ± 12dB.
Bass 100kHz ± 11dB.
Trim fader (master fader preset) 35dB gain range change.
Pan Pot.

Auto-fade:

Slider control gives control of level between 0db and –25dB. Normally connected to the microphone channels and can be switched to both gram channels.

Output Section:

Stereo output capable of driving +18dB into 600 ohms.
Linear stereo fader.
Balance control providing 12dB change to left and right.

Monitors:

Meter monitoring, is done by two PEAK READING VU METERS which are back illuminated.

Headphone monitoring is designed to feed 600 ohms. Headphones normally monitor main programme and Monitor solo (p.f.l.) when activated. If more than one solo button is pressed simultaneously, the right to left preference occurs. The solo level is also shown on the peak reading VU meters.

Insertion Points:

These are incorporated on the main microphone channel and on the outputs. This enables any form of signal processing equipment to be incorporated with the unit, e.g. compressor limiters, phasers, echo units etc.

Overall Specifications:

All levels referred to normal operating level.

Noise at output with main fader up, channel faders down, less than –75dB. With two channels running –75dBm. Frequency response 20Hz to 20kHz ± 1dB. Microphone channels: equivalent input noise –125dBm. Overall distortion through any path at normal operating levels better than .05%.

Terminations:

All inputs and output are carried on stereo jack sockets, except grams that are on R.C.A. phono connectors. Connections to remote starts and power is on a seven pin din connector. Remote switching by fully isolated double pole connector assembly.

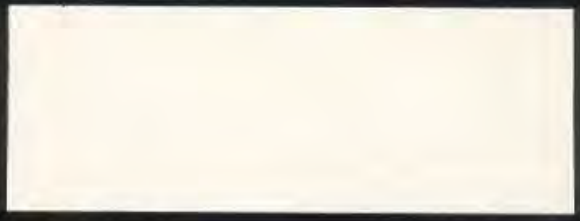
Power Supply Unit:

24V D.C. at one amp.

Auto-start. All relays for anciliary equipment operation are incorporated in the power supply unit.

Low Impedance Microphones

200 Ohm Balanced Transformers available



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