

AD261 STEREO ENG MIXER

The AD261 is a perfect example Of evolution. In the world of news gathering and high action drama it is only the fittest that will survive. The fittest for the job is the mixer that will keep on going when all others have run out of power, the mixer that can take the knocks and still deliver faultless, uninterrupted sound to your recorder, whether you are using digital, analogue or a camera/ recorder system.



Click on the above for full screen image.
(Down load may be slow)

In recent years stereo recording techniques have undergone radical changes especially with the introduction of M-S microphones. With this in mind, plus the wealth of experience gained by consulting recordists, broadcasters and microphone manufacturers in all parts of the world we believe we have created a mixer of universal appeal and fit to carry forward the high reputation of Audio Developments into the next century.

The modern styling of the mixer and the logical layout of all the controls will make it a pleasure to own and use. The case is made of a robust plastic which can be taken apart in minutes for easy maintenance and the legends are on reverse printed laminate to make sure that they never fade or wear off.

Everything that you need to get at is right where it should be. Attenuators, Level Controls, Meters, Monitor Select, Limiters, Talkback Tone Generators Battery Test etc. are on the top panel. Connectors, Phase Change, Filters, Mic Powering, M & S Switches and Output Level Switches are on the two side panels.

Apart from the styling and ergonomics three other features make this mixer stand out from all the rest. First and foremost is the capability of handling the M-S pattern microphones. The four discrete mic/line inputs can also be configured as 1 stereo + 2 discrete inputs or 2 stereo pairs. Each stereo pair has an associated 'S' switch which means that an M-S microphone will be converted to a L-R pattern at the output. A second matrix in the monitor section enables the recordist to monitor in L-R whilst recording in M-S.

The second very distinctive feature is the size of the battery compartment in such a small mixer; It holds 9 'C' size batteries which means that 2, 3 or 4 days can be confidently expected on one set, or if you prefer to use the extra power to drive other equipment, the facility is there via a 4 pin Hirose connector.

By using industry standard XLR/HIROSE connectors for DC and audio inputs and outputs interchanging with other systems is possible without changing connecting cables.

Considering the performance, specification, size and price there is no better option on the market today.

FEATURES

Inputs

- 4 Mic/lines with XLR connectors.
- Transformer balanced mic inputs.
- Transformer balanced line inputs.
- High Pass Filters @ 90 & 150 Hz.
- 12v TA & 48v Phantom, mix powering.
- Phase change on channels 2 and 4.
- Rotary level control.
- 6 Position input level selector (5 Mic, 1 Line)
- Stereo link facility on both pairs.

Outputs

- 2 Transformer balanced on 3 pin male XLR connector.
- 2 Transformer balanced, available on 10 pin Hirose connector. (In parallel with XLR outputs).
- 2 Unbalanced outputs on 6 pin Hirose.

Auxiliary Inputs

- Stereo return on Type A jack (unbalanced).
- Stereo return 10 pin Hirose connector (balanced).
- Return level control and monitoring facility.

Line up Oscillators

- 1 K Tone into both outputs.
- 1 K/10K Alternating tone into right output 1 K tone into left output.

Talkback

- Slate into left and right outputs.

Limiters

- Rotary output controls with anti-knock high friction action and with link switch for stereo master.
- Switchable between Mic and Line output levels.

Routing

- Pan controls with low profile knobs and 3 detents: center, full right and full left.

M.S. Facility

- S switch on Channels 2 and 4 to create A-B recording from M-S microphone.
- Matrix position on rotary switch to monitor A-B while recording M-S.

Monitoring

- Direct 10 way rotary switch to select PFL on channels 1-4, left output, right output, stereo output, matrix, sum/M and differences
- Tape return - last 6 positions on the rotary switch monitor the same functions on the tape return.
- Level control - dual ganged pot.
- 2 outputs 1/4" Type A jack and 3.5mm mini jack.

- in both outputs with in/out switch.
- Stereo link switch.
- LED indication of limiter operation.
- Internal control to vary attack and release time.
- Threshold internally variable.

Metering

- Send and return signals.
- Switch with momentary and constant illumination.
- Choice of meter scales, VU, PPM, N10 etc.

Battery Test

- Biased action toggle switch shows battery status on meter.

Powering

- External DC input 10-15v on 4 pin XLR.
- DC output on 4 pin Hirose.
- Internal 9 X 1.5v 'C' cells or 9 X 1.2v Nicads.
- Separate charge input on pin 2 of XLR.
- in situ charging of Nicad batteries.
- Switched auxiliary DC output on pin 3 of Hirose.

SPECIFICATION

• OVERALL GAIN	MIC 80, 70, 60, 50, 40dB, LINE 10dB	• MAXIMUM OUTPUT LEVEL	+24dBm
• MAX. INPUT LEVELS	MIC -37, -27, -17, -7, +3dB, LINE +20dB	• OUTPUT LIMITER	THRESHOLD PPM6/+8dB ATTACK TIME CONSTANTS 30,µS or 2mS RECOVERY TIME CONSTANTS 50mS or 500mS
• INPUT IMPEDANCE	MIC >2k0, LINE >10K	• OUTPUT ATTENUATION	50dB
• MIC POWER	48v PHANTOM, 12v TONADER	• OUTPUT IMPEDANCE	<80R TRANSFORMER BALANCED
• FREQUENCY RESPONSE	+0, - 1 dB 20Hz TG 20kHz	• NOISE	-127dB MIC 20Hz TO 20kHz, 200R SOURCE
• HI PASS FILTER	-3dB AT 90 Hz & 150 Hz AT 12dB/OCTAVE	• POWERING EXTERNAL	10-15v D.C. ON 4 PIN XLR, INTERNAL 9 C SIZE NICADS OR DRYCELLS
• HARMONIC DISTORTION	<0.03% AT 1 kHz 600R LOAD, 0dB OUTPUT, <0.5% 80Hz TO 20kHz + 15dB OUTPUT	• CURRENT CONSUMPTION	150mA AT 12v WITHOUT POWERED MICS
• CROSSTALK	INTERCHANNEL <70dB 40Hz - 15kHz, GROUP <60dB 40Hz TO 15kHz	• DIMENSIONS	290 X 170 X 58mm
• MONITORING	TYPE 'A' JACK INTO LOW IMPEDANCE PHONES WITH LEVEL CONTROL, MINI JACK INTO HIGH IMPEDANCE PHONES, BBC PPM, NORDIC N10 OR VU METERS	• WEIGHT	2.5Kg - EXCLUDING BATTERIES