CONSOLE WIDTH WEIGHTS

6-fader 431.4mm (16.98") 15kg (33.0 lbs)*
12-fader with script tray 851.4mm (33.51") 25kg (55.0 lbs)*
12-fader without script tray 624.4mm (24.59") 20kg (44.0 lbs)*

*not including power supply unit & cables

series 15

16 module Series15 609mm (23.98") 20kg (44.0 lbs)
24 module Series15 889mm (35.00") 28kg (61.6 lbs)
32 module Series15 1169mm (46.02") 32kg (70.4 lbs)

series 10

12 input Series 10 609mm (23.98") 22kg (48.4 lbs)
20 input Series 10 889mm (35.00") 32kg (70.4 lbs)
28 input Series 10 1169mm (46.02") 38kg (83.6 lbs)

DIMENSIONS

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Soundcraft. We Talk Broadcast.

Every day, all over the world, broadcast facilities large and small rely on Soundcraft consoles. During our 30 year history, Soundcraft has established an enviable reputation for innovation, reliability and intuitive design, along with unbeatable value for money. Today’s Soundcraft Broadcast Console range incorporates both analogue and digital technologies. Facilities seeking an analogue solution can choose from a comprehensive range of nine consoles, each of them modular in design and configurable to match precisely the relevant application. Those choosing a digital route will discover in Soundcraft’s RM1d / RM1ds a console which achieves exceptional sound quality, flexibility and ease of use at a price not previously associated with digital consoles of such sophisticated specification. Analogue or digital, the choice is yours. A console for broadcast, the choice is Soundcraft.
## Soundcraft Broadcast Consoles: A Comparison of Features

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<tr>
<th></th>
<th>B800</th>
<th>B400</th>
<th>BB100</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Digital/Analogue</strong></td>
<td>Analogue</td>
<td>Analogue</td>
<td>Analogue</td>
</tr>
<tr>
<td><strong>Frame sizes</strong></td>
<td>24, 32, 40, 48, 55</td>
<td>24, 32, 40, 48, 55</td>
<td>14, 22, 30, 39, 46</td>
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<tr>
<td><strong>Script Tray</strong></td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Output busses</strong></td>
<td>ST1 (stereo)</td>
<td>ST (stereo)</td>
<td>ST (stereo)</td>
</tr>
<tr>
<td><strong>8 GROUPS</strong></td>
<td>4 mono/4 stereo</td>
<td>8 mono/8 mono</td>
<td>8 mono/8 mono</td>
</tr>
<tr>
<td><strong>6 AUX</strong></td>
<td>(mono)</td>
<td>(mono)</td>
<td>(mono)</td>
</tr>
<tr>
<td><strong>External inputs</strong></td>
<td>8 stereo</td>
<td>8 stereo</td>
<td>2 stereo</td>
</tr>
<tr>
<td><strong>Effects returns</strong></td>
<td>1 group module</td>
<td>1 group module</td>
<td>1 group pair, 1 to the mix</td>
</tr>
<tr>
<td><strong>External talkback inputs</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Talkback output</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Equalisation</strong></td>
<td>4-band sweep</td>
<td>3-band, swept mid</td>
<td>3-band, swept mid</td>
</tr>
<tr>
<td><strong>Faders</strong></td>
<td>HP 100Hz (mono)</td>
<td>HP variable</td>
<td>HP variable</td>
</tr>
<tr>
<td><strong>Remote start / stop</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Fader start</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Auto-cue / pfl</strong></td>
<td>Auto-cue</td>
<td>Auto-cue</td>
<td>Auto-cue</td>
</tr>
<tr>
<td><strong>Phantom power</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Headphone outs</strong></td>
<td>Engineer’s / Studio / Guest</td>
<td>Engineer’s / Studio / Guest</td>
<td>Engineer’s / Studio / Guest</td>
</tr>
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</table>

### Comparison of Features

<table>
<thead>
<tr>
<th></th>
<th>B800 (Series 15)</th>
<th>B400 (Series 10)</th>
<th>RM1d</th>
<th>RM1ds</th>
<th>RM105</th>
<th>RM100</th>
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<tr>
<td><strong>Digital/Analogue</strong></td>
<td>Analogue</td>
<td>Analogue</td>
<td>Digital</td>
<td>Digital</td>
<td>Analogue</td>
<td>Analogue</td>
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<tr>
<td><strong>Frame sizes</strong></td>
<td>16, 24, 32</td>
<td>16, 24, 32</td>
<td>6, 12</td>
<td>6, 12</td>
<td>8, 12, 20</td>
<td>8, 12, 20</td>
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<tr>
<td><strong>Script Tray</strong></td>
<td>optional</td>
<td>optional</td>
<td>12 fader only</td>
<td>12 fader only</td>
<td>optional</td>
<td>optional</td>
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<tr>
<td><strong>Output busses</strong></td>
<td>STERO (stereo)</td>
<td>STERO (stereo)</td>
<td>STERO 1 (stereo)</td>
<td>PROGRAMME (stereo)</td>
<td>PGM (stereo)</td>
<td>PGM (stereo)</td>
</tr>
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<td><strong>8 GROUPS</strong></td>
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</tr>
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<td><strong>6 AUX</strong></td>
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<td>(mono)</td>
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<td><strong>Effects returns</strong></td>
<td>1 group module</td>
<td>1 group module</td>
<td>1 group pair, 1 to the mix</td>
<td>1 on 6 fader</td>
<td>1 on 6 fader</td>
<td>2 on 12 fader</td>
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<tr>
<td><strong>External talkback inputs</strong></td>
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<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
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<tr>
<td><strong>Talkback output</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
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<tr>
<td><strong>Equalisation</strong></td>
<td>3-band *</td>
<td>3-band *</td>
<td>3-band</td>
<td>3-band</td>
<td>2-band *</td>
<td>none</td>
</tr>
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<td><strong>Faders</strong></td>
<td>HP 100Hz (mono)</td>
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<td><strong>Remote start / stop</strong></td>
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<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Fader start</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
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<td>Auto-cue</td>
<td>Auto-cue</td>
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</tr>
<tr>
<td><strong>Phantom power</strong></td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td><strong>Headphone outs</strong></td>
<td>Presenter’s / Studio / Guest</td>
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<td>Presenter’s / Studio / Guest</td>
</tr>
</tbody>
</table>

* EQ is optional
INTUITIVE FLEXIBILITY IN SIGNAL INPUT & ROUTING

The diagram below shows the full potential of the system. A pool of inputs is passed through a digital input router which can distribute that signal, via the Input 1/2 selector switch on the physical input channel strips, to the input faders. Once processed, the signal is passed through the digital output router at which point it can be assigned to one of a range of physical output connectors on the back of the console. Digital signal input, output and all internal processing throughout takes place at 24-bit resolution – if 16 or 20-bit output is required, dither is applied.

In the modern, multi-operator environment, the instant reconfigurability offered by digital console technology is priceless. With over 100 presets offering instant setup for every conceivable mixing task, Soundcraft’s RM1d / RM1ds Digital Radio Consoles are perfect for increasing efficiency throughout the broadcast and production studio.

The RM1d is available in frame options: 6-fader, 12-fader or 12-fader with script tray. The RM1ds, also available in these frame sizes, offers a control surface for those more familiar with U.S.-style consoles. The 6-fader console has 6 input channels on the left of the console and a master section on the right; the 12-fader console has 12 input channels on the left of the console and a master section on the right while the faders on the 12-fader version can be split with six either side of a recessed script tray with a master section on the right.

The RM1d / RM1ds master section houses the LCD display. From here, a menu driven system is navigated with the arrowed cursor keys, making operation very fast and intuitive. Beneath this are the master faders; on-air users may prefer to disable them with an internal menu option. An on-board Lexicon multi-effects processor provides a wide range of effects including reverb, chorus and delay. Any mic can be configured as the presenter’s talkback microphone source – and routed to the individual headphone outputs for studio and guest. Monitoring sources for the studio and control room are independently selectable between the four external stereo inputs, the two auxiliary busses, and the two main stereo outputs, STE 1 and STE 2 (labelled PROG and AUD on the RM1ds).

INPUT CHANNEL SECTION

The RM1d / RM1ds input section offers control of two assignable inputs per channel. Each input can be derived from a digital or analogue source – the selection is displayed in the window at the top of the channel strip as shown.

EQ, PAN & AUX CONTROLS

3-band EQ is provided on every input channel, as well comprehensive dynamics including compression, limiting and gating. All controls in this section automatically change to display settings for the channel currently being edited – their current setting is indicated by illuminated green LEDs which surround each rotary control.

MASTER SECTION

The RM1d / RM1ds master section offers control of two assignable inputs per channel. Each input can be derived from a digital or analogue source – the selection is displayed in the window at the top of the channel strip as shown.

DYN IN/OUT

DYN IN/OUT

DYN IN/OUT
Extending Soundcraft’s highly successful range of analogue radio consoles, the Series15 is a fully modular mixer designed for on-air and broadcast production use within local radio stations and smaller studios of national broadcasters. The Series15 is the most comprehensively equipped console in Soundcraft’s analogue range, offering features such as four stereo groups, insert points and highly flexible monitoring capabilities.

The Series15 is available as a broadcast version, or as a production version which has four stereo groups, in frame sizes of 16, 24 or 32 modules. In addition to the Master and Monitor modules which are included as standard on both variants of the console, there is a choice of Dual Mic, Stereo Line and Mono or Stereo Telco input modules, as well as a Source Select module. The fact that all Series15 modules - input and output - are available in broadcast or production versions, together with further options such as EQ and limiting, means that the total number of module variants offered for the Series15 is an incredible 18. Each module is shown on the following spread.

**System Block Diagram**

**Typical Series 15 Console Layouts**

A typical Series 15 Production Console will offer 4 sub-groups and a master module, which reduces by 8 the number of input channels from the specified frame size.

A typical Series 15 On-Air Console requires a master module which reduces by 4 the number of input channels from the specified frame size. An optional script tray will reduce this number by a further 8 input channels.

The colours on these diagrams representing the different module positions correspond to the coloured strips above the modules overleaf.
DUAL MIC INPUT MODULE
The Series 15 Dual Mic Module is available in four variants; broadcast or production, and with or without EQ. There are two mic inputs on each channel with a push-button selecting the second signal. Phantom power is set via an internal jumper, while input sensitivity is adjusted by recessed presets at the top of the panel. Signal level is controlled via the 100mm VCA fader, with Pan control and Group buttons (Group buttons on production versions only) positioning the signal in the stereo mix. Cue light signalling can be controlled by the master fader when FDR is selected, and a warning LED shows when the fader is open. An auxiliary send routes the signal to the mono aux bus, with balanced insert points (pre EQ) selectable via an internal PCB switch. The optional 3-balanced insert points (pre EQ) selectable the signal to the mono aux bus, with the fader is open. An auxiliary send routes the signal to the main stereo mix using the PGM switch, or can be summed to mono. The PFL switch routes the group output (pre-fade) to the PFL bus; this can be programmed to cancel on the opening of the fader. An optional limiter section has controls for threshold and release time, with gain reduction displayed via LEDs.

STEREO MODULE
There are three variants of the Stereo Module; broadcast or production without EQ, and production with EQ. The Stereo Module has connections for two stereo line inputs; Line 1 has adjustable input sensitivity, while Line 2 is fixed at 0dB gain. Line 2 is selectable from the front panel. Remote Start and Stop functions may be controlled by the fader when FDR is selected, with these buttons lighting to display remote status. The Fader Open LED lights whenever a fader moves from its back stop. EQ, where specified, offers the same specifications as on the Dual Mic Module.

MONO OR STEREO TELCO MODULES
Both the Mono and Stereo Telco Modules allow connection to a telephone hybrid, enabling live connection of telephone callers on-air. The Stereo Telco Module’s features are similar to those of the Stereo Module - it is available in the same three variants - but it has a stereo clean feed output instead of insert sends, enabling signals to be relayed to a remote studio via ISDN lines. When PFL is selected, the console’s talkback is routed to the clean feed, allowing a two way conversation to take place. The Mono Telco Module - complete with EQ in either broadcast or production variants - has a mono line input and clean feed output, with levels adjustable via recessed presets. The PFL switch routes the talkback to the clean feed as on the Stereo Telco Module and, when PFL is cancelled, a Hold button latches the telephone hybrid when waiting to put the caller on air. External talkback inputs are also provided.

STEREO GROUP OUTPUT MODULE
The Stereo Group Module has outputs via balanced XLR and unbalanced D-type connectors. Each stereo group can be routed to the main stereo mix using the PGM switch, or can be summed to mono. The PFL switch routes the group output (pre-fade) to the PFL bus; this can be programmed to cancel on the opening of the fader. An optional limiter section has controls for threshold and release time, with gain reduction displayed via LEDs.

STEREO MASTER MODULE
The Series15 has three main outputs - stereo and mono programme and mono auxiliary; the Master Module offers global control over master levels for these busses. The production version of this module has a 100mm VCA fader to control stereo output, while the broadcast version has no master fader, thereby avoiding accidental or inadvertent ducking during transmission or layoff. The aux signal may be muted to the PFL bus via the PFL switch, with +10dB of gain flexibility provided by the Aux Master control.

MONITOR MODULE
The Monitor Module is essentially three modules in one. On the left are the monitoring controls for the Control Room, Presenter’s headphones and the first Guest headphone output; on the right is an identical set of controls, this time applying to the Studio monitors, Studio headphones and the second Guest Headphone output. Each set offers a choice of PGM, AUX or EXT, with the EXT then being selected further up the module between the four stereo external inputs and the four subgroups (when they are installed on the production version of the console). When Auto PFL is pressed on either side, the PFL signal will be monitored. Dim and Mute buttons are provided for the Control Room side, with a T/B switch and mic on the Studio side for communicating to the Studio headphones and monitors as well as dimming the control room monitors.

The meter output is sourced from the Meter Selector switches which are located in the centre of the console - either EXT, AUX, PGM, or pre fade if any PFL is selected.

OPTIONS
- A recessed script tray or blank panel can be installed.
- Meterbridge options include: single or twin mono VU or PPM meters; large or small, custom bargraph panel, cue loudspeaker, and dual digital timer.
- Faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The console is powered by an external CPS275 power supply which can be optionally rackmounted, and linked to an additional CPS275 for redundancy if required.
The Series10 is a fully modular on-air mixing console designed for use in local radio stations and smaller studios of national radio broadcasters. It has been designed specifically to meet the needs of broadcast and production engineers by offering total operational flexibility and a wide choice of configurations. 12, 20 or 28-input frames may be specified, which comprise Mono, Stereo, Telco and Source Select Modules.

**MONO MODULE**

The Line button at the top of the Mono Module toggles between the microphone and line level inputs. Sensitivity is adjusted by the recessed presets on the top of the front panel. An auxiliary send is provided for external effects, as a record feed, or for foldback purposes. An HP filter and three band EQ combine with a PFL bus and Pan and Gain controls to offer total versatility in the broadcast environment.

**STEREO MODULE**

Two line level stereo sources can be connected to the Stereo Module; the Line 2 button toggles between them. Independent LR gain is adjustable via the recessed presets at the top of the channel strip, and fine control is afforded by the Balance pot. A high quality 100mm fader governs output level.

**TELCO MODULE**

Designed for connection to a telephone hybrid, the Telco Module’s features are similar to those found on the mono module, but instead of a second input it offers a balanced clean feed output.

**MASTER MODULE**

The Series10 has two main outputs – Master Stereo and Master Mono. In addition to these it has an Auxiliary send for effects, foldback or an isolated record feed. The Production version has two mono effects returns with Level and Pan controls. Studio Monitor, Studio Headphones, Main Monitor and Presenter’s Headphones can all be derived from either of the Master buses, the Auxiliary send, or the four external inputs. Comprehensive presenter to studio talkback facilities are also available.

**OPTIONS**

- A recessed script tray with an equivalent width of eight modules can be specified.
- A six module wide script blank panel can be fitted.
- Meter bridge options include: Single or twin mono VU or PPM meters (large or small), custom bargraph panel, cue loudspeaker, and dual digital timer.

- A stereo Source Select Module is available, which allows connection of multiple stereo signals without using additional inputs.
- Faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The 90-240V power supply can be optionally rackmounted.

**STEREO MODULE**

Two stereo line level inputs. Sensitivity is controlled via the recessed presets. An insert point allows external signal processing. The channel output is always sent to the PGM (Program) bus, and can be routed to the post-fade AUX (Auxiliary) bus via the Aux pot. The optional switchable 2-band EQ affords a gain range of ±10dB at 100Hz and 8kHz.

**TELCO MODULE**

Providing an efficient means of connecting telephone callers straight to air, the Telco Module accepts a balanced input and offers a balanced clean feed. A pre-fade insert point allows external signal processing. The optional switchable 2-band EQ offers ±10dB at 100Hz and 8kHz. The Aux pot permits muting to the AUX (Auxiliary) bus.

**MONO MODULE**

The Mono Module accepts an input source at microphone or line level, with 48V phantom power enabled internally if required. Input gain is attenuated by the recessed presets. An insert point allows external signal processing. The channel output is always sent to the PGM (Program) bus, and can be set to measure PGM, AUX, or to read the Control Room Monitor selection.

**OPTIONS**

- A seven module wide script tray can be installed.
- PPMs can be specified instead of VUs.
- The deluxe meterbridge provides a digital machine timer and Cue speaker.

**On-Air & Production Console On-Air Console RM105**

D		
designed for use in local radio and other broadcast applications where ease of use must be married with an added level of functionality, the Soundcraft RM105 is a fully modular on-air console which provides a versatile and cost-efficient studio control package.

The RM105’s frame can be specified to be 8, 12 or 20 input channels wide. Mono, Stereo, Telco and Source Select input modules are available, in addition to a Master Module which is included as standard.

**MONO MODULE**

The Mono Module accepts an input source at microphone or line level, with 48V phantom power enabled internally if required. Input gain is attenuated by the recessed presets. An insert point allows external signal processing. The channel output is always sent to the PGM (Program) bus, and can be routed to the post-fade AUX (Auxiliary) bus via the Aux pot. The optional switchable 2-band EQ affords a gain range of ±10dB at 100Hz and 8kHz.

**TECHNOLOGY**

- The stereo may be fitted with four meters, one pair being permanently fed from the PGM output.
- A stereo Source Select Module is available, which allows connection of multiple stereo signals without using additional inputs.
- The VCA faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The 90-240V power supply can be optionally rackmounted.
The Soundcraft RM100 is a fully modular radio on-air console which is ideal for use in local radio and other smaller broadcast applications. Designed with ease of use as the prime consideration, it offers a fully-featured yet affordable studio control package.

The RM100 is available in three frame sizes of 8, 12 or 20 input channels. The modules are selected from the range of Mono, Stereo, Telco and Source Select. A Master Module is standard with every console.

**MONO MODULE**
A mono source at microphone or line level can be connected to the Mono Module. 48V phantom power can be enabled internally, with input sensitivity adjusted via the recessed presets. An insert point allows external signal processing. The signal can be routed to the PGM (Program) and AUD (Audition) busses using the large illuminated routing switches. Channel level is controlled by a high quality carbon or conductive plastic 100mm VCA fader.

**STEREO MODULE**
Two stereo line level sources can be connected to each Stereo Module; the B switch toggles between them. L/R gain is adjustable between -12dB and +9dB via recessed presets, and the signal can be routed to the PGM and AUD busses.

**TELCO MODULE**
Designed for connection to an external telephone hybrid, the Telco Module’s input gain and clean feed output attenuation are adjusted via recessed presets. A pre-fade insert point allows external signal processing. Routing controls are similar to those on the Mono Module.

**MASTER MODULE**
The RM100 has three main outputs – stereo Program, stereo Audition and a Mono output that can be sourced from either PGM or AUD. The line level Control Room Monitor output is derived from either PGM, AUD or Ext 1, and the Presenter’s and Guest Headphones sources can be independently selected from PGM, AUD, or to follow the Control Room Monitor source.

**OPTIONS**
- A script tray with an equivalent width of seven modules can be specified.
- PPMs are available instead of VUs.
- The deluxe meterbridge provides a digital machine timer and integral Cue speaker.
- The 20-channel frame is fitted with four meters, one pair being fed from the PGM output.
- A stereo Source Select Module is available, which allows connection of multiple stereo signals without using additional inputs.
- The VCA faders can be specified as either carbon or conductive plastic.
- The Master Module is available with or without master faders.
- The 90-240V power supply can be optionaly rackmounted.
Production Console

**BB100**

With the relentless expansion of broadcasting in all parts of the world, we have recognised the market's need for a new, more cost-effective, small format audio console which is not only well-featured, but also able to deliver the performance and build quality expected by today's Broadcast professionals.

The BB100 is a versatile member of our range of professional audio mixing consoles with a flexible design aimed primarily at broadcasters, yet suitable for use in many other applications.

**FEATURES:**
- Up to 32 channels can be fitted
- Any 8 subgroups can be fitted
- Up to 8 Aux sends, Aux 1-2 can be configured as stereo
- 8 Aux sends, Aux 1-2 can be configured
- Up to 8 subgroups can be fitted
- Up to 32 channels can be fitted
- Four Aux sends, Aux 1-2 can be configured
- Fader starts and External Mutes
- Studio Monitor with talkback
- Line up oscillator with 3 frequencies
- Mono channels have 4 band EQ, Stereo channels have 3 band EQ. Both have swept mids with adjustable Q and In/Out switch
- LED indication on all important switches
- Major inputs and outputs are balanced
- Stereo PFL/AFL bus
- Many internal jumper links for user configuration
- Line up oscillator with 3 frequencies
- Metering uses 28 segment LED meters and moving coil meters
- Internal jumper to an output matrix fed from the groups and main output
- Interchangeable outputs with talkback. These outputs can be changed
- Technical specifications:

**TECHNICAL SPECIFICATIONS:**

- **Frequency Response**
  - All Filters in EQ, cut or load, output level: 10k
  - Mic input to Main output, Gain 48dB, test signal 0dBu, 48kΩ (20Hz - 20kHz)
  - Line input to Main output, Unity gain, test signal 0dBu, 48kΩ (20Hz - 20kHz)

- **Crosspoint**
  - Channel breakthrough: Better than 94dBu
  - Channel Pan cut-off: Better than -45dBu

- **Impedance**
  - Mic input: 1 kΩ
  - Line input: 10kΩ
  - Stereo input: 10kΩ

- **Power Consumption**
  - 15W (20kHz - 20kHz)

- **Outputs**
  - 75Ω

- **Inputs**
  - 10kΩ

**FINDING THE RIGHT CONSOLE**

**BB100**

Based on the BB800, the BB400 delivers a level of configurability unrivalled in its class. Input frames can comprise any combination of Mono, Stereo and Stereo Telco modules. 8 Mono or 4 Stereo Groups can be specified while the individual Monitor, Communications and Stereo Master Modules, fitted to the BB400 as standard, offer a range of facilities to satisfy the most demanding engineer. Yet despite its specification, the BB400 provides a budget-friendly solution for facilities of all sizes.

**B800**

Extensive configuration options available within modules mean that the features and flexibility you would previously have expected only on a customised desk are available within the BB800’s compact frame. In terms of audio routing, remote control and signalling facilities, the BB100 sets a new standard for versatility, and compact, ergonomic efficiency.

Five frame sizes are available, accepting up to 48 inputs. The desk can be configured with 8 mono or 4 stereo groups, and there are two fully independent stereo master output modules. 6 mono and 2 stereo aux sends are provided. Extensive monitoring and cue facilities include stereo AF Insert, and several sets of speaker and phones outputs. These are 4 VOA groups for additional level control.
## Radio Range Technical Specifications

### Specifications

<table>
<thead>
<tr>
<th>RM1d / RM1ds</th>
<th><strong>Series 15</strong></th>
<th><strong>Series 10</strong></th>
<th><strong>RM105</strong></th>
<th><strong>RM100</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Frequency Response</strong></td>
<td>All Outputs</td>
<td>+0.5/-0.5dB</td>
<td>+0/-0.5dB</td>
<td>20Hz-2kHz</td>
</tr>
<tr>
<td><strong>A-D &amp; D-A Conversion</strong></td>
<td>Sampling Rate</td>
<td>44.1kHz, 48kHz</td>
<td>20Hz-2kHz</td>
<td>44.1kHz, 48kHz</td>
</tr>
<tr>
<td><strong>Input &amp; Output Impedances</strong></td>
<td>Mic Input</td>
<td>2k4</td>
<td>2k4</td>
<td>2k4</td>
</tr>
<tr>
<td><strong>Dynamic Range</strong></td>
<td>Internal DSP</td>
<td>24-bit (48-bit bussing)</td>
<td>24-bit</td>
<td>24-bit</td>
</tr>
<tr>
<td><strong>L.H.D.</strong></td>
<td>Mic/LINE Input 10dB</td>
<td>+14dBu</td>
<td>&lt;12dBu</td>
<td>+14dBu</td>
</tr>
<tr>
<td><strong>Crosstalk</strong></td>
<td>Adjacent Channels</td>
<td>&gt; 90dB</td>
<td>&gt; 90dB</td>
<td>&gt; 90dB</td>
</tr>
<tr>
<td><strong>EQ</strong></td>
<td>HF</td>
<td>10kHz, +/-12dB</td>
<td>10kHz, +/-12dB</td>
<td>10kHz, +/-12dB</td>
</tr>
<tr>
<td><strong>Metering</strong></td>
<td>Two VU or PPM meters with source from STE1, STE2 or follow control room selection. Extra pair of meters provided on 12-fader consoles.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Power Consumption</strong></td>
<td>100W</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Operating Conditions</strong></td>
<td>Temperature Range</td>
<td>-10°C to +30°C</td>
<td>-10°C to +30°C</td>
<td>-10°C to +30°C</td>
</tr>
<tr>
<td><strong>Power Supply Unit</strong></td>
<td>Type (RM1d / RM1ds)</td>
<td>DPS-1 / DPS-2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Input &amp; Output Levels</strong></td>
<td>Mic/LINE Inputs</td>
<td>0dBu to 6dBu</td>
<td>0dBu to 6dBu</td>
<td>0dBu to 6dBu</td>
</tr>
<tr>
<td></td>
<td>Stereo Input</td>
<td>0dBu to 6dBu</td>
<td>0dBu to 6dBu</td>
<td>0dBu to 6dBu</td>
</tr>
<tr>
<td></td>
<td>Max. Output</td>
<td>+14dBu into +4dBu</td>
<td>+14dBu into +4dBu</td>
<td>+14dBu into +4dBu</td>
</tr>
<tr>
<td><strong>Input &amp; Output Impedances</strong></td>
<td>Mic Input</td>
<td>Selected: XLR 2k4, Jack 3k2</td>
<td>Selected: XLR 2k4, Jack 3k2</td>
<td>Selected: XLR 2k4, Jack 3k2</td>
</tr>
<tr>
<td></td>
<td>Line Input</td>
<td>Selected: XLR 2k4, Jack 3k2</td>
<td>Selected: XLR 2k4, Jack 3k2</td>
<td>Selected: XLR 2k4, Jack 3k2</td>
</tr>
<tr>
<td></td>
<td>Insert Returns</td>
<td>&gt; 10kΩ</td>
<td>&gt; 10kΩ</td>
<td>&gt; 10kΩ</td>
</tr>
<tr>
<td></td>
<td>All Outputs</td>
<td>&gt; 10kΩ</td>
<td>&gt; 10kΩ</td>
<td>&gt; 10kΩ</td>
</tr>
<tr>
<td><strong>Nominal Level</strong></td>
<td>Analogue Inputs &amp; Outputs</td>
<td>0dBu = +18dBFS</td>
<td>0dBu = +18dBFS</td>
<td>0dBu = +18dBFS</td>
</tr>
</tbody>
</table>