FORMULA SOUND

PM-80R

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PM-80R Modular Mixer

Introduction.

The PM-80R is based on the iconic original PM-80 Mixer, while retro in style the electronics are all new and a few additional features have been added. The mixer remains analogue with a signal chain as pure as the original PM-80 to give the same outstanding audio quality.

Modular construction with up to 12 inputs that can be configured to accept virtually any input source and with a comprehensive output section the PM-80R is probably unique in the degree of flexibility it gives the user.

The modules can be fitted in any position in the chassis, you may want the output in the middle with some inputs either side or if you are left handed you could fit the output module on the left, the choice is yours.

Chassis

Constructed from custom anodised aluminium extrusions there are three chassis sizes available, 13", 19" or 25". The 13" chassis will take up to 4 input modules, the 19" chassis will take up to 8 input modules and the 25" chassis will take up to 12 input modules.

Input module

Configuration of the input is by jumper links to select either a balanced low impedance low noise microphone pre-amplifier; a stereo RIAA equalised pre-amplifier (phono cartridge input); a stereo balanced line level input stage or a stereo unbalanced line level input stage.

3 band EQ (Treble,Mid,Bass) controls each adjustable form -10dB to +10dB with a center detent for flat response, the EQ can be disabled.

Stereo balance and pan (Bal/Pan) control to balance stereo signals, with a microphone selected this allows the source to be positioned anywhere in the stereo image.

The Aux send button when depressed will mix the signals of all inputs with Aux selected and routes to the Aux output on the output module. Jumper links allow the source to be selected before or after the channel fader.

Monitor (Mon, sometimes called Cue or PFL Pre Fade Listen) push button when depressed will mix the signals of all inputs with Mon selected and routes to the meter and headphone amplifier on the output module.

The master fader is a 60mm studio quality linear fader.

Rear panel mounted input connectors; 2 XLR sockets; 2 RCA phono sockets and one ¼" 3 pole jack socket.

Output module

Visual monitoring is provided by an LED bar graph, audio monitoring (Phones 3 pole jack socket) is via a stereo headphone amplifier designed to drive 32 ohms or greater. The meter and the phones both monitor the same signal which is adjusted by the Monitor control, if any input has MON selected the Mon buss is monitored but if no MON is selected the main output is monitored.

Aux Master control adjusts the output level of the signals from the input modules with Aux send selected, the Aux output is two ¼" jack sockets on the rear panel (for mono use left only).

Booth control adjust the output level of the mix of channels routed via the music buss, the Booth output is two ¼" jack sockets on the rear panel (for mono use left only).

Zone output is almost identical to the main except that the output is unbalanced and not available to the monitoring section. The Zone output is via two ¼" jack sockets on the rear panel (for mono use left only).

The Master fader sets the output level of the main balanced output available via 3 pole XLR connectors on the rear panel, a Mono output is available via a ¼" jack socket.

Record outputs via 2 gold plated phono sockets for the connection of stereo recording equipment (Record output is unaffected by the Master fader).

Sub Bass output via a ¼" jack for driving a sub bass loudspeaker.

Inserts Mic Mix sockets in the form of 3 pole ¼" jacks are provided for the connection of external signal processing equipment (FX or effects) to any combination of channels routed via the Mic buss.

Music Mute connector allows interface with fire alarm to comply with fire regulations.

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