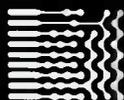


WE SURPRISED OURSELVES!



AUDIOARTS® A-50 RADIO CONSOLE!

We wanted to know if it really was possible to build a high quality low-cost radio console. We found the answer to be quite exciting! We've come out with the A-50 console and even given it its own trade name: AUDIOARTS. This console comes complete with machine control functions; individually programmable channel logic; program, audition and telephone outputs; control room and studio monitors; as well as headphone and cue power amplifiers. It's also designed so you can expand or add accessory modules as your needs grow.

The A-50 is cost effective through clever engineering and the latest advances in electronic assembly procedures. It was developed by the same design team that creates our other high end equipment. Its performance is light years beyond the competition.

Imagine the benefit that our major market experience can bring to your station. Take advantage of Wheatstone's expertise and reputation. Call us today for immediate action!

 Wheatstone Corporation

6720 V.I.P. Parkway, Syracuse, NY, 13211 (TEL 315-455-7740 / FAX 315-454-8104)

IN-50 INPUT MODULE

A/B SOURCE SWITCH (w/LED indicator) selects between two electronically balanced inputs.

ASSIGN switches (w/LED indicators) route channel to Program, Audition or Telephone buses.

CUE SWITCH (w/LED indicator) sends pre-fader signal to CR module. Console may be programmed to automatically interrupt control room left monitor or headphone circuit. Depressing the cue switch activates the signal; signal is deactivated either repressing the cue switch or is automatically released when the channel ON button is depressed.

FADER - A long-throw 104mm Penny & Giles precision conductive plastic fader is provided to assure the absolute maximum of reliability. Color-coded knobs are also an available option.

ON/OFF SWITCHES - These illuminated heavy duty switches are rated for a test contact life of over two million operations; putting reliability where it counts. The ON switch when depressed turns the channel signal on and can also start the cart machine or CD player, and be programmed to mute control room or studio speakers, as well as automatically restart the elapsed time timer. The OFF switch will turn off the module as well as external machines. External machines can also remotely command the module's ON or OFF status. The module also provides either for a local (module-controlled) OFF lamp or a CART READY function where a cart machine provides appropriate flashing and illuminating commands.

PROGRAMMABLE FUNCTIONS are activated from the module's channel ON button and may be preset via a dipswitch to mute control room or studio and restart countdown timer, activate on-air relay.

EXTERNAL CONTROL of the module's On, Off, Cough, TB, and machine ready are possible from a remote location such as cart machine, CD player or talent mic control panel (when mic preamplifier submodule is utilized).

TALLY signals of ON/OFF status are provided to the remote locations such as talent mic control panels.

GAIN TRIM - An internal gain trim potentiometer provides a 15dB control range, assuring compatibility with high level machines such as carts, or low level machines such as cassette players.

INSERT POINT - When mic preamplifier submodule is utilized with the channel, signal may be routed to external mic processing equipment, such as EQ and compression.

CR-50 CONTROL ROOM MODULE

SOURCE SELECTION - This bank of illuminated switches is used to determine signal to be monitored in the control room. Choices include the three buses (PGM, AUD, TEL) or EXT (electronically balanced external input; used for signals such as air, or may be wired to the line preselector located in the meterbridge).

CUE - This control determines the volume of the internal cue speaker mounted in the meterbridge. Additionally, cue signal may be routed by means of convenient dipswitch to feed an interrupt to the control room left or right (or both) speaker, or to the headphone circuit. This cue signal is automatically activated when an input CUE switch is depressed.

STUDIO level control determines control room monitor level. An electronically balanced output is provided to assure a hum and noise free signal is delivered to the studio monitor power amplifier.

HDPN level control drives a built-in headphone amplifier. This powerful headphone amplifier will satisfy all but the most demanding DJs, and eliminates the need for a separate external amplifier. The headphone signal is also available on an I/O port for interface to external power amp if desired. This port can also be used to feed signal to a guest headphone set.

CR level control determines control room monitor level. CR output is electronically balanced to allow interference-free feed to power amp.





A-50

LEFT AUDITION RIGHT

SOURCE

Wheatstone

IN-50 CR-50 SC-50 TR-6

A/B SOURCE PGM AUD TEL CUE ON

ASSIGN

CONTROL ROOM

STUDIO

EXT PGM AUD TEL TB

TAPE REMOTE

CUE STUDIO HDPN CR

AUTO RESTART

TIMER

START/STOP

RESET

HOLD

HDPN

CART 4 TT 1 TT 2 CASS 1 CASS 2 RR 1 RR 2 SAT TEL NET REM

CONTROL ROOM MUTE - CR mic module is dipswitch selected to mute control room when CR mic is ON. This mute function prevents control room feedback when monitor speakers are utilized.

PROGRAMMABLE FUNCTIONS - Cue may be programmed to interrupt HDPN or CR monitor. HDPN interrupt receives cue signal. CR interrupt provides a split feed with PGM on left and CUE on right. Interrupts are dipswitch selectable.

ON-AIR TALLY - An on-air tally relay is also provided and is activated whenever any of the control room microphones are energized.

SC-50 STUDIO CONTROL MODULE

SOURCE SELECTION - This bank of illuminated switches is used to determine signal to be monitored in the studio. Choices include the three buses (PGM, AUD, TEL) or EXT (electronically balanced external input; used for signals such as air, or may be wired to the line preselector located in the meterbridge).

TALKBACK BUTTON - Momentary button feeds announcer mic to studio output. The talkback signal is also available on a console I/O port for interface to a discrete talkback speaker if so desired. Since the TB signal is internally routed from a pre-fader point on the announcer's mic channel, the TB button operates independently of announcer mic channel ON/OFF status.

OUTPUT - Studio output is electronically balanced and capable of +27dB levels to assure maximum interference rejection, plenty of headroom, and compatibility with power amplifier balanced input ports.

STUDIO MUTE - Studio mic module is dipswitch selected to mute studio when studio mic is ON. This mute function prevents announce booth feedback when monitor speakers are utilized.

TIMER control is provided by three switches, or may be set to restart, which will cause the timer to reset to zero and immediately begin counting upon activation of any pre-programmed input channel, thus greatly simplifying announcer workload and improving performance.

OUTPUT

PROGRAM, AUDITION, and TELEPHONE outputs are electronically balanced. Easily accessible internally mounted trimpots are provided for easy calibration and stereo balance.

TELEPHONE - The telephone output is provided to feed signal to caller hybrid for easy talkshow applications. It can also be used for a remote scimmer feed. Like the PGM and AUD outputs, this signal is also electronically balanced to assure compatibility and noise free performance.

INSERT POINTS are provided in PGM and AUD channels for station processing, such as EQ or compression.

TAPE REMOTE MODULES

An optional tape remote module is available in two versions: **Full Function** (FF-1, with full control of one machine) and **Start/Stop** (SS-3, three pairs of buttons for start/stop control of three different machines). All buttons have LED indicators.

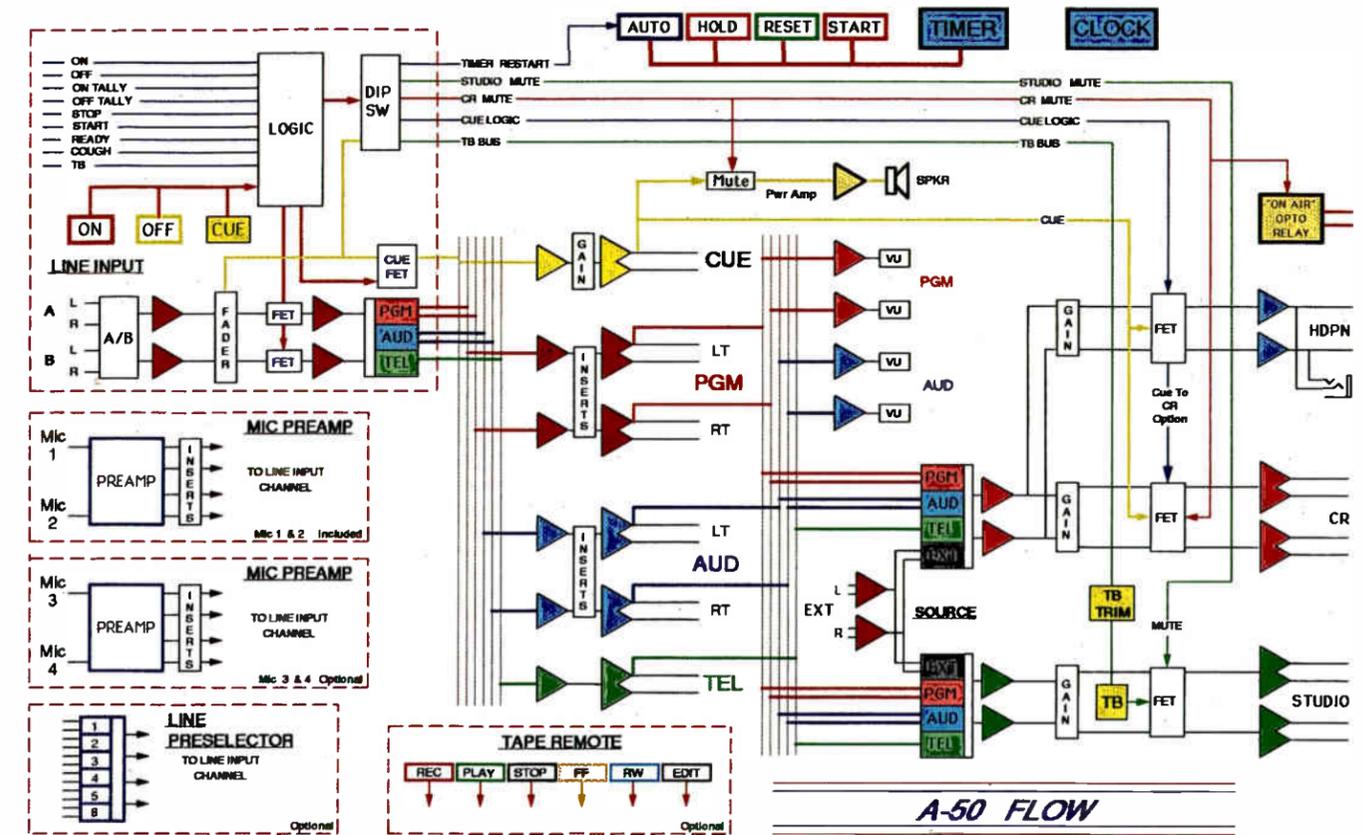
LINE PRESELECTOR

This optional module provides a switchbank of six balanced stereo inputs switching to one stereo output. The output may be fed to any line input module as well as the control room or studio external input port to increase input source capacity.

A-50 CONSOLE FEATURES

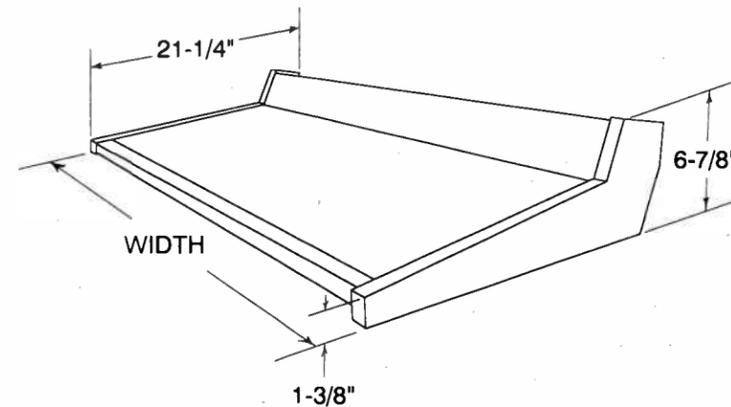
- Engineered by the Wheatstone design team
- Any combination of mic or line inputs is available
- Program, audition and telephone bus assign switches
- Extra long-life ON/OFF switches (illuminated)
- Modules may be remotely controlled ON/OFF
- Modules may be remotely controlled TB, COUGH
- On/off switches start and stop remote cart/CD machines
- Penny & Giles long-throw conductive plastic faders
- Automatic cue release upon ON switch activation
- Cue signal automatically routed to HDPN or CR monitor
- Separate control room and studio source selectors
- All long-life conductive plastic monitor level controls
- Talkback-to-studio button; no external wiring required
- Event timer with manual and automatic restart function
- Built-in headphone amplifier
- Built-in cue amplifier and speaker
- Hinged meterbridge
- Fully-enclosed aluminum chassis for RF rejection
- Separate fully-enclosed aluminum meterbridge
- All input module switches illuminated for easy ID
- Auxiliary module expansion slot
- Six-position line preselector module option
- Socket-mounted integrated circuits
- External heavy-duty regulated power supply

- Table top mount; no cut-out required
- Compact; fits on standard 24 inch countertops
- Automatic control room and studio muting
- Electronically balanced line inputs
- Electronically balanced PGM, AUD, TEL outputs
- Electronically balanced CR and STUDIO outputs
- Full function tape recorder control panel option
- On-air tally opto-relay
- Expandable mainframes
- Modular switch panels
- Plug-in faders
- Plug-in pots
- Full and accurate documentation
- **RELIABILITY** – This feature quite honestly can be stated as a sum of the quality of component selection, the execution of mechanical details, and, of course, the expertise of those who have created the design. All of these further need the support and integrity of those who actually manufacture this equipment. Our company is committed to providing the best possible value to **any** of our clients, whether it be those who require the complexity of our major market consoles, or those on a tight budget determined to maintain quality.



A-50 CONSOLE DIMENSIONS

Console Cut-out: None Required (Surface Mount)



CONSOLE WIDTHS:

- 8 inputs = 20-7/8"
- 12 inputs = 27-3/4"
- 18 inputs = 38"

A-50 PERFORMANCE SPECIFICATIONS

| | |
|-----------------------------|-----------------------------|
| FREQUENCY RESPONSE | MAXIMUM INPUT |
| Line, 20Hz -0.25dB | Line +27dBu |
| Line, 20KHz -0.10dB | Mic, trimmed to min. 0dBu |
| Mic, 20Hz -0.50dB | MAXIMUM OUTPUT |
| Mic, 20KHz -0.25dB | Line +27dBu |
| DYNAMIC RANGE | HEADROOM |
| Line, unity gain 110dB | +4dBu 23dB |
| Mic, 54dB gain 97dB | BUS CROSSTALK |
| S/N RATIO | 1KHz -80dB |
| Line 90dB | STEREO SEPARATION |
| Mic 78dB | 1KHz -80dB |
| NOISE | OFF ISOLATION |
| Line -85dBu | 1KHz -95dB |
| Mic -74dBu | ASSIGN ISOLATION |
| Mic EIN -128 | 1KHz -95dB |
| THD + N (20Hz-20KHz) | GAIN RANGE |
| Line, +4dBu .005% | Line 15dB |
| Line, +16dBu .003% | Mic 40dB |
| Line, +20dBu .003% | PHASE RESPONSE |
| Mic (1KHz)+24dBu .006% | Line, 20Hz-20KHz ±10° |
| IMD (SMPTE) | SLEW RATE |
| Line, +4dBu .005% | 15V/μs |
| Line, +20dBu .007% | SQUARE WAVE RESPONSE |
| Mic, +20dBu .007% | Ringing 0 |
| Line, +4dBu .006% | Overshoot 0 |
| Line, +16dBu .003% | |
| Line, +20dBu .003% | |
| Mic .005% | |