

- Up to 36 inputs; 16 + 4 outputs
- Engineered for automation — fully compatible with Olive's Automated Remix Programmer
- Input channels all include Olive's unique four-section equalizer
- Automated switching is part of an impressive monitor mix and tape sync system
- New, convenient submaster grouping
- Versatile speaker and headset monitoring, including quadraphonic, and flexible solo modes
- Complete freedom in console layout
- Olive's "no compromise" choice of finest components

olive 



Olive's newest multi-track console system; what you want, in so many ways. It's designed to serve the active studio's day-in, day-out requirements in the most efficient ways possible.

Series 2500 is in the average price range for typical multi-track consoles. But it's loaded with above-average features. It's built to serve the imaginative producer, not to challenge him; to eliminate the fatigue and frustration which get in the way of a successful session.

Human engineering and rugged dependability are combined with electronic excellence to provide the best possible console for busy, creative studios.

Read all about it, and see how in price and performance, Olive's Series 2500 console is exactly what you want.

Olive

2510/16 Input Module

The 2510 input module is packaged in groups of four channels to a module. Any quantity may be supplied to form a console with from four to 36 inputs.

Each input channel contains the unique Olive four-function equalizer with high, low and dual mid-sections, a three frequency high pass filter, input selection for up to four inputs, a stereo cue channel, an echo send control, a conductive plastic fader controlling an internal VCA, quad/stereo pan controls and output assignment indication for 16 program outputs and four echo outputs.

A multi-position sub group selector permits complete freedom in sub grouping independent of output assignment. Built in automation controls permit retrofitting Olive's Automated Remix Programmer and an illuminated solo push button provides visual and aural solo monitoring in quad.

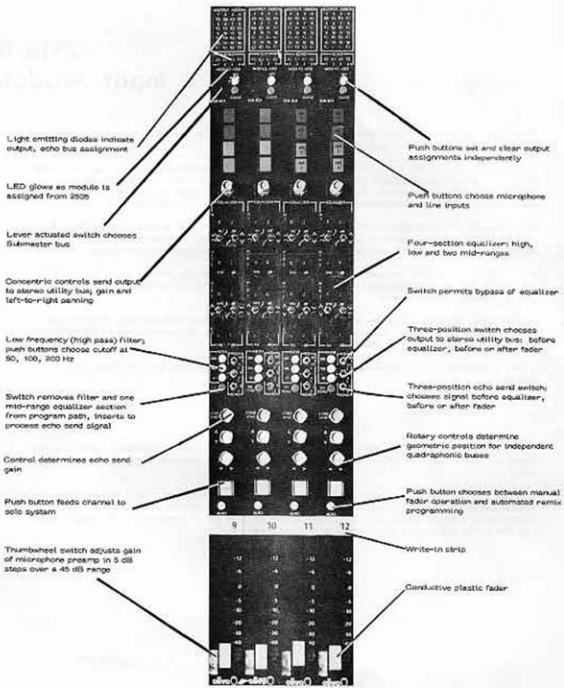
The module contains its own power regulator for improved reliability and crosstalk rejection. Modules plug in for rapid expansion and service and may be located in several console positions to satisfy customer requirements.

Inputs may be arranged, at customer option, to include one microphone and three lines or two microphones and two lines. Microphone input sensitivity may be adjusted over a 45 dB range with a ten-position switch near the fader.

Output assignment uses solid state FET switching and infinite life light emitting diodes for indication.

The 2516 Echo module contains circuitry for four echo send and receive channels. Each channel contains a three-section equalizer and filter in the echo receive path and high pass filter in the send path.

A stereo cue system permits echo return to cue independent of program. Echo return faders drive voltage controlled amplifiers to permit sub grouping and automated mix downs. Echo return may be monitored by the solo system and sent to any combination of the 16 program and four quad buses. Like the 2510, this module may plug in several locations.



Light emitting diodes indicate output, echo bus assignment

LED glows as module is assigned from 2500

Lever actuated switch chooses Submaster bus

Concentric controls send output to stereo utility bus; gain and left-to-right panning

Low frequency (high pass) filter; push buttons choose cutoff at 50, 100, 200 Hz

Switch removes filter and one mid-range equalizer section from program path, inserts to process echo send signal

Control determines echo send gain

Push button feeds channel to solo system

Thumbwheel switch adjusts gain of microphone preamp in 5 dB steps over a 45 dB range

Push buttons set and clear output assignments independently

Push buttons choose microphone and line inputs

Four-section equalizer; high, low and two mid-ranges

Switch permits bypass of equalizer

Three-position switch chooses output to stereo utility bus: before equalizer, before or after fader

Three-position echo send switch; chooses signal before equalizer, before or after fader

Rotary controls determine geometric position for independent quadraphonic buses

Push button chooses between manual fader operation and automates remix programming

Write-in strip

Conductive plastic fader

2040/41 Monitor Mix Module

This module is used to generate a monitor mix from the 16 or 24 console outputs or tape tracks. The 2040 has facilities for 16 inputs while the 2041 has 24 inputs.

In addition to the main monitor mix, the module can generate two additional mixes for headset, stereo or mono mix down or other purposes.

The main monitor mix provides a quad output with individual quad pan controls on each input. It also includes a channel mute and input solo monitor system. The two auxiliary mixers provide stereo outputs with individual pan controls for each input.

A comprehensive echo send and receive system with quad panning and separate headset return controls permits virtually any kind of monitor echo independent of program echo. Four echo channels are provided.

A full tape mode remote control system is included for control of a multi track tape machine. Push buttons are included for ready, sync, and record. In addition, full visual readout of the total machine status is included.

The module contains a highly sophisticated logic "computer" to determine monitor input status and switch headset feeds by analyzing the multi track tape machine status and interrogating the front panel push buttons. The result is a totally functional monitor system requiring a minimum of set up and operation. Console mode can be switched from overdub to record to playback with a minimum of button pushing.

A unique feature allows tape rewind and hand cueing to feed the control room speakers only via a separate level control. In this way tape may be rewound rapidly after a playback with tape feeds to headsets and studio speakers muted and tape cue at a predetermined level in the control room independent of normal monitor level.

Two modes of solo monitoring may be selected. Mode 1 is a conventional mode with the selected input audible in the control room and no disturbance to the studio monitor mix. This form of solo of necessity precludes solo monitoring with echo.

A second mode achieves somewhat the same effect in the control room and any other position monitoring the 2040 output. In this mode, however, all channels but those selected for solo monitor are muted in the program path. This method has the distinct advantage of monitoring solo with echo.

In both solo modes monitoring retains the quad position determined by the pan controls.

"Program" cancels override functions

"Playback" push button overrides "Ready/Sync/Tape/Bus" and sets tape playback as the input to all channels

"Auxiliary" provides the same effect but for an auxiliary source

"Preview" push button master-sets "Bus" as input to all channels, regardless of their individual settings, and autostore functions

"Autostore" push button sets system in automatic mode

Push button defeats all "Ready" presets and sets full system in "Safe"

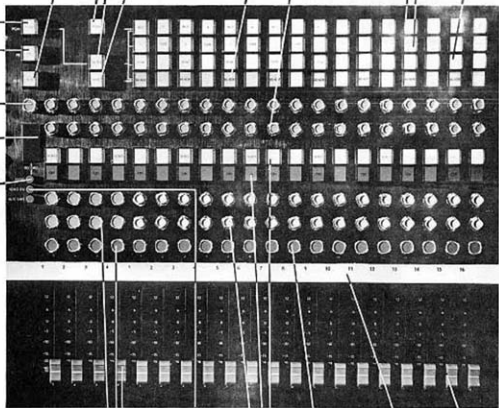
"Ready" push button and indicator corresponding tape track in ready-to-record mode

Concentric rotary pots determine level and stereo pairing for two stereo buses feeding the speaker/headset system. (Signal immediately follows input and is not affected by fader, solo or mute)

"Bus" push button and indicator corresponding program output bus is providing the input to the channel. (Subject to Autostore) (When both "Bus" and "Tape" are pushed, both signals are available)

"Tape" push button and indicator corresponding tape track is providing the input to the channel. (Subject to Autostore)

"Play" push button and indicator corresponding tape track in sync mode



"Tape Cue" level control chooses the level of tape machine output when in fast motion or hand cue modes, and feeds the control such output from the studio monitors and headphones

"Record" push button is remote control for tape record button

"Producer" push button enables an additional "Record" remote at the producer's desk

Push button determines whether Solo serves as a solo monitor function only or also as a final output selector

Four faders establish echo return mix for monitoring

Echo Send Master

Rotary controls determine quad positioning for echo return

Rotary control determines monitor mix send

Push button sends channel to solo system

Push button turns channel On or Off

Concentric rotary controls determine quad positioning for echo send and for program monitor system

Write-in strip

16 faders establish multi track mix for monitoring

Master/Monitor Module

This module contains monitor, communication, master and sub master features.

Monitor Features: Included are two quadraphonic monitoring systems, one for the control room and one for the studio, and two stereo monitor systems for headset distribution. All four systems include push button selection for several input sources. The quad systems also include mode selection to set the monitor to quad, stereo or mono operation. Ganged master level controls as well as individual trims are provided.

Communications Features: Provision is made for independent talkback into three designated systems — studio monitor, headset A and headset B. Individual level control is provided for each area. A slate system feeds all 16 program and four quad mix buses. These communication controls may also be duplicated at a producer's position.

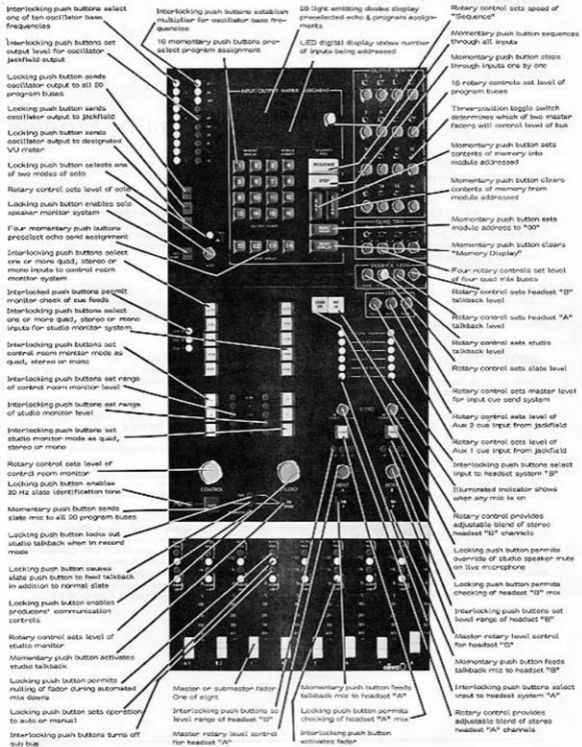
Master Features: 20 rotary trim controls set the respective levels of each of the 16 program and four quad mix buses. In addition, two master faders may be switched to control any combination of the 20 buses. This feature, made possible by voltage control, insures precise tracking and complete freedom to suit personal taste in master fader operation.

Input module and echo module output assignment is made from a keyset and display. Several modes of operation permit convenient set up before a session as well as fast changes during a session.

Highly reliable logic circuitry and solid state push buttons and displays ensure freedom from the problems normally associated with massive routing matrices.

A thirty frequency line up oscillator may be fed to all buses for tape machine line up and is available on the jackfield for test purposes. Low distortion and good amplitude stability permit its use in critical tests.

Sub master Features: Eight faders generate control voltages to adjust the levels of input channels. Using the sub master select switches on the input and echo modules any combination of eight sub faders may control the input and echo return channels. This should not be confused with conventional sub master faders which control a predetermined mix bus only. Voltage control faders may be assigned completely independently from output assignment. For example, a quantity of inputs may feed several buses or tracks yet be controlled by a single sub fader. The module plugs in for easy maintenance and several functions are contained in smaller plug in sub assemblies to further facilitate service.



Interlocking push buttons select one of ten oscillator base frequencies

Interlocking push buttons set output level for oscillator jackfield output

Locking push button sends oscillator output to all 20 program buses

Locking push button sends oscillator output to jackfield

Locking push button sends oscillator output to designated VU meter

Locking push button selects one of two modes of solo

Rotary control sets level of solo

Locking push button enables solo speaker monitor system

Four momentary push buttons preselect echo send assignment

Interlocking push buttons select one or more quad, stereo or mono inputs to control room monitor system

Interlocked push buttons permit monitor check of cue feeds

Interlocking push buttons select one or more quad, stereo or mono inputs for studio monitor system

Interlocking push buttons set control room monitor mode as quad, stereo or mono

Interlocking push buttons set range of control room monitor level

Interlocking push buttons set range of studio monitor level

Interlocking push buttons set studio monitor mode as quad, stereo or mono

Rotary control sets level of control room monitor

Locking push button enables 30 Hz slate identification tone

Momentary push button sends slate mic to all 20 program buses

Locking push button locks out studio talkback when in record mode

Locking push button causes slate push button to feed talkback in addition to normal slate

Locking push button enables producers' communication controls

Rotary control sets level of studio monitor

Momentary push button activates studio talkback

Locking push button permits muting of fader during automated mix downs

Locking push button sets operation to auto or manual

Interlocking push buttons turn off sub bug

Interlocking push buttons establish multiplier for oscillator base frequencies

10 momentary push buttons preselect program assignment

10 light emitting diodes display preselected echo & program assignments

LED digital display shows number of inputs being addressed

INPUT OUTPUT STATUS

Master or submaster fader One of eight

Interlocking push buttons set level range of headset "B"

Master rotary level control for headset "A"

Rotary control sets speed of "Sequence"

Momentary push button sequences through all inputs

Momentary push button steps through inputs one by one

10 rotary controls set level of program buses

Three-position toggle switch determines which of two master faders will control level of bus

Momentary push button sets contents of memory into module addressed

Momentary push button clears contents of memory from module address

Momentary push button sets module address to "00"

Momentary push button clears "Memory Display"

Four rotary controls set level of four quad mix buses

Rotary control sets headset "B" talkback level

Rotary control sets headset "A" talkback level

Rotary control sets studio talkback level

Rotary control sets slate level

Rotary control sets master level for input cue send system

Rotary control sets level of Aux 2 cue input from jackfield

Rotary control sets level of Aux 1 cue input from jackfield

Interlocking push buttons select input to headset system "B"

Illuminated indicator shows when any mic is on

Rotary control provides adjustable blend of stereo headset "B" channels

Locking push button permits override of studio speaker mute on live microphone

Locking push button permits checking of headset "B" mix

Interlocking push buttons set level range of headset "B"

Master rotary level control for headset "B"

Momentary push button feeds talkback mic to headset "B"

Interlocking push buttons select input to headset system "A"

Rotary control provides adjustable blend of stereo headset "A" channels

Momentary push button feeds talkback mic to headset "A"

Locking push button permits checking of headset "A" mix

Interlocking push button activates fader

Interlocking push buttons set output level for oscillator jackfield output

Locking push button sends oscillator output to all 20 program buses

Locking push button sends oscillator output to jackfield

Locking push button sends oscillator output to designated VU meter

Locking push button selects one of two modes of solo

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Interlocking push buttons set range of studio monitor level

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Options



Sequential Level Display

This is a series of light emitting diodes (LED) employed to indicate program level. Available in groups of 8, 16 or 24 for program output and tape playback monitoring, these displays present a graphic display of level distribution over several channels at a single glance. They permit rapid identification of overloads, and allow mixers to achieve a generally higher level of tape modulation before distortion begins to set in. Additionally they monitor a range of 40 dB — +20 dBm to -30 dBm.



Phase Oscilloscope

A 3rd oscilloscope with identical x and y amplifiers to display a stereo signal for phase analysis. The use of logarithmic amplifiers produces a dB presentation and permits a wide range of analysis.



Spectrum Displays

These present a real-time graph of the frequency energy content of an audio signal. In use, they provide a visual indication of frequency balance, facilitate the matching of tapes, and detect potential disc and cassette mastering problem areas.

Like the sequential level display, they use light emitting diodes and a proprietary digital time-sharing circuit.



Digital Timer

Available as a simple elapsed-time indicator — similar to a stop watch — or a sophisticated timing facility with count down, count up, display hold, count preset, event initiate and external time display. The Olive digital clock uses state of the art MSI logic and LED segmented numeric displays. It may be provided with AC line sync or an internal high stability crystal oscillator can be included.

Remote controls for the clock are normally provided on the producer's table and on the mixer remote control panel.



Automated Remix Programmer

All Olive Series 2000 and 2500 consoles are designed to accept the Model 4010 Programmer to permit automated mix downs. This device can be ordered with the console or added at any time. All input, echo return, master and sub master faders may be automated. Other features may be automated with optional modification kits.



Audio Processors

Several modules from the Series 2100 and 2300 may be incorporated to supplement the features normally supplied with the 2000. This includes: compressors, limiters, expanders, noise gates, phasers, additional equalizers and filters. Appearing on the jackfield they may be patched into any circuit.

Specifications

NOMINAL INPUT & OUTPUT LEVELS	+4 dBm
MAXIMUM INPUT & OUTPUT LEVELS	+24 dBm
INPUT IMPEDANCE	20 k Ω or greater
OUTPUT LOAD IMPEDANCE	600 Ω or greater
MICROPHONE INPUT LEVEL NOMINAL	-65 dBm to -20 dBm
MICROPHONE INPUT LEVEL MAXIMUM	0 dBm
MICROPHONE INPUT IMPEDANCE	1.5 k Ω
HEADROOM (i.e. dB between nominal and clipping level)	20 dB minimum
FREQUENCY RESPONSE	± 1 dB 20 Hz to 30 kHz
DISTORTION (THD)	30 Hz to 20 kHz At nominal level less than 0.2% At peak level less than 0.5%
NOISE	
MICROPHONE INPUT	-129 dBm E 1 N
LINE INPUT	80 dB below nominal level



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