

FORUM
MONITOR



DDA

a MARK IV company

BETTER BY DESIGN

A DDA LIVE SOUND CONSOLE

The Forum Monitor Console

DDA has been making live sound consoles since the company was founded in 1980 by David Dearden and Gareth Davies. Our consoles have always been designed to offer class-leading audio performance with carefully conceived design features and ergonomics. We have never lost sight of the need to provide this level of excellence at an affordable price.

The monitor engineer's task is undoubtedly the most difficult in live mixing. Any necessary changes must be made quickly and accurately so as not to interrupt the performance or mood of those on stage.

Forum Monitor allows monitor engineers to be in control of the on-stage sound, by the inclusion of unique features which we feel are essential to the effective completion of their task.

Of course, Forum Monitor inherits the exceptional sound quality in design that has made DDA famous. Low noise, high output capability, almost non-existent crosstalk and distortion. All these and more combine to give outstanding sonic performance.

Forum Monitor's audio quality is second to none. Careful attention to the detail of circuit topologies and systems design was a prime development ethic. D²™ – DDA's proprietary 'distributed' coupling technique and Ultra-Ground™, our cleverly implemented grounding regime, both contribute to exceptional noise, crosstalk, distortion and interference immunity characteristics. Forum Monitor also continues the DDA philosophy of bypassing circuit blocks when they are not required. Put all this together and you will understand that Forum Monitor delivers a level of performance that must be heard to be appreciated.

For a console of this size and price, 12 monitor buses and a stereo mix bus is exceptional. But Forum Monitor goes further. On a conventional monitor desk you often use up buses just sending the same mix (for example a rhythm section) to several artists. Forum Monitor allows the use of four of its 12 buses to generate global sub-mixes, which may then be fed to any or all of the other 8 monitor group sub-mixes, thereby saving time when setting up repetitive mixes.

For example, a rhythm section mix consisting of 10 inputs, sent to 6 monitor outputs.



On a conventional system this would mean adjusting 60 controls. On Forum Monitor a single control on each of the 10 inputs sends the mix to a single monitor matrix bus (groups 9-12), which is then fed to the six standard monitor outputs. Just 16 adjustments instead of 60! Twelve discreet monitor sends are supplemented by a stereo mix bus, which when used as a sidefill brings the number of sends to 14.

Other features which make Forum Monitor a unique package include the addition of short throw input faders and group output sub-routing to the main L/R output, allowing front of house work to be carried out. The FX returns and External inputs on the Output modules allow extra inputs from, for example guide tracks to be easily fed to any of the on-stage performers, without using up valuable input modules.

Forum Monitor is available in four frame sizes: in 36, 44, 52 and 60 module widths. These can hold a maximum of 22, 30, 38 and 46 inputs respectively, and may be part-fitted to hold 16, 24, 32 or 40 inputs. Eight channel extender frames are also available.

Monitor Input Module

The mic input includes a connector for a passive split, if required, which may be wired up to a multi-way connector on the rear panel. Optional transformer balancing of the mic input is available.

+48V

Provides 48V phantom power for a condenser microphone, or D.I. box. Optional balancing transformers may be fitted to the mic input.

-20dB

Switching in the pad inserts a 20dB attenuator in circuit with the microphone input. This may be used with high output microphones, and will assist in preventing transformer saturation where fitted.

GAIN

The gain control is a wide range rotary potentiometer, and is active on both mic and line inputs. On mic the gain range is 15 to 75dB while on line the range is -10dB to +20dB.

LINE

The Line switch selects the signal on the line input socket to feed the channel path when it is depressed. In this case the mic signal is disconnected. The Line input may also be set to operate at a nominal level of -10dBV instead of +4dBu by an internal link.

Ø

The Phase Reverse switch inverts the phase of the selected input to compensate for different wiring standards or microphone placements.

Filter

The Filter switch inserts an 80Hz high pass filter with a slope of 18dB/octave into circuit after the input amplifier. This may be used to eliminate low frequency noises such as stage rumble.

EQUALISER

This is a four band design with swept mid-ranges

HF

Shelving section providing ±15dB of gain at 12kHz.

HI-MID

A peaking design, providing ±15dB of gain, with a frequency adjustment range of 470Hz to 15kHz. The Q of the section is 1.3.

LO-MID

A peaking design, providing ±15dB of gain, with a frequency adjustment range of 70Hz to 2.2kHz. The Q of the section is 1.3.

LF

Shelving section providing ±15dB of gain at 50Hz.

EQ IN

Switches the equaliser into circuit, with LED indication.

MONITOR SEND 1 (2-8)

Adjusts the level of the channel signal sent to Monitor Bus 1 (2-8). The signal is normally post-fader, but may be internally linked to follow the pre/post switching on sends 9-12 and so be post fader, or pre-fader pre-EQ, or by links pre-fader, post EQ.

MONITOR/MTX 9 (MTX 10, 11, 12)

Adjusts the level of the channel signal sent to Monitor Bus 9 (10, 11, 12). The signal is switchable to be pre or post-fader, with internal links to make the pre-fader signal pre-EQ, post-EQ or post-ON. Sends 9-12 may be matrixed back to output buses 1-8 on re-assign output module.

PRE

Selects the signal feed from the channel to be pre-fader, pre-ON rather than post-fader. The pre-fader feed may be set internally to be pre or post-EQ or post-ON.

PAN

Pans the signal across the stereo mix bus, when the channel is assigned to the stereo mix bus. When PAN is set to centre equal levels are sent to both buses, with a 4.5dB drop relative to fully clockwise or anti-clockwise.

MIX

Routes the channel signal to the stereo mix bus. This bus is most often used for sidefills.

ON

Enables the channel signal path

METER

A five-segment LED meter gives an input signal reading in the range -13dBu to +17dBu. The meter signal feed is to be taken from before the insert point.

CUE

CUE assigns the channel signal to the monitor output, and is pre-fader, post-EQ.

FADER

A 600mm fader controls the overall channel signal level.

CONNECTORS AND PIN ASSIGNMENTS

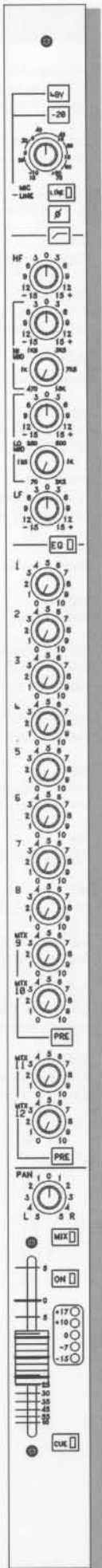
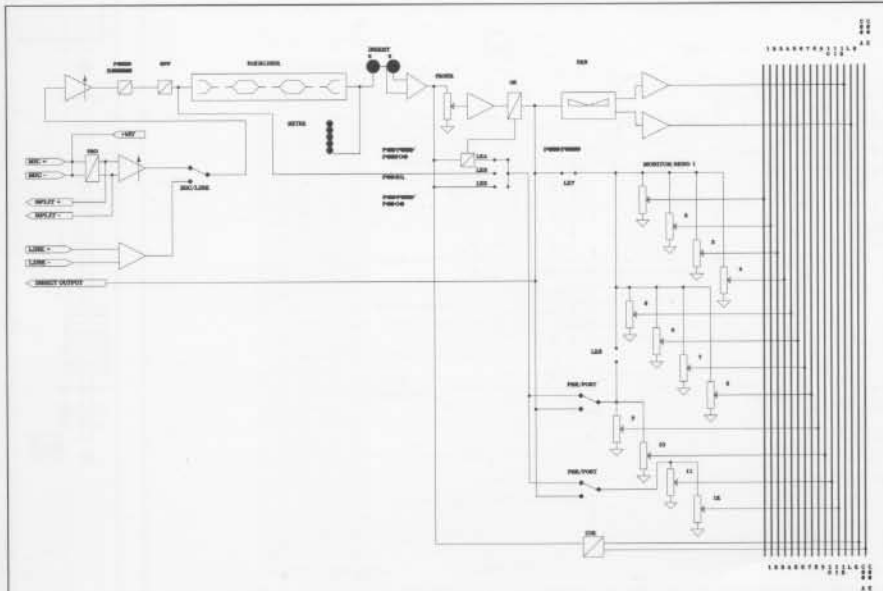
Mic Input: 5 Pin XLR Type, Balanced
Nominal Input Level: -72dBu to -12dBu
Pin 2: Signal +ve (Hot)
Pin 3: Signal -ve (Cold)
Pin 1: Ground
Input Impedance: >2kOhm

Line Input: 1/4 inch TRS Jack Socket, A Gauge, Balanced
Nominal Input Level: -16dBu to +14dBu
Tip: Signal +ve (Hot)
Ring: Signal -ve (Cold)
Sleeve: Ground
Input Impedance: >10kOhm

Insert Send: 1/4 inch TRS Jack Socket, A Gauge, Ground Sensing
Nominal Output Level: -2dBu
Tip: Signal
Ring: Ground Sense
Sleeve: Ground
Output Impedance: <75 Ohm

Insert Return: 1/4 inch TRS Jack Socket, A Gauge, Balanced
Nominal Input Level: -2dBu
Tip: Signal +ve (Hot)
Ring: Signal -ve (Cold)
Sleeve: Ground
Input Impedance: >10kOhm

Direct Output: 1/4 inch TRS Jack Socket, A Gauge, Ground Sensing
Nominal Output Level: -2dBu
Tip: Signal
Ring: Ground Sense
Sleeve: Ground
Output Impedance: <75 Ohm



Monitor Output Module

Although normally used only on groups 1 through to 8, internal links allow this module to be used on outputs 9 to 12 to provide a completely identical output section should the matrix not be required.

EXT METER CAL

Calibration control for an external meter.

METER

A 12 segment LED bargraph meter provides indication of the group output level.

CAL

Calibration control for the internal meter.

EQUALISER

This is a four band design with swept mid-ranges and may be placed in the group output or the effect return signal path.

HF

Shelving section providing $\pm 15\text{dB}$ of gain at 12kHz.

HI-MID

A peaking design, providing $\pm 15\text{dB}$ of gain, with a frequency adjustment range of 470Hz to 15kHz. The Q of the section is 1.3.

LO-MID

A peaking design, providing $\pm 15\text{dB}$ of gain, with a frequency adjustment range of 70Hz to 2.2kHz. The Q of the section is 1.5.

LF

Shelving section providing $\pm 15\text{dB}$ of gain at 50Hz.

EQ IN

Switches the equaliser into circuit, with LED indication.

EFFECTS RETURN SECTION

Each monitor output has a mono effect return input which may be routed to any output bus and the stereo mix, in pairs via the pan pot.

EQ TO FX RET

Switches the EQ into the Effect Return path rather than the Group Output signal path.

PAN

Pans the Effect Return signal across the stereo mix bus, and across pairs of groups (i.e. 1 and 2, 3 and 4 etc.)

ON

Enables the Effect Return section, with LED indication.

MIX

Assigns the Effect Return input to the stereo mix bus, with PAN.

1-2 (3-4, 5-6, 7-8, 9-10, 11-12)

Assigns the Effect Return input to the relevant group busses, with PAN.

CUE

Assigns the Effect Return section signal to the monitoring system. The signal is normally pre-fader, but may be internally linked to be post-fader.

FADER

A 60mm fader controls the level of the Effect Return signal.

GROUP OUTPUT SECTION

ENABLE TB

Enables talkback signals to be fed to the group outputs Talkback is assigned to the groups. Without TB enabled, no talkback signals will reach that group output.

PAN

Pans the output signal across the stereo mix bus, when the output is SUB'd to the stereo mix bus. When PAN is set to centre equal levels are sent to both buses, with a 4.5dB drop relative to fully clockwise or anti-clockwise.

SUB

Assigns the group output to the stereo mix, for use in the sidfill mix, or front of house work.

Ø

The phase reverse switch inverts the polarity of the output to assist in eliminating feedback, or compensate for wiring standards.

CUT

This mutes the group output.

FADER

A 100mm fader controls the group output level.

CUE

Assigns the group output signal to the monitoring system. The signal is normally pre-fader, but may be internally linked to be post-fader.

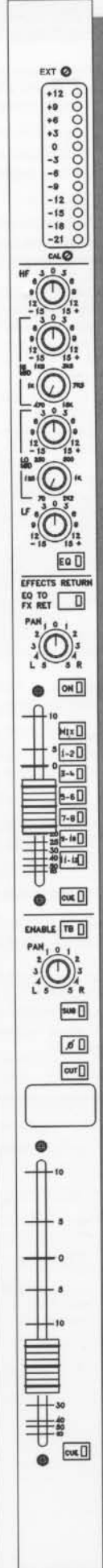
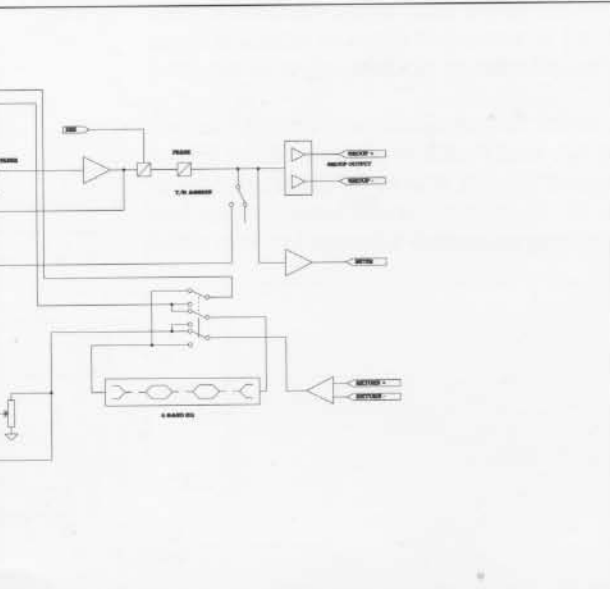
CONNECTORS AND PIN ASSIGNMENTS

Group Output: 3 Pin XLR Type, Balanced
Nominal Output Level: -2dBu
Pin 2: Signal +ve (Hot)
Pin 3: Signal -ve (Cold)
Pin 1: Ground
Output Impedance: <75 Ohm

Group Insert Send: 1/4 inch TRS Jack Socket, A Gauge,
Ground Sensing
Nominal Output Level: -2dBu
Tip: Signal
Ring: Ground Sense
Sleeve: Ground
Output Impedance: <75 Ohm

Group Insert Return: 1/4 inch TRS Jack Socket, A Gauge,
Balanced
Nominal Input Level: -2dBu
Tip: Signal +ve (Hot)
Ring: Signal -ve (Cold)
Sleeve: Ground
Input Impedance: >10kOhm

Effect Return Input: 1/4 inch TRS Jack Socket, A Gauge, Balanced
Nominal Input Level: +4dBu (-10dBV)
Tip: Signal +ve (Hot)
Ring: Signal -ve (Cold)
Sleeve: Ground
Input Impedance: >10kOhm



Re-Assign Output Module

EXT METER CAL

Calibration control for an external meter.

METER

A 12 segment LED bargraph meter provides indication of the group output level.

CAL

Calibration control for the internal meter.

EXTERNAL INPUT SECTION (BUS EXPANDER)

Each of these four modules has an external input which is automatically routed to the group bus on that module. It features a 2 band equaliser with level control and an ON facility.

HF

Shelving section, with ± 15 dB of gain at a frequency of 12kHz.

LF

Shelving section, with ± 15 dB of gain at a frequency of 50Hz.

LEVEL

Adjusts the level of the external input signal.

ON

Enables the external input feed to the group bus, with LED indication.

SUB-GROUP RE-ASSIGN MATRIX SECTION

Each of the four group outputs 9-12 may be re-assigned to any of the outputs 1-8. This means that a mix can be created on bus 9, say, and then portions of that mix fed individually to any output from 1-8, saving enormous amounts of time readjusting and setting up.

MATRIX SENDS (1, 2, 3, 4, 5, 6, 7, 8)

Adjusts the amount of group output signal fed to the relevant group output bus.

MATRIX SEND PRE

Selects the group output feed to be taken pre-fader rather than post-fader.

CUE

Enables the matrix feeds from the group output, allowing a mix feed to the other groups to be muted.

GROUP OUTPUT SECTION

ENABLE TB

Enables Talkback signals to be fed to the group outputs if Talkback is assigned to the groups. Without TB enabled, no talkback signals will reach that group output.

PAN

Pans the output signal across the stereo mix bus, when the output is SUB'd to the stereo mix bus. When PAN is set to centre equal levels are sent to both buses, with a 4.5dB drop relative to fully clockwise or anti-clockwise.

SUB

Assigns the group output to the stereo mix, for use in the sidefill mix.

Ø

The phase reverse switch inverts the polarity of the output to assist in eliminating feedback, or compensate for wiring standards.

CUT

This mutes the group output.

FADER

A 100mm fader controls the group output level.

CUE

Assigns the group output signal to the monitoring system. The signal is normally pre-fader, but may be internally linked to be post-fader.

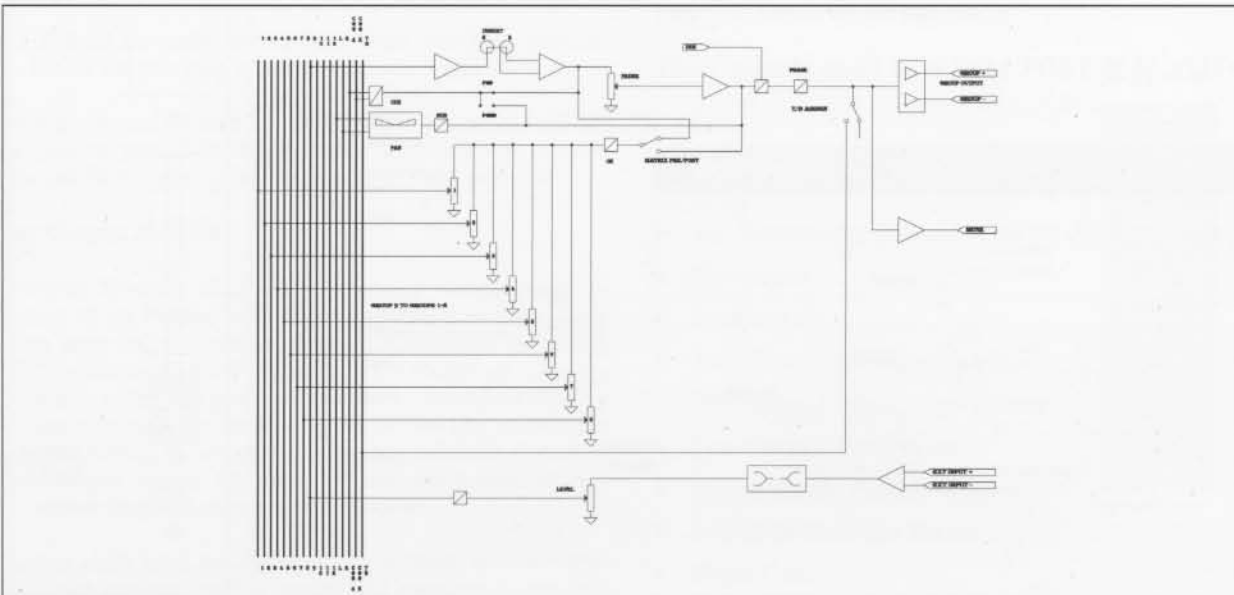
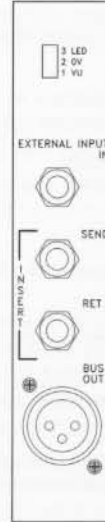
CONNECTORS AND PIN ASSIGNMENTS

Group Output: 3 Pin XLR Type, Balanced
 Nominal Output Level: -2dBu
 Pin 2: Signal +ve (Hot)
 Pin 3: Signal -ve (Cold)
 Pin 1: Ground
 Output Impedance: <75 Ohm

Group Insert Send: 1/4 inch TRS Jack Socket, A Gauge, Ground Sensing
 Nominal Output Level: -2dBu
 Tip: Signal
 Ring: Ground Sense
 Sleeve: Ground
 Output Impedance: <75 Ohm

Group Insert Return: 1/4 inch TRS Jack Socket, A Gauge, Balanced
 Nominal Input Level: -2dBu
 Tip: Signal +ve (Hot)
 Ring: Signal -ve (Cold)
 Sleeve: Ground
 Input Impedance: >10kOhm

External Input: 1/4 inch TRS Jack Socket, A Gauge, Balanced
 Nominal Input Level: +4dBu (-10dBV)
 Tip: Signal +ve (Hot)
 Ring: Signal -ve (Cold)
 Sleeve: Ground
 Input Impedance: >10kOhm



Monitor Master Module

The monitor master module is very simple, including a fader to control the level of the engineer's own monitor wedge, and cue control system.

METER

A 12 segment LED bargraph meter provides indication of the stereo output level. The right channel meter also shows the PFL level when a CUE button is pressed.

LEFT, RIGHT/PFL

Calibration control for the internal meter.

EXT METER CAL L/R

Calibration control for an external meter, if fitted

TALKBACK XLR

This provides an input for a talkback microphone, and is wired in parallel with a similar XLR on the rear panel of the module.

T/BACK

Adjusts the level of the Talkback signal.

BUS

Assigns the talkback signal to the talkback bus. NOTE: Group outputs which have their TB Assign switches pressed will receive talkback signals.

MIX

Assigns the talkback signal to the stereo mix bus.

OSC

Adjusts the level of the internal 1kHz sine wave oscillator.

ON

Enables the internal oscillator. By pressing ON, the oscillator is automatically routed to the same assignments as the talkback system.

MONITOR LEVEL FADER

A 100mm fader adjusts the level of the monitor signal fed out to the engineer's own wedge signal.

PHONES LEVEL

Adjusts the level of the signal fed to the headphones output.

ON

Switches on the headphone output. The monitor output is unaffected.

MONO

Switches the monitor signal into mono for phase and compatibility checking.

MONITOR SOURCE

Selects the mode of the monitor system, either to be silent until a cue is pressed or monitor the stereo mix output until a CUE is pressed.

CUE

Volume control associated with leds indicating whether an input or output solo has been selected.

FADER

A 100mm fader adjusts the level of the stereo mix output.

PHONES

Stereo headphones with an impedance of 100-600 ohms may be plugged into the headphone jack.

CONNECTORS AND PIN ASSIGNMENTS

Mix Output: 3 Pin XLR Type, Balanced
Nominal Output Level: +4dBu
Pin 2: Signal +ve (Hot)
Pin 3: Signal -ve (Cold)
Pin 1: Ground
Output Impedance: <75 Ohm

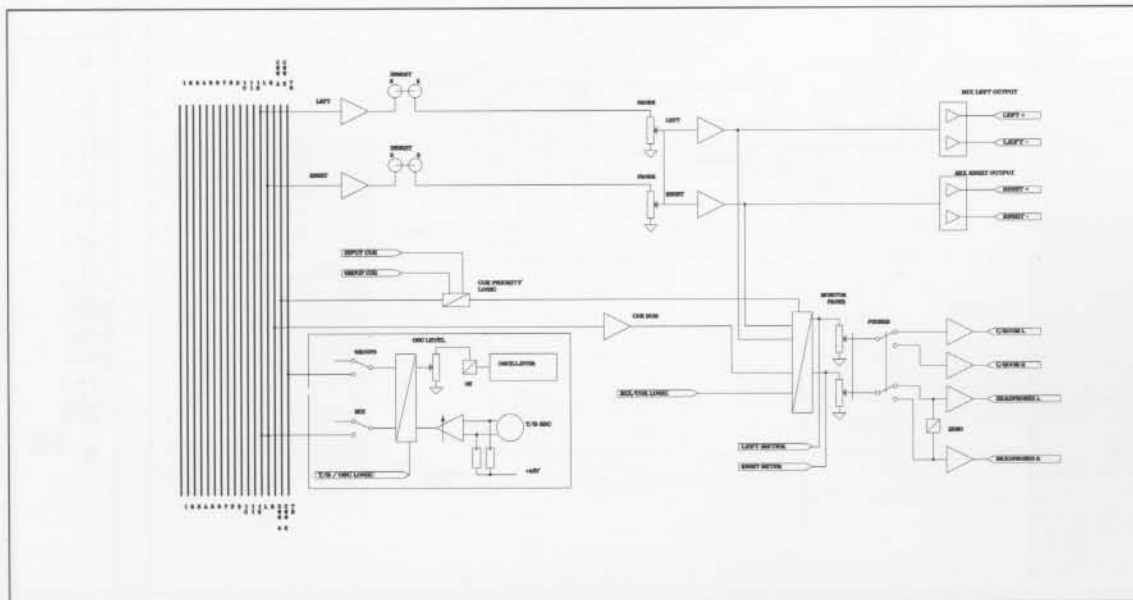
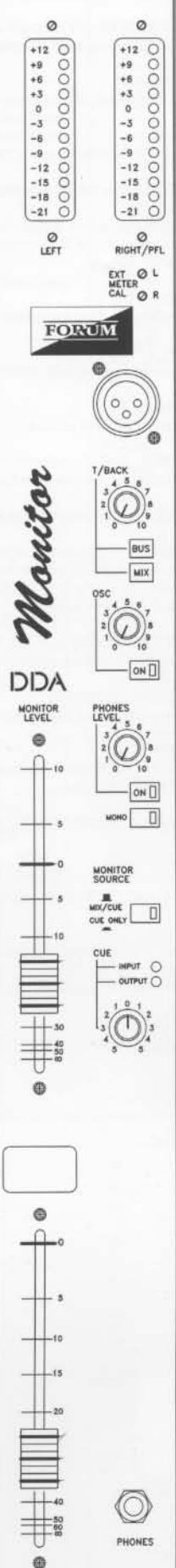
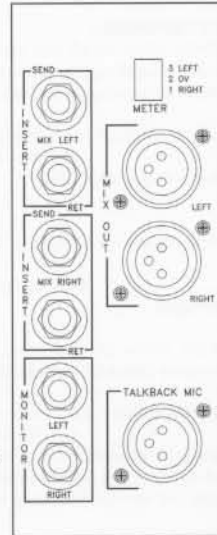
Insert Sends: 1/4 inch TRS Jack Socket, A Gauge, Ground Sensing
Nominal Output Level: -2dBu
Tip: Signal
Ring: Ground Sense
Sleeve: Ground
Output Impedance: <75 Ohm

Insert Returns: 1/4 inch TRS Jack Socket, A Gauge, Balanced
Nominal Input Level: -2dBu
Tip: Signal +ve (Hot)
Ring: Signal -ve (Cold)
Sleeve: Ground
Input Impedance: >10kOhm

Monitor Outputs: 1/4 inch TRS Jack Socket, A Gauge, Ground Sensing
Nominal Output Level: +4dBu
Tip: Signal +ve (Hot)
Ring: Signal -ve (Cold)
Sleeve: Ground
Output Impedance: <75 Ohm

Headphone Output: 1/4 inch TRS Jack Socket, A Gauge
Nominal Output Level: +14dBu
Tip: Left Channel
Ring: Right Channel
Sleeve: Ground
Nominal Impedance: 100-600 Ohms

T/B Mic Input: 3 Pin XLR Type, Balanced
Nominal Input Level: -72dBu to -12dBu
Pin 2: Signal +ve (Hot)
Pin 3: Signal -ve (Cold)
Pin 1: Ground
Input Impedance: >2kOhm



Architects and Engineers Specifications

The mixing console shall be a mainframe which accepts the following plug-in modules: 22, 30, 38 or 44 channel input modules (depending on the size ordered), 12 output modules, and 1 master module. The frame shall be self-contained, with the exception of the power supply, which shall be capable of being mounted in a standard 19" rack, and connected to the console by a flexible cable with locking connectors. The console shall have integral LED bargraph meters to monitor the group output signals, and a pair of meters to monitor the stereo output signal.

Input connections to the frame shall be by XLR-3 type connectors for each Microphone Input, and 1/4" TRS jacks for each Line Input. Output connectors shall be XLR-3 type, for all group outputs, stereo mix outputs, and the auxiliary outputs. All main inputs and outputs shall be electronically balanced, with the exception of the insert sends, which shall be ground-compensated. All microphone inputs and main outputs shall have the option of transformer isolation. Separate 1/4" TRS Jack connectors shall be provided for insert sends and returns.

The nominal operating levels of the console shall be +4dBu, both input and output. Insert send and return shall be nominally -2dBu. The frame shall be equipped with a padded arm rest, moulded side cheeks, and finished in dark grey.

Monitor Input Module

Each input module shall include the following features: phantom power on/off switch (to apply 48 volts DC across the microphone input connectors for powering capacitor microphones); phase reverse switch; a gain control with a range of 15dB to 75dB on the mic input and -10 to +20dB on the line input; mic/line input switching; a high pass filter in/out switch (18 dB/octave, 80 Hz); a four band EQ section with controls for HF (± 15 dB at 12kHz), HI-MID (± 15 dB swept from 470Hz to 15kHz), LO-MID (± 15 dB swept from 70Hz to 2.2kHz), and LF (± 15 dB at 50Hz), with EQ in/out switching with led indication; a switch to route the channel signal to the stereo mix bus; a pan pot to adjust the level of the input signal between the left and right channels of the stereo mix; a channel ON switch with led indication; a five-segment led meter to indicate signal levels from -13dBu to +17dBu on the channel input; a CUE (PFL) button with led indication; and a 60mm audio taper fader calibrated in dBs. An input CUE shall override any output CUE.

There shall be 12 monitor mix buses, with individual controls to feed the channel signal to the monitor buses.

Sends 1-8 shall normally be fed post-fader, but have internal links to follow the pre/post selection of sends 9 and 10.

Sends 9 and 10, and 11 and 12, shall have front panel switches to select pre or post fader signal feeds, with internal links to allow the pre-fade signal to be pre or post EQ and pre -ON.

Monitor Output Module

The Output Module shall have a group output section comprising of an output level fader calibrated in dB's; CUE switching with led indication; PHASE REVERSE switching with LED indication; a CUT switch to mute the group output; a SUB switch to assign the group output to the stereo mix buses; a PAN control to pan the group signal across the stereo mix buses; and a button to assign the console's talkback system to the group output. Group Output Level indication shall be by a 12 segment led bargraph meter on the module.

The module shall have an effects return section, with a 60mm fader for level control; routing assignment switches to any pair

of groups and the stereo mix bus; a PAN control to pan the effects return across the stereo mix buses and/or odd and even groups; and a CUE switch.

A 4 band EQ section shall be provided with controls for HF (± 15 dB at 12kHz), HI-MID (± 15 dB swept between 470Hz and 15kHz), LO-MID (± 15 dB swept between 70Hz and 2.2kHz), and LF (± 15 dB at 50Hz). There shall be a switch to assign the equaliser section to either the group output or effects return input.

Re-Assign Output Module

The Re-Assign Output Module shall have a group output section comprising of an output level fader calibrated in dB's; CUE switching with led indication; PHASE REVERSE switching with LED indication; a CUT switch to mute the group output; a SUB switch to assign the group output to the stereo mix buses; a PAN control to pan the group signal across the stereo mix buses; and a button to assign the console's talkback system to the group output. Group Output Level indication shall be by a 12 segment led bargraph meter on the module.

There shall be 8 rotary level controls to send the group signal to any or all of the first eight groups to allow single mix matrixing. These sends shall have an ON switch to enable the matrix feeds, and a switch to select their input feed to be pre or post the group fader.

The module shall have a group sub-mix input section, with a rotary level control; an ON switch to enable the sub-mix input (with led indication), and a 2-band equaliser section with ± 15 dB of gain at 12kHz (HF) and 50Hz (LF).

Monitor Master Module

The Master Module shall be provided with parallel XLR sockets for the connection of a talkback microphone (one front panel mounted, one rear panel mounted) with a level control; a 1/4" stereo jack headphone output with a level control and mono switch to switch the headphone/monitor output into mono; an internal 1kHz oscillator with level control and an on/off switch; main monitor signal level fader control; monitor source selection of stereo mix and/or CUE signal; and 2 led's to illuminate when either an input CUE or output CUE switch is activated. The Master Module shall also have routing switches to send the talkback or oscillator signals to the talkback bus and/or the stereo mix bus. There shall be a single fader for stereo mix level control, calibrated in dB's.

Mix Output Level indication shall be by two 12 segment led bargraph meters on the module.

The Console shall be a *DDA FORUM MONITOR*.

Options

- VU Meterbridge (not available on the 36 module frame)
- Floorstand
- Littlite (18")
- Additional Littlite connectors
- Microphone Input Transformers
- Line Output Transformers
- Power Supply Autoswitchover
- 8 Module Extender Frame
- Flight Case

DDA FORUM MONITOR – Specifications and Dimensions

Note: All specifications relate to dBu, i.e. 0dBu = 0.775V rms.

Maximum Gain

Mic Input to Mix Output	80dB
Line Input to Mix Output	25dB

Frequency Response

Mic Input to Mix Output (55dB gain)	20Hz	-0.5dB
	20kHz	-0.2dB
Line Input to Mix Output (0dB gain)	20Hz	-0.5dB
	20kHz	-0.2dB

Noise (DIN Audio Weighted)

Microphone Input	
Gain 55dB, EIN ref 200 Ohms	<-127.5dBu
Line Input to Mix Output	
Gain 0dB 16 channels routed	<-82dBu

Distortion

Microphone Input to Mix Output	
-50dBu input, +4dBu output	<0.005%
Line Input to Mix Output	
+4dBu input, +4dBu output	<0.005%

Maximum Output Level

Balanced Output	+27dBu
Unbalanced Output	+21dBu
Headphone (rel to +4dBu nominal output)	23dB

Crosstalk

Adjacent channel 1kHz	<-100dBu
Group to Mix 1kHz	<-78dBu
Panpot Isolation 1kHz	<-72dBu

Forum Power Supply Specification

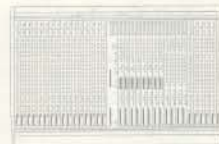
AC Mains Voltage
Internal link settings for 100V, 120V, 220V, 230V and 240V

Power Consumption (Max)

AC Mains Frequency	50-60Hz	
Fuse Ratings	220/230/240V	6.3A
	90/100/120V	10A
Cooling Method	Internal Fan	
DC Power Output	+17V, 3.5A Max	
	-17V, 3.5A Max	
	+48V, 0.35A Max	

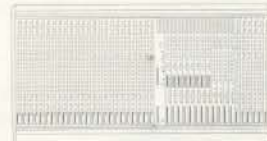
36 Module Frame (22 Input Max)

Width: 1235mm/48.6"
Depth: 770mm/30.3"
Height: 267mm/10.5"



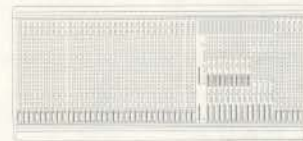
44 Module Frame (30 Input Max)

Width: 1485mm/58.5"
Depth: 770mm/30.3"
Height: 267mm/10.5"



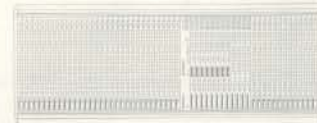
52 Module Frame (38 Input Max)

Width: 1735mm/68.4"
Depth: 770mm/30.3"
Height: 267mm/10.5"



60 Module Frame (46 Input Max)

Width: 1985mm/78.2"
Depth: 770mm/30.3"
Height: 267mm/10.5"



Power Supply Unit

Width: 483mm/19" (438mm/17.25" rack clearance)
Depth: 265mm/10.5"
Height: 89mm/3.5" (2U)
Net Weight Unpacked: 7.8Kg/17.2lbs

Our policy is one of continuous development. DDA reserves the right to change the design and specifications of its products without notice.



a MARK IV company

DDA

Unit 1, Inwood Business Park, Whitton Road,
Hounslow, Middlesex, TW3 2EB, England
Tel: 0181 570 7161 Fax: 0181 569 5510

USA

Mark IV Pro Audio Group
448 Post Road,
Buchanan, Michigan, MI 49107, USA
Tel: (616) 695 4750 Fax: (616) 695 0470
Toll Free within USA: 800 - 695 - 1010

CANADA

Mark IV Pro Audio Canada Inc.
345 Herbert Street,
Gananoque, Ontario, K7G 2V1, Canada
Tel: (631) 382 2141 Fax: (631) 382 7466

GERMANY

Mark IV Pro Audio Deutschland GmbH
Hirschberger Ring 45,
D-94315 Straubing, Germany
Tel: 09421 7060 Fax: 09421 706265

HONG KONG & PRC

Mark IV Pro Audio Hong Kong Ltd.
Unit E & F, 21/F Luk Hop Ind. Building,
8 Luk Hop Street,
San Po Kong, Kowloon
Tel: 0351 3628 Fax: 0351 3329

JAPAN

Mark IV Pro Audio Japan Ltd.
2-5-60 Izumi, Sugunami-Ku,
Tokyo 168
Tel: 03 3325 7900 Fax: 03 3325 7878