{ If sound really matters,
there's just no other choice. }

The Legacy.

If sound really matters,
There's just no other choice.

The Legacy Series

64 Channel, 12 Echo Returns, Moving Fader Automation

api

The Legacy Series Console

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A Look Behind and Ahead

It all began with a dream. It was 1968. The company: **A**utomated **P**rocesses **I**nc. formed by men with a vision. Best known for their now legendary "2520 amplifier," this unique amplifier has been and will continue to be the heart of all API discrete products. It continues to provide reliability and sonic purity unmatched by API's competitors.

The result was a console that met the needs of the music, commercial and broadcast industry.

API became the leading audio broadcast console manufacturer for radio and television networks and high profile stations. In addition, recording studios, large and small, began using API...receiving rave reviews from engineers and producers. There are over 700 API consoles across the nation and around the world, including the three major networks. Over twenty years later, many of these consoles are still in daily use in some of the most prestigious recording and broadcast facilities in the world because, to date, there are no new consoles of equal sound quality at a cost-effective price.

Technical contributions to the industry:

1. Pioneered modular design. (1969)
2. Developed high technology in conductive plastic faders. (1969)
3. The first computerized console automation system for the control of fader levels. (1973)
4. The first voltage controlled amplifier (VCA). (1973)
5. Developed/manufactured the first computer programmable console with automation of EQ, Sends, Pans, and Faders, otherwise known as Total Recall. (1974)
6. Developed one of the first tape synchronizer systems. (1974)
7. Developed first micro-processor based crosspoint intercoms for use in broadcast and production, which became the basis for our discrete series bus assignment system. (1977)
8. New Ownership: Paul Wolff, president, Kevin Raynor, VP of Operations. (1985)
9. Discrete Series Recording Console, with "touch reset" computer system. (1989)
10. First console manufactured utilizing touch-screen computer assignment for complete switch reset. (1991)
11. Debut of Legacy Series Recording Console. (1993)

Currently in production, a traditional design, featuring the 2520 and 2510 discrete op amp, and offering familiarity and simplicity of operation while preserving the sonic integrity that has made API famous. New additions to the system include the 235L channel noise gate and the 225L channel compressor module. Efficiency in manufacturing allows us to offer surprisingly affordable pricing.

1995 continues the success of the Legacy recording console with recording systems in place and operating in virtually all major American markets and in Japan.

THE CONSOLE

Considering the current economic conditions of the 90's, stagnated studio rates, and increasing competition, the challenge for a quality console builder is...how to give the client everything he needs with incomparable sound and keep it affordable.

WHY API?

API has responded to the demands of the marketplace and created the console of the decade...the American challenge to the sound, function and price of European consoles...a console that can meet the demands of the most discriminating producer, engineer, or artist.

With a heritage of incomparable sound, reliable performance for over twenty years, and an understanding of the financial market dynamics of the 90's, API is pleased to respond to the challenge of the industry and now presents a console without compromise, *The Legacy Series*:

DISCRETE

The legacy of sound that has earned API the respect of the industry continues and is not just found in vintage consoles. API has merged discrete and functional technology in one console...The Legacy Series. No longer is a buyer asked to choose between sound and features or reliability. The Legacy Series offers a complete system for the production of award-winning recordings...an API tradition.

MODULAR

Since API pioneered the modular console in the 60's, we have made it policy to keep all console designs modular, never limiting a studio to a one-piece input strip. Present demands of modern recording have required an ever-growing number of inputs, to facilitate ever-growing tape channels, and effects returns. However, more often than not, mic preamps and/or equalizers are not needed in all channels and present a waste of capital. The Legacy Series allows for the specification of channel inputs with or without mic preamps and/or equalizers, and provides for their addition at a future time. The modular frame design also facilitates later expansion of 16 channel buckets, and multitrack monitor sections. All of these options can be specified with the original order, or added at a later date. And with the additions of the 235L noise gate and the 225L compressor modules, the options are expanded for processing versatility and added expansion.

RELIABLE

No down time. Reason...API builds consoles to last...standing out from other manufacturers when it comes to maintenance and our exclusive five year parts warranty.

AFFORDABLE

The Legacy Series' cost can be integrated into your <u>current</u> business plan as a modest, solid capital investment, with complete console systems ranging in price from $100,000 to over $300,000.

The investment value is proven. Bankers and accountants assess the value of equipment investment in terms of a builder's history, reputation, and resale value. API has and continues to build consoles that hold their value.

FLEXIBLE

The Legacy Series has <u>all</u> the basic necessary tools -- functions and features without the fluff...fully capable of producing a product without compromise.

WARRANTY

One year labor. Five years parts...Unconditional! The industry is littered with manufacturers' discussions of quality components and the "20 year" life span of its products, and yet, we are unaware of any other console manufacturer willing to offer more than a one year warranty for its products.

API uses select, top grade, component level parts, and integrates them into stable, reliable designs; then conducts extensive burn-in testing on each product prior to its release. We believe in our products and our five year warranty on all parts is demonstration of our commitment.

The 212L Mic Preamp

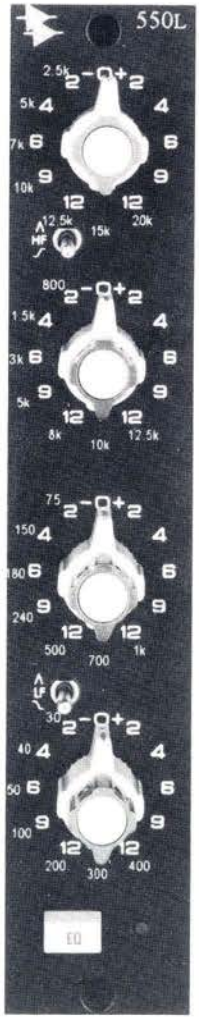
212L Mic Preamp

The 212L Mic Preamp: Same circuit as the API 512b preamp • All discrete, using the API 2520 op-amp • Input transformer is the RE-115EPC; it's natural flatness adds to the clear, transparent sound.

The 212L features:

- On board API output transformer.
- Front panel controls consist of a full range gain control (from 0 - 60db), a 20db pad, and a 48v phantom power switch.
- LED VU meter display provides 5 leds of gain information in three colors, -12, -6 and 0 are green, +8 is yellow and +18 is red, insuring signal presence and assisting in level setting.
- Clipping is above +28, giving the engineer plenty of headroom.
- Output is distinguished by its sparkle and clarity.... some say that its sound was the heart of the "LA sound."

The 550L Equalizer

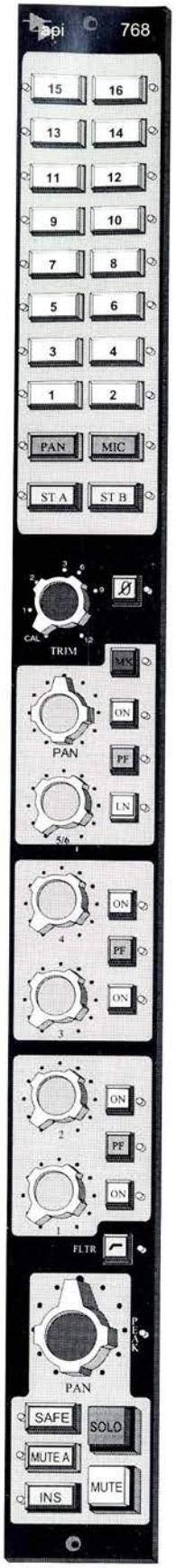


550L Equalizer

The 550L continues the legacy of API's 500 equalizer series: Designed around all discrete op-amps • All inter-filter buffers are unity gain 3 transistor amplifiers designed not to add noise to the equalizer.

Characteristics of the 550L equalizer are:

- *The filter design* is a passive filter, using the amplifiers only as buffers, which lends itself well to a very smooth minor adjustment in tone that sounds like the original source.
- *Proportional Q* - The proprietary "proportional Q" or variable width "Q" of the boost/cut slope is proportional to the amount of boost or cut, which means that if the equalizer is set at +2, the bandwidth will be in the 2 to 3 octave area, and when it is at +12 it tightens up to about 1 octave.
- *Frequency Control* - 28 overlapping frequencies are addressed across 4 bands, with seven frequencies per band, and individual shelving switches on the hi and lo bands.
- *Silent In-Out* switches allow click-less insertion.
- *Rotary Switches* are used for boost and cut controls with + or - 12 db in 2 db steps, allowing for precise return to prior settings.
- *Solid aluminum switch knobs* are spaced comfortably, and show a distinct statement of quality unrivaled at any price.



INPUT MODULE 768

THE 768 INPUT MODULE

The 768 Input Module controls all routing facets of each console channel, including bus assign, mic/line switching, aux and cue sends, panning, solo and mute. It features:

- *All Discrete Signal Path*, utilizing the 2520 and 2510 (high definition op-amp).
- *All Steel Chassis Construction* providing a physical shield between adjacent channels, eliminating channel-to-channel crosstalk.
- *Individual On/Off LED* adjacent to each switch for clear visual indication of switch assignments.

Operation

- *16 busses* on individual switch assignments.
- *Independent mic/line switch.*
- *Pan on* (dependent on mode) engages the pan pot on either multi-track busses or stereo busses.
- *Stereo Bus A and Stereo Bus B assign.*
- *Phase Invert* - 180° phase inversion without the use of an additional amplifier.
- *Line Trim* - Provides up to an additional 12db of gain to the input amplifier.
- *Auxes 1—6* arranged as: Auxes 1—4 are mono, with individual gain control and cut switch, and are grouped in pairs, with pre/post switching per pair. Auxes 5 & 6 are a stereo pair with level control and a panner, as well as cut and pre/post.
- Two powerfully unique additional controls are the (LN) and the (MX) switches: (LN) allows the aux 5/6 section to become an additional line input for the channel, which may be used as an effect return or a tape monitor, in effect doubling the line-in capacity of the console.
- (MX) disengages aux 5/6 on that channel, and routes the section to the multi-track bus assigns 1 - 8, allowing up to an additional 8 sends per channel, giving the operator a potential total of 14 aux sends on any given input. Busses 9 - 16 remain as multi-track busses. The (MX) feature provides powerful aux flexibility including 8 channel "clean feed" cue mixes.
- *Filter* - a passive high pass filter set at 50hz uses no additional amplifiers, keeping the API commitment of minimum amplifiers in the signal path. Internal jumpers allow the frequency to be changed to 80hz or 150hz.
- *Pan Pot* - True mono center panner, switchable between stereo and multitrack busses via pan enable switch.
- *Solo, Mute, Group Mute, Solo-Safe* - Provide the normal functions of solo and mute control, and allow AFL, PFL, and In-Place-Solo (SIP).
- *Insert* - Functions in conjunction with the channel insert patch points for switchable insertion of external devices in the signal path. The insert is post EQ, Pre Fader.

MULTITRACK MONITOR SECTION

In applications where a simple, separate tape monitor is desired, The Legacy Series offers an optional Multi-Track Monitor Section available in two sizes, 24 track, and 48 track.

Each standard monitor channel consists of an 868 monitor module and a fader module (wired for automation) fitted with manual P & G fader. Optionally, an 862 monitor module is available and features identical controls to the 868 but includes a short throw P & G fader. Both modules are also available optionally as echo returns.

The addition of a multitrack monitor bucket not only allows for efficient tape monitoring, but with the solo safe feature, allows for a large number of line inputs in mix mode at an extremely affordable cost.

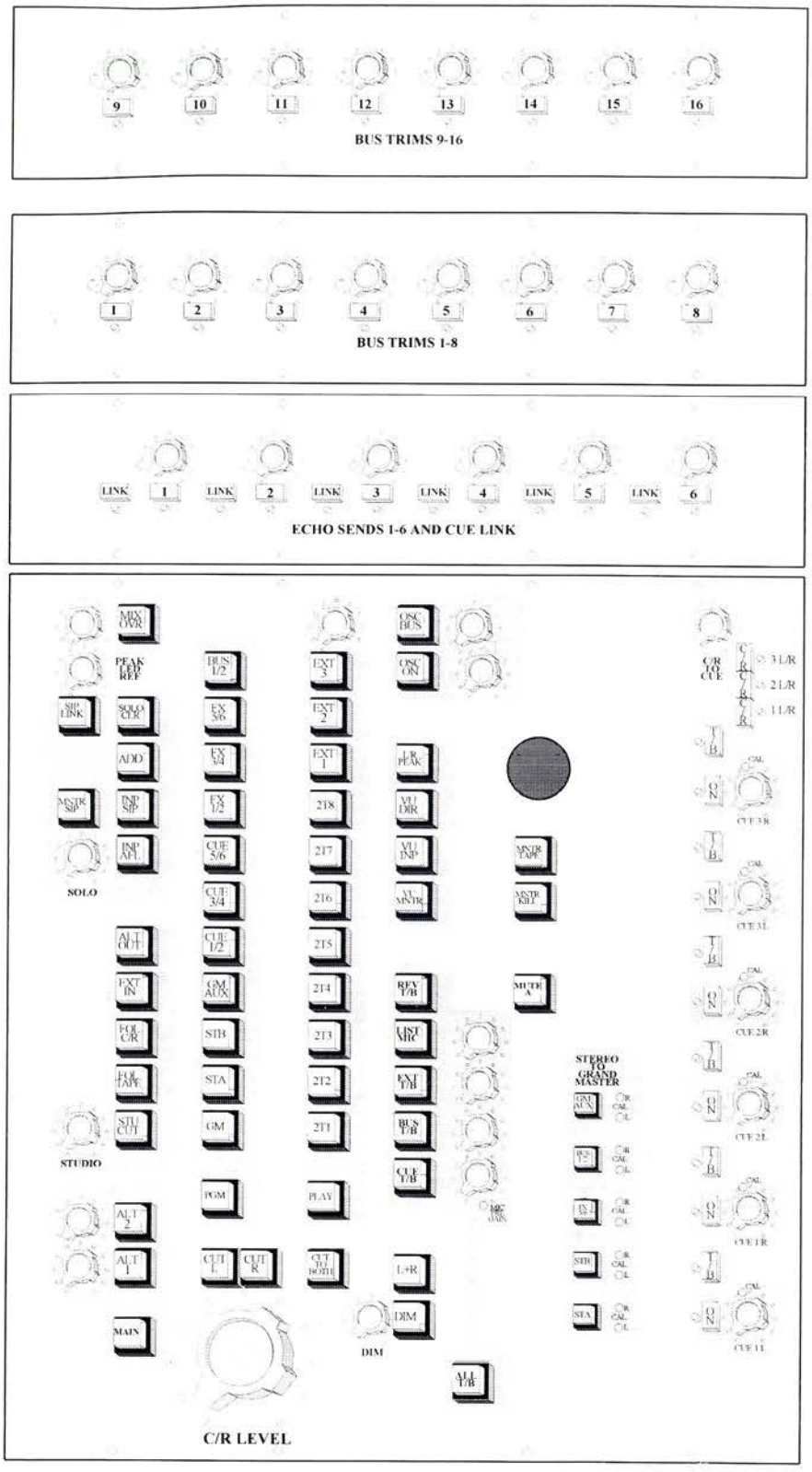
SEND VU METERS												
BLANK												
FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868
FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868	FADER	MNTR-868

MULTITRACK MONITOR SECTION

862 MONITOR MODULE

868 MONITOR MODULE

Master Facilities



Master Facilties

The center section provides control for:

Bus Trims - 16 individual gain controls over full range of the bus amplifier for each main bus as well as master cut switch with LED indication.

Aux Trims - Gain controls over full range of the amplifier for each aux bus as well as master cut switch with LED indication, and aux to cue switch.

Master Solo - Switching and gain control is provided for the solo modes of AFL, PFL, and Solo In Place, and Mix-Over Solo (a sum of the mix level over solo, with a dim control for mix level.)

Peak Reference - Provides for adjustment of the reference point of the peak LED's located in each input module over a range of +4 to +18 db.

Studio Playback - Follows control room or tape with independent cut and level control. External in and alternate speaker out is included.

Speaker Select - 2 alternative speaker select switches are provided, each with level and adjust control. The main speaker select switches between master control room level adjust and ALT 1 or 2 as selected.

Master Control - Playback to monitor is arranged in two rows, program and playback. Program selects internal signals to monitor; playback allows selection of 11 different stereo sources to the monitor, with one being adjustable.

Cuts and Dim - Cut left, cut right, cut to both (centers remaining signal, right or left, over both monitors), left and right sum (mono) and dim with level control.

Oscillator - 11 frequency oscillator with on/off, to bus, and gain control. A jack is available on the patchbay for oscillator out.

Meter Select - Provides status switching of main and master VU meters, including input, direct out, tape, and L/R PPM.

Talkback - provision for talkback to cue, bus, external, with listen mic and reverse TB features.

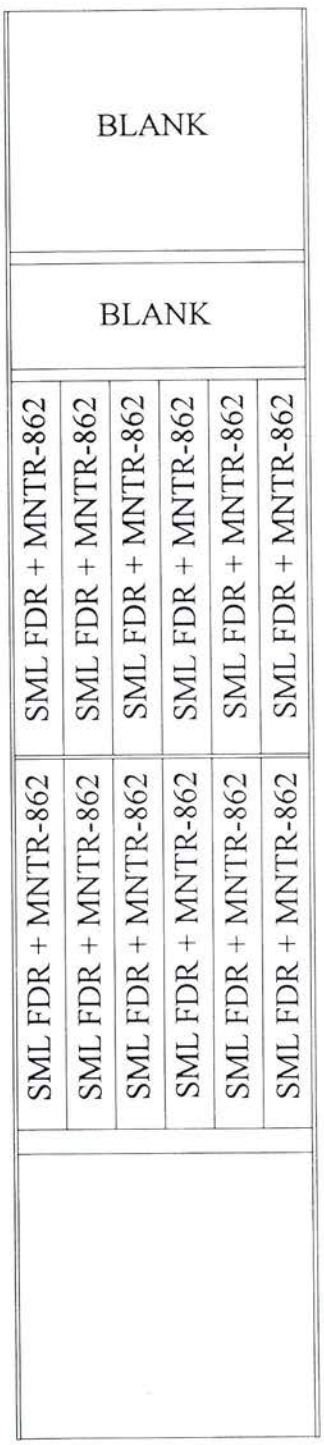
Mix Bus Matrix - Switches stereo A, stereo B, FX 5/6, bus 1/2 and external into the Grand Master summing section.

Cue Masters - Individual gain control and cut switch is provided for 3 pairs (6) of cue masters, along with matrix routing from auxes, control room, and talkback facilities.

OPTIONS BUCKET

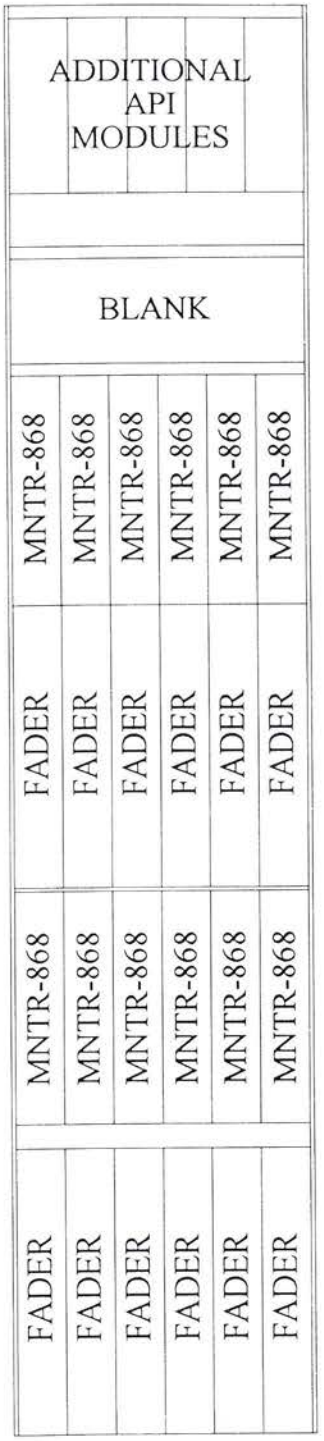
A

Provision for 12 - 862 Echo Return Modules with small fader.



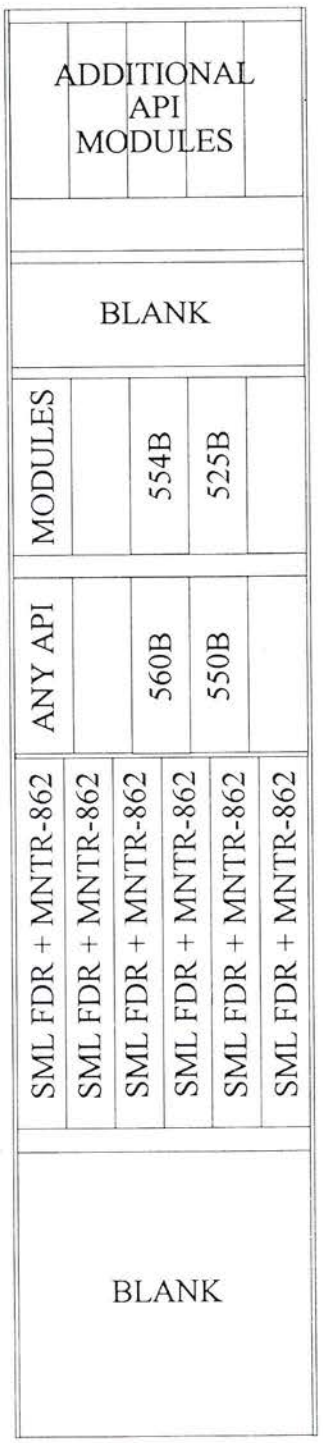
B

Provision for 12 - 868 Echo Return Modules with separate long-throw fader, automation ready.



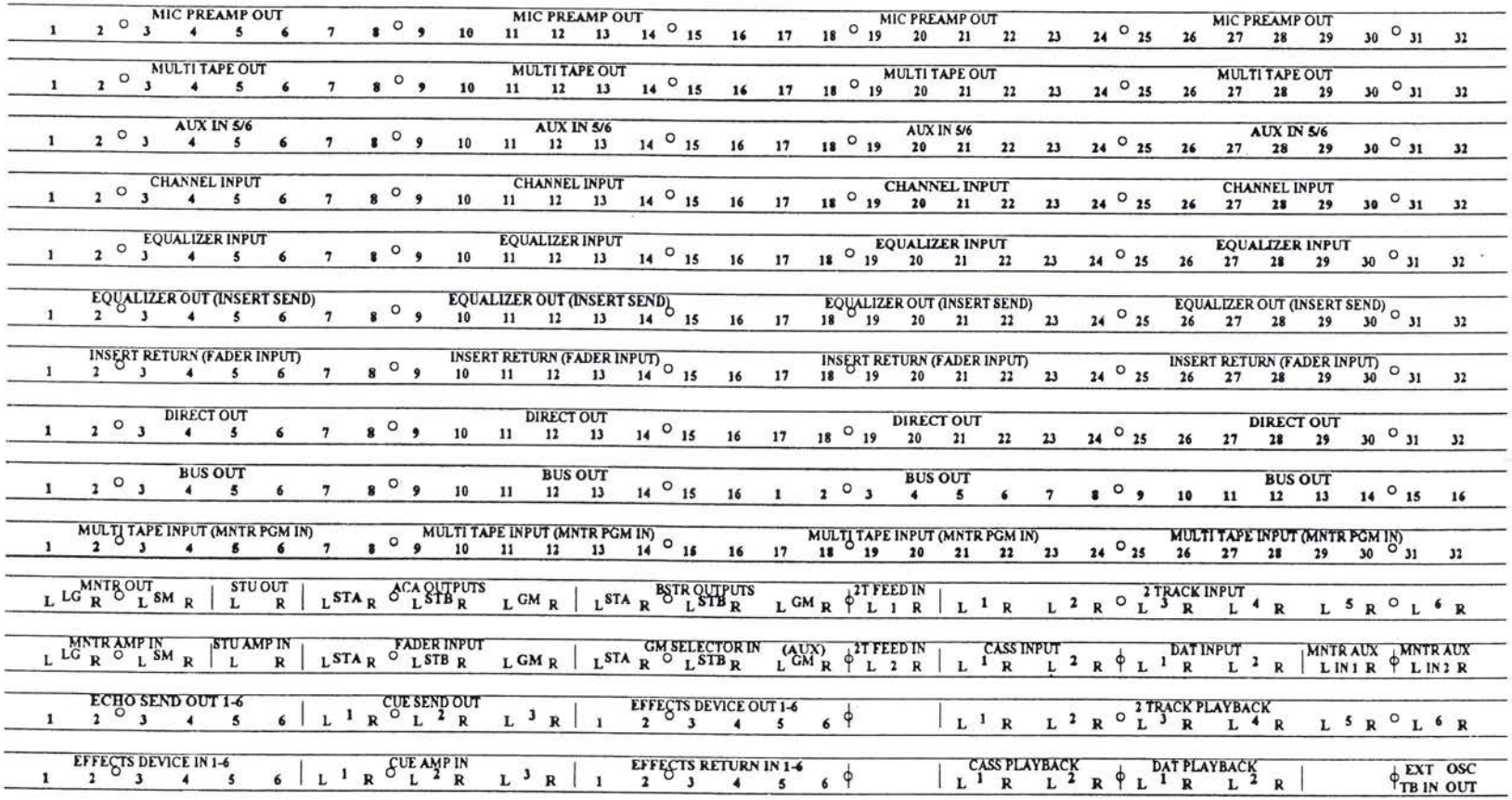
C

Provison for 6 - 862 Echo Return Modules with small fader, plus 10 wired positions for standard API module complement.



The Patchbay and Console Connections

The patchbay supplied with the Legacy Series console follows API's strict no-compromise history. It offers the engineer total access to all patch points possible, without the use of 2 "switchable" or "selectable" patch points —which, despite their popularity, we view as a compromising, money-saving technique. If accessible, API includes every point in the patchbay. Since there are widely divergent views on MIC PRE IN/MIC OUT appearing in the patch field, and many studios prefer an original custom mic line installation as part of the control room interface, we offer microphone lines and tie lines as an option, rather than standard on The Legacy Series. The typical jackfield layout for a 32 channel console:



Patchbay facility is supplied standard as a unit using TT type jacks. The standard patchbay sizes are: 32 channel console—19" patchbay, internal in producer's desk; 48 channel—2" rack mount, remote patch; 64 channel—two 19" racks, remote; 80 channels—two 26" remote racks; 96 channel - three 19" remote racks. Loom lengths are custom and specified by the client. Channel access is an ELCO connector for each pair of channels, located along the rear of the console, behind each channel pair. Also connectorized and available internally are the following points: Alternate studio output, External talkback mic, Reverse talkback mic, External oscillator in, Remote talkback switches, and Phase Scope output. TT jacks supplied are of the highest quality and reliability...another API tradition.

Console Configurations

With the API commitment to modular channel design, and modular frame design, a vast number of options are available to the purchaser, both when initially specifying a console for build, and as later expansion plans unfold.

However, several standard configurations stand out as obvious choices for specific applications, from a 12 input, rack mounted mixer, to large, all input console frames exceeding 80 channel inputs, with 48 channel monitors.

Systems that have been built to date include all input versions of 48 - 72 channels and split versions of 32 in with 24 channel monitor and 48 in with 24 channel monitor.

All console systems may be ordered with standard manual P & G faders, without faders, or may be specified with a choice of factory installed automation systems. Interface of several channel switches, including mute, insert, etc. is available with certain automation systems. API works closely with automation suppliers in the integration and installation of clients' preferred automation.

Signal Flow

The signal enters the module as a true balanced input, passes through the insert relay (which can be automated), to a relay that can invert the signal with the phase switch.

From the phase switch the signal enters a balanced mute circuit, comprised of the 2510 op-amp. This amp is supplied with plus and minus 28 volts DC, allowing it to clip above the level of the transformer output stages of the console.

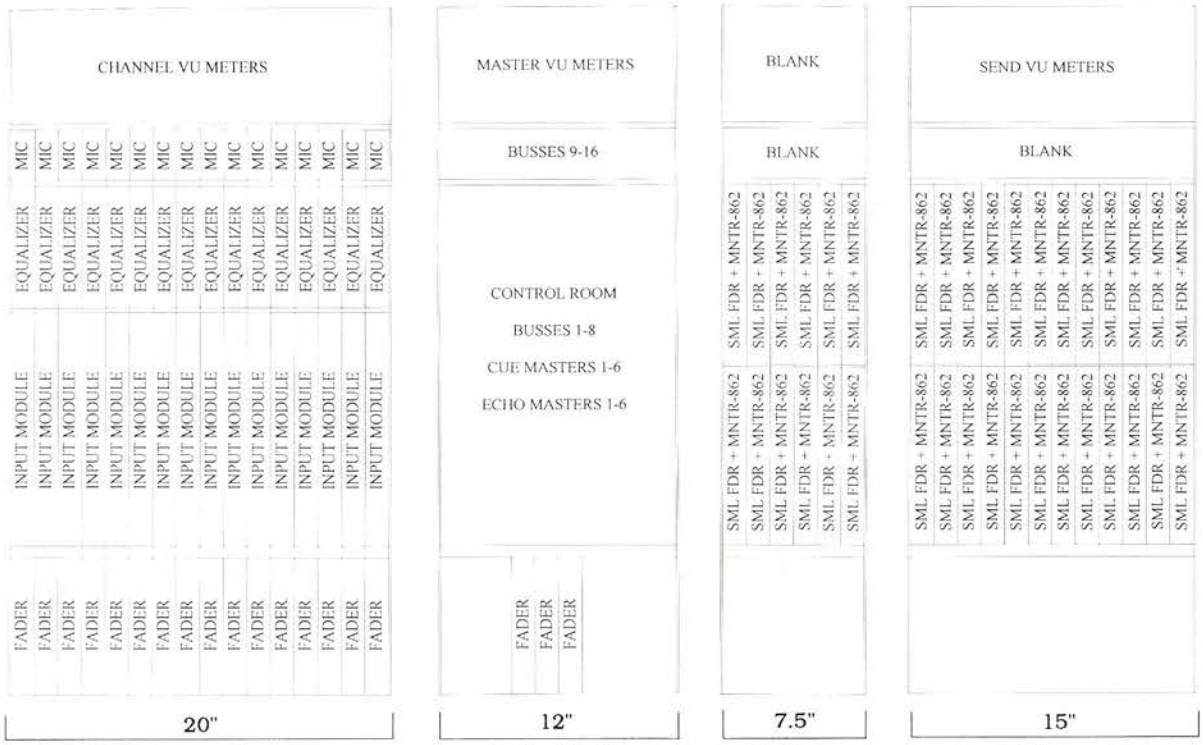
The mute circuit can completely mute any level up to +30dbm over any frequency to a complete off mute. Mute circuit has the ability to mute all noise from the mute amplifier as well as the signal. This "dual muting" not only mutes, but also makes the sound and any noise simply "go away."

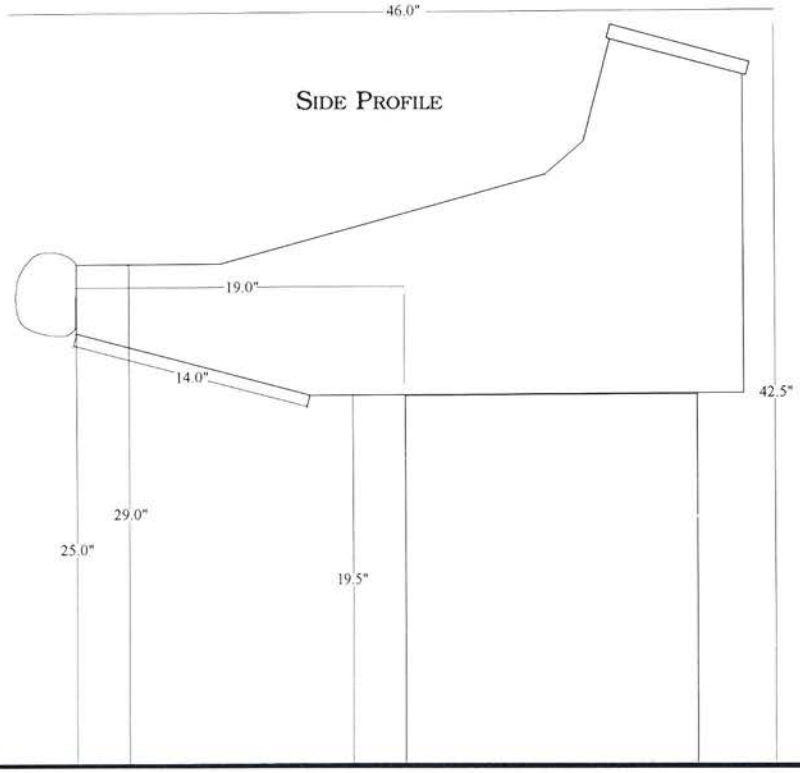
The module has a direct output that shows up at the patchbay as a direct out, independent from the bus output. The direct output is a combination of the 2520 op-amp and the 2623 output transformer. *This is the heart of the API sound!* The combination yields well over a +28 dbm clip point throughout the entire console signal path.

A VU meter amp is provided internally, which monitors the channel input level from either the Mic Pre output or the line/tape input, or monitors the Direct Out level.

DIMENSIONS

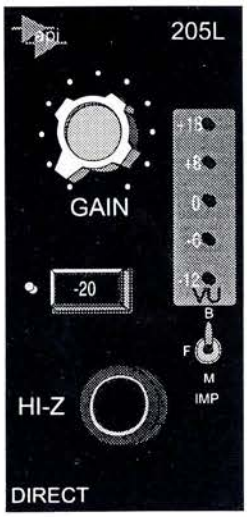
TOP VIEW





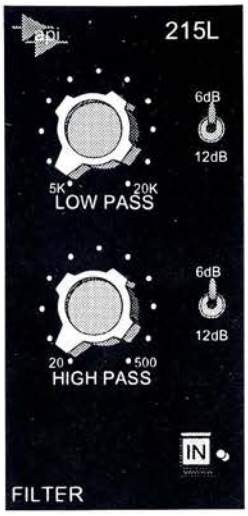
The L200 Series Signal Processing Modules

Designed to fit any 200 series space including the input sections' mic pre slot, the options bucket, custom ordered above the monitor section, and in the outboard L200 Rack system, the L200 Series of modules presents a powerful new package of tools, dramatically increasing the power of the Legacy Console



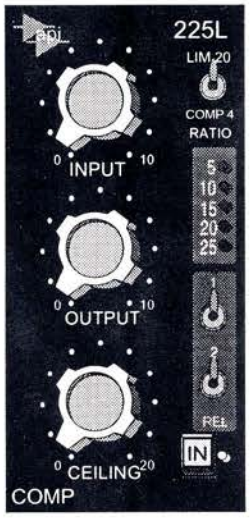
205L Direct Box

Allows interfacing of instrument signals, like guitars, to line level equipment. A 20dB pad is standard as well as a unique "character selector" switch which simulates the classic circuitry of different guitar amplifiers. With the warmth and sonic clarity of API.



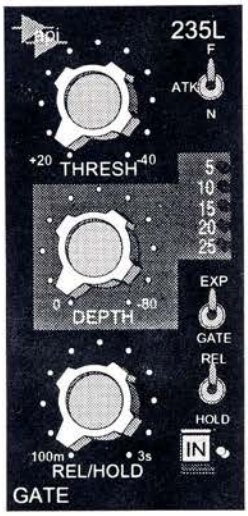
215L Filter

A simple, easy-to-use passive, sweepable filter. Sweepable low, (5kHz - 20kHz) and high, (20Hz - 500Hz) pass filters allow for gentle tailoring of the signal, plus the flexibility of selecting a 6dB or 12dB per octave slope on <u>each</u> filter.



225L Compressor/Limiter

The 525C is reissued! The much acclaimed compressor of the 70's in a new all-discrete package. Input and output controls set your levels, plus the "ceiling" control allows you to achieve optimum compression without the squashing, unnatural effects of "feed forward" methods. A toggle switch selects between 4:1 compression or 20:1 limiting, and release time selector switches allow you to set up your unit in an easy, no-nonsense manner. Gain reduction is indicated in an easy-to-see 5 segment LED display. Classic API for the 90's, some claim it to be one of the most natural, musical compressors in the market.

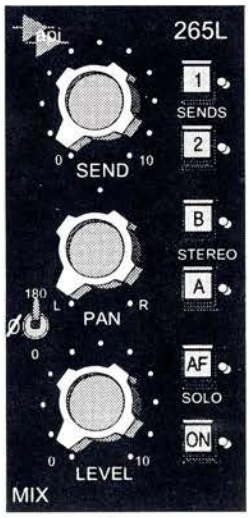


235L Expander/Noise Gate

Unique, proprietary circuitry using high quality components make this a clean, fast and extremely flexible tool. 80dB of attenuation with versatile release and hold functions. Switchable attack times allow for precise gating of difficult signals, a 5 segment LED display shows actual gating action.

245 De-Esser

Sweepable frequency selector allows you to <u>tune</u> into those unwanted sibilant signals within the 2K to 10kHz range. You are no longer bound to factory preset, predetermined frequencies. You reduce what you need under the flexible control of a depth and threshold control. A "width switch" sets your range of frequencies to be reduced, allowing you to tailor the passive filter circuit to the type signal being processed, while maintaining the integrity of the overall sound.



265L Single-Channel Line Input

Simple line mixer (echo return) with 2 balanced sends, stereo bus A & B, solo, and phase switch with an insert jack and a direct out transformer

ETCETERA...

In response to your questions:

Delivery

Each API console is built to order, by hand...hand assembled, hand wired, and hand tested by people who care.

During the order process, we work with a client to specify the configuration and complement of modules that best suit his needs both at the present and for future expansion.

The normal time required to build a Legacy console from order is 120 days and is subject to a slot availability.

Financing

Although API Audio Products does not offer internal financing arrangements, we work closely with several financial institutions who are familiar both with the professional audio industry and with API products' strong reputation for high resale value. We'll be glad to offer a referral upon request.

Custom Features

Because API Audio Products is a "custom" company, who primarily build to order as opposed to a stock production line, we have the capability as well as the interest in customizing products for special applications. Typical features requested include different frame configurations, special module complements, additional routing, and remote applications. We are pleased to discuss your specific requirements.

WHAT THEY'RE SAYING...

When we chose a console for our Turtle Creek Barn, we wanted a straightforward, reliable recording/mixing desk with a classic sonic character. The API legacy provides all of that and gets extra points for some very clever design features. From a music production standpoint, it's a dream console.
Mark McKenna, Bearsville Sound Studios, Bearsville New York

In basic terms, the Legacy hits hard. The EQ delivers, always has. The low end is fat and solid. The headroom is impressive. Great gates, great meters, great features; what's not to like?
Ed Seay, Producer/Engineer, Nashville, TN

Nothing sounds like an API console. That's what we wanted. So we went back to Paul Wolff at API, and that's exactly what we got! The good, old, brand new Legacy Series. Affordable, discrete technology.
Steve Loeb, Greene Street Studios, NY

It's plain and simple. The "API Sound" with it's discrete design has a superior tone that can't be matched!
Kooster McAllister, Record Plant Remote, NY

Incomparable sound in a bulletproof package.
David Boothe, Audio Director, Barney and Friends, Dallas, TX

LET'S TALK DISCRETE

THE BASIC DESIGN PHILOSOPHY OF THE ENTIRE API PRODUCT LINE IS THE ALL DISCRETE AMPLIFIER.

Ever wonder why "discrete" just sounds better? Let's look at the pros and cons of the IC chip as well as discrete technology to discover what makes the difference and how it impacts what a console can produce in quality and purity.

Perhaps it would be easiest to start with the ever popular IC chip which is used in all module and console amplifiers except API.

IC Based Amplifiers • IC based amplifiers start with the monolithic die process which creates either NPN or PNP transistors.

The diemaker must choose which will be the primary die type. Usually the NPN type transistor is chosen because it utilizes a process called "buried layer," which makes it possible to attain higher current levels than with PNP transistors. When an NPN buried layer is chosen, the PNP transistor is created in a way that causes slower response, less available gain, and thermal expansion problems.

Through the diemaking procedure, the isolation process of making an actual transistor adds parasitic shunt capacitance (increasing as the area increases) and a current leakage path within the transistor.

Further, the actual layout of the die causes a higher resistance within the collector portion of the transistor (the collector is what basically puts out the power), thus limiting the current capability, i.e. output drive, and adding to the instability of the transistor. This instability can be increased by putting long cables, etc. on the outputs of certain IC type amplifiers, causing ringing and distortion.

To go one step further, the big difference, aside from the inherent design flaws of the IC amplifier, as stated above, is most console manufacturers add an additional pair of external power transistors to get the needed power output to drive a lo-z or transformer output. This creates a potential problem in stability, because unless carefully chosen, larger transistors are generally slower than the small signal transistors found in the IC and could lead to stability problems i.e. ringing and oscillations.

Discrete epitaxial transistors • None of the problems associated with IC chips are present in high power discrete epitaxial transistors, since the metal case of the transistor is the collector contact, which is located in the opposite end or bottom of the die. An IC transistor must access the collector from the top.

The discrete amplifier allows the designer to not only decide what design criteria to use for each stage of the amplifier, but also allows him to select special components (i.e. capacitors and resistors) to enhance the performance of the circuit.

The discrete 2520, in conjunction with the AP2503 or the AP2623 output transformer has a well-known and desired audio "signature." It has a unique tone that most engineers, producers, and artists prefer over most other professional quality amplifiers. This sound is the legend of API and has been preserved in the current API designs.

In summary, the only advantage to monolithic transistors (IC based amplifiers) is that they are closely matched, because they are cut from the same die. However, API precisely matches all the critical transistors manually to accomplish the same effect.

Paul Wolff
President
API Audio Products, Inc.

API Audio Products, Inc.

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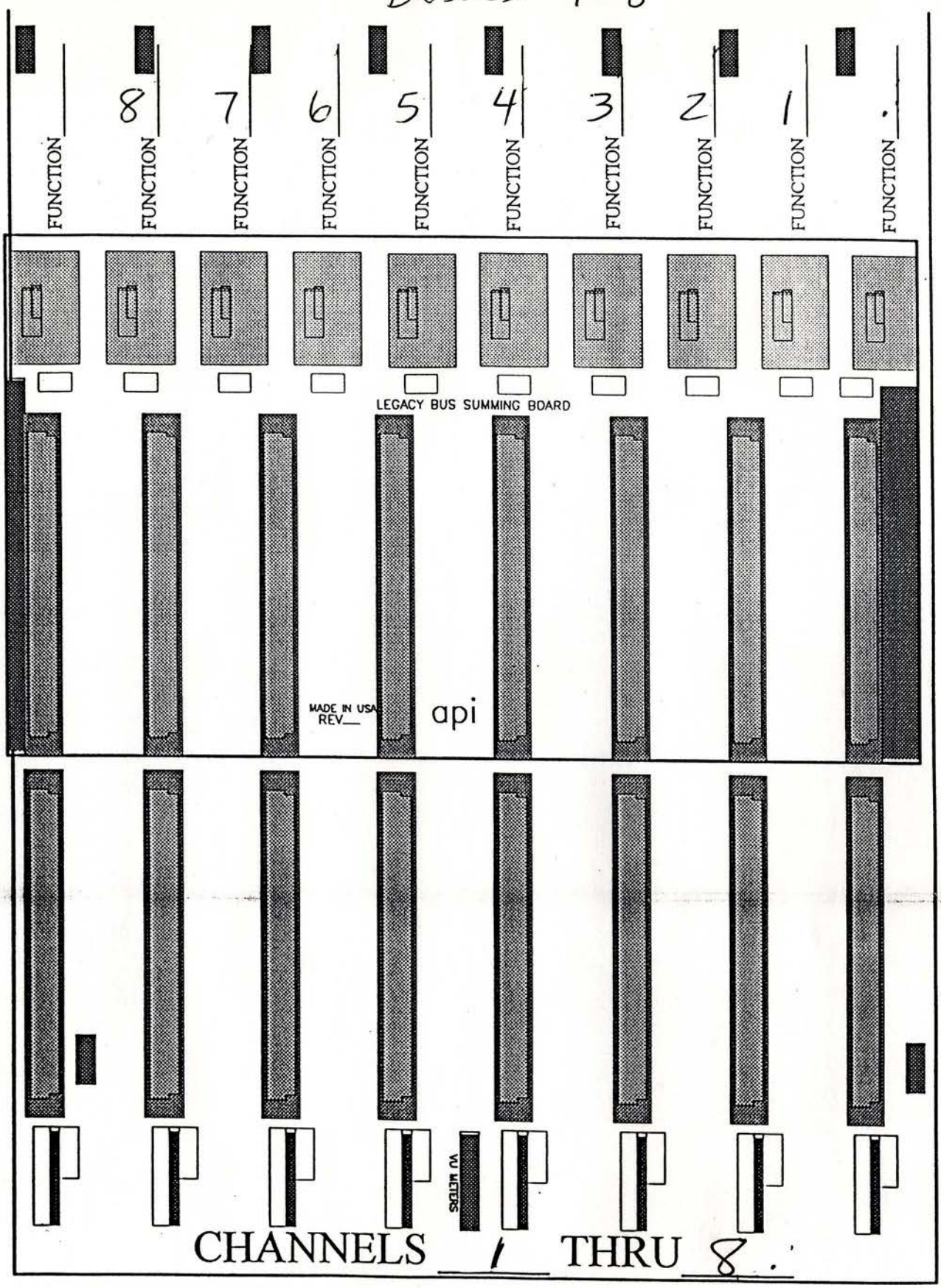
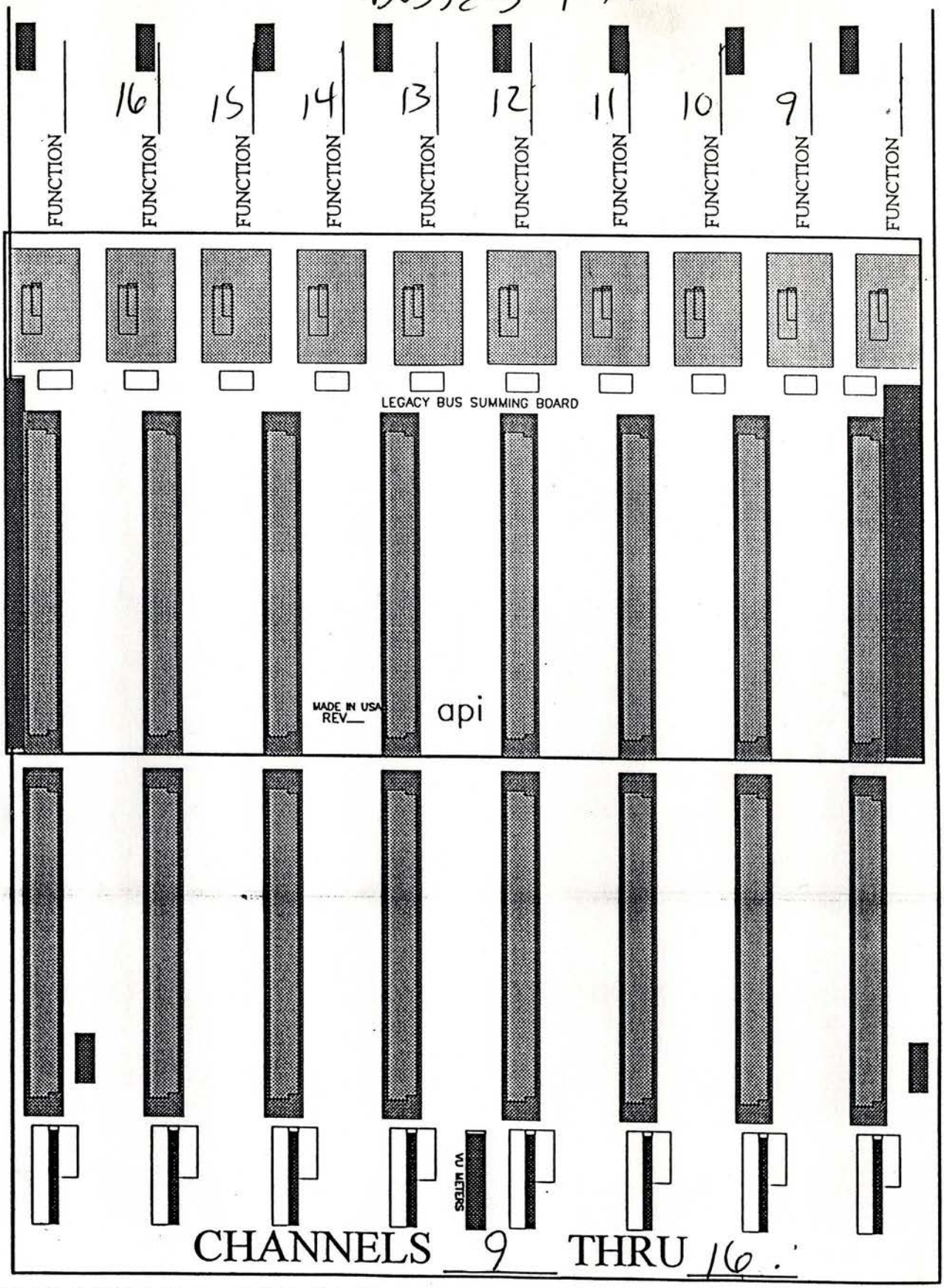
Printed in USA



LOCATION OF MAIN CHANNEL SUMMING AMPS

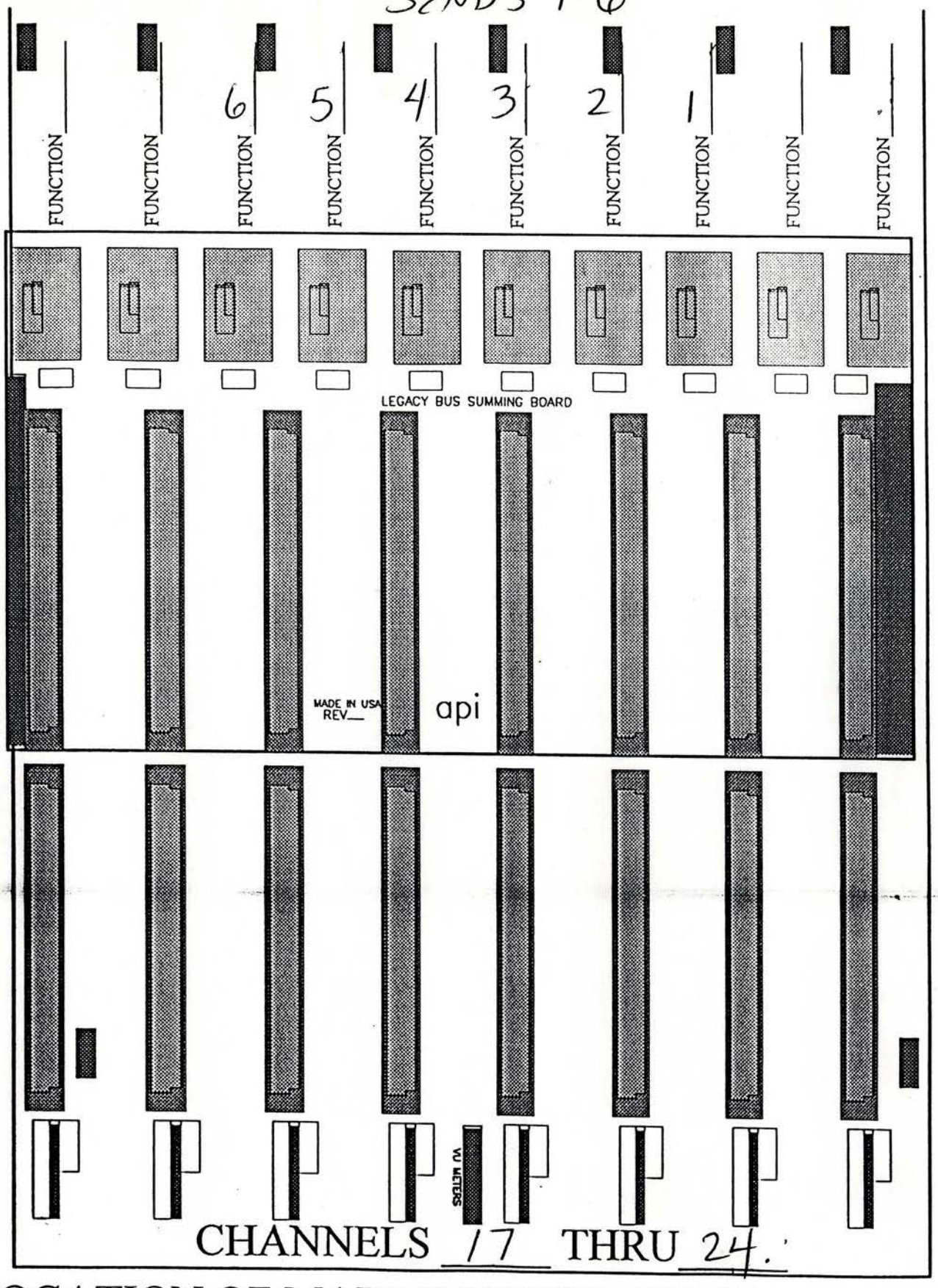
(REMOVE MODULE AND UNPLUG AMP)

BUSSES 9-16



LOCATION OF MAIN CHANNEL SUMMING AMPS

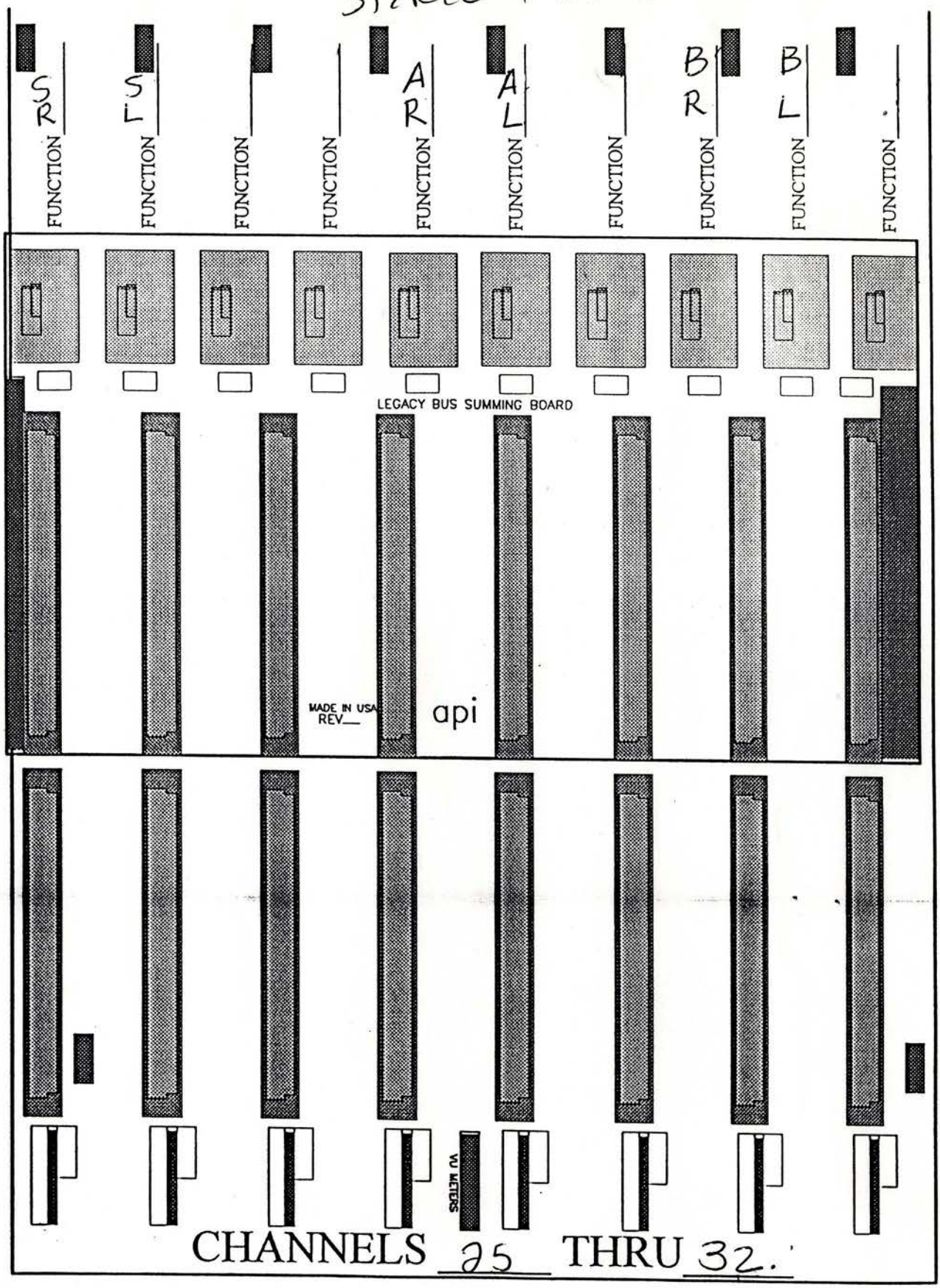
(REMOVE MODULE AND UNPLUG AMP)



LOCATION OF MAIN CHANNEL SUMMING AMPS

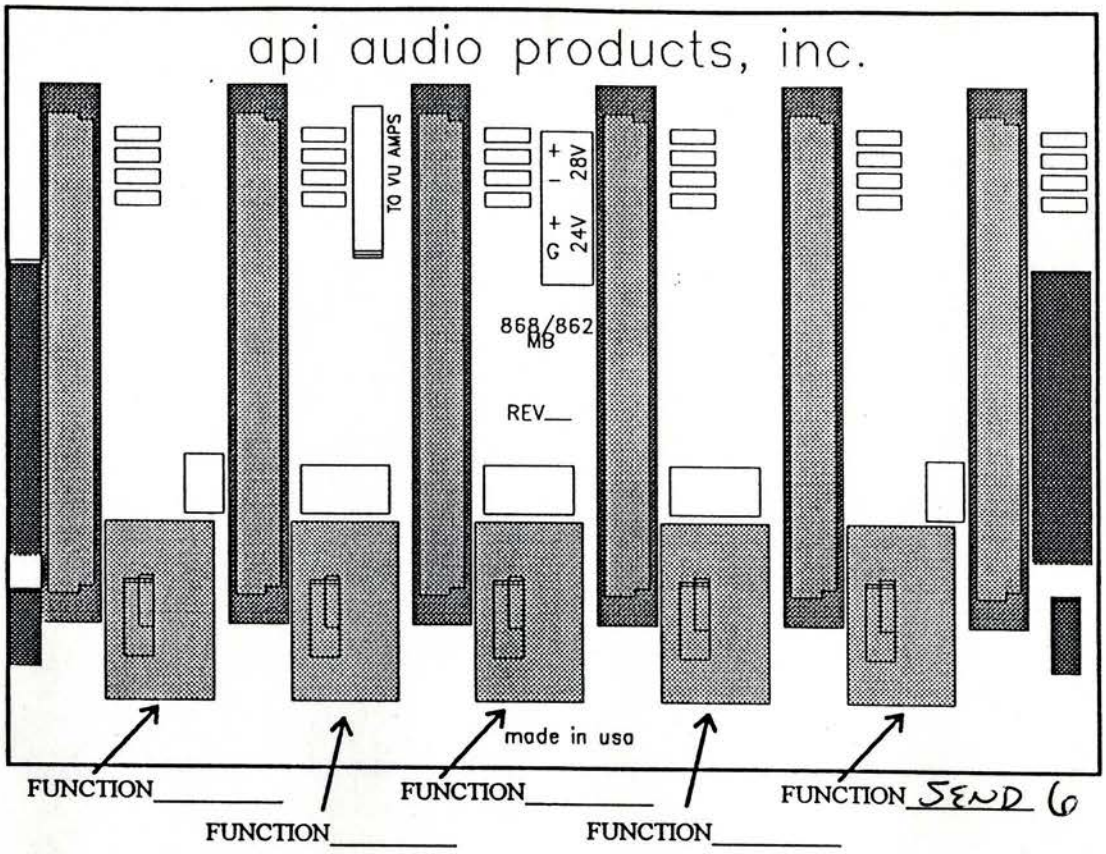
(REMOVE MODULE AND UNPLUG AMP)

STEREO + SOLO



LOCATION OF MAIN CHANNEL SUMMING AMPS

(REMOVE MODULE AND UNPLUG AMP)

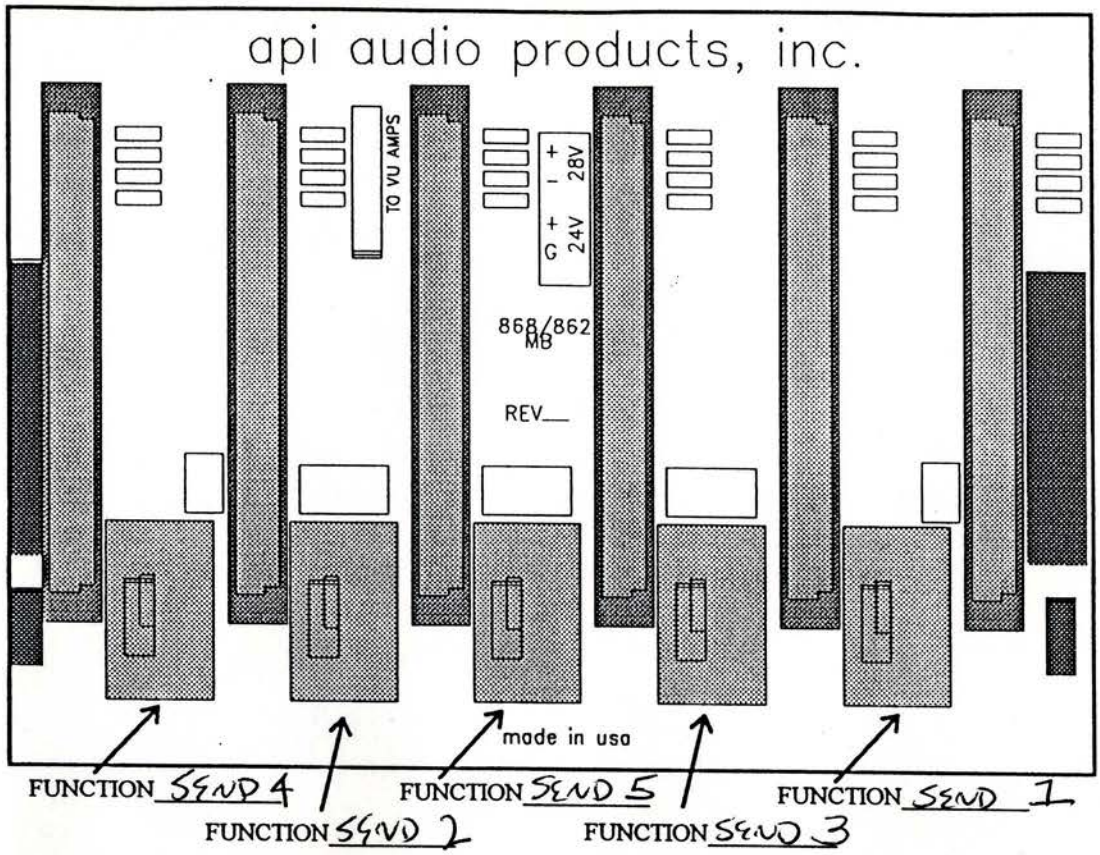


CHANNELS 1 THRU 6

LOCATION OF MONITOR SECTION OR ECHO RETURN SUMMING AMPS

(REMOVE MODULE AND UNPLUG AMP)

LOCATED IN THE MULTITRACK MONITOR SECTION ~~OR THE ECHO RETURN SECT~~ION

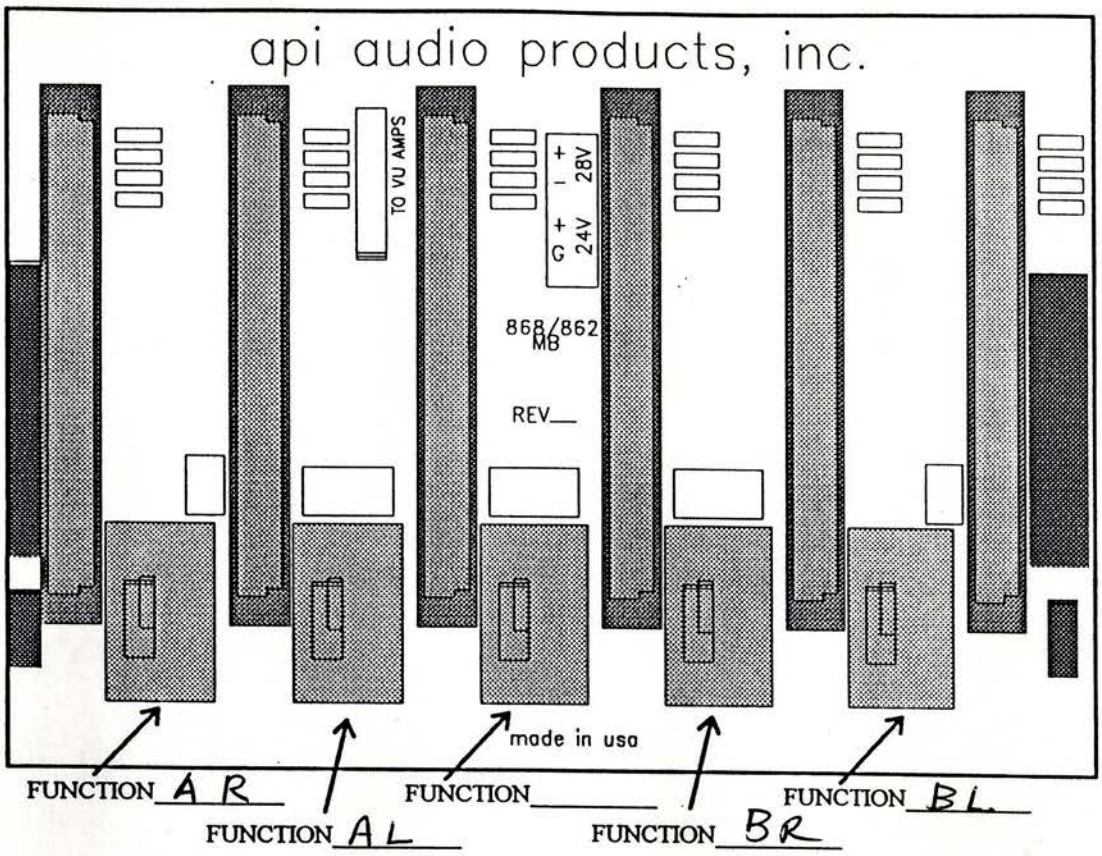


CHANNELS 7 THRU 12

LOCATION OF MONITOR SECTION OR ECHO RETURN SUMMING AMPS

(REMOVE MODULE AND UNPLUG AMP)

LOCATED IN THE MULTITRACK MONITOR SECTION OR ~~THE ECHO RETURN SECTION~~

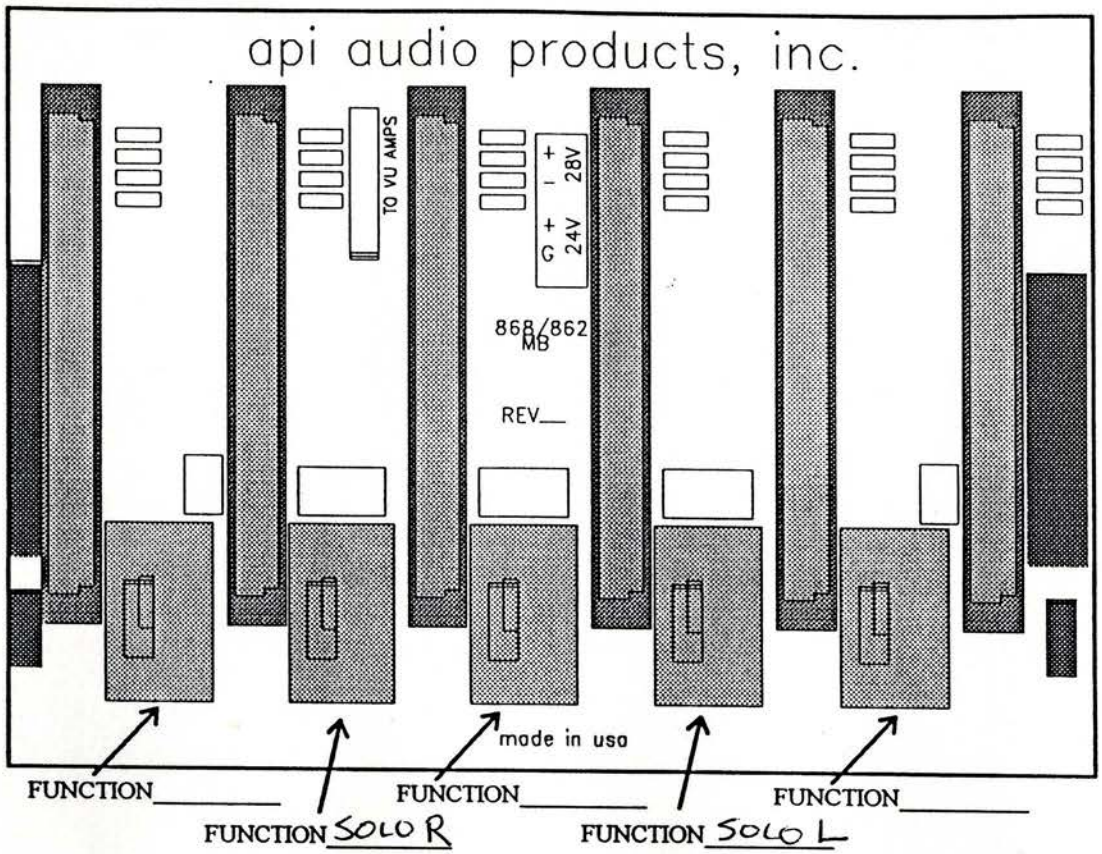


CHANNELS 13 THRU 18

LOCATION OF MONITOR SECTION OR ECHO RETURN SUMMING AMPS

(REMOVE MODULE AND UNPLUG AMP)

LOCATED IN THE MULTITRACK MONITOR SECTION OR ~~THE ECHO RETURN SECTION~~



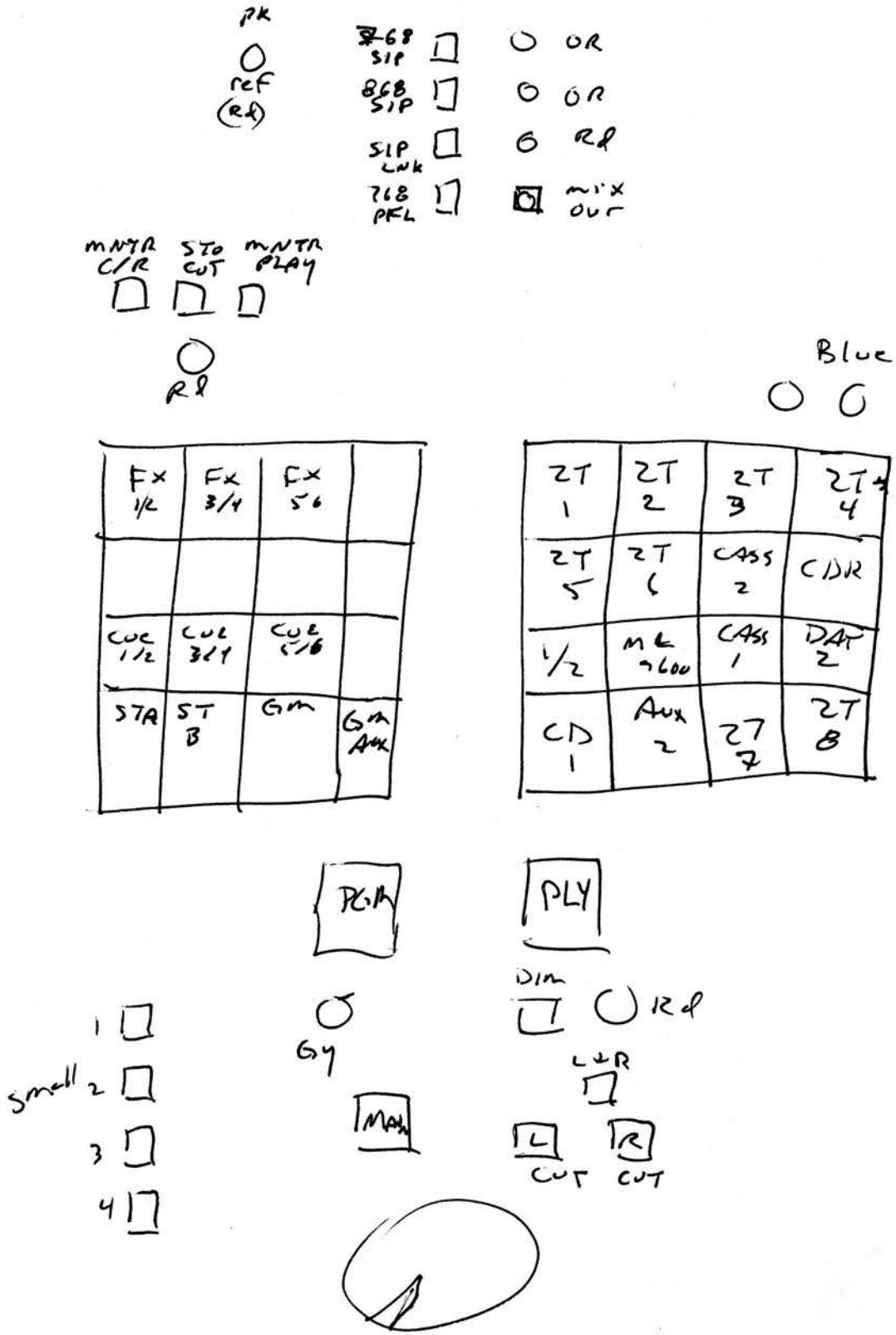
CHANNELS 19 THRU 24

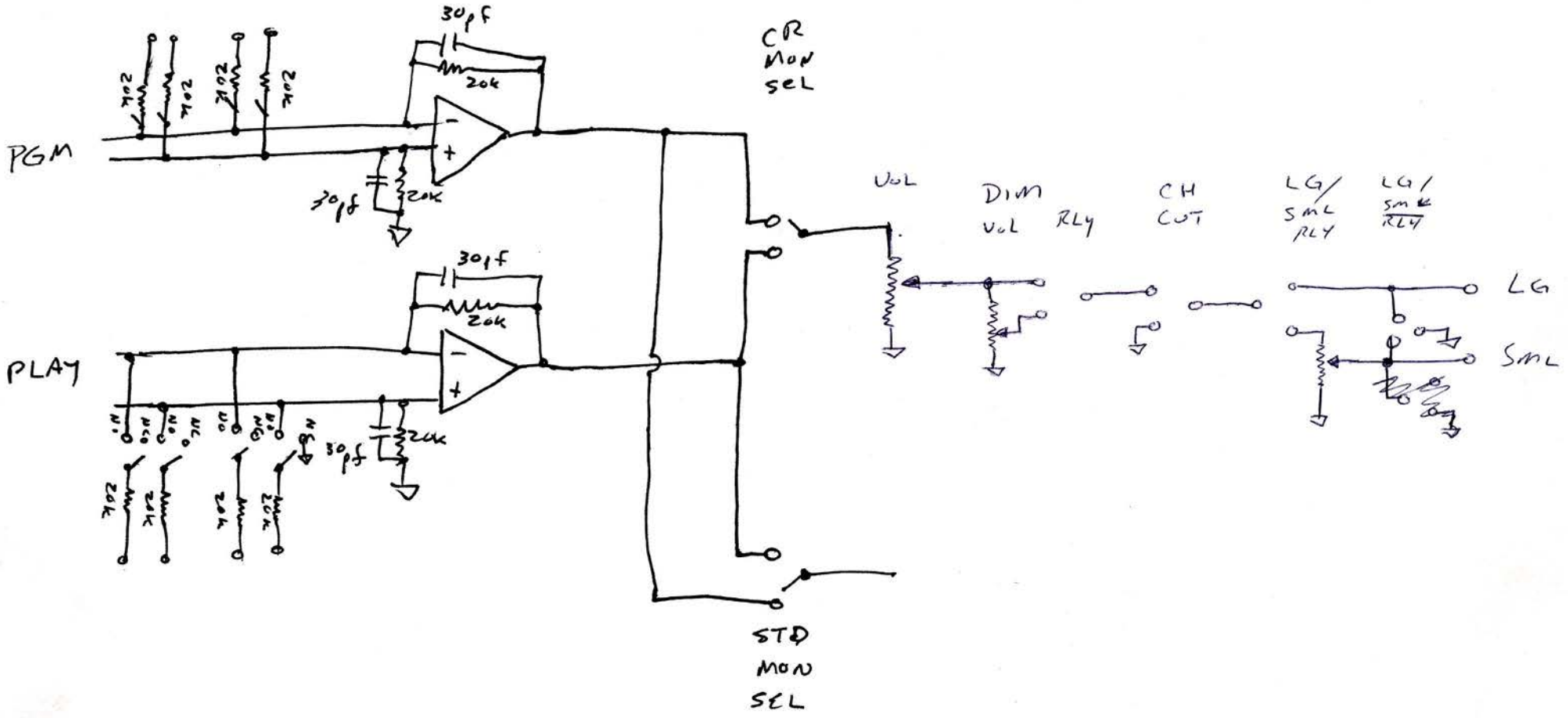
LOCATION OF MONITOR SECTION OR ECHO RETURN SUMMING AMPS

(REMOVE MODULE AND UNPLUG AMP)

LOCATED IN THE MULTITRACK MONITOR SECTION OR ~~THE ECHO RETURN SECTION~~

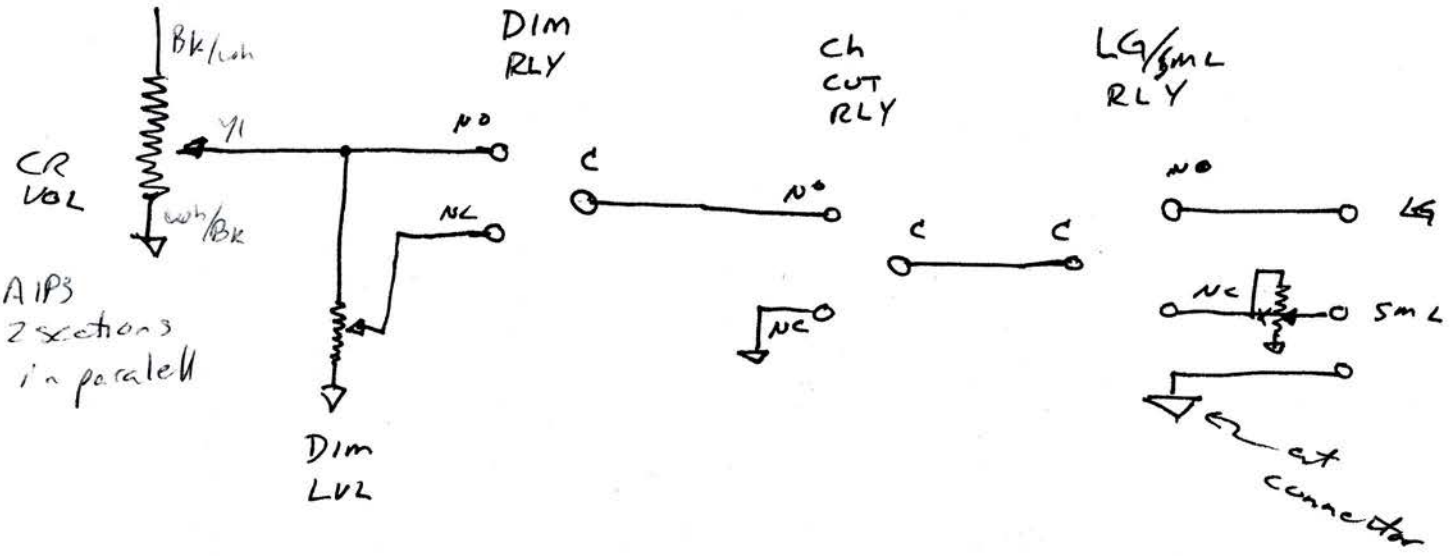
CR Button Layout

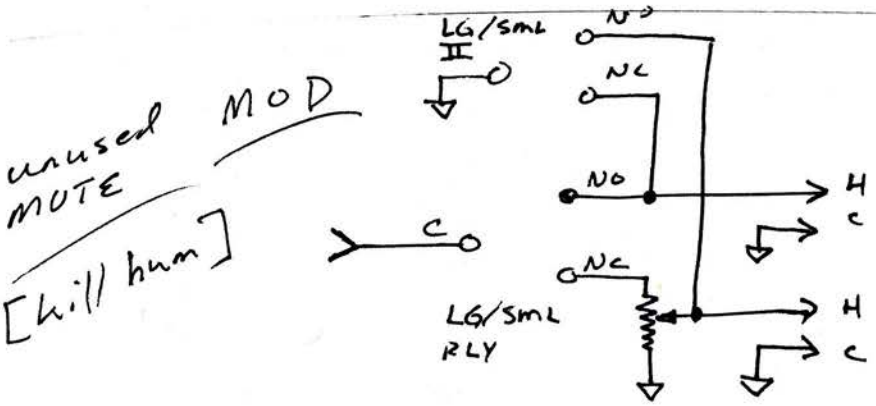


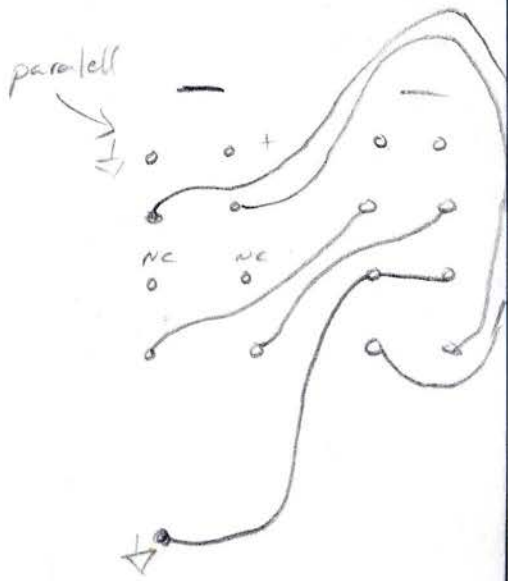

PGM
PLAY
30pf
20k
CR MON SEL
STD MON SEL
VOL
DIM VOL RLY
CH CUT
LG/SML RLY
LG/SML RLY
LG
SML

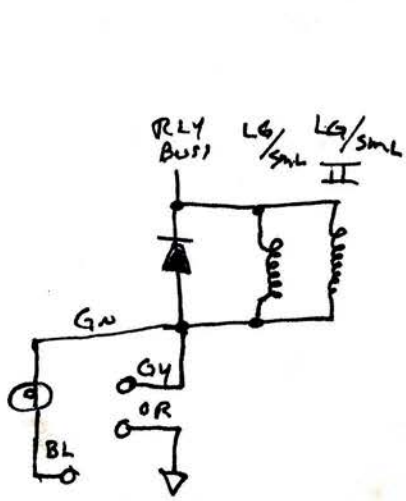
CR MON OUT

12/26/11
AG



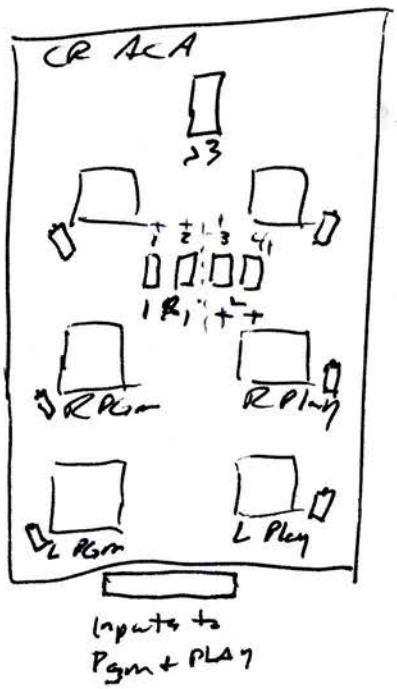






CR ACA

API center Section amps

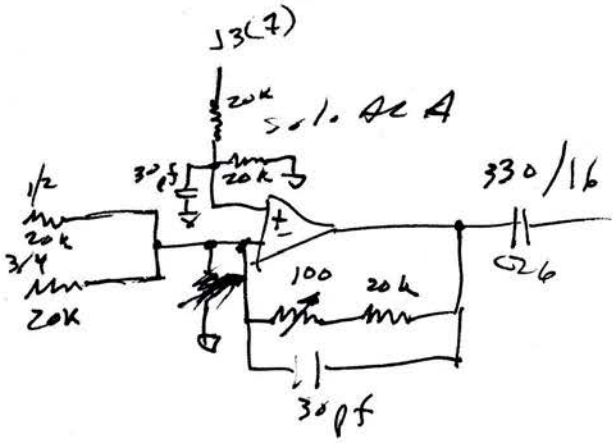


R Solo ACA

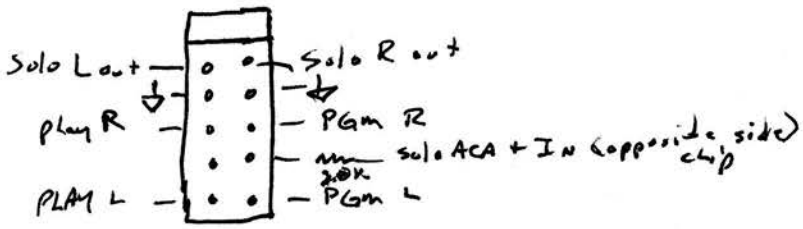
L Solo ACA

1 - 8 Motr Solo L
2 - Motr
3 - Solo R Motr
4 - 7

8 7
R T
T R

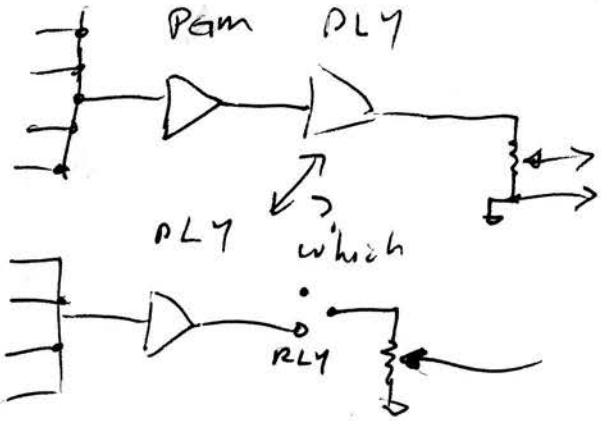


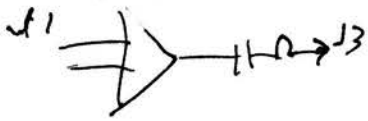
J3



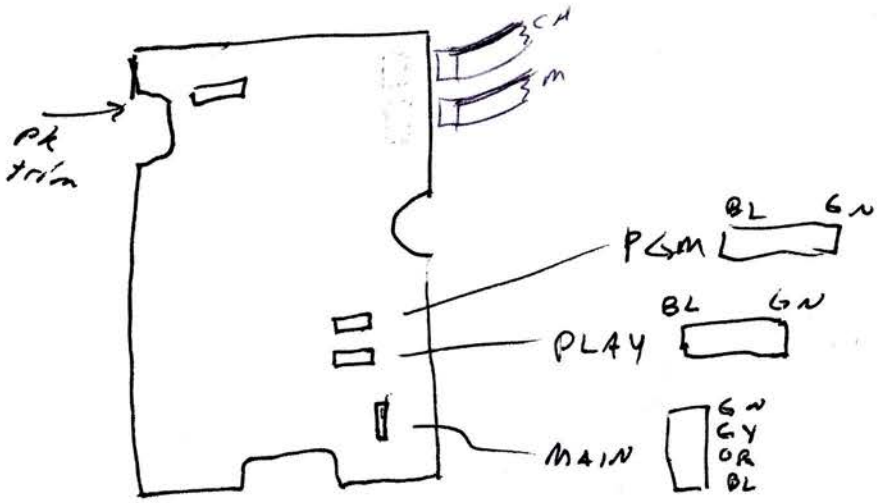
out puts
all opamps

?



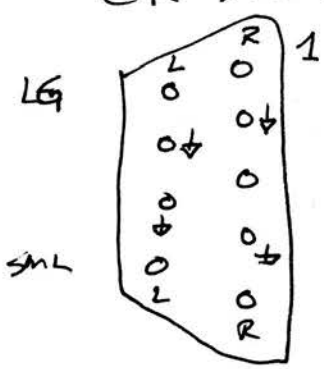


Legacy CR1 BL



front

CR BSTR



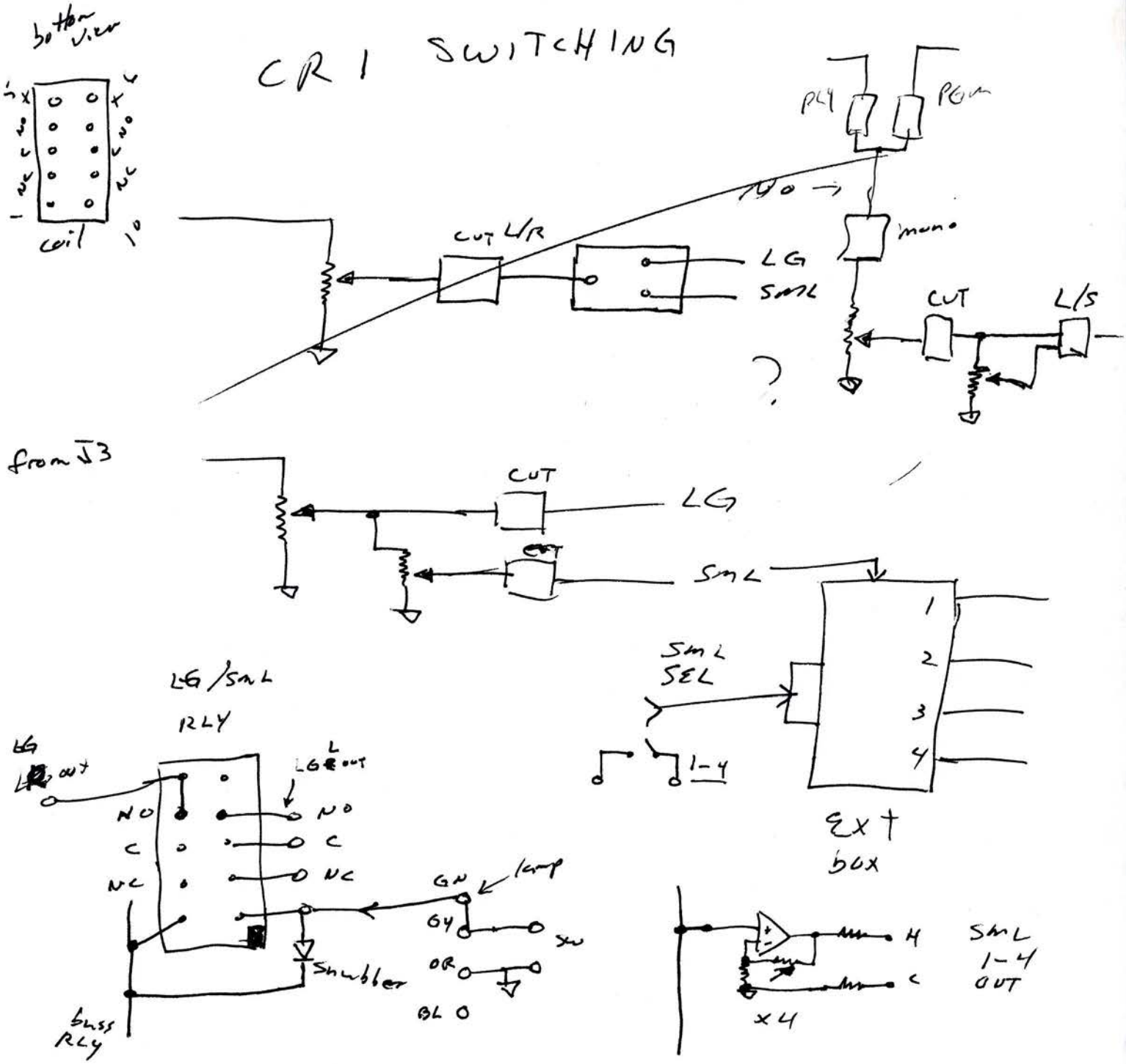
Top (component side)

Relays

~~Q cut~~

DIM
L CUT
R CUT
LG/SML
Mono
PLAY
PGM
ST MUTE
Studio Select
Solo
Solo
AFL/PFL
SM SPEAKER 1
SM SP 2
SM SP 3
SM SP 4

ext
ctrl


CR1 SWITCHING
bottom view
coil
CUT L/R
LG
SML
CUT
L/S
from J3
CUT
LG
SML
SML SEL
1-4
1
2
3
4
EXT BOX
LG/SML RLY
NO
C
NC
Snubber
GN
lamp
GY
OR
BL O
bypass RLY
H
SML 1-4 OUT
x4

Legacy CR2

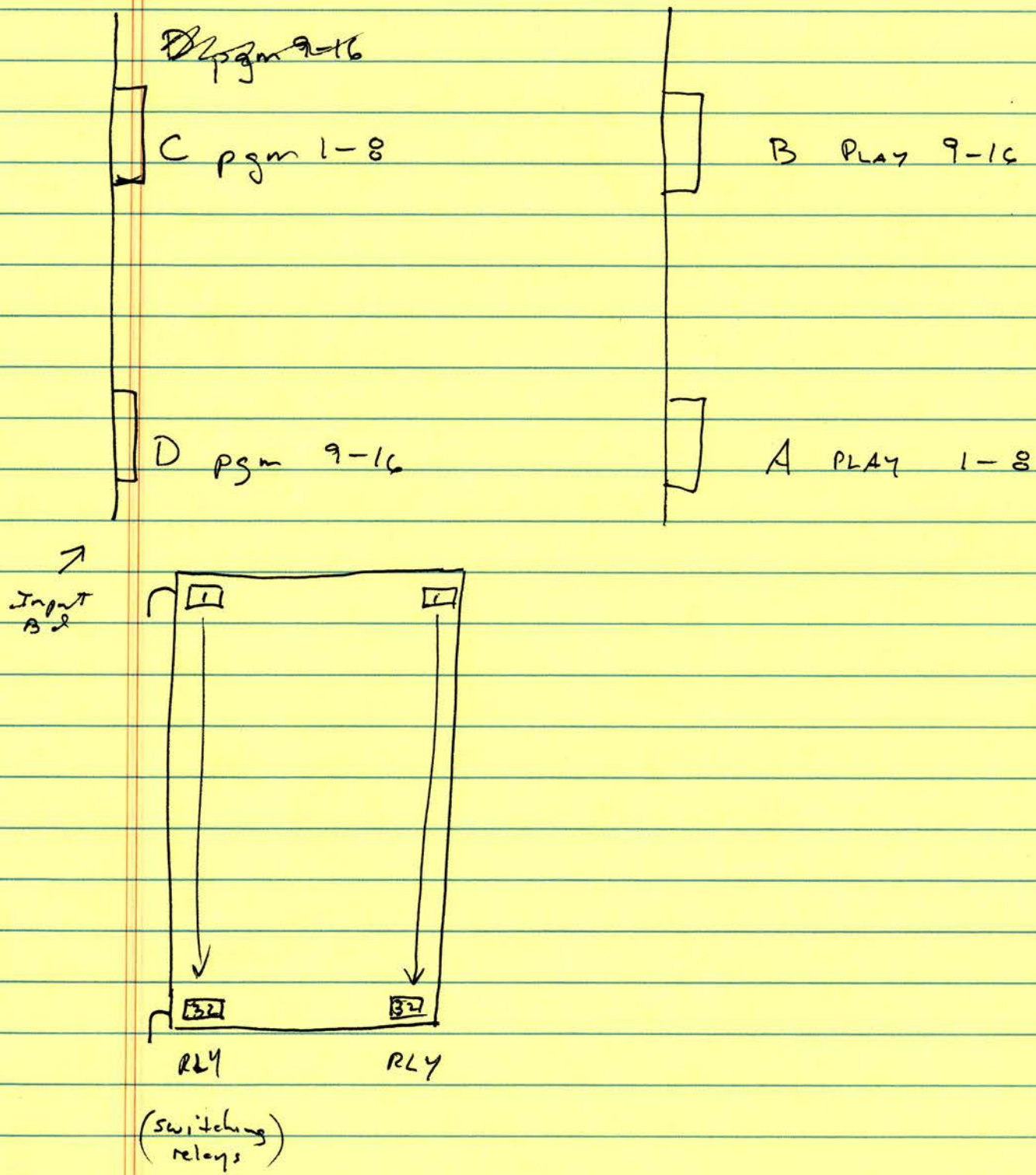
all routing to inputs

5 C 1 2 3 4 7 8 10 9 14 13 11 12 15 16

1-16 74HC00N

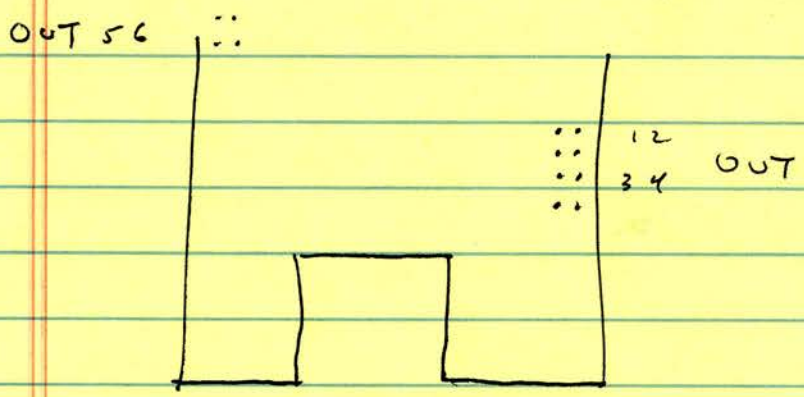
4-D ULN2803A

API Monitor Section

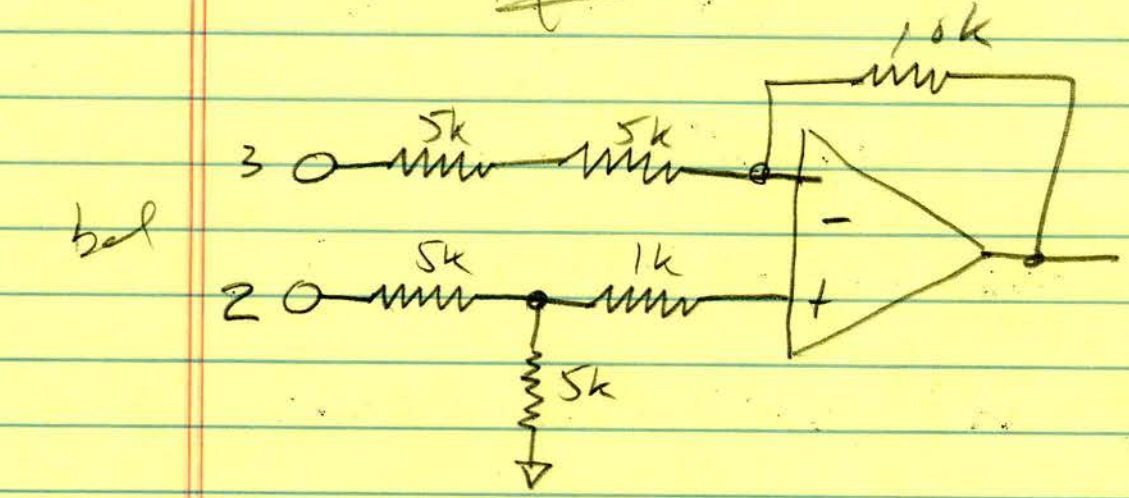


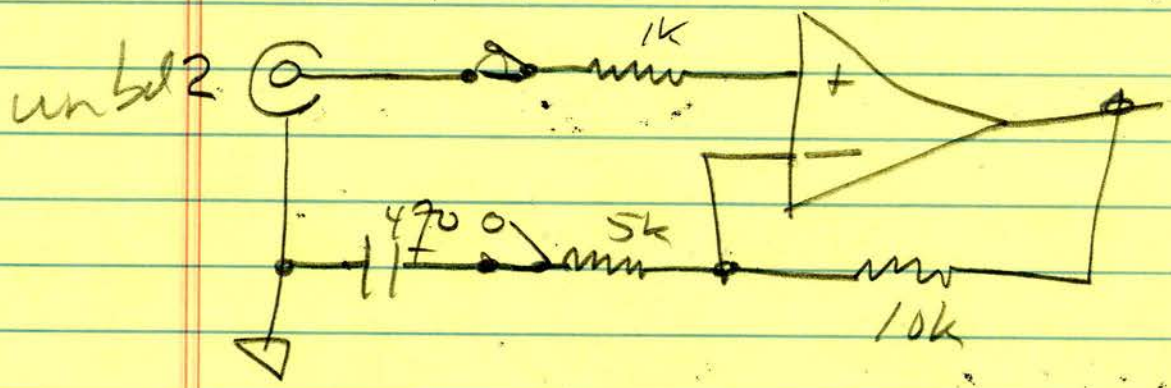
CR Out

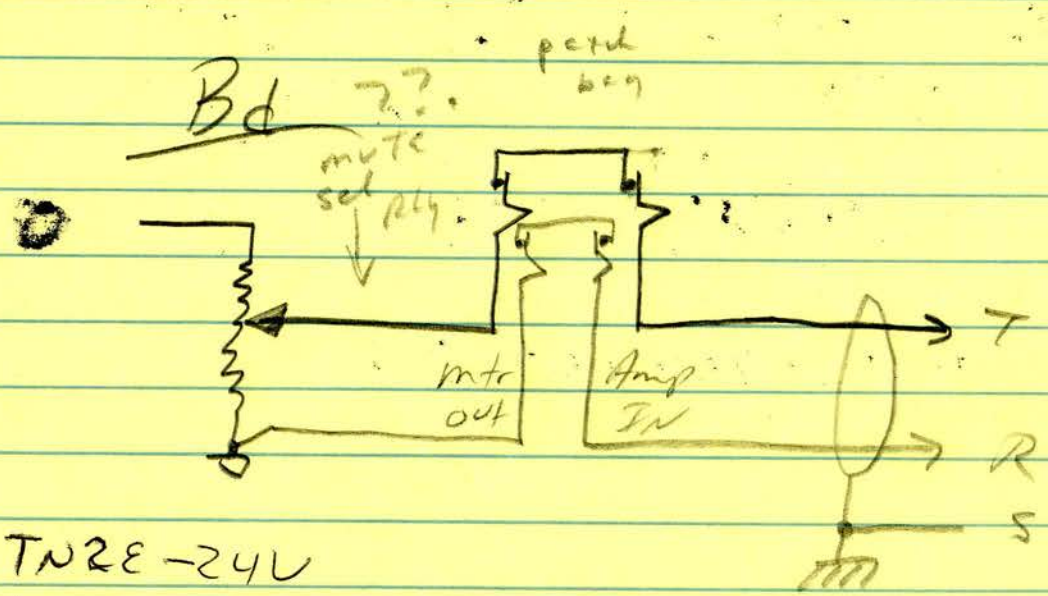
1	Main	L	
2		R	
3	Small	L	
4		R	
5	std	L	5
6		R	6



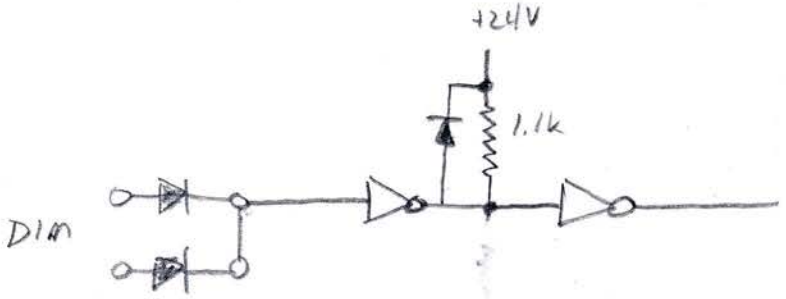
YBST







TN2E-24V
ATN20498



$P = VR$

(24) 1.1k

24 mW

BROADCAST TOOLS

2.1

J1 - Rmt Cntrl (DB-9 ♀)

1 SW 1
2 SW 2
3 MUTE SW
4 STATUS SW 1 (open coll)
5 Status sw 2 (open coll)
6 Open
7 Open
8 Open
9 GND

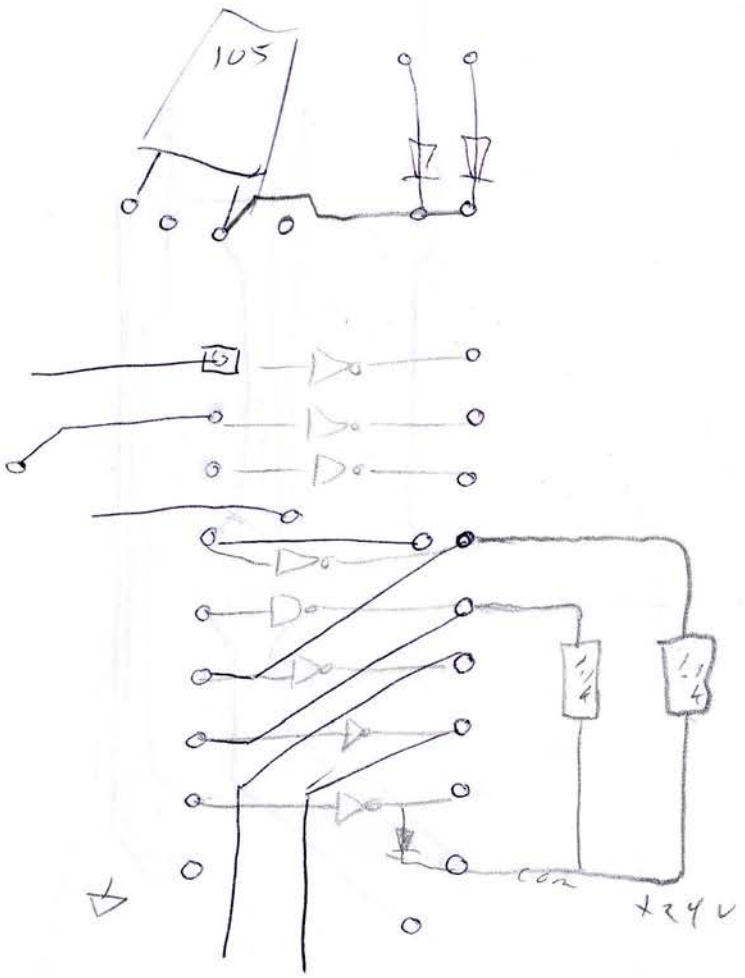
sw 1/2 : momentary or sustained programmable
compatible ≤ 5V TTL/CMOS open coll or
closure to ⏚. Inputs pulled HI

"Internal" FEDAC mislabeled
1 ⇄ 2 or 3 ⇄ 4 & vice versa
conn on center section moved to
accomodate

DIM / MUTE CR1

ULN2803A Rev?

(On Reverse of Bd from Above)
Next to CR/BSTR



Mill L/R

$2cl = I\ 1.1k$

$I = \frac{24}{1.1}\ mA$

$20\ mA$

$P = I\ v$

$= (20)(24)$

$480\ mW$

1 10V
20k
14V

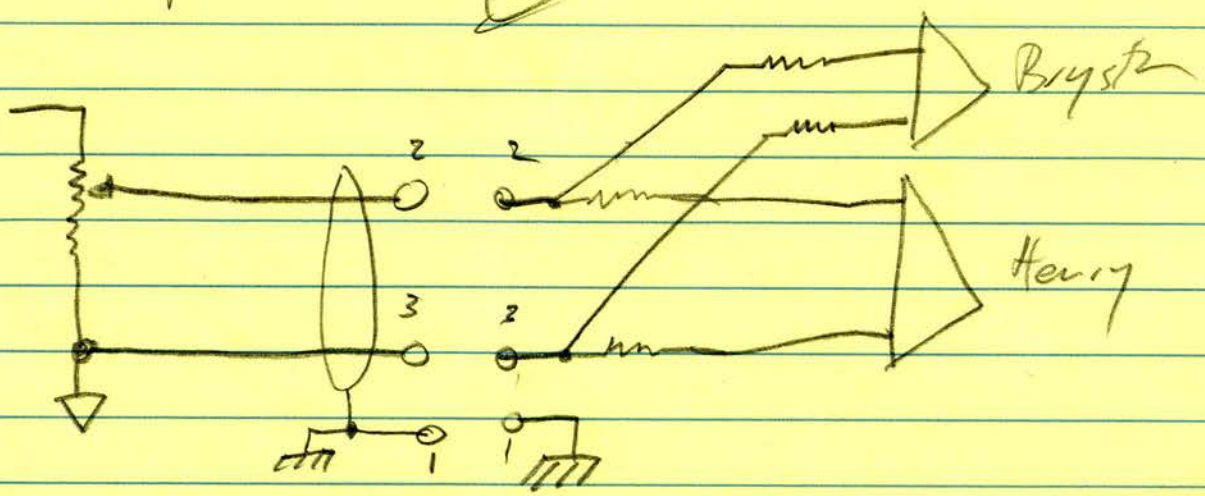
$10V = I\ 20k$

$I = \frac{10V}{20}\ mA$

$.5mA$

$\frac{4}{1k}\ \frac{2V}{.5mA}\ R \leq 4k$

API



acoustic hum Distressor #2

TB switches

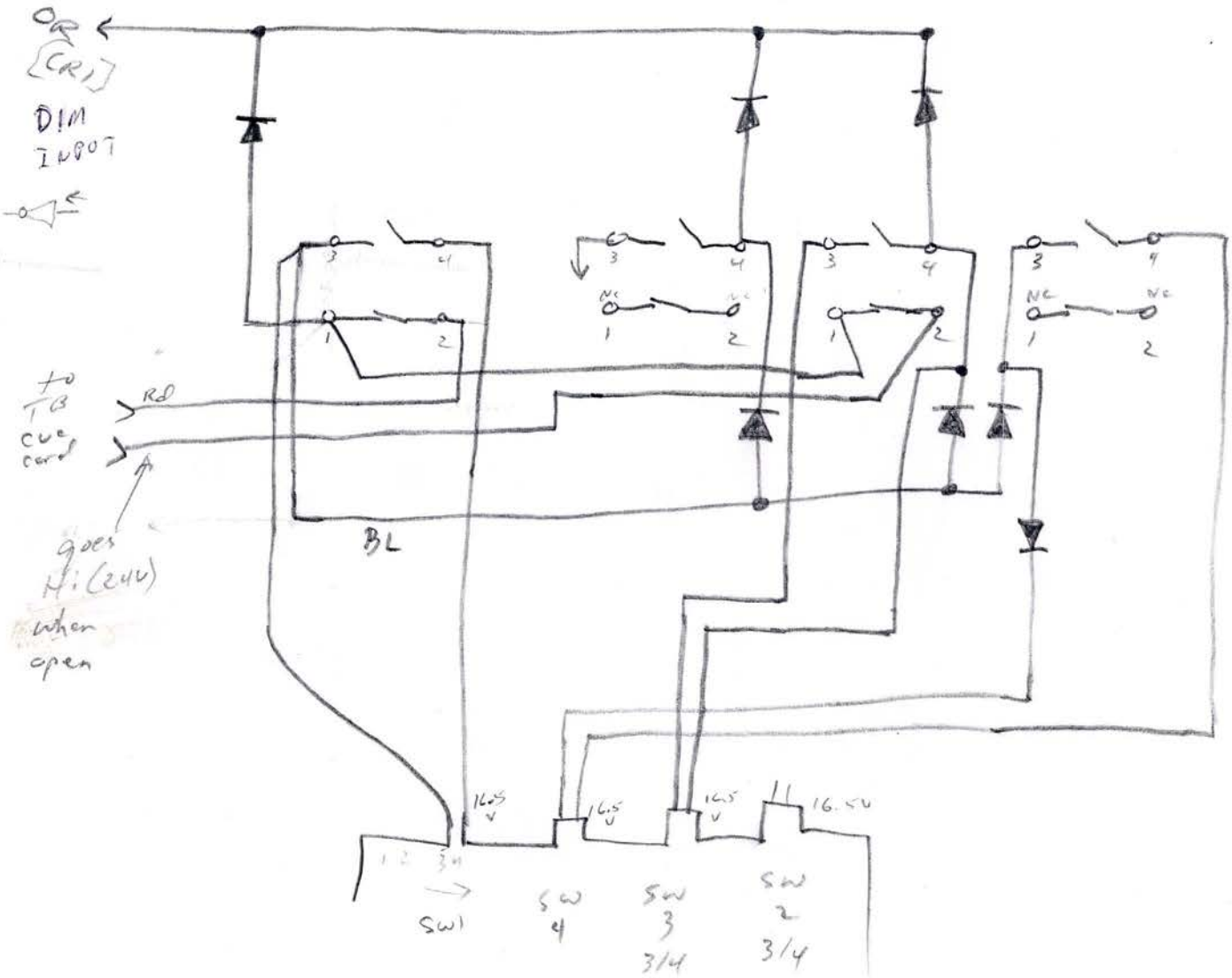
EAO

1/12

AG

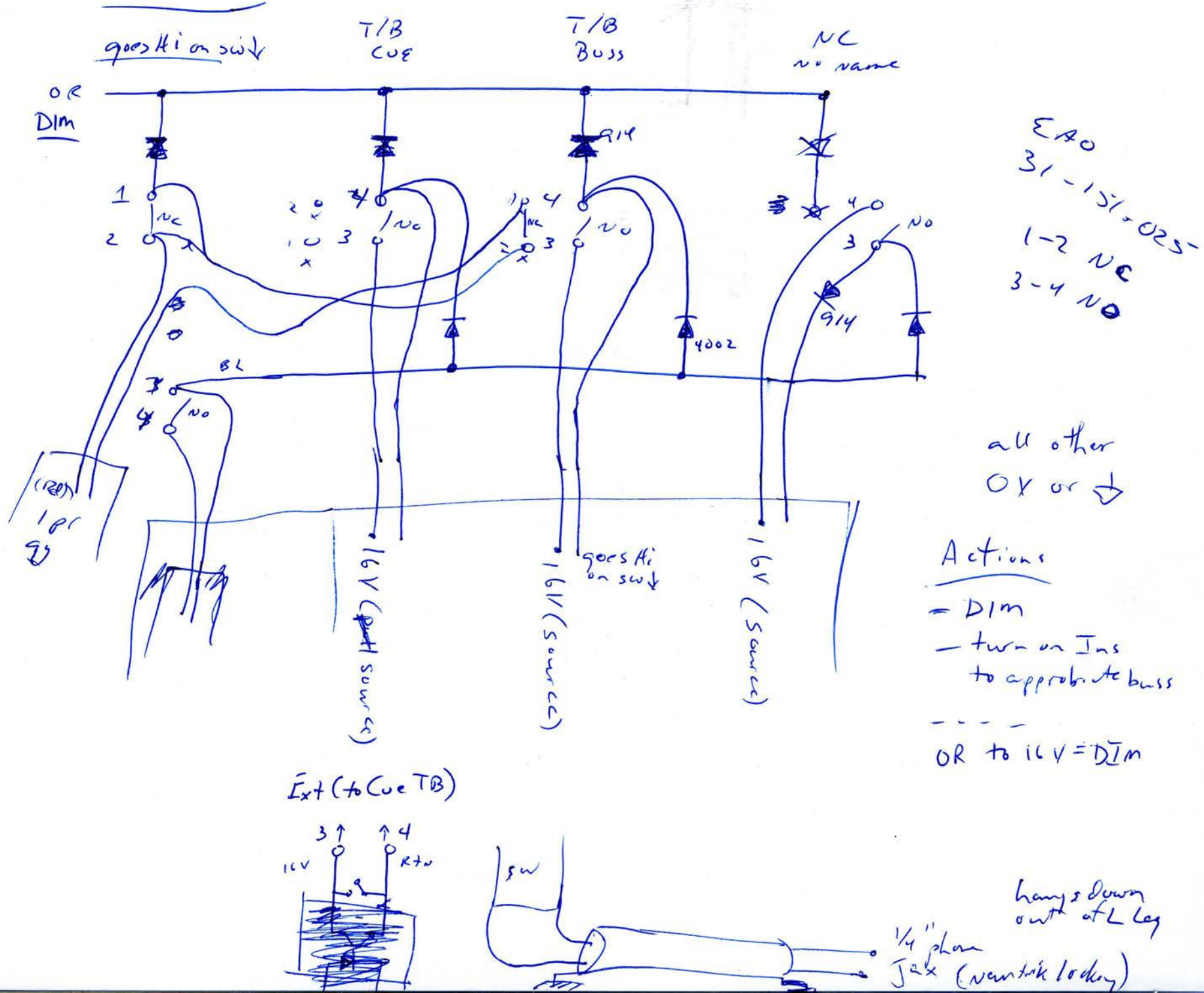
1 - 2 NC

3 - 4 NO

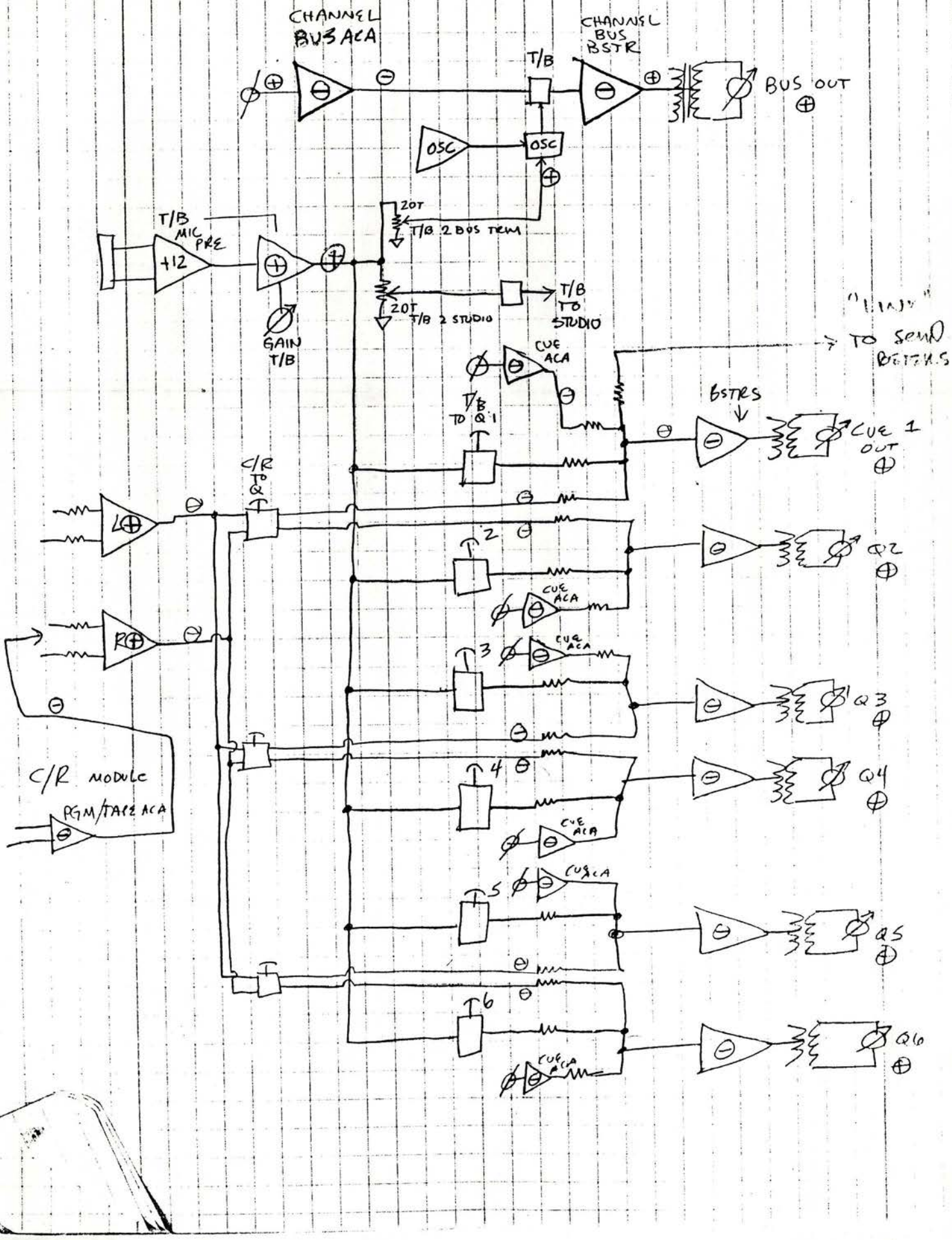


To TB cntrl BD

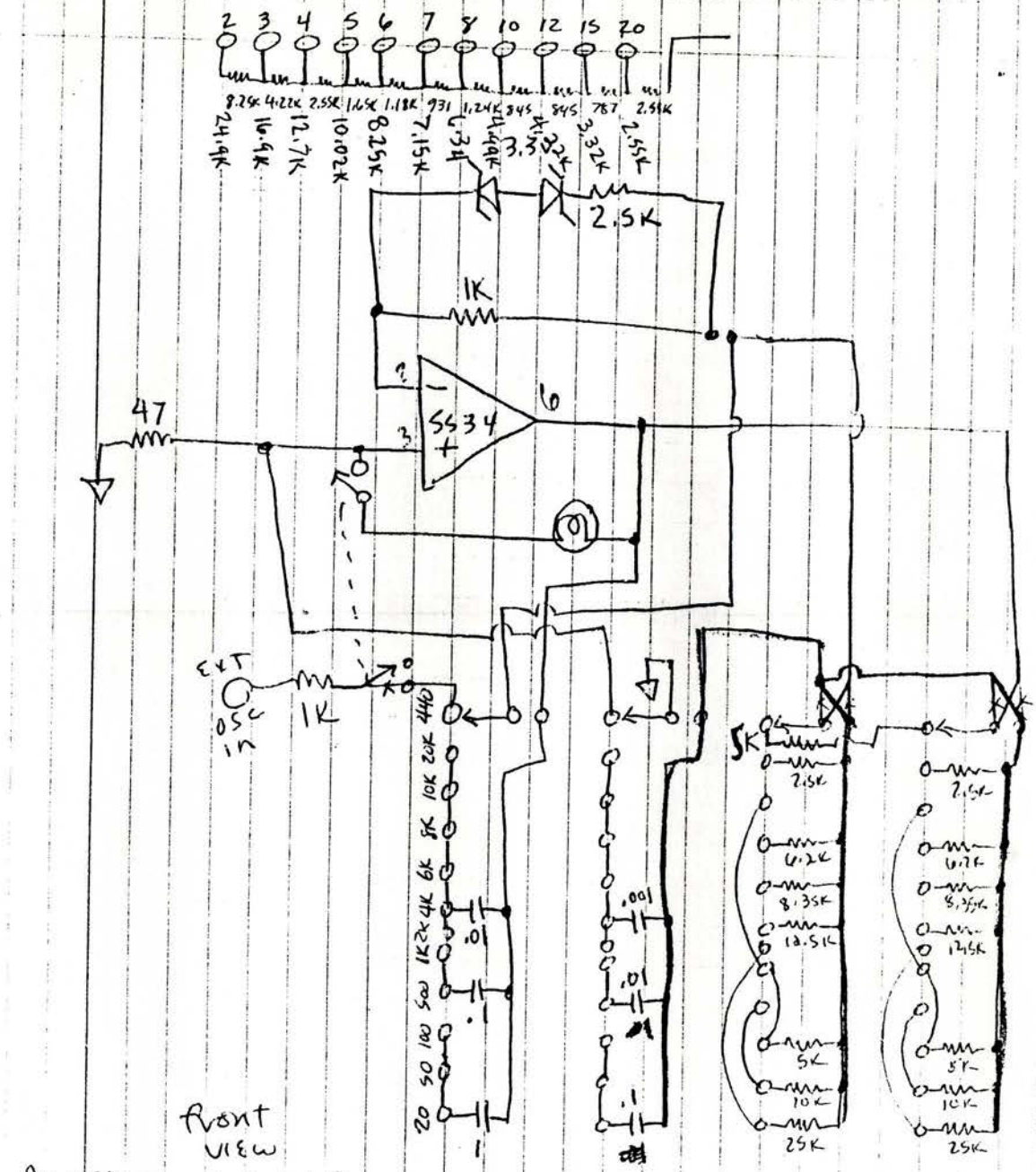
API TB


question sw
T/B Cue
T/B Buss
NC
no name
OR DIM
914
4002
BL
NC
NO
16V (Source)
goes Hi on sw
Ext (to Cue TB)
16V
Rtn
sw
1/4" phone Jack (non-lock locking)
hangs down out of L leg
EA0
3/-15/-025-
1-2 NC
3-4 NO
all other OY or
Actions
- DIM
- turn on Ins to appropriate buss
- - - -
OR to 16V = DIM

MNTR Q TB Phase BLOCK



Legacy OSC

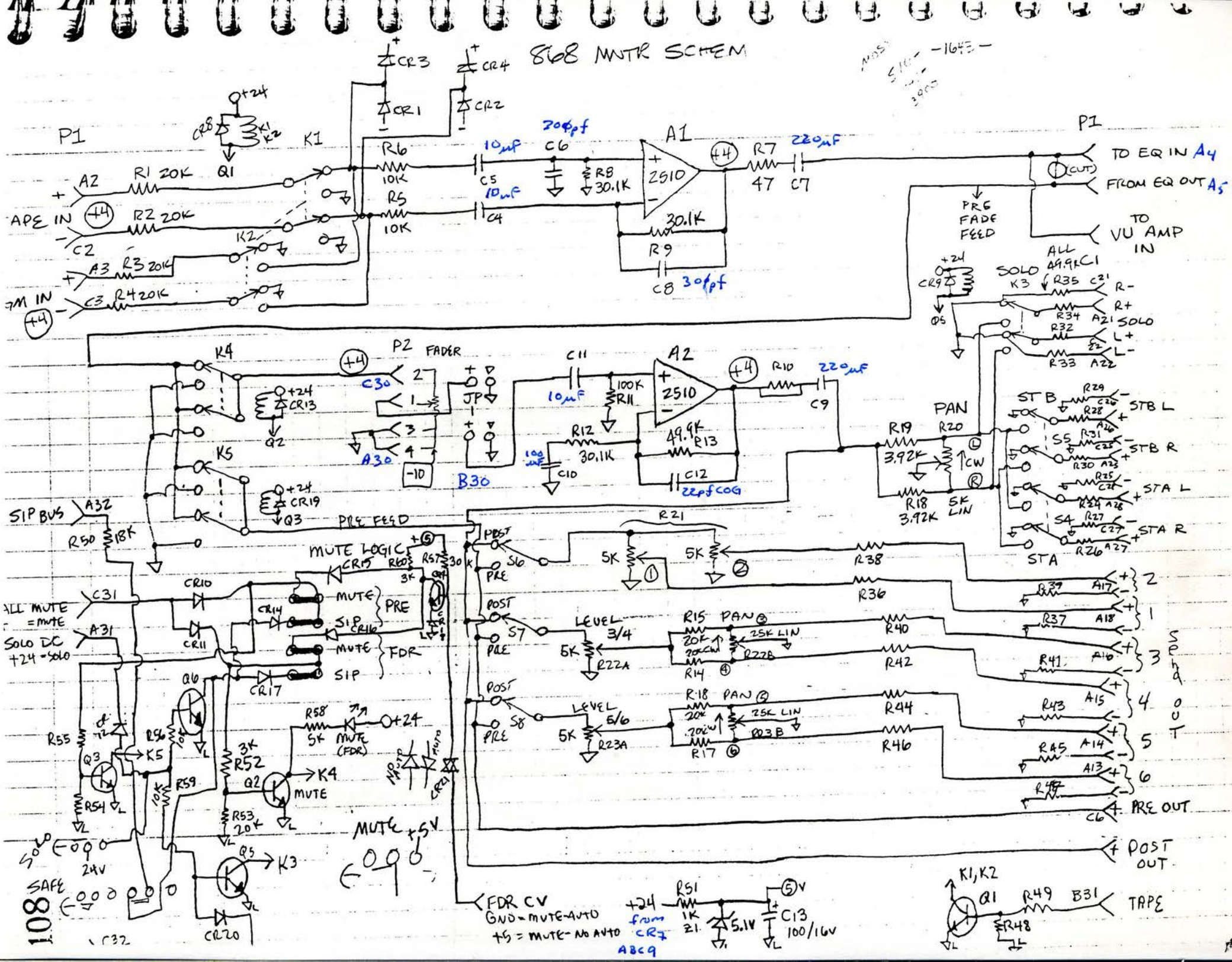


Front View

RIGHT ○ ○ ○ ○ ○ ○ ○ LEFT

Frequencies:	20	50	100	500	1K	2K	4K	6K	8K	10K	20K	XTAL 440
C1	1	1	1	.1	.1	.01	.01	.01	.01	.01	.01	
C2	.1	.1	.1	.01	.01	.001	.001	.001	.001	.001	.001	
R1 }	~~25K~~	10K	5K	10K	5K	25K	12.5K	8.35K	6.2K	5K	2.5K	
R2 }	~~25.04K~~	10.02K	5.02K			~~12.578K~~	~~8.378K~~	~~6.287~~			2.55K	
ACTUAL (R)												
NOM (R)	16.9K ~~24.9K~~	10.02K	4.99K			(10.02K)	1.2K	(1.22K)			2.55K	

10.02K 4.99K 1.2K 6.19K


868 MNTR SCHEM
P1
CR3
CR4
CR1
CR2
+24
CR8
K1
K2
Q1
A2
R1 20K
R2 20K
R3 20K
R4 20K
C2
C3
K2
R6
10K
R5
10K
10μf
C5
10μf
C4
20pf
C6
R8
30.1K
A1
2510
+4
R7
47
C7
220μf
30.1K
R9
C8
30pf
TO EQ IN A4
FROM EQ OUT A5
PRE FADE FEED
TO VU AMP IN
ALL 49.9K
SOLO
K3
R35
C21
R34
R32
R33
A21
A22
R-
R+
SOLO
L+
L-
CR9
Q5
K4
K5
CR13
Q2
CR19
Q3
P2 FADER
C30
A30
B30
JP
-10
C11
10μf
100K
R11
R12
30.1K
100pf
C10
A2
2510
49.9K
R13
C12
22pf COG
R10
220μf
C9
PAN
R20
R19
3.92K
R18
3.92K
5K LIN
CW
ST B
R29
C20
R28
A20
STB L
S5
R31
C25
R30
A23
STB R
R25
C24
R24
A26
STA L
S4
R27
C27
R26
A27
STA R
STA
SIP BUS
A32
R50
18K
PRE FEED
MUTE LOGIC
CR15
R60
3K
R57
30K
CR10
CR14
CR11
CR16
CR17
MUTE
SIP
PRE
FDR
C31
ALL MUTE = MUTE
SOLO DC +24 = SOLO
A31
Q6
Q3
Q2
Q5
R55
R56
10K
R59
10K
R54
R58
5K
MUTE (FDR)
3K
R52
R53
20K
MUTE
K3
K4
K5
24V
SAFE
MUTE +5V
POST
PRE
S6
S7
S8
R21
5K
5K
R38
R36
LEVEL 3/4
5K
R22A
R15 PAN
20K
25K LIN
R22B
R14
R40
R42
LEVEL 5/6
5K
R23A
R18 PAN
20K
25K LIN
R23B
R17
R44
R46
2
1
3
4
5
6
SEND OUT
R39
R37
R41
R43
R45
R47
A17
A18
A16
A15
A14
A13
PRE OUT
POST OUT
FDR CV
GND = MUTE-AUTO
+5 = MUTE-NO AUTO
+24 from CR7 ABC9
R51
1K
Z1
5.1V
C13
100/16V
K1, K2
Q1
R49
R48
B31
TAPE
108
C32
CR20

Channel P1

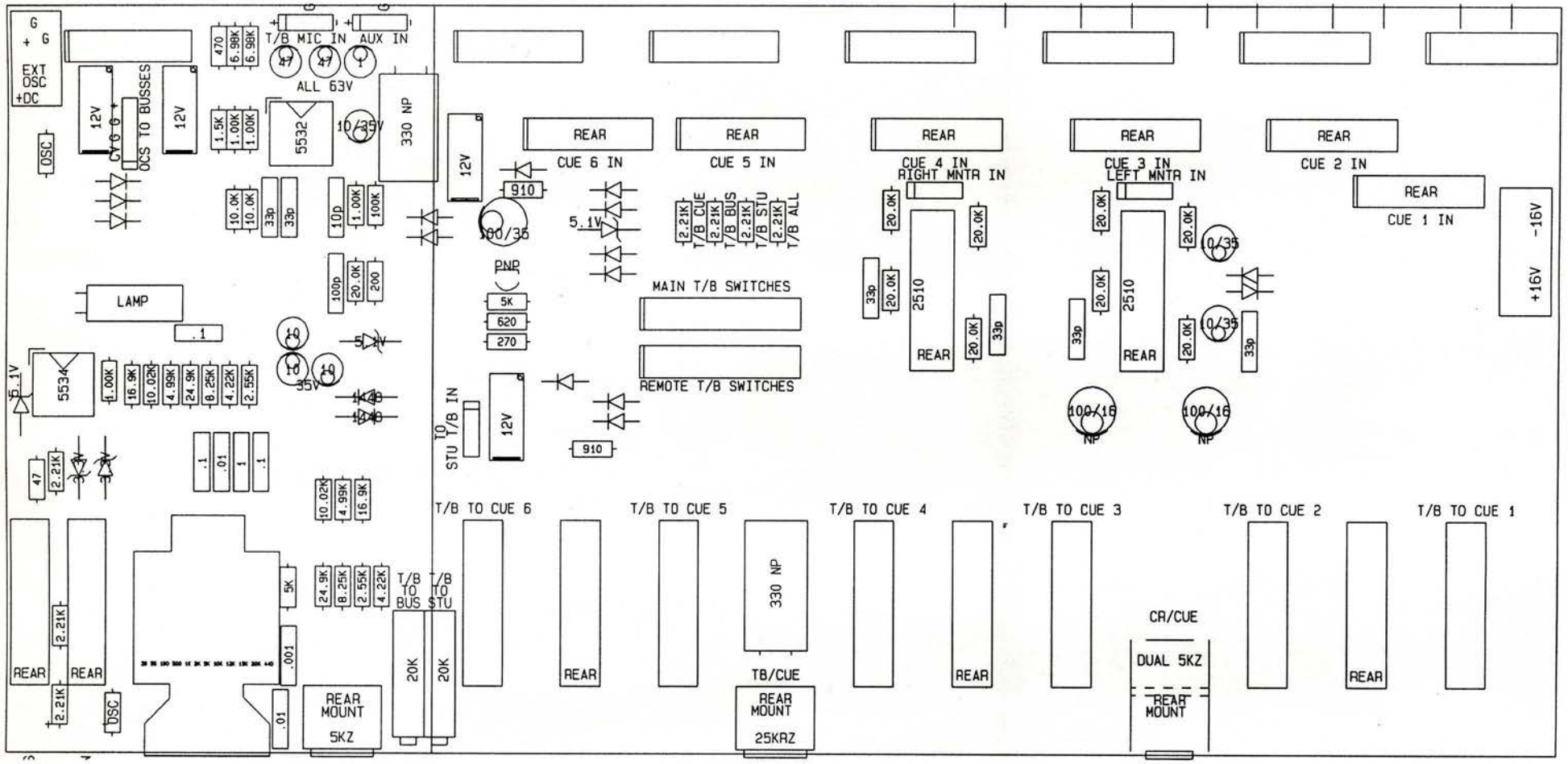
All a b c

1 +28V
2 −28V
3 +16V
4 −16V
5 +12V
6 12V G
7 +5V
8 5V G
9
10 A_G
11
12 G_A

15 ⏚A
17 ⏚A
20 ⏚A
23 ⏚A
25 ⏚A
27 ⏚A
31 ⏚A

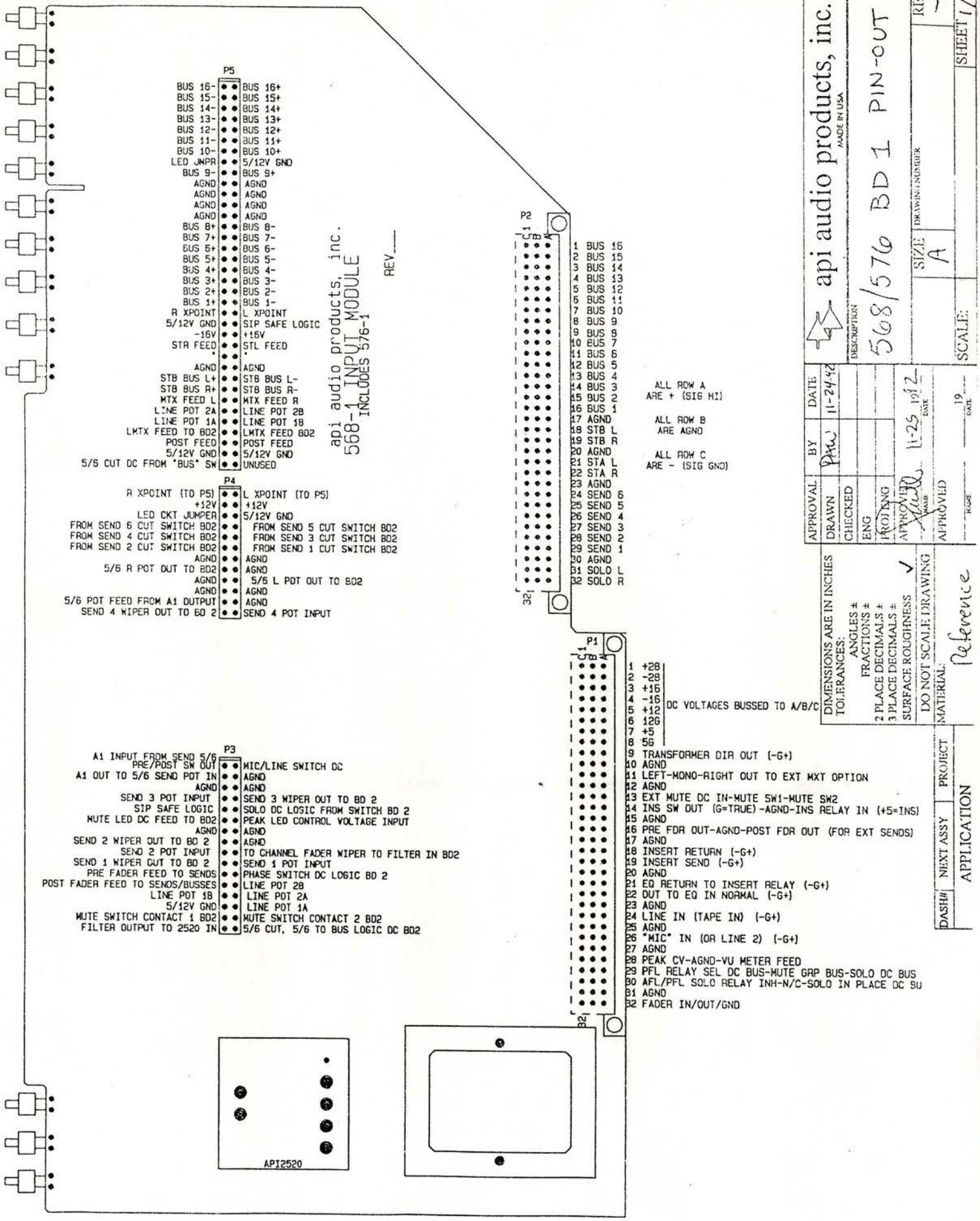
Monitor 868

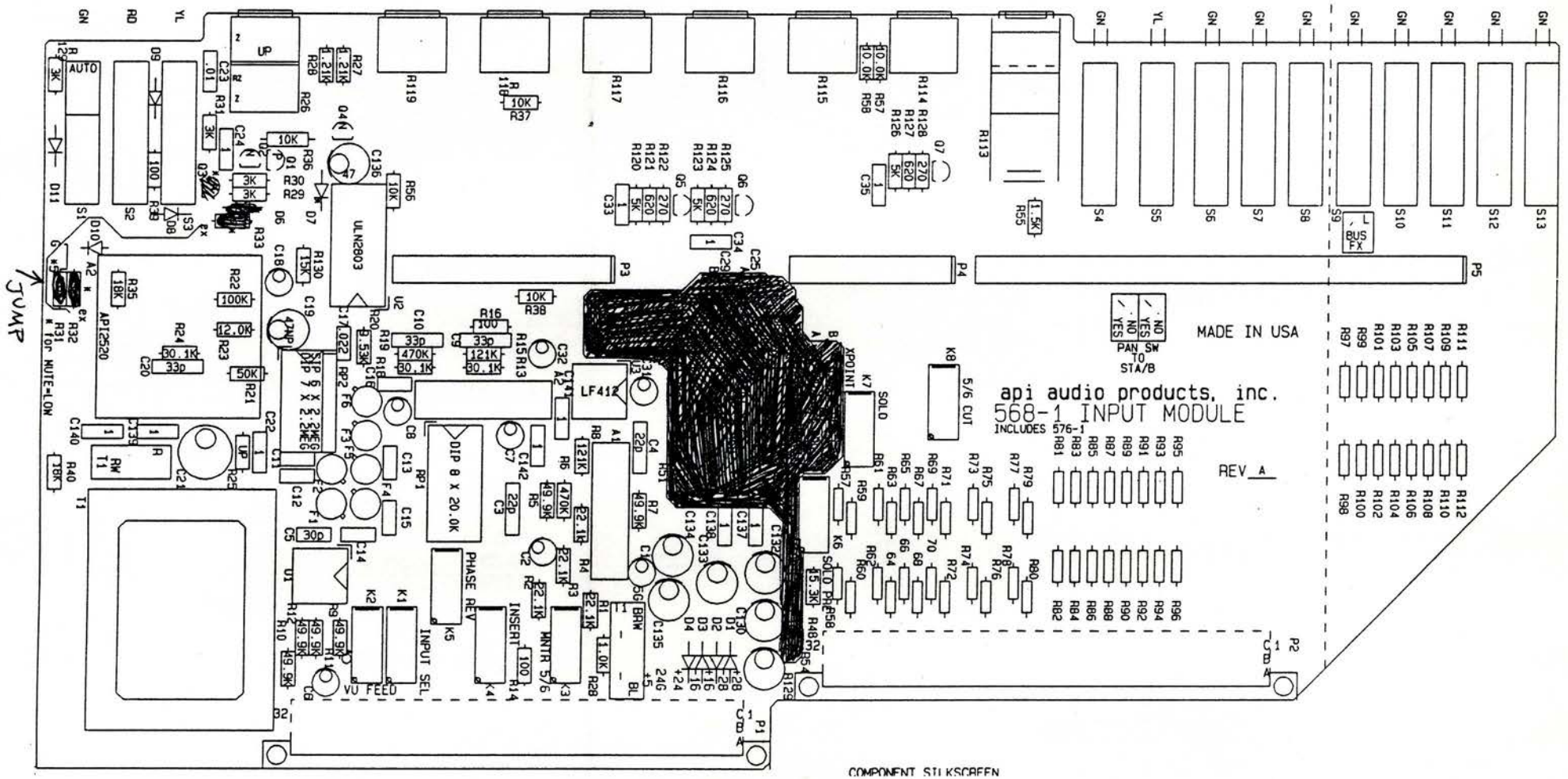
1
2 A+C (T/R) TAPE IN
3 A+C (T/R) Buss IN (1-24)
4 ⏚ b,c
5 ⏚ b,c
6
7 +V abs (16V)
8 −V abs (16V)
9 V_L (+24V) to RSI as well
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30 A ⏚ B-fade wipe, C-fader top
31 A-solodc (+24=solo) C-All mute B-TAPE
32 A-SIP Buss


G
+ G
EXT
OSC
+DC
T/B MIC IN
AUX IN
ALL 63V
OSC TO BUSSES
12V
5532
330 NP
OSC
LAMP
5534
5.1V
REAR
CUE 6 IN
CUE 5 IN
CUE 4 IN
RIGHT MNTR IN
CUE 3 IN
LEFT MNTR IN
CUE 2 IN
CUE 1 IN
+16V
-16V
MAIN T/B SWITCHES
REMOTE T/B SWITCHES
T/B BUS
T/B STU
T/B ALL
T/B CUE
PNP
2510
T/B TO CUE 6
T/B TO CUE 5
T/B TO CUE 4
T/B TO CUE 3
T/B TO CUE 2
T/B TO CUE 1
T/B TO BUS
T/B TO STU
T/B TO STU T/B IN
REAR MOUNT 5KZ
REAR MOUNT 25KAZ
TB/CUE
CR/CUE
DUAL 5KZ
REAR MOUNT

CUE 1-6
ASSY
api audio products, inc.
BUS MASTER CARD
REV
MADE IN USA
DC POWER
+16V -16V
+ 6 6CV
OSC IN
A=BLUE
BLW=BLUE/WHITE
BN=BROWN
B=BROWN/WHITE
ALL STANDOFFS ARE 1/2 INCH X 9
0252 ON
20K
15.4K
10K
5K
620
270
47

BUSSES 1-16
ASSY
ALL STANDOFFS ARE 1/2 INCH X 9
api audio products, inc.
BUS MASTER CARD
REV
MADE IN USA
DC POWER
+15V -15V
+ 6 6CV
OSC IN
GND
A=BLUE
BLW=BLUE/WHITE
BN=BROWN
B=BROWN/WHITE
CHANNEL
REAR
BUS TRIM
20K
1-5K
10.0K
47
330
NP
24V
T1-1
T1-2
T1-3
T1-4
T1-5
T1-6
T1-7
T1-8
20K
10.4K
10K
5K
620
270
47


P5
BUS 16- BUS 16+
BUS 15- BUS 15+
BUS 14- BUS 14+
BUS 13- BUS 13+
BUS 12- BUS 12+
BUS 11- BUS 11+
BUS 10- BUS 10+
LED JMPR 5/12V GND
BUS 9- BUS 9+
AGND AGND
AGND AGND
AGND AGND
AGND AGND
BUS 8+ BUS 8-
BUS 7+ BUS 7-
BUS 6+ BUS 6-
BUS 5+ BUS 5-
BUS 4+ BUS 4-
BUS 3+ BUS 3-
BUS 2+ BUS 2-
BUS 1+ BUS 1-
R XPOINT L XPOINT
5/12V GND SIP SAFE LOGIC
-16V +16V
STR FEED STL FEED
AGND AGND
STB BUS L+ STB BUS L-
STB BUS R+ STB BUS R-
MTX FEED L MTX FEED R
LINE POT 2A LINE POT 2B
LINE POT 1A LINE POT 1B
LMTX FEED TO BD2 LMTX FEED BD2
POST FEED POST FEED
5/12V GND 5/12V GND
5/6 CUT DC FROM "BUS" SW UNUSED
api audio products, inc.
568-1 INPUT MODULE
INCLUDES 576-1
REV
P4
R XPOINT (TO P5) L XPOINT (TO P5)
+12V +12V
LED CKT JUMPER 5/12V GND
FROM SEND 6 CUT SWITCH BD2 FROM SEND 5 CUT SWITCH BD2
FROM SEND 4 CUT SWITCH BD2 FROM SEND 3 CUT SWITCH BD2
FROM SEND 2 CUT SWITCH BD2 FROM SEND 1 CUT SWITCH BD2
AGND AGND
5/6 R POT OUT TO BD2 AGND
AGND 5/6 L POT OUT TO BD2
AGND AGND
5/6 POT FEED FROM A1 OUTPUT AGND
SEND 4 WIPER OUT TO BD 2 SEND 4 POT INPUT
P3
A1 INPUT FROM SEND 5/6
PRE/POST SW OUT MIC/LINE SWITCH DC
A1 OUT TO 5/6 SEND POT IN AGND
AGND AGND
SEND 3 POT INPUT SEND 3 WIPER OUT TO BD 2
SIP SAFE LOGIC SOLO DC LOGIC FROM SWITCH BD 2
MUTE LED DC FEED TO BD2 PEAK LED CONTROL VOLTAGE INPUT
AGND AGND
SEND 2 WIPER OUT TO BD 2 AGND
SEND 2 POT INPUT TO CHANNEL FADER WIPER TO FILTER IN BD2
SEND 1 WIPER OUT TO BD 2 SEND 1 POT INPUT
PRE FADER FEED TO SENDS PHASE SWITCH DC LOGIC BD 2
POST FADER FEED TO SENDS/BUSSES LINE POT 2B
LINE POT 1B LINE POT 2A
5/12V GND LINE POT 1A
MUTE SWITCH CONTACT 1 BD2 MUTE SWITCH CONTACT 2 BD2
FILTER OUTPUT TO 2520 IN 5/6 CUT, 5/6 TO BUS LOGIC DC BD2
API2520
P2
1 BUS 16
2 BUS 15
3 BUS 14
4 BUS 13
5 BUS 12
6 BUS 11
7 BUS 10
8 BUS 9
9 BUS 8
10 BUS 7
11 BUS 6
12 BUS 5
13 BUS 4
14 BUS 3
15 BUS 2
16 BUS 1
17 AGND
18 STB L
19 STB R
20 AGND
21 STA L
22 STA R
23 AGND
24 SEND 6
25 SEND 5
26 SEND 4
27 SEND 3
28 SEND 2
29 SEND 1
30 AGND
31 SOLO L
32 SOLO R
ALL ROW A ARE + (SIG HI)
ALL ROW B ARE AGND
ALL ROW C ARE - (SIG GND)
P1
1 +28
2 -28
3 +16
4 -16
5 +12
6 12G
7 +5
8 5G
DC VOLTAGES BUSSED TO A/B/C
9 TRANSFORMER DIR OUT (-G+)
10 AGND
11 LEFT-MONO-RIGHT OUT TO EXT MXT OPTION
12 AGND
13 EXT MUTE DC IN-MUTE SW1-MUTE SW2
14 INS SW OUT (G=TRUE)-AGND-INS RELAY IN (+5=INS)
15 AGND
16 PRE FDR OUT-AGND-POST FDR OUT (FOR EXT SENDS)
17 AGND
18 INSERT RETURN (-G+)
19 INSERT SEND (-G+)
20 AGND
21 EQ RETURN TO INSERT RELAY (-G+)
22 OUT TO EQ IN NORMAL (-G+)
23 AGND
24 LINE IN (TAPE IN) (-G+)
25 AGND
26 "MIC" IN (OR LINE 2) (-G+)
27 AGND
28 PEAK CV-AGND-VU METER FEED
29 PFL RELAY SEL DC BUS-MUTE GRP BUS-SOLO DC BUS
30 AFL/PFL SOLO RELAY INH-N/C-SOLO IN PLACE DC BU
31 AGND
32 FADER IN/OUT/GND
api audio products, inc.
MADE IN USA
DESCRIPTION
568/576 BD 1 PIN-OUT
SIZE A
DRAWING NUMBER
REV -
SCALE:
SHEET 1/1
APPROVAL DATE
DRAWN BY Pat 11-24-92
CHECKED
ENG
PRODUCTION
APPROVED 11-25 1992
APPROVED 19
DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ±
FRACTIONS ±
2 PLACE DECIMALS ±
3 PLACE DECIMALS ±
SURFACE ROUGHNESS ✓
DO NOT SCALE DRAWING
MATERIAL: Reference
DASH# NEXT ASSY PROJECT
APPLICATION



4	PARTS	576
3	SCHEM	576
2	BOARD 2	576
DASH#	NEXT ASSY	PROJECT
APPLICATION		

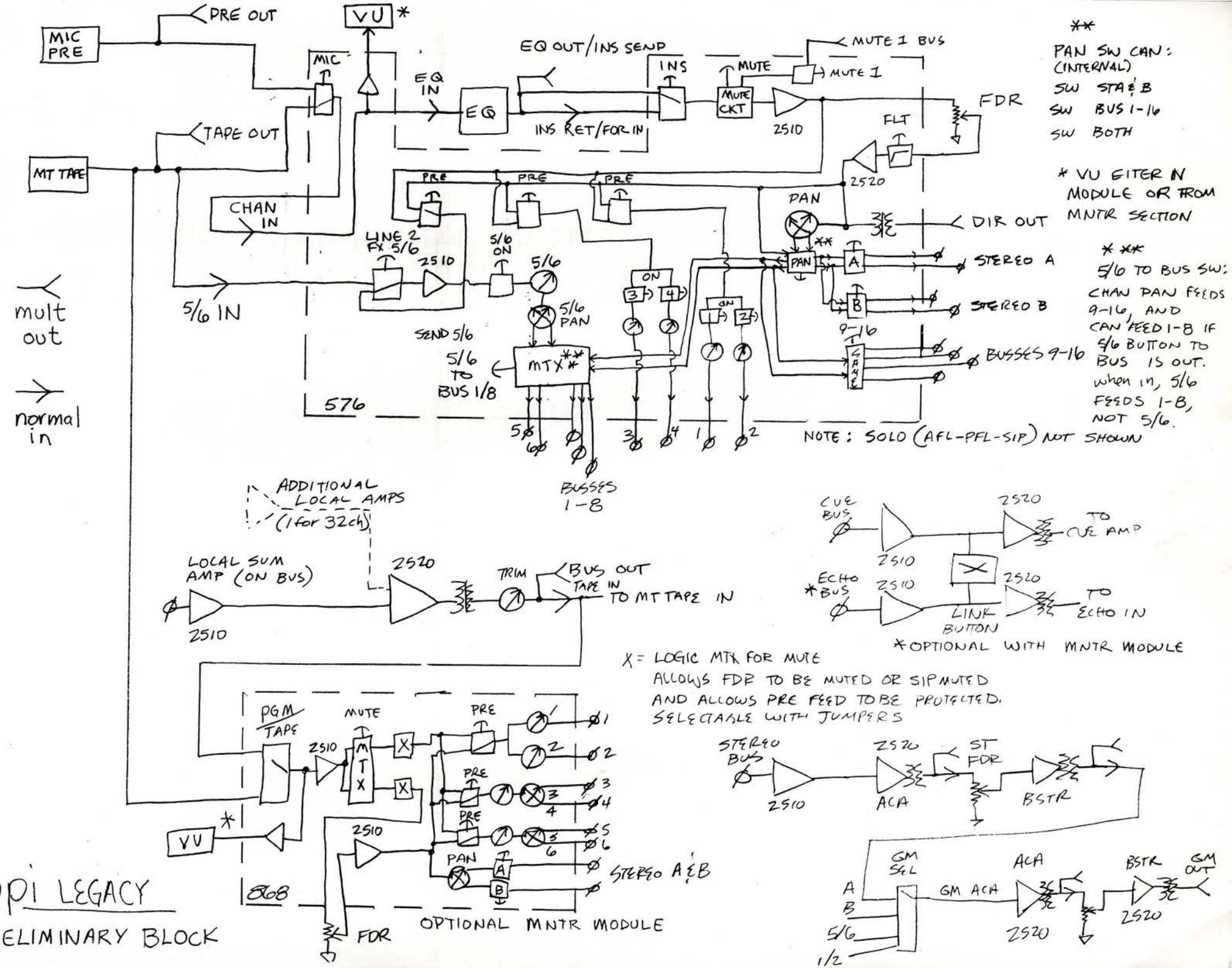
UNLESS OTHERWISE SPECIFIED
DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ±
FRACTIONS ±
2 PLACE DECIMALS ±
3 PLACE DECIMALS ±
SURFACE ROUGHNESS ✓
DO NOT SCALE DRAWING
MATERIAL: WITHOUT MTX

APPROVAL	BY	DATE
DRAWN	RAW	12-14-92
CHECKED		
ENG		
PROJ ENG		
APPROVED NAME	12/14 DATE 1992	
APPROVED NAME	19 DATE	

api audio products, inc.
MADE IN USA

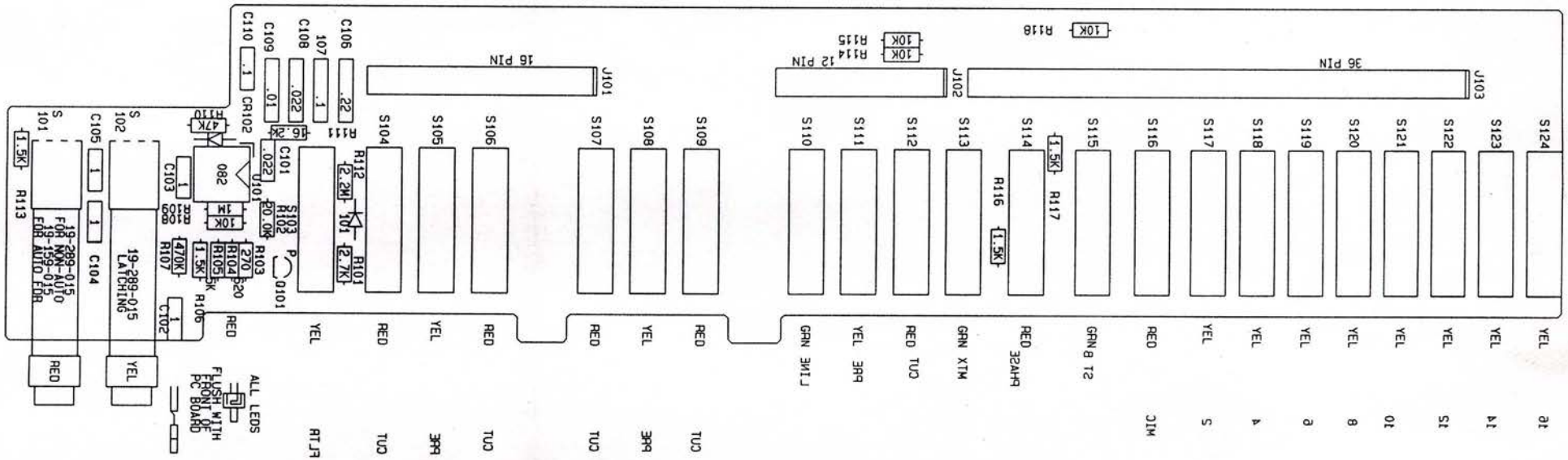
DESCRIPTION
568/576 INPUT ASSY
WITHOUT EXT. BUS MTX

BOARD 1	SIZE A	DRAWING NUMBER	REV A
SCALE:			SHEET 1/2



API LEGACY

PRELIMINARY BLOCK



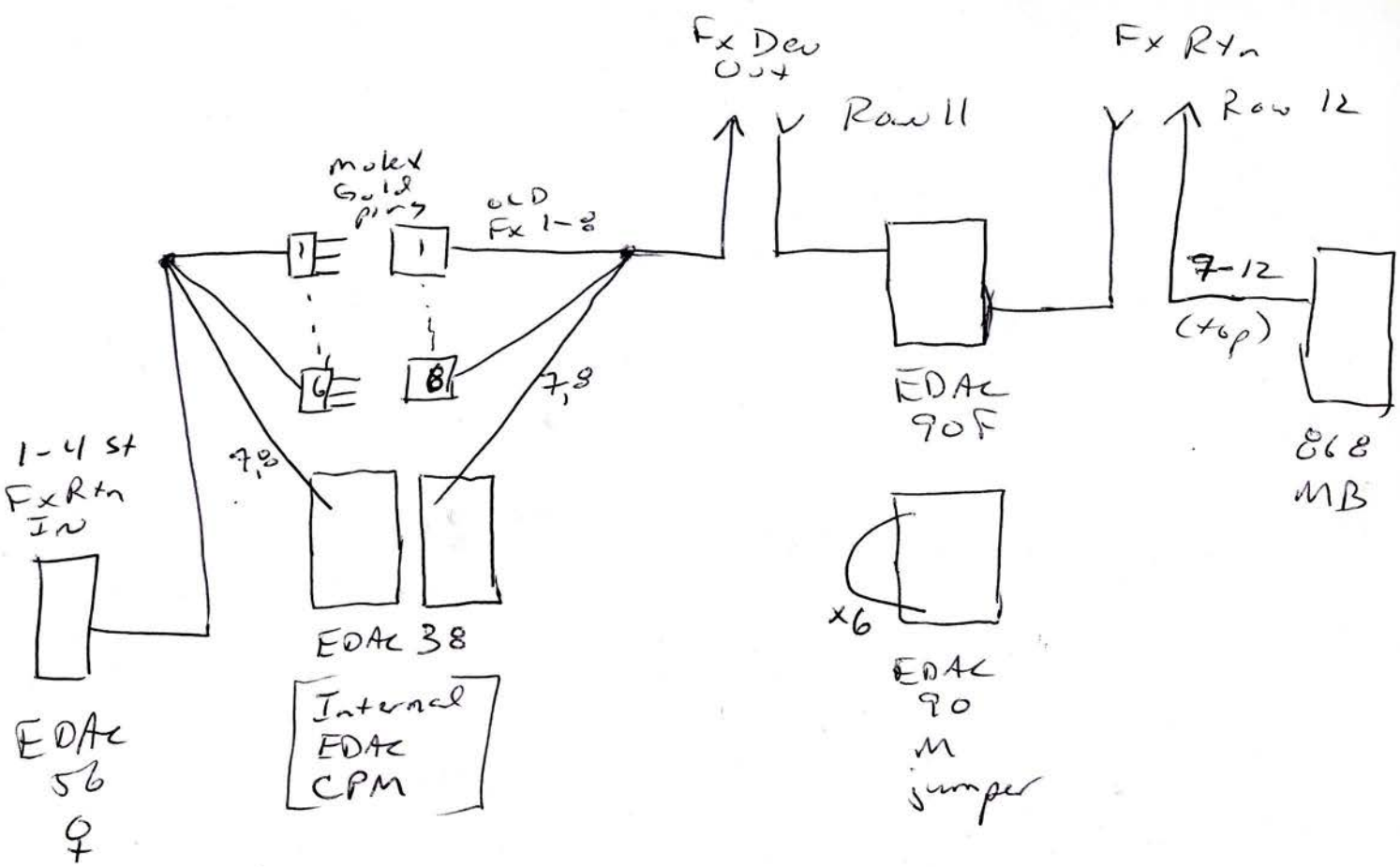
			UNLESS OTHERWISE SPECIFIED	APPROVAL	BY	DATE
			DIMENSIONS ARE IN INCHES TOLERANCES: ANGLES ± FRACTIONS ±	DRAWN	[illegible]	12-14-92
				CHECKED		
				ENG		
				PROVENG		
4	PARTS	576	2 PLACE DECIMALS ±	APPROVED [illegible] NAME		12/14 1992 DATE
3	SCHEM	576	3 PLACE DECIMALS ±			
2	BOARD 2	576	SURFACE ROUGHNESS ✓			
DASH#	NEXT ASSY	PROJECT	DO NOT SCALE DRAWING	APPROVED		
APPLICATION			MATERIAL: WITH MTX	NAME		19 DATE

api audio products, inc.
MADE IN USA

DESCRIPTION: B-BOARD 568/576 INPUT ASSY

BOARD 2 | SIZE A | DRAWING NUMBER | REV A

SCALE: — | SHEET 2/2



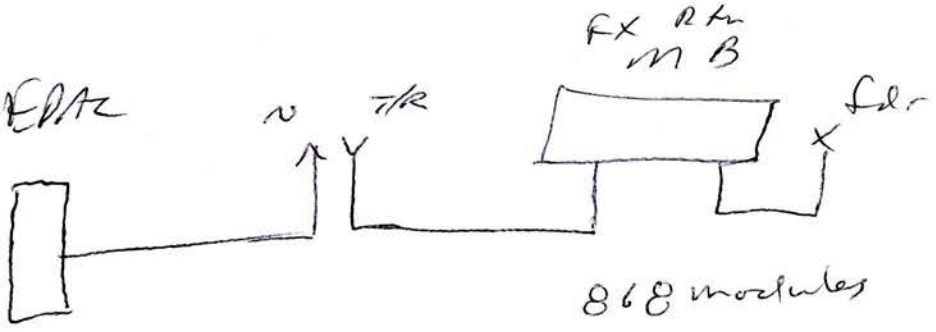
Fx Rtn Mods

7/5/10
AG

API ser # 005

7/15/10
AG

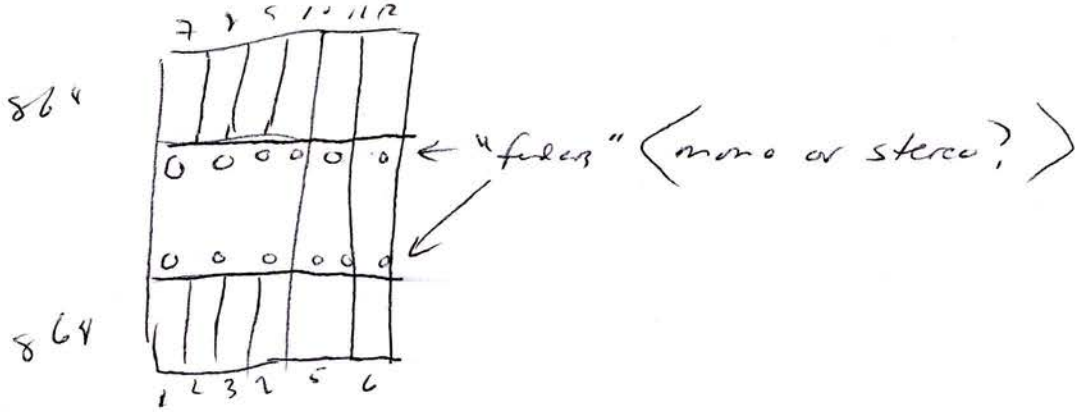
FX Rtn



1–12
Rtn Normals (ie for T/R of device)

to have FX Rtns –

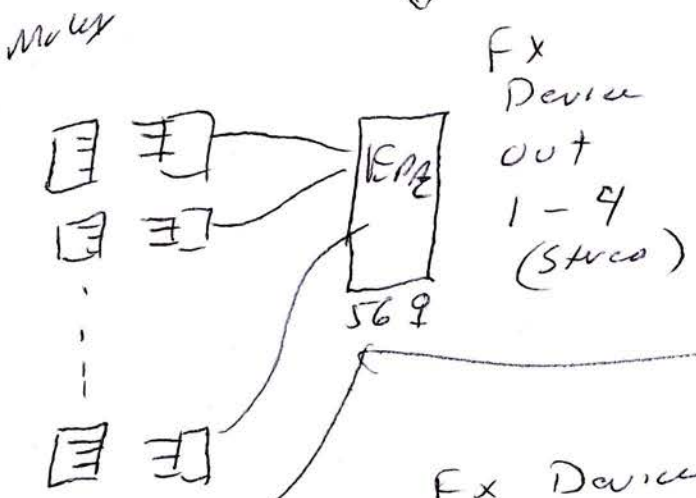
* add 868 modules to empty slots
* add faders (rotary 10k? slugged)



how to connect existing cables to make fx Rtn wk

7/5/10
AG

MAKE



Fx Device Out

1		2		3		4	
L	R	L	R	L	R	L	R

(full normal)

Fx Rtn

1		2		3	
L	R	L	R	L	R

868's

FX Return

1	2	3	4	5	6	7	8
0	0	0	0	0	0	0	0

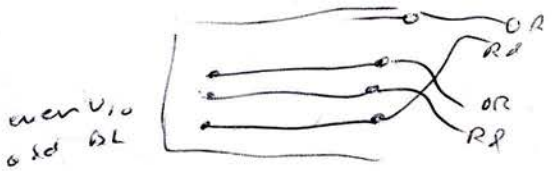
"1"	2	3	4	5	6	7	8
0	0	0	0	0	0	0	0

9	10	11	12	13	14	15	16

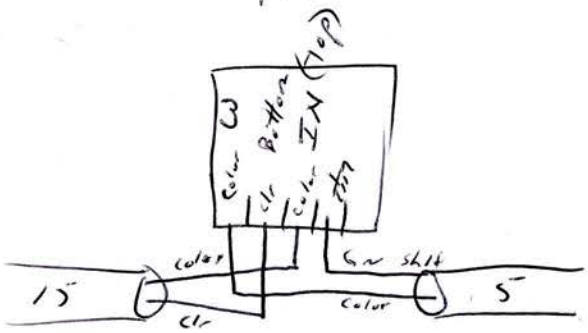
"1-6" 1 → 6 7/8/

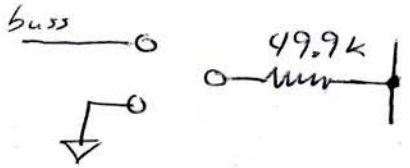
"7-12" 9 — 14 15 14

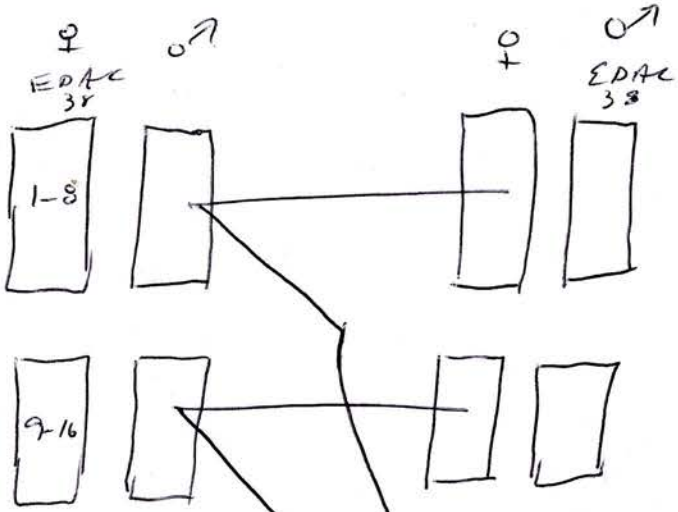
16th Mix Mod



fdr conn

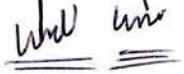




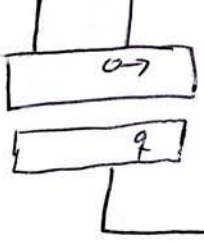


4.0
3.5
.5 db Loss thru xfmr

4.0dBm

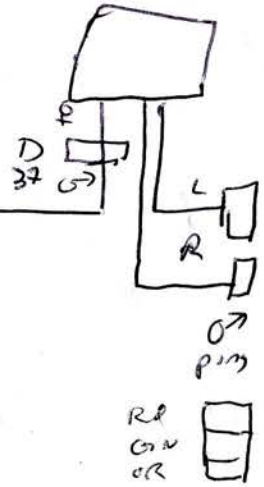


3.57dBm

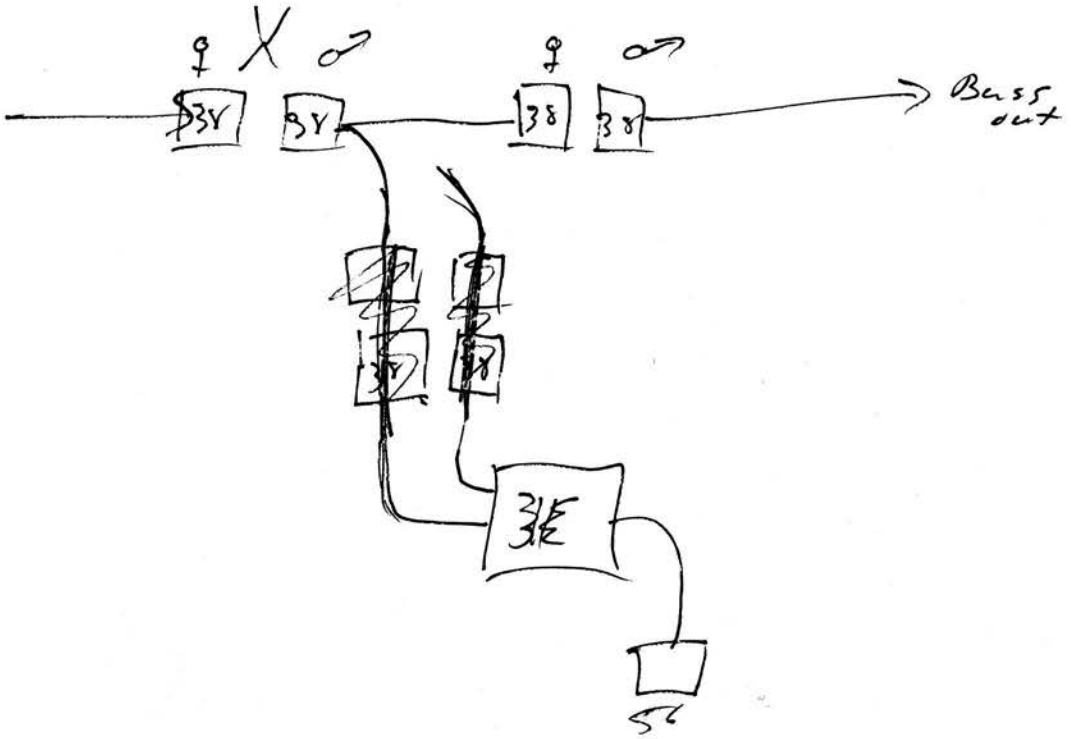


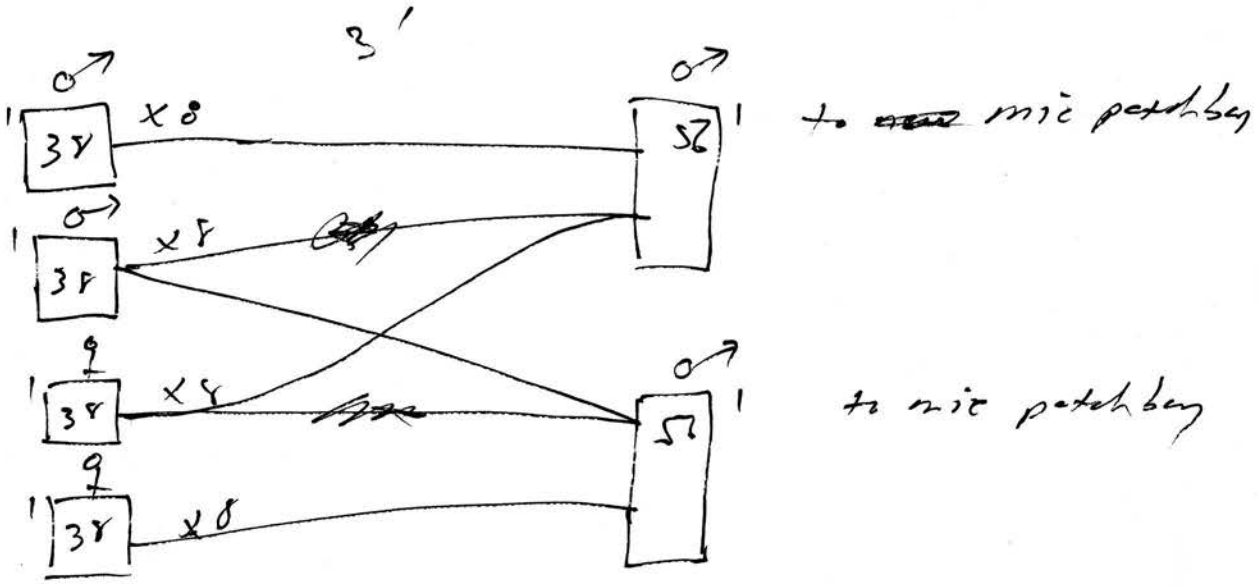
fdr

Assign ON/OFF SW



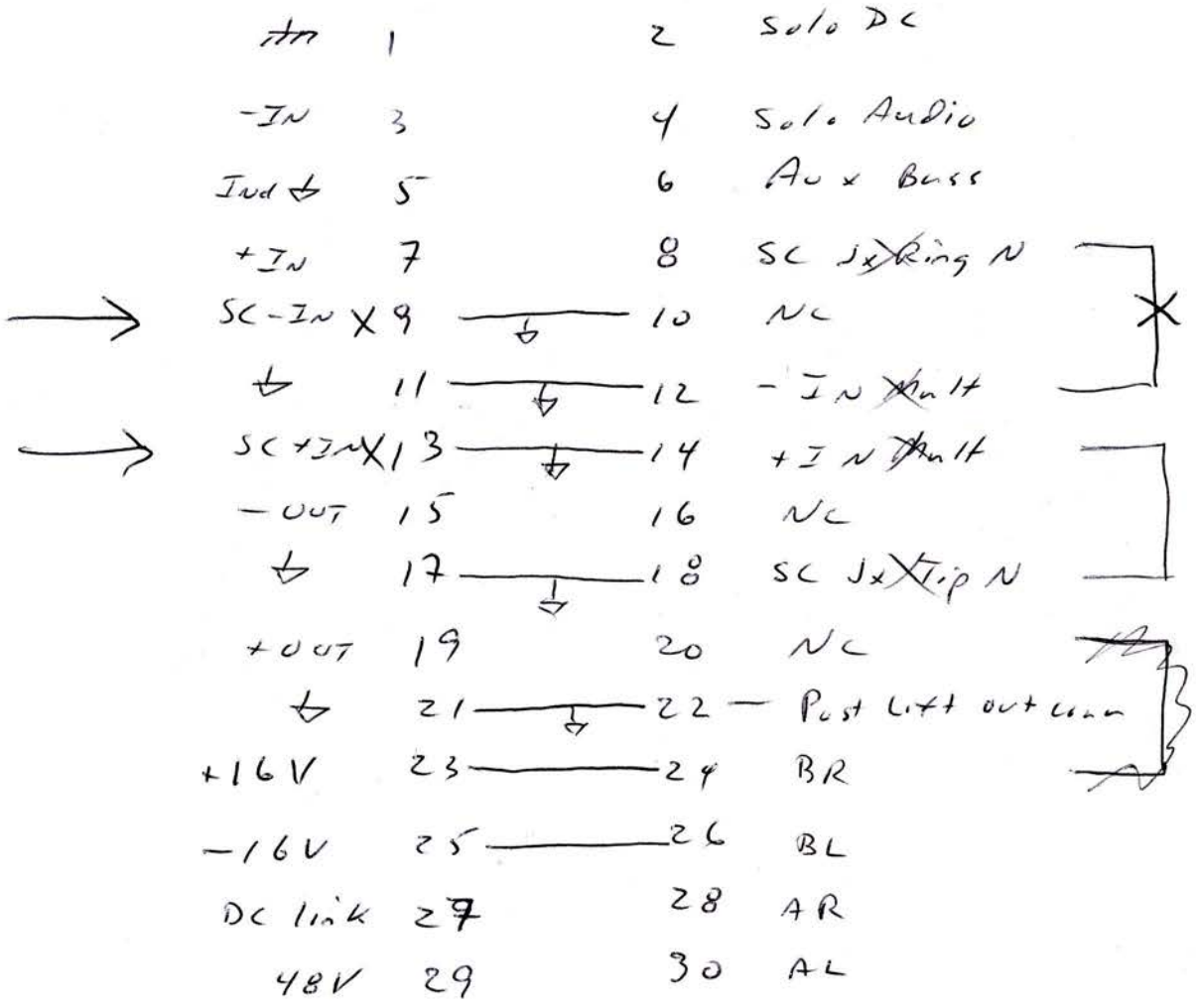
Insert for Sub/Bass out





same as studio out

200Rk - why comp won't work



→ ON Comp ←

cut jumper 8-12

cut ⏚ to 9 & 13

~~jump 3-9~~

~~7-13~~

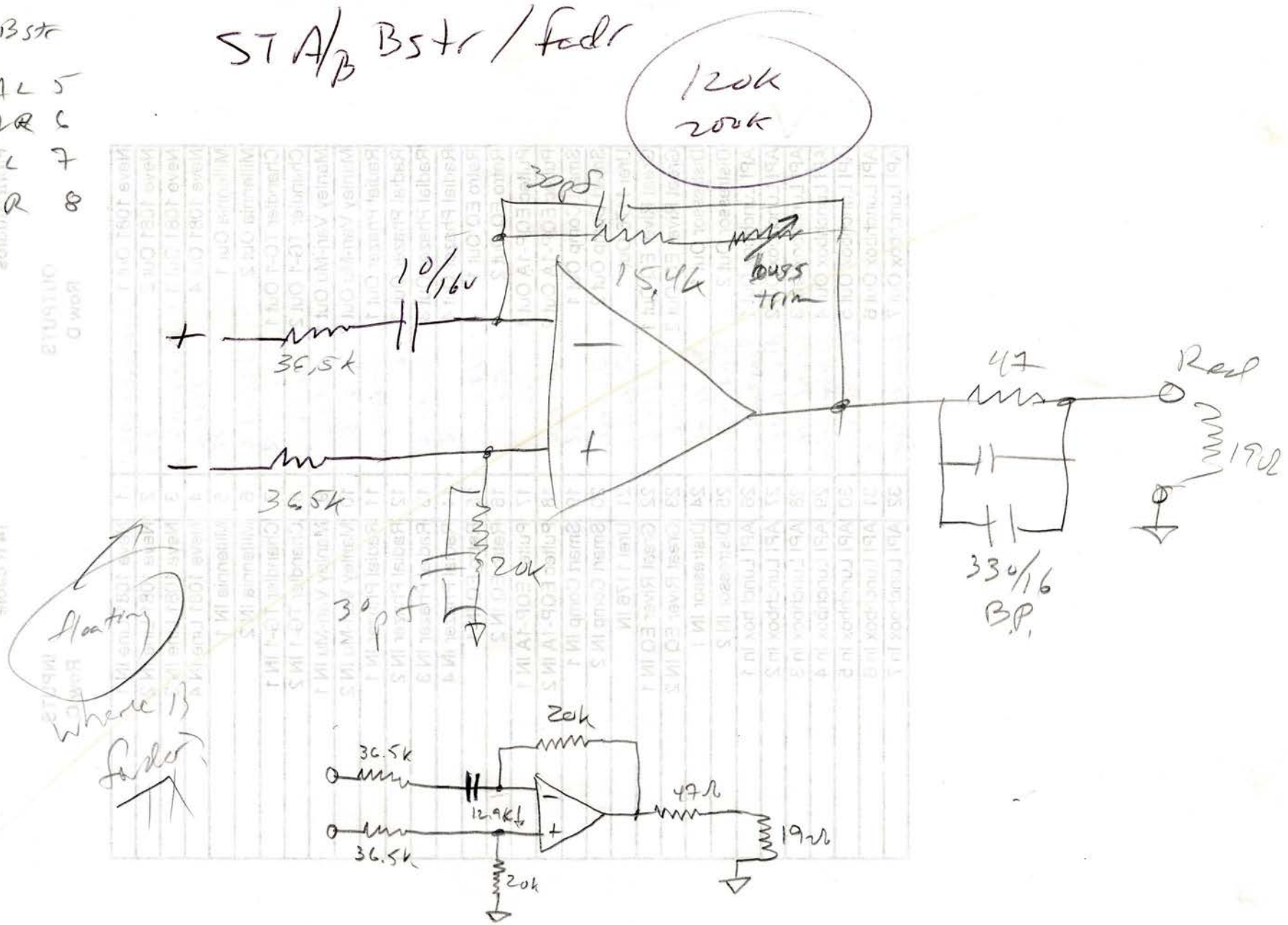
NO - attached to ⏚ plane above (cut & still @ ⏚)

↑ means changes to MB will not work

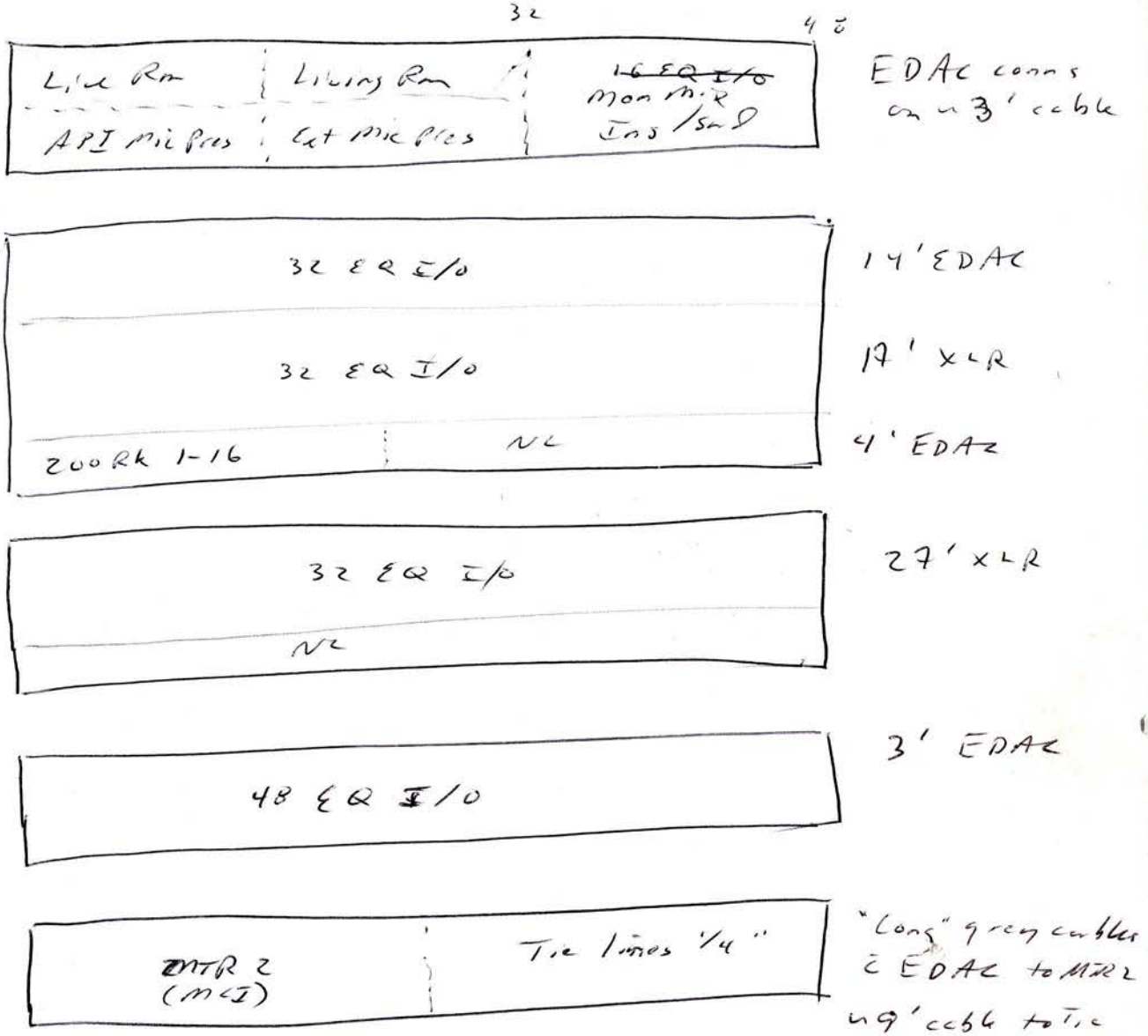
Alt Bstr

AL 5
AR 6
BL 7
BR 8

ST A/B Bstr / fadr



Gm ACA #



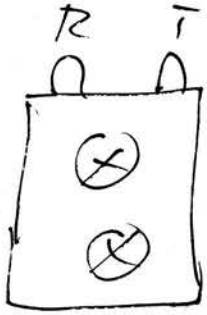
Tucker Pathbay Layout

June 15, 2010

MTR 2 patch bay from Ucst!

w/ or code

	T	R
1	RD	/BK
2	RD	/wh
3	RD	/GN
4	BK	/BL
5	BK	/wh
6	BK	/GN
7	BK	/OR
8	BK	/BR



X 3 Top & bottom Row

---

5 Row Bay

○ TRS (OUT) IN —— ♂→ ♀ = TRS

○ TR (IN) (OUT) —— ♀ ♂→ = TR

○ - - - - - - - - - - - - - - - - - -

○ TRS 1-32 (OUT) —— ♂→

○ TR 1-32 (OUT) —— ♀

○ - - - - - - - - - - - - - - - - - -

○ TRS 1-24

Top - odd # (In ♀)

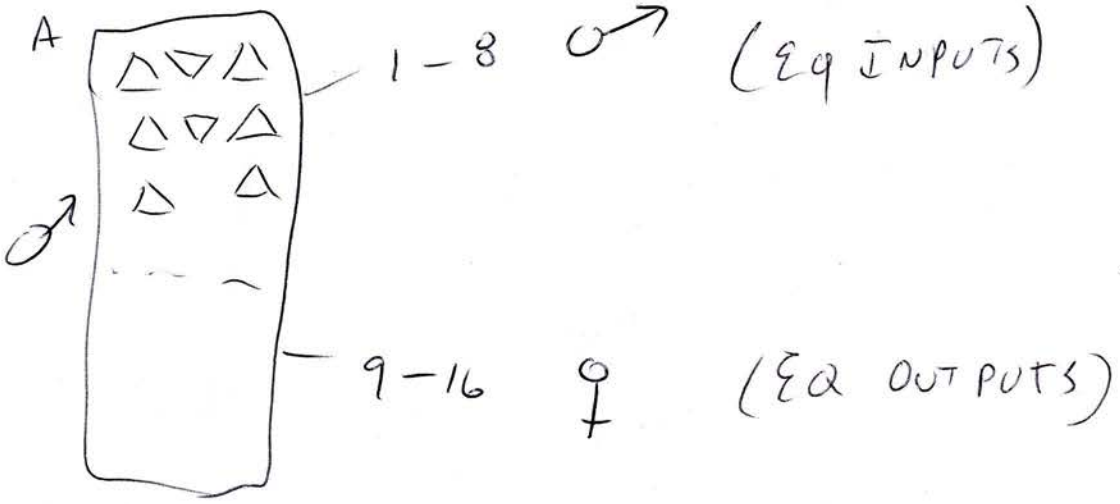
Bottom - even #

odd # XLR ♂

even # XLR ♀

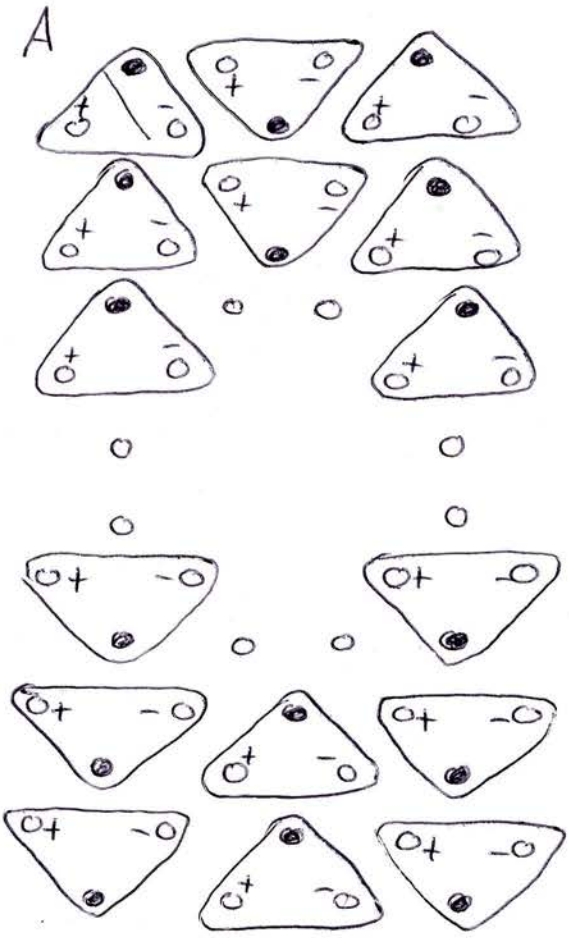
Red = Tip

Flora cables I/O



EDAC 56

A			
	1	2	3
	4	5	6
	7		8
	1		2
	3	4	5
	6	7	8



A			
Bottom EQ OUT ROW (N)	1	2	3
	4	5	6
	7		8
	8	9	7
(m) Top EQ IN	6	5	4
	3	2	1

turn over

API Pwr hookup

@ BQ

−28V	+28V	+16V	−16V	48V	+5V	5VG	24VG	+24
OR	GN	BL	BK	Rd	Wh	OR/BK	GN/Wh	RD/
RD/BK	BK/Rd	BL/BK	BK/Wh		Wh/BK			

Ttn	Neu	Not

Rd ↓ Wh Wh/Bk BL BL/BK Bk Bk/~~Rd~~ Wh

+48V	−48V	5V	5V	+16V	+16V	+16V	−16V

16VG ↓

5VG OR/Bk

Echo Snd 1-6 // Cue Snd 1-6 // Fx Rtn 1-6 // x // Osc // STA // STB // GM // D
AKA out
Bstr Amp out
↳ // STA STB

Fx Device In 1-6 // Cue Amp In 1-6 // Fx Rtn 7-12 // x // Osc // STA STB GM // D
FDR In
GM Selector
↳ // STA STB

GM Bstr Out

2 Tk Inputs 1-4 (St) // 2 Tk Pb 1-8 // Φ out // LG Sm Std
monitor out

2 Tk Rec In 1-4 // CR Mon In 1-8 // Scope In // LG Sm Std
stereo
2 Tk Pb
Amp In

BD Buses

Mic Pre Out 1-32 (2nd RL)

EDAC MTR1 OUT 1-32 — EDAC 90 EDAC 56

S/L Input 1-32

Channel In 1-32

EQ In 1-32

EQ Out (Ins Snd) 1-32

Fdr In (Ins Rtn) 1-32

Direct Out 1-32

Buss Out 1-16 / 1-16

EDAC MTR In [MNTR PGM IN] 1-32

Echo Snd 1-6 / Cue Snd 3 stereo (x6) / FX Rtn 1-6 // OSC (2 MIC) / STA STB (ACA) Gm

↳ / STA L+R BSTR OUT STB L+R

EDAC FX Device Inputs 1-6 / Cue Amp In 1-6 / FX Rtn 7-12 (2 MIC)

/ OSC (2) / STA LR / STB LR (FDR IN) / GM LR / STA STB (GM Sel IN)

GM BSTR OUT 1-4 stereo // 2TK 1-8 stereo (2TK PB) // Φ (2) out // (2) monitor out

LG // Sm // Std

2TK Rec In 1-4 // CR Mon IN 1-8 // Slate (2) In // LG Mon (STD) / Std mono (Mon, stereo out)

Board Connections

[redacted]

comp's FLTR's mic pre's	200 Rk 1-16 In	ELCO 56	0'	to other pbay (Inputs)
	200 Rk 17-32 In (mic 1-16)	ELCO 56	0'	
	mtr Rtn 1-24	ELCO 90	2'	
	25-32	ELCO 56	2'	
	mtr Snd 1-24	ELCO 90	9'	
[redacted]	25-32	ELCO 56	9'	
	FX Snd 6 / Cue Snd 4	ELCO 56	5'	
	FX Rtn (16pr)	ELCO 90	6'	Normals
CR	Mntr PLAY 1-12	ELCO 56	0'	A B (TAPE)
CR	Mntr PLAY 13-24	ELCO 56	0'	B (TAPE)
	Mntr PLAY 1-12	ELCO 56	0'	
	Mntr PLAY 13-24	ELCO 56	0'	
	Pgm Out → 2Tk 1-4 (8pr)	ELCO 56	5'	
	2Tk Pb 1-8 (16pr)	ELCO 56	5'	
	CR/std outputs	ELCO 38	9'	

BOARD Connectors (all ♀ EDAC)

ZOORK

1-16 [EDAC 56] ♀ to switchcraft patch bay : 225 comp/flt-IN

17-32 [EDAC 56] ♀ to switchcraft Pbay : mic IN

MTR Rtn

1-24 [EDAC 90 ♀] cables to PT 1-24

25-32 [EDAC 56 ♀] cables to PT 25-32

MTR SND

1-24 [EDAC 90 ♀] cables to PT 1-24

25-32 [EDAC 56 ♀] cables to PT 25-32

Fx SND / Cue Snd [EDAC 56] ♀

Fx Snd 1-6	Plate (1)	Fx Rtn	Plate (2)
	Bricast (2)		Bricast (2)
	~~Primetime (1)~~		BX 20 (2)
	BX-20 (2)		Prime Time (2)

Cue Snd 1 L R Qmix

2 L R Qmix

3 L R Qmix

Fx Rtn 1-8 [EDAC 56 ♀] * NORMALS *

1 Plate

2 Bricast

3 Bx-20

4 Prime Time

5

External Connectors API Legacy, Flora Studios

200 Rk 1-16 EDAC 56F SAC

1	200 Rk IN 1	
2	200 Rk IN 2	
3	200 Rk IN 3	
4	200 Rk IN 4	
5	200 Rk IN 5	
6	200 Rk IN 6	
7	200 Rk IN 7	
8	200 Rk IN 8	API 215L filter
9	200 Rk IN 9	API 215L filter
10	200 Rk IN 10	API 225L comp
11	200 Rk IN 11	API 225L comp
12	200 Rk IN 12	API 225L comp
13	200 Rk IN 13	API 225L comp
14	200 Rk IN 14	API 225L comp
15	200 Rk IN 15	API 225L comp
16	200 Rk IN 16	API 225L comp

200 Rk 17-32 EDAC 56F SAC

1	200 Rk IN 17	API 212L mic pre
2	200 Rk IN 18	API 212L mic pre
3	200 Rk IN 19	API 212L mic pre
4	200 Rk IN 20	API 212L mic pre
5	200 Rk IN 21	API 212L mic pre
6	200 Rk IN 22	API 212L mic pre
7	200 Rk IN 23	API 212L mic pre
8	200 Rk IN 24	API 212L mic pre
9	200 Rk IN 25	API 212L mic pre
10	200 Rk IN 26	API 212L mic pre
11	200 Rk IN 27	API 212L mic pre
12	200 Rk IN 28	API 212L mic pre
13	200 Rk IN 29	API 212L mic pre
14	200 Rk IN 30	API 212L mic pre
15	200 Rk IN 31	API 212L mic pre
16	200 Rk IN 32	API 212L mic pre

External Connectors API Legacy, Flora Studios

MTR Send 1-16 EDAC 56F SAC

1	MTR Line IN 1	Apogee DA16X Line IN 1
2	MTR Line IN 2	Apogee DA16X Line IN 2
3	MTR Line IN 3	Apogee DA16X Line IN 3
4	MTR Line IN 4	Apogee DA16X Line IN 4
5	MTR Line IN 5	Apogee DA16X Line IN 5
6	MTR Line IN 6	Apogee DA16X Line IN 6
7	MTR Line IN 7	Apogee DA16X Line IN 7
8	MTR Line IN 8	Apogee DA16X Line IN 8
9	MTR Line IN 9	Apogee DA16X Line IN 9
10	MTR Line IN 10	Apogee DA16X Line IN 10
11	MTR Line IN 11	Apogee DA16X Line IN 11
12	MTR Line IN 12	Apogee DA16X Line IN 12
13	MTR Line IN 13	Apogee DA16X Line IN 13
14	MTR Line IN 14	Apogee DA16X Line IN 14
15	MTR Line IN 15	Apogee DA16X Line IN 15
16	MTR Line IN 16	Apogee DA16X Line IN 16

MTR Send 17-32 EDAC 56F SAC

1	MTR Line IN 17	Apogee Rosetta 800 Line IN 1
2	MTR Line IN 18	Apogee Rosetta 800 Line IN 2
3	MTR Line IN 19	Apogee Rosetta 800 Line IN 3
4	MTR Line IN 20	Apogee Rosetta 800 Line IN 4
5	MTR Line IN 21	Apogee Rosetta 800 Line IN 5
6	MTR Line IN 22	Apogee Rosetta 800 Line IN 6
7	MTR Line IN 23	Apogee Rosetta 800 Line IN 7
8	MTR Line IN 24	Apogee Rosetta 800 Line IN 8
9	MTR Line IN 25	Lynx Aurora 8 Line IN 1
10	MTR Line IN 26	Lynx Aurora 8 Line IN 2
11	MTR Line IN 27	Lynx Aurora 8 Line IN 3
12	MTR Line IN 28	Lynx Aurora 8 Line IN 4
13	MTR Line IN 29	Lynx Aurora 8 Line IN 5
14	MTR Line IN 30	Lynx Aurora 8 Line IN 6
15	MTR Line IN 31	Lynx Aurora 8 Line IN 7
16	MTR Line IN 32	Lynx Aurora 8 Line IN 8

External Connectors API Legacy, Flora Studios

MTR Return 1-16 EDAC 56F SAC

1	MTR Line Out 1	Apogee DA16X Line Out 1
2	MTR Line Out 2	Apogee DA16X Line Out 2
3	MTR Line Out 3	Apogee DA16X Line Out 3
4	MTR Line Out 4	Apogee DA16X Line Out 4
5	MTR Line Out 5	Apogee DA16X Line Out 5
6	MTR Line Out 6	Apogee DA16X Line Out 6
7	MTR Line Out 7	Apogee DA16X Line Out 7
8	MTR Line Out 8	Apogee DA16X Line Out 8
9	MTR Line Out 9	Apogee DA16X Line Out 9
10	MTR Line Out 10	Apogee DA16X Line Out 10
11	MTR Line Out 11	Apogee DA16X Line Out 11
12	MTR Line Out 12	Apogee DA16X Line Out 12
13	MTR Line Out 13	Apogee DA16X Line Out 13
14	MTR Line Out 14	Apogee DA16X Line Out 14
15	MTR Line Out 15	Apogee DA16X Line Out 15
16	MTR Line Out 16	Apogee DA16X Line Out 16

MTR Return 17-32 EDAC 56F SAC

1	MTR Line Out 17	Apogee Rosetta 800 Line Out 1
2	MTR Line Out 18	Apogee Rosetta 800 Line Out 2
3	MTR Line Out 19	Apogee Rosetta 800 Line Out 3
4	MTR Line Out 20	Apogee Rosetta 800 Line Out 4
5	MTR Line Out 21	Apogee Rosetta 800 Line Out 5
6	MTR Line Out 22	Apogee Rosetta 800 Line Out 6
7	MTR Line Out 23	Apogee Rosetta 800 Line Out 7
8	MTR Line Out 24	Apogee Rosetta 800 Line Out 8
9	MTR Line Out 25	Lynx Aurora 8 Line Out 1
10	MTR Line Out 26	Lynx Aurora 8 Line Out 2
11	MTR Line Out 27	Lynx Aurora 8 Line Out 3
12	MTR Line Out 28	Lynx Aurora 8 Line Out 4
13	MTR Line Out 29	Lynx Aurora 8 Line Out 5
14	MTR Line Out 30	Lynx Aurora 8 Line Out 6
15	MTR Line Out 31	Lynx Aurora 8 Line Out 7
16	MTR Line Out 32	Lynx Aurora 8 Line Out 8

External Connectors **API Legacy,** **Flora Studios**

FX Snd/ Cue Snd Send 1-16 EDAC 56F SAC

1	FX Send 1	Plate In
2	Fx Send 2	PCM 70
3	FX Send 3	Bricasti In 1
4	FX Send 4	Bricasti In 2
5	FX Send 5	AKG BX-20 In 1
6	FX Send 6	AKG BX-20 In 2
7		
8		
9	Cue Send 1L	~~Qmix A~~ IN mono 1
10	Cue Send 2R	~~Qmix B~~ IN mono 2
11	Cue Send 3L	~~Qmix C~~ IN mono 3
12	Cue Send 4R	~~Qmix D~~ IN mono 4
13	Cue Send 5L	~~Qmix L~~ IN Stereo A
14	Cue Send 6R	~~Qmix R~~ IN Stereo A
15	to Row J 29	IN mono 5
16	To Row J 30	IN mono 6

Furman HSM-16

FX Return 1-8 EDAC 56F SAC

1	FX return 1L	Plate Out L
2	FX return 1R	Plate Out R
3	FX return 2L	PCM 70 Out L
4	FX return 2R	PCM 70 Out R
5	FX return 3L	Bricasti Out L
6	FX return 3R	Bricasti Out R
7	FX return 4L	AKG BX-20 Out L
8	FX return 4R	AKG BX-20 Out R
9		
10		
11		
12		
13		
14		
15		
16		

FX Return NORMALS 1-12 EDAC 90F SAC

1	FX return (Normal) 1	jumper to 9
2	FX return (Normal) 2	jumper to 10
3	FX return (Normal) 3	jumper to 11
4	FX return (Normal) 4	jumper to 12
5	FX return (Normal) 5	jumper to 13
6	FX return (Normal) 6	jumper to 14
7	FX return (Normal) 7	
8	FX return (Normal) 8	
9	FX return (Normal) 9	
10	FX return (Normal) 10	
11	FX return (Normal) 11	
12	FX return (Normal) 12	
13	FX return (Normal) 13	
14	FX return (Normal) 14	
15	FX return (Normal) 15	
16	FX return (Normal) 16	
17		
18		
19		
20		
21		
22		
23		
24		

External Connectors API Legacy, Flora Studios

2TK Send (PGM Out) EDAC 56F SAC

1	2 Track Send 1L	Ampex ATR IN L
2	2 Track Send 1R	Ampex ATR IN R
3	2 Track Send 2L	ADC IN L
4	2 Track Send 2R	ADC IN R
5	2 Track Send 3L	DAT IN L
6	2 Track Send 3R	DAT IN R
7	2 Track Send 4L	Cass IN L
8	2 Track Send 4R	Cass IN R
9		
10		
11		
12		
13		
14		
15		
16		

2 Track Return 1-8 (stereo) EDAC 56F SAC

1	2 Track Return 1L	Ampex ATR Out L
2	2 Track Return 1R	Ampex ATR Out R
3	2 Track Return 2L	DAC Out L
4	2 Track Return 2R	DAC Out R
5	2 Track Return 3L	~~DAT~~ Out L
6	2 Track Return 3R	~~DAT~~ Out R
7	2 Track Return 4L	~~Cass~~ Out L
8	2 Track Return 4R	~~Cass~~ Out R
9	2 Track Return 5L	CD player Out L
10	2 Track Return 5R	CD player Out R
11	2 Track Return 6L	iPod Out L
12	2 Track Return 6R	iPod Out R
13	2 Track Return 7L	
14	2 Track Return 7R	
15	2 Track Return 8L	
16	2 Track Return 8R	

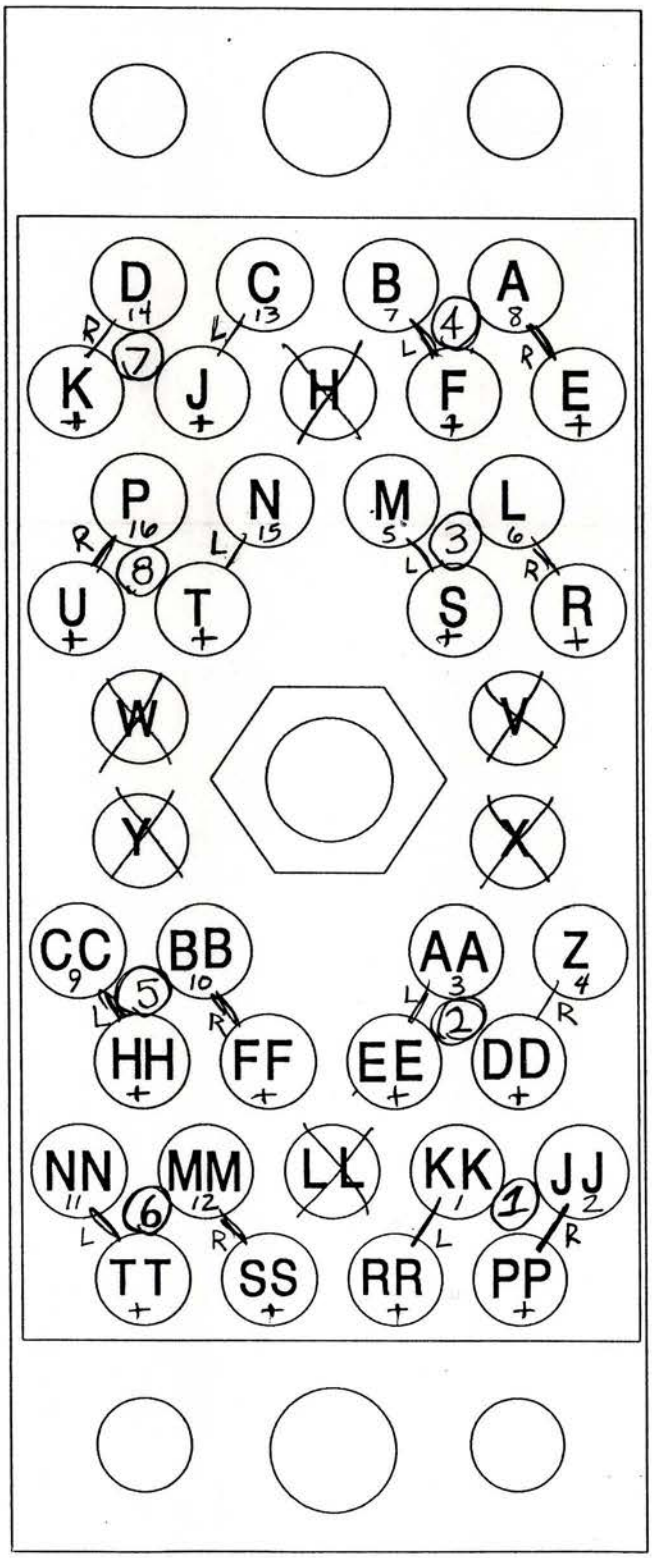
Cass
Cass
DAT
DAT

External Connectors API Legacy, Flora Studios

Monitor Out EDAC 56F SAC

1	CR Large Monitor Out L	ARC 100 IN L
2	CR Large Monitor Out R	ARC 100 IN R
3	CR Small Monitor Out 1L	McIntosh IN L
4	CR Small Monitor Out 1R	McIntosh IN R
5	CR Small Monitor Out 2L	
6	CR Small Monitor Out 2R	
7	CR Small Monitor Out 3L	
8	CR Small Monitor Out 3R	
9	CR Small Monitor Out 4L	
10	CR Small Monitor Out 4R	
11		
12		
13		
14		
15	Studio Monitor Out 3L	Crown IN L
16	Studio Monitor Out 3R	Crown IN R

38 PIN ELCO
WIRE SIDE OF FEMALE



USE C/R (TAPE) MNTR IN

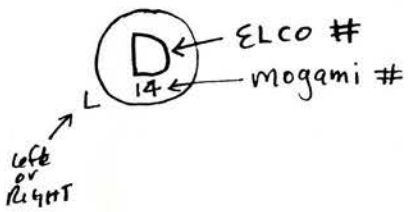
NUMBER A

REF _____

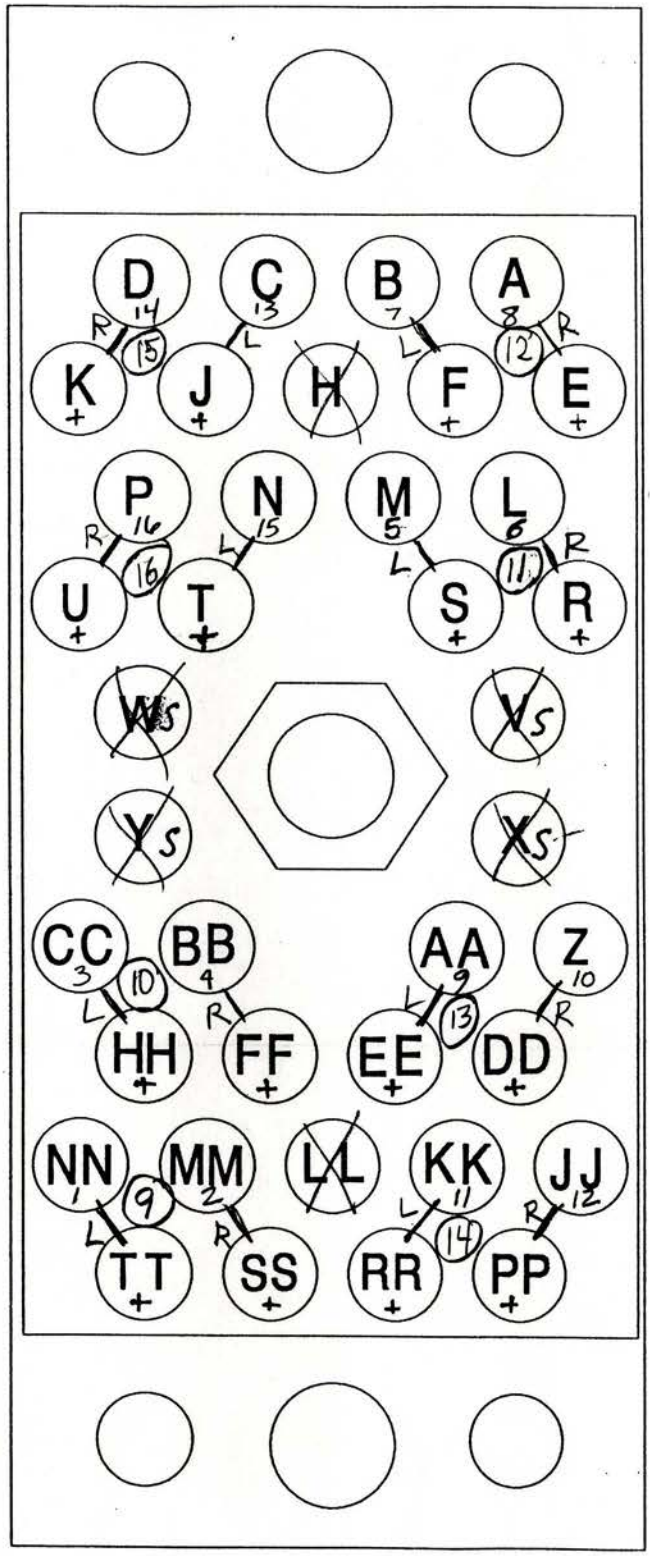
DATE _____

CUSTOMER _____

X = GND



38 PIN ELCO
WIRE SIDE OF FEMALE



USE (TAPE) C/R MNTR

NUMBER B

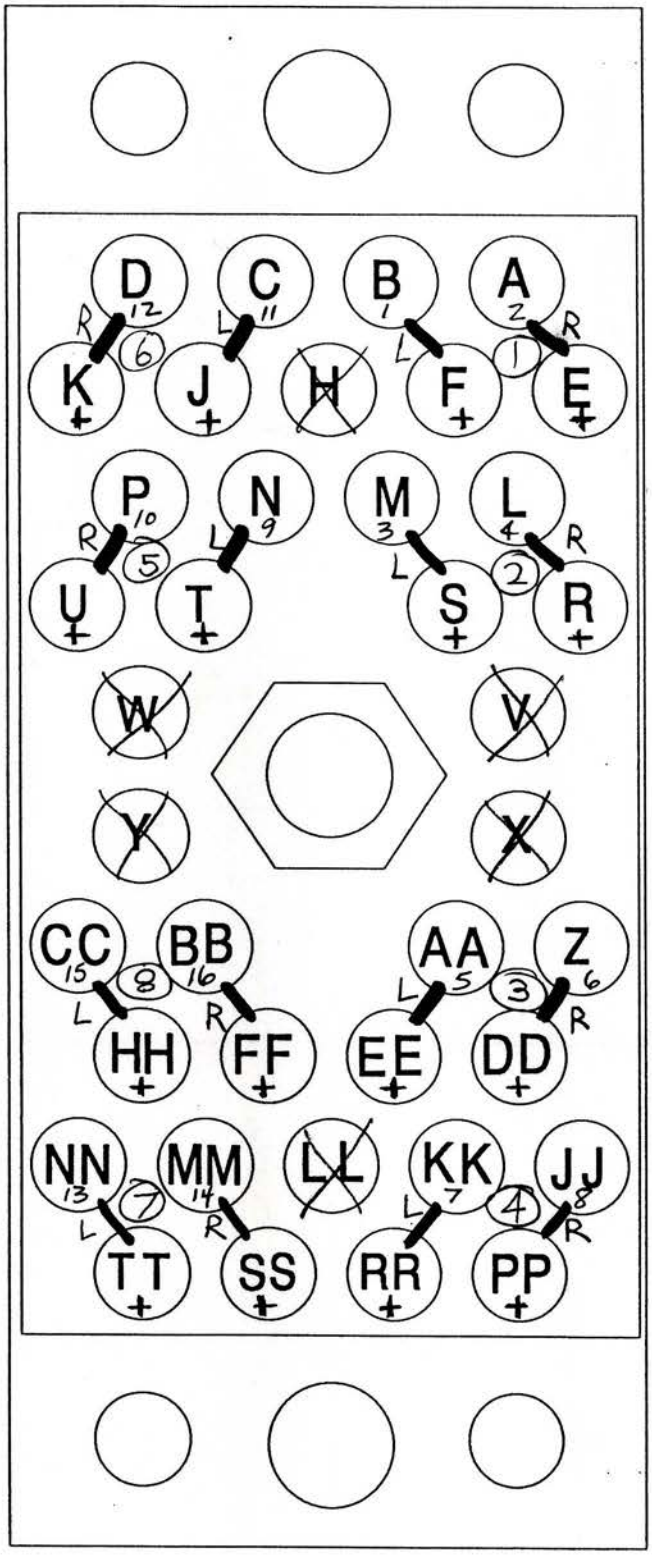
REF _____

DATE _____

CUSTOMER _____

X = GND

38 PIN ELCO
WIRE SIDE OF FEMALE



USE C/R (PGM) MNTR IN

NUMBER C

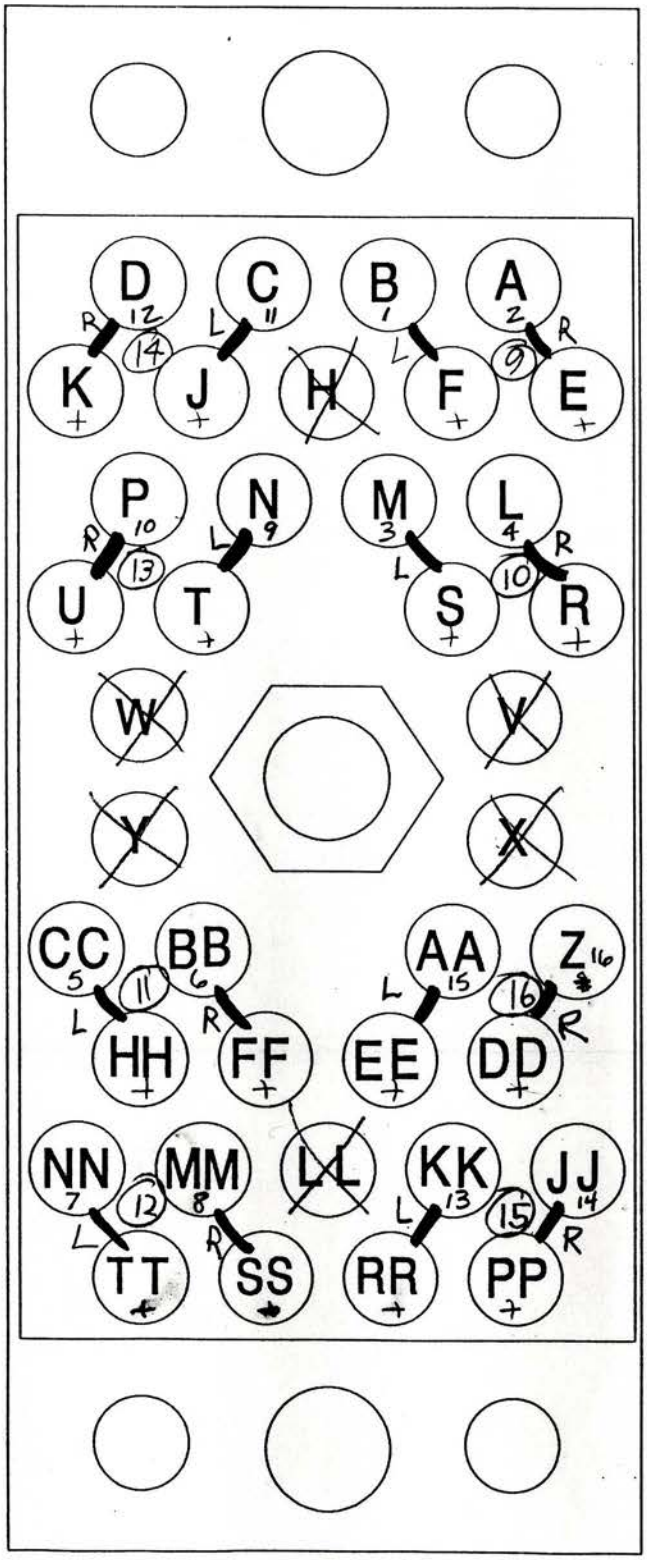
REF

DATE

CUSTOMER

X = GND

38 PIN ELCO
WIRE SIDE OF FEMALE



USE C/R (PEM) MNTR IN

NUMBER D

REF _____

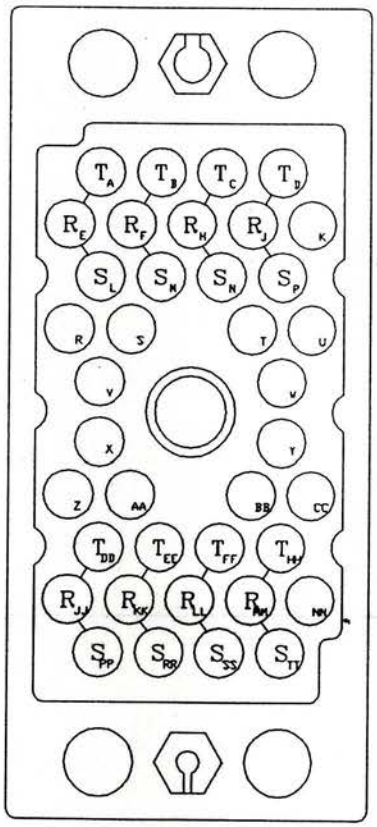
DATE _____

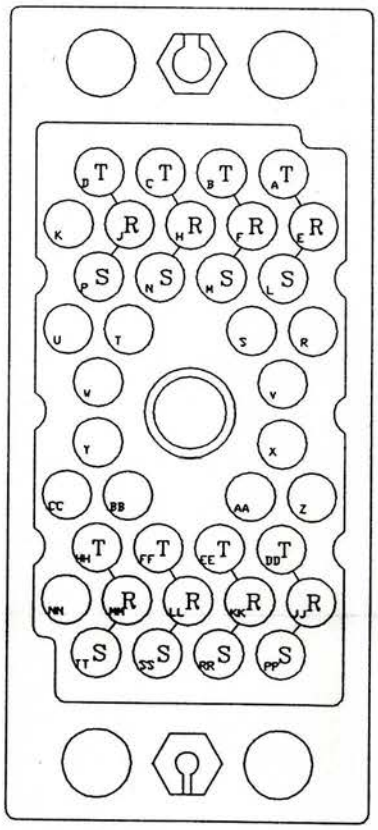
CUSTOMER _____

X = GND

1	(A/E/L)	BUS 1	BUS 9
2	(B/F/M)	BUS 2	BUS 10
3	(C/H/N)	BUS 3	BUS 11
4	(D/J/P)	BUS 4	BUS 12
5	(DD/JJ/PP)	BUS 5	BUS 13
6	(EE/KK/RR)	BUS 6	BUS 14
7	(FF/LL/SS)	BUS 7	BUS 15
8	(HH/MM/TT)	BUS 8	BUS 16

FUNCTION SUBMASTER BUSSES TO SUB FADERS
under BLANKS





CONNECTOR #_____

ELCO 38

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
			LIST OF MATERIALS	

DVR
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES
ANGLES ±
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22153 703-455-8188 fax 455-4340

CPM

SIZE | DWG NO. | REV
SCALE: | SHEET OF

1 (A/E/L) SPARE PATCH POINT next to FX Ret 6

2 (B/F/M) SPARE POINT next to ↑

3 (C/H/N) SPARE Point next to FX Ret 12

4 (D/J/P) SPARE POINT next to ↑

5 (DD/JJ/PP) GM AUX IN L

6 (EE/KK/RR) GM AUX IN R

7 (FF/LL/SS) EXT T/B SIG OUT

8 (HH/MM/TT) _____

FUNCTION INTERNAL MISC FUNCTIONS

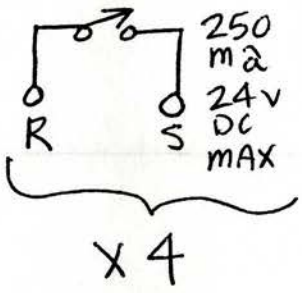
Sml SPKR Relay sw.

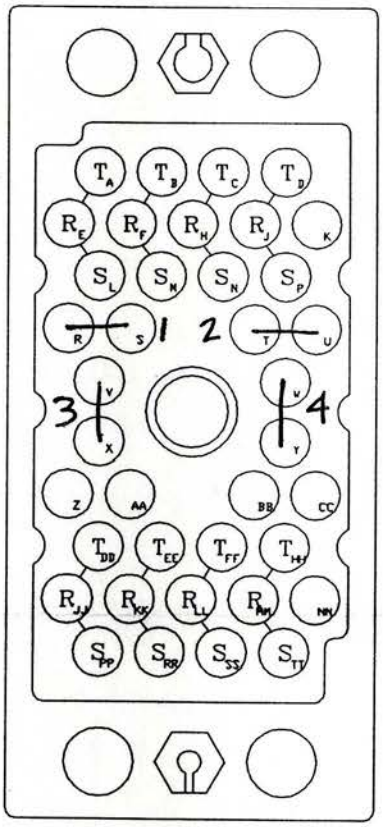
1 R/S

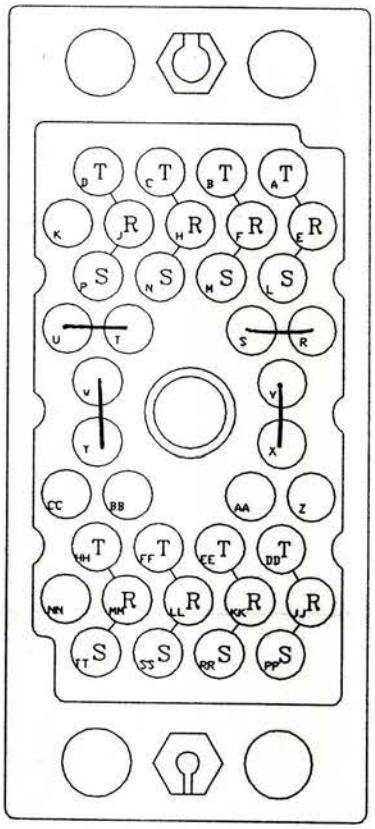
2 T/U

3 V/X

4 W/Y







CONNECTOR # _____

ELCO 38

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
LIST OF MATERIALS				

DVN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ± 1°
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22153 703-455-8188 fax 455-4240

CPM

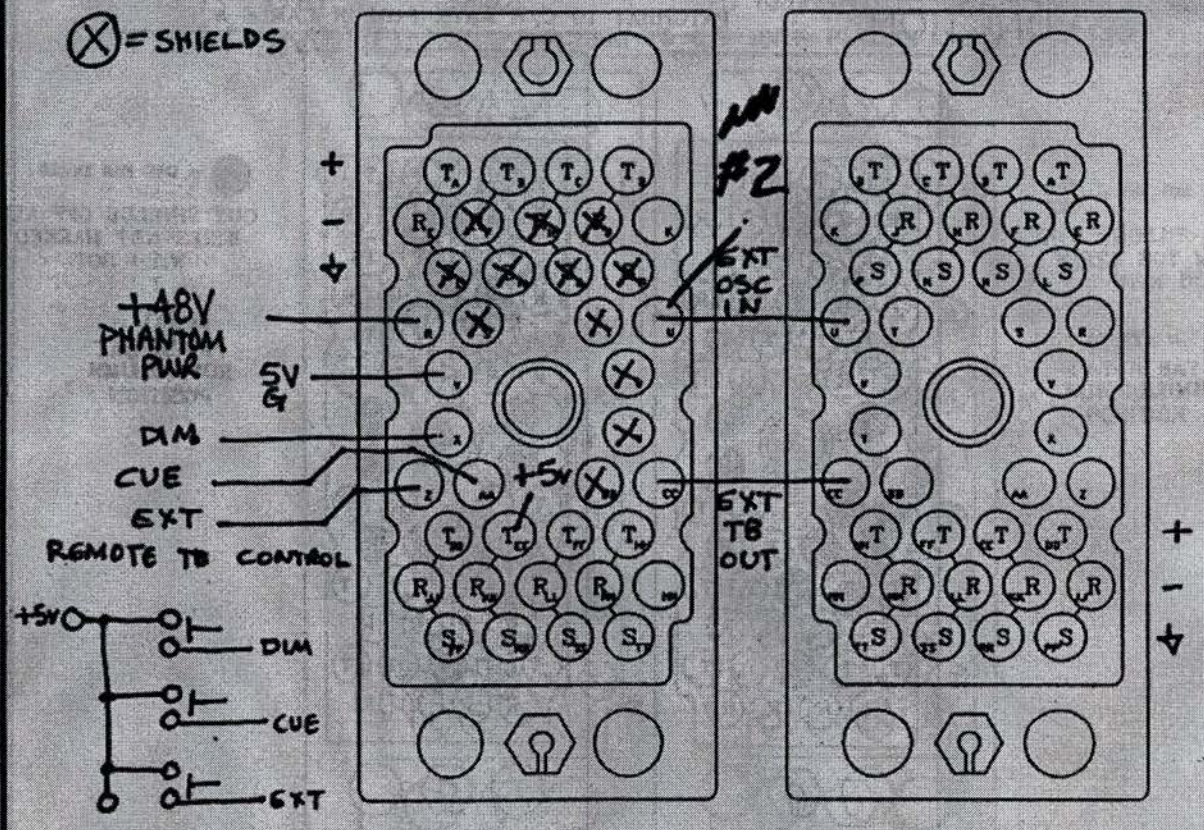
SIZE | DWG NO. | REV

SCALE: | SHEET OF

ELCO Pinouts continued

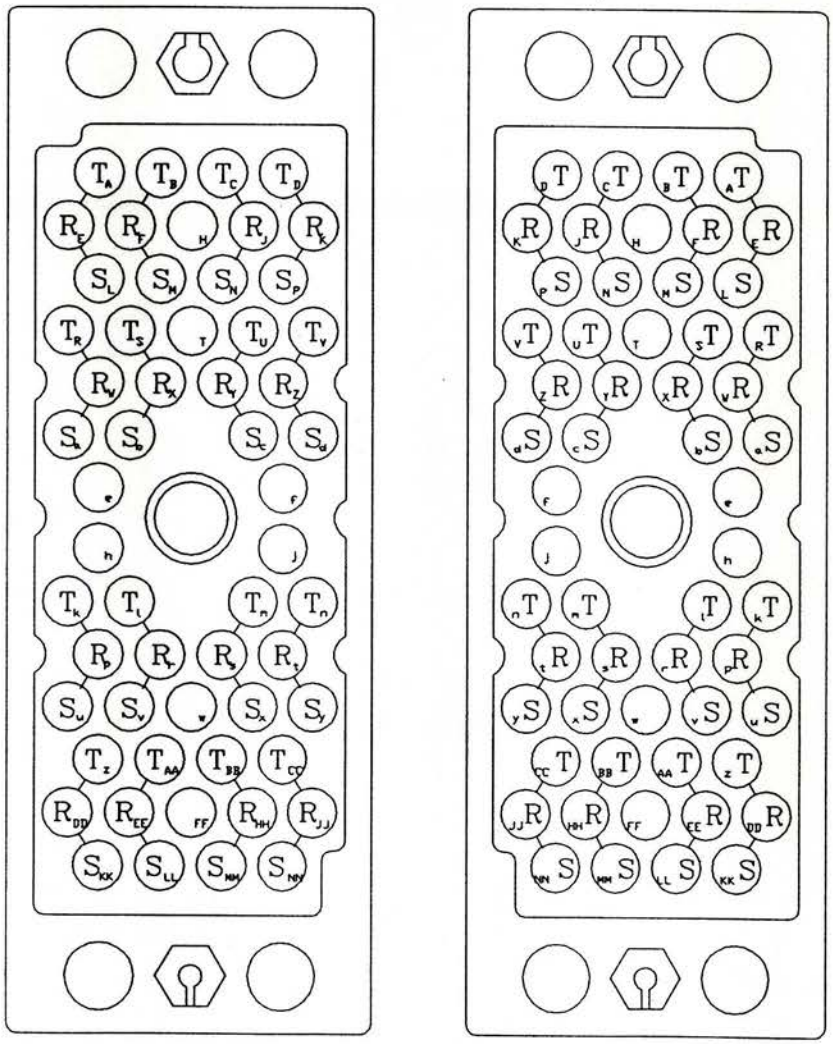
1	(A/E/L)	TB MIC IN +, −, ⏚
2	(B/F/M)	TONE RELAY DC OUT MULT
3	(C/H/N)	OSC TO BUS OUT MULT
NN#1 4	(D/J/P)	OSC OUTPUT +, −, ⏚
NN#3 5	(DD/JJ/PP)	REV TB MIC IN +, −, ⏚
6	(EE/KK/RR)	EE = +5V REMOTE TB PWR
7	(FF/LL/SS)	LEFT VU OUT (FF) RT VU OUT (MM)
8	(HH/MM/TT)	LEFT PHASE SCOPE OUT (HH) RT Ø OUT (NN)

FUNCTION T/B (UNDER C/R)



1	(A/E/L)	ECHO OUT 1	9	(k/p/u)	CUE OUT 1
2	(B/F/M)	2	10	(l/r/v)	2
3	(C/J/N)	3	11	(m/s/x)	3
4	(D/K/P)	4	12	(n/t/y)	4
5	(R/W/a)	5	13	(z/DD/KK)	5
6	(S/X/v)	6	14	(AA/EE/LL)	6
7	(U/Y/c)		15	(BB/HH/MM)	
8	(V/Z/d)		16	(CC/JJ/NN)	

FUNCTION ECHO SEND, CUE SEND



CONNECTOR #

ELCO 56

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
			LIST OF MATERIALS	

DWN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ±
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22150 703-455-8188 fax 455-6340

CPM

SIZE | DWG NO. | REV

SCALE: | SHEET OF

1 (A/E/L) LG C/R OUT L

2 (B/F/M) LG C/R OUT R

3 (C/H/N) SM C/R OUT L

4 (D/J/P) SM C/R OUT R

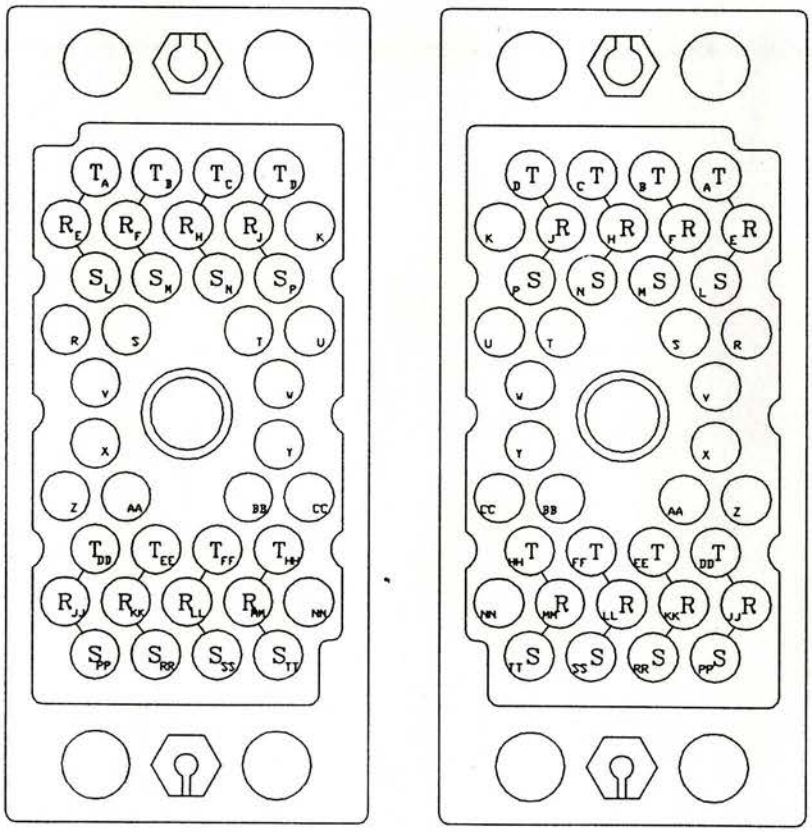
5 (DD/JJ/PP) EXT TALKBACK OUT

6 (EE/KK/RR)

7 (FF/LL/SS) STUDIO OUT L

8 (HH/MM/TT) STUDIO OUT R

FUNCTION C/R LG, SM, STUDIO OUTS



CONNECTOR #

ELCO 38

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION

LIST OF MATERIALS

DWN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ± ___
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON

APPLICATION

api audio products, inc.
Springfield, VA 22153 703-455-8188 fax 455-6249

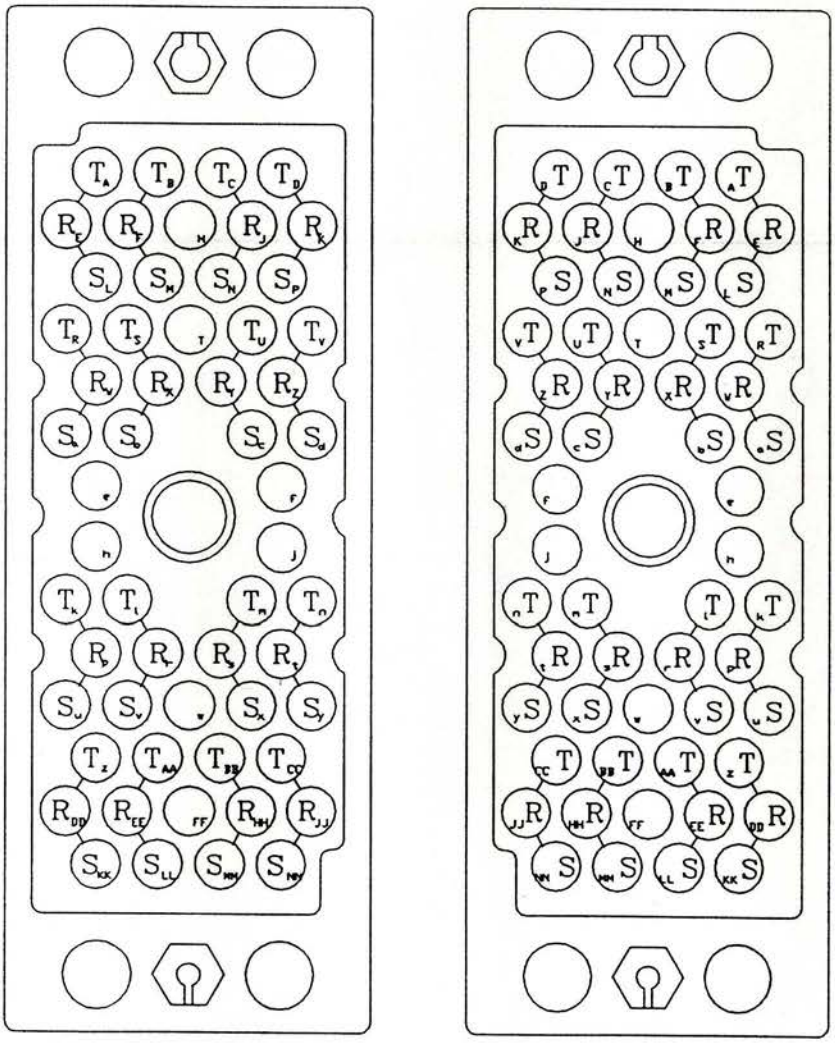
CPM

SIZE | DWG NO. | REV

SCALE: | SHEET OF

1	(A/E/L)	2T1 L	9	(k/p/u)	
2	(B/F/M)	2T1 R	10	(l/r/v)	
3	(C/J/N)	2T2 L	11	(m/s/x)	
4	(D/K/P)	2T2 R	12	(n/t/y)	
5	(R/W/a)	2T3 L	13	(z/DD/KK)	
6	(S/X/v)	2T3 R	14	(AA/EE/LL)	
7	(U/Y/c)	2T4 L	15	(BB/HH/MM)	
8	(V/Z/d)	2T4 R	16	(CC/JJ/NN)	

FUNCTION 2T I/O IN TO 2T (Send)



CONNECTOR #

ELCO 56

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
LIST OF MATERIALS				

DWN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES
ANGLES ±
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22153 703-866-8186 fax 866-6940

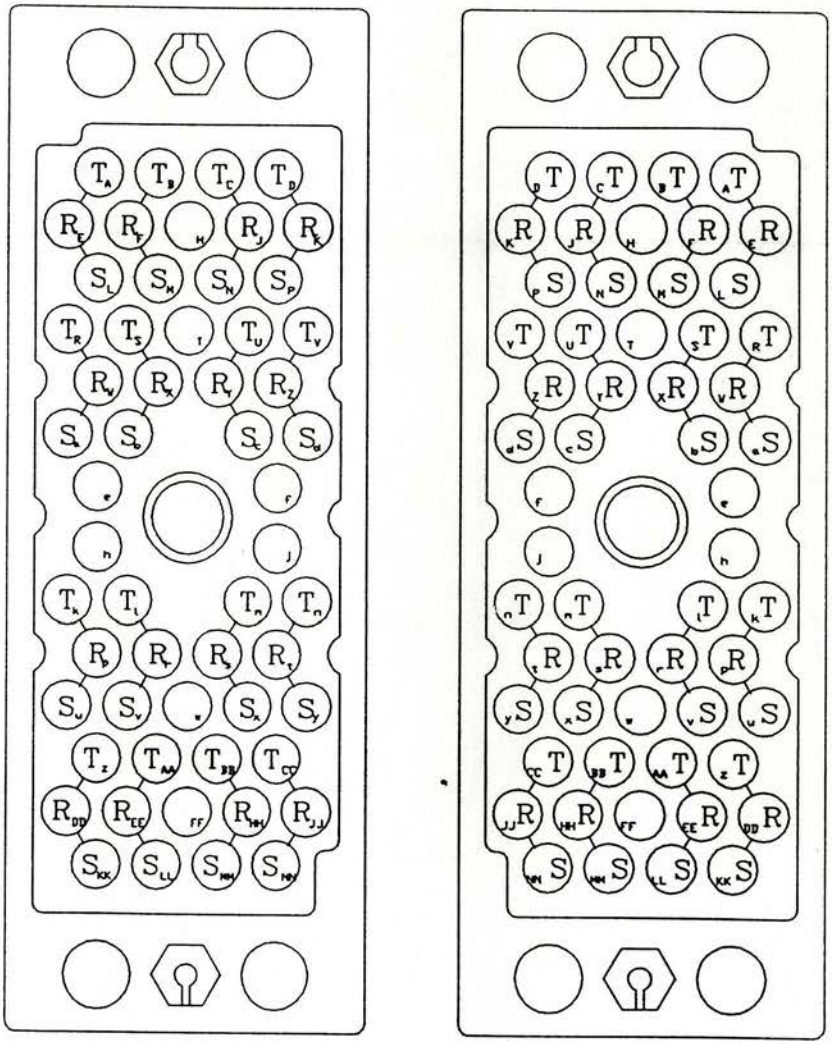
CPM

SIZE | DWG NO. | REV

SCALE: | SHEET OF

1	(A/E/L)	2T1 L	9	(k/p/u)	2T5 L
2	(B/F/M)	2T1 R	10	(l/r/v)	2T5 R
3	(C/J/N)	2T2 L	11	(m/s/x)	2T6 L
4	(D/K/P)	2T2 R	12	(n/t/y)	2T6 R
5	(R/W/a)	2T3 L	13	(z/DD/KK)	2T7 L
6	(S/X/v)	2T3 R	14	(AA/EE/LL)	2T7 R
7	(U/Y/c)	2T4 L	15	(BB/HH/MM)	2T8 L
8	(V/Z/d)	2T4 R	16	(CC/JJ/NN)	2T8 R

FUNCTION 2T I/O OUT FROM 2T (Return)



CONNECTOR #

ELCO 56

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY MCDD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
LIST OF MATERIALS				

DWN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ±
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

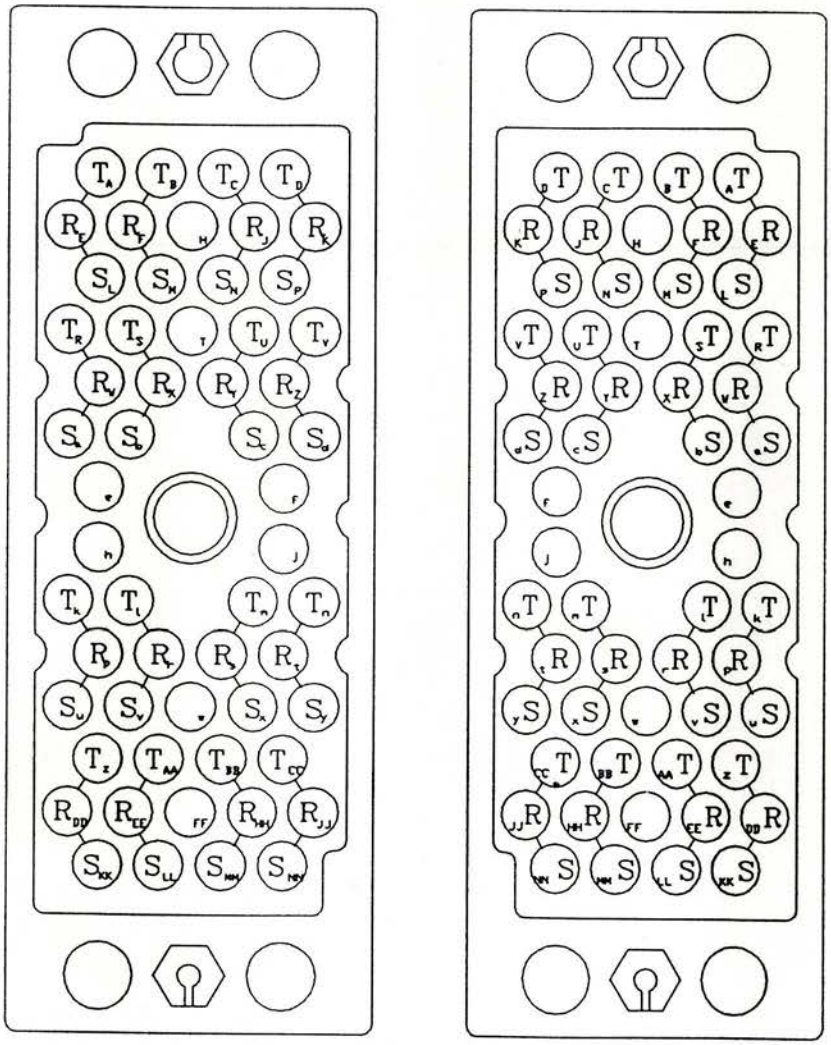
api audio products, inc.
Springfield, VA 22153 703-455-8188 Fax 455-4340

CPM

SIZE | DWG NO. | REV
SCALE: | SHEET OF

1	(A/E/L)	FROM TAPE OUT 25	9	(k/p/u)	
2	(B/F/M)	26	10	(l/r/v)	
3	(C/J/N)	27	11	(m/s/x)	
4	(D/K/P)	28	12	(n/t/y)	
5	(R/W/a)	29	13	(z/DD/KK)	
6	(S/X/v)	30	14	(AA/EE/LL)	
7	(U/Y/c)	31	15	(BB/HH/MM)	
8	(V/Z/d)	32	16	(CC/JJ/NN)	

FUNCTION ADDITIONAL FEEDS FROM TAPE OUT, 25-32



CONNECTOR #_____

ELCO 56

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION

LIST OF MATERIALS

DASH NO.	USED ON
APPLICATION	

DVN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES:
ANGLES ±
DECIMALS XX ±.01
DECIMALS XXX ±.005

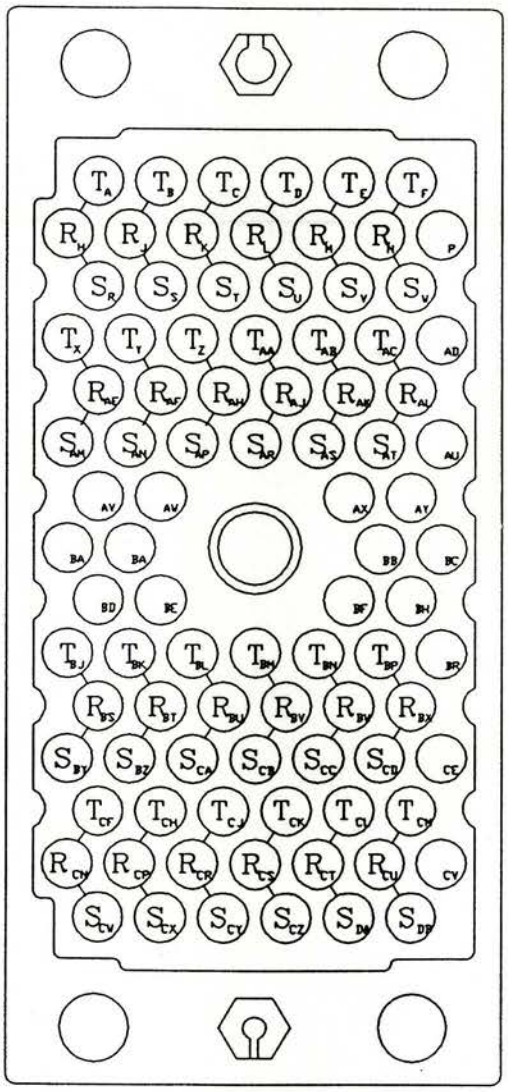
api audio products, inc.
Springfield, VA 22150 703-406-8186 fax 406-4340

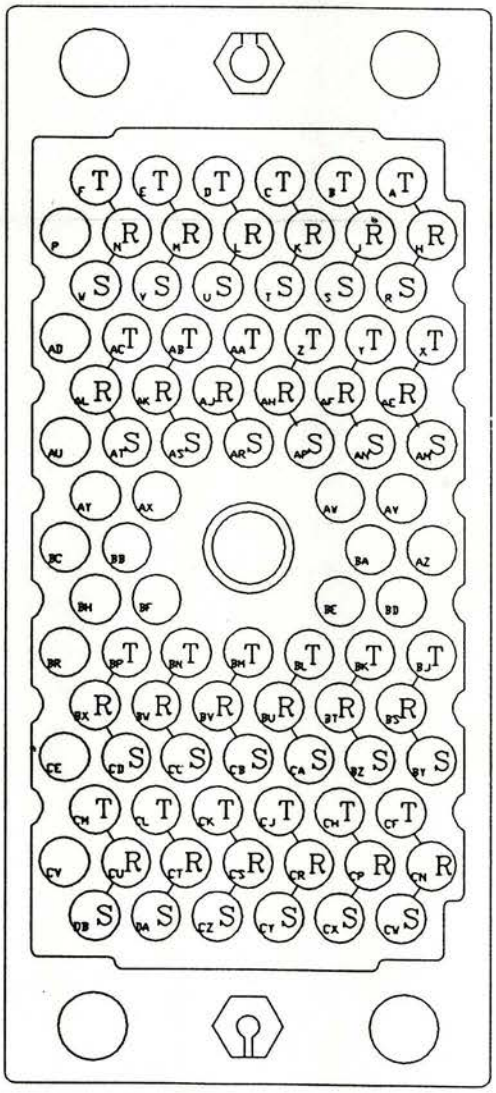
CPM

SIZE	DWG NO.	REV
SCALE:		SHEET OF

1	(A/H/R)	CHAN 1	13	(BJ/BS/BY)	CHAN 13
2	(B/J/S)	2	14	(BK/BT/BZ)	14
3	(C/K/T)	3	15	(BL/BU/CA)	15
4	(D/L/U)	4	16	(BM/BV/CB)	16
5	(E/M/V)	5	17	(BN/BW/CC)	17
6	(F/N/W)	6	18	(BP/BX/CD)	18
7	(X/AE/AM)	7	19	(CF/CN/CW)	19
8	(Y/AF/AN)	8	20	(CH/CP/CXA)	20
9	(Z/AH/AP)	9	21	(CJ/CR/CY)	21
10	(AA/AJ/AR)	10	22	(CK/CS/CZ)	22
11	(AB/AK/AS)	11	23	(CL/CT/DA)	23
12	(AC/AL/AT)	12	24	(CM/CV/DB)	24

MULTI TAPE PLAYBACK 1-24





FUNCTION

CONNECTOR #

ELCO 90

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
LIST OF MATERIALS				

DWN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED DIMENSIONS ARE IN INCHES
TOLERANCES
ANGLES ±
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22153 703-455-8188 fax 455-8249

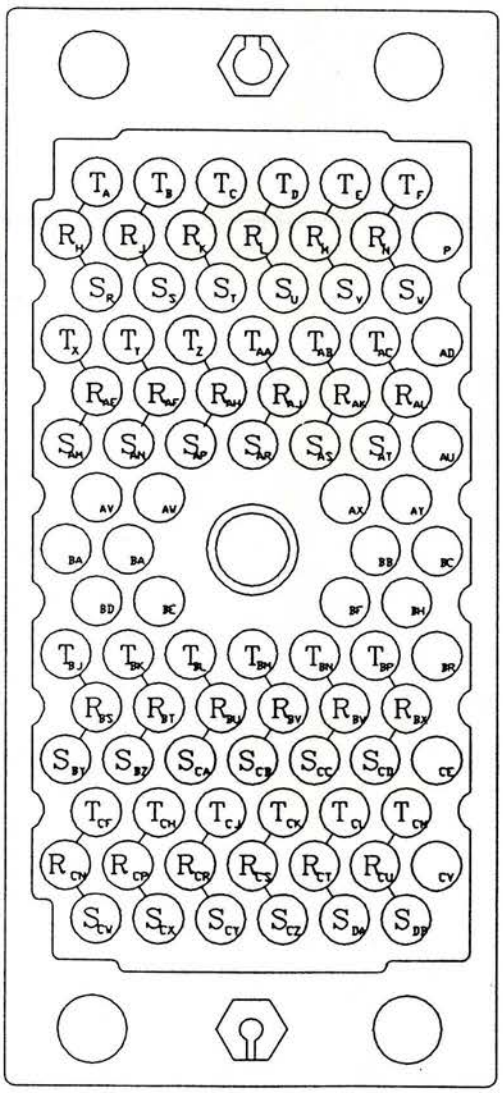
CPM

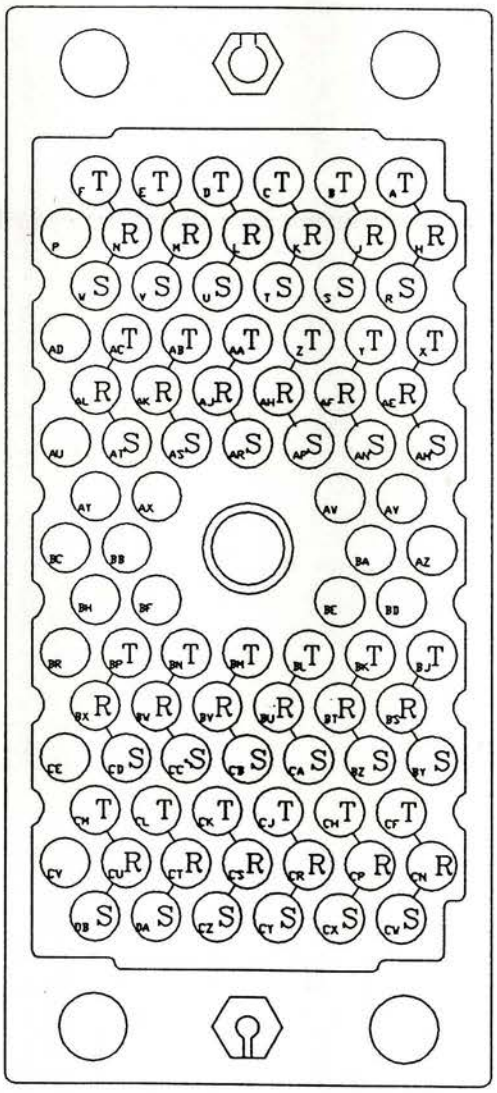
SIZE | DWG NO. | REV

SCALE: | SHEET OF

1	(A/H/R)	CHAN 1	13	(BJ/BS/BY)	CHAN 13
2	(B/J/S)	2	14	(BK/BT/BZ)	14
3	(C/K/T)	3	15	(BL/BU/CA)	15
4	(D/L/U)	4	16	(BM/BV/CB)	16
5	(E/M/V)	5	17	(BN/BW/CC)	17
6	(F/N/W)	6	18	(BP/BX/CD)	18
7	(X/AE/AM)	7	19	(CF/CN/CW)	19
8	(Y/AF/AN)	8	20	(CH/CP/CXA)	20
9	(Z/AH/AP)	9	21	(CJ/CR/CY)	21
10	(AA/AJ/AR)	10	22	(CK/CS/CZ)	22
11	(AB/AK/AS)	11	23	(CL/CT/DA)	23
12	(AC/AL/AT)	12	24	(CM/CV/DB)	24

FUNCTION TO MULTI TRACK INPUT 1-24





CONNECTOR #_____

ELCO 90

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION
LIST OF MATERIALS				

DWN
CHK
ENG
PROJ

UNLESS OTHERWISE SPECIFIED DIMENSIONS ARE IN INCHES
TOLERANCES
ANGLES ± ___
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

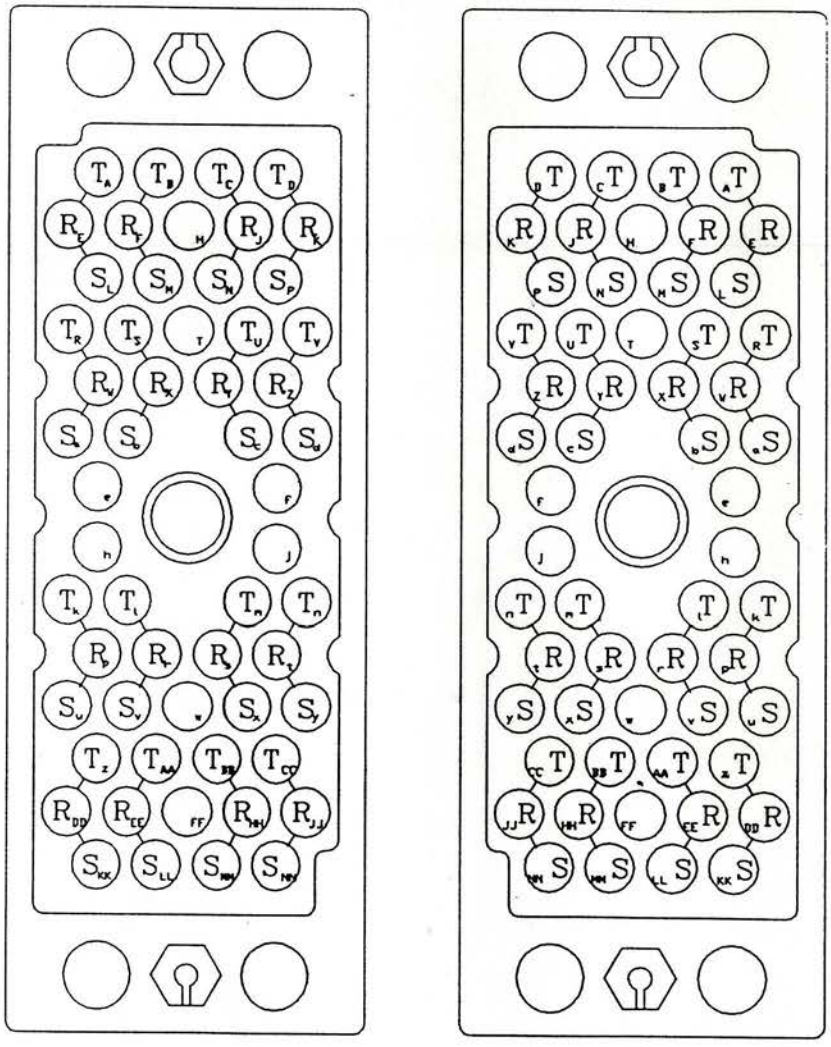
DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22150 703-600-8188 fax 600-4340

SIZE | DWG NO. | REV
SCALE: | SHEET OF

1	(A/E/L)	TO TAPE IN 25	9	(k/p/u)	
2	(B/F/M)	26	10	(l/r/v)	
3	(C/J/N)	27	11	(m/s/x)	
4	(D/K/P)	28	12	(n/t/y)	
5	(R/W/a)	29	13	(z/DD/KK)	
6	(S/X/v)	30	14	(AA/EE/LL)	
7	(U/Y/c)	31	15	(BB/HH/MM)	
8	(V/Z/d)	32	16	(CC/JJ/NN)	

FUNCTION ADDITIONAL FEEDS TO TAPE IN, 25-32



CONNECTOR #_____

ELCO 56

CONFORMS TO THE SAC PIN STANDARD

QTY REQD	QTY REQD	PART NUMBER	NOMENCLATURE OR DESCRIPTION	MATERIAL AND SPECIFICATION

LIST OF MATERIALS

DWN | CHK | ENG | PROJ

UNLESS OTHERWISE SPECIFIED, DIMENSIONS ARE IN INCHES
TOLERANCES
ANGLES ± ___
DECIMALS .XX ± .01
DECIMALS .XXX ± .005

DASH NO. | USED ON
APPLICATION

api audio products, inc.
Springfield, VA 22153 703-406-8186 fax 406-6340

CPM

SIZE | DWG NO. | REV

SCALE: | SHEET OF