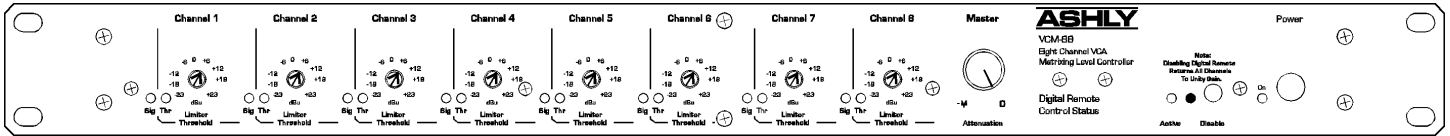
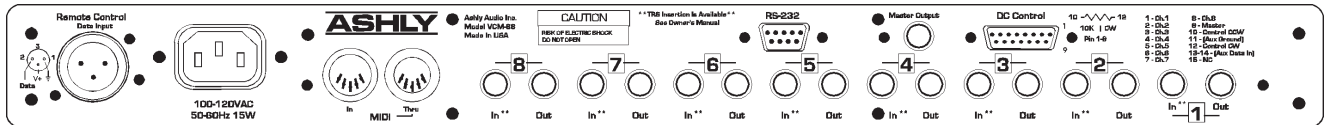


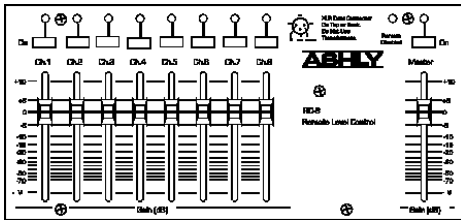
## VCM-88 Eight Channel VCA Matrixing Level Controller



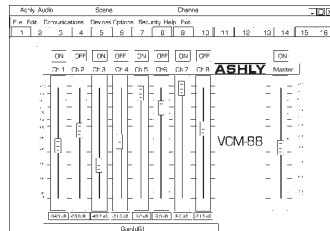
Front Panel



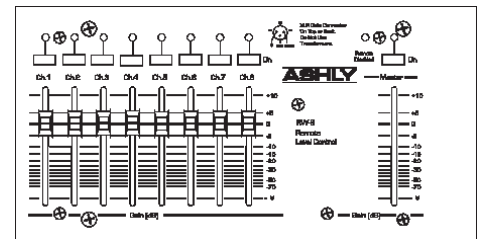
Rear Panel



RD-8 Remote Control



Protea System Software



RW-8 Remote Control

### What the VCM-88 Can Do:

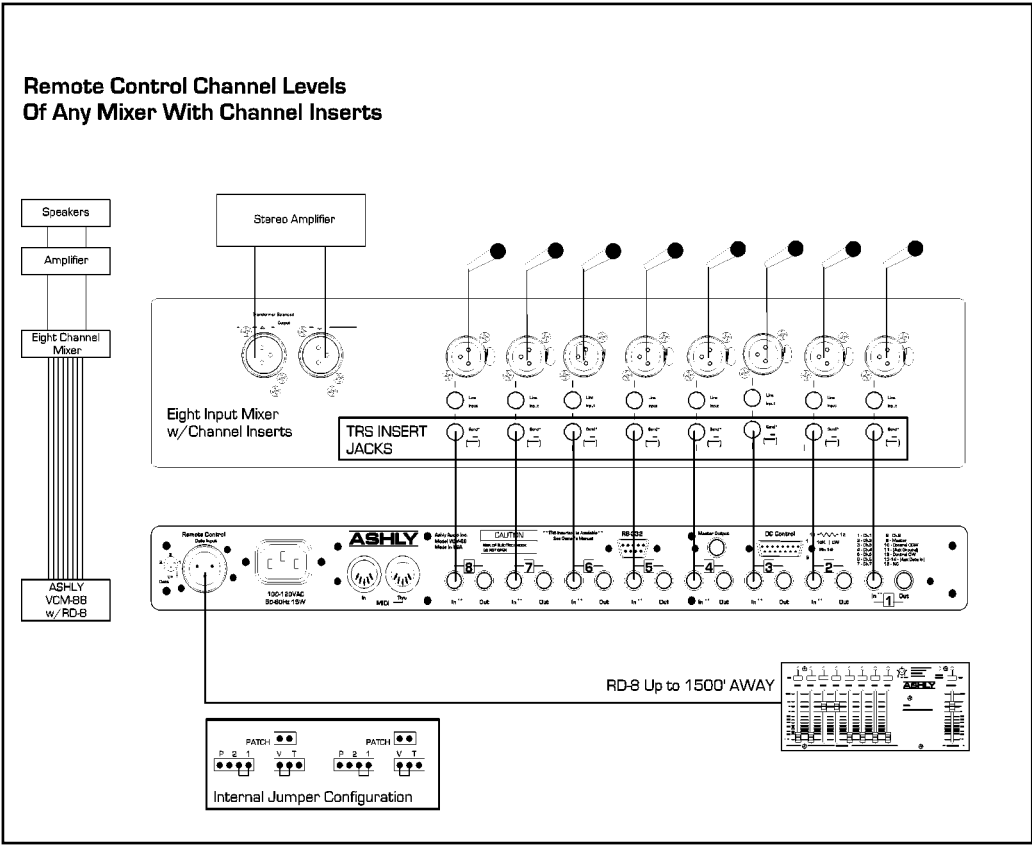
- Easily Integrate Remote Control Into New or Existing Sound Systems
- Remote Control of:
  - Individual Channel Eight In, Eight Out
  - Eight In, One Out
  - Distributed Zones
- Stand-Alone Limiter With Threshold Control On All Eight Channels
- RD-8/RW-8 Data/Power Line Hookup Uses Standard 3-Pin XLR up to 1500 Feet Without Digital Noise or Crosstalk - No Batteries needed
- Audio Interface Uses Separate Input and Output Jacks or Single Jack TRS Insert
- Other Remote Control Methods Include:
  - Protea System Software
  - RS-232 - Crestron - AMX Touch Screen
  - MIDI - Potentiometer
- Accepts direct signal levels from audio devices such as: Tape Decks, VCRs, CD Players, Computer Sound Cards, Mixer aux/line outs, and any signal processor.

### APPLICATIONS:

- Remote Control of Any Line Level (*including mixer insert points on mic channels*)
- Eight Input, Mono Output Mixer
- Zone Mixer
- Stage and In-Ear Monitor Level Mixer
- Distribution Amplifier
- Eight Channel Limiter
- Individual Channel Level and On/Off Control
- Frequency "Kill Switch" in DJ Systems
- Fingertip Control of Side-fill Levels w/o affecting the FOH main system level
- Control Levels of Flown Speaker Clusters After They are in Place

### FEATURES:

- Internal Channel Patching for Flexible Signal Routing and Matrixing
- Internal Channel Pass-Through for Cascading Multiple Units in Parallel
- Master Sum Output Jack
- Internal Selection of Crestron, AMX, MIDI or RS-232 Protocol
- +20dB to -75dB Level Control
- Individual Limiter Threshold Adjustment for Each Channel
- Balanced Inputs and Outputs



## Applications

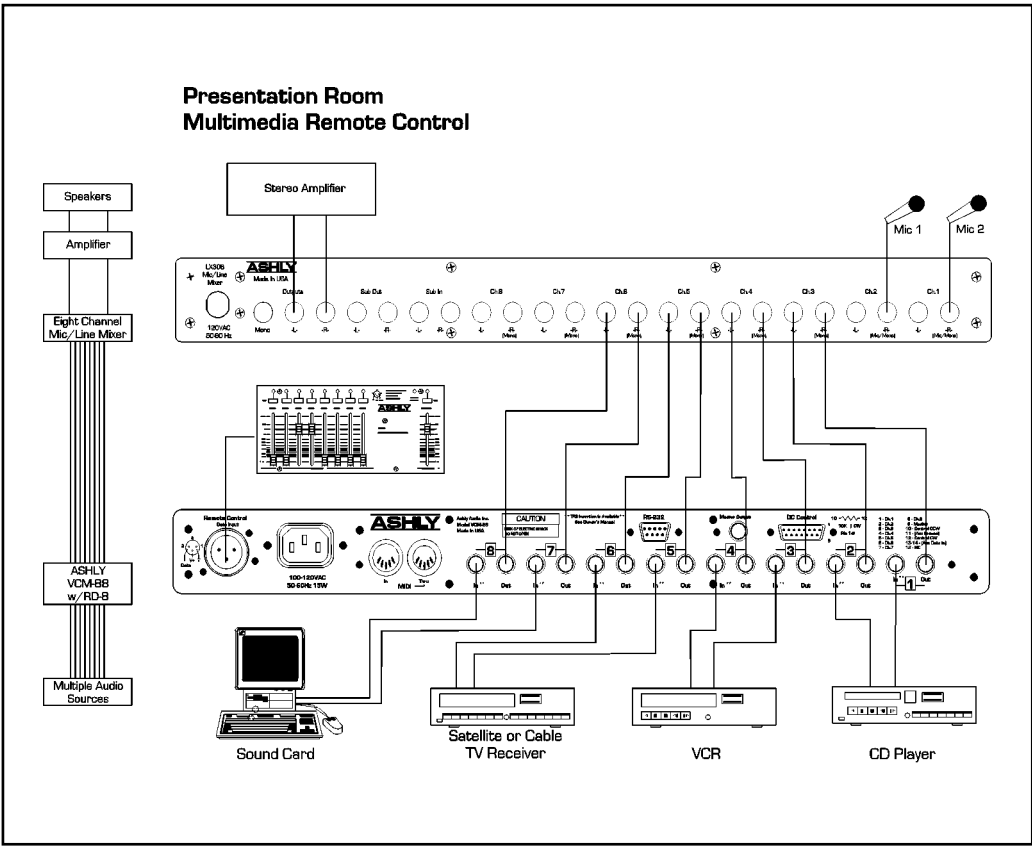
Remote Control For:

- Church Sound Systems
- School Gymnasiums
- Boardroom Presentations
- Theater/Stage Systems
- Auditorium Sound Systems

*One or more VCM-88's can be patched directly into any mixer with channel inserts, allowing individual channel level control from a remote location.*

*For systems located in secure rooms or tucked out of the way, the VCM-88 and RD-8 or RW-8 allows for control of the sound level in real time directly in the listening area or stage area.*

*Simple level controls allow for non-technical personnel to adjust the sound level of the system.*



## Applications

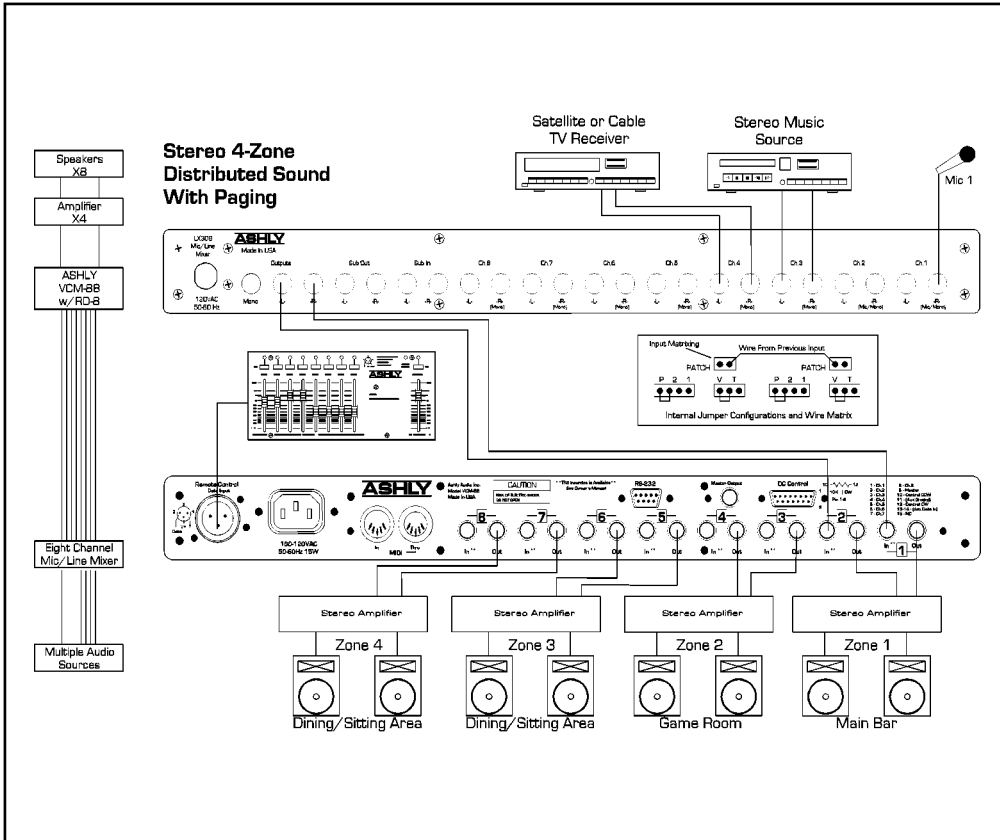
Multiple Audio Sources Controlled From A Remote Location:

- Presentation Rooms
- Seminar Meeting Rooms
- Auditoriums

*Hook up to four stereo audio sources to the VCM-88. Patched into a mic/line mixer, you control the audio level of the sound source while your mic level remains constant.*

*When the main system is located in a secure room or tucked out of the way, the VCM-88 and RD-8 or RW-8 puts audio level control at your fingertips.*

*Simple level controls allow for non-technical personnel to adjust the sound level of the system.*



## Applications

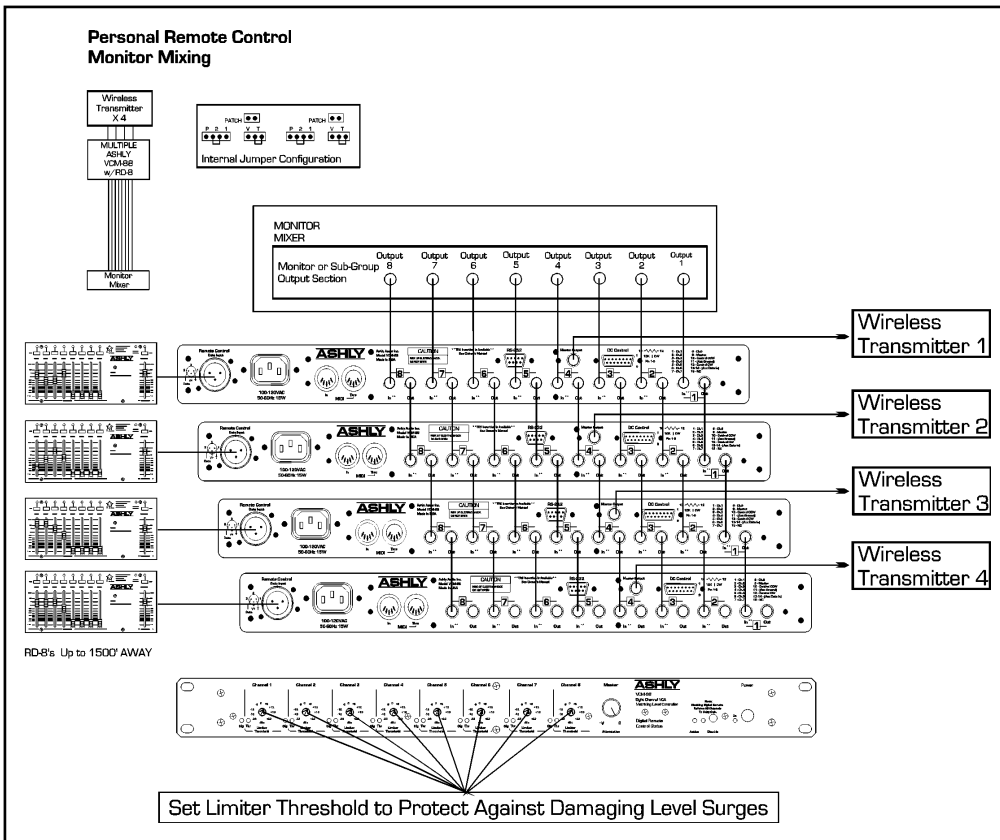
Remote Control For:

- Sports Bars
- Banquet Facilities
- Theme Parks
- Race Tracks
- Bowling Alleys

Control multiple audio sources to four stereo zones (shown) or eight mono zones. Control side-fill speaker locations without affecting the main PA

By patching the output of a mixer into the VCM-88 and using the internal input matrixing, you can distribute the sound to multiple placed speakers in the facility.

Add an RD-8 or RW-8 to control the audio level from a central location or next to the paging microphone.



## Applications

Remote Control For:

- Individual Monitor Mixes

The monitor mix can be controlled with multiple VCM-88s and RD-8s to provide "custom" monitor mixes controlled by the individual musician. Fingertip control allows the musician to increase or decrease the levels they hear.

Cascade monitor outputs into multiple VCM-88s with minimal cable patching. Signal routing is set internally to reduce the mess of multiple cables and y-cords.

The limiter is set to virtually eliminate ear (when using in-ear monitors) or speaker (when using conventional speaker monitors) damage.

## Applications

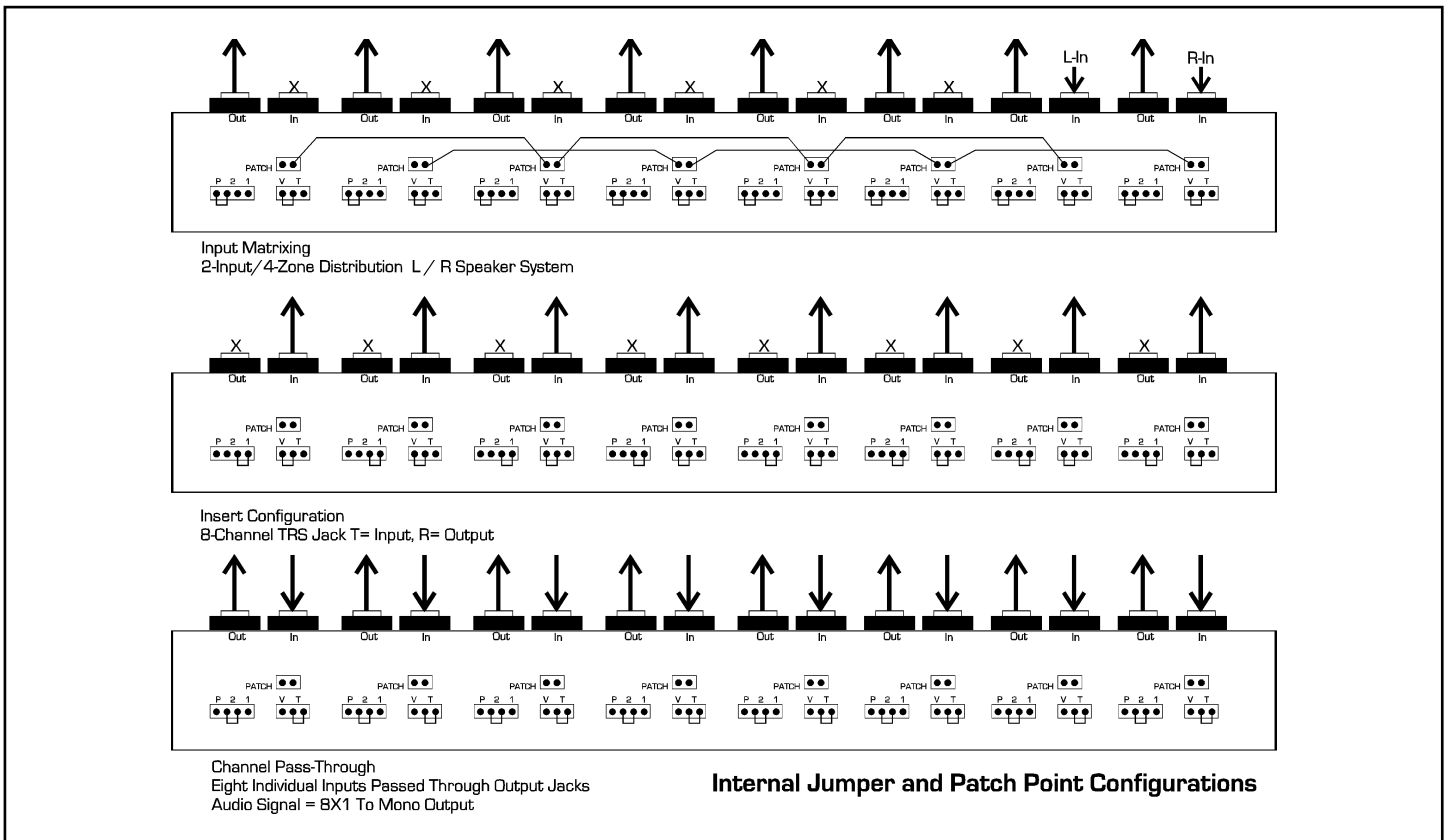
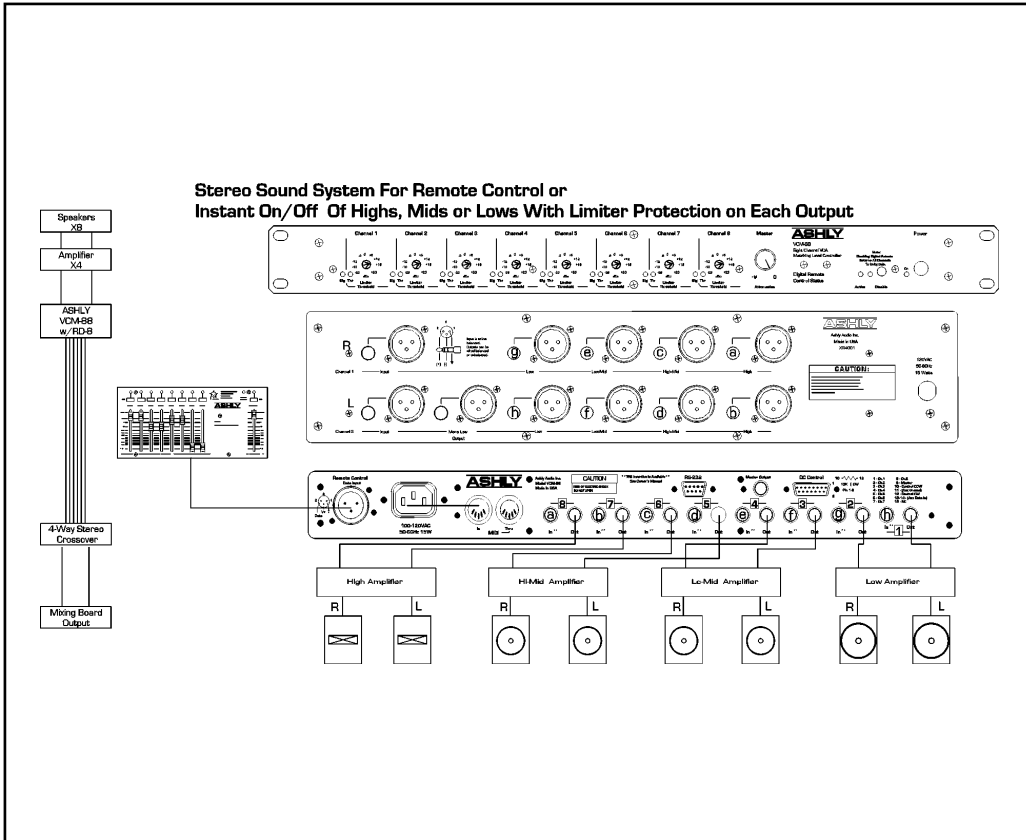
Remote Control For:

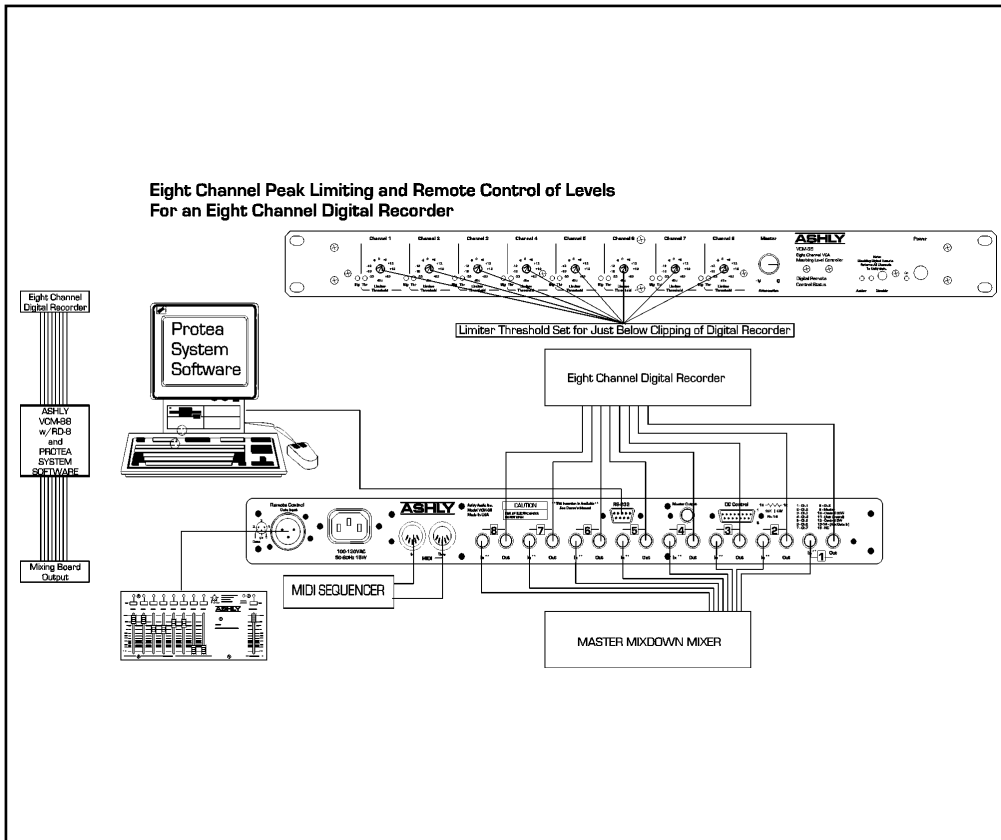
- 2, 3 and 4-way PA Systems

*DJs will often cut-out frequency ranges as an effect. A VCM-88 and RD-8 can simplify this process making the frequency cuts as easy as pushing a button or reducing the level using the sliders.*

*Simply take the outputs of your crossover and connect them to the VCM-88. Feed the outputs of the VCM-88 into the power amps and locate the RD-8 remote control on the soundboard.*

*Systems using Ashly's Protea Digital Equalizers controlled by Protea System Software allow for the flexibility of controlling the VCM-88 with a PC.*





## Applications

- Digital Recording

*The VCM-88's eight individual limiters allow you to protect overloading the inputs of a digital recorder.*

*Limiter threshold is set just below the maximum input level of the recorder to maximize headroom and keep the inputs from clipping.*

*By using a MIDI sequencer, you can turn channels on and off or adjust the level of the signal in individual channels. If you are using digital recording software, Protea System Software may be loaded on your system to adjust your volume levels with your PC.*

The figure to the left demonstrates the internal configurations available as described below.

Input matrixing allows you to eliminate messy cable patching in the back of your rack. Using the internal patch points, you are able to route an incoming input cable to multiple inputs of the VCM-88. Route inputs to the remaining seven inputs or any combination you choose. Twenty-two gauge solid bell wire is all you need. Configure the VCM-88 and mount it into the rack.

Configure your input jacks as TRS send and return jacks to reduce your behind-the-rack cable requirements. Set internally, you can configure all eight inputs or as many as you need for your application. When an input is set to be a send and return, the output jack becomes non-functional.

Channel pass-through allows you to configure the output jack internally to pass the input signal out through the output jack. The input signal not only feeds the VCM-88's processing circuitry, but also allows you to cascade the input signal to another device. When using this configuration, the mono output jack of the VCM-88 provides the summed signals of the inputs configured for pass-through.

**SPECIFICATIONS VCM-88:**

INPUT TYPE:	1/4" TRS
INPUT IMPEDANCE:	20k ohm balanced, 10k ohm unbalanced
MAX INPUT LEVEL:	+23dBu
OUTPUT TYPE:	1/4" TRS
OUTPUT IMPEDANCE:	200 ohm pseudo balanced, 100 ohm unbalanced
MAX OUTPUT LEVEL:	+22dBu
NOMINAL GAIN:	0dB $\pm$ 0.5dB
GAIN RANGE:	+20dB to -75dB
FREQUENCY RESPONSE:	$\pm$ 0.2dB, 20Hz-20kHz
THD:	< 0.01% @ 0dBu, 1kHz; < 0.15% @ +20dBu, 20Hz-20kHz
OUTPUT HUM AND NOISE:	< -94dBu, 20Hz-20kHz unweighted
CROSSTALK:	< -80dB @ 20Hz-20kHz
LIMITER THRESHOLD RANGE:	-23dBu to +22dBu
LIMITER COMPRESSION RATIO:	10:1
DATA INPUT TYPE:	9-pin female D-Sub connector
DATA FORMAT:	RS-232 using Protea System Software
DC CONTROL INPUT TYPE:	15-pin female D-Sub connector
DC CONTROL VOLTAGE:	-4V to +15V provided for external 10k ohm potentiometers
SIZE:	19"L x 1.75"H x 6"D
POWER REQUIREMENTS:	95-125VAC, 50-60Hz, 18W (240V available)
SHIPPING WEIGHT:	9 lbs

**RD-8/RW-8 SPECS:**

FADER RANGE:	+10dB to -75dB (master fader @ 0dB)
DATA/POWER CONNECTOR:	Male XLR jack
MAX DATA CABLE LENGTH:	1500ft (24ga twisted pair)
DATA FORMAT:	4800 baud, 2Vp raised cosine
DATA CROSSTALK TO AUDIO:	< -120dB along 1000ft of 150 $\square$ shielded cable
SIZE:	7.5"L x 3.5" H x 1.75"D
POWER REQUIREMENTS:	Phantom powered by VCX-80
SHIPPING WEIGHT:	3 lbs

\*Input jack may be internally selected as a single in/out patch point.



**Ashly Audio Inc.,**  
**847 Holt Rd**  
**Webster, NY 14580-9103**  
**Toll Free (800) 828-6308**  
**Tel (716) 872-0010**  
**Fax (716) 872-0739**  
**www.ashly.com, info@ashly.com**