BROADCAST EQUIPMENT

STUDIO A

MICROPHONES

"ON-AIR" AND REHEARSAL LIGHTS

LOUDSPEAKER

CONTROL ROOM

HEADPHONES

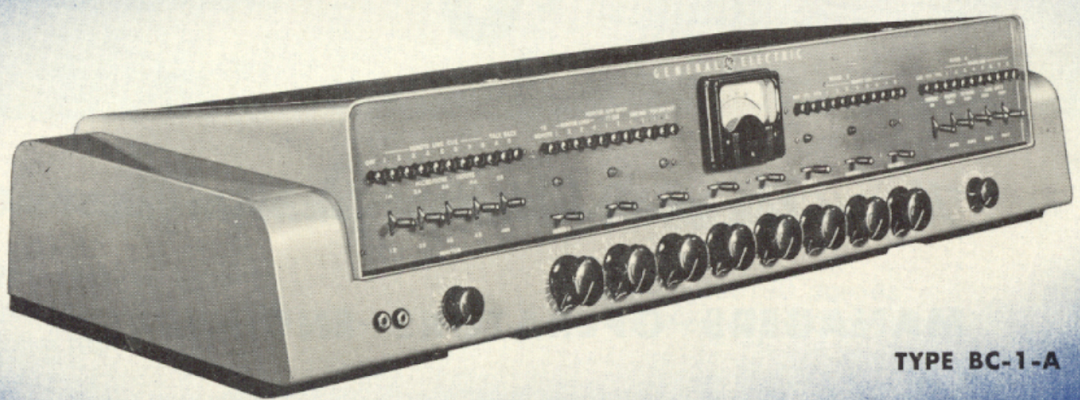
ANNOUNCE MICROPHONE

TALK-BACK

LOUDSPEAKER

TRANSCRIPTION MACHINES

"ON-AIR" LIGHT



TYPE BC-1-A

Two-Studio Consolette

STUDIO B

MICROPHONES

"ON-AIR" AND REHEARSAL LIGHTS

ANNOUNCE MICROPHONE

ANNOUNCE BOOTH

"ON-AIR" LIGHT

LOUDSPEAKER

8 REMOTE LINES
(INCLUDING NETWORK)

LOUDSPEAKER

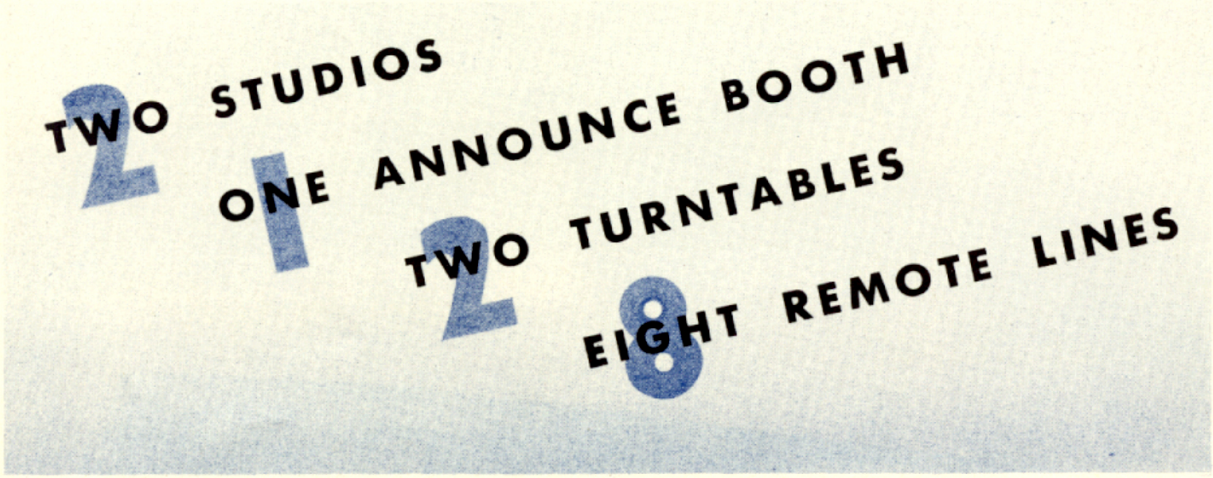
4 SPECIAL CUE INPUTS

2 OUTGOING CIRCUITS TO "ST," LINES, OR TRANSMITTER

GENERAL ELECTRIC

HERE IS . . .

The new General Electric two-studio Consolette, Type BC-1-A, smart, efficient, and thoroughly reliable. For AM or FM, this is the Consolette *with two program amplifiers* that provides all that's necessary for smooth, split-second control of



This is the consolette that features for

MANAGERS—OPERATORS—ENGINEERS

Simplicity

Direct, functional planning that puts two-studio control at your fingertips. Convenient control groupings, dictated by field experience, assure maximum operating ease and minimum operator fatigue.

Adaptability

Let G.E. help you meet your present requirements and future plans with the new two-studio Consolette—comprehensive design is your assurance of maximum flexibility.

Accessibility

Double cabinet hinging gives ready access to every component—tubes, switches, mixers, and amplifier elements. Clean, direct wiring and careful layout help cut maintenance and outages.

Economy

Low in cost and easy to maintain, the G-E two-studio Consolette is engineered to meet your needs, styled to please your eye, and priced to meet your budget.

THE SPECIFICATION FOR....

Line Output Level:

+18 dbm, with 1% or less rms distortion 50 to 15,000 cycles (with internal 6 db network)
(0 dbm = 1 milliwatt sine wave)

Frequency Response:

+1½ db, 30 to 15,000 cycles

Noise Level:

65 db below output level

Source Impedances:

30/250 ohm microphone
600/150 ohm line
250 ohm transcription

Load Impedance:

600/150 ohm line

Maximum Gain

OF PROGRAM CHANNEL:

106 db, microphone input
76 db, transcription input
49 db, remote line input

Monitoring Amplifier:

10 watts output
1½% rms max, distortion, 50 to 15,000 cycles
20,000 ohm input impedance
600/150 ohm load impedance

Power Input:

105/115/125 volts;
50/60 cycles, 250 watts

Weight:

Consolette: 180 pounds
Power Supply: 75 pounds

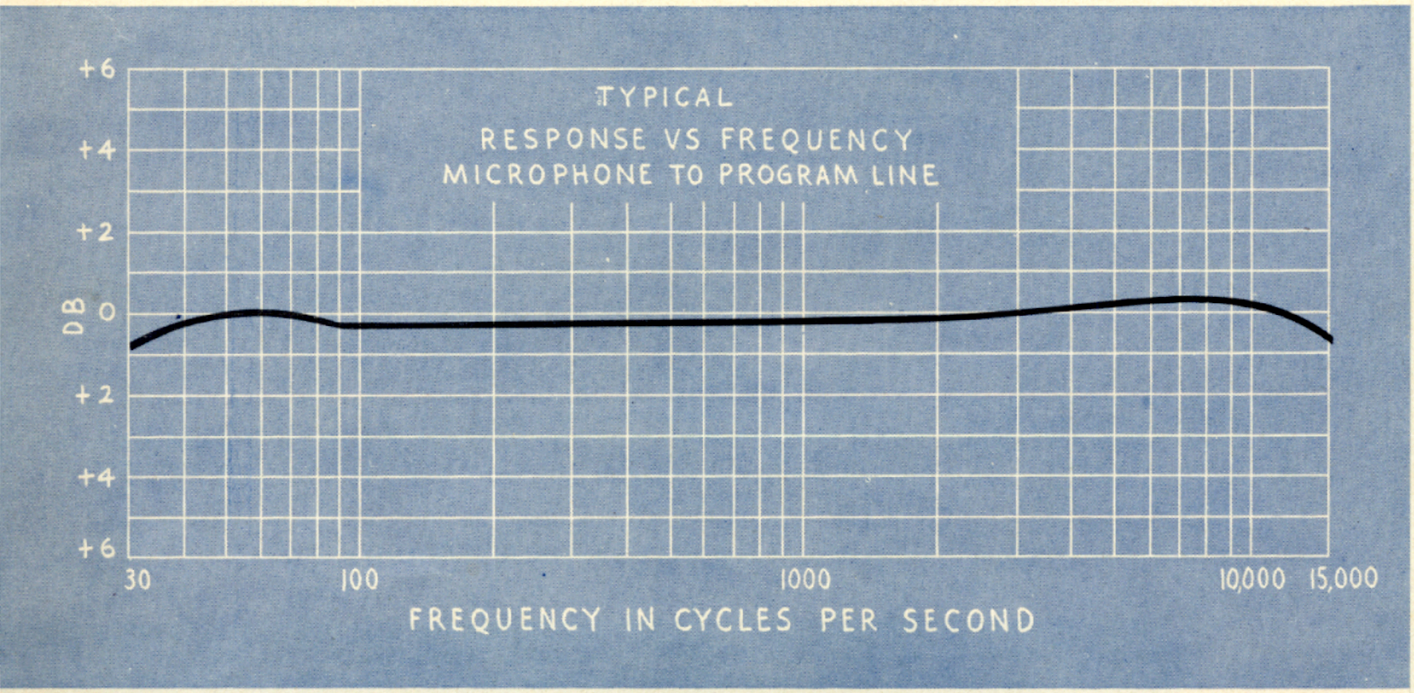
Dimensions:

Consolette: 52½" long; 19½" deep; 10½" high
Power supply: 16" high, 18" wide, 7" deep

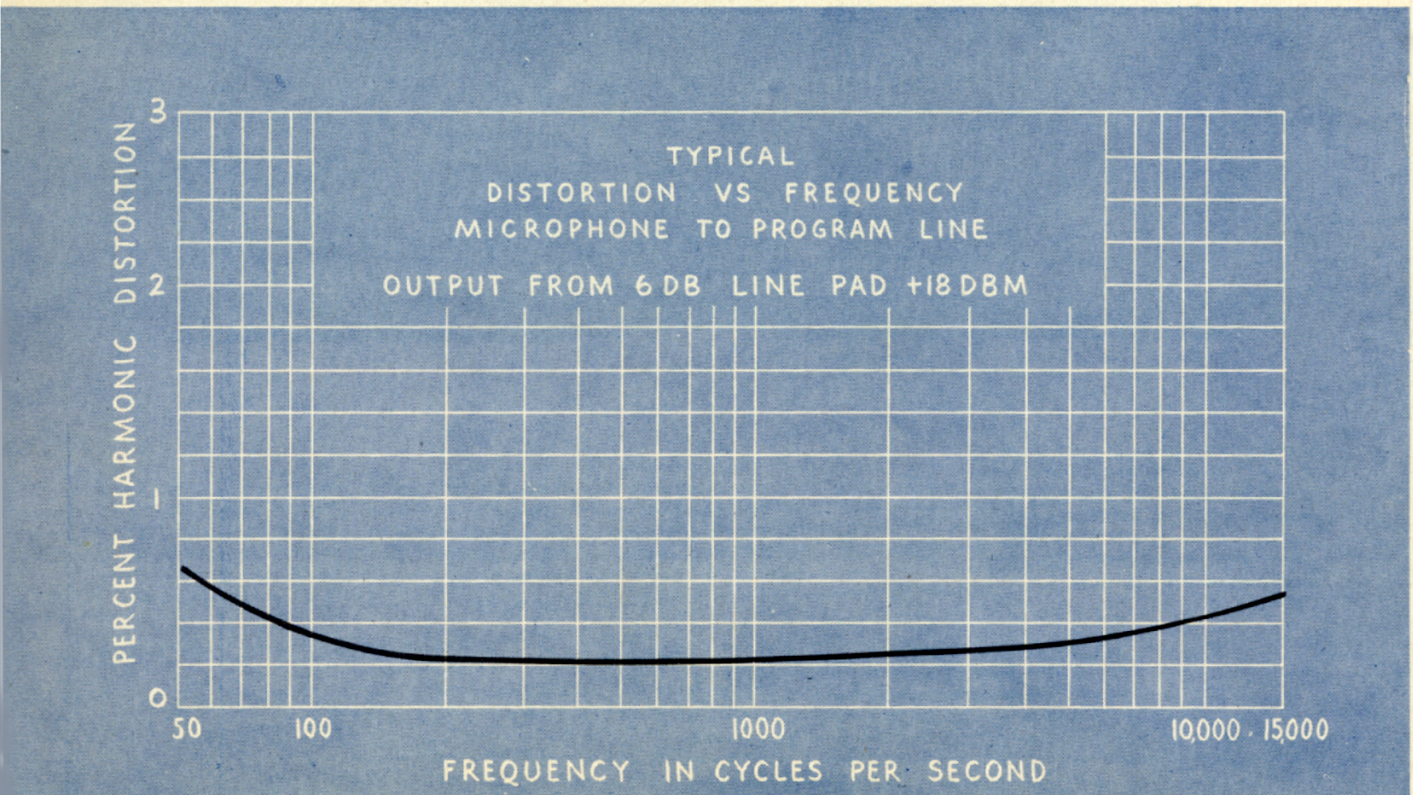
Tubes:

14 Type 1620; 4 Type 1621;
2 Type 1622; 4 Type 5R4GY

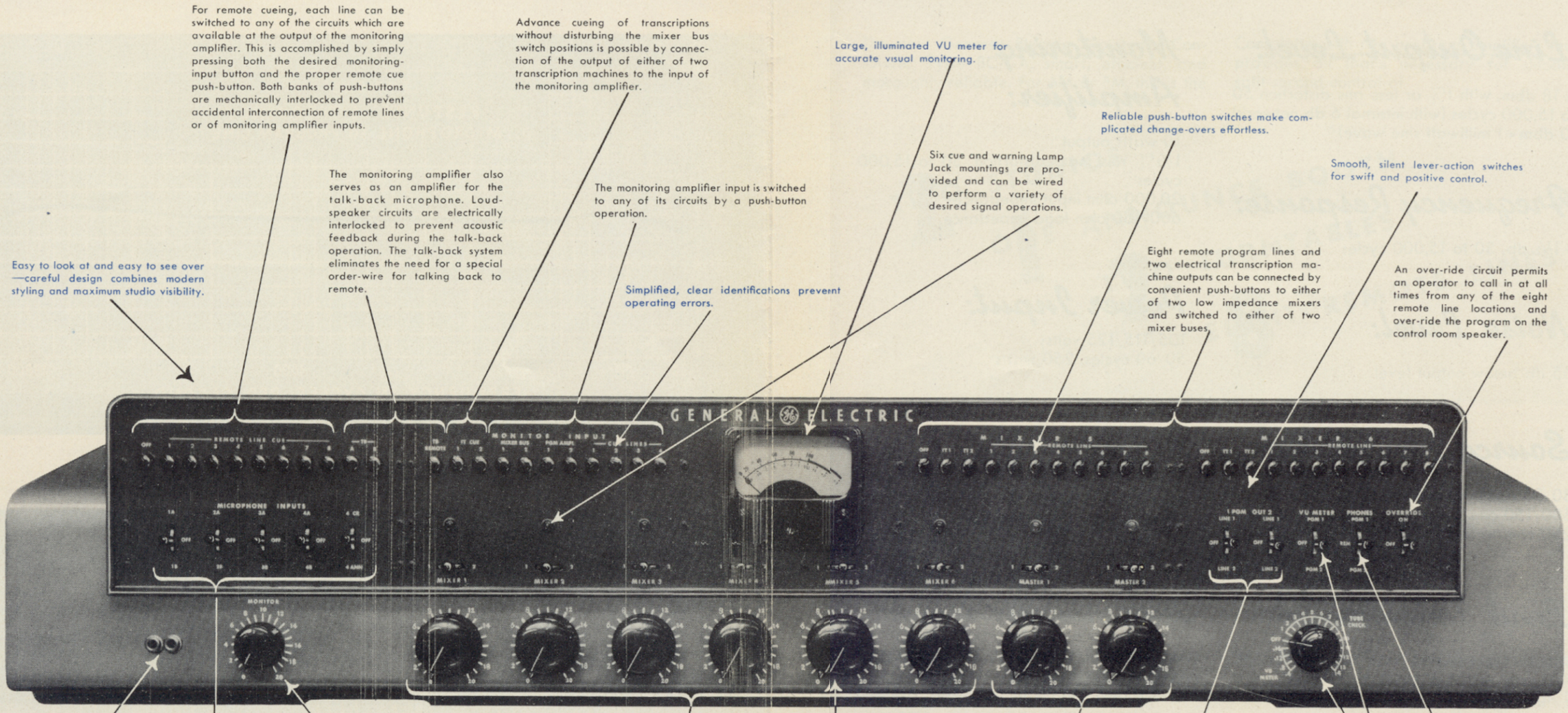
PERFORMANCE



TYPICAL PERFORMANCE CURVES



TWO-STUDIO CONTROL AT YOUR FINGERTIPS



Easy to look at and easy to see over—careful design combines modern styling and maximum studio visibility.

For remote cueing, each line can be switched to any of the circuits which are available at the output of the monitoring amplifier. This is accomplished by simply pressing both the desired monitoring-input button and the proper remote cue push-button. Both banks of push-buttons are mechanically interlocked to prevent accidental interconnection of remote lines or of monitoring amplifier inputs.

The monitoring amplifier also serves as an amplifier for the talk-back microphone. Loud-speaker circuits are electrically interlocked to prevent acoustic feedback during the talk-back operation. The talk-back system eliminates the need for a special order-wire for talking back to remote.

Advance cueing of transcriptions without disturbing the mixer bus switch positions is possible by connection of the output of either of two transcription machines to the input of the monitoring amplifier.

The monitoring amplifier input is switched to any of its circuits by a push-button operation.

Simplified, clear identifications prevent operating errors.

Large, illuminated VU meter for accurate visual monitoring.

Six cue and warning Lamp Jack mountings are provided and can be wired to perform a variety of desired signal operations.

Reliable push-button switches make complicated change-overs effortless.

Eight remote program lines and two electrical transcription machine outputs can be connected by convenient push-buttons to either of two low impedance mixers and switched to either of two mixer buses.

Smooth, silent lever-action switches for swift and positive control.

An over-ride circuit permits an operator to call in at all times from any of the eight remote line locations and over-ride the program on the control room speaker.

A jack is provided for use with a pair of high impedance headphones for monitoring either of the program channels or any of the remote lines. This headphone jack will accommodate a dual two conductor plug or a single two conductor plug.

The monitor-amplifier gain control permits convenient adjustment of the level of the monitoring loudspeakers. Connections and the necessary relays are provided for four high quality monitoring loudspeakers, or studio wall loudspeakers.

The input of each of the four microphone pre-amplifiers can be switched to either of two microphones, providing for a total of eight microphone channels, four of which can be used simultaneously. One of the pre-amplifiers may be switched to a microphone in the control or announce booth.

Six low-impedance mixers feed the two program buses.

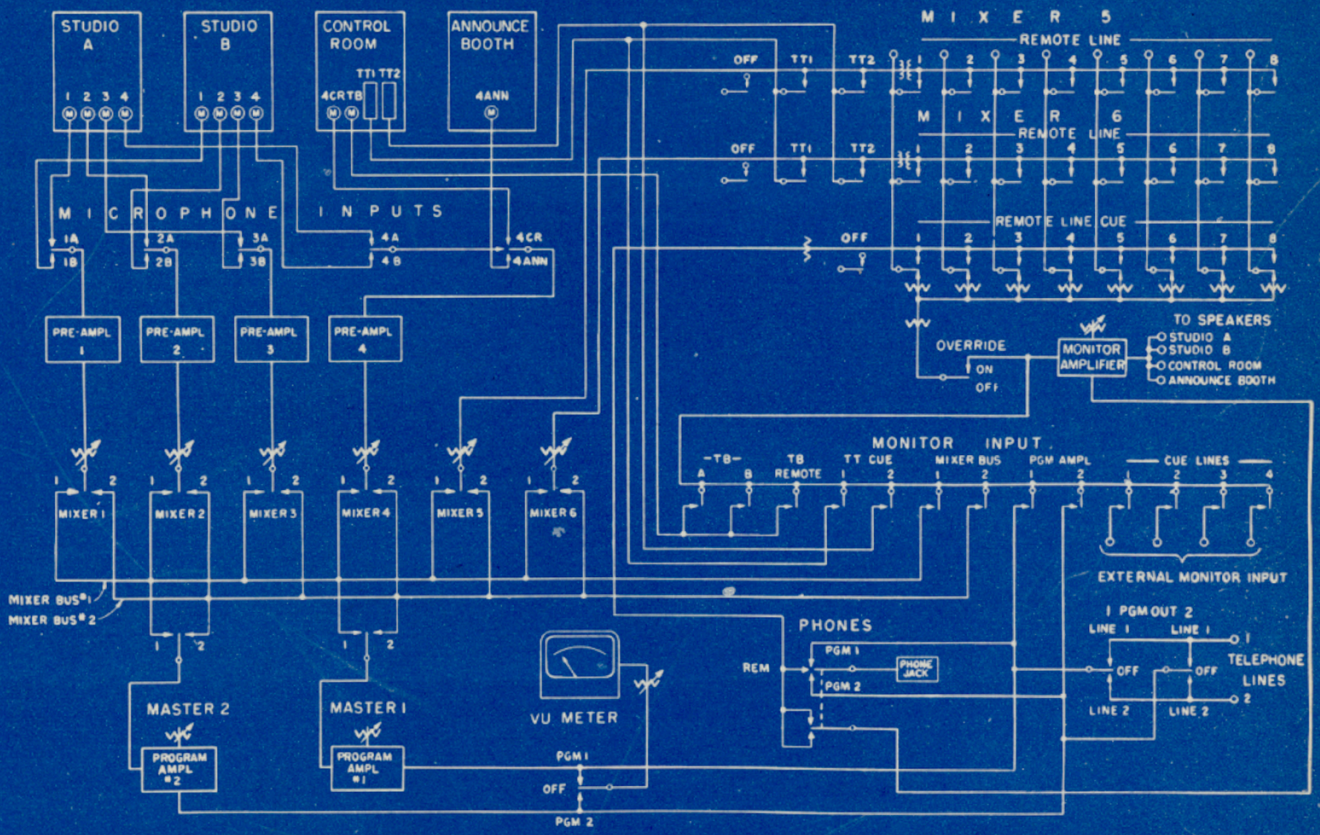
Large, easy-grip knobs—spaced for comfort and convenience.

A master gain control for each of the two program amplifiers permits independent gain adjustment of each program channel. Each program channel can be switched to either of two output lines. 6-db isolation networks are built-in.

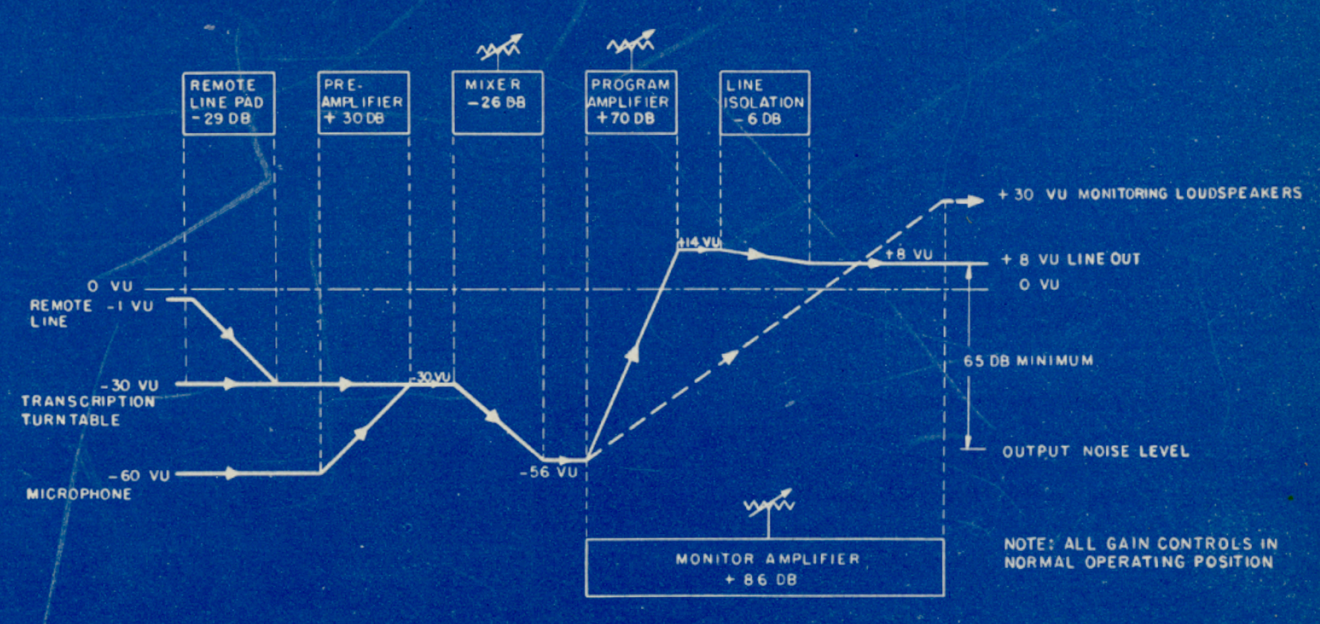
For maximum flexibility either program amplifier output can be switched to either output line, or both can feed one line without impedance mismatch or level change.

The VU meter can be switched to show the volume level of either program channel. It is also used with a multi-position switch for checking the cathode currents of tubes.

Headphones may be switched to remote control or either of two outgoing lines.



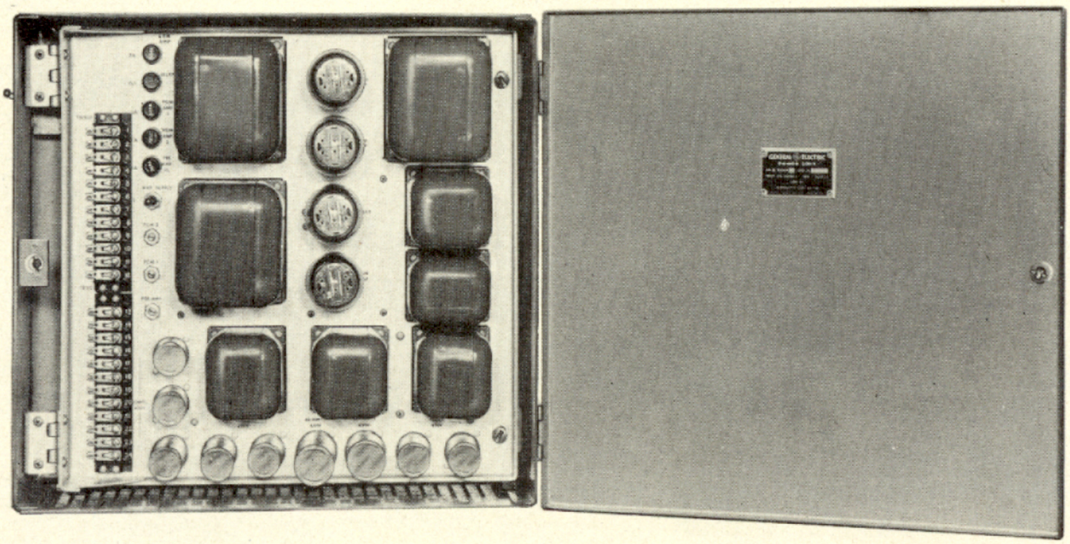
BLOCK DIAGRAM



TYPICAL AUDIO LEVELS

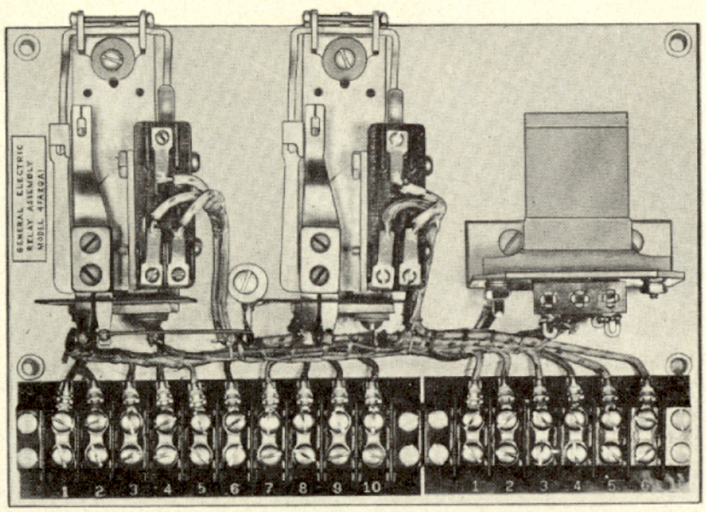
TYPICAL AUDIO LEVELS

A STURDY POWER SUPPLY



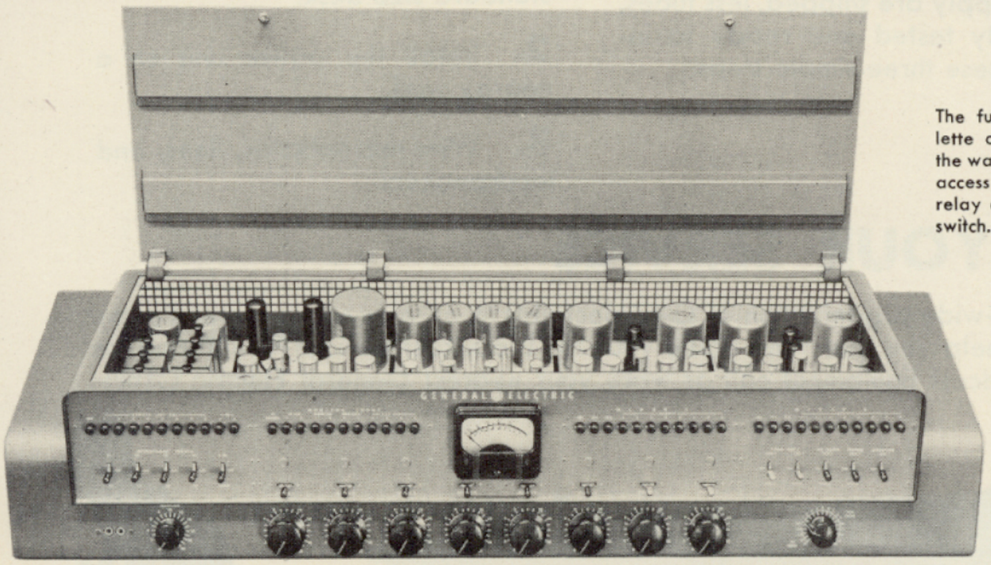
FOUR in ONE, this compact supply contains separate power for each program amplifier, for the monitor amplifier, and for the relay circuits. Pre-amplifiers may be supplied from either program amplifier unit at the flick of a switch—a worthwhile precaution against program outage. Conservative engineering, selected components, and clean construction are your assurance of long and trouble-free service.

A Valuable Accessory . . .



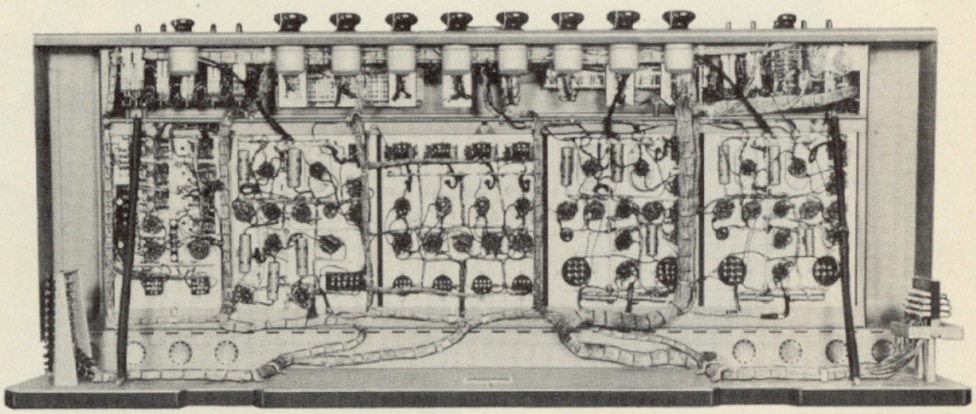
... in any studio installation is this "on-air" and "audition" light relay assembly, Type FA-20-A. It is controlled automatically and powered by the Consolette, and may be mounted anywhere in a standard wall box. Two relays on this relay assembly are provided with a 600-watt, single-pole, double-throw Micro-Switch for the lighting circuit and make-before-break contacts for loudspeaker or auxiliary circuits. Surge and click suppression is included to eliminate interference in audio circuits.

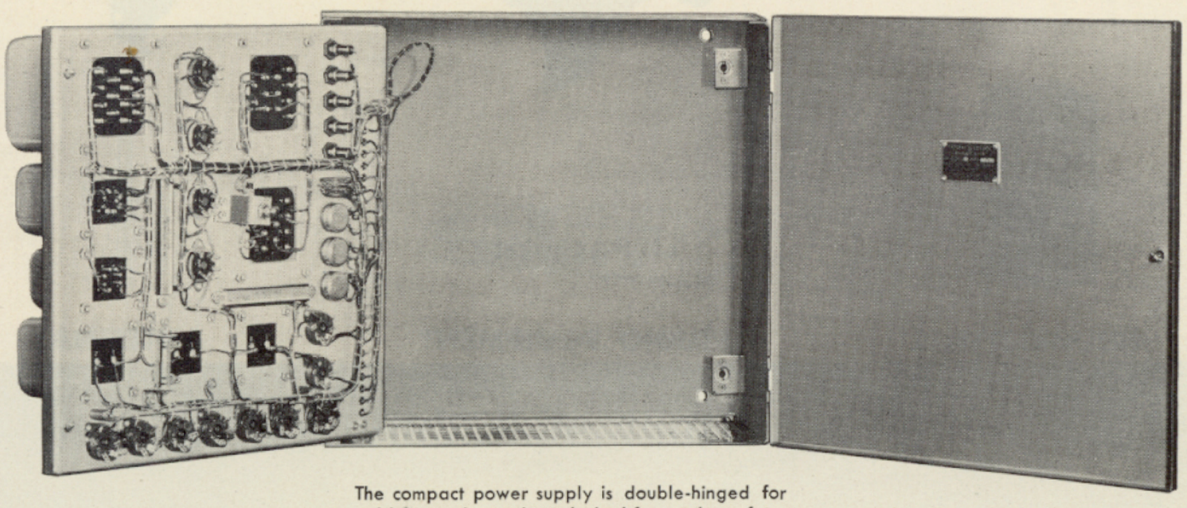
MAXIMUM ACCESSIBILITY



The full width Consolette cover swings all the way open for clear access to every tube, relay and push-button switch.

The Consolette cabinet is raised for inspection and maintenance of circuit components, switches, mixers, etc. Everything is available without disconnecting or moving the unit from the control desk.





The compact power supply is double-hinged for quick inspection and interlocked for service safety.

READY TO INSTALL

The two-studio Consolette and its power supply are shipped, less tubes, thoroughly tested and ready to install in these three simple steps:

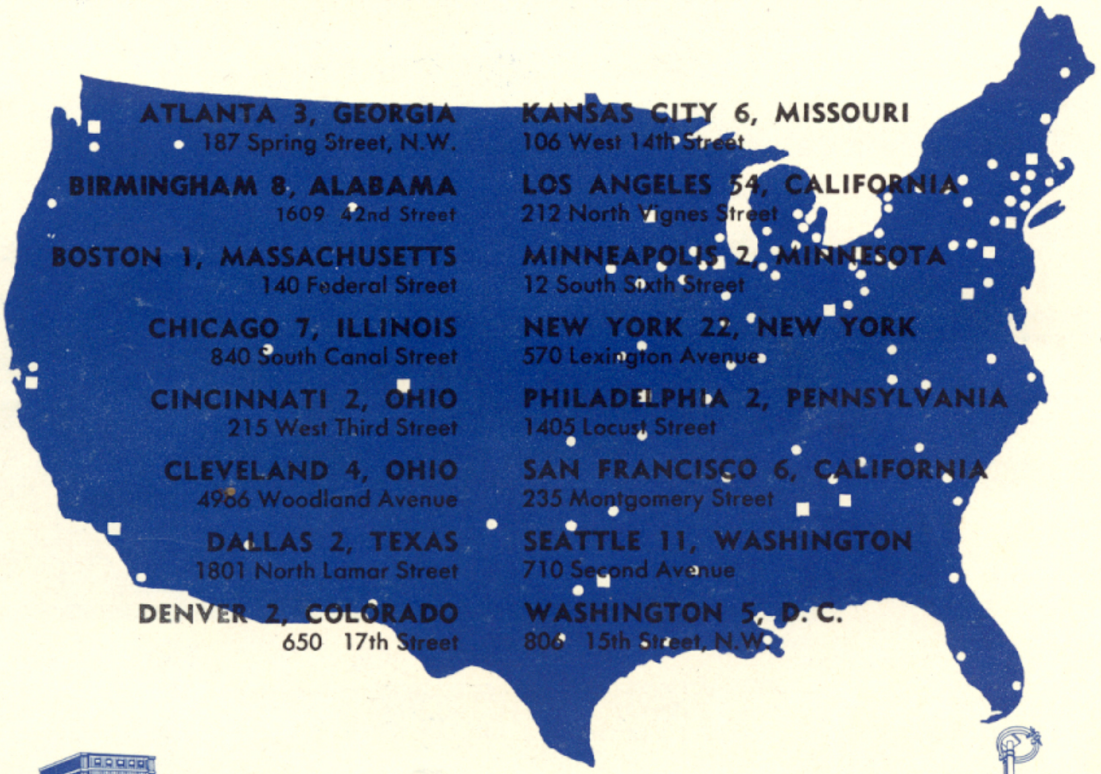
1. Mount the Consolette on any standard size desk.

2. Install the power unit on a nearby wall.

3. Wire microphones, lines, and loudspeakers.

AT YOUR SERVICE

A nation-wide organization of G-E specialists is at your service—ready and able to help you plan, and equip your FM Broadcast station. For information on Broadcast Equipment call or write your nearest General Electric Office:



TRANSMITTERS

STUDIO EQUIPMENT

ANTENNAS

GENERAL ELECTRIC

SYRACUSE 1, N. Y.

(3M 12-47)