

Who's standing behind our consoles?

(A lot of guys who wish they had chairs.)

Experience matters

Now and again we're asked "You're a **division of Telos** — you are great at making phone systems and codecs. But what are your qualifications for building radio consoles?"

Fact is, we're uniquely qualified to do so, thanks to a brilliant R&D team whose experience in designing and building successful radio consoles spans decades. A team that's driven to create the most **useful, powerful, hardest-working** consoles in the world.

How It began

"20-odd years ago," says Axia President Michael "Catfish" Dosch, "I was designing custom consoles for recording studios. Somebody at **PR&E** liked what I was doing and invited me to move there. Work with Jack Williams, the guy who practically

invented the modern radio console? I jumped at the chance; **BMX** consoles sounded great, and were very nearly indestructible!

"PR&E was a dream job.

Jack taught me how to design consoles without compromise — how to **over-engineer** them. It's great to see, 15 or 20 years later, that many of the boards I designed are still on-air.

"By the late 1990s, computers and routing switchers were becoming an essential part of the broadcast studio, and I'd been thinking about how useful it would be to combine console, router, and computer network. I shared some of my ideas with Steve Church, who'd introduced digital phone hybrids and ISDN codecs to radio. He thought the same way I did about using computers in radio studios, and we decided to work together."

A new kind of console

"In 2003, we launched Axia to make digital consoles, but with a twist: Axia consoles would be integrated with the routing switcher, and **networked** to share resources and capabilities throughout the studio complex. This intelligent network of studio devices lets Axia build consoles that are **more powerful** and easier for talent to use than ever before."

Axia's team of engineers have blended the best ideas from old-school analog consoles with innovative new technology to produce **bullet-proof boards** that can actually make shows run smoother and sound better.

And we invented a way to network studios, consoles and audio equipment using Ethernet. It's called **Livewire™**, and it's now an industry standard. Livewire carries hundreds of channels of real-time, uncompressed audio plus synchronized control logic and program-associated data on one skinny CAT-6 cable.



Thanks to this scalable network technology, **integrated router control** is a standard feature of every Element. Any source in any studio can be loaded on any fader with no need for add-on panels.

Feature packed

We designed Element to be user-friendly, yet have all the power of a full-on production board.

For example, Element **Show Profiles** let operators recall their favorite settings with the push of a button — audio sources, fader assignments, and personalized Mic Processing and Voice EQ settings (so the midday guy will stop badgering you for "just a little more low end").

Did we say "**mic processing**"? You bet. Every voice channel has studio-grade compression, de-essing and expansion from the **processing experts at Omnia**, plus three-band parametric EQ to sweeten the deal. Built-in headphone processing means you don't have to build a separate side-chain just for the studio cans.



First Axia console prototype. Nice test stand, Catfish.

Making a mix-minus the old-fashioned way is hard to do. So Element **constructs mix-minuses automatically**. And mix-minus settings are saved for each audio source, so sources, backfeed and machine logic all load at once. Plus, every fader has a "Talkback" key to **communicate with phone callers**, remote talent or other studios using the console mic.

Board-ops have enough distractions without having to reach for an outboard phone control panel. Element has **hybrid controls with**



dedicated

faders for Telos

talkshow systems; jocks

can dial, pick up, screen and drop calls without ever diverting their attention from the console.



The plastic module overlays used on most consoles crack and chip — especially around switches and fader slots, where fingers can easily get cut on the sharp, splintered edges. Element overlays are **inlaid on the machined aluminum module faces** to keep the edges from cracking and peeling — expensive to make, but worth it. **Custom bezels** around faders, switches and buttons also guard those edges. Element modules will **look great for years**.

Nearly every air talent has accidentally changed a fader's audio source while it was on-the-air. To prevent that error, Element **"queues" source changes**: the operator must turn the fader off before the next assigned source "takes".

More than just products

Catfish learned something else important from his time at PR&E:

"Even the best products are nothing without **great support**."

So Axia has become radio's **first console company to offer 24/7 support**, 365 days a year. Chances

are you'll never need that assistance, but if you do, we'll be ready for you. Our 'round-the-clock help line is +1-216-622-0247.



Proudly Over-Engineered

If you're looking for a cheap, disposable console, this isn't it. But if you're one who seeks out and appreciates excellence wherever you may find it... Axia consoles are built **just for you**.



www.AxiaAudio.com