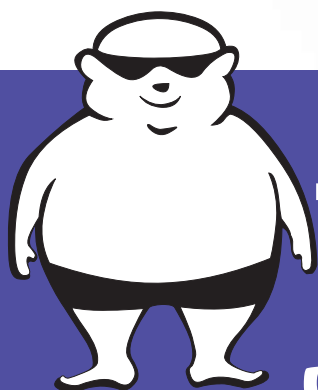




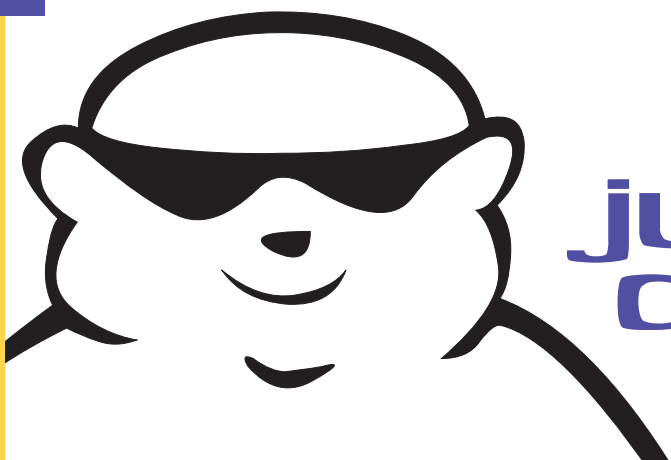
valve warmth



TLAudio®

fatman by
tl audio

compression made easy!



just how
do you want
to



FAT 1

stereo valve compressor

what does it do?

The FAT 1 is the first valve compressor to combine fully adjustable controls with fifteen preset compression programs. It allows you the choice of easily creating your own unique settings or opting for TL Audio's wide selection of factory programmed presets. Both routes give instant access to professional sounding high quality valve compression for both multitrack recording and mixing.

The TL Audio FAT 1 is now universally recognized as the most instant, user-friendly and fattest sounding compressor in its class!

why do i need it?

Good compression is essential for controlling the dynamics of a source or a mix.

The TL Audio FAT 1 will:

- ❖ Help get the maximum level to tape or hard disc
- ❖ Make vocals and instruments easier to mix
- ❖ Fatten sounds up and create a more exciting and professional sounding recording
- ❖ Add warmth and presence, making it ideal for digital recording systems

what does it do?

The FAT 2 couples a mono version of the acclaimed FAT 1 compressor with a high quality onboard discrete mic preamp - making it the ideal 'front end' for any audio system.

Like the FAT 1, fifteen superb preset compression settings are available, including five vocal programs and a wide range of instrument settings.

Computer recordists, gigging musicians and front of house engineers alike can now take advantage of the FAT 2's easy-to-use approach.

Dynamics processing just doesn't get any easier than this!



fatman

by
tl audio

TLAudio®

fat ant be?



front panel controls

Program: This 16 position control allows a choice of fifteen automatic compression programs, or 'manual' mode in which all controls become fully variable. In each of the preset modes, the threshold, ratio, knee, attack and release settings are programmed by us to give the best possible results for that particular source, while the input/output gains and gain make-up controls remain adjustable to allow gain balancing for different systems.

FAT 1 preset programs:

- 1 Vocal 1 (light)
- 2 Vocal 2 (medium)
- 3 Vocal 3 (hard)
- 4 Keyboards
- 5 Bass 1 (medium)
- 6 Bass 2 (hard)
- 7 Acoustic Guitar
- 8 Electric Guitar 1 (medium)
- 9 Electric Guitar 2 (hard)
- 10 Snare
- 11 Kick
- 12 Kit (for drums and loops)
- 13 Mix 1 (pop)
- 14 Mix 2 (rock)
- 15 Mix 3 (dance)

FAT 2 preset programs:

- 1 Vocal 1 (light)
- 2 Vocal 2 (medium)
- 3 Vocal 3 (hard)
- 4 Vocal 4 (extra hard)
- 5 Rap Vox
- 6 Keyboards
- 7 Bass 1 (DI'd bass)
- 8 Bass 2 (mic'd bass)
- 9 Acoustic Guitar 1 (medium)
- 10 Acoustic Guitar 2 (hard)
- 11 Electric Guitar 1 (DI'd guitars)
- 12 Electric Guitar 2 (mic'd guitars)
- 13 Snare
- 14 Kick
- 15 Loop (samplers & drum machines)

Input Gain: Adjustable -20dB to +20dB.

Output Gain: Adjustable -20dB to +20dB (FAT 1), Adjustable -∞ to +15dB (FAT 2).

Gain Make-Up: Active only when the compressor is engaged, the gain make-up control allows the compressed signal to be boosted in level between 0 and 20dB, so that the original and processed signals can be balanced.

Threshold: Sets the signal level at which the compressor stage starts to take effect. Variable between +10dB and -20dB.

Ratio: Governs the degree to which signals above the threshold are compressed, and is adjustable between 1:1.5 (light compression) and 1:30 (heavy compression).

Attack: Controls how quickly the compressor acts to 'squash' an incoming signal, and is switchable between Fast (0.5ms) and Slow (5ms) modes (although both times are program dependant).

Release: Controls how quickly the compressed signal returns to normal, and like Attack is switchable between Fast (0.2s) and Slow (1.5s) modes (again, both times are program dependant).

Knee: Governs how severe the compressor action is. A soft knee gives a gentler response, while a hard knee yields a more drastic result.

Compressor Bypass: Allows the processed and unprocessed signals to be compared.

Meter Mode: Enables the output level or amount of gain reduction (compression) to be monitored.

Additional FAT 2 controls:

HPF On: Activates a 90Hz high pass (low cut) filter that removes unwanted low frequency content from the signal.

48V On: Activates +48V phantom power, enabling condenser microphones to be used with the FAT 2.

Source: Selects either the mic or line input signal as the source, and simultaneously switches the sensitivity of the instrument input between high and low - enabling correct gain matching for guitar or keyboards.



ANDY JACKSON

(Engineer - Pink Floyd)
"I have to say the unit simply blew my socks off! It sounds astonishingly good in manual mode, and the presets work incredibly well. I found the mix programs particularly impressive, and overall the FAT 1 made everything I put through it sound huge. How it can be done at this price I'll never know."



MICK GLOSSOP

(Engineer/Producer - Frank Zappa, Van Morrison)
"The unit's great for tracking, the front panel DI facility is very nice, and it's also a pleasure to mix through."



JOHN 'RABBIT' BUNDRICK

(Keyboards - The Who)
"When I discovered the Fatman compressor I jumped on it because it's brilliant and smooth."
Photo by William Snyder



FAT 2

no valve front end

why do i need it?

Every audio system will benefit from a high quality 'front end'. The TL Audio FAT 2 will:

- 1 Bring out the best in any microphone through its superior valve preamp design
- 2 Offer a superb DI'd sound on all instruments
- 3 Lend fatness and presence to any source fed into it
- 4 Provide the perfect partner to any digital recording system by injecting warmth
- 5 Control and maximise recording levels



more fat - less pounds



FAT 1 connections

Instrument Input: Allows guitars, basses and keyboards to feed directly into the FAT 1 front panel, removing the need for a separate DI box.

Line Inputs/Outputs: Provided on balanced 1/4" jack, but compatible with unbalanced signals. Switchable between -10dB and +4dB.

FAT 2 connections

Mic Input: On balanced XLR, this enables a dynamic or phantom powered mic to feed directly into the unit.

Instrument Input: Allows guitars, basses and keyboards to feed directly into the FAT 2 front panel, removing the need for a separate DI box.

Line Input/Output: Provided on balanced 1/4" jack, but compatible with unbalanced signals.

specifications

- **Valve Type:** ECC83 dual triode, run from internal 100v DC stabilised supply
- **Frequency Response:** 5Hz to 40kHz (+0, -3dB)
- **Hum and Noise:** -78dB (22Hz to 22kHz)
- **THD:** Typically 0.5% at nominal level and 1kHz, predominantly even harmonic
- **Maximum Line Input Level (all gain controls at 0dB):** +20dBu
- **Maximum Line Output Level:**
 - Balanced +26dBu
 - Unbalanced +20dBu
- **Maximum Instrument Input Level:** +8dBu
- **Instrument Impedance:** 1Mohm
- **Power:** 220-240V AC @ 12VA
- **Dimensions:** 214mm x 132mm x 210mm (3U half rack width)
- **Shipping Weight:** 3.5 kgs

FAT 1

specifications

- **Valve Type:** ECC83 dual triode, run from internal 100v DC stabilised supply
- **Frequency Response:** 5Hz to 40kHz (+0, -3dB)
- **Hum and Noise:** -76dB (22Hz to 22kHz)
- **THD:** Typically 0.5% at nominal level and 1kHz, predominantly even harmonic
- **Mic Input:** EIN -122dBV, 20Hz - 20kHz @ 60dB gain
- **Maximum Line Input Level (all gain controls at 0dB):** +26dBu
- **Maximum Line Output Level:**
 - Balanced +26dBu
 - Unbalanced +20dBu
- **Maximum Instrument Input Level (on 'lo' gain):** +26dBu
- **Instrument Impedance:** 1Mohm
- **Power:** 220-240V AC @ 15VA
- **Dimensions:** 214mm x 132mm x 210mm (3U half rack width)
- **Shipping Weight:** 3.5 kgs

FAT 2

optional accessories

- **Fat-Rack:** 19" rack tray, for rack mounting one or two Fatman units.

"...this is a compressor that's nigh-on a recording essential."
Michael Hunter - Guitarist

"The FAT 1 must be considered a success, especially at the modest asking price. It is dead easy to use, it sounds supremely classy and it looks the part."
Paul White - Sound on Sound

review snippets

"The FAT 1 is a great little compressor that could hold its own against more expensive models. The FAT 1 is sure to find favour among the thousands of home studio owners and especially those using computer-based recording, as this could be the first and last link in the recording chain to fatten up your tunes."
Sean Vincent - The Mix

"It was a very enjoyable experience using the FAT 1. The unit proved to be very versatile. The vast majority of applications that this compressor was used upon really gained from its processing."
Simon Tilbrook - Audio Media

"...it is a funky, friendly good value compressor. Wherever you set the controls, you are guaranteed a truly fat sound."
George Shilling - Studio Sound

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