INTIMIDATION WORLDWIDE DISTRIBUTION NETWORK

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Intimidation are now firmly established in the global market as key players, and leaders in our field.

We have brought innovative mixers not only to the leading nations of the world, but to countries where DJ'ing and dance music is still in its infancy.

We have informed and educated people about the unlimited potential of DJ mixing.
Don, Blue, Apex, Rotaries and Kills and all their associated features are now established names in every region.

Our journey is not yet complete ... we will not rest until every corner of the globe fully understands what a Rotary Kill, Phase Generator and Slaughter Chamber are.

Creativity knows no bounds!!

For more information contact Steven Carroll or Jim Jomoa at

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The future of mixers will never be quite the same ...

intimidation

Designers, Manufacturers and Distributors of Professional Audio Equipment

DJ Mixers have historically lacked some of the most essential ingredients; Originality, Quality, Practicality, Reliability, and innovative features that feel great and are aesthetically pleasing. This was the motivation for Intimidation to design mixers and why we continue to innovate where others emulate.

Kill Switches, Slaughter Chamber, Eq on input channels, Pre-fade Gains, Spectrum Analysers, Panning Effects, BPM monitor, FX Channel, Drum Base, Attenuator, Phase Generator, Headphone Que., ... to name but a few little Gems that we have developed since our launch.

Our original goal was to develop products that were respected as the best on earth .... and now our goal is to continue that in style.

Intimidation is a very young company based in the UK. Our product range has dominated the UK market since we launched our first product four years ago. We now distribute to 18 countries worldwide and look set to dominate at this level too. Many companies have now started to copy our features and designs but we on the other hand, are still waiting to see a serious contender to rival our products and dare anyone to challenge us!!

ROTARIES & KILLS

Rotary Kills and Kill Switches are the pioneering units that have given birth to 'Frequency Mixing'



These revolutionary 19" rack mountable units are specialist high quality products. When attached to an audio mixer, they allow the DJ to separate bass, mid-range and treble frequencies on up to four channels. These frequencies can then be mixed and cut individually, allowing the DJ to swap bass lines, change high hat structures, and with certain records isolate vocals and create acappellas.
This technology pushes the art of mixing into new and unexplored territories, enabling seamless mixes. DJs now have the technology to explore fresh ideas with mixing concepts, and produce spectacular and dramatic results.
Rotaries allow you to chop the frequencies in and out at the flick of a wrist, or smoothly inject and remove sound from the mix.
Switches allow quick cutting and swapping of bass, mid and tops.

Rotaries and Kill switches are both essential features that have changed the face of DJ mixing as we know it. Either way the units ensure effortless and perfect mixing every time.

Bass Switch/Rotary

Eliminates all sub base & drums ... superb for cutting bass frequencies in & out and for swapping basslines and recreating tracks.

Mid Switch/Rotary

Eliminates all the mid-range (usually strings, vocals etc). Can aid in isolating vocals and taking depth out of a track so that the seamless mix can be produced.

Tops Switch/Rotary

Eliminates all treble frequencies. Excellent for cutting in and experimenting with high hat patterns.

Specs:
2 Phono inputs
2 CD / Line inputs
2 Line Level outputs
Bass = 20Hz - 200Hz
Mids = 200Hz - 3,500Hz
Tops = 3,500Hz - 20,000Hz

APEX is one of the finest mixers available – innovative technology combined with excellent build quality and reliability, at a price all DJs can afford. Apex comes with a 2 year guarantee to ensure a product and a name you can rely on.

Ouput Controls

Master Output

The Master Output gives control over the total sound output and levels. Used with the Pre-Fade Gain it enhances the way in which sound input and output can be monitored and controlled. DJs now have full control over sound levels in any environment.

Pan Control

The notorious Intimidation Pan Control makes a welcome return on the Apex.
The Pan Control floats only the midrange and high frequencies around the PA while the thumping bass remains constant. Smooth use of this rotary creates phenomenal effects which when combined with the Phase Generator and Slaughter Chamber are mind blowing.

Rotary Kills

Pre-Fade Gain

Intimidation's popular Gains are still the only Pre-Fade Gains to accurately monitor sound input for each channel and directly effect the LED display. Apex is equipped with two sets of LED indicators which enable the DJ to monitor the output level (Green) and when sound is clipping (Red). No more flashy lights that make little sense .... Apex Pre-Fade Gains – simple, clear and effective.
Accurate channel monitoring with optimum signal to noise performance.

Rotary Kills

The original Intimidation Rotary Kills are back and we have improved the frequency response to give a stronger, crisper sound quality. These now standard creative features allow the DJ to smoothly eliminate bass, mid and top frequencies, providing pin point precision in the mix. The bass response is particularly strong with a kick guaranteed to boom out of any large PA System.

Gain Control

Apex features an additional Gain – much needed on modern mixers.
This well placed rotary gives the DJ increased control over sound output and levels. The extra Gain is more effective than traditional slide faders, allowing sound to be smoothly introduced and faded out of the mix with grace and precision. The ultimate tool for the mix perfectionist.



Headphone Monitor

Apex allows complete control over music monitoring with a rotary that pans between each channel and monitors the full mix when centred. Apex monitoring has a high output level with crystal clear sound to give precise indication of when the mix should be introduced.

Phase Generator

This completely unique Intimidation feature brings studio technology directly to the fingertips of the DJ. Press the FX switch and your in business – the two rotary controls allow infinite subtle sweeps of the full frequency spectrum.
Sweeps and sways of high frequency previously available only to producers and remixers can now be performed by the DJ while live in the mix.

Slaughter Chamber

Amazing technology and development allow Intimidation to bring you the much feared Slaughter Chamber.
As the attack button is pressed the Chamber jumps into life and mercilessly chops up the sound in staccato bursts of pure energy. Ear piercing blasts of frequency can be manipulated to your hearts content.
As the rotaries are twisted the most extraordinary sounds emanate from the Chamber. The X Factor Rotaries allow you to determine the tempo of the effect, either slowing down or speeding up the sound in both directions as desired.
The combination of the Slaughter Chamber and Phase Generator are incredible – using two hands you can manipulate the depth and frequency of the sound, chopping up vocals and phasing synths and string effects round at the same time. Add the Pan Control and the earth moves – shattering creativity is there for the taking. Breakdowns can be manipulated, intros jazzed up and accapellas transformed into complete musical melodies .... The sky is truly the limit.

Punch In

This crisp, solid feature employs VCA technology. It allows the DJ to punch in the sound from the opposite channel quickly and accurately without the use of the crossfader. Many intricate scratching and cutting patterns can now be performed with ease and VCA technology means no clicks or delays.
The Apex Crossfader uses VCA technology to ensure that it is strong, reliable and resilient. One of the best crossfaders in the world, it is designed specifically for the modern DJ and is practically unbreakable .

Specs

2 Phono inputs
2 CD/Line inputs
2 Line Level outputs

Frequency Response: -40dB +5dB
S/N Ratio (Decks): -85dB
S/N Ratio (CD): -95dB

Distortion: 0.001% THD
Crosstalk: -85dB
External Transformer

BLUE was the most popular mixer in the UK in 1996. Its innovation in terms of design and features is revolutionary and it remains one of the best creative mid-range mixers in the world today.

Kill Unit

KILL SWITCHES these controls separate the bass, mid range and treble frequencies using filters. these can be cut out individually allowing you to swap the baselines, change the high-hat structures and isolate and change vocals. These Intimidation controls were unique but are now copied throughout the industry ..... Intimidation's Kills are still by far the best.

ROTARY KILLS these controls use the same principle as the kill switches, providing you with a smooth Frequency sweep. by using these 2 features together (or separately) you can create amazing effects.

PUNCH IN this feature allows you to cut in the sound of the opposite channel quickly and accurately without the use of the crossfader.

PUNCH OUT can be used to cut-out the signal completely on either channel. Both punch in and punch out allow the DJ to perform intricate transforming and scratching patterns with ease.



Channel Selectors

PRE FADE GAIN these adjust the individual input level for each channel. they directly affect the displays and the headphones and can be used to ensure correct sound levels throughout a mix.

PAN POTS these can be used to float the midrange and high frequencies around a venue leaving the bass alone maintaining a constant volume of sound avoiding one speaker clipping creating a subtle wave this has to be heard to be believed and will revitalise your perception of panning.

H/P Monitor

THIS COMPREHENSIVE H/P MONITORING SYSTEM consists of:

ROTARY DIAL that pans between each channel and when set in the centre both channels can be monitored.

FX LEVEL DIAL that can be used to monitor the fx channel.

HEADPHONE LEVEL DIAL with high gain and clean clear signals.

Ouput Controls

MASTER output control works in conjunction with the attenuator to give maximum control over output levels on large P.A. systems.

MONITOR output control can be used to adjust the level of the monitor speaker in the booth, an essential feature if experiencing a sound delay.

FX GAIN this third channel can be used for any device set at line level i.e. drum machine, synth, cd, sampler etc.

Jazzy Bits

ATTENUATOR for sound engineers who wish to control the output levels of the mixer avoiding the main system to be overloaded.

FX SEND to be used in conjunction with other equipment allowing frequencies of sound to be manipulated and returned to maximum effect.

EXTERNAL TRANSFORMER for excellent signal to noise ratios.

Extras

Blue LED's are now an optional extra, with Limited Edition LED's now fitted as standard.

The crossfader has now been permanently upgraded. Blue is now fitted with a fader that was featured on our legendary first product, Challenger 1. This superior crossfader provides unrivalled strength, reliability and smoothness (5 years with no breakdowns). We now bring this technology to Blue, as a REMOVABLE fader!

The list of extras is not yet complete as we will continue to update and upgrade what is probably the finest mixer ever made by man.

Specs

Inputs: 2 Line, 2 Phono, FX Channel
Outputs: Booth, Record, Unbalanced Phono, Balanced Master
Distortion: 0.001%
Crosstalk: -75dB
S/N Ratio: -87dB
External Power Supply

THE CHROME DON II

is the ultimate in sophisticated machinery for the DJ. A feature packed mixer, presented in a timeless chrome finish.

BPM MONITOR

This unique display is the most elegant & advanced monitor of beats yet designed, a visual aid enabling you to see clearly when two tracks are in sync. The display will also select the fundamental beat of each track, enabling the user to compare the speeds of the tracks being mixed, allowing the user to adjust the mix accordingly. The two controls adjust the frequency & sensitivity of each channel, when set correctly, a single LED above will flash with every beat. From this signal, using Intimidation's sought after Bol/ 1kks IC component, the fundamental beat is selected, triggering the display above. These LED's climb with the fundamental, resetting automatically once reaching the top. When the tracks are both in sync, the mix LED will flash green. The accuracy of the mix is indicated by the mix bar – a smoother climb, a smoother mix.

DRUM BASE

Another creation from Intimidation, a unit that produces a beat which can be placed over two incompatible tracks, aiding the mix process; also allowing the user to interact with the music in a unique way.
The drum base can add a solid beat, controlled by the user, dropping beats in or out, virtually creating a new track to mix into. When used in conjunction with the Don II's other effects, such as the kill switches & pan pots, the creative potential is endless.

PULSE FACTOR

This controls the length of the drum base beat and can be altered to simulate the track's own beat.

TEMPO

This adjusts the speed of the controlled BPM and can be altered to simulate the track's own tempo.

START/STOP

This starts or stops the controlled beat. When on, the display will show the precise BPM. Also, the mix light of the BPM counter will flash orange with every beat allowing the synchronisation between the drum base and the tracks playing.



GAIN

This controls the levels of the beats over the tracks. This can be turned down whilst the signal is monitored on the headphones (see headphones).

PULSAR

Allows live creation of your own drum pattern.

DETECTOR

Automatically detects the fundamental beat in a track and adds a beat in sync from the drum base.

HEADPHONES

A new comprehensive headphone monitoring system!
1. A rotary dial that pans between channel 1 and channel 2. When set in the centre, both channels can be monitored.
2. An fx level dial that can be used to monitor the drum base, mic and fx channel.
3. A dial that can be used to adjust the level of a monitoring speaker, an essential feature if experiencing sound delays.
1. A headphone level dial.

KILL SWITCHES

These two sets of unique Intimidation controls separate the bass, midrange and treble frequencies using filters. They can be cut individually, leaving any remaining frequencies intact, i.e. bass cut leaving mids & tops; bass & tops cut leaving mids; mids & tops cut leaving bass. This feature presents endless possibilities!

TRANSFORM BUTTONS

These can be used to cut out sound completely on either channel ... perfect for scratching or transforming.

FEATURES

FX CHANNEL

The new fx channel has bass & treble controls and can be used for any device set at line level, i.e. drum machine, synth, CD, sampler etc.

PAN CONTROLS

These can be used to float the mid-range & treble frequencies around a venue, leaving the bass intact. The amazing effect that this creates has to be heard to be believed.

MICROPHONE

A single mic input with bass & treble controls.

SPECTRUM ANALYSERS

These dot matrix displays show the bass, mids, tops and overall output signal levels of each channel. This allows the levels to be adjusted before a track has been introduced, avoiding conflicting sound levels.

PRE-FADE GAIN CONTROLS

These adjust the individual input level for each channel. They directly effect the spectrum analyser and can be used in conjunction with the line faders to ensure a constant level throughout a mix.

ATTENUATOR

One for the sound engineers! This feature situated on the rear of the unit adjusts the overall output level, allowing the master volume dial to be maximised without overpowering the system.

SPECS

Inputs: 2 Line, 2 Phono, 1 FX Channel
Ouputs: Monitor, Record Output -20dB
S/N Ratio: (Phono) -71dB (CD) -87dB
EQ: Kill Switches
Distortion: 0.001% THD
Frequency Supply: 1Hz - 150KHz
Crosstalk: -60dB
External Power Supply

REVIEWS....

Intimidation Apex

Following on from the worldwide success of their Blue DJ Mixer, Intimidation have launched Apex - their first budget price unit (£200). However, rather than this being a slimline Blue, Intimidation have included two distinctive analogue Special Effects in the Apex artillery - a warm sounding phaser-type effect (controlled by 'X-Factor' knobs) and the 'Sound Shaft' - a novel auto gate effect similar to their Slaughter Chamber found on the very first (now highly collectable) Intimidation Challenger DJ Mixer...

Virtually every innovative feature Intimidation have developed for their mixers during the last four years have been plagiarised by rival third parties. However, this time, Intimidation plan to foil the copycat reverse engineering marketeers out there by using proprietary Surface Mount technology and extending their portfolio of patents to include their X-Factor and Sound Shaft technologies.

The first, most notable thing about Apex, when comparing it to Intimidation's Blue and Chrome Don II, is that it is very small - in fact, this is Intimidation's first non 19" rack mounting product. Apex has been designed as an entry-level DJ Mixer and as such they have consciously limited the physical size of Apex - no doubt with the novice bedroom in mind who may very well be cramped for space.

However, the square, shallow, attractive white housing of Apex doesn't mean you're short of creative mixing tools - Intimidation have made sure their patented Rotary Kills are their - this time presented in a logical Tops/Mids/Bass vertical arrangement.

The Summit...

The Apex is essentially a two channel mixer with rotary level pots rather than channel faders. The 'X' and the 'Y' channels have no selectors between phono (turntable) and line (CD level) - it's possible to have a vinyl input and a CD source playing through the same channel.

There's no input bargraph meters either • Apex uses a new Intimidation 'shorthand' level monitoring system which has just two LEDs per channel - a green one which confirms the presence and intensity of the input source and a bright red LED which indicates when clipping or distortion has occurred. Basically, for optimal signal to noise performance, Apex should have the green LEDs on each input blinking at you, in sympathy with the input source's transient peaks.

Impact Mixing...

We found that Apex gives you more than enough input level control even though they have done away with faders, as at the top of each channel there is a PFG Pre Fade Gain control. The channel gain pots are larger than all the other rotary pots on the front panel and are conveniently situated either side of the crossfader.

The crossfader is suitably loose - though not of the seductively slick, almost transparent, friction-free performance which the crossfaders on the first production run of Blues had.

The Punch In buttons act as traditional Transformer controls, superimposing the opposite channel's signal. The two effects each have a selector button. As soon as the FX On switch is depressed, the Phaser like sound is immediately routed across the stereo mix. The two rotary controls interact with each other and sort of resemble the Rate and Width parameters of a typical Jimi Hendrix 1970's phaser. However, with clever surface mount technology, Intimidation have created unpredictable frequency sweeps and orgiastic, hollow 'tube' type sounds from a set of electronics which require just two knobs!

The Attack button turns on the Factor X knobs which immediately start cutting the beat up. The top X Factor pot controls the 'space' inbetween the gaps (Gate Closed Time), and the second knob governs the 'mark', or Open Gate/rate. This means that aggressive, chainsaw type shut-downs can be performed with the use of just two knobs. Combine the Attacking X Factor with the Sound Shaft Phaser whilst isolating fundamental sections of the frequency spectrum (accentuating hihats, for example) using the Rotary Kills and you'll know what Apex is all about!

WipeOut 97...

Again we've seen this South London company play the game of the Big Boys, releasing updated, fully featured products at less than the retail price of their previous incarnations. Apex is the only £200 DJ mixer with Rotary Kills and a dedicated audio FX section. It has a good s/n ratio, elegant PCB design, loose crossfader and can Pump Up The Volume in ways which one can barely dream imaginable.

This is not just a compact DJ mixer - it's a DJ Performance Tool.

By Chris Everard
Technologica Magazine

REVIEWS....

Kill-Switch-Crazy Intimidation Blue Perfect For Master Mixers

Back in the early 1970s, the better grade of disco mixers - most using rotary level controls - aspired to look like radio station mixing boards. When slide controls began to take over, the look was that of recording studio boards. To convince customers that these club and mobile mixers were serious designs, the graphics were kept clean but somber.

Recently Numark changed the rules with its latest series of mixers, whose dramatic front-panel, race-car graphics visually display the emotion and excitement the designers had for their creation. Now the British company Intimidation brings this passion to its new Blue mixer. I own a 25-year-old British Jaguar and it is a wild combination of art, genius and off-the-wall engineering. So is Intimidation's Blue.

Looking at the front panel, 'Gothic' comes to mind. Old churches in England are Gothic. The Empire State building is Gothic, so is the Jaguar XJ6. If none of these ring a bell, how about Batman? Gothic City. If Boy Wonder did mobile parties for super heroes, his Bat Mixer would be Intimidation's Blue.

According to Phil...

It seems everywhere you look these days, there's some company popping up with 'The New Mixer' - something billed as the ultimate answer for every DJ. But DJs know that most fall short of expectations. It's not that some of these mixers aren't worthy, it's just the hype sometimes outdoes the product.

The scenario isn't the case with Blue mixer from UK manufacturer Intimidation, which is one of the reasons it's so cool. With very little fanfare from the parent company, Blue doesn't profess to be the end-all mixer - and yet it does offer some very nice features for the mix jocks inclined to use them.

First of all, the color draws the DJ's attention. Not only is the unit's shell blue, but the LED level lights are as well - very original and very cool. All the top panels controls are labelled in bold white print for easy reading in dark environments. All of the input and output sockets are located in back for easy access, and after that it gets interesting.

As a club/mobile DJ, I'm always looking for something that will surprise my crowd and make parties more memorable. The Blue feature that fits the bill is its kill function, which will separate the bass, the midrange and the treble by either gradually fading them out with rotary knob or suddenly dropping out/dropping in with the flick of a switch. So if you're really creative, with a little practice you can drop basslines in and out, isolate and change vocals, and tweak the highs. With Blue's rotary knobs and switches you can get some serious effects.

There's also a punch-in button that allows the user to tap the sound from the other turntable. This sort of like throwing a beat in without, as Blue's brief manual says, 'all the physical wrist action of using the crossfader'. Just push a button...ahh, technology. Then there's the punch-out button that can cut the sound completely...sort of like 'transforming'. By using both the punch-in and punch-out buttons, you can probably come up with some great scratching and transforming effects.

Now this is all part of the kill unit, and get this - there's a kill unit on both main channels. They're listed as X and Y, as opposed to A and B like most mixers. But what's in a name? You've got more cool stuff to worry about like the pan control knobs. Located on both channels, you can pan the the midrange and highs around your speakers while the bass stays intact. That's useful, because you really don't have to worry about overloading one side and there's a constant 'deepness' always coming through. There's also a pre-fade knob, which basically acts as a volume control for the input of both channels. This way, you can control the sound a little more.

As far as other functions, they're similar to what you'll find on most other mixers. One exception is Blue's FX knob, which controls the volume on anything which comes through the line output - things like a tape deck, drum machine, CD player, etc. With this function, you don't have to switch buttons or channels; you simply turn it down.

As far as the sound, it's clean and a lot better than I expected, which is always helpful. When using the crossfader, the clarity while you're in the mix is excellent. Other than the fact that there isn't a microphone input to be found on the unit, this is a pretty good investment. But its strictly for the mixmasters. Give it a whirl.

By Mike Klasco and Phil Turnispeed,
DJ Times Magazine