# 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***