

FEBRUARY 2008

ProAudio Review

The Review Resource for Sound Professionals

The 2008 New Gear Guide



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High-End DAW Mixing For Under \$1,000!
- **DPA Microphones 4017**
A Must-Have Shotgun Microphone
- **Sony's PCM-D50**
The D1's Overachieving Little Brother!



DPA Microphones 4017 P10

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- TCP/IP networking for monitoring and control
- Analog and digital AES-3 inputs
- Removable handles
- Easy air filter maintenance



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The Review Resource for Sound Professionals

February 2008 | Vol. 14 Issue 02

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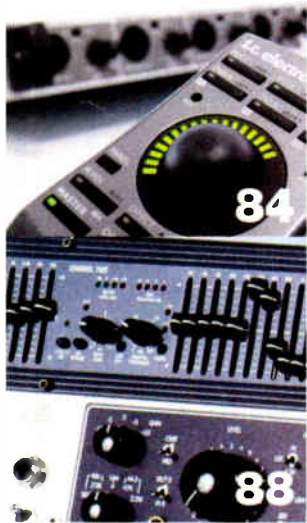
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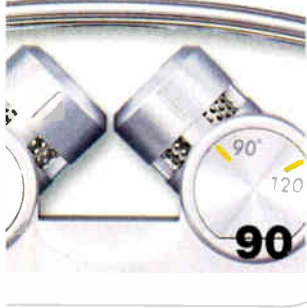


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Evaluating audio products for professionals in commercial recording, broadcast production, audio for video/film, project studios, live sound, contracting and multimedia.



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PRODUCT CAPSULES

Primera

Primera introduces its new live 72kg software download, which gives users of Primera's Blue-Siren, Dist. Publishers the ability to automatically update their personal music CD, DVD, Blu-ray or Windows Media Player hardwires. Price: Free

Contact: **Primera** at 703-852-4600 or www.primera.com

ACO Pacific

The W-801 hydrophobic condenser family reduces wind noise while providing gain and UV protection for outdoor mics. Price: \$65 to \$276

Contact: **ACO Pacific, Inc.** at 609-945-0008 or www.aco-pacific.com

Sterling Modular Systems

These consoles were designed for critical listening environments. The sleek footprint and unique design features make them very accurately transparent. Just part of the full line of "Acoustics Matter" consoles. Price: \$1000

Contact: **Sterling Modular** at 609-380-5002 or www.sterlingmodular.com

McDSP

Fusion is a distortion and noise generator plug-in for creating low-fidelity versions of audio signals. Price: Only included in the Everest Pack 1. Price: \$100

Contact: **McDSP** at 609-380-4000 or www.mcdsp.com

Larry Engineering

The 4012-66663 Stereo AD Converter is an ADC converter with 127 dB dynamics, 24 bit/96kHz Ultra-silent internal A/D converter, 4x HD Clocking, Super-Solution, proprietary filter and noise shaping. Price: \$1,500

Contact: **Larry Engineering** at 360-380-9757 or www.larryengineering.com

Kaltman Creations

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Contact: **Kaltman Creations LLC** at 870-740-3008 or www.kaltmancreations.com

Audix

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FROM THE PUBLISHER

John Gatski

It's Gear Guide Time!

Since 1998, *PAR* has published the Gear Guide, and it continues to be the source for new professional products.

For 2008, *PAR* has hundreds more products with photos than last year, and, of course, distribution is not just via the print edition but also digital. We even put the Gear Guide on our web site as a downloadable PDF for a full year.

And, of course, the Gear Guide would not be complete without an up-to-date manufacturer directory. No desk should be without it. By the way, any URL listed in the products capsules and the manufacturer directory can be accessed from the digital edition and the web PDF, as long as a browser is open. If you want more information on the product or the company, just click on the URL.

So enjoy the Gear Guide — no matter how you read it.

AND THE WINNER IS...

With the recent announcement that major retailers are abandoning HD DVD and going only with its archival format Blu-ray, I am breathing a sigh of relief. Without the diversion of the format war that plagued high res in the 1990s, high-resolution audio for music and

I have been sampling Blu-ray over the past three months, thanks to Sony and its BDP-S2000ES player. Blu-ray's capacity to hold uncompressed PCM and high-quality "lossless" data reduction formats allows accuracy and increased realism that is incredible.

video should have a better chance for acceptance this time around.

I have been sampling Blu-ray over the past three months, thanks to Sony and its BDP-S2000ES player. Blu-ray's capacity to hold

uncompressed PCM and high-quality "lossless" data reduction formats allows accuracy and increased realism that is incredible.

The 24-bit/48-kHz movie music soundtracks are so much more dynamic than standard Dolby Digital or DTS. The same is true



with "lossless" formats such as Dolby True HD and DTS Master. I have yet to hear a 24-bit/96-kHz uncompressed movie soundtrack on Blu-ray, but I am sure it is coming.

I am waiting for the music albums to eventually be released on Blu-ray — in all their splendid sonic glory; the bonus features could be high-definition video of a live performance, or the artist actually recording in the studio.

NEW DIGS

I also wanted to let you know that *Pro Audio Review* has a new home. After years in an old office building in Northern Virginia, *PAR* and its sibling titles *Radio World* and *TV Technology* have moved a few miles down the road to a more modern office building in Alexandria, Va. Besides the nice new office decorum, there is indoor parking and, yay, perpetual coffee service.

My e-mail address has also changed. I can now be reached at jgatski@nbmedia.com.

John Gatski is publisher/executive editor of Pro Audio Review. The web site is www.proaudioreview.com.

ProAudio Review

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SOMETIMES IT'S GOOD TO HAVE ONLY A TWO-TRACK MIND

I was wondering if I may ask your opinion about digital recorders. I'm looking at the Zoom H4, Edirol R-09, Marantz PMD620, Sony PCM-D50 or equivalent. I've seen all sorts of reviews, but I really enjoyed yours. I'm looking for something to record my band rehearsals, solo guitar/vocals and gigs (via line/mic in). It seems all have pros/cons, and I was wondering your opinion. I'd like to stay under \$400.

Thanks in advance for your thoughts.

Damian
Musician
www.ockhamsraiser.com

Publisher John Gatski Responds: Those are all good portable digital recorders. If you want to stick to near \$300, I would go with the M-Audio MicroTrackII. because it is an excellent performer for the money, as well as fairly robust. The internal battery, however, limits you a bit versus the ones that feature user-replaceable batteries.

If you spend closer to \$500 (about \$490), the Sony PCM-D50 (pictured here and reviewed in this issue) is a really good recorder. With a rugged build, good specs and battery power via AAs, as well as pretty good built-in mics and 24/96 recording, it has an advantage over the Marantz, Edirol and Zoom products you mentioned. An additional bonus is Memory Stick external drive option (as well as internal flash HD) and digital I/O.




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by Strother Bullins

Euphonix Artist Series MC Mix

Last month, high-end professional audio manufacturer Euphonix must have experienced a very lively first NAMM show — that is, if you trust the word on the street. Among pro audio types, the Euphonix Artist Series MC Mix was generally named in the top three “cool new products” from the show, and for good reason. Prior to the unveiling of the MC Mix — a sleek, relatively small DAW controller — the least expensive offering by Euphonix was its MC Pro Controller, priced at \$16,000. The MC Mix is priced at a small fraction of that price, \$999, and offers the Pro’s most crucial component: the lauded EuCon control protocol.

Those cash-strapped, in-the-box DAW-based professionals still salivating over the original MC Pro release, as well as everyone in need of a comprehensive multi-application and multi-DAW controller, should look no further than the MC Mix. “Basically, the Artist Series is a personal studio version, so to speak, of the MC Pro that Euphonix launched in 2005,” explains Euphonix’s Derk Hagedorn, director of retail marketing worldwide. “The MC Pro is what the Artist Series is built around.”

PROS AND EUCONS

The MC Mix and its slightly pricier sibling, the audio post-friendly MC Control (\$1,499), are incredibly ergonomic, low-profile DAW controllers built to easily fit in between the standard desktop user’s QWERTY keyboard and monitor. Via EuCon, a high-speed Ethernet control protocol, the MC Mix or MC Control connects to any Mac OS X application using an application called EuControl.

MC Mix works with most professional DAW applications and features touch-sensitive knobs, touch-sensitive motorized faders and high-res OLED displays. MC Mix will work with Digidesign Pro Tools|HD, LE and M-Powered; Apple Logic Pro, Soundtrack Pro and Final Cut Pro; Steinberg Nuendo and Cubase;

MOTU Digital Performer; Propellerheads Reason; Ableton Live — virtually any software application. Controls include eight

your desk. There’s nothing else that can give that you that ... *and* EuCon control protocol.”

Euphonix collaborated with Apple, Steinberg, MOTU, Apogee and others to make the EuCon control protocol comprehensive and very able. Thus, it works with virtually any DAW, is 250 times the speed and eight times the resolution of any MIDI-based DAW controller, and even supports Mackie’s own HUI and Mackie Control protocols. Best of all, between the MC Mix and the MC Control, Euphonix offers a price-sensitive solution for those



An example of how easily a new Euphonix Artist Series controller *mixes* into your DAW setup.

rotary encoders, eight faders, record/automation keys, select/assign keys, knob set selector keys, function (shift) keys, solo/mute/transport keys, track navigation controls, application/workstation change button, Ethernet port and footswitch jack. MC Mix works with up to three additional MC Mix units or one MC Control, for up to 36 physical faders.

“With its touch screen and jog wheel the MC Control has a bit more ‘sex appeal,’ but the majority of the audio guys mainly want faders,” says Hagedorn, comparing the MC Mix and MC Control. “With two MC Mix units, you can get 16 motorized faders for \$2,000 and still fit on

DAW-based professionals that realize what is most important in a controller and what is not.

BALANCING THE RIGHT COMPROMISES IN THE MIX

Of course, there had to be some significant compromises in developing a product for under a grand using technology from something costing \$16k, such as the MC Pro.

“You have to make the *right* compromises,” says Hagedorn of the undertaking. “We offer similar functionality to the MC Pro that is applicable to customers looking to spend \$1,000 - \$1,500 for a controller. As far as all the buttons, displays and faders

are concerned, that basic functionality was brought straight across. The fact that we are using the same robust EuCon protocol as we use in our professional consoles works to our advantage -- we don't have to maintain two protocols in parallel, and our professional user base that already has a high-end Euphonix console in their facility can add Artist Series controllers to their suites, run them on the same network and feel right at home with their functionality. This was very important for us, because 'dumbing down' EuCon was never an option. We wanted to keep the full functionality of it."

The biggest difference between the inspiring MC Pro and its little brother, says Hagedorn, is the absence of an internal host processor — MC Pro has an internal Windows processor. "With the Artist Series that processing is handled on the main host computer. When you plug your MC Mix into your Mac, an application called EuControl runs on the host computer, taking care of the processing that would happen on the MC Pro's internal Windows processor. When you network to an additional workstation — and currently you can use two workstations at a time with the Artist Series — the second one uses the same installer that is used to add additional workstations to the MC Pro — we only require one host computer to run EuControl."

SOUND INVESTMENTS

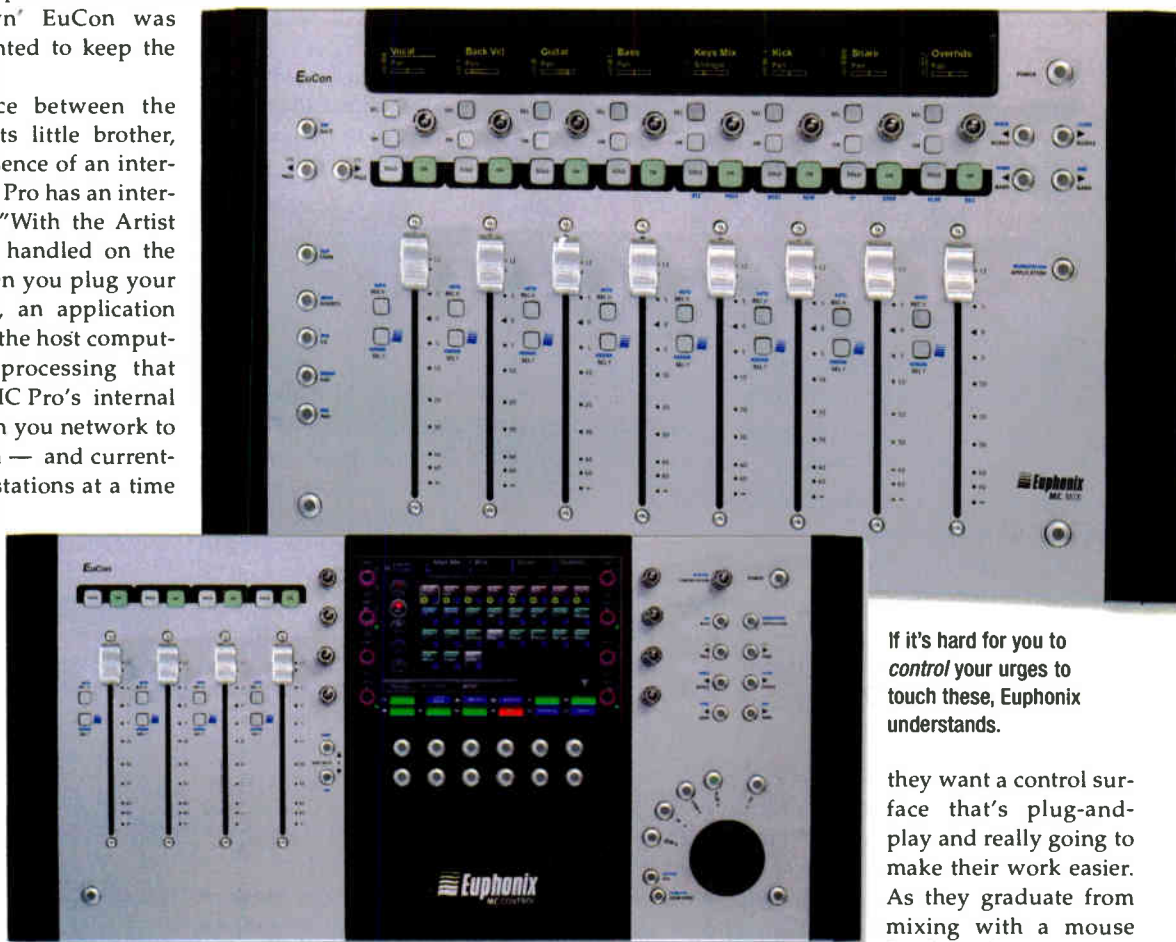
Hagedorn assuredly explains that there are several good reasons why potential DAW controller buyers should look towards Euphonix's Artist Series. "First and foremost, it's because of EuCon," he offers. "Currently on the Mac, EuCon is natively integrated in Logic Pro 8, Nuendo 4, Cubase 4, Digital Performer, Cakewalk/Sonar, Pyramix and Apogee Maestro, with Digital Performer integrating EuCon by the summer ... and that's what I can talk about right now. The integration that we offer is far beyond what, for instance, Mackie Control can offer. It's not just that software manufacturers natively integrate our protocol; they actually get to write how they want EuCon to bring their DAWs to our control surfaces. Additionally, EuCon has Mackie Control and HUI proto-

col support built in as subsets of the EuCon protocol. If you're a user of one of the natively EuCon-implemented DAWs, there's nothing out there that can give you the control and integration that we offer. And worst-case scenario? If you're not using one of those DAWs, we give you Mackie Control and HUI."

Software and hardware — not necessarily in that order — creates the main appeal of the MC Mix and MC Control,

enough that it is in line with the evolving spending habits of the fledgling audio recordist; with so many choices on how to spend money — monitors, microphones, pre-amps, etc. — he only buys what he feels that he can really use.

"Many enthusiasts just getting into the recording market don't necessarily have the money for a \$1,000 controller," explains Hagedorn. "But I think once they have mixed some projects and take the next step,



If it's hard for you to control your urges to touch these, Euphonix understands.

they want a control surface that's plug-and-play and really going to make their work easier. As they graduate from mixing with a mouse they're going to want to

concludes Hagedorn. "It's not clunky," he understates. "It's elegant. Beyond the functionality of a controller, users have to fit it into their current setup. Ergonomically, something built like a traditional analog console throws off your whole setup. The depth of the MC Mix and Control are essentially the same as a Mac Book."

GAINING CONTROL(ERS) OF THE MARKET

Hagedorn is adamant that the Artist Series will help to grow the controller market for more reasons than its functionality. In particular, the MC Mix is affordable

have nice faders, get feedback from high-res displays and instantiate plug-ins right out of the box. They don't want to spend a lot of time programming and tweaking to get their controllers to more or less give them what their mouse did. They don't want a clunky mixer that's going to get in the way of how they work. With the MC Mix, it actually makes sense to spend \$1,000."

For more information on the Euphonix Artist Series and EuCon control protocol visit www.euphonix.com.

Strother Bullins is the Reviews & Features Editor for Pro Audio Review.

by Russ Long

DPA 4017 Shotgun Microphone

This condenser brings impressive musicality to short shotgun mic users everywhere.

Typically, the words “musical” and “shotgun” were never linked to the same microphone ... that is, until last fall, when the DPA 4017 hit the streets. With it, DPA has defined a new microphone sub genre: “the musical shotgun.” The short and lightweight 4017 offers a

50Hz, 3rd order, high-pass filter, a switchable high-frequency boost that adds a 4dB shelf at 8kHz, and a switchable bass roll-off, first order filter, below 300Hz.



highly directional pickup pattern, while maintaining DPA's characteristic musicality and clarity.

FEATURES

The DPA 4017 is a beautiful microphone. There are a lot of great and decent sounding microphones with acceptable packaging coming out of China these days, and I've become quite forgiving about their construction quality because of the low prices. But every time I open a DPA case and hold a DPA microphone, I'm reminded about why there really is nothing quite like fine European craftsmanship. The \$1,999 mic has the exquisite feel of a fine Swiss watch and a robustness that is clearly made to last an entire career rather than a few years. I'm a long-time fan of all things DPA, so I couldn't wait to put the mic to task.

The heart of the matte black supercardioid DPA 4017 is a 19mm (0.75 inch) pre-polarized condenser cartridge. This short and lightweight aluminum mic is 8.3 inches long with a .75-inch diameter. It weighs only 2.5 oz, is powered via 48-volt phantom power, and has a frequency response of 70Hz – 20kHz (±2dB). The mic has a permanent

The 4017's condenser capsule uses a high voltage pre-polarized back plate that gives the mic a high output as well as low distortion and low noise. The mic has a supercardioid, lobe-shaped directional characteristic and its sensitivity is 30mV/Pa; -30dB re. 1V/Pa (±2dB). The mic can handle an SPL of 132dB peak before clipping. The mic's total harmonic distortion is <0.5 percent up to 130dB SPL peak, and <1 percent up to 131dB SPL peak. The maximum output voltage is 2.2V peak and the output impedance is <200 ohm.

The 4017 has a typical dynamic range of 117dB. It uses a standard XLR-3M connector wired Pin 2 hot and has a cable drive capability of up to 100 meters (328 ft.). The mic is packaged in a foam-lined hard plastic case that should do a fine job of protecting the microphone in the field.

IN USE

In essence, the 4017 is not a studio mic. However, it was quite at home in the recording studio. Case in point: the 4017 worked well and sounded wonderful on acoustic guitar. When an artist insisted on simultaneously playing guitar and singing, microphone placement on guitar could often be challenging. Using the 4017 on the guitar was an exceptional solution to this problem. I'd tried this with other shotguns

in the past, but they typically had such a small sweet spot that if the artist barely moved their instrument the entire sound changed. Additionally, with the exception of the 4017, shotguns just didn't sound good on acoustic instruments. The 4017 had a wider sweet spot than other shotguns, however, and it sounded wonderful on acoustic instruments.

This mic could also translate well with acoustic instruments in live situations. I've been involved in dozens of live concert recordings, and often the artist played acoustic guitar at least during part of the set. The direct

sound of an acoustic guitar was never that flattering, so I'd always tried to mic the acoustic as well; typically I'd achieve this with a small diaphragm condenser such as the Neumann KM 84 or the AKG 451. These mics were sometimes

DPA continues on page 12 ►

FAST FACTS

APPLICATIONS

Location recording, studio, broadcast, post

KEY FEATURES

Supercardioid; 48-volt Phantom Powered; 117 dB dynamic range; 132 max. SPL; switchable 50 Hz high-pass filter; switchable high-frequency boost (4 dB shelf at 8 kHz); switchable bass roll-off, first order filter, below 300 Hz; 19mm (0.75 inch) pre-polarized condenser cartridge, 8.3-inch long, .75-inch diameter; 2.5 oz; 70 Hz – 20 kHz (±2 dB); high-voltage pre-polarized back plate

PRICE

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DPA Continued From Page 10

usable during an acoustic song intro or during a ballad, but they picked up so much ambient noise that they couldn't be used for 90-percent of the show. The 4017

PRODUCTPOINTS

- Lightweight
- Small size
- Musical sound
- Solid construction

- Does not include shock mount

SCORE

Beautifully musical, lightweight, compact and accurate shotgun microphone with a higher-than-average price tag.

was a perfect solution to this situation. It sounded great, had great off-axis rejection and it could be placed further from the sound source than non-shotgun options —

and that made the video people happy. The mic could also work admirably when used to record audience ambience.

The 4017's two switching filters were accessed by DPA's brilliant new switching ring design. These sturdy switches were instantly altered by the twist of a ring rather than requiring the use of a small screwdriver. The top end response of the 4017 was so good that I never needed the high frequency boost. I wished, however, that DPA had made this both a boost and a cut, as there were several times I ended up reducing the high frequencies by using an outboard equalizer.

I was surprised that a \$2,000 mic didn't include a shock mount. I'm sure the \$250 DPA shock mount has some advantages (the review mics didn't include shock mounts, so I don't know how they stand up), but for my tests the \$55 PSC universal shock mount worked perfectly.

| SUMMARY

The DPA 4017 Shotgun Microphone is lightweight, compact and most importantly, accurate. I anticipate the microphone will quickly become a mainstay in the

broadcast and location recording field. Although its price tag will undoubtedly keep some people from taking the plunge, it should receive top consideration from radio stations, freelance engineers, small

In essence, the 4017 is not a studio mic. However, it was quite at home in the recording studio. Case in point: the 4017 worked well and sounded wonderful on acoustic guitar.

radio stations and high-end consumers in the market for a top-notch shotgun.

Russ Long, a Nashville-based producer/engineer, owns The Carport recording studio. He is a regular contributor to Pro Audio Review.

| REVIEW SETUP

Apple Macintosh 2 GHz Dual Processor G5 w/2 GB RAM; Digidesign ProTools 7.4; Lynx Aurora Converters; Lucid Gen-X-96 Clock; PMC AML-1 monitors.

| DPA 4017: A LOCATION RECORDIST'S PERSPECTIVE

For this field test, I used the DPA 4017 on a documentary and a television production. I was recording straight to camera via a Sound Devices 442 mixer, while monitoring with Sony MDR-7506 headphones. While DPA does make a shock mount for this microphone, it was not included. Instead, I used a PSC short shock mount.

I found the 4017 to be ideal for long days of ENG shooting. Its short length made low ceilings easy to navigate. Its light weight cut down on the obligatory arm cramps from long days of booming.



The mic's pickup pattern seemed to be wider and more forgiving of off-axis dialog than the Sennheiser 416. This made it an excellent choice for documentary work and ENG shoots where it is often unpredictable who will be speaking next; usually, just a slight shift in angle was enough to make up for any loss in presence.

The onboard low-cut and high-boost were well implemented and easily accessible. For on-camera mounting, the low cut sounded good and was an excellent quick fix. The high-end boost adds a 4 dB shelving boost at 8 kHz. According to the manufacturer's literature, it is intended to make up for any high frequency loss caused by a zeppelin and windjammer (or "dead cat"). I did not have an opportunity to try this out, but it is an interesting idea.

Overall, the sound was brighter in the upper mids than the Sennheiser MKH60. With the low-cut disengaged, I found the proximity effect added nice warmth to the dialog without sacrificing presence. The high SPL rating was helpful for one of my projects recording some wild gunshots without the slightest hint of distortion.

Unfortunately, there was a noticeable amount of self-noise hiss in the upper frequencies that was distracting in the headphones. For the price tag, I would have expected a dead quiet microphone. Considering that the noise floor was similar to that of a Sanken CS-1, which retails for about \$800, this was a knock against an otherwise excellent microphone.

— Matt Hamilton

Designed to Adapt

Nature has come up with clever ways to let some animals adapt quickly to their environments.

At Genelec our new 8200/7200 DSP Series also have the ability to adapt to their environment, by design

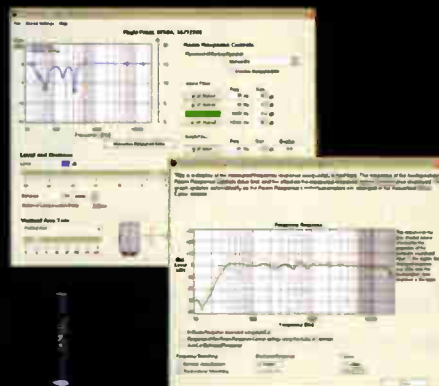
AutoCal™, Genelec's optimisation software takes into account level, distance and 8-band equalization to adapt each monitor loudspeaker to its immediate environment. What's more it does it as a system, with network control of up to 30 adaptable loudspeakers, including subwoofers.

AutoCal™



GLM

For Mac and PC



On screen, GLM software uses its *Interactive Response Editor* to give visual indication, loudspeaker-by-loudspeaker, of exactly what the response of each loudspeaker is.

In 1978 Genelec brought active monitoring to the professional audio world. An essential part of our active design is the room response controls. They are included in every Genelec analogue model to help integrate them to the listening environment. To further this, Genelec Product Specialists travel the world providing system calibration services to ensure optimum monitoring performance for our large system customers.

The Genelec DSP Series now brings this commitment, along with our acoustical knowledge and experience, directly to every customer.

AutoCal™

Cleverly designed to give you the room to adapt.

GENELEC®

www.genelecusa.com

A-Designs Audio

The HM2EQ "HAMMER" is a three-band tube EQ with unique filtering system that allows the even harmonics to flow thru the 12AT7 tubes filtering out unwanted noise; 2RU. Price: \$2,695.



Contact: A-Designs Audio at 818-716-4153 or www.adesignsaudio.com.

ACO Pacific

The 7052PH Phantom Powered Microphone System provides 22kHz response, < 20 dBA to >140 dB SPL dynamic range. Titanium diaphragm and Stainless construction assure Type 1.5 stability. Phantom Power operation from <24 to >56Vdc. Price: \$995.



Contact: ACO Pacific, Inc. at 650-595-8588 or www.acopacific.com.

ACO Pacific

The 3025 "Extremely Random-inch Noise Generator" provides "White," "Pink" and 1 kHz signals. 1:2e41 = a week of unique noise patterns. Portable - Battery or AC Operation, Low Z BNC outputs. Price: \$775 includes AC Adaptor.



Contact: ACO Pacific, Inc. at 650-595-8588 or www.acopacific.com.

ACO Pacific

The ICP1248 Phantom Power to ICP/IEPE converter interfaces ICP/IEPE Accelerometers, Mic Preamps and other sensors to Phantom Powered systems. Expand your Recording and Measurement Horizons... Price: \$395.



Contact: ACO Pacific, Inc. at 650-595-8588 or www.acopacific.com.

ACO Pacific

The WS-80T hydrophobic windscreen family reduces wind noise while providing rain and UV protection for outdoor installations. Fitted for 1/2 Inch mics, they may be adapted to other sizes. Price: \$65 - \$220.



Contact: ACO Pacific, Inc. at 650-595-8588 or www.acopacific.com.

ACO Pacific

For venues large or small, the SLARM Sound Level aLARM and Monitor observe sound levels, alert the staff and record history to show compliance. Operates standalone or as part of a SLARMNet. Price: From \$2,000.



Contact: ACO Pacific, Inc. at 650-595-8588 or www.acopacific.com.

ACO Pacific

Measurement Microphone systems are often limited by electrical performance. The MATT 1/2-inch mic attenuator reduces microphone output levels permitting higher SPL measurements. Price: \$175 for standard models.



Contact: ACO Pacific, Inc. at 650-595-8588 or www.acopacific.com.

AcousticsFirst

Thirty-six vibrant new Spring colors have been added to the standard line of Sonora acoustical wall panels. These fabric choices may be previewed online. Price: \$40.



Contact: Acoustics First Corporation at 804-342-2900 or www.acousticsfirst.com.

REDEFINING PIANO MICING

DPA microphones capture many of the great piano performances world-wide, with absolute fidelity and integrity.

Now the new SMK4061 Stereo Microphone Kit partners a pair of DPA 4061 miniature omnidirectional microphones with a comprehensive range of mounting accessories to deliver a complete and uniquely discreet stereo micing solution for pianos.

Closed lid or open stick, the SMK4061 achieves exceptional results in both live sound and recording applications.



SMK4061 Stereo Microphone Kit

The microphones for sound professionals with uncompromising demands for musical accuracy

DPA 
MICROPHONES

www.dpamicrophones.com

AcousticsFirst

The HiPer Panel is the new flat panel diffuser / absorber that matches the look and profile of the Sonora acoustical wall panels. The product was recently granted a U.S. Patent. HiPer Panel specifications may be viewed online. Price: \$120.



Contact: Acoustics First Corporation at 804-342-2900 or www.acousticsfirst.com.

ADAM Audio

The P22-A was primarily designed for project studios. However, the P22-A is also an excellent choice in broadcast/post applications to surround monitoring, anywhere calling for a medium-sized powered monitor. Price: \$2,499 per pair.



Contact: ADAM Audio at 818-991-3800 or www.adam-audio.com.

AcousticsFirst

The recently patented QuadraPyramid diffuser design is now finding use in both performance spaces and control room applications. Installation photos and product specifications may be viewed online. Price: \$108.



Contact: Acoustics First Corporation at 804-342-2900 or www.acousticsfirst.com.

ADK

The ADK TC is a Class A tube-cardioid version of the ADK TT. Great for vocals, cabs, guitars, drum OH and more, this most popular valve mic shimmers! Price: \$969.



Contact: ADK at 805-644-6621 or www.adkmic.com.

ADAM Audio

The A7 finally brings the acclaimed ADAM folded ribbon tweeter to a lower price point, delivering the same imaging and extended top end as its bigger brothers. Its brand new carbon fiber woofer yields superb mid- and low-frequency detail. Price: \$999 per pair.



Contact: ADAM Audio at 818-991-3800 or www.adam-audio.com.

ADK

This is a new version of the 10-year, best-selling ADK A-51 mic. New Factory, new capsule, new electronics, but same great ADK sound - ready to take on any studio task! Price: \$279.



Contact: ADK at 805-644-6621 or www.adkmic.com.

ADAM Audio

The acclaimed S3-A (ADAM's highest profile monitor) is actually a three-way speaker in which one woofer acts as a full-range driver with the second woofer joining it only below 150 Hz. This effectively doubles the area of the woofer for deep, tight bass response. Price: \$5,350 per pair.



Contact: ADAM Audio at 818-991-3800 or www.adam-audio.com.

ADK

The A6 offers a versatile "neutral" coloration and great specs, making it a go-to for acoustic! The A6 proves that you do not have to spend a fortune to get a great mic from the start. Price: \$399.



Contact: ADK at 805-644-6621 or www.adkmic.com.

Axel, BEHRINGER Germany Systems Engineer, was the proud father of the ground-breaking XENYXmic preamp.

Thomas, BEHRINGER Germany Technical Director, drove the technology of the 2442FX to the limits of physics and then half a kilometer beyond.

Thomas, BEHRINGER Germany Software Engineer, steered the USB interface and ASIO drivers for the 2442FX.

Shou Long helps assemble the XENYX 2442FX at BEHRINGER City, our highly advanced manufacturing complex. He may very well have built a 2442FX 4U!

Bing, one of our R&D Assistant Test Engineers, helped make sure that the prototype 2442FX complied with all internationally-recognized safety and RF emissions standards.



GEAR GRINDER

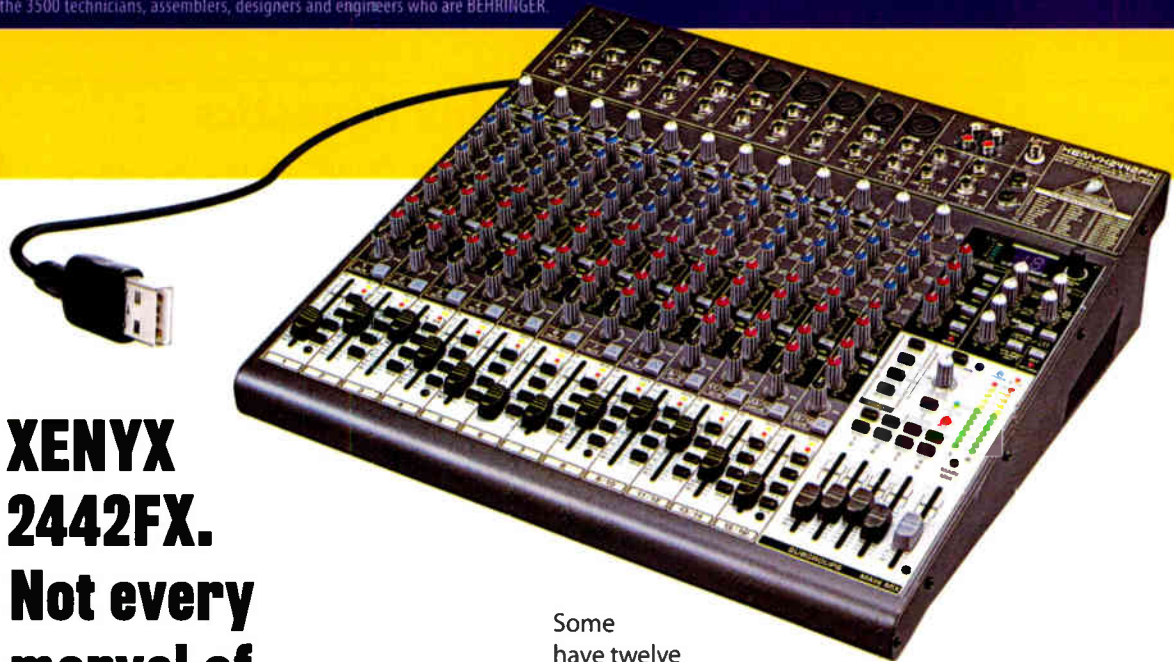
HARD DRIVER

BIT MECHANIC

PIT CREW MEMBER

SAFETY FREAK

These are some of the 3500 technicians, assemblers, designers and engineers who are BEHRINGER.



XENYX 2442FX. Not every marvel of German engineering has four wheels.

Some have twelve suhweet-sounding XENYX mic preamps, four buses and an outboard 2-in/2-out USB interface. But the Thomas's, Alex and the rest of the BEHRINGER Germany development team didn't stop there. They included four bands of mellow "British" EQ on each channel. And, so you don't have to spend more bucks on plug-ins or outboard processors, they added 100 24-bit effects including reverbs, delays, phasing and flanging.



Uli Behringer (center) isn't an easy person to please.

When everyone, including the hyper-picky Uli Behringer was satisfied, the XENYX 2442FX emigrated to BEHRINGER City where it underwent grueling stress, life cycle and safety testing...and then final meticulous production.

Learn more about the 2442FX and other XENYX mixers at your BEHRINGER dealer. And then get behind the knobs of a truly fine piece of high-performance German design.

There are 13 XENYX mixer models from which to choose. Two and four mix buses. Five to twenty-four inputs.



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www.behringer.com



PRODUCT CAPSULES

ADK

The ADK S-7 may be the biggest Swiss Army mic on the planet. Sounds Great. Tracks loud sources, even jet planes! Clean @ 150dB! Price: \$479.

Contact: ADK at 805-644-6621 or www.adkmic.com.



AEA

The R92 Near-Field Ribbon Microphone for close-miked voices, instruments maintains a natural bass to treble balance in the 3- to 18-inch range. Especially with AEA's TRP ribbon preamp, it showcases accuracy on guitar amps, acoustic guitars, vocals, percussion, strings, brass. Price: \$900.

Contact: Audio Engineering Associates at 626-798-9128 or www.ribbonmics.com.



ADK

The S-51 is an all new, value-priced and value-added, high SPL condenser. Vocals, toms, cabs and more benefit from this 2008 upgrade of perennial favorite A-51s. Price: \$319.

Contact: ADK at 805-644-6621 or www.adkmic.com.



A-Line Acoustics

EMMA SOLUTIONS1 is a true line array system for mid-size venues. Two ICE-powered eight-foot towers include a two-way 806A module with ribbon drivers and matching S410A (4 x 10-inch) sub that conveniently store on the specially designed transport. Price: \$8,799.

Contact: A-Line Acoustics at 716-524-4084 or www.A-LineAcoustics.com.



AEA

The A440 High Performance Active Ribbon is Phantom powered, with a sensitivity of -35 dBV per Pascal (94 dB SPL) and immense dynamic range. The A440 has its own sonic personality, but retains the classic R44C look. Standard finish is modern TV Umber. Price: \$5,800.

Contact: Audio Engineering Associates at 626-798-9128 or www.ribbonmics.com.



Antelope

Rubidium Atomic Reference Generator; 2RU; Designed specifically for use with the Isochrone line of crystal-based master clocks; 100,000 times better stability than crystal clocks; (8) 10 Mhz BNC outputs. Price: \$5,995.

Contact: Antelope Audio at 415-869-9661 or www.antelopeaudio.com.



AEA

AEA's 27-foot location mic stand weights but 9.5 pounds, and collapses to 56 inches. The FW-27 has an articulating leg and a bubble level, so even on a sloping floor you can set it vertical. Price: \$650 (a seven-pound wheeled luggage case for this and other AEA stands is \$110).

Contact: Audio Engineering Associates at 626-798-9128 or www.ribbonmics.com.



API

The API 5500 is a dual 550B EQ with Range switches, balanced I/O XLRs, EQ In/Out, as well as a true hardwired bypass. Price: \$2,995.

Contact: API at 301-776-7879 or www.apiaudio.com.





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Superior Vocal Quality

Engineered to exacting standards, the KSM9 wired microphone unites studio quality with stage durability, all while providing exceptional consistency across all frequencies. With its dual diaphragm design and switchable polar patterns, the KSM9 is versatile enough to handle any environment. And for wireless applications the KSM9 capsule is also available with the UHF-R® Wireless System.

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LEGENDARY
PERFORMANCE™

World Radio History

PRODUCT CAPSULES

API

The A2D is two mic preamps and internal A/D, with 20 Segment LED metering, insert point and six sample rate choices. Price: \$1,995.



Contact: API at 301-776-7879 or www.apiaudio.com.

ATI

The MCDA-112 is a new Master Clock Distribution Amplifier, accepts AES3, AES11, Word Clock and Superword Clock, 12 x BNC outputs. Rear panel shown. Price: TBA.



Contact: Audio Technology, Inc. at 856-719-9900 or www.atiaudio.com.

API

The API 1608 - 16 channels, eight buses and a stereo, eight echo returns, full center section control and comprehensive rear patch connections. Price: \$14,900.



Contact: API at 301-776-7879 or www.apiaudio.com.

ATI

The ADAC-2 is a superior quality 192-kHz A-to-D, D-to-A and Sample rate Converter, with all three functions capable of independent operation. Price: \$1,499.



Contact: Audio Technology, Inc. at 856-719-9900 or www.atiaudio.com.

ATI

Analog Distribution Amplifiers from 1X3 to 10X60 and more! Find your DA at www.atiaudio.com. Model DA1008 Series shown. Prices start at \$999.



Contact: Audio Technology, Inc. at 856-719-9900 or www.atiaudio.com.

ATI

The DM500 is a new Digital Audio Monitor, tester and analyzer complete with portable carrying case and battery pack. Options include rack mounting and AC operation. Price: TBA.



Contact: Audio Technology, Inc. at 856-719-9900 or www.atiaudio.com.

ATI

The MM100 is an industry standard MatchMaker Impedance and Level Converter, featuring bi-directional XLR-to-RCA and RCA-to-XLR with adjustable gain and true transformer outputs to drive long lines. Price: \$499.



Contact: Audio Technology, Inc. at 856-719-9900 or www.atiaudio.com.

ATI

A new line of Digital Distribution Amplifiers from ATI, featuring single and dual inputs, up to 12 outputs, 192-kHz capacity, internal and external sync, XLR and BNC I/O. Price: TBA.



Contact: Audio Technology, Inc. at 856-719-9900 or www.atiaudio.com.

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Audio Limited

The 2040 Series includes a 2/4-channel 1RU receiver, powered from DC 10–18V, and battery-powered transmitters (MiniTX Beltpack, HX2040 handheld, more). 24MHz switching band, 9-pin D-Sub connection, “Racktop” monitor/scan software, 32-frequency true diversity reception, more. Prices: Vary.



Contact: Audio Limited at +44 1494 511711 or www.audioltd.com.

AudioLot

The Control Room Concept can hold most all of your studio equipment and includes two ISO boxes, room for multiple displays, speaker arms, cable management, solid-wood construction. It gives your control room a breathtaking look and feel. Price: \$6,495.



Contact: AudioLot at 440-442-6244 or audiolot.com.

AudioLot

192 pt., 3U, TT->DSUB patchbay with standard TASCAM wired DSUB connections (the same as the Lynx Aurora, Digi 192, Apogee converters), large labeling strips, QuickSwitch technology for normal, ground configuration to be decided per channel, lifetime warranty. Price: \$1,695.



Contact: AudioLot at 440-442-6244 or audiolot.com.

Audio-Technica

Inherently secure SpectraPulse Ultra Wideband wireless mics bypass the congested RF bottleneck to deliver clear, intelligible audio without conventional performance/set-up issues. Optional encryption meets AES encryption standard for safeguarding. Price: \$1,300 - \$8,600.



Contact: Audio-Technica at 330-686-2600 or www.audio-technica.com.

Audio-Technica

The PRO 92cW wireless omni condenser headworn microphone hooks over either ear for a comfortable, secure fit. Terminated to fit Audio-Technica wireless systems, the mic offers natural, smooth response optimized for vocal articulation. Price: \$179.



Contact: Audio-Technica at 330-686-2600 or www.audio-technica.com.

Audio-Technica

The new AT2020 USB cardioid condenser mic plugs right into your computer's USB port, offers studio-quality articulation, intelligibility, and functions seamlessly with your favorite recording/podcasting software. Price: \$249.



Contact: Audio-Technica at 330-686-2600 or www.audio-technica.com.

Audix

The D6 kick drum mic gives you, earth-shaking lows, clean attack, and consistent performance night after night without being dependent on the “sweet spot” of the drum. Perfect for instruments requiring precise low frequency reproduction. Price: \$349.



Contact: Audix at 503-682-6933 or www.audixusa.com.

Audix

The SCX25-A true condenser microphone and patented capsule suspension system allows a pure open air sound unlike any other microphone, while successfully minimizing acoustic reflections and diffractions. Price: \$799.



Contact: Audix at 503-682-6933 or www.audixusa.com.

BETTER

Yamaha LS9-32



NEXO PS Series Loudspeakers
(PS10 shown)



TOGETHER

With Yamaha's LS9 digital mixing console and NEXO's PS Series loudspeakers, things couldn't sound better. The LS9 offers 16 or 32 channels, a virtual effects rack and a USB recorder/player. NEXO's PS Series demonstrates superior sound quality in a passive loudspeaker, reducing your amplifier budget and offers a unique asymmetrical horn pattern. Combined together, the LS9 and PS Series show how easy it is for two of a different name to become one and the same.



PS. — For a limited time, with the purchase of an LS9-16 or LS9-32, a set of NEXO PS Series loudspeakers (any PS8, PS10 or PS15 model) and the appropriate TD controller (PS8U-TD-V2, PS10U-TD-V2 or PS15U-TD-V2), receive a Yamaha XP5000 (US MSRP - \$1249.00, Canadian MSRP - \$1361.00) or XP7000 (US MSRP - \$1499.00, Canadian MSRP - \$1634.00) power amplifier free-of-charge.

"Yamaha/NEXO Better Together" Giveaway Redemption Instructions

Products must be purchased through an authorized Yamaha Commercial Audio Systems, Inc. dealer. To locate a dealer, please visit www.yamahaca.com and click "Locate a Dealer" at the top of the page.

To redeem your XP power amplifier, please visit www.yamahaca.com and print out the "Yamaha/NEXO Better Together" Promotion Redemption Certificate located on the home page. Fill in the appropriate information and

mail the Certificate along with a copy of your receipt(s) from the authorized dealer to Yamaha Commercial Audio Systems, Inc., 6600 Orangethorpe Avenue, Buena Park CA 90620, Attention: Yamaha/NEXO Better Together Promotion. Upon receipt and if you qualify, Yamaha Commercial Audio Systems, Inc. will send you an XP power amplifier. Please allow 6-8 weeks for delivery. Promotion takes place from December 1st, 2007

to March 31st, 2008. Receipt(s) must be dated between December 1st, 2007 and March 31st, 2008. Customers have until April 30th, 2008 to mail in their Promotion Redemption Certificate and receipt(s). Certificates post-marked after April 30th, 2008 will not be honored. The Promotion Redemption Certificate must be properly submitted in order to qualify for the giveaway.

Audix

The i-5 dynamic multi-purpose mics are for snare, electric guitar cabs, percussion, brass, reeds, flute, acoustic guitar, vocals. Cardioid design focuses to reject ambient. Transformerless design has low impedance. Balanced output allows interference free long cable runs. Price: \$179.



Contact: Audix at 503-682-6933 or www.audixusa.com.

Auralex Acoustics

StudioFoam Eco products use a soy formulation that reduces petroleum chemical usage by up to 60-percent, lessens dependence on fossil fuels, helps reduce global warming emissions, yet retains the acoustical properties for which Auralex is known. Price: \$59.95.



Contact: Auralex Acoustics at 317-842-2600 or www.auralex.com.

Audix

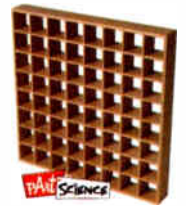
The VX5 pre-polarized vocal condenser features roll-off, resistance to plosives, off axis rejection, and ability to handle high levels of sound pressure, ideally suited for lead vocals, especially in conjunction with in-ear monitors, or acoustic studio recording. Requires 48-52 volts of phantom power. Price: \$299.



Contact: Audix at 503-682-6933 or www.audixusa.com.

Auralex Acoustics

By redirecting sound energy, the "Class B" fire-rated, solid Paulownia wood SpaceCouplers provide an exceptional "big room" reverberation tail without any acoustical artifacts or anomalies difficult to work with in post-processing and mixing phases. Price: \$199.



Contact: Auralex Acoustics at 317-842-2600 or www.auralex.com.

Audix

The DP7 mic pack is 1 i-5 snare mic; 2 D2 tom mics; 1 D4 floor mic; 1 D6 kick drum mic; 2 ADX51 overhead condenser mics; 4 D-Vice gooseneck clips. For a 5-piece kit w/ overhead mics, the DP7 rocks stage, studio. Price: \$1,747.



Contact: Audix at 503-682-6933 or www.audixusa.com.

Auralex Acoustics

The GRAMMA (Gig and Recording, Amp and Monitor, Modulation Attenuator) is an incredibly effective patented device used to float an amp or loudspeaker. Total acoustic isolation results in a purity of tone that has to be heard to be believed! Price: \$49.95.



Contact: Auralex Acoustics at 317-842-2600 or www.auralex.com.

Audix

The OM5 vocal condenser dynamic vocal microphone is attenuated in the lower mid-bass with a slight presence peak in the upper midrange, designed to handle very high sound pressure levels without distortion, coupled with clarity, natural sound and exceptional feedback rejection. Price: \$265.



Contact: Audix at 503-682-6933 or www.audixusa.com.

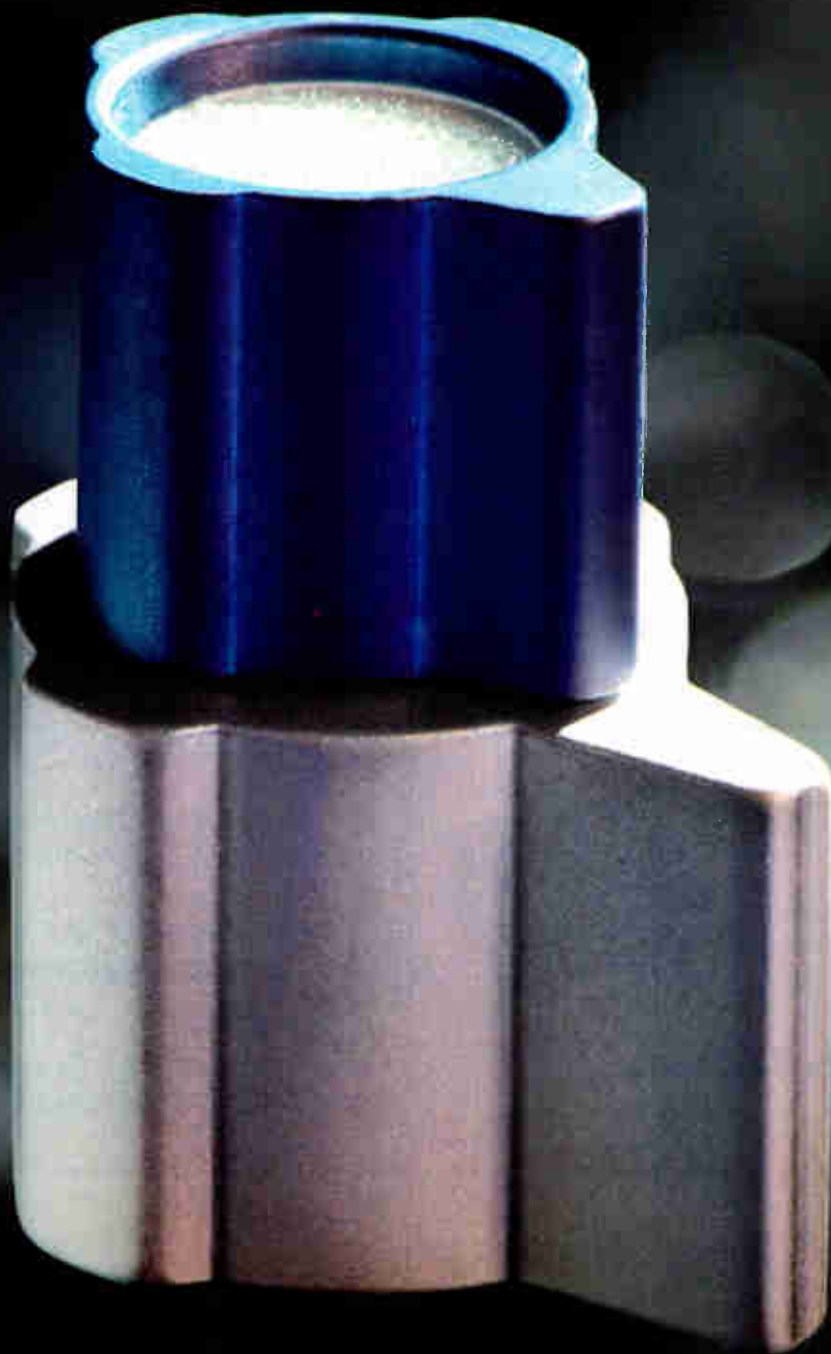
Behringer

The TRUTH B3031A are two-way active ribbon studio reference monitors with a Kevlar woofer to help you hear and feel exactly what you have recorded. Price: \$589.99 a pair.



Contact: Behringer at 425-672-0816 or www.behringer.com.

Gain Control.



recording consoles • mic preamps
equalizers • compressors • plugins



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World Radio History

PRODUCT CAPSULES

Behringer

The B412DSP is a digital processor-controlled 600-watt 12-inch PA speaker system with built-in mixer, 24-bit DSP-controlled crossover, dual compressor/limiter and noise gate. Price: \$589.99 each.



Contact: Behringer at 425-672-0816 or www.behringer.com.

Benchmark

The ADC1 USB is a mastering-quality, two-channel, 24-bit / 192-kHz analog-to-digital converter, featuring AdvancedUSB output, clock-independent jitter-immune UltraLock clock system, 9-LED metering; auxiliary, independent digital outputs. Price: \$1,775.



Contact: Benchmark Media Systems at 800-BNCHMRK or www.BenchmarkMedia.com.

Behringer

The DDM4000 32-bit digital DJ mixer blasts your turntables and CD/MP3 players through its four stereo channels, each with its own EQ and kill switches. Price: \$589.99.



Contact: Behringer at 425-672-0816 or www.behringer.com.

Benchmark

The DAC1 PRE is a mastering-quality, stereo monitor controller, featuring DAC1's award-winning conversion system, native Advanced USB input, jitter-immune UltraLock technology, analog inputs, and HPA2 headphone amplifier. Price: \$1,575.



Contact: Benchmark Media Systems at 800-BNCHMRK or www.BenchmarkMedia.com.

Behringer

The XENYX 2442FX is a 24-input mixer with built-in XENYX mic preamps, British EQs, a 24-bit multi-FX processor and a USB audio interface. Price: \$409.99.



Contact: Behringer at 425-672-0816 or www.behringer.com.

Benchmark

The PRE420 is a four-channel mic-preamp with unprecedented purity and clarity, featuring independent stereo mix bus, MirrorPan pan circuits, switchable stereo/mono solo bus, HPA2 headphone amplifier. Price: \$2,775.



Contact: Benchmark Media Systems at 800-BNCHMRK or www.BenchmarkMedia.com.

Benchmark

The DAC1 is a mastering-quality, stereo 24/192 digital-to-analog converter, featuring jitter-immune UltraLock clock system, HPA2 headphone amplifier, true-analog front-panel volume control, ultra-transparent performance, monitor control. Price: \$975.



Contact: Benchmark Media Systems at 800-BNCHMRK or www.BenchmarkMedia.com.

Benchmark

The DAC1 USB is a mastering-quality, stereo 24/192 digital-to-analog converter, featuring 24-bit AdvancedUSB, jitter-immune UltraLock clock system, HPA2 headphone amplifier, monitor controller capabilities, true-analog volume control. Price: \$1,275.



Contact: Benchmark Media Systems at 800-BNCHMRK or www.BenchmarkMedia.com.

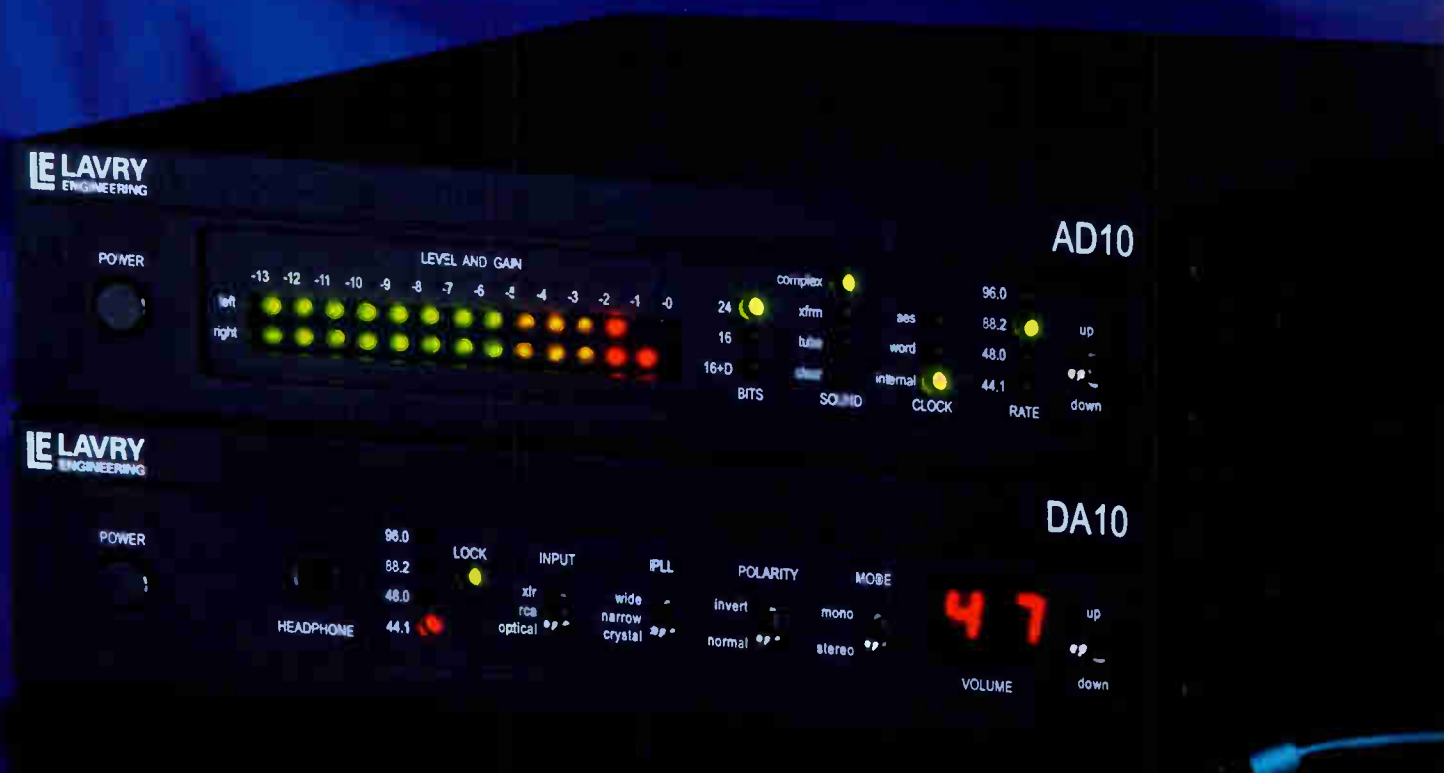
LavryBlack

AD10 and DA10



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Upgrade to Lavry



AD10 Analog to Digital Converter

Ultra low distortion, high dynamic range
Transparent sound or *Digital Alias-Free Emulation™* (tube and transformer sound)
Expanded level meter with peak hold
Digitally controlled analog gain
(1 dB steps, 0-25dB)



AD10

DA10 Digital to Analog Converter

Ultra low distortion, high dynamic range
XLR, RCA and Optical inputs
Discrete headphone driver provides the highest fidelity into complex loads.
Digitally controlled analog gain
(1dB steps, 0-55dB)

Sales: sales@lavryengineering.com www.lavryengineering.com

Tel: 1-360-598-9757 Fax: 1-360-598-9760 Lavry Engineering, Inc. 15775 George Lane NE Suite 230 Poulsbo, WA 98370

World Radio History

PRODUCT CAPSULES

Berliner Microphones

The Model U77 features cardioid, omni, figure-8 patterns, 30Hz-20kHz response, sensitivity @ 1kHz of 15mV/Pa, U47 shock-mount, Raytheon 5703 Tube Capsule recreating the Neumann M7, and it's skinned by Neumann capsule expert Siegfried Thiersch. Price: \$3,495.



Contact: Berliner Microphones, Inc. at 888-642-8447 or www.berlinerusa.com.

Cable Up

Industrial Grade cables with unconditional one-year warranty; AES/EBU digital compatible; heavy-duty connectors; pliable PVC jacket; high bandwidth; low capacitance; withstands temperature and environmental extremes; maintains flexibility. Price: Varies.



Contact: Cable Up/FDW-Worldwide at 608-227-2040 or www.cableup.com.

Cable Up

Premium Grade cables with unconditional five-year warranty; Neoprene rubber jacket; Neutrik X-HD connectors; Belden wire; High bandwidth; low capacitance; withstands temperature and environmental extremes; maintains flexibility. Price: Varies.



Contact: Cable Up/FDW-Worldwide at 608-227-2040 or www.cableup.com.

Carvin

The UX1000-MC wireless mic system features 960 user-selectable channels with diversity UHF receivers, superb tone, anti-feedback control, low battery indicator and assignable groups. The UX1000-BP belt pack transmitter is also available for instruments. Price: \$429 (direct).



Contact: Carvin at 800-854-2235 or www.carvin.com.

Carvin

The LSx1503 3-way system features a 6-inch driver enhancing the tweeters, leaving the 15-inch LF driver and 1-inch titanium HF driver to work their optimum frequencies. Tri-amp power delivers 425w continuous/850w peak power for optimum clarity, minimal hassle of amps. Price: \$529.99.



Contact: Carvin at 858-487-1600 or www.carvin.com.

Carvin

The RX1200 is a 12-channel mixer featuring 1200 watts RMS from four 300 W amps, plus channel level control with mic preamp control, music break switch mutes, RCA inputs for CDs, four seven-band EQs and two 24-bit stereo effect processors. Price: \$799 (direct).



Contact: Carvin at 800-854-2235 or www.carvin.com.

Cascade

The "Gomez" Michael Joly Edition ribbon mic uses a short, single-ribbon motor free from off-axis coloration found in dual ribbon mics. The structure provides a tailored high frequency response. Includes a LL2913 Lundahl Transformer. Price: \$599.



Contact: Cascade Microphones at 360-867-1799 or www.cascademicrophones.com.

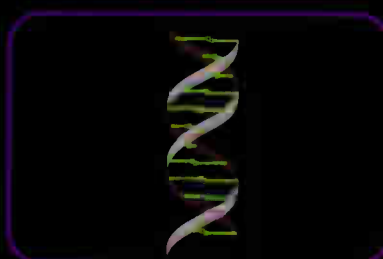
Cascade

The L2 capsules are mounted in close proximity on a vertical axis. The upper capsule has the ability to rotate 270 degrees horizontally, relative to the lower capsule. Two groups of switches control the polar patterns, high-pass and -10db pad. Price: \$399.



Contact: Cascade Microphones at 360-867-1799 or www.cascademicrophones.com.

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World Radio History

PRODUCT CAPSULES

Cascade

The X-15 Stereo ribbon microphone houses two separate matched ribbon motors that are offset 90 degrees configured in the Blumlein setup. Stereo separation is superb and off-axis coloration is minimal. Price: \$499.



Contact: Cascade Microphones at 360-867-1799 or www.cascademicrophones.com.

Community Professional Loudspeakers

The popular eight-inch R.25-94BZ is now available in black with an optional 200W autoformer version for 70V/100V applications. Price: \$382.



Contact: Community Professional Loudspeakers at 610-876-3400 or www.communitypro.com.

Cascade

Unlike most ribbon motors designed today with an offset ribbon element, the award-winning FAT HEAD II houses a hand-tuned ribbon element that incorporates the legendary symmetrical ribbon design. Price: \$199.



Contact: Cascade Microphones at 360-867-1799 or www.cascademicrophones.com.

Community Professional Loudspeakers

The family of SLS full-range loudspeakers and SBS subwoofers are suited for full-range performance in acoustically challenging environments and exceptional speech reproduction. Prices: \$1,032 - \$4,465.



Contact: Community Professional Loudspeakers at 610-876-3400 or www.communitypro.com.

Cascade

The Multi-pattern (Omnidirectional, Figure 8, Cardioid) ELROY (6J1) tube condenser microphone features a unique shock-absorbing capsule design that eliminates the need for an external shockmount. Price: \$299.



Contact: Cascade Microphones at 360-867-1799 or www.cascademicrophones.com.

Community Professional Loudspeakers

The iBox i2W8 is a two-way, full-range loudspeaker system designed for high-quality music, voice reproduction; smooth, ultra-wide, horizontal coverage in distributed systems, monitoring and for fill. Price: \$1,165.



Contact: Community Professional Loudspeakers at 610-876-3400 or www.communitypro.com.

Cascade

The VIN-JET ribbon microphone features a 2 7/16-inch long ribbon. The VIN-JET is an excellent choice for Vocal, horn, string instruments. Price: \$199.



Contact: Cascade Microphones at 360-867-1799 or www.cascademicrophones.com.

Community Professional Loudspeakers

The SONUS 1296 is a compact, easy-to-use, plug and play all-purpose loudspeaker system, a two-way multi-angle enclosure. Price: \$599.



Contact: Community Professional Loudspeakers at 610-876-3400 or www.communitypro.com.



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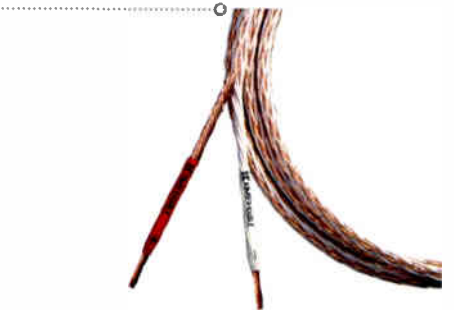
USB™ type cables \$45.00/meter
B-BUS: USB A to B type connectors
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connectors



D-60 \$310.00/meter
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8TC \$326.00/8ft pair
Hyper-pure, VariStrand copper, priced
with single bananas



GQ-Mini Cu \$79.00/meter
Hyper-pure, VariStrand copper, priced
with single bananas



PRODUCT CAPSULES

Community Professional Loudspeakers

The VERIS line is a range of small-to-medium-sized installation loudspeakers precisely engineered for versatile array construction, while aesthetically styled to modern architectural requirements. Prices: \$282 – \$748.



Contact: Community Professional Loudspeakers at 610-876-3400 or www.communitypro.com.

DPA Microphones

The IMK4061 kit contains a 4061 mic, an XLR adapter, holders for strings, surface mounts, magnetic holders and windscreens. With clean, detailed and natural sound quality, the 4061 can handle 144 dB SPL and 20 Hz - 20 kHz frequency response. Price: \$519.



Contact: DPA Microphones at 866-372-6427 or www.dpamicrophones.com.

Crown

The I-Tech Series features flagship stereo power amplifier line for touring sound; comprised of I-T4000, I-T6000 and I-T8000; patented Class-I technology; global power supply; integral studio-quality processing. Prices: \$5,050 - \$7,762.



Contact: Crown International at 574-294-8000 or www.crownaudio.com.

DPA Microphones

The SMK4061 Stereo Microphone Kit is a cost-effective and flexible stereo recording solution combining two 4061 omnidirectional miniature microphones. A variety of mounting accessories allow the mics to be mounted on all instruments, including guitar, piano and drums. Price: \$995.



Contact: DPA Microphones at 866-372-6427 or www.dpamicrophones.com.

Crown

The XTi Series features pro power amplifiers for portable PA; three models (XTi 1000, 2000 and 4000); 2RU; integrated DSP with LCD display; switch mode power supply. Prices: \$827 - \$1,607.



Contact: Crown International at 574-294-8000 or www.crownaudio.com.

DPA Microphones

The 3521 is a complete stereo kit with two 4021 Compact Cardioid Microphones carefully matched within ± 1 dB on response, sensitivity, self-noise. With accessories, this kit is especially for low profile mounting directly inside a piano. Price: \$3,632.



Contact: DPA Microphones at 866-372-6427 or www.dpamicrophones.com.

Denon Professional

Network-ready, the 1RU-sized DN-C640 network CD player handles all your discs – including CD-R/RW, DVD+R/RW – and all your audio formats – including MP3, WMA, MP2 and WAV. Price: \$899.99.



Contact: Denon Professional at 630-741-0330 or www.d-mpro.com.

DPA Microphones

The 3552 is a complete stereo kit with two carefully matched (within 1 dB) 4052 Compact Omni Mics. With accessories, this kit is especially for low profile mounting directly inside a piano, though goose-necks can also mount on mic stands. Price: \$3,632.



Contact: DPA Microphones at 866-372-6427 or www.dpamicrophones.com.

NO COMPROMISES

...BECAUSE YOUR STUDIO CANNOT HAVE A WEAK LINK

PRE420

4 Channel Mic Pre/Mixer



ADC1 USB

2-Channel 24-bit, 192kHz A/D Converter



DAC1 PRE

Stereo Pre-Amplifier / DAC / Headphone Amp

When your clients expect professional results, your studio cannot have a weak link. The essential elements of your signal chain must perform with consistent integrity. It is important to use audio tools that deliver superior performance, unvarying dependability, and uncompromised quality.

Benchmark has developed a family of audio tools that never compromise: the **PRE420** microphone preamplifier; the **ADC1 USB** A-to-D converter; and the **DAC1 PRE** monitor system pre-amplifier / D-to-A converter.

Benchmark products set the standard for performance and reliability. Engineers have praised our mic-preamps for their breath-taking realism, true-to-life detail, and consistent performance - even in harsh RF environments. Our digital converter technology has become the benchmark of absolute accuracy due to the jitter-immune UltraLock™ clocking system, intelligent circuit layout, and pristine analog sections. All **Benchmark** products are designed, assembled, and tested in Syracuse, New York, USA, by a team that is committed to quality craftsmanship and tireless customer support.

The **PRE420** is a 4-channel mic-preamp with a plethora of features, including built-in, independent stereo mix and solo busses. The sonic performance of the **PRE420** has been described as making the instrument "sound like it's being played right in front of me!" It delivers the audio with such clarity that no

textures are lost or obscured by distortion or noise. The remarkably low noise floor spans a wide range of gain setting, making the **PRE420** the perfect pre-amp for ribbon microphones. For room and ambient recordings, the ultra-low distortion performance puts the listener in the live-room. Also, the **PRE420** circumvents "Murphy's Law" with its bullet-proof "phantom-hot-plug" protection circuitry and incredible RF immunity.

The **ADC1 USB** is a reference-quality, 2-channel, 24-bit, 192-kHz A-to-D converter. The UltraLock™ clocking system delivers unvarying mastering-quality performance - regardless of clock source. The **ADC1 USB** offers variable input gain from -6 to +39 dB to interface directly with a wide range of devices. Precise levels are easily achieved with the 9-segment, dual-range LED meter.

The **DAC1 PRE** is a reference-quality, stereo monitor system controller with the DAC1's award-winning, 24-bit, 192-kHz D-to-A conversion system. The **DAC1 PRE** continues the legacy of the **DAC1**, which has become a staple of control rooms around the world. The analog inputs provide a simple and direct path to the monitors for mixing consoles, iPods, etc. The AdvancedUSB™ input supports native 96 kHz, 24-bit operation without cumbersome or invasive driver software. The built-in, 0-ohm HPA2™ headphone amplifier provides ultra-low distortion headphone monitoring.

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PRODUCT CAPSULES

DPA Microphones

The DPA 4017 offers outstanding clarity and linearity in dialog applications and when used for miking acoustic instruments on a live stage. The 4017's wide dynamic range and high SPL handling capability allow this mic to excel in virtually any recording or reinforcement application. Price: \$1,999.



Contact: DPA Microphones at 303-485-1025 or www.dpamicrophones.com.

Dynaudio Acoustics

The BM 12A is a two-way active nearfield monitor with 8-inch neodymium woofer, 1.1-inch soft dome neodymium tweeter. It also incorporates switchable EQ contour filters, high-pass filters. Price: \$1,170 each.



Contact: Dynaudio Acoustics/TC Electronics at 818-665-4900 or www.dynaudioacoustics.com.

D.W. Fearn

The VT-7 is an all-triode vacuum tube stereo compressor. The two channels may be used independently or linked for stereo. Controls include: threshold, gain, attack, release, Harder/Softer and stereo link. Perfect for tracking or mastering. Price: \$4,800.



Contact: D.W. Fearn at 610-793-2526 or www.dwfearn.com.

Dynaudio Acoustics

The BM 6A Mk II is a two-way active nearfield monitor with 6.9-inch woofer and 1.1-inch soft dome tweeter. It features integrated positioning filters and 60/80Hz high-pass filter for subwoofer compatibility. Price: \$875 each.



Contact: Dynaudio Acoustics/TC Electronics at 818-665-4900 or www.dynaudioacoustics.com.

DYNACORD

The compact D-LITE 1000 system has a total weight of less than 45 kilograms and fits comfortably into the boot of a small car. Once set up, however, the mobile rig turns into a performance giant delivering typical DYNACORD quality. Price: TBA.



Contact: DYNACORD/Bosch Communications Systems at 952-884-4051 or www.dynacord.com.

Equi=Tech

"The Pioneer of Balanced Power" introduces the Model 20WQ wall cabinet balanced power distribution system, featuring a massive yet precisely balanced toroid isolation transformer, 200 amp load capacity and 20 branch circuits for hardwiring AC power. Price: Contact manufacturer.



Contact: Equi=Tech at 877-378-4832 or www.equitech.com.

DYNACORD

The 12-inch Powersub 312 Active Subwoofer's integrated three-channel amp kicks out 1300 watts, delivering deep bass plus powering two passive speakers via Speakon. "X-Over" at 70Hz, 100 Hz, and 140 Hz. The "Sub Level" adjusts output within -10dB to +10dB. Price: TBA.



Contact: DYNACORD/Bosch Communications Systems at 952-884-4051 or www.dynacord.com.

Essential Sound Products

The Essence Reference Power Distributor features aluminum extrusions, proprietary damping, hospital-grade, isolated-ground duplex outlets hard-wired to the Reference cord. Current overload protection includes mode-1 surge suppression, fast-blow fuse. Price: \$1,599.



Contact: Essential Sound Products at 248-375-2655 or www.essentialsound.com.



Faith is One Thing
Control is Another



studiokonnekt 48

Studio Control Audio Interface

Imagine there was a professional audio interface...
that put all essential recording tools in one box,
that had extensive digital and analog I/O,
that easily managed your speaker setups,
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included software



Fabric R Studio



Fabric C Studio



Integrator



ResFilter



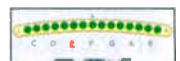
Assimilator Konnekt



24/8 Channel Digital Mixer



Speaker Management



Konnekt Tuner

PRODUCT CAPSULES

Essential Sound Products

MusicCord-PRO ac power cord features more control, particularly bass frequencies for high-current, bass-guitar amps. Its build quality features hospital-grade construction to withstand the rigors of front-of-house usage. UL-rated 15-amps continuous. Price: \$179.



Contact: Essential Sound Products at 248-375-2655 or www.essentialsound.com.

Essential Sound Products

The Essence Reference ac power cord combines patented multi-conductor cordage with the best materials, processing and individual attention to uncanny detail. For recording/mastering studios that demand audio-ophile quality, the Reference is a must listen. Price: \$799.



Contact: Essential Sound Products at 248-375-2655 or www.essentialsound.com.

Essential Sound Products

MusicCord ac power cord multi-conductor cordage eliminates phase distortions for enhanced clarity, resolution, dynamics, transient speed, natural rich tone. Eliminates upper-midrange harshness, listening fatigue. UL-rated 13-amps continuous. Price: \$129.



Contact: Essential Sound Products at 248-375-2655 or www.essentialsound.com.

Essential Sound Products

A/V Power-Flow PRO power strip features aluminum extrusions, polycarbonate end caps, hospital-grade, isolated-ground duplex outlets hard-wired to the AVP-14 power cord. Current overload protection includes mode-1 surge suppression, fast-blow fuse. Price: \$649.



Contact: Essential Sound Products at 248-375-2655 or www.essentialsound.com.

Euphonix

The MC Control is a revolutionary slim-line control surface for DAW integration in the personal studio. 250x faster and 8x the resolution of MIDI. Customizable touch-screen interface seamlessly controls multiple applications and workstations via Ethernet. Price: \$1,499.99.



Contact: Euphonix at 650-855-0400 or www.euphonix.com.

Euphonix

The Max Air is a new digital audio mixing console specifically designed for on-air and live-to-tape broadcast production applications. Features DSP SuperCore with 100% failover option. Supports over 281 signal paths and up to 144 full featured channels. Price: TBD.



Contact: Euphonix at 650-855-0400 or www.euphonix.com.

Euphonix

The S5 Fusion is a complete professional mixing package fusing Euphonix' new processing DSP SuperCore engine with EuCon Hybrid, allowing the console surface to simultaneously control its own DSP channels, as well as channels from multiple external DAWs. Price: TBD.



Contact: Euphonix at 650-855-0400 or www.euphonix.com.

Euphonix

The System 5-MC integrates with DAWs (Pro Tools, Nuendo, Logic Pro, more) using high-speed EuCon Ethernet protocol. Control surface fits 8-48 System 5 channel strips. MC Pro controller handles master console functions, multiple DAW network control. Price: TBD.



Contact: Euphonix at 650-855-0400 or www.euphonix.com.

One Mic Scales the Competition.



The SCX25-A delivers a pure, open-air sound unlike any other microphone, especially on acoustic piano. Used in conjunction with the Dflex clip, the SCX25-A can be mounted directly on to a rail and positioned in close proximity to the strings. Even when the piano must be used in short stick or closed lid position, the SCX25-A is able to maintain the sound integrity of the piano beyond its competition.

With a patented shock mounted capsule design, the SCX25-A is a "go-to" choice in the studio, reproducing vocals and acoustic instruments with exceptional detail and clarity.

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PRODUCT CAPSULES

Euphonix

The MC Mix revolutionary control surface brings speed, resolution and DAW integration of Euphonix' professional consoles into the personal studio. Simply touch a button and the MC Mix automatically sets itself to the current active application or workstation. Price: \$999.99.



Contact: Euphonix at 650-855-0400 or www.euphonix.com.

Electro-Voice

The powered SB2A 12-inch sub eliminates external system processing, amplification, offering high-performance portable sound. Featuring dual 350 watt amps, the switch-able powered speaker output can drive an external 8 ohm passive subwoofer or full-range speaker. Price: TBA.



Contact: Electro-Voice/Bosch Communications Systems at 952-884-4051 or www.electrovoice.com.

Euphonix

The MC Pro is a workstation control surface for the professional demanding precise and fast control. Designed to speed up working with any application as the surface detects the latest active application and instantly resets all controls to match. Price: Starts at \$16,000.



Contact: Euphonix at 650-855-0400 or www.euphonix.com.

Electro-Voice

The ZxA5's DVX3150 transducer provides well-rounded lightweight reliability... but with a heavyweight 500W power rating. ZxA5 also features an integrated high output, lightweight digital amplifier that produces 1000W LF and 250W HF. Price: TBA.



Contact: Electro-Voice/Bosch Communications Systems at 952-884-4051 or www.electrovoice.com.

Electro-Voice

The Zx3 features the new DVX3121 12-inch woofer and the ND2 neodymium compression driver, joining the ranks of EV's ZX series between the 8-inch ZX1 and the 15-inch ZX5. Price: TBA.



Contact: Electro-Voice/Bosch Communications Systems at 952-884-4051 or www.electrovoice.com.

Electro-Voice

Based on a two-in-six topology, the DC-One Digital Loudspeaker System Controller is for small-to-medium sound systems in mobile, installed applications. Though based on a powerful SHARC processor, it is 100-percent compatible with all settings from other EV processors. Price: TBA.



Contact: Electro-Voice/Bosch Communications Systems at 952-884-4051 or www.electrovoice.com.

Electro-Voice

The EVID FM flush mount in-wall speaker systems include the FM6.2 (6-inch woofer, 6-inch tuned passive radiator, 1-inch tweeter) and FM4.2 (4-inch woofer, 4-inch tuned passive radiator, 1-inch tweeter), offering superb audio, sturdy sealed units, pleasing aesthetics. Price: TBA.



Contact: Electro-Voice/Bosch Communications Systems at 952-884-4051 or www.electrovoice.com.

Genelec

The SE DSP System utilizes the 10-inch SE7261A DSP sub, 8130A digital input active monitors. Can be easily set into audio configs from sub-assisted stereo to multichannel reference. GLM.SE software links the system under network control. Prices: \$5,750 - \$8,750.



Contact: Genelec at 508-652-0900 or www.genelecusa.com.

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Genelec

The 8200 DSP monitoring systems (8240A, 8250A) use the same 8000 Series MDE enclosure design, DCW advanced waveguide technology and reflex port design. The system includes the addition of new technologies of DSP, GLM and AutoCal. Prices: \$1,850 - \$2,795.



Contact: Genelec at 508-652-0900 or www.genelecusa.com.

Hear Technologies

The Hear Back monitor/mixer Hub supplies signal, power to up to eight mixers via CAT-5. Mixers feature 10 channel control, DSP limiter, headphone outputs, stereo aux input, balanced outs. Supports ADAT Optical, Analog, HearBus 24-bit A/D, 48-kHz sampling. Price: \$229.95 (mixer), \$579 (Hub).



Contact: Hear Technologies at 256-922-1200 or www.HearTechnologies.com.

Genelec

AIW25 active in-wall and AIC25 active in-ceiling speakers each feature a sturdy aluminum enclosure with easy mounting apparatus with a 5-inch woofer and 3/4-inch tweeter. The rack-mounted remote RAM-2 amplifier features active crossovers, protection circuitry, and room response controls. Price: \$1,799 each.



Contact: Genelec Inc. at 508-652-0900 or www.genelecusa.com.

Hear Technologies

Mix Back monitor mixer features 16 mic/line inputs with passive split, two stereo, 12 mono levels, pin one lift, mic power switches, dual FX sends, stereo aux inputs, inserts, four-band EQ with dual sweepable mids. Talkback. 16 master outputs are balanced TRS analog, ADAT, HearBus. Price: \$2,495.



Contact: Hear Technologies at 256-922-1200 or www.HearTechnologies.com.

Genelec

The tri-amplified, seven inch-deep on-wall AOW312 includes a 12-inch woofer, 3-inch mid, 1-inch tweeter set into a Genelec DCW waveguide, and a 3U remote amp featuring active crossovers, protection circuitry, room response controls. Max output >123 dB per pair. Price: \$8,999 each.



Contact: Genelec Inc. at 508-652-0900 or www.genelecusa.com.

Heil Sound

The PR 35 Large Diaphragm Dynamic Mic for vocalist features a 1.5-inch diameter element, internal Sorbothane shockmount, dual-wound voice coil, 40-18,000Hz response, -52.9dB @ 1000Hz output, two position roll-off switch, cardioid polar pattern. Price: \$299.



Contact: Heil Sound at 618-257-3000 or www.heilsound.com.

Hear Technologies

The Talk Back 600 MV controls talkback, monitor switching from front panel, optional wired, IR remotes. Includes quality talkback mic preamp with gain/level controls, Phantom Power, six balanced Aux inputs, outputs switch-selectable in pairs, IR receiver, IR receiver repeater. Price: \$399.

Contact: Hear Technologies at 256-922-1200 or www.HearTechnologies.com.



Heil Sound

The Heil Sound PR-40 is a full-range dynamic microphone with the ability to reproduce frequencies as low as 28Hz. Designed for broadcast, studio and live applications the PR 40 pairs perfectly with kick drums, upright bass and other low frequency instruments. Price: \$375.



Contact: Heil Sound at 618-257-3000 or www.heilsound.com.

It's all in the details.

Many companies make audio interfaces.
Few make great ones.



Compatible with
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via downloadable update.

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ProFire 2626

High-Definition 26-in/26-out FireWire Audio Interface
with Octane Preamp Technology

In creating the ProFire 2626, our engineers pored over the details that add up to an exceptional recording experience. The eight mic preamps feature award-winning Octane™ preamp technology designed for optimal headroom—resulting in extremely low distortion through the entire gain range. The preamps have also been tweaked to offer a generous 75dB gain range and an extremely high signal-to-noise ratio, allowing you to accurately capture performances across a tremendous dynamic range. Careful selection of components—including high-end converters with low band-pass ripple and linear phase response—results in cohesive, detailed audio with a wide frequency response. Complete with low THD+N and preamp circuitry that follows the shortest possible signal paths, ProFire 2626 remains uncolored and true to any input source. We labored over these details so you can concentrate what's most important: making a great recording. Read all the details at m-audio.com.

- 26 x 26 simultaneous analog/digital I/O
- eight preamps with award-winning Octane technology
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- user-assignable master volume knob
- doubles as 8-channel mic pre/ 8-channel A/D-D/A converter
- up to 24-bit/192kHz for pristine high-definition digital audio
- critically acclaimed JetPLL jitter elimination technology



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PRODUCT CAPSULES

Heil Sound

The Fin is a large diaphragm dynamic microphone that brings a one-of-a-kind visual element to the stage. Price: \$240.

Contact: Heil Sound at 618-257-3000 or www.heilsound.com.



Henry Engineering

The USB Matchbox offers a digital-to-analog interface, USB-to-XLR, stereo recording and playback from any PC, laptop, or Mac. 16-bit, 48, 44.1 or 32 kHz sample rates. Price: \$550.

Contact: Henry Engineering at 626-355-3656 or www.henryeng.com.



Heil Sound

The Handi Mic Pro Plus is a compact, low profile dynamic microphone designed for applications that require small (4.5-inch) mics capable of handling very high SPL. Perfect for drum kits. Price: \$110.

Contact: Heil Sound at 618-257-3000 or www.heilsound.com.



Henry Engineering

The Superelay offers control of "On The Air" or "Recording" studio warning lights, monitor muting and utility switching. 6 form-C relays plus solid-state AC light control outputs. Price: \$285.

Contact: Henry Engineering at 626-355-3656 or www.henryeng.com.



Heil Sound

The Gold Pearl PR 20 is a large diaphragm dynamic microphone similar to the successful PR 20, featuring a gold pearl finish (also available pink, benefits the Koman Cancer Center, red, and white). Price: \$210.

Contact: Heil Sound at 618-257-3000 or www.heilsound.com.



Henry Engineering

Similar to Matchbox HD, but for devices that play only, the TwinMatch HD offers four channels of RCA-to-XLR conversion. Price: \$225.

Contact: Henry Engineering at 626-355-3656 or www.henryeng.com.



Heil Sound

The Heil Sound PR-30 is a professional dynamic microphone designed for applications that require a smooth, flat output from a wide frequency response (40Hz - 18kHz). Perfect for drums, guitar cabinets and vocals, whether broadcast, studio or live. Price: \$299.

Contact: Heil Sound at 618-257-3000 or www.heilsound.com.



Henry Engineering

The SixMix USB Console is a comprehensive 10-input, 6-channel broadcast console with USB PC interface. Stereo Program mix bus, with Cue speaker, MixMinus, Headphone and Monitor systems. Price: \$1,195.

Contact: Henry Engineering at 626-355-3656 or www.henryeng.com.



“The Serato Rane Series Dynamic EQ is fantastic. This is one tool I want to take with me **everywhere.**”



∴ GREG NELSON, FOH: Pearl Jam and Incubus

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PRODUCT CAPSULES

Henry Engineering

The POWERCLAMP TVSS is a Transient Voltage Surge Suppressor that eliminates spikes and surges on AC power line to prevent damage to sensitive studio equipment. Price: From \$425.



Contact: Henry Engineering at 626-355-3656 or www.henryeng.com.

Henry Engineering

The Matchbox HD is a popular "RCA-to-XLR" analog audio interface that converts consumer unbalanced inputs and outputs to XLRs at professional levels. Price: \$225.



Contact: Henry Engineering at 626-355-3656 or www.henryeng.com.

HHB

HHB's CDR-882 DualBurn is a dual-drive CD recorder features a genuine REC-REC drive configuration supports seamless extended recording time across two or more discs, simultaneous recording of two discs, and high-speed duplication. It supports both low and high-speed media up to 52X. Price: \$1,149.



Contact: HHB/Sennheiser USA at 860-434-9190, www.sennheiserusa.com.

Holophone

The H3-D surround sound mic delivers 5.1 channels with no external mixing or signal manipulation. Five capsules capture perimeter channels with a multi-directional pickup pattern, 20Hz-20kHz response, and a discrete LFE mic has 20Hz-100Hz response. Price: \$1,695.



Contact: Holophone at 416-362-7790 or www.holophone.com.

Holophone

Utilizing eight mic capsules mirroring 7.1 home theater, studio setups (L, C, R, LS, RS, center rear and top), the H2-PRO surround mic captures a balanced surround recording from a single point source with no mixing or signal manipulation required. Price: \$6,000.



Contact: Holophone at 416-362-7790 or www.holophone.com.

Holophone

The H4 SuperMINI camera-mountable surround mic records an accurate surround mix. Dolby Pro Logic II encoding technology allows audio captured to be encoded from multi-channel to stereo directly to any broadcast camera or stereo recording device. Price: \$2,495.



Contact: Holophone at 416-362-7790 or www.holophone.com.

JZ Microphones

The Black Hole multi-pattern condenser (cardioid, omni, figure-8) utilizes Class A discrete amp circuit, two opposite-placed, independent, true electrostatic capsules, a single, less centre tap diaphragm, adjustable backplate. Integrated shockmount. Single-pattern available. Price: \$2,295.



Contact: JZ Microphones/Full Compass at 800-476-9886 or www.jzmics.com.

Kaltman Creations

Kaltman Creations LLC specializes *Kaltman Creations LLC* in "First to Market Solutions" for the Pro Audio / AV, technical and engineering-related industries. Whether these solutions are solely technical in nature or cost savings advantages, Kaltman Creations is setting the pace for innovative and highly unique product offerings.

Contact: Kaltman Creations at 678-714-2000 or www.KaltmanCreationsllc.com.

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PRODUCT CAPSULES

Kaltman Creations

The Spectran low cost, handheld, RF Spectrum Analyzers for Pro Audio Wireless mean no more channel selection guessing, no more RF ambushing, no more frequency allocation charts. HF4040 is a complete 10MHz-4GHz system. Price: \$1,400.



Contact: Kaltman Creations LLC at 678-714-2000 or www.RFAnalyzers.com.

Kaltman Creations

The 10MHz - 6GHz RF Analyzer package for Wireless Microphones, In-Ears, 2.4GHz Control, Intercom, Assisted Listening, etc. represents price barrier-breaking tools for frequency & channel selection, product specification, interference abatement, frequency coordination. Price: \$1,700.



Contact: Kaltman Creations LLC at 678-714-2000 or www.RFAnalyzers.com.

Kaltman Creations

The Kaltman Cable Coiler is the World's First Handheld, Motorized, Cable Coiler, that allows the user to remove the cable once coiled. This patented device quickly winds-up most medium duty cable, such as microphone cables, saving time as well as wear and tear on cables. Price: \$159.95.



Contact: Kaltman Creations LLC at 678-714-2000 or www.cablecoilers.com.

Kimber Kable

GQMini has been developed to connect mp3 players to home stereo systems. It utilizes Kimber's GyroQuadratic braid technology to eliminate annoying interferences. Price (per meter): \$79 - \$465 depending on material.



Contact: Kimber Kable at 801-621-5530 or www.kimber.com.

Kaltman Creations

The AirSleuth Pro is a 2.4GHz software based RF Analyzer for the 11 Wi-Fi channels, 2.4GHz remotes. It identifies 2.4GHz, Wi-Fi RF dead spots, sources of interference, ideal antenna placement, and ultimately speeds wireless throughput. Price: \$395.



Contact: Kaltman Creations LLC at 678-714-2000 or www.RFAnalyzers.com.

Kimber Kable

The HD19 has been designed to enhance the performance of today's electronics. Signal loss is not acceptable when digital content is presented. Price: \$108 a meter.



Contact: Kimber Kable at 801-621-5530 or www.kimber.com.

Kaltman Creations

LOG Periodic Directional Antennas for RF Analysis, data linking applications for 380MHz - 18GHz are ideal for directional panning to locate signals & RF dead spots, remote control linking, ideal antenna position determination, transmitter calibrations. Price: \$840 - \$5,600.



Contact: Kaltman Creations LLC at 678-714-2000 or www.RFAnalyzers.com.

Kimber Kable

The 8TC ranks as a high-end audio value of all time. Individual conductors are hyper-pure copper and utilize VariStrand conductor geometry. Price: \$326 for an eight-foot pair w/ single banana connectors; \$16 a foot bulk.



Contact: Kimber Kable at 801-621-5530 or www.kimber.com.



GOMEZ
Michael Joly Edition
Fitted w/ Lundahl LL2913



FAT HEAD II: \$199.00
Single Element Ribbon



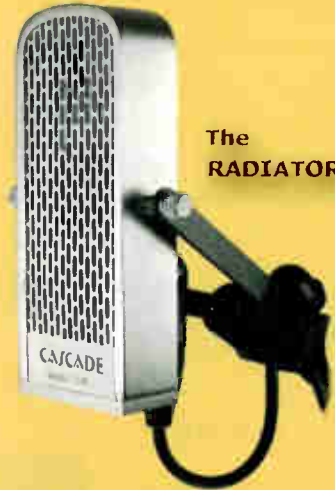
ELROY: \$299.00
Tube Multi-Pattern LC



FAT HEAD: \$159.00
Single Element Ribbon



X-15: \$499.00
Stereo Single Element Ribbons



The RADIATOR

731R: \$299.00
Dual Element Ribbon



VIN-JET: \$199.00
Long Element Ribbon



DR2-S: \$599.00
Stereo Dual Element Ribbons



L2: \$399.00
Stereo Multi-Pattern LC

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cascademicrophones.com
360.867.1799

PRODUCT CAPSULES

Kimber Kable

The Palladian PowerKords represent the finest power cable available. Critics have been unanimous in their praise of the cable's transparency, detail, flow, and articulate bass. Price: \$1,090 for 6 ft.



Contact: Kimber Kable at 801-621-5530 or www.kimber.com.

L-Acoustics

The KIVA is an extremely compact and lightweight (less than 30 lbs.) line source array element; two-way enclosure; 100-degree directivity down to 500Hz; captive rigging system. Price: \$2,350.



Contact: L-Acoustics US at 805-604-0577 or www.l-acoustics.com.

Kimber Kable

The Hero features Kimber's GyroQuadratic field geometry, VariStrand, Hyper-pure copper conductors, and Dual Teflon insulation. It correctly portrays the emotion of the actual performance. Price: \$190 a meter pair.



Contact: Kimber Kable at 801-621-5530 or www.kimber.com.

L-Acoustics

The KILO is a low-frequency extension cabinet for KIVA arrays; since 12-inch neodymium driver with 50-100Hz useful bandwidth; tuned dual-chamber bass reflex enclosure; omnidirectional coverage; captive rigging system. Price: \$2,650.



Contact: L-Acoustics US at 805-604-0577 or www.l-acoustics.com.

Klark Teknik

The Square ONE Splitter provides a simple solution with a user-friendly, high-performance, Midas XL8 inspired pre-amp design, packaged in a 2U, eight-channel format. A third set of transformer-isolated independent (fixed gain) outputs are provided, plus the ability to function as a 1-16 media split. Price: TBA.



Contact: Klark Teknik/Bosch Communications Systems at 952-884-4051 or www.klarkteknik.com.

Lab.gruppen

The PLM 10000Q is the first product of a new Powered Loudspeaker Management Series, which was co-developed with Dolby Lake. It is a four-channel amplifier featuring dual Dolby Lake Processor modules, Dante networking. Price: \$8,995.



Contact: Lab.gruppen/TC Electronic at 818-665-4900 or www.labgruppen.com.

Klark Teknik

The DN 9696 high-resolution hard disk recorder captures 96 tracks of live 24-bit/96-kHz audio through nine hours internal recording time and mirrored drive simultaneous internal/external HD recording for real time backup, redundancy. Price: TBA.



Contact: Klark Teknik/Bosch Communications Systems at 952-884-4051 or www.klarkteknik.com.

Lab.gruppen

C Series power amplifiers offer the same broad feature set, with four or eight channels in only 2RU, as well as bridgeable channel pairs, adjustable gain, maximum output voltage. Price: \$1,595 - \$4,895.



Contact: Lab.gruppen/TC Electronic at 818-665-4900 or www.labgruppen.com.



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PRODUCT CAPSULES

Lavry Engineering

The LE3000S Digital Processor features state of the art



Sample rate conversion, wordlength reduction & dither and noise shaping, level and polarity, large digital level meter, signal analysis and more. Price: \$4,300.

Contact: Lavry Engineering at 360-598-9757 or www.lavryengineering.com.

Lavry Engineering

The LavryBlue 4496 four-channel mic preamplifier has impedance matching for Ribbon, Dynamic, & Condenser, Super low distortion and noise 20 - 20kHz, transparent digitally controlled ANALOG level 21-70 dB in 1dB steps. Price: \$2,426.

Contact: Lavry Engineering at 360-598-9757 or www.lavryengineering.com.



Lavry Engineering

The AD10 Stereo AD Converter features 24-bit/96-kHz, tube & transformer sound, ultra-stable internal/external clocking, XLR +4dBu & 1/4-inch -10 dBV inputs, 13 dB range digitally controlled analog level. Price: \$1480.



Contact: Lavry Engineering at 360-598-9757 or www.lavryengineering.com.

Lavry Engineering

The DA10 Stereo DA Converter features 24-bit, XLR/RCA/Optical digital inputs, Crystal mode for jitter elimination, Wide mode 32 - 200 kHz sources, digitally controlled ANALOG volume circuitry, discrete high power headphone amp. Price: \$975.



Contact: Lavry Engineering at 360-598-9757 or www.lavryengineering.com.

Lavry Engineering

The LavryBlue 4496 is a multi-channel system featuring up to eight channels of A/D, DA or a four-channel MicPre per 1U rack, 24-bit/96-kHz AD Ultra-stable Internal & external clocking, D/A CrystalLock jitter removal. Call for pricing.

Contact: Lavry Engineering at 360-598-9757 or www.lavryengineering.com.



Lavry Engineering

The AD122-96MKIII Stereo AD converter is an A/D converter with 127 dB dynamics, 24-bit/96-KHz, Ultra-stable internal & external WC or AES clocking, Digital Saturation, proprietary dither and noise shaping. Price: \$7,500.



Contact: Lavry Engineering at 360-598-9757 or www.lavryengineering.com.

Lexicon

The PCM96 Stereo Reverb/Processor is a 1RU digital processor with 28 complex reverb, modulation, delay algorithm, AES-EBU, MIDI, Word Clock, Ethernet and FireWire connectivity, 44.1kHz - 96kHz operation, HiQ Net compatibility. Price: \$3,499.



Contact: Lexicon at 801-568-7567 or www.lexiconpro.com.

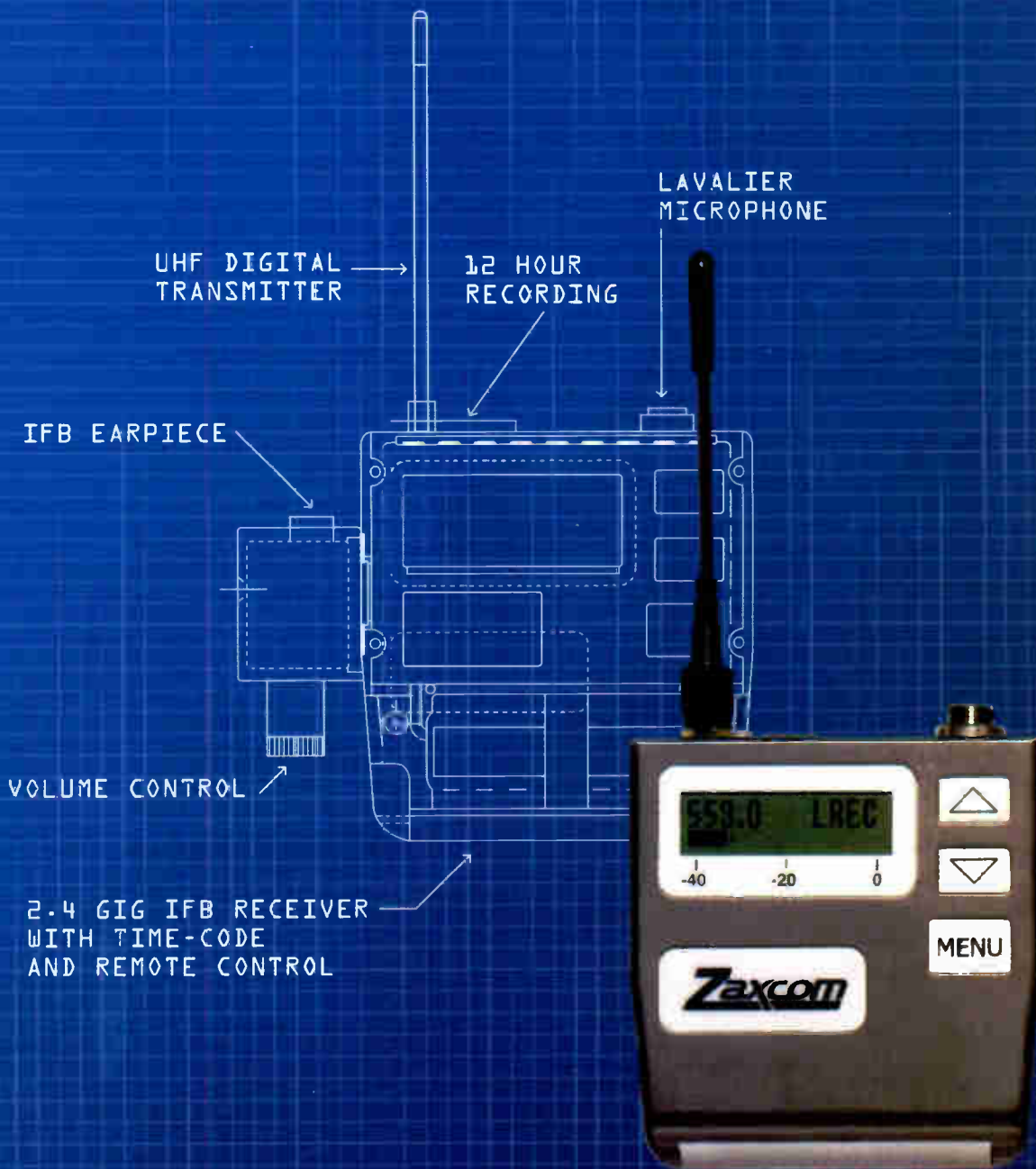
Linear Systems

The LSK170 1nV Ultra Low Noise, Single N-Channel JFET targets the pro audio mic, mic amp, audio amp markets with a linear VGS transfer function for desirable stability. It's low noise at both high/low frequencies with a narrow IDSS range, low capacitance. Price: \$0.50 ea (1000 pcs).



Contact: Linear Integrated Systems at 800-359-4023 or www.linearsystems.com.

It's not just on paper anymore.



Zaxcom's TRX900 is a quantum leap in wireless microphone functionality and quality featuring high resolution audio recording with time code (Pat pending), diversity IFB receiver, remote control and compander free 100% digital transmission.

Now in use by 100s of broadcasters and television / film productions, the TRX900 dramatically improves wireless audio quality and transmission reliability.

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PRODUCT CAPSULES

Linear Systems

The LSK389 1nV Ultra Low Noise, N-Channel JFET Monolithic Dual take on the LSK170 offers better-performing, less time-consuming, cheaper tight IDSS matching with better thermal tracking. High BVDSS for max linear headroom in high transient program content amps. Price: \$3 ea (1000 pcs).



Contact: Linear Integrated Systems at 800-359-4023 or www.linearsystems.com.

Marantz Professional

Bringing many of the same features and high sonic quality found in the PMD Series recorders, the PMD580 Network Solid State Recorder adds a crucial new dimension: network connectivity. Price: \$659.99.



Contact: Marantz Professional at 630-741-0330 or www.d-mpro.com.

Lipinski Sound

Lipinski PoweredStands feature the new L-301 power amplifier built into the stand, rather than the speaker, enabling short speaker cable length, easier amplifier setup especially in a surround environment, avoiding more second-, third-harmonic distortion. Price: \$5,999 a pair.



Contact: Lipinski Sound at 301-229-4360 or www.lipinkisound.com.

Marantz Professional

Affordable, easy to use and only four inches tall, the PMD620 handheld SD recorder records direct to MP3 or WAV formats in 16- or 24-bit resolution using convenient SD or SDHC media. Price: \$499.99.



Contact: Marantz Professional at 630-741-0330 or www.d-mpro.com.

Logitek

The Artisan Digital Console is for small-to-medium market TV, small performance group mixing, advanced Radio production. It offers two Master mix busses, eight Sub-Master mixes, versatile monitoring, dynamics/EQ control on every fader and flexible source I/O. Price: \$45,000 - \$60,000



Contact: Logitek Electronic Systems, Inc. at 713-664-4470 or www.logitekaudio.com.

Martin Audio

Omniline is a versatile micro-line array featuring a modular approach with extensive scalability and intelligent software for precise delivery and the elimination of high-frequency side-lobes in a wide variety of reverberant acoustic environments. Price: \$2,599.



Contact: Martin Audio at 519-747-5853 or www.martin-audio.com.

Logitek

The 4VUB meter supplies four large, accurate mechanical VU response meters in a 2RU enclosure. Each needle-type meter has a balanced, bridging high impedance input and a rear panel zero VU adjustment control. A phase button is provided for each pair of meters. Price: \$945.



Contact: Logitek Electronic Systems, Inc. at 713-664-4470 or www.logitekaudio.com.

Martin Audio

Ceiling Series speakers comply with UL standards and feature perforated steel grilles, ABS baffles, thermal fuses and steel back cans. Two-way designs use soft dome tweeters for the widest dispersion and excellent off-axis performance, particularly for low ceilings. Price: \$135 - \$275.



Contact: Martin Audio at 519-747-5853 or www.martin-audio.com.

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PRODUCT CAPSULES

Martin Audio

The Engineer is a powerful DSP device providing comprehensive management of installed loudspeaker systems with unique algorithms such as "BassCreator" and "Engineer," keeping sound systems automatically optimized. Price: \$4,999 each.



Contact: Martin Audio at 519-747-5853 or www.martin-audio.com.

M-Audio

The Pulsar II Matched Pair delivers a set of small-capsule condenser microphones within +/-1dB of each other. Hand-assembled to insure peak performance, these mics breathe life into stereo miking drum overheads, acoustic guitar, piano, room recording, etc. Price: \$399.95 (\$199.95 individually).



Contact: M-Audio at 626-633-9050 or www.m-audio.com

M-Audio

With an extended input gain range, analog input limiter, 48V phantom power, faster file transfer rate, multi-part recording of files beyond 2GB in size and more, MicroTrack II brings even more professional, highest quality features to the original mobile 2-channel recorder. Price: \$499.95.



Contact: M-Audio at 626-633-9050 or www.m-audio.com.

M-Audio

The Sputnik multi-pattern, large-diaphragm studio condenser is based on a classic vacuum tube design/vintage sound. Hand-picked military-grade tubes, ultra-sensitive evaporated gold Mylar diaphragms, solid brass construction and multiple polar patterns ensure versatility. Price: \$699.95.



Contact: M-Audio at 626-633-9050 or www.m-audio.com.

M-Audio

Featuring a closed-back design and professional-grade dynamic drivers, the Studiophile Q40 headphones provide full frequency response and excellent isolation in an ultra-comfortable lightweight design. Includes detachable/replaceable 3-meter cable. Price: \$179.95.



Contact: M-Audio at 626-633-9050 or www.m-audio.com.

M-Audio

ProFire 2626 FireWire audio interfaces offer 26 x 26 simultaneous I/O, with Octane preamps on eight inputs. An onboard DSP mixer sources up to 52 audio streams with JetPLL allowing up to 24-bit/192-kHz. Pro Tools M-Powered 7.4 compatible. Price: \$899.95.



Contact: M-Audio at 626-633-9050 or www.m-audio.com

M-Audio

Fast Track Ultra 8 x 8 audio interface incorporates high-speed USB 2.0 to allow simultaneous use of all analog and digital I/O at 24-bit/96-kHz. The MX Core DSP mixer and four preamps with Octane technology round out a powerful, portable recording solution. Price: \$449.95.



Contact: M-Audio at 626-633-9050 or www.m-audio.com.

McDSP

FutzBox is a distortion and noise generator plug-in for creating low-fidelity versions of audio signals. Price: Only included in the Emerald Pack 3.



Contact: McDSP at 650-318-0005 or www.mcdsp.com.

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PRODUCT CAPSULES

McDSP

The DE555 is a new generation of de-essing technology, providing transparent, precise de-essing with unique flexibility. Price: Only included in the Emerald Pack 3.



Contact: McDSP at 650-318-0005 or www.mcdsp.com.

McDSP

The NF575 Noise Filter is a high-resolution filter set designed to remove a wide variety of noise types from audio. Price: Only included in the Emerald Pack 3.



Contact: McDSP at 650-318-0005 or www.mcdsp.com.

McDSP

The Emerald Pack Everything Bundle includes emulations of vintage equalizers, compressors, tape machines, channel amplifiers; custom console modeling; convolution reverb; mastering limiter technology. Prices: \$2,595 (HD); \$1,395 (Native).



Contact: McDSP at 650-318-0005 or www.mcdsp.com.

Midas

The XL8 Digital Mixing System is open-architecture, cross-platform, integrated audio control/distribution. Third-party hardware/software, including "plug-ins," can be easily integrated. Only mics, amps, speakers are required to provide complete live audio. Price: Varies.



Contact: Midas/Bosch Communication Systems at 952-884-4051 or www.midasconsoles.com.

McDSP

The Project Studio includes the most comprehensive LE plug-in bundle ever. Features equalizers, filters and compressors, plus a sound synthesizer, guitar amp modeler, convolution reverb, mastering limiter and analog tape machine simulator. Price: \$495.



Contact: McDSP at 650-318-0005 or www.mcdsp.com.

Millennia Media

The HV-3R eight-channel remote-controllable mic pre with HV-3 circuit has gain control via ultra-quiet, high-performance 4th-generation relays employing gold-plated contacts rated at 50 million operations. MIDI allows plug-and-play with Pro Tools. Ethernet couples with control software. Price: \$4,999.



Contact: Millennia Media at 530-647-0750 or www.mil-media.com.

McDSP

The ML4000 is a high-resolution limiter and multi-band dynamics processor designed for music, mastering post and live sound. Price: \$495.



Contact: McDSP at 650-318-0005 or www.mcdsp.com.

Millennia Media

The single channel STT-1 offers core vacuum tube or solid state at every function. Options include transformer, transformerless mic pres, line input w/ gain, opto-compressor/limiters, parametric EQs, DI instrument input with gain, opto-de-essers. Price: \$3,149.



Contact: Millennia Media at 530-647-0750 or www.mil-media.com.

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PRODUCT CAPSULES

Millennia Media

TD-1 Twin Topology half-rack channel includes selectable vacuum tube, discrete solid-state DI amps, multiple input impedances, Reamp outputs, Speaker Soak input, HV-3 mic pre, dual-band "NSEQ"-style parametric EQ, audio-ophile headphone output w/ gain, more. Price: \$1,675.



Contact: Millennia Media at 530-647-0750 or www.mil-media.com.

MXL

The V88 large diaphragm, pressure-gradient, condenser mic has fully balanced transformerless output. Ideal for recording vocals, overdubs, it features a 32mm capsule with a gold-sputtered diaphragm and Class A electronics providing smooth 20Hz-20kHz response. Price: \$349.



Contact: Marshall Electronics at 800-800-6608 or www.mxlmics.com.

Millennia Media

The HV-3C offers two channels of Millennia's acclaimed HV-3 microphone preamplifiers. It has an improved power supply and newly designed front panel. Factory-upgradable digital output option: 24 bit, 192 kHz and simultaneous DSD analog-to-digital POW-r converter. Price: \$1,995.



Contact: Millennia Media at 530-647-0750 or www.mil-media.com.

MXL

The MicMate Pro enables any condenser or dynamic mic to seamlessly interface with computers via USB. It provides Phantom Power for condenser mics, an analog mic level control, and a stereo headphone jack with level control for direct, zero latency monitoring. Price: \$99.95.



Contact: Marshall Electronics at 800-800-6608 or www.mxlmics.com.

Mojave Audio

The MA-201fet Large Diaphragm Condenser Mic features a 3-micron, 1-inch diameter gold sputtered capsule, cardioid polar pattern, military-grade FET and Jensen transformer, delivering low noise, high-quality for vocals, drums, guitar amps, acoustic instruments, voice-overs and broadcast. Price: \$695.

Mojave Audio

Contact: Mojave Audio at 818-847-0222 or www.mojaveaudio.com.

MXL

The USB.009 mic plugs-and-plays with Windows, Apple computers. It has 24-bit converters, up to 96kHz recording, a 32mm pressure gradient condenser capsule with gold-sputtered diaphragm, a stereo headphone jack, zero latency monitoring. Price: \$399.95.



Contact: Marshall Electronics at 800-800-6608 or www.mxlmics.com.

Mojave Audio

The MA-100 Small Diaphragm Tube Condenser Mic features Interchangeable cardioid, omni capsules, a Jensen transformer, NOS JAN 5840 tube and accessories, ideal for a wide range of instrumental recording. Price: \$795, or \$1,595 for a stereo pair with case, dual power supply.



Contact: Mojave Audio at 818-847-0222 or www.mojaveaudio.com.

NEXO

The high-output D10 module is the GEO D vertical tangent array centerpiece. The optimized 10-degree Hyperboloid Reflective Wavesource radiates coherently tangent wavefronts from curved vertical arrays, covering consistent front-to-rear SPL across all areas. Price: \$6,900.



Contact: NEXO/Yamaha Commercial Audio at 714-522-9011 or www.yamahaca.com.

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PRODUCT CAPSULES

NEXO

The NXAmp 4x4, 4x1 use EEEngine for Class AB sonic purity, Class D heat dissipation. UL-certified, both feature four channels, bridgeable. 4x4000W @ 2ohms, 2x8000W @ 4ohms per channel (NX4x4); 4x1300W @ 2ohms, 2x2600W @ 4ohms (NX4x1). Prices: \$9,200 (4x4); \$4,600 (4x1).



Contact: NEXO/Yamaha Commercial Audio at 714-522-9011 or www.yamahaca.com.

Peterson

StroboSoft 2.0 features VST/AU plug-in capability, Pitch Graph (Visually see your notes in real-time), Tap Tune Utility (Tune woods for building or use it as an assist for percussion tuning), Mini-mode and full screen tuning, Themed skins and many more new features! Price: \$149.



Contact: Peterson at 708-388-3311 or www.strobosoft.com.

NEXO

The GEO S1210/S1230 has 12-inch low, 3-inch compression driver, can position horizontal, vertical. High impedance. "NXStream" DSP increases control, lows protection. 15-inch RS15 sub is 35Hz-200Hz omni, 35Hz-150Hz directional; 105db SPL sensitivity. Price: \$3,200.



Contact: NEXO/Yamaha Commercial Audio at 714-522-9011 or www.yamahaca.com.

Peterson

The VS-R StrobeRack features Peterson's Virtual Strobe tuning technology, offering 1/10-cent accuracy - up to 30 times better than the accuracy of needle/LED tuners, making it a top market choice! Price: \$549.



Contact: Peterson at 708-388-3311 or www.strobosoft.com.

Pass Labs

Pass Labs is pleased to introduce the next generation of X series amplifiers: the X.5 series. Refinements from the balanced single-ended XA series amplifiers have been incorporated, improving performance while keeping the high power and reliability. Price: \$4,500 - \$28,000.



Contact: Pass Labs at 530-367-3690 or www.passlabs.com.

Peterson

The BodyBeat offers a new approach on typical metronome use by producing a pulsing vibration. The BodyBeat clips onto the belt line and a small separate "vibe clip" transmits the beat, as a pulse (including subdivisions, accents) easily internalized by the user. Price: \$129.



Contact: Peterson at 708-388-3311 or www.bodybeat.net.

Peluso

Inspired by the AKG C12, the P12 has nine polar patterns control from the power supply and faithfully reproduces airy sonic qualities, robust low end. It comes as a complete system with flight case, shock mount, power supply, more. Price: \$1,499.



Contact: Peluso/AudioLot at 440-442-6244 or www.audiolot.com.

Primera

Primera introduces its new free PTRip software download, which gives users of Primera's Bravo-Series Disc Publishers the ability to automatically upload their personal music CDs into iTunes or Windows Media Player hands-free. Price: Free.



Contact: Primera at 763-475-6676 or www.primera.com.

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PRODUCT CAPSULES

Primera

Bravo SE is a compact, all-in-one automated disc production factory that fits right on your desktop. It produces full-color, high-quality discs that make your business or organization look truly professional. Price: \$1,495.



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Prism Sound

Orpheus provides Prism Sound's renowned performance, sound quality and state-of-the-art clock technology in a dedicated FireWire unit with 8 channels of I/O and four built in Mics. Price: \$4,995.



Contact: Prism Sound at 973-983-9577 or www.prismsound.com.

Prism Sound

The ADA-8XR is the multi channel AD/DA Converter of choice for today's professional. It has direct hook up to many major platforms including Pro-tools and a flexible modular construction. Price: \$11,000 - \$14,000.



Contact: Prism Sound at 973-983-9577 or www.prismsound.com.

Prism Sound

The MMA-4XR is an audiophile microphone pre-amplifier offering the highest standards of performance.



It provides a transparent signal path which preserves the signal from the microphone perfectly. Price: \$4,750.

Contact: Prism Sound at 973-983-9577 or www.prismsound.com.

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PRODUCT CAPSULES

Prism Sound

The MEA-2 is a stereo or 2-channel, four-band precision analogue equalizer with stepped Q/shelf, frequency and cut/boost controls on each band, designed for recording and mastering applications. Price: \$8,255.



Contact: Prism Sound at 973-983-9577 or www.prismsound.com.

Prism Sound

The MLA-2 is a stereo or 2-channel compressor with stepped drive (input gain), ratio, attack and release time and output gain controls, designed for recording and mastering applications. Price: \$4,995.



Contact: Prism Sound at 973-983-9577 or www.prismsound.com.

QSC

Designed to meet the needs of both concert and fixed sound applications, the WideLine-8 line array series from QSC offers the same wide, 140-degree horizontal coverage as larger WideLine models with a 10:1 design factor. Prices: \$2,999 - 5,550.



Contact: QSC at 714-754-6175 or www.qscaudio.com.

QSC

Perfect for vocals, DJ/nightclub, PA, and stage monitor applications, the HPR122i powered loudspeaker can be pole-mounted using a stand socket, or flown with nine integral M10 suspension points. Built to the specifications of the RMX line of amplifiers, the HPR122i power module provides a total of 500 watts. Prices: \$1,199 - 1,849.



Contact: QSC at 714-754-6175 or www.qscaudio.com.



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Oxford Dynamics Compressor, Expander, Gate, Limiter, S/C EQ and Warmth sections. Selectable re-dithering. Very low noise and distortion.	Oxford Inflator Increases loudness and presence with analogue sounding warmth. Soft clip mode gives extra virtual headroom above 0dB. Band split-mode.

Sonnox www.sonnoxplugins.com

PRODUCT CAPSULES

QSC

GX Series amplifiers consist of two professional models outfitted with feature sets and power ratings designed to meet the requirements of popular passive loudspeakers. The GX Series is reliable and is marked by affordable prices that go easy on virtually any budget. Prices: \$399 - \$499.



Contact: QSC at 714-754-6175 or www.qscaudio.com.

QSC

Housing preset tunings developed expressly to optimize the performance of QSC loudspeakers, the new SC28 System Controller facilitates quick and easy system setup. A two input, eight output DSP device, the controller additionally offers user-adjustable EQ and delay. Price: \$1,335.



Contact: QSC at 714-754-6175 or www.qscaudio.com.

QSC

Building upon a reputation for sonic quality and rugged reliability with what now represents a third generation of PowerLight technology, QSC's new PLX2 amplifiers are designed to meet the demanding needs of live performance. PLX2 amplifiers are divided into two product groups offering power outputs of up to 3,600 watts. Prices: \$769 - \$1,549.



Contact: QSC at 714-754-6175 or www.qscaudio.com.

QSC

Comprising three models ranging in size from 2,500 to 8,000 watts, QSC's new PowerLight 3 Series amplifiers bring a new degree of flexibility to touring and installed sound reinforcement applications. Price: \$3,599.



Contact: QSC at 714-754-6175 or www.qscaudio.com.

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HS50M

HS50M

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- Room Control and Frequency Response Switches

HS80M

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- 1" dome tweeter
- 120-watt biamplified power
- XLR and 1/4" connectors
- Room Control and Frequency Response Switches

HS10W

- 8" long stroke 120-watt woofer
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- 3 balanced XLR outputs (Mix, L&R)
- Phase switch
- Low/High cutoff

HS SERIES POWERED MONITORS

The new HS Series powered monitors were designed to be true studio reference monitors in the tradition of the famous NS10MS. That means, mixes that sound good on Yamaha HS speakers will sound good on anything. In fact, that's the ultimate test of a reference monitor. Even better than that, HS series speakers not only sound good, they look great, too.

The HS10W powered subwoofer complements the HS speakers and easily handles today's bass-enhanced music or the most dramatic surround effects. The HS10W subwoofer uses a bass reflex design cabinet that maintains high efficiency and low distortion. You can combine HS50Ms or HS80Ms with the HS10W subwoofer to create different 2:1 (stereo) and 5:1 surround sound systems. So check out the new standard in near-field reference monitors at a Yamaha dealer near you.

HS10W

**THE NEW STANDARD
IN NEAR-FIELD MONITORS**



PRODUCT CAPSULES

Rane

The Mongoose and its Tracker software work with Rane's Remote Audio Devices (RADs) and your CobraNet network to deliver digital audio to the "last mile-inch of installations. Price: \$1749.



Contact: Rane at 425-355-6000 or www.rane.com.

Rane

The CP 64S commercial processor can serve two independent Zones. Two gated Paging inputs and four Program inputs are provided. Ports are provided for expansion of Page, Program or Zone signals. Price: \$899.



Contact: Rane at 425-355-6000 or www.rane.com.

Rane

The PEQ 55 parametric equalizer features five bands of fully parametric equalization, adjustable High-Cut and Low-Cut Filters, and three bands of Accelerated Slope Tone controls per channel. Price: \$999.



Contact: Rane at 425-355-6000 or www.rane.com.

Rane

The AC 22S active crossover is configurable as Stereo 2-Way or Mono 3-Way. It employs state-variable 4th-order Linkwitz-Riley filter alignments to minimize phase difficulties in the critical crossover region. Price: \$469.



Contact: Rane at 425-355-6000 or www.rane.com.

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PRODUCT CAPSULES

Rane

Each of the four RADs (Remote Audio Devices) converts analog audio to or from 24-bit, 48-kHz digital audio and mounts in a standard US electrical gang box, typically scattered throughout a facility. Prices: \$275 - \$325.



Contact: Rane at 425-355-6000 or www.rane.com.

Rolls

The RM82 is an eight-channel mixer, each channel has an XLR microphone input, as well as a 1/4-inch unbalanced input. Output is balanced XLR. Price: \$300.



Contact: Rolls at 801-263-9053 or www.rolls.com.

Rolls

The DB24 is a two-channel isolation device designed to connect high impedance devices to low impedance, it is completely passive with two balanced XLR outs. Price: \$90.



Contact: Rolls at 801-263-9053 or www.rolls.com.

Rolls

The RM67 mixes three balanced microphones with four stereo sources to mono or stereo balanced outputs. Features Ducking, Stereo Record Out, Remote Volume and Bass/Treble controls. Price: \$280.



Contact: Rolls at 801-263-9053 or www.rolls.com.

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the Finger



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PRODUCT CAPSULES

Royer Labs

The R-122V is the world's first vacuum tube ribbon microphone, with unprecedented richness, depth and detail in the midrange frequencies. Dedicated power supply with shock and road case. Price: \$2,995.

Contact: Royer Labs at 818-847-0121 or www.royerlabs.com.



Royer Labs

The R-122 LIVE is the road-optimized version of the Phantom Powered R-122 ribbon microphone, featuring a 4-micron ribbon, providing enhanced durability for live application use. Price: \$1,895.

Contact: Royer Labs at 818-847-0121 or www.royerlabs.com.



Royer Labs

The R-121 LIVE is the road-optimized version of the popular R-121 ribbon microphone, featuring a 4-micron ribbon, providing enhanced durability for live application use. Price: \$1,395.

Contact: Royer Labs at 818-847-0121 or www.royerlabs.com.



Royer Labs

The SF-24 LIVE is the road-optimized version of the Phantom Powered SF-24 stereo ribbon microphone, featuring two 2.5-micron ribbon elements, providing enhanced durability for live application use. Price: \$4,495.

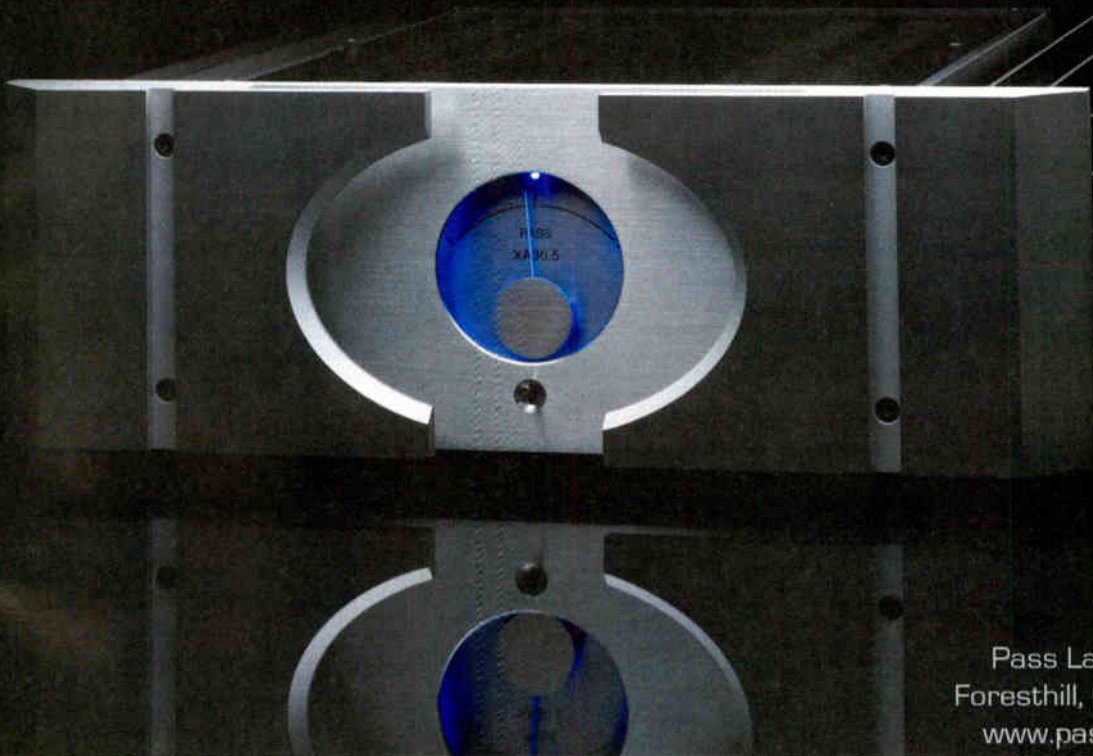
Contact: Royer Labs at 818-847-0121 or www.royerlabs.com.



"An ideal amp for those small mastering or tracking suites who want accuracy out of their passive closefields." Pro Audio Review

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PASS



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PRODUCT CAPSULES

sE Electronics

The Reflexion Filter is an award-winning design that provides better acoustics in any environment, resulting in tighter and more detailed recordings. "Every studio should have one." – Stevie Wonder. Price: \$399.



Contact: sE Electronics/Sonic Distribution at 617-623-5581 or www.sonicus.net.

sE Electronics

The RT1 Ribbon Tube excels in applications previously not thought possible for a ribbon. You'll be amazed by the detail, warmth and clarity – no special preamp required! Price: \$1,499.



Contact: sE Electronics/Sonic Distribution at 617-623-5581 or www.sonicus.net.

sE Electronics

The 2200a is a professional studio condenser quality at an entry-level price. Coupling value with great sound, low-noise, pad, roll-off, shockmount and flight-case the 2200a is a best seller. Price: \$399.



Contact: sE Electronics/Sonic Distribution at 617-623-5581 or www.sonicus.net.

sE Electronics

The sE Z5600a II is an extremely versatile tube condenser microphone with nine polar patterns. With natural warmth and incredible detail the Z5600a II has established itself as a studio workhorse. Price: \$999.



Contact: sE Electronics/Sonic Distribution at 617-623-5581 or www.sonicus.net.



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PRODUCT CAPSULES

sE Electronics

Traditional microphones feature gold capsules. The Titan uses a lighter titanium diaphragm, offering excellent transient response, surprisingly tight low end and accurate highs. Price: \$1,499.

Contact: sE Electronics/Sonic Distribution at 617-623-5581 or www.sonicus.net.



Sennheiser

The MKH 8020 (omni), MKH 8040 (cardioid), MKH 8050 (supercardioid) each adds subtle, natural warmth to clarity, transparency. The modular, compact MKH 8000 Series makes placement easy, while Nextel-black finish prevents on-stage glare. Price: \$1,299 - \$2,599.

Contact: Sennheiser USA at 860-434-9190, www.sennheiserusa.com.



sE Electronics

The sE Gemini II is a dual-tube condenser microphone that presents an incredibly large, detailed and intimate sound reminiscent of vintage microphones. "I am incredibly impressed..." – Don Was. Price: \$1,499.

Contact: sE Electronics/Sonic Distribution at 617-623-5581 or www.sonicus.net.



Sennheiser

The MKE 400 camera-mount shotgun condenser for pro/home fits all cameras with a standard shoe, external mic input. Features include switchable sensitivity, 300-hour operating time on one AAA battery, rejection of handling noise. Price: \$249.

Contact: Sennheiser USA at 860-434-9190, www.sennheiserusa.com.



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PRODUCT CAPSULES

Shure

A reference-quality, wireless handheld microphone built for vocals, the KSM9 from Shure offers studio quality sound and a pair of industry firsts: dual-diaphragm construction and switchable cardioid/supercardioid versatility. Price: \$2,066.40.

Contact: Shure at 847-600-2000 or www.shure.com



Sonnox Oxford

The Transient Modulator radically changes the dynamics of instruments, by hardening or softening transients. It brings transient events in the program forward or pushes them into to the background. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.

Sonnox Oxford

This Flexible stereo reverb provides stunning presets and full control over all of its many parameters, including separate controls over Early Reflections and Reverb Tail signal paths. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.

Sonnox Oxford

This professional Stereo Limiter plug-in is 192-kHz capable, featuring reconstruction meter, enhance section, comprehensive dither and noise shaping, attack and release controls and many presets. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.



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PRODUCT CAPSULES

Sonnox Oxford

This EQ section from the OXF-R3 digital mixing console includes 5-band fully parametric EQ w/ LF, HF filters. Includes four different sounding EQs. Fully de-cramped HF response. Novel coefficient generation, intelligent processing design surpasses analog EQ in sound. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.

Sonnox Oxford

The Inflator is a unique process for increasing the apparent loudness of any material. It creates warmth, presence and dynamic excitement similar to analog systems. Provides virtual headroom above digital max. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.

Sonnox Oxford

These OXF-R3 digital mixing console dynamics include separate Compressor, Expander, Limiter, Gate, Warmth, side chain EQ and sections. Variable soft knee ratio. Selectable re-dithering. Extremely low noise and distortion. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.

Sonnox Oxford

The SuprEsser De-Esser / Dynamic EQ features quick fix mode, and an intuitive FFT display, three listen modes for easy problem frequency correction. plus Automatic Level Tracking, Linear Phase Filtering, Wet/Dry blend control for final balancing. Price: Visit online for specific platform prices.



Contact: Sonnox Oxford at www.sonnoxplugins.com.

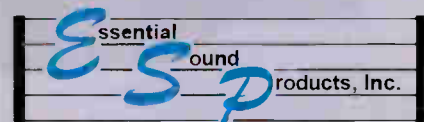
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Mark Bucksath. *The Absolute Sound*. Issue 109

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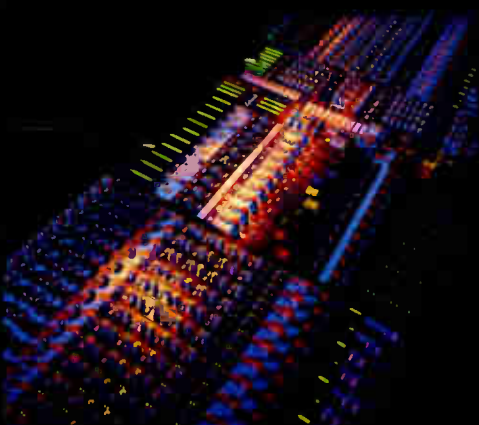
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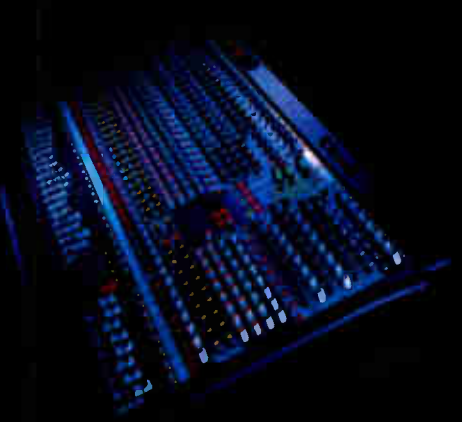
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PRODUCT CAPSULES

Soundcraft

The Vi4 is a digital live sound console offering 48 inputs on 24 faders plus 27 output busses; Vistonics II touch-screen user-interface; Soundcraft FaderGlow fader function display. Price: \$70,438.



Contact: Soundcraft USA/Harman Pro at 818-920-3212 or www.soundcraft.com.

SSL

XLogic Delta-Link MADI HD facilitates direct interconnectivity between Pro Tools|HD systems and MADI-enabled routers, digital mixing consoles, converters, significantly reducing cost, complicated format conversions. Price: Contact manufacturer.

Contact: Solid State Logic at 212-315-1111 or www.solid-state-logic.com.



Soundcraft

The Vi6 is a digital live sound console offering 64 inputs on 32 faders plus 35 output busses; Vistonics II touch-screen user-interface; Soundcraft FaderGlow fader function display. Price: \$84,177.



Contact: Soundcraft USA/Harman Pro at 818-920-3212 or www.soundcraft.com.

Steinberg

Cubase 4 features a new set of plugins and integrated software instruments. The revolutionary SoundFrame Universal Sound Manager will change the way you make music. Price: \$399.



Contact: Steinberg US/Yamaha at 714-522-9011 or www.steinberg.net.

SSL

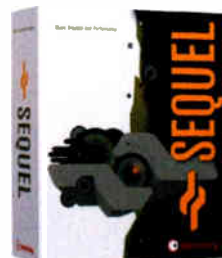
The Duende DSP platform puts SSL console-grade processing in a workstation. This suite appears as VST/AU plugs (RTAS via wrapper), includes channel strip, Bus Compressor, Drumstrip, X-EQ, X-Comp. Price: Contact manufacturer.



Contact: Solid State Logic at 212-315-1111 or www.solid-state-logic.com.

Steinberg

Sequel is a complete and easy-to-use music studio, which combines recording, editing, mixing, instruments and effects in one affordable package. Contains more than 5000 loops. Price: \$99.



Contact: Steinberg US/Yamaha at 714-522-9011 or www.steinberg.net.

SSL

X-Rack SuperAnalogue modular system has eight optional modules – XL class Mic Pre, Channel EQ/Dynamics, VHD Pre, Eight/Four Input Summing modules, Master Bus/Stereo Bus Compressor. For standalone mixer/analog summing, processing, with AWS 900+. Price: Contact manufacturer.



Contact: Solid State Logic at 212-315-1111 or www.solid-state-logic.com.

Sterling Modular Systems

We specialize in creating custom adaptations for Tonelux and other unique audio products while retaining the smallest acoustical footprint. Prices: Shown here Plan B Tonelux Conversion with VU Meter Bridge, \$4,428. Call for pricing.



Contact: Sterling Modular at 610-369-5802 or www.sterlingmodular.com.

PRODUCT CAPSULES

Sterling Modular Systems

These consoles were designed for critical listening environments. The small footprint and unique design features make them very acoustically transparent. Just part of the full line of "Acoustics Matter" furniture. Prices: Start at \$2,175.



Contact: Sterling Modular at 610-369-5802 or www.sterlingmodular.com.

Sterling Modular Systems

The new "GearPod" is the first "no frills" rack that has features such as being able to be set to the angle of your choice (0 to 20 degrees). Price: \$399 (free shipping within the US), add casters for \$38.



Contact: Sterling Modular at 610-369-5802 or www.sterlingmodular.com.

Sterling Modular Systems

This complete line of acoustically friendly consoles can be adapted to fit seamlessly with any small format consoles, like the Toft ATB, Digi C-24, API 1608, etc. (Shown with a Digidesign D Command.) Prices: \$3,683 shown. Call for pricing.



Contact: Sterling Modular at 610-369-5802 or www.sterlingmodular.com.

Studer

The Vista 5 is a compact digital broadcast and live console; 32- and 42-fader versions available; Vistonics user-interface; SCORE processing engine; numerous surround capabilities. Pricing varies.



Contact: Studer USA/Harman Pro at 818-920-3212 or www.studer.ch.

Sterling Modular Systems

The "Versa II" racking system is a most versatile – you decide the configuration and finish to make it fit perfect in your studio. Price: \$674.



Contact: Sterling Modular at 610-369-5802 or www.sterlingmodular.com

Sterling Modular Systems

The "Face-Up Rack" is a very low profile (12 ru) rack with great equipment visibility and access: easy to maneuver, ample thermal venting, various attractive finishes. Price: Starts at \$480 (free shipping within the US).



Contact: Sterling Modular at 610-369-5802 or www.sterlingmodular.com.

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PRODUCT CAPSULES

Studer

The Vista 5 SR is a tour sound version of Vista 5; steeper angle on Vistronics screens; new temperature control system; console illumination and ultra-light LED buttons; flash memory; redundant PSUs. Pricing varies.



Contact: Studer USA/Harman Pro at 818-920-3212 or www.studer.ch.

TC-Helicon

The Harmony4 plug-in for Pro Tools|HD features up to four virtual singers with individual gender, vibrato, levels and various humanization controls created from a single vocal track. Intelligent pitch detection, Hybrid Shifting algorithms. Price: \$995.



Contact: TC-Helicon/TC Electronic at 818-665-4900 or www.tc-helicon.com.

TC Electronic

The PowerCore X8 features the most powerful PowerCore, featuring eight DSP engines, 14 included plug-ins and a \$500 plug-in voucher for optional PowerCore plug-ins. Price: \$1,745.



Contact: TC Electronic at 818-665-4900 or www.tcelectronic.com.

THAT Corporation

THAT's 2162 Dual VCA amplifier IC is a low-cost, space-saving solution for multi-channel VCA applications. Packaged in a 16-pin QSOP package. Price: \$2.98 at 1K pieces.



Contact: THAT Corp at 508-478-9200 or www.thatcorp.com.

TC Electronic

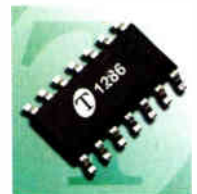
The Studio Konnekt 48 is a pro audio interface with 48 I/O including four mic preamps. Built-in DSP ranges from channel strips and reverb, to speaker control and bass management. Includes remote. Price: \$1,745.



Contact: TC Electronic at 818-665-4900 or www.tcelectronic.com.

THAT Corporation

The 1280 Series Dual Balanced Line Receiver IC is laser trimmed for 90dB common mode rejection ratio (CMRR), and features an industry-standard pinout in a 14-pin SO package. Versions support 0dB, +/- 3dB and +/- 6dB gain. Price: \$1.98 at 1K pieces.



Contact: THAT Corp at 508-478-9200 or www.thatcorp.com.

TC Electronic

The Digital Konnekt x32 is an all-in-one digital patchbay, format converter and FireWire audio interface. It features eight channels of AES/EBU, eight channels of S/PDIF and TOS, eight channels of ADAT and Word Clock I/O. Price: \$1,745.



Contact: TC Electronic at 818-665-4900 or www.tcelectronic.com.

Trident Audio

Fully recallable digitally controlled analogue console with moving faders, metering under software management, computer interface for DAW control. Price: Contact manufacturer.



Contact: Trident-Oram at +44 (0)1474 815300 or www.oram.co.uk.

PRODUCT CAPSULES

Trident Audio

Ultra-high quality channel strip featuring mic pre, instrument input, multi-band EQ with High-, Low-pass filters and Dynamic Limiter/Compressor. Price: Contact manufacturer.

Contact: Trident-Oram at +44 (0)1474 815300 or www.oram.co.uk.



Trident Audio

From the original circuit designs by John Oram, the Series 80 EQ is complemented with mic preamps, aux, direct outs, full monitoring, meterbridge. Incredibly low noise and crosstalk specifications. Price: Contact manufacturer.

Contact: Trident-Oram at +44 (0)1474 815300 or www.oram.co.uk.



Violet Design

The Wedge features unidirectional cardioid pattern, 6-micron gold-sputtered Mylar 27mm dual-diaphragm, true electrostatic condenser VD27 capsule, 20Hz-20kHz response, 134dB max SPL, critical first stage circuit close to the capsule, freestanding design, XLR-3M gold-plated connector. Price \$654.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The Finger features unidirectional cardioid pattern, 14mm single-diaphragm transducer, integrated tapered reflector, integrated transducer dampening, 20Hz-20kHz response, 140dB max SPL, XLR-3M gold-plated connector, optional PSM/GSM shock-mounts/FRR reflection ring, more. Price: \$395.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The Pearl Vocal features unidirectional cardioid pattern for max side/rear rejection, true polarized electrostatic, single 21mm diaphragm center tapped, advanced suspension, 20Hz-20kHz response, 144dB max SPL, XLR-3M gold-plated connector, more. Price: \$740.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



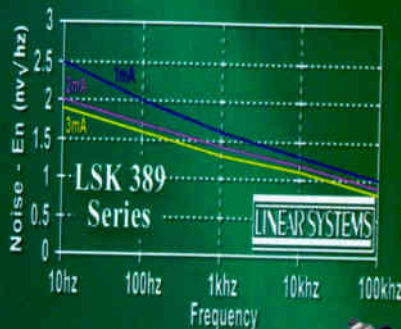
Violet Design

The Globe Pre Combo features compact electrostatic mic pre body with VIN26 capsule, compatibility with Violet Design capsules, German-made M-,B-,VIN-series heads, Class 'A' circuit, low-impedance, balanced output on XLR-3M gold-plated connector. Prices: \$1,379 - \$1,843.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



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PRODUCT CAPSULES

Violet Design

The Black Knight features unidirectional cardioid pattern, large 27mm dual-diaphragm, side-terminated condenser VD27 capsule, integrated swivel-mount, 20Hz-20kHz response, 135dB max SPL, XLR-3M gold-plated connector, pin 2 in phase, optional VSMD-BK/BKS/GSM shockmounts, more. Price: \$498.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The Amethyst Vintage features unidirectional cardioid pattern, 6-micron gold-sputtered Mylar 26mm diaphragm, dual large-diaphragm center-terminated dual backplate VD67 capsules, internal shockmount, 20Hz-20kHz, 134dB max SPL, XLR-3M gold-plated connector, pin 2 in phase. Price: \$1,396.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The Flamingo Standard vacuum-tube studio mic features unidirectional cardioid pattern, 26mm side-address, dual-diaphragm electrostatic transducer, 20Hz-20kHz response, 134dB max SPL, XLR-3M gold-plated connector, pin 2 in phase, more. Price: \$5692.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The cardioid Globe Standard features 6-micron gold-sputtered Mylar 26mm large dual-diaphragm, VD67 capsule true electrostatic condenser, isolated spherical assembly, two internal shockmounts, 20Hz-20kHz, 134dB max SPL, XLR-3M gold-plated connector, pin 2 in phase. Price: \$1,948.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The Amethyst Standard features cardioid pattern, 6-micron gold-sputtered Mylar 26mm diaphragm; single large-diaphragm center-terminated VD26 capsule, internal shockmount, 20Hz-20kHz response; 134dB max SPL, XLR-3M gold-plated connector, pin 2 in phase, more. Price: \$1,171.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



Violet Design

The Stereo Flamingo features FET preamp with two VD26 large-diaphragm cardioid condenser capsules, spherical mesh heads, elastic studio suspension, swivel mount, 20Hz-20kHz, 134dB max SPL, XLR-3M gold-plated connector, pin 2 in phase. Price: \$3,881.

Contact: Violet Design/FDW-Worldwide at 608-227-2040 or www.violetusa.com.



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PRODUCT CAPSULES

Yamaha

The n12 digital mixing studio combines Cubase AI DAW software with a Yamaha FireWire mixer to create an integrated computer recording system with the ease of analog and the power of digital. Price: \$349.



Contact: Yamaha at 714-522-9011 or www.yamaha.com.

Yamaha

KX Series USB MIDI studio controllers offer 25-, 49-, 61-key synth actions and 88 key graded hammer action. Including Steinberg's Cubase AI, an expanded HALion One VST instrument, and built-in arpeggios, the KX is a complete MIDI music production studio. Prices: \$299 - \$699.



Contact: Yamaha at 714-522-9011 or www.yamaha.com.

Yamaha

The MOTIF XS 6, 7 and 8 offer sounds that inspire you, Performance Recording to instantly capture your ideas and an Integrated Sampling Sequencer to create complete MIDI/audio productions. With the large color LCD, making music has never been easier. Prices: \$2,199 - \$3,199.



Contact: Yamaha at 714-522-9011 or www.motifactor.com.

Yamaha Commercial Audio

DCU5D expands the PM5DV2 console to 96 mono plus 16 stereo inputs, two card slots with effects, processing. Can connect 32-bus cascade ports of PM5D to the DSP5D using Ethernet, allowing 100 meter runs. Prices: \$27,000 (DSP5D), \$3,000 (DCU5D).



Contact: Yamaha Commercial Audio Systems at 714-522-9011 or www.yamahaca.com.

Yamaha

The X Factor DVD has over 5GB of VST instruments, including the Yamaha S90ES piano, Sonic Reality Silver Soundz, Sample Tank and BFD. Price: Bundled with the KX Series USB MIDI controllers.



Contact: Yamaha at 714-522-9011 or www.XFactorVST.com.

Yamaha

Weighing only 1.7 ounces, the POCKETRAK 2G Pocket Recorder with built-in USB 2.0 connectivity is the easiest to use digital two-track recorder around. Price: \$349.



Contact: Yamaha at 714-522-9011 or www.yamaha.com

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PRODUCT CAPSULES

Yamaha Commercial Audio

The LS9-16 digital console includes 32-mono inputs, 16 w/ mic pres; LS9-32 includes 64-mono inputs w/ 32 mic pres. Small footprint, built-in MP3 recorder, same effects, EQ, dynamics as M7CL. Mic pres added using MY card slots. Prices: \$5,999 and \$10,999.



Contact: Yamaha Commercial Audio Systems at 714-522-9011 or www.yamahaca.com.

Yamaha Commercial Audio

PM5DV2, PM5DV2-RH software updates 30 features to the PM5D console, including Virtual Soundcheck, allowing easy switch from live, multitrack recorder inputs. Effect Library Programs: De-Essor, add-on VCM (Virtual Circuitry Modeling). Prices: \$49,900 – \$67,000.



Contact: Yamaha Commercial Audio Systems at 714-522-9011 or www.yamahaca.com.

Yamaha Commercial Audio

The Yamaha TX4n 2,200-watt amp, TX5n at 2,500 watts, and TX6n at 3,000 watts per channel into 2 ohms, offer DSP, ophisticated 24-bit/96-kHz engine that enables an extraordinary range of control and processing capabilities. Price: TX6n \$5,199; TX5n \$4,499; TX4n \$3,999.



Contact: Yamaha Commercial Audio Systems at 714-522-9011 or www.yamahaca.com.

Yamaha Live Sound

The portable, lightweight and easy-to-use Stagepas 500/300 PA systems offer full, rich sound. These include compact powered mixers with effects, making set ups and break downs a snap. Prices: \$1,249 (500); \$699 (300).



Contact: Yamaha at 714-522-9011 or www.yamaha.com

Yamaha Commercial Audio

The MY-16 card adds 16 channels MADI I/O to devices accepting mini-YGDAI; additional MY16-EX cards can increase MADI capacity up to 64 channels. Using additional MY16-EX expansion cards can increase EtherSound 64 channels. Price: \$500 - \$1,799.



Contact: Yamaha Commercial Audio Systems at 714-522-9011 or www.yamahaca.com.

Yamaha Live Sound

This Club Speaker Series features large enclosures, improved drivers and two-inch titanium diaphragm. Crossover networks feature oversize coils, high voltage capacitors and power resistors, offering flexible connectivity and quality cabinets. Prices: \$419 - \$999.



Contact: Yamaha at 714-522-9011 or www.yamaha.com.

Yamaha Commercial Audio

The ACD1 amp control enables complete remote monitoring of Yamaha Tn, PC1N, XP, XM, XH series power amps through a computer running NetworkAmp Manager II. Up to 32 daisy-chained Tn, PC1N series amps can be connected via Ethernet. Price: \$2,600 targeted.



Contact: Yamaha Commercial Audio Systems at 714-522-9011 or www.yamahaca.com.

Yamaha Live Sound

Durable powered EMX mixers mix, process and deliver great sound through four mono mic/line channels including built-in compressors, SPX digital effects, graphic EQ and flexible input opportunities. Prices: \$449 - \$1,249.



Contact: Yamaha at 714-522-9011 or www.yamaha.com.

Yamaha Live Sound

The P-Series Power Amplifiers produce pro-quality power through exclusive EEEngine technology (Energy Efficient Engine), flexible connectivity options and independent sweepable high- and low-pass filters are on these amps channels. Prices: \$549 - \$969.



Contact: Yamaha at 714-522-9011 or www.yamaha.com.

Yorkville

The Elite E10P Active Full Range Loudspeaker includes bi-amped 350 W 10- x 1-inch (300W LF 50W HF) Bass roll offs at 50, 100HZ. Two band master EQ. "Live" & "Playback" EQ presets. Plywood modified trap box, for FOH or monitor. Price: \$949.



Contact: Yorkville at 716-297-2920 or www.yorkville.com.

Yamaha Live Sound

The MG Mixer series are revamped analog mixers with versatile connectivity, bright LED indicators, high-performance mike preamps with switchable phantom power and single-knob compression on several mono input channels. Prices: \$119 - \$1,299.



Contact: Yamaha at 714-522-9011 or www.yamaha.com.

Zaxcom

Deva 16 is a 16-track hard disk audio recorder designed for film, television production. With eight hardware faders, integrated hard drive, DVD-RAM, CompactFlash slot, this is a one-package solution for recording, mixing, effects. Price \$14,995.



Contact: Zaxcom at 973-835-5000 or www.zaxcom.com.

Yamaha Live Sound

The BR speakers feature affordability, high performance through high-power woofers, pure titanium one-inch compression drivers. Integral protection circuitry is built into the passive crossover for long life, high output and minimal distortion. Prices: \$249 - \$339.



Contact: Yamaha at 714-522-9011 or www.yamaha.com

Zaxcom

Fusion is a high-resolution audio mixer/recorder for television, surround recording, ENG. Records to two CompactFlash cards simultaneously, for redundancy, flexibility. Price: Starts at \$7,995.



Contact: Zaxcom at 973-835-5000 or www.zaxcom.com.

Yorkville

The Unity U15P Active 3-way Horn Loaded Loudspeaker includes 900W 15 (Neo) / 3x5 inch / 1-inch Unity Horn technology. Integrated DSP for time alignment (subs), component protection, limiting. Trap style 5/8 in birch plywood construction w/ flypoints. Price: \$1,899.



Contact: Yorkville at 716-297-2920 or www.yorkville.com.

Zaxcom

TRX900 series digital wireless has options including internal backup recording on miniSD, stereo transmission using one transmitter and one receiver, internal IFB audio and the ability to be remote controlled. Price: Starts at \$3,850 per channel.



Contact: Zaxcom at 973-835-5000 or www.zaxcom.com.

by John Gatski

Pass Labs XA30.5 Studio Amplifier

Small suites needing low wattage/highest transparency amps should make a pass at these pure Class A beauties.

With fewer and fewer passive speakers being offered to the pros, studios that want to power passives also have fewer pure pro-oriented studio amps from which to choose.

Nonetheless, some of the audiophile/pro amps — from manufacturers including Pass Labs, Bryston and Lipinski Sound — have long been used for driving passive speakers by a number of high-end studios. Indeed, *PAR* has been reviewing Pass and Bryston amps for nearly 10 years.

Now *PAR* turns an eye to the Nelson Pass-engineered XA30.5 amp, from the XA series.

FEATURES

The \$5,000 (gulp!) XA30.5 is a pure Class A stereo amplifier, cranking out a modest 30 watts per channel, utilizing Pass's Super-Symmetry, tightly matched MOSFET topology with very little global feedback. This is unlike the X Series, which uses a similar

topology but runs in Class A/AB.

Heavily-biased Class A amplifiers need larger power supplies, run hot and use a lot more power than comparable powered Class A-A/B or Class A/B amps. Thus, a 30-watt version is a reasonable power range to keep the unit operating in a reasonably sized

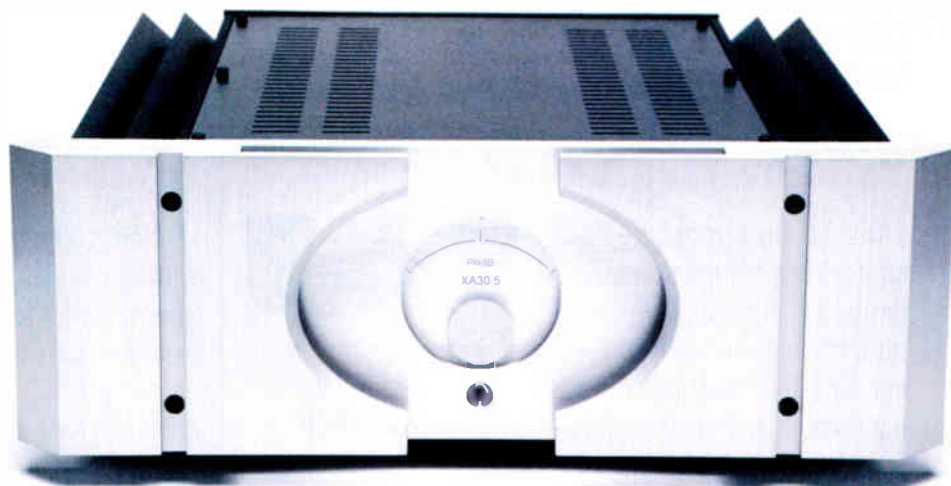
ous into 8 ohms (60 watts at 4 ohms), 1.5Hz - 100kHz frequency response -1dB, -2dB; and under .1-percent distortion at rated power. Dampening factor is 150 ref to 8 ohms nominal, and the slew rates is +, -50V/uS.

IN USE

I used the XA30.5 in two configurations: driving Legacy Focus 20/20s far-field monitors and powering a set of Westlake LC 8.1s, a pair of Lipinski L-505s and a pair of Generation 1 Legacy Studio closefields.

Sources in setup 1 included the Esoteric DV-50 universal DVD-A/CD/SACD player, Alesis Masterlink connected to either a Benchmark DAC1 or Lavry DA10 converter, and a Trident 8T 16-channel analog console. Sources in setup 2 included a Macintosh G5 workstation with Lynx L22 PCI card/DAC, Lavry DA10, Benchmark DAC1 and TASCAM DVRA1000.

Speaker cables were either Kimber Cable (stranded) or Alpha-Core (solid con-



FAST FACTS

APPLICATIONS

Studio, post

KEY FEATURES

30W per channel; Class A stereo; FET SuperSymetry Circuit; balanced/unbalanced inputs; front panel current meter; 12V power trigger; three-way speaker posts

PRICE

\$5,000

CONTACT

Pass Labs | ☎ 530-367-3690
 ☞ www.passlabs.com

package without being too hot and an energy hog. And, in my experience, Class A amps can be extremely revealing.

Typical of Pass amps, the heavy duty XA30.5 is classy looking with its silver front panel, blue back lit current meter and large power toggle switch. In my opinion, if a component is expensive, then it should look it.

The rear of the amp sports three-way speaker binding posts, XLR and single-ended RCA inputs, and a 12-volt trigger input for remote turn on. The large, angled heat sinks take up the left and right sides. The unit weighs about 60 pounds.

Factory-claimed specs: 30 watts continu-

ductor), and interconnects were Westlake, Kimber Cable and Alpha Core. Power to both systems came from an Alpha Core balanced power unit, and Shunyata AC distribution box.

Other amps on hand for subjective comparison included a Pass X350.5 (350 watts per channel), Bryston 14B SST Class A/B at 600 watts per channel and a more conventional Parasound Class AB circuit amp.

On the big Legacys, I played a number of personal guitar demo DVD-As, as well as high-quality recording mixes from several engineers. It was also interesting to run the different sources through the system to ascertain their levels of transparency.

As typical with Pass amps, the XA30.5 was extremely transparent and had the widest sound stage I had ever heard with my guitar and piano stereo recordings; you could hear fine detail and the edges of transient sounds much deeper into the mix than most pro amps I had used with the same speakers. Even against the Pass X350.5,

PRODUCTPOINTS



- Very transparent sonics
- No self-induced harshness
- Build quality
- Ideal for high-end passive speakers



- Expensive for most pros
- Runs hot

SCORE

If you have the bucks and the speakers, this amp delivers transparency and musicality the way it is intended.

which is about as good as I had heard, there was a bit more inner detail in the image.

Now, for powerful, loud symphonic monitoring with lots of dynamic low end the 350+ watt big Pass was a better choice than the 30 watter; the little brother, however, still had pretty clean and deep bass within its power rating. Also, no matter what I put through the Pass XA30.5 it was never hard sounding; the high-midrange/low treble was as smooth as the real thing.

On setup 2 with the Lipinski and Legacy closefields, the Pass was a perfect amp to power an accurate set of high-end compact monitors. The highly accurate Lipinski's really shined with the XA30.5, showcasing 24-bit/96-kHz stereo recordings of a custom Martin OO-28

I found that the Pass X and XA Series to be such revealing amps that good-to-excellent passive speakers (getting harder to find on the pro side) relayed more subtleties than with typical amps. The \$3,000 grand Parasound was good, but I noticed considerable shrinkage of the stereo image depth of multitrack mixed-down recordings in comparison to the Pass'.

| SUMMARY

Though pricey when compared to plethora of powered speaker models available to today's studios, the Pass Labs XA30.5 is an ideal amp for those small mastering or track-

ing suites that want accuracy out of passive closefields.

I know many engineers who still swear by passive speakers. It's for those pros (and, of course, the audiophiles) that the Pass is intended. In high-resolution playback, you can hear layers of sonic subtleties that other amps don't come close to equaling, and there is not a hint of harshness or fatigue even at higher volume levels.

If you need more power for larger speak-

ers in bigger rooms, and you want to stay all Class A, then you probably would want the Pass XA 100.5 model or the bigger Pass Class A/AB X.5 amps (I won't tell you the price). But for the smaller rooms the 30 watter is plenty. You would be surprised to see how little power it takes to drive an efficient speaker.

John Gatski is publisher/executive editor of Pro Audio Review.



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by Steve Murphy

TC Electronic Studio Konnekt 48

Ambitious and feature-packed, TC's latest aspires to be the "Danish Army Knife" of FireWire interfaces.

TC Electronic's Studio Konnekt 48 breaks new ground in the crowded FireWire interface market by drawing heavily upon the company's long-established foundation of DSP-powered signal

compliment of analog and digital I/O, plus TC NEAR — an innovative mixer, routing and speaker-management software interface that provides an impressive amount of professional options and flexibility.

load. Performance specs are essentially the same as the mic inputs, but with a 15dB improvement in crosstalk (-90dB).

Also on the front panel are two discretely addressable 1/4-inch headphone outputs (outputs 3/4 and 11/12) with individual volume controls and a digitally controlled analog output knob that, depending on configuration, can provide unified level control over up to eight analog outputs. A respectably large LED display provides six-segment input level metering of all 12 analog inputs (individual meters for channels 1-4 and 5-12 in pairs), as well as single LED signal status of ADAT, S/PDIF, TOSLINK (1/2, 3/4) and MIDI activity; a single LED confirms FireWire connectivity with the software driver.

On the rear panel are main analog outputs 1 & 2 on XLR, and I/O pairs 5-12 on balanced TRS 1/4-inch jacks; -10/+4 sensitivity on the



processors. Several features are ported from the revered System 6000 effects/mastering platform, the Reverb 4000 and the popular PowerCore products. This new interface, meanwhile, features a generous

FEATURES

The single rack-space Studio Konnekt 48 (\$1,745) enters the market at the top of TC's comparatively nascent line of audio interfaces, which also includes the Digital Konnekt x32 (digital router, format converter and FW interface), the Konnekt 24D, Konnekt Live, Konnekt 8 and the cool little Desktop Konnekt 6 (an easy comparison chart is available at www.tcelectronic.com/konnektcomparison).

In addition to the software mixer/control panel interface (see "In Use" section), the SK48 is endowed with an inclusive set of hardware I/O and control features that, for most users, will leave little to be desired. For those who do desire more: the "NEAR" in TC NEAR stands for Network Expandable Audio Recording, making it cross-expandable with rest of the Konnekt family.

On the front panel are four mic/instrument inputs on Neutrik 1/4-inch (unbalanced)/XLR combo jacks, each with a corresponding gain trim pot and selectable -20dB pad. The TC "Impact II" preamplifiers provide a total of 62dB of gain for mic level (XLR) inputs and a variable 2000/1300-ohm impedance (pad on/off). THD and dynamic range at minimum gain is < -95dB (0.002-percent @ 1kHz, -1dBFS) and < -106dB (A-weighted, 20Hz - 20kHz) respectively; adjacent channel crosstalk is < -75dB (20Hz - 20kHz). A global phantom power switch provides +48V to sources connected to the XLRs. The 1/4-inch TS instrument inputs provide 42dB of gain and present a 1-Megohm

line inputs can be set per-channel via the software application. Dedicated Word Clock I/O on BNC connectors are provided along side RCA S/PDIF and MIDI I/O pairs.

The SK48's four light pipe connections can be software-configured as dual stereo TOSLINK I/O's (four channels of optical S/PDIF I/O), as eight channels of standard ADAT optical I/O (using only one pair of light pipe connectors), or as eight channels of dual-wire 96kHz-capable ADAT I/O (SMUX, using all four connectors). Closing out the rear panel are two FireWire 400 connectors, an RJ-45 jack for the included Studio Kontrol remote (see "In Use") and a standard IEC AC input.

IN USE

The TC Studio Konnekt 48 is Mac (PowerPC and Intel, OS X 10.4.10 or higher) and PC (Windows XP or 32-bit Vista) compatible; please check the TC website for the latest compatibility and requirements info. For this review I installed the SK48 on both my main audio computer — a quad 2.8GHz AMD CPU with 4GB RAM — and a fairly recent Dell notebook with Intel Core2 Duo 2.0GHz CPU and 2GB RAM; both are running XP Professional. I used the SK48 with a range of Steinberg multi-track applications (Nuendo 3 and 4, Cubase 4 and LE, Sequel), the open-source Audacity plus Sony Acid 6 and Sound Forge 8.

Installation was standard (install software first and then restart with hardware attached), but with a couple pleasant twists: I was pre-

FAST FACTS

APPLICATIONS

Studio, post, remote production

KEY FEATURES

24/24 channels simultaneously to/from DAW; 12 analog I/O (including 4 mic/inst preamps, 8 x 1/4-inch line inputs/outputs); eight channels 96-kHz ADAT (SMUX); Word Clock and S/PDIF I/O; digitally controlled analog main XLR outputs (1/2); dual headphone outs with individual level control/source; 24x8 DSP mixer with total recall and effects insert points; built in TC DSP effects and processing for internal and DAW (AU/VST) mixing

PRICE

\$1,745

CONTACT

TC Electronic | ☎ 818-665-4900
 ↪ www.tcelectronic.com

PRODUCTPOINTS

- Excellent converter and preamp sound quality
- Full multi-setup stereo and surround monitoring
- Top-notch DSP plug-ins
- Full-featured remote control

- Persistent driver stability issues
- Overly complex routing and mixing interfaces

SCORE

TC Electronic's powerful FireWire interface konneks most of the dots any studio professional would need to cover.

sented with none of the usual "new hardware detected" or "driver signing" messages, just straight to the TC NEAR control panel. The app immediately advised me of a new firmware version and, one button click later, the unit was updated. Unfortunately, immediately following the update, the TC application and, shortly thereafter, my computer became

unresponsive and required a hard shutdown (a.k.a. power switch).

While on the subject, and before getting to all the really good stuff, I have to report that I experienced more instability — including audio drop-outs, frozen dialogs and other generally buggy driver behavior with the SK48 — than with any of the other 15 or so FireWire interfaces I have tested over the last several years. To be fair, this is the most ambitious interface feature-wise of the bunch, with only the RME FireFace 800 in a similar league, but I was frankly dismayed at the amount of troubles I encountered over the course of this review.

Things got a whole lot better with the recent release of TC NEAR 2.0, but as of press time, I still experienced some random behavior, some reproducible bugs, and some features that just plain didn't work (including using the fantastic DSP Fabrik C and R plug-ins in VST mode — a major problem of which TC is aware).

With that out of the way — and TC working hard to address these issues — it may sound odd to hear that I genuinely loved the Studio Konnekt 48. It was a masterful example of interface design, and the amount of professional-level options it presented was near-

astounding (no pun...). The AD/DA conversion was top-notch, as were the four preamp inputs — I wouldn't hesitate to use these inputs in place of dedicated preamps costing more per pair than the whole SK48 system.

The sturdy and intuitively easy Studio Kontrol remote, which attached to the main unit via standard CAT-5 network cable, was a major bonus. This smart controller not only provided instant access via its LED-ringed "big knob" to system settings and output volume (including multichannel surround monitoring if configured), but also provided a full talk-back system (including built-in mic and multiple dimming options) and six user-configurable buttons.

Unlike many FireWire interfaces I have used and/or reviewed, I couldn't use the line "I didn't need to crack the manual to get up and running." The SK48's expansive I/O routing, monitoring, processing and mixing feature sets necessitated a commensurately complex control interface, and the TC NEAR control panel application fit the bill. This was a prototypical case for RTFM — it took a week of using the unit and referring to the manual to get a handle on all the SK48's operations

TC ELECTRONIC continues on page 86 ►



"G Lounge", Philadelphia, PA

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- Enough output for the most demanding applications

Versatility

- 2-way, 3-way, subwoofer and under-balcony models
- 6-rotatable horn patterns
- Wide variety of mounting accessories

Style

- Black, white and unfinished versions
- 3-standard sizes for uniform clusters
- Classic designs blend with decor

(and more added with each software release)! I am not in anyway complaining, however; the SK48 provided a huge and welcome amount of power and flexibility, and the result was more-complex control panels (though a more standard approach to its routing matrix and mixer pages would go a long way towards a shorter learning curve).

One of my favorite and most powerful features of the SK48 was its speaker management and monitoring capabilities. Seamlessly integrated into its 48-bit (56-bit internal processing) mix engine was a complete speaker-/bass-management system based on TC's AIR technology. Three individual/selectable monitor setups are supported, making this easily the most comprehensive software speaker management system I have used.

Not only could you assign separate or overlapping output channels to the three setups, but each output had its own dB trim and delay settings within each setup (i.e., the same output/speaker could have different trim/delay settings depending on the selected speaker

setup). And, each setup had its own bass management settings, including crossover point and separate high- and low-pass filter slopes, plus main speaker low-pass could be combined with dedicated sub channel via separate trim levels. Of course, speaker setups A, B and C could be quickly selected from the Studio Kontrol remote — genius!

Unfortunately, I could barely scratch the surface of the SK48's features in action in a review of this length, but I did want to call attention to the Fabrik C (channel strip) and R (reverb) DSP effects, which employ a unique icon-driven interface for interactive and inter-dependent adjusting of parameters. While I found the interface novel and fun to play with (but thankful for standard parameter fields, too), it was the sound quality that defined these processors; and that, in a word, was "amazing." I am not easily amazed, mind you, but the Fabrik R reverb was one of the best sounding reverbs I have had the pleasure of using, let alone within a DAW environment. (As mentioned earlier, the VST plug-in use of

the Fabriks was not in service, but I was able to work around this using the internal routing flexibility of the SK48.)

| SUMMARY

Though the Studio Konnekt 48 was somewhat hamstrung by driver stability issues and bugs throughout my testing, these are systematically getting solved; the SK48's performance (and feature set) has decisively been enhanced with each new release.

From a hardware and software standpoint, the TC Electronic Studio Konnekt 48 is a towering achievement. Though its expansive feature set and commensurate complexity do not necessarily let out the novice users, it most definitely lets in a whole range of more-experienced engineers looking for an inclusive, professional-level feature set with the flexibility and sound quality to meet the most stringent DAW demands.

PAR Studio Editor Stephen Murphy was engineered and produced by his parents a little over 41 years ago; despite their major head start, they still have not worked on any Grammy or Emmy-winning productions. Steve's website is www.smurphco.com.



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by Steve Murphy

Sterling Modular GearPod

High-end quality and unique flexibility define this affordable studio rack kit.

Pennsylvania-based Sterling Modular has designed and built high-quality studio furniture and racking systems for nearly 20 years. The company is best known for its higher-end modular desk systems, vintage console "housing upgrades," self-contained roll-around workstation stands and a few specialized third-party collaborations.

Several of Sterling Modular's recent designs – including the Gear Pod adjustable rack system (\$399) here – package the company's high build quality into affordable "assembly required" kits aimed at smaller studios and those expanding existing setups.

FEATURES

The Sterling Modular Gear Pod is an attractive studio rack that bears a more-than-passing resemblance to R2D2. Like that iconic robo-imp, the Gear Pod's "body" can tilt backwards as its sturdy base remains firmly planted on the ground. This swivel-ability allows the main rack housing to be config-

FAST FACTS

APPLICATIONS

Studio, broadcast, post facilities

KEY FEATURES

12-space rack kit; thermal venting slots; swivel function allows the rack to be angled up to 20 degrees, in 5 degree increments; rubberized casters option (\$38); pre-drilled for adding 8-space rear rack rails

PRICE

\$399

CONTACT

Sterling Modular | ☎ 610-369-5802
 ☞ www.sterlingmodular.com

relatively diminutive Gear Pod weighs in at a hefty 45 pounds thanks to its durable Thermofoil-finished MDF (not flake board, with scratch-resistant black laminate), its aforementioned steel feet and its set of heavy-duty assembly and rack hardware. In the upright position, the Gear Pod measures 27 inches high, 20 5/8 inches wide and 19 1/2 inches deep.

IN USE

Through commercial production facility ownership, installation consultation and



ured at angles ranging from 0 to 20 degrees (in five five-degree steps) respective to its base.

The front of the Gear Pod provides 12 rack spaces of prime real estate for your gear, and the rear of the housing is "pre-drilled" for the easy installation of eight-space rack rails to accommodate larger equipment and cable support systems. The rack enclosure is supported by two powder-coated black steel feet that rest on four level-adjustable floor-pad discs; an optional heavy-duty, rubberized caster kit is available for \$38.

In a physical testament to its quality, the

review procedures I've become a pretty good judge of studio furniture and rack systems. I have had the dubious experience of assembling and/or using several of the more affordable kit products, including racks that relied on the equipment mounted in them for stability, desks that developed a parallelogram stance in mere months, and — of particular relevance — alluring adjustable

PRODUCTPOINTS



- Heavy-duty design and components
- Swivel feature allows optimal angle-setting in-situ
- Excellent value



- Angle cannot be adjusted when loaded
- Unlike typical racks with angled rails, top surface is not usable when Gear Pod is in an angled configuration

SCORE

Affordability, adjustability and durability help this kit rack up the points as a rewarding studio investment.

models rendered worthless by stripped knobs and twist-to-lock mechanisms.

It was immediately apparent from the weight-to-size ratio of the small shipping container that this was not just another flimsy box for my stuff. And though its formidable parts inventory and five instruction pages were initially daunting

(at least for this ADHD-addled King of Procrastination), once I set to assembling the task proved no more difficult than your typical JÄGRA or NJORL kit from IKEA.

Thanks to easy-to-follow instructions and diagrams, the Gear Pod was ready to receive in about an hour. The only snag was with a couple holes for joiner dowels that were drilled too deep and swallowed up the dowels; inserting the dowels into the other panel to be joined (opposite the instructions) easily solved this. [*The manufacturer responds: An instructions correction will be made per your feedback.*]

Once assembled, I mounted a single piece of rack gear into the Pod and tested out the angle possibilities its unique design affords. Once I settled on an optimal position, I locked it down and loaded the rack. Note that the Gear Pod cannot be adjusted when filled with gear.

A slotted bottom panel in combination with the Gear Pod's open back provided plenty of ventilation for the typical assortment of gear I chose to install for this review. A large oblong hole cut in the rear

skirt panel was handy for cable management, and had no trouble accommodating several D-Sub snakes running to a patchbay.

| SUMMARY

Trust me: The \$399 Sterling Modular Gear Pod bears no resemblance to the usual suspects found in the affordable kit set, and is leagues above the myriad penny wise, pound foolish models found at the bargain-end of the range.

Its unique adjustable swivel provides the user with the ability to find an optimal angle in-situ, and – since it is built to last — this flexibility provides a form of future-proofing against setup changes. The ultra-sturdy, attractive and versatile Gear Pod is built to reward the user with many, many years of faithful service, and is easily one of the best studio rack values I've come across.

PAR Studio Editor Stephen Murphy was engineered and produced by his parents a little over 41 years ago, but, despite obvious wear and tear, he shows no signs of slowing down. His website is www.smurphco.com.



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by Russ Long

Sony PCM-D50

Portable Linear PCM Recorder

This affordable PCM-D1 baby brother has created a niche within the crowded handheld field recorder market.

The Sony PCM-D1 set the bar for handheld stereo audio recorders, and as far as I can tell its only drawback is its hefty price tag. The nearly \$2,000 recorder is priced beyond the reach of many people in search of a great way to capture stereo audio on the go.

The D1's baby brother — the relatively new PCM-D50 — is a 24-bit/96-kHz recorder fitted with a pair of microphones, 4 GB of internal flash memory and a Memory Stick Pro-HG Duo slot. Several other manufacturers have recently released affordable

field recorders, but I can safely say that none have met the Sony tradition of solid craftsmanship and great sound. And now, with the \$599 PCM-D50 hand-held linear PCM recorder, Sony is offering an affordable PCM-D1 alternative.

FEATURES

The aluminum-cased PCM-D50 weighs just less than 13 ounces and measures 2 7/8- x 6 1/8- x 1 5/16-inches (not including the projecting parts and controls). The recorder supports up to 24-bit/96kHz Linear PCM recording and offers a frequency response (line-in to line-out) of 20Hz - 40kHz (+0/ -2dB) when operating at 96kHz, a 93dB signal-to-noise ratio (line-in to line-out) at 24-bit, and a 120dB maximum input level.

The recorder includes a two-position (90 degree X-Y or 120 degree Wide) stereo microphone set featuring high-quality electret condenser mics. The recorder runs on four standard AA batteries or via AC adapter (included). The internal memory is enough for almost two hours of recording at 24-bit/96-kHz resolution or six-and-a-half hours at 16-bit/44.1-kHz resolution. The D50 officially supports only Memory Stick PRO-HG Duo and Memory Stick PRO Duo (High Speed) cards. Other cards may appear to work initially,

but they run a risk of data corruption. The Memory Sticks can be as large as 4 GB, but the D50 has a 2GB per-file limit. When a recording exceeds the 2GB limit, it splits the audio into two files.

The PCM-D50 offers LCD digital peak bargraph metering, as well as dedicated nominal and peak level LEDs. It includes a USB high-speed port for simple transfers to and from a computer, as well as dual digital limiters (inherited from the PCM-D1), low-cut filter, Super Bit Mapping (allows 20-bit resolution to be recorded at 16-bits), MP3 playback capability, DPC (Digital Pitch Control, which is essentially time compression/expansion), S/PDIF digital I/O and a five-second pre-recording buffer.



When the "pre-record" feature is activated, the D50 continually stores five seconds of audio in a circular buffer. This means that if the concert starts while you're sipping your beer (or cranberry and vodka) there is still plenty of time to hit Record and never miss a beat.

The input and output jacks are mounted on the side of the D50 and they are the dual plugs that also work with mini-TOSLINK digital optical cables. I became a fan of these connectors upon seeing them on

FAST FACTS

APPLICATIONS

Project studio, broadcast, location/field recording

KEY FEATURES

Up to 24-bit/96-kHz Linear PCM recording; two-position stereo microphone set; runs on four standard AA batteries or included AC adapter (included); 4GB of onboard internal flash memory; S/PDIF digital I/O; USB high-speed port; Memory Stick Pro-HG Duo slot; weighs under 13 oz. and measures 2 7/8- x 6 1/8- x 1 5/16-inches

PRICE

\$599

CONTACT

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MiniDisc recorders over 10 years ago. A second 1/8-inch TRS jack provides input for an external mic. Unfortunately, the recorder doesn't allow you to set individual left and right record levels or record in mono. The mic/line switch is strangely located next to the line-out jack on the opposite side of the recorder. The line-out and line-in automatically configure to analog or optical cables.

The navigation on the D50 begins by pressing the Folder/Menu button. This puts you in the Folder screen, where one of 10 folders can be selected to store the recording (each folder holds up to 99 files). Holding the Folder/Menu button for one-second accesses the menu list. The Fast Forward and Rewind buttons navigate through the options, and the Play button makes a selection. The parameters for the Limiter, Digital Pitch Control and the Low Cut Filter are adjusted via the menu, but since these are the features most likely to be frequently activated and deactivated they each have a dedicated hardware switch on the rear of the D50 so they can always be immediately accessed without scrolling through a menu.

The D50's limiter is one of the smartest features that I've seen in a long time. When activated, the machine simultaneously creates two audio files while recording. The first is written to memory and the other is dropped 12 dB and then held in a buffer. If

minute) but I found that to be plenty considering its unique implementation.

The Menu offers selection of internal or removable memory (you can't write to both, so if the internal runs out in the middle of a recording then you are simply out of luck, even if there is a blank Memory Stick in place), sample rate (22.05, 44.1, 48 or 96kHz), bit depth (16 or 24) and formatting options. I found the machine's track editing to be quite limited. The only available

options are Delete (the current track) and Delete All (all tracks in the selected folder). It isn't possible to re-sequence, rename or to move tracks to a different folder. Long tracks can be manually split during recording or playback with the dedicated Divide button. I learned the hard way that this isn't a wise feature to use if you are recording with the internal microphones, as it will likely add some handling noise to your

SONY continues on page 92 ►

PRODUCTPOINTS

- Transparent Dual A/D digital limiter external mic input
- Five-second pre-recording buffer
- Great sound
- Long battery life

- Left and right record levels can't be individually adjusted
- Doesn't support MP3 recording (although it does support MP3 playback)
- Limited track editing features

SCORE

Anyone in the market for a field recorder should give the Sony PCM-D50 top consideration.

the file peaks at any point, the D50 grabs a portion of the low level track, normalizes it and then writes it to memory. Typically, limiters in portable devices have extreme pumping and other sonic artifacts but there is no sound to the D50's limiter whatsoever. The only parameter for the function is release time (153 ms, one second and one

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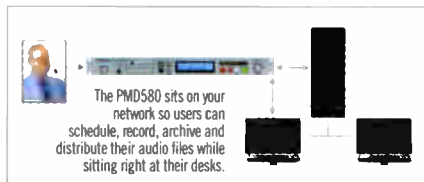
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recording. Even if there were more editing options, it still makes the most sense to dump the audio via USB into your DAW (and, if you don't have DAW software, Sound Forge Audio Studio LE is included).

Although the recorder doesn't record MP3 files (unfortunately), they can be imported from a computer for playback as long as they are placed in the root directory and follow



With the PCM-D50 the only thing remote about the 24-bit/96-kHz sound is how you might control capturing it.

Sony's stringent naming scheme and 99-song limit. The D50 will display album and song titles like other MP3 players, but you can't look inside the folders to select individual songs; rather, you select a folder and then scroll through the titles using the Fast Forward and Rewind buttons. The somewhat rough navigation feels like the MP3 compatibility was an afterthought, but it's nice having the ability to carry a music library without carrying another device.

The PCM-D50 includes a USB cable, AC adapter, four AA alkaline batteries, a CD-ROM with Sound Forge Audio Studio LE and the Owners Manual. Optional accessories include the VCTPCM1 tripod (\$69.95), ADPCM1 windscreen (\$49.95), the XLR-1 preamp (\$499.95) and the RM-PCM1 remote (\$49.95). The XLR-1 runs on four AA batteries, bolts to the back of the D50 and

provides Phantom-Powered XLR inputs. The RM-PCM1 remote allows the recorder to be controlled from up to six feet away, consequently eliminating handling noise.

| IN USE

My initial thought after removing the PCM-D50 from the box was that it was built to be used rather than delicately stored in a protective case. It fit comfortably in the hand and felt as robust as any piece of gear that I'd encountered. The mics were safely positioned behind a steel cage, and both the headphone level and record level controls were sheltered against accidental bumps. The vital controls were positioned well within the reach for one-handed operation, and all of the switches and buttons felt rock solid. Additionally, the use of drive mechanism-free solid-state storage could drastically increase the product's life in contrast to old-school, tape-based systems.

I successfully used the recorder with Sanyo Eneloop rechargeable batteries.

And while it was difficult to measure exact results because several factors affect performance — such as sample rate, display light, standby time — from what I could tell they seemed to give me four - eight more hours of performance than regular alkaline batteries.

The D50's navigation felt very natural and intuitive. I wished Sony had made separate buttons for the Folder and Menu functions, as the button sharing is sometimes annoying, but otherwise I quickly felt at home with the recorder. The large display was packed full of information and was easy to read. A button toggled between elapsed recording or playback time, remaining recording time and recording date; there was even a button dedicated to lighting up the display.

Ultimately, all these great features didn't mean a thing if the machine didn't do a good job of accurately capturing sound; fortunately, this is where the D50 shone. Over the past two months I used it to record a loud rock show in a club, to capture an interview, to capture the sound of an acoustic guitar in a studio and to grab several pieces of random audio as I pretended to be the sound designer for a new George Lucas film. Surprisingly, I was never disappointed. The mics on the D50

did a fine job of capturing speech, music and sound effects.

Using the USB port on the D50 to transfer data to and from a computer was a piece of cake. I transferred audio to and from both my Mac and my PC; both functioned flawlessly and were amazingly fast. The mics sounded extremely good. They were detailed and smooth, with a flat frequency response and minimal coloration. The pre-amps were quiet and had plenty of headroom.

The only thing I missed was a USB driver that would allow the D50 to be used as a stereo microphone while recording directly into the computer, but maybe this is something that could be added in an update.

| SUMMARY

Based on my experience, Sony's PCM-D50 is as close to the perfect field recorder available anywhere. Although it's a bit more costly than some of the competition, when you consider the 4GB of built-in memory, the quality of the microphones and its extensive feature set, it's truly a bargain. Anyone in the market for a field recorder should give the Sony PCM-D50 top consideration.

Russ Long, a Nashville-based producer/engineer, owns The Carport recording studio. He is a regular contributor to Pro Audio Review.

| SECOND OPINION

Sony's PCM-D50 sets a new benchmark for mid-priced digital audio recorders. Not only does it sound good and borrow many of the best operational features from Sony's high-end PCM-D1, but the D50's designers kept their eyes on the prize and made some very smart decisions.

For example, rather than choose flimsy plastic, Sony used rugged aluminum for the D50's case. Instead of a cheap battery compartment, they adopted the same quick load, cartridge-type battery system used in the D1. They also kept the 4GB of internal flash memory, and added digital I/Os to the analog mic and line connectors.

The main differences between the D1 and D50 are in quality of the mic capsules, pre-amps and other circuitry. For live music recording, the D1 remains king of the hill. However, for a general purpose field recorder, the D50 is the new workhorse. At about \$500, it's a near perfect balance of performance and price.

— Frank Beacham

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www.cbav.com
(Interconnects)

Clear-Com Intercom Systems

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713-430-6699
www.clearlakeaudio.net
(Live sound speakers)

ClearOne Communications

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CLM Dynamics/Wave Distribution

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973-728-2425 F 973-728-2931
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CommScope

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Hickory, North Carolina 28603
828-324-2200 F 828-328-3400
www.commscope.com
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www.loudspeakers.net
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www.comtek.com
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conex@conex-electro.com
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(Amplifiers, mixers/consoles, speakers, processors)

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Crown International

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Cubicon Corp.

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(Recorders, headphones, players, amplifiers, recording media, accessories)

Denon Electronics (DeeJay)

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2007 Pro Audio Review
REVIEWER'S PICK

Joe Chiccarelli
talks Royers

"Whether my recordings are analog or digital, I use ribbons to keep the signal as warm and real as possible. My Royer's are all over everything I record - guitars, drum overheads, trumpet, sax, even percussion and strings. They never get harsh or unnatural on the top end, and they find a home in the mix very easily."

Joe Chiccarelli
(Producer/Engineer/
Mixer: The White Stripes, The Shins, Morrissey, Mika, Kurt Elling, Beck, U2)

Royer Ribbons
818.847.0121 Burbank, CA.
www.royerlabs.com

Elkay Industries

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www.elkayindustries.com
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ELP/BLW

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631-249-1399 F 631-753-1020
www.milabmic.com or
www.g1td.com
sales@g1limited.com
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Miles Technology
1826 S. 3rd Street
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www.milestech.com
info@milestech.com
(Mixers, amplifiers, analog audio processors)

Millennia Media
4200-B Day Spring Court
Placerville, California 95667
530-647-0750 F 530-647-9921
www.mil-media.com
info@mil-media.com

(Digital audio processors, analog audio processors, mixers, microphone preamplifiers)

Miller & Kresel Sound Corporation
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Chatsworth, California 91311
818-701-7010 F 818-701-0369
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Minnetonka Audio Software
17113 Minnetonka Blvd., Suite 300
Minnetonka, Minnesota 55345
409-792-9552 F 952-449-0318
www.minnetonkaaudio.com
info@minnetonkaaudio.com
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Mipro/Avlex
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816-581-9103 F 816-581-9103
www.avlex.com
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94133
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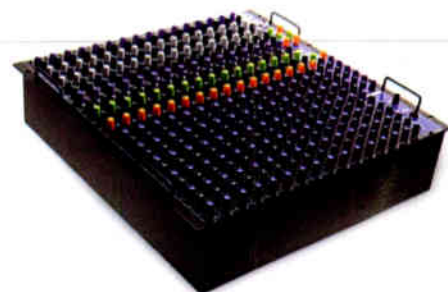
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“Mr. Pretender” | The Lights, Fluorescent



SINGLE: “Mr. Pretender”

ALBUMS: *Neoteny* EP (self-released) and *Collage* 2008 (Muzak Corp.), an annual compilation album.

DATE RECORDED: Recorded, overdubbed and mixed in three days, October/November 2007, at Catalyst Recording in Charlotte, NC

EXECUTIVE PRODUCER: Bruce McKagan for Muzak Corp.

SINGLE PRODUCER, ENGINEER, MIXER: Rob Tavaglione

MASTERING: Dave Harris for Studio B Mastering, Charlotte, NC

SINGLE SONGWRITERS: The Lights, Fluorescent

CONSOLE/MIXER: Soundcraft Ghost analog console, MOTU Digital Performer v5.12

RECORDERS: MOTU Digital Performer v5.12, Alesis Masterlink

MONITORS: JBL LSR4326 monitors, LSR4312SP sub, Grado SR-125 headphones

SELECT MICROPHONES: Violet Design Amethyst Vintage and EV 649 (L VOX); Shure SM57, Audio-Technica 4033, Heil PR30 (E GTR); Neumann KM 184 pair (ORTF drum OH); AEA R92 (drum room)

SELECT PRE-AMPLIFIERS: Manley TNT tube side (lead vocals); True Precision 8, Manley TNT tube and “cool” (E GTR); Earthworks 1024 (E GTR, kick, drum OH); Sytek MPX4A (drum room)

SELECT PROCESSING/OUTBOARD: Focusrite Liquid Mix; Universal Audio UAD-1 plug-ins; Empirical Labs Fatso; Drawmer MX30; FMR Audio RNLA and RNC.

ENGINEER’S DIARY

Strother Bullins is a North Carolina-based freelance writer specializing in the professional audio, music and entertainment industries.

Late last year, the Lights, Fluorescent — a buzzed-about indie band from the Charlotte metro area — approached producer/engineer (and regular *PAR* Contributor) Rob Tavaglione about producing *Neoteny*, a five-song EP featuring the single “Mr. Pretender.” Having seen the quintet’s live show, and knowing its members as accomplished musicians and writers, Tavaglione was happy to accept the largely live recording and mixing gig.

“They would borrow some aesthetic from what you would call ‘indie’ today, but they also have a bit more of a rock edge,” Tavaglione explains. “We wanted something that would capture their tension and release; they really play with listeners’ emotions through fine musicianship and emotive vocals. So, we went all out. The group recorded completely live, except for the vocals and acoustic guitar of Erika [Blatnik, lead vox]. It went really quick — in total, it was a three-day project. We tracked all five songs in one day, did vocal and incidental guitar overdubs on the second, and mixed on the third.”

According to Tavaglione, his approach was solely based on staying as transparent, yet as cleanly loud, as possible. “I also wanted to stay out of the way of their signals and let their tones come through,” he explains. “The project demanded a very loud recording, so from the beginning I went about making something very un-dynamic, to be perfectly honest.”

Careful microphone and preamp selection allowed Tavaglione to largely avoid the use of outboard EQ, but a hearty helping of post-tracking dynamics control was in order. “The guitars were one performance each,” he recalls. “We double-miked their amps to get some texture, but I didn’t have a lot of that buildup around 200Hz that would be so common in a rock production. Even though I knew we were going to have to squeeze the dynamics later, I wanted to be sure to capture it as dynamically as possible, just to have flexibility. There was no compression or limiting during tracking, but quite a bit thereafter.”

The mix was finally presented to mastering engineer Dave Harris, where Tavaglione discovered the proof of some of his most accomplished mixes to date. “I have to give a lot of credit to these JBL LSR 4326 monitors I’ve been using,” he offers. “Their accuracy was so stable and immediately trustable; this was one of my best mixes and required very little effort. The JBLs really keyed me into what I needed to do.”



Producer/engineer/*PAR* contributor
Rob Tavaglione

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