

SONY

# SoundByte

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## DRE-S777 HANDS ON WITH FILIPETTI

XM Radio Goes With Oxford  
DMX-R100 at SPARS NY

# DMX-R100 Scores

Bruce Botnick and Other Industry Leaders  
Speak Out on the Sony Console

THE GRAND CANYON Arizona

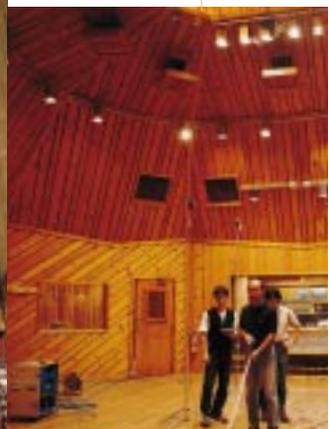


GIANDOMENICO STUDIOS Collingswood, NJ



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PRO AUDIO REVIEW 1999 REVIEWER'S PICK



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# XM Radio Picks Oxford For Digital Studio

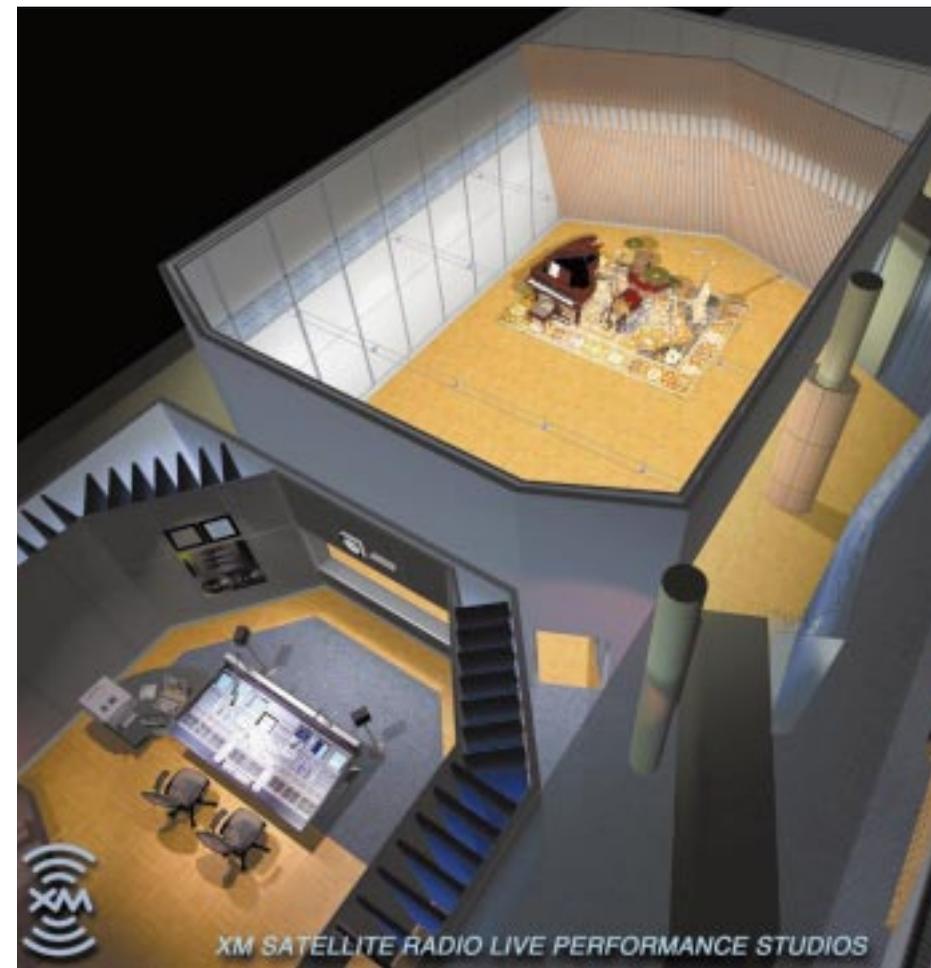
XM Satellite Radio is installing a Sony OXF-R3 Oxford console in the 2,300 square-foot Performance Studio of its new state-of-the-art 150,000-sq. ft. digital broadcast center. According to XM, the Washington, D.C.-based complex is the largest digital broadcast facility of its kind in the United States. It is fully equipped with 82-interconnected studios and a digital library containing more than 2.5 million titles. During its open house celebration last September, XM demonstrated its first prototype satellite radio for the U.S. market.

XM has stated that it hopes to change the way Americans listen to radio by creating and packaging up to 100 national channels of digital-quality sound. It also stated that it plans to provide seamless coast-to-coast coverage of music, news, sports, talk, comedy and children's programming. Harnessing the power of today's advanced technology, XM Radio will transmit its radio broadcasts from its all-digital studios using some of the most powerful



commercial satellites ever built, enabling direct satellite-to-radio transmissions with coast-to-coast coverage. For a per-month fee, subscribers will receive the XM signal in their cars and homes using small car phone-sized antennas and XM-capable radios. These radios will be manufactured by the leading names in consumer electronics and available at retail stores nationwide or as an option with the purchase of a new car. According to XM, the commer-

XM vice president of operations, Tony Masiello.



Above, an artist's rendition of the planned XM Satellite Radio live performance studios which is scheduled to include the Sony Oxford console as part of its operations.

cial launch of this service is scheduled to begin broadcasting coast-to-coast this summer.

According to XM vice president of operations Tony Masiello, the Oxford console will be used to produce and mix live concerts and studio recording sessions: "XM plans to use the console for all types of music including classical, big band, rock & roll, folk and opera. We needed a console that offers excellent sonic quality, a clean signal path and extensive automation. The Oxford really delivers. The board is easy-to-use, and has excellent equalization, flexible configurations and good ergonomics."

"We are delighted that XM Satellite Radio has chosen the Sony Oxford for such an innovative application," said Courtney Spencer, vice president of professional audio products at Sony Electronics' Broadcast and Professional Company. "It exemplifies the diverse capabilities of the console."

# All Star Guitar Night To Heat Up Winter NAMM



Sony to Co-Sponsor, Proceeds to Benefit "Music for Life Alliance"

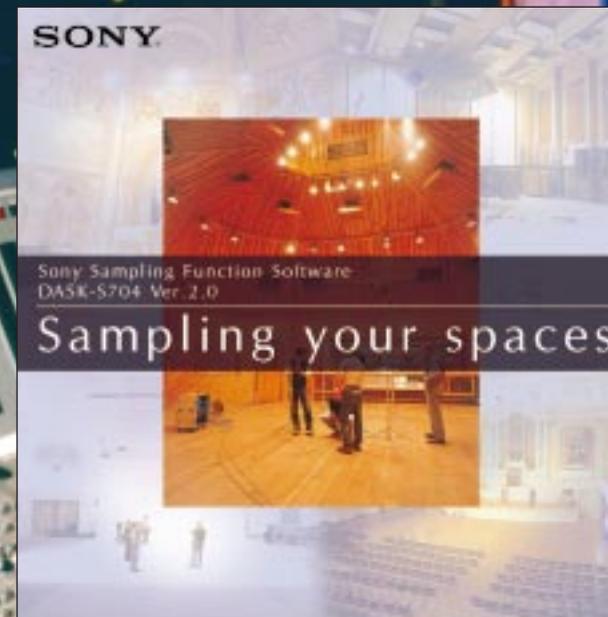
Muriel Anderson's next All Star Guitar Night will be held at the Winter National Association of Music Merchants (NAMM) convention in Anaheim, California on Saturday, January 20th, 2001 at 8:00 p.m. Sony Professional Audio is once again a co-sponsor of the event. The All Star Guitar Night will benefit the "Music for Life Alliance," an organization founded by Anderson to help coordinate and bring funds to charities devoted to providing musical instruments to children.

"We are always happy to co-sponsor this event," said Paul Foschino, marketing manager for professional audio products at Sony Electronics' Broadcast and Professional Company. "Not only does it bring together many of the best guitarists in the world for a fun night of music, the proceeds from the event always support a worthy cause."

The international lineup for the event is scheduled to include Muriel Anderson (pictured left), Julian Lage, Memrox, Jacques Stotzem, Franco Morone, Danny and Beth Gottlieb, Paulo Giordano, Stanley Jordan, and Pierre Bensusan.

Tickets for NAMM participants will be available at All Star Guitar Night sponsors' booths. For more information on the event, please visit [www.allstarguitarnight.com](http://www.allstarguitarnight.com).

by Rich Tozzoli



# Filipetti on the Sony DRE-S777

Grammy award-winning engineer/mixer/producer Frank Filipetti is a busy man. With credits like Barbra Streisand, Elton John, James Taylor, Natalie Cole and Mariah Carey on your discography you're certain to be short on spare time. Recently catching up with him, SoundByte was able to ask him a few questions about using one of his favorite new studio toys - the Sony DRE-S777 Digital Sampling Reverb.

**What acoustic samples on the S777 do you like the best so far?**

My favorite sounds so far are on the European Halls and Churches disc.

I especially like the Concertgebouw Orchestra Hall, but there are several other terrific halls and churches on the disc as well. I haven't heard the new American Sounds disc, but I've been told it's amazing.

**What projects have you used the S777 on recently?**

I used the Concertgebouw algorithm on two Billy Joel 5.1 surround sound albums I just completed, 'The Stranger' and '52nd Street.' I especially love the ability to select actual mic placements in the hall. For surround sound material it's incredible. I've also used it on the most recent Pavarotti and Friends CD and video. It was my main

orchestral and band ambience, which was also the case on the 'Aida' cast recording.

**Can you describe a specific way that you used the S777?**

For most of my work, I don't use the S777 to solve problems as much as to add a sense of depth and realism to the space I'm working in. But on the recent Liza CD, 'Minnelli on Minnelli,' I had a real problem to solve, and the S777 really came through. We recorded Liza live on stage at the Palace Theater. Her vocal level in the hall was so loud that I wasn't able to use

the natural acoustics of the theater, but instead had to rely on the S777 to recreate the ambience of the live show. I was very pleased with the results.

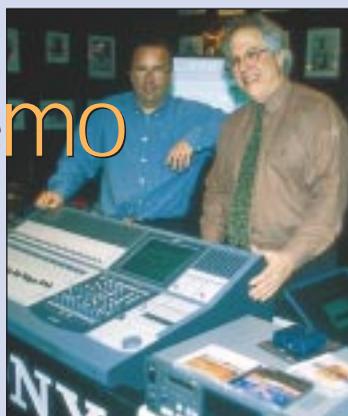
**What are your overall impressions of the S777?**

The sound of the unit is superb. You totally forget that you're using a digital unit. The clarity, smoothness, depth and detail are simply amazing. And the positional cues are dead-on accurate. It is the first stereo in - stereo out unit I've used that honestly correlates the pan of the field of the source as opposed to changing a few early reflections. I can't wait until I can sample my two favorite EMT plates at Right Track and be able to carry them around with me."



## SPARS NY Hosts Sony DMX-R100 Demo

Sony Professional Audio Group product manager Karl Kussmaul (left) and regional audio manager, Northern Region Andy Munitz presented a demo of the DMX-R100 digital console at the recent SPARS regional meeting at Gallagher's Restaurant in New York City. The SPARS event drew a number of leading studio owners, managers and engineers. Munitz and Kussmaul also demonstrated the Sony DRE-S777 Digital Sampling Reverb and discussed two recently released sampling discs - "American Acoustic Spaces," and "Japanese Acoustic Spaces" as well as the just-released "Sample Your Own Spaces" software now available on CD-ROM.



## Sony PCM-3348 Digital Recorder Installed at Southern Tracks Recording

Southern Tracks Recording recently installed a Sony PCM 3348 digital recorder in its George Augspurger-designed studio. Host to many of today's most celebrated producers, engineers and artists, Southern Tracks has already used the new unit on projects for The Offspring, Our Lady Peace, hip-hop artists Outkast and alternative rockers Train.

"Several of our clients had used Sony's PCM 3348 during mix sessions at other studios, and they like working with it. That's a main reason behind our decision to purchase the recorder," said Southern Tracks owner Mike Clark. "Clients

like to track with analog and then dump the analog tracks into the 3348. Sonically, it is a great machine. Plus, the sampling function is outstanding."

"The PCM is also good for archiving," continued Clark. "Record companies still require something on tape that they can archive, and while some labels are beginning to accept Pro Tools files, how easily will they be able to retrieve the material 10 years from now? Computer-related software seems to change every couple of weeks. This digital recorder offers a reliable, long-term solution."

by Dan Daley

Sony's DMX-R100 Digital Console:

# Let's Give Them Something to Talk About!

The R100 Console Offers Users of Every Type Plenty of Features, and as a Result They Have Plenty to Say

Since it first became widely available just a few short months ago, Sony's DMX-R100 digital console has proven itself to be a giant step forward in virtually every audio application and with every type of user. Whether it's been used for music recording, 5.1 surround mixing, or broadcast commercial work, whether it's been implemented in large, multi-studio complexes or in personal production facilities, the Sony DMX-R100 has gained a fast-growing group of adherents who have found it to be not only a great-sounding, intuitive-to-run digital audio tool, but also a true solution as the audio industry itself undergoes evolutionary and revolutionary changes. And talking to R100 users from a range of applications dramatically underscores how well this new console serves so many roles and serves them all so well.

Michael Wagener has become renowned as an engineer, producer and mixer for such leading hard rock, metal and pop artists as Metallica, Ozzy Osborne, Queen, Skid Row and Janet Jackson. Last year, at his four-year-old WireWorld Studio in a suburb of Nashville, Wagener installed a Sony DMX-R100 console after spotting it online. "Just what I read about the console told me: that's what I need," says Wagener. "I've always been a fan of digital audio, and I was ready to upgrade my own studio from 16 to 24 bits and to 96 kHz. I was in the market for a new console for the Millennium and this had all the features I was looking for at a price that works for a personal studio."

Actually, Wagener liked the R100 so much, he bought two, ganging them together via the R100's flexible combination of analog and digital I/Os and giving him 112 inputs at up to 48 kHz and 56 inputs at 96 kHz. "And I use every single one of those inputs, too," he adds. He also works at various sampling rates, something the R100 easily accommodates.

One thing that's striking about Wagener's observations about the

R100 is that, for such an avid aficionado of digital audio who has spent a career collecting high-end A-D converters, he now finds that he uses the R100's onboard converters most of the time. "I think that surprised even me, at first," he says. "But the R100's converters are smooth and transparent. That's one of the hardest things to get right on a digital console, and Sony got it right for the R100." Wagener is equally effusive about the sound and the operation of the R100's other onboard signal processing and dynamics.

"Actually, they got a lot of things right on this console, and that's the point," he observes, preparing for WireWorld's first all-R100 production of Florida band Olive Carpet. "The whole experience of using the console is transparent. You don't think about moving between digital and analog domains. You're not thinking about the interface between the console and a lot of outboard gear. You're just thinking about music. It makes the process very transparent and moves the sessions along."

In a very different part of the business spectrum is Soundtrack, the multi-room commercial, music and multimedia facility in Boston, sister



Legendary producer Bruce Botnick with the Sony DMX-R100 at his home studio.

## Let's Give Them Something to Talk About!

facility to another complex of studios in Manhattan. When Soundtrack Boston installed its first Sony DMX-R100 in its Studio E last September, the studio's chief engineer Allen Smith was looking for a solution to a number of technical and business issues. "In Boston, we have seven studios, and we were looking to begin an upgrade process throughout the facility in 1999," he explains. "Not only did we want more and more sophisticated digital audio capability, but we also started seeing clients express interest in 5.1 surround mixing. And we knew we wanted 24-bit and 96-kHz capability. The studios vary in size, so our [digital] console choices had to have certain size parameters, as well, in some cases. Finally, any decision for a complex facility such as this has to be cost-effective."

Smith says he found the solution, to every one of those considerations in the DMX-R100. Not only did Soundtrack's first R100 replace a much more complex and more expensive older digital audio workstation platform, but did so at a very attractive price point, says Smith. "There's a big gap out there between the R100 and everything else out there with regard to digital audio mixers," Smith says. In addition, Soundtrack's engineering staff – which has used the R100 on radio productions, audio post for PBS broadcast programming, and sound design projects – was extremely positive about the new board's sound and functionality. According to Smith, these factors have already led to a decision by Soundtrack Boston to purchase two more R100s, each of which will also replace larger, more expensive digital audio platforms, giving the facility an enhanced scheduling flexibility by providing a consistent platform in multiple studios. It's also been installed in a studio which already has multichannel monitoring and mixing capability. "We can get the studio itself running in surround mode within a day or two, as soon as our clients start requesting it," says Smith. "But we know the R100 is ready to do surround the moment we turn it on."

New formats offer audio professionals new opportunities, and the Sony DMX-R100 is proving to be the perfect tool to leverage those

possibilities. At Mi Casa Multimedia, a private Los Angeles facility (located in the restored hacienda-style home of classic horror-film actor Bela Lugosi), owners Robert Margouloff and Brant Biles have created, they say, the first facility dedicated to remastering theatrical film releases specifically for the DVD home theater market. And the centerpiece of Mi Casa's main studio is a newly delivered R100 console, which Margouloff says will be its main engine for 5.1 surround sound restorations for films.

"The R100 is perfect for this use because it packs a lot of power into a little box — it's a small-format board with a grown-up attitude," Margouloff states. "We're getting ready to do a lot of big films in the coming months, and the R100 figures largely in those plans."

Margouloff and Biles first worked with the Sony DMX-R100 console when they used it during a live audio streaming demonstration during the AES Convention in Los Angeles last year, doing a real-time, 24-bit/96-kHz 5.1 mix at USC's Norris Hall venue of a live performance of a 16-piece band playing nearly 3,000 miles away at McGill University in Toronto. "That was a stunning experience," Margouloff recalls, adding that the R100's performance for that event clinched his and Biles' decision to get one for Mi Casa. "The 24/96 EQing was phenomenal," Biles observed, focusing on the R100's exceptional tonal capabilities. "It was great to boost things up in the 30 kHz area and be able to give extra life to incoming signals."

The ease with which users can access the DMX-R100's numerous features is highlighted by producer/engineer Bruce Botnick, who chose the R100 as the first console for his personal studio in Southern California. And fittingly, Botnick, whose long list of career credits includes recording The Doors' classic albums, applied the R100 to a remix of a Doors concert – in Detroit from May 8, 1970. "That record is in stereo, but future ones will be in surround, and the R100 is going to make that process much easier and more creative," Botnick predicts. "The console's dynamic automation allows me to be more cre-

*continued on page 10*

## Sony Dealers Say the R-100 Has Put the Excitement Back in the Business

While users of the Sony DMX-R100 have been effusive about how good they've found the digital console to be, pro audio dealers of the DMX-R100 have been equally enthusiastic. But they're also noticing something that goes well beyond the exceptional technical capabilities and features of this remarkable console.

"From my perspective as a dealer what I've noticed most is that the R100 has put some buzz back in the business," observes Mike Poston, president and owner of Equipment Pool, Inc., a Nashville-based pro audio dealership, which has sold nine DMX-R100 units since it began shipping to dealers last September. "Users have commented to me on any number of technical aspects of the console. But what I really notice is that it has brought an emotional component with it — it's one of those rare products in the history of the pro audio industry, like the Alesis Adat, that truly excites people's imagination and sparks their sense of creativity and passion. That's what the R100 really brings to the game."

Dealers have also found that the DMX-R100's feature set and inherent audio quality have been making users into fervent converts. "In terms of features, the R100 offers lots of bells and whistles. But the comments that keep coming back to me are how impressed people are with the way it sounds," remarks John Conard, Sales Manager for pro audio products at Westlake Audio, in Los Angeles. "In terms of sonic quality, this board very much speaks for itself."

Both dealers agree that the DMX-R100 has revolutionized the mid-market console sector. Comments Poston, "Where the R100 fits in the market is where much of the industry is moving: it's perfect for mid-level music and post facilities, artists' and producers' personal studios, as a console for B rooms at higher-profile facilities, and as a powerful tool for recording artists and composers."

Adds Conard, "It's raised the bar for that market, in terms of quality and capability, like nothing else has. It's a new kind of tool that serious professionals take very seriously."

# Hot Picks: Winter NAMM 2001

Sony demos a full array of versatile new products on the show floor in Anaheim.



## Sony Unveils CD Recorder Offerings For the Pro Audio Market

At Winter NAMM 2001, Sony Electronics is demonstrating its first two CD recorders for pro audio applications. The CDR-W66 is designed for mid- to high-end recording studios and broadcast production; the CDR-W33 targets more cost-conscious users, but offers most of the capabilities of its higher-priced sibling.

"Both units incorporate several unique features," said Courtney Spencer, vice president, Professional Audio Group, Broadcast and Professional Company, Sony Electronics Inc. "These include selectable DSP functions like Parametric EQ, Limiter & SBM (Super Bit Mapping®), and high-quality, 24-bit AD/DA conversion."

Physically similar, and sharing many of the same features, the innovative CDR-W66 and CDR-W33 offer CD-TEXT™ support, which allows disc/track names to be displayed and entered from the front panel AMS controller, the supplied remote control, or an optional PC keyboard. Remote transport control can also be accessed via Control-S or a PC-compatible keyboard. In addition, the CD recorders include a wireless/wired remote unit.

### CDR-W33 Additional Features

- 32 kHz – 48 kHz built-in sampling rate converter
- Recordable and re-recordable recording media support
- FL display
- I/Os equipped with Coaxial Digital, Optical Digital, Analog Unbalanced phone jack
- 2U rack-mountable size in EIA.

In addition to functions found on the CDR-W33, the CDR-W66 offers such key features as:

- Word Clock interface
- 32 kHz – 96 kHz sample rate converter range
- Selectable SCMS modes
- AES EBU digital I/O, balanced XLR analog I/O
- RS-232C and parallel (GPI) control ports
- 2X speed duplication link for dubbing audio titles (using two CDR-W66 units)
- DSP functions available on digital inputs as well as analog

### New Wireless Components

Building on the success of the 800 Series UHF Wireless Microphone System, Sony Electronics is showing the latest additions to the wireless microphone family: the newly developed WRT-847B UHF Synthesized transmitter unit, its interchangeable microphone

heads, and the WRR-862B UHF synthesized Dual Diversity Tuner.

Five types of microphone heads are available for use with the WRT-847B. The CU-F780, CU-G780, and CU-E700 optional microphone capsules are designed for vocal applications such as broadcasting and live concerts. The CU-E672 and CU-F117 microphone capsules are intended for interviews in news gathering and field productions.

The WRT-847B transmitter unit offers several important key features, including: selectable RF output level (10 mW for multichannel operation and 50 mW for long working distance); audio gain and attenuation setting from +9 dB to -12 dB in 3 dB steps; and an easy-to-read LCD that indicates extensive information on operating conditions such as channel number, wireless channel frequency in MHz, audio input level, compander time constant, battery status, and accumulated operating time.



The compact new WRR-862B unit also operates over a 24 MHz frequency band and it has two built-in tuner modules to meet the demand for two-channel reception in ENG and EFP applications. Designed so that it can be easily mounted on Sony cameras, the tuner's magnesium diecast body is extremely lightweight and rugged. The WRR-862B can simultaneously receive two independent signals on two separate channels. The space diversity system is employed to eliminate signal dropout and provide stable reception. Two SMC9-4S (Sony 4pin) audio output connectors are provided on the top panel.

### Pro MiniDisc Recorders

Sony Electronics is also displaying two 1U-high rack-mountable MiniDisc recorders. The MDS-E10 and the MDS-E12 incorporate the latest ATRAC type "R" algorithm for superior sound and provide a host of new options. The new units replace the earlier 2U-high MDS-E58 and the MDS-E11.

Sharing many of the same characteristics, the MDS-E10 and MDS-E12 feature: 10 "Instant Start" memories that allow immediate playback of any 10 tracks; SPDIF coaxial and optical digital I/O, as well as analog RCA I/O; Long REC/PLAY (Max. 320 min.) using ATRAC3 REC mode; and versatile menu control of various functions including: HOT START, AUTO CUE, AUTO PAUSE, SOUND START PAUSE, VARISPEED, NEXT TR RESERVE, LONG REC MODE (320 min), AC TIMER REC, and DIGITAL REC LEVEL ADJUST.

"The MDS-E10 is ideal for radio broadcast and DJ applications," states Paul Foschino, marketing, Professional Audio Group, Broadcast and Professional Company, Sony Electronics Inc. "The 'Instant Start' option stores the very beginning of the audio in RAM on up to 10 tracks which is great for triggering samples. Both models have pitch control as well. The MDS-E12 incorporates several additional options such as analog XLR I/O which makes it a higher-end recorder for broadcast pros, system contractors, and studio users."

# DMX-R100 Sales Representatives

## WEST/SOUTH WEST

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Associates Inc.  
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Rochester, NY  
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For more information  
on the Sony DMX-R100  
recording console,  
please visit:  
[www.sony.com/proaudio](http://www.sony.com/proaudio)

## Something to Talk About! continued from page 8

ative and reduce the thinking portion of the process of mixing. You know what they say: 'Don't think — it's dangerous!' Well, the R100's operation lets me get right down to reacting to the material. I don't have to think about the mechanics of running the console."

The second project the R100 was used on in the two months since Botnick installed the console was mixing of the 5.1 and stereo versions of the soundtrack album for the forthcoming major motion picture from Paramount Pictures "Along Came a Spider," the score for which was composed by the legendary Jerry Goldsmith.

"The sound and the features of the R100

put it into a class of equipment you wouldn't have expected to find in a personal studio even a few years ago," Botnick says. "5.1 music mixes, film scores — I can do them all in high resolution 96/24 on this console."

The R100's high-resolution capability is illustrated at Classic Sound, in Manhattan, where owner and engineer Tom Lazarus recently edited and mixed three 24/96 projects that he had recorded on remote: Ravi Shankar's Carnegie Hall performance, guitar virtuoso Steve Mackey's new concerto "Tuck and Roll," and pianist Andre Previn's "Live at the Jazz Standard," all intended for DVD-Audio and CD release. Installed in Classic Sound's surround mixing suite, the R100 gave a technical performance as flawless as the artists' own.

"Besides sounding as good as it does, the R100 also helps position us for these new high-resolution audio formats," explains Lazarus. Classic Sound's mastering veteran Scott Hull, who also worked on the Ravi Shankar and Andre Previn projects adds, "Now we can record, edit, mix and master in high-resolution for both stereo and surround. Projects like these had been waiting over a year for the arrival of a console like this."

The Sony DMX-R100 has managed a rare feat in a highly technical industry: it serves many applications for a variety of users, and serves each one adroitly. That's because, as Bob Margoueff puts it so succinctly, "It's the best small-format console we have ever worked on. It really gives an outstanding performance."

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Winner  
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AWARD  
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AWARD



# THE DIGITAL MIXER WITH AN OXFORD EDUCATION

# DMX-R100

Full input module with a knob for every function



5.1 surround mixing and monitoring



96/24  
96 kHz 24-bit capable

Introducing the Sony DMX-R100: a small-format digital mixer inspired by our Oxford console, considered by many industry leaders as the most advanced digital mixing system ever developed.

How does the DMX-R100 work? The way you want it to. You have a full input module with a knob for every function. Equalization and dynamics can be adjusted simultaneously. Your hand goes intuitively to the right knob. Your mixing session goes faster. You can concentrate on the mix, not on the technology.

The R100 can memorize your automation moves the moment you touch the high-resolution touch-screen fader. Don't tell the mixer to change modes. Don't think about it at all. Just touch it.

A color touch-screen is built into the control surface. Use the built-in router to assign inputs to faders. Select buses, sends,

and directs to analog and digital outputs. View a complete input module or zoom in on the EQ and Dynamics sections.

Machine control with 9-pin and MMC interface is standard.

Right out of the box, the R100 is smart enough to make you more productive. And open up opportunities for working in new high-resolution formats, without expensive upgrades or difficult learning curves. Which makes it an educated choice for audio professionals everywhere.

Call today and we'll send you a brochure and VHS demo tape.



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# BEFORE YOU BUY A CD RECORDER



## CHECK ITS PROFESSIONAL CREDENTIALS

CDR-W33  
CDR-W66



**DSP**

SBM, EQ and Limiter

PC keyboard input  
for text entry



Even among professional CD recorders, the Sony CDR-W33 and CDR-W66 stand apart. Three DSP functions fine-tune your sources.\* There's a limiter with adjustable ratio. A 3-band EQ. And Super Bit Mapping® circuitry that captures near 20-bit quality on industry-standard 16-bit compact discs. Conveniences include wired or wireless remote operation and even a PC keyboard input for CD TEXT™ entry. Sony's 24-bit A/D and D/A converters help maintain resolution.

The CDR-W33 uses standard unbalanced analog audio, SPDIF and optical digital I/O.

The CDR-W66 (not shown) adds balanced XLR analog and AES/EBU digital I/O plus 2X speed duplication with a second CDR-W66.

The Sony CDR-W33 and CDR-W66 deliver the design and operational capabilities that professional applications require. And you get every last bit of performance without spending your every last dime. To find out more, call 1-800-472-SONY, ext. CDR.

\*Analog sources only on CDR-W33.

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