

SONY

FALL 2000
ISSUE #9

SoundByte

THE SONY PRO AUDIO NEWSMAGAZINE

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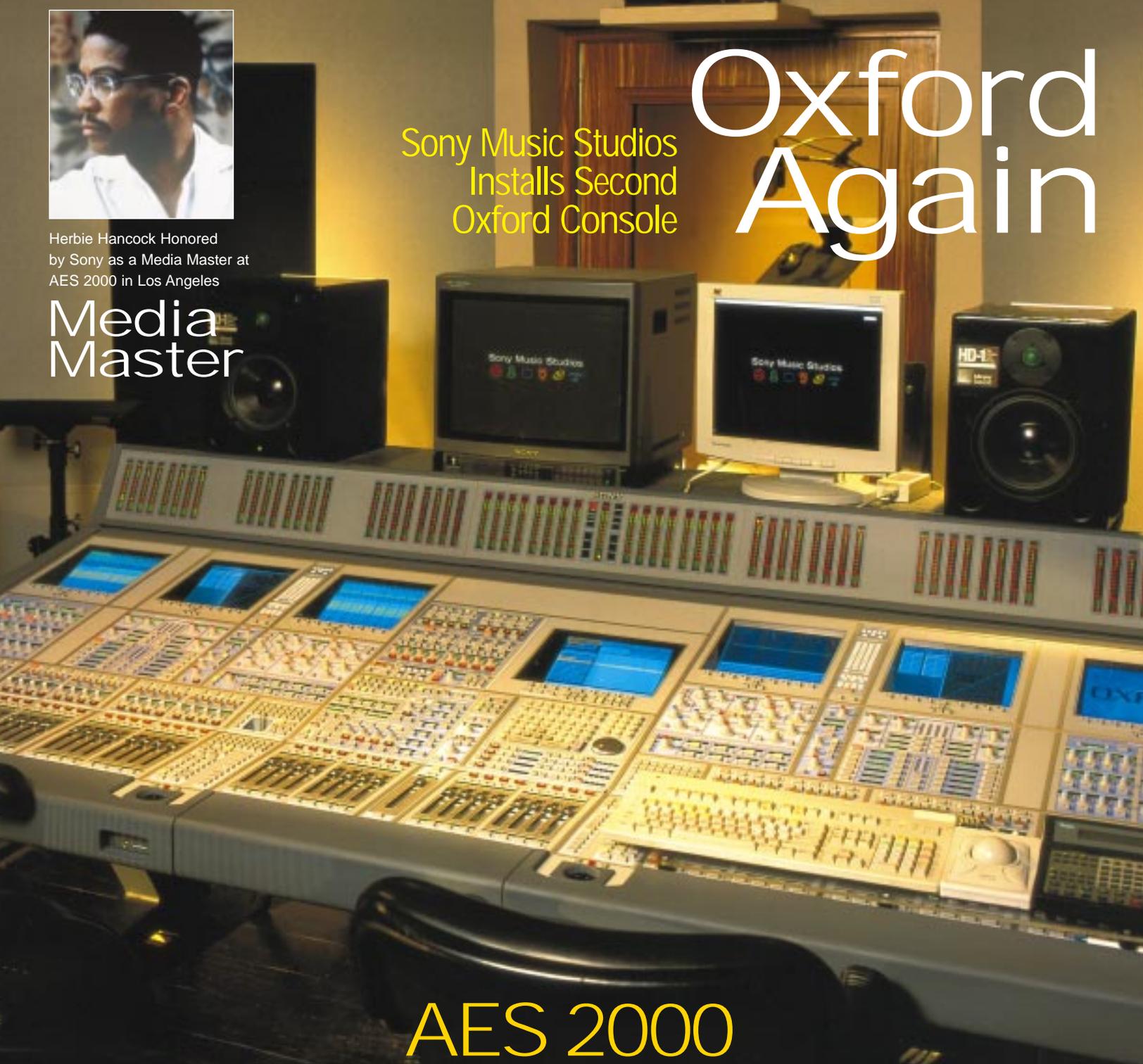


Herbie Hancock Honored
by Sony as a Media Master at
AES 2000 in Los Angeles

Media Master

Sony Music Studios
Installs Second
Oxford Console

Oxford Again



AES 2000

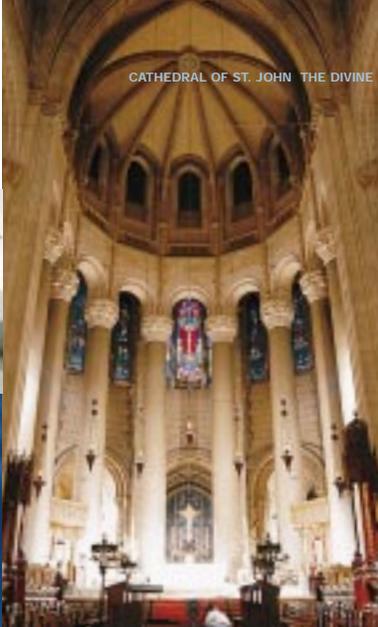
Soundmirror Mixes NY Philharmonic on DMX-R100 • YES Uses DRE-S777



THE GRAND CANYON | Arizona



GIANDOMENICO STUDIOS | Collingswood, NJ



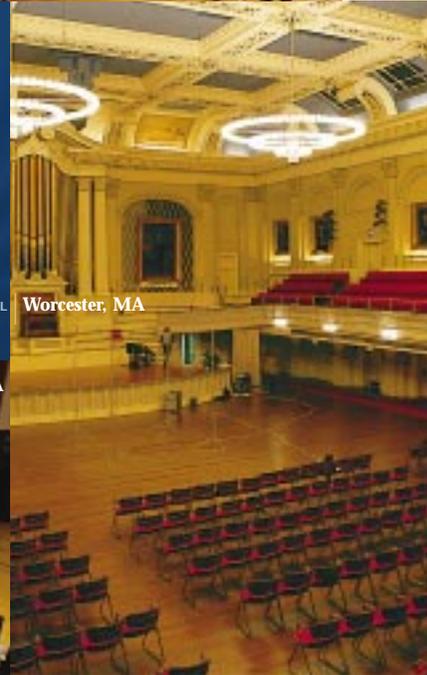
CATHEDRAL OF ST. JOHN THE DIVINE | New York, NY



AVATAR STUDIO | New York, NY

IN SEARCH OF THE PERFECT REVERB...

MECHANICS HALL | Worcester, MA



OCEAN WAY RECORDING | Los Angeles, CA



PRO AUDIO REVIEW 1999 REVIEWER'S PICK



DRE S777

We've sampled and captured the actual reverberant characteristics of some of the finest acoustic environments in the world. Why? Because this is the underlying principle behind the Sony DRE-S777 Digital Sampling Reverberator.

The DRE-S777 uses highly advanced signal processing to capture real sound spaces with incredible, detailed precision. The result? The most realistic reverb ever... because it recreates the "real" ambience of actual

concert halls, cathedrals and studios. To quote Tom Jung from the 12/99 issue of Pro Audio Review, the DRE-S777 is "Second only to being there." An entire CD-ROM filled with some incredible sounding plates and spaces comes with the unit*.

A growing library of optional CD-ROMs is available including "European Halls & Churches" and the latest US release that includes some great American studios, churches, concert halls and the ultimate reverberant space, the Grand Canyon.

The proof is in the listening, so call 1-800-472-7669 ext. S777 today to order your **Free Demonstration CD and VHS video tape** and experience the difference between reverb effects and "real" space.



SONY

1-800-472-SONY ext. S777
www.sony.com/proaudio

Herbie Hancock To Receive Media Masters Award



Commemorating 50 years of recording media innovation, Sony has selected Herbie Hancock, platinum recording artist and keynote speaker of the Audio Engineering Society 109th Convention, as the recipient of the third Media Masters Award. The award presentation is scheduled to take place during the AES convention.

Created by the Media Solutions Company to celebrate Sony's 50th Anniversary in recording media, the Media Masters Award recognizes a select group of leaders in a number of industries for

their pioneering creative efforts in the art of recording. Previous recipients include: CBS's Brian Fuss and *60 Minutes* creator and executive producer Don Hewitt.

A seven-time Grammy-winning jazz icon, Herbie Hancock recorded *Takin' Off*, his debut solo album which featured the top 10 hit "Watermelon Man," for Blue Note Records in 1963. Over the course of his career, Hancock has worked with a number of visionary artists, including the legendary Miles Davis. In 1973 he pioneered 'fusion,' an amalgamation of sounds which incorporate funk, rock, and jazz.

That year's platinum *Headhunters* album marked his first recording with a synthesizer and became the largest-selling jazz album in history. His score for the film *Round Midnight* won an Academy Award in 1986.

Audio Legacy

Al Jolson, Jr., owner of Masterlink Studios in Nashville, TN, (pictured below left with Sony's Art Gonzalez, Mike Poston of Equipment Pool, and engineer Chad Hailey), is carrying the high-tech audio legacy of his father into the 21st century. His studio recently acquired the Sony PCM3348HR digital multitrack recorder. The 48-channel, 24-bit system, which uses standard DASH tape, is proving to be a formidable bridge to the high-tech digital world, even for die-hard users of analog equipment.



Soundmirror Mixes NY Philharmonic on DMX-R100



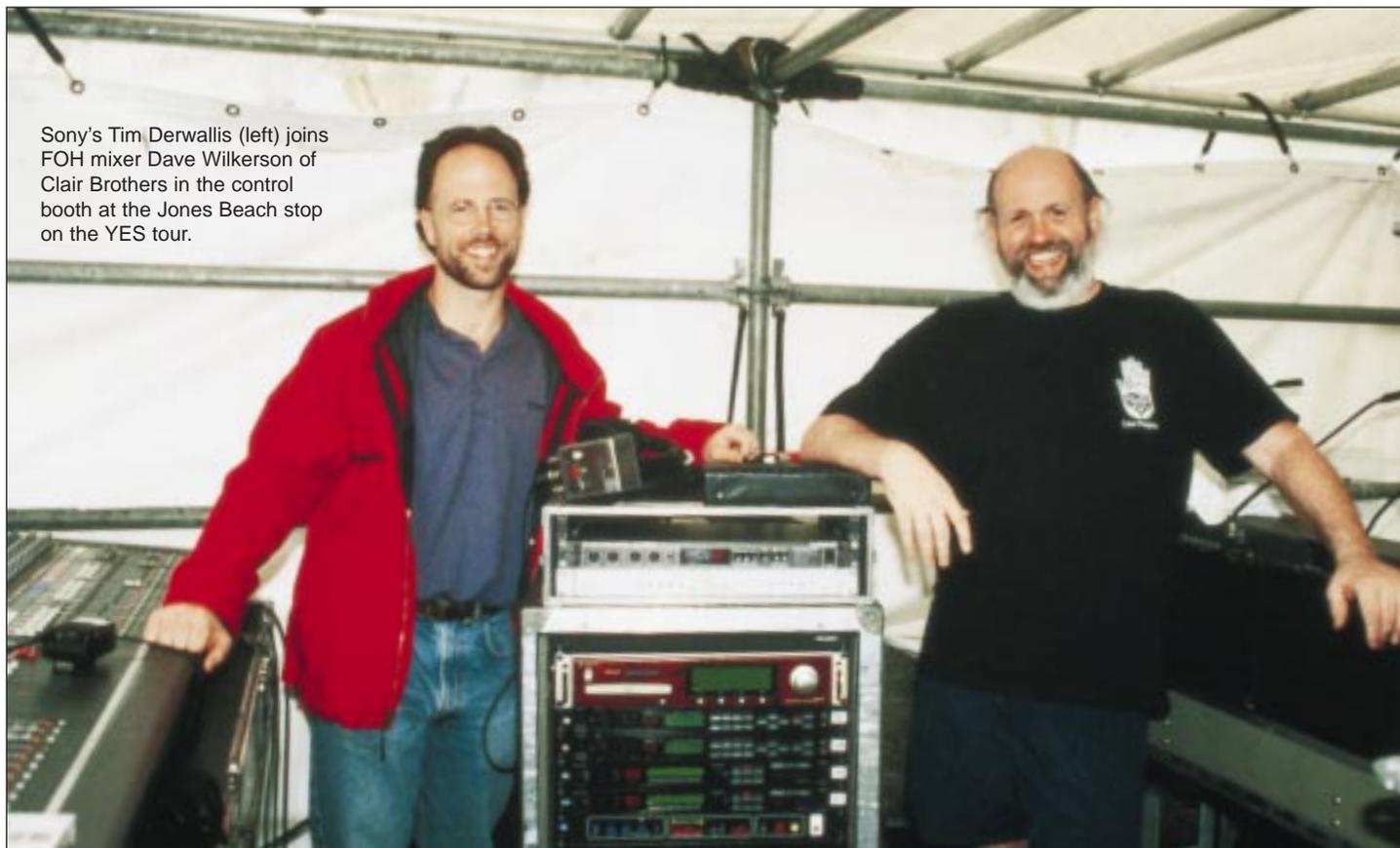
Blanton Alspaugh, engineer/producer at Soundmirror, a full-service recording/post-production facility in Sharon, MA, recently completed a mix project for the New York Philharmonic and Dawn Treader Productions (NY) with the studio's brand new Sony DMX-R100 digital console.

"The multitrack editing was completed here on a 24-track Sonic Solutions editing system," explains Alspaugh. "We then ran the material straight into the R100 and mixed it to a Sony PCM9000. The goal with an orchestral project like this is to achieve absolute sonic transparency. What you get out of the system has to equal what you put in with no changes in detail or ambience. On that score, the R100 really delivered."

The music from the New York Philharmonic will be featured on a CD for the American Cancer Society titled *Music of Hope*. Scheduled for release in early 2001, the CD contains additional musical selections from the London Symphony Orchestra, conductor Andre Previn, Billy Joel and Paul McCartney. Shown with the DMX-R100 in Soundmirror's Studio C are (l-r): Larry Rock, audio director, New York Philharmonic, Alspaugh, and Matt Singer, project producer, Dawn Treader Productions.

YES Masterworks Tour:

All Good



Sony's Tim Derwallis (left) joins FOH mixer Dave Wilkerson of Clair Brothers in the control booth at the Jones Beach stop on the YES tour.

With a history that dates back over 30 years, and over 30 albums to their credit, YES has clearly carved out their well-deserved place in the musical history books. Always striving to achieve the finest sound both in the studio and live, the band used a new reverb on their sold-out summer Masterworks tour: the Sony DRE-S777.

Performing with a classic lineup that includes Steve Howe on guitar, Chris Squire on bass, Jon Anderson on vocals, Alan White on drums, and recent newcomer Igor Khoroshev on keyboards, the band called upon long-time Clair Brothers talent Dave Wilkerson to handle the FOH mixing chores. During the course of a career that includes working with such acts as U2, Fleetwood Mac, .38-Special, and The Tubes, Wilkerson had used almost every piece of gear out there. Then he got his hands on the Sony S777.

"My first impression was that it was the best sounding reverb, 'out of the box,' I have ever heard," he states. "It's really incredible sounding. Without having to tweak it at all, it gave me a three-dimensional sound through two speakers."

SoundByte caught up with Wilkerson at a recent show at New Jersey's PNC Bank Art Center, which was recorded by the Sheffield mobile truck to a Sony 3348 for a recent radio broadcast.

"I'm using the 'Concertgebouw' sample on Alan White's drums, and 'Musikvereinsaal' from Vienna on John Anderson's voice," explains Wilkerson. "The S777 is configured for mono

in/stereo out, patched directly into the console. It's great that I have two stereo reverbs in one unit."

The S777 features four channels of analog output and, with the optional DSP card, it can handle a full four channels of AES/EBU digital output as well.

Will Alexander, keyboard technician and engineer for YES, along with Emerson, Lake, and Palmer, Herbie Hancock, and other notable keyboardists, also has high praises for the S777.

"I was speaking with Jon Anderson, and told him that I had heard this Sony Digital Sampling Reverb that sounded 'god-like,'" explains Alexander. "He responded that he would like to hear a 'god-like' reverb. I then got in touch with the guys at Sony, and they kindly provided us one for the YES Masterworks Tour."

Alexander comments on what happened the day they received their new S777: "When Dave Wilkerson, FOH Engineer for YES, heard the S777, he was also blown away. He just unplugged the high-end digital reverb that was being used for the tour, and put it back on the truck — where it resided for the rest of the shows."

Interestingly, Alexander also notes that during his years working for Fairlight Instruments, he felt that the future of digital technology would bring about software-based devices that would

Verbs

The band explores new sonic dimensions on the road with the help of Sony's DRE-S777 Digital Sampling Reverb.

revolutionize digital signal processing beyond the then current hardware-based technologies.

"One day a friend of mine showed me some software that mapped the floor of the ocean, giving a 3D terrascapes of the contours," Alexander remembers. "I immediately responded that it would be great if it were possible to map existing audio environments, such as concert halls, cathedrals, or even the Grand Canyon. I had known that others were trying to achieve the mapping of an audio environment, but when I heard the S777, I said 'It's about time.'"

Now that the band had a new reverb in the racks, it was time to put it to the test.

"After the show on the first night I used the S777, Alan White had commented on the change in the sound of the

drums, and asked what I had done," states Wilkerson. "I told him I have a new reverb. He noticed it from onstage, and heard that it had made a big difference."

The acoustic environments used by Wilkerson on the YES tour come from the European Halls & Churches CD-ROM.

Wilkerson, who also owns Right Coast Recording in Lancaster, PA, comments that he also liked the S777 because he feels its approach is different than other reverbs. "It's so much more than a generic room sound that you have to constantly adjust to your needs," he states. "This reverb actually has real rooms that you can just dial up. They are great sounds to start with, so you don't really need to go in and adjust anything. YES sounds great with the S777, and I can't wait to get my hands on the American Acoustic Spaces disc!"

New Software For

The DRE-S777

The DRE-S777 Digital Sampling Reverb introduced by Sony Electronics last year is being enhanced with new optional software, including the DASK-S704 Sampling Function Software and two CD-ROM-based Sampling Reverb Software packages: DASK S702, "American Acoustic Spaces," and DASK-S703, "Japanese Acoustic Spaces."

The DASK-S704 Sampling Software harnesses the DSP power of the S777 to allow users to sample their own spaces and store them on Memory Stick media.

"The potential applications are limited only by the imagination," offers Paul Foschino, marketing manager for Sony Pro Audio. "Studios can capture their 'A' room and add it to overdubs done in a vocal booth or one of their other rooms. Film

and video production people can capture the ambience of unique locations such as train stations or warehouses and use them later to match up ADR or Foley tracks with production sound. Live engineers can add the ambience of a concert hall to enhance the acoustics of a small theater or a club. The list of possible uses is almost endless."

DASK-S704 key benefits include:

- Reverb data may be uploaded and downloaded into a Memory Stick storage devices from the memory in the DRE-S777
- Large capacity Memory Stick media (64 MB for about 15 stereo samples)

Following the release of the DASK-S701 software, "European Halls & Spaces," late last year, the newest additions to the DRE-S777's growing support library, DASK-S702 and DASK-S703, offer a diverse mixture of pre-recorded spaces.

The "American Acoustic Spaces" disc includes reverb sample

algorithms of well-known recording studios and halls. Among these are Oceanway Studios and The Enterprise in Los Angeles, Avatar Studios in New York, and Gian Domenico Studio in New Jersey. It also includes the Cathedral of St. John the Divine, Mechanics Hall in Worcester, MA, and the Grand Canyon.

The "Japanese Acoustic Spaces" disc offers unusual and fascinating spaces, including the Goto Planetarium Dome in Tokyo, the Hotaka mountain range, and a bathhouse named "Tamano-yu," also in Tokyo.

"Until now, the available sampled spaces were primarily concert halls and churches, most with pretty long reverb times," states Foschino. "With the introduction of the American disc, we now have a number

of great sounding studios, with medium-decay-time and bright reverb characteristics that are perfectly suited for pop music production. And the Japanese disc adds some truly exotic ambient spaces that take the system to a new level."

Both the "American" and "Japanese" discs come with detailed documentation on the sampled spaces and an individually coded Memory Stick key that allows secure operation of the sample disc.

"These new discs support our plan to provide users with a diverse and growing array of sounds and locations," Foschino reports. "Building a library of sampled spaces around the world is time consuming and challenging, but the results are well worth the effort. These sampled spaces have a complexity and depth that set them apart from standard synthesized reverb. The S777 is the most natural sounding reverberation system we've ever made."

The DASK-S702, S704, and S704 are now available at a suggested list price of \$930 per disc.



The Secor

When Sony Music Studios needed a versatile workhorse of a console for a recent studio upgrade, they (again) chose the OXF-R3 Oxford digital board.



Room 311, Sony Music Studios

At the corner of 54th Street and 10th Avenue on Manhattan's West Side, Sony Music Studios is perhaps New York City's single most impressive production facility. Considering the sheer volume and diversity of activity here, to call its range of services comprehensive seems like an understatement. From music recording, mixing, mastering and remastering, to live performances, video shoots, editing, and post-production for film and television, Sony Music Studios offers every conceivable service for the creation of entertainment content.

Given the staggering amount of work taking place every day at Sony Music Studios, the facility's versatility and technical excellence is essential. It's no surprise, then, that when the decision was made to upgrade Studio G, the console of choice was an OXF-R3 Oxford digital board. Installed in early Summer 2000, the OXF-R3 in Studio G is the second at Sony Music Studios, joining the Oxford in Room 311 in the classical music division.

In the last four years, DVD and surround sound have become the buzzwords in both the professional audio and consumer electronics industries. The theme of September's 109th AES Convention, in fact, is "Surrounded by Sound." DVD, furthermore, is the most successful product introduction in the consumer electronics industry's history. Offering

convergence of high-resolution audio and video — and, of course, capable of delivering multichannel audio — DVD is a hit with consumers, more and more of whom are both equipped with sophisticated home theater systems and hungry for entertainment content.

For Sony Music Studios, where so much content is already generated, this equates to an even busier production schedule. And for Studio G, primarily — but not exclusively — an audio post-production suite, it means being equipped with a console that can handle whatever is brought to it.

"We do pretty much every facet of audio for television, film, and video," explains Michael Fisher, senior engineer, Sony Music Studios. "In the last four years, we've been extremely involved in DVD, and that is a good portion of what we do in this room now. We use a lot of surround capabilities of the Oxford, as well as stereo."

Adds Susan Pelino, director of audio post production, Sony Music Studios, and one of this year's TEC Award nominees in the category of Audio Post-Production Engineer for Television: "The room needed to be versatile, to handle a very, very wide spectrum of both music, documentary, and other television shows and specials. We needed a desk that could handle virtually anything we put in the room, including music mixing as well."

nd Coming

by Christopher Walsh

Case in point: *Sessions at West 54th Street*, a wildly popular program featuring intimate performances by top artists (from the main stage at Sony Music Studios) is produced entirely in-house. Three seasons of *Sessions* have already aired, providing an abundant catalog of memorable performances. Recently, it was announced that selected episodes of *Sessions* would be released on DVD. Already, two "Best Of" compilations of *Sessions* performances have been mixed in 5.1 surround for DVD release. Sony's main stage has also hosted a variety of programs, including VH1's *Storytellers* and *Hard Rock Live*, *MTV Unplugged*, and *Live By Request*, which airs on the A&E Network.

"We've been doing so much music here at the studio," says Pelino. "A lot of the shows Mike and I have already mixed are now coming back to us for DVD."

Considered by many elite engineers and producers to be very well suited for surround mixing, the Oxford lends itself especially well for DVD projects, a growing source of revenue for high-end recording facilities. But audio professionals have more to say about the Oxford than its formidable flexibility and power. Regardless of geographic location or musical genre, time and again one will hear producers and engineers marvel at the Oxford's sonic superiority. "At Sony Music Studios, an exhaustive study was made of every large-format digital console on the market," explains Brian McKenna, director of audio operations and marketing, Sony Music Studios. "We took 'the temperature,' of a lot of outside engineers, as well as our in-house engineers," McKenna recalls. "They pretty much all voted for the Oxford, as did the clients — the producers. You've got to go with that."

As Pelino noted, Studio G has to be able to service traditional music mix projects as well as audio post-production, and, to that end, a pair of custom Augsburgers monitors have been installed in addition to the Miller & Kreisel surround array. Studio G is also configured with a Pro Tools rig, the digital audio workstation now employed on a healthy majority of album projects.

"A lot of hip-hop and pop producers are primarily recording direct to Pro Tools now," McKenna points out. "And Pro Tools is 24-bit, so all they have to do is bring in their files or their own Pro Tools system, connect it directly to the Oxford, and begin mixing. We can make sure the systems match, they can bring their file, put it in, and they're good to go. It really works well."

If you are tempted to think that Sony Music Studios is under pressure to purchase Sony professional audio equipment, think

again. Twenty-four rooms — yes, you read that correctly — are dedicated to audio at Sony Music Studios, and several other manufacturers are represented in the console installations here.

"Sony Music Studios is a very independent facility," emphasizes Courtney Spencer, VP, Professional Audio Group, Sony Electronics. "They buy what is right for the facility. Some people say, 'Sony studio, Sony console.' But, in fact, they buy what is right for them, as evidenced by the fact that they have other digital and lots of other analog consoles here."

David Smith, VP, Engineering, Sony Music, confirms this. He, along with Senior VP, Sony Music Entertainment Al Smith and engineers Fisher and Pelino, spent the better part of six months researching the many digital console choices available. "All along, Al's thinking was to be able to do music in the room, in addition to post," Smith notes. "The trouble with post consoles is that they're stripped down, they don't have all the bells and

whistles that music mixing consoles have, primarily to do with signal processing. The Oxford has several different equalizers and dynamics sections that you can pick from. And I'll say this on the record: this desk is the best-sounding. Every desk has its attributes, but sonically, this is head-and-shoulders above."

"What David said is very true," Fisher adds. "I couldn't see any other digital console bridging the gap between the various format responsibilities that we have. I know it's satisfying the engineers in the classical music division. The flexibility of the EQ and compression is unmatched in the other consoles we looked at. The routing is

extremely flexible. It all goes back to the fact that everything we looked for in a large console is here, even beyond what we would expect."

With several surround mixes for DVD already completed for artists, including Gloria Estefan and Bruce Springsteen, Studio G is heavily booked as a busy fall season heats up. Reflecting on the technical capabilities and the resulting diversity of work in the room, one realizes that Sony Music Studios' Oxford-equipped Studio G is, in fact, a microcosm of the larger facility. Sony Music Studios is a powerhouse in the recording business, and, as such, the best equipment is necessary.

"Having worked in studios all over the city," Fisher concludes, "I can say this studio is a unique environment. I don't know of any place that covers as broad a spectrum as Sony Music Studios."

Christopher Walsh is a New York-based writer and musician who has written for *Billboard*, *Pro Sound News*, *Gig Magazine*, *Videography*, and *Medialine*.



Studio G,
Sony Music Studios

Sony Delivers at AES 2000

Sony launches a full array of versatile new products on the show floor at the Los Angeles Convention Center.

Sony Unveils CD Recorder Offerings For The Pro Audio Market

At AES 2000, Sony Electronics is unveiling its first two CD recorders for pro audio applications. The CDR-W66 is designed for mid- to high-end recording studios and broadcast production (television and radio); 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," offers Courtney Spencer, vice president, Professional Audio Group, Broadcast



CDR-W66

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. The CDR-W66 will be available in January 2001; the CDR-W33 will be available in early October for a suggested list price of \$799.

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 introducing the latest additions to the wireless microphone family: the newly developed WRT-847B UHF



WRR-862B



Synthesized transmitter unit, its interchangeable microphone heads, and the WRR-862B UHF synthesized Dual Diversity Tuner.

"Compatible with Sony's existing receiving systems, the WRT-847B allows flexible simultaneous multichannel operation and operates over a 24 MHz frequency band," explains Spencer. "Suitable for a wide range of broadcast, concert sound, and other applications, the WRT-847B is a really versatile product."

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," reports Spencer. "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.

"Since its introduction, Sony's 800 Series system has been

well accepted in the market for its wide audio dynamic range, low noise characteristics, stable signal transmission and reception," concludes Spencer. "We are pleased to build upon and strengthen the wireless series."

Additional Features

- LED and LCD indication to provide extensive information
- Long operating time-approximately five hours of continuous operation provided by four AA-size alkaline batteries
- Switchable RF squelch which can be easily turned ON and OFF
- Monitor jack for monitoring the output sound

Pro MiniDisc Recorders

Sony Electronics is also debuting 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."

The MDS-E10 will be available in early October at a suggested list price of \$599. The MDS-E12 will be available in November at a suggested list price of \$899.

MDS-E10 and the MDS-E12 Key Features

- Transport controls can be accessed via Control-S (with supplied wired/wireless remote)
- RAM EDIT, which allows temporary, non-destructive editing of TOC files
- A-B ERASE
- Timer PLAY function
- PS/2 port on front panel, which allows a PC Keyboard operation
- Easy-to-read florescent display
- Supplementary MDS-E12 features
 - Cascade REC/PLAY functions accessible by using the control relay jack
 - Built-in Parallel (GPI) port allows control from an external controller such as fader start. (An RS-232C port allows control via PC)
 - Extremely long recording is available when using ATRAC3 REC mode and Relay REC mode combined on the MDS-E12



MDS-E12

SONY

Whether your wireless system needs call for transmitters that you plug on to your mics, hold in your hand or clip to your belt, Sony's got the components that give you the flexibility, performance and reliability you're looking for. Plus, we've got exactly...

WRT-808A
UHF SYNTHESIZED PLUG-ON TRANSMITTER SHOWN WITH F-780/9X DYNAMIC MIC

WRT-805A
UHF SYNTHESIZED PORTABLE BODY PACK TRANSMITTER

WRT-807A
UHF SYNTHESIZED DYNAMIC WIRELESS MICROPHONE

ECM-44BMP
LAVALIER MICROPHONE

WHATEVER YOUR WIRELESS MIC NEEDS...

Bay Roads Marketing Wins Sony Triple Crown Dealer Award



Luke Furr, president of Bay Roads Marketing in Sharon, MA, has been awarded all three of Sony's major pro audio rep awards for sales during the most recent fiscal year. Representing Sony professional audio products in the Northeast, Bay Roads took the Top Gun award in New York for selling the largest dollar volume of products; the Star Achiever award in New England for greatest percentage over quota; as well as Rep Of The Year based on their strong marketing efforts and dealer support. Bay Roads Marketing previously won the Top Gun award for fiscal years 1997 and 1998. However, this marks the first time that a single rep company has swept all three award categories. The honors were presented at a ceremony during Sony's annual Remarkable Rep event.

"In winning this 'Triple Crown,' Bay Roads has set a new standard for Sony reps," comments Courtney Spencer, vice president of Sony Professional Audio. "We are delighted with their record-breaking accomplishment."

Bay Road's Luke Furr (center) accepts award from Sony Pro Audio VP Courtney Spencer (left) and marketing manager Paul Foschino.

SoundByte: The Sony Pro Audio Newsmagazine is published quarterly by Sony Electronics Inc. in association with MP&A Custom Publishing, a division of United Entertainment Media. Editorial Director: Anthony P. Montesano; Managing Editor: Anthony Savona; Art Director: Marshall Moseley; Associate Art Director: Greg Gennaro; Cover Photo: Courtesy of Sony Music Studios; Photo Credits: Pg. 3, James Minchin (top left), Ron Neilson (top right), Stanley Rowin (bottom); Pg. 4, Howard Sherman; Pg. 6, Dave King; Pg. 7, Courtesy of Sony Music Studios Editorial Office: 6 Manhasset Ave, Port Washington, NY 11050. Ph: 516-944-5940; Fax: 516-767-1745; Entire contents Copyright©2000 Sony Electronics Inc. unless otherwise noted. The opinions expressed in bylined articles herein represent those of the author alone and not of Sony. No part of the publication may be reproduced without the written permission of Sony Electronics Inc. The Sony logo, Super Bit Mapping and Memory Stick are trademarks of Sony. For more information on any of the Sony products mentioned in this magazine, please contact: Sony Pro Audio at 1-800-686-SONY. Product features and specifications subject to change without notice. MP&A Custom Publishing, a division of United Entertainment Media — President: Paul Gallo; Senior Vice President: Martin Porter; General Manager: Kathleen Mackay; Director: Anthony P. Montesano.

SoundByte
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Winner
1998 MERCURY
AWARD
1999 BIG APPLE
AWARD

BackIssues

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Winter 1999 (Issue #2 A-1027): Winter NAMM 1999. Cover Story: Jimmie Vaughan Goes Wireless. Other Stories: LSD on MDM-X4. Second Oxford at Ocean Way. Rolling Stones Engineer Uses Sony Wireless on Bridges to Babylon Tour. Orlando Opera Uses MDM-X4 for Local Radio Broadcasts. Oxford Scores Touchdown at HD Football Broadcasts. Plus: New Products at Winter NAMM '99.

Spring 1999 (Issue #3 A-1033): NAB 1999. Cover Story: The Vegas Sound. Other Stories: Muriel Anderson New Album. Barking Doctor Studio Oxford. The Massenburg Sessions. Wireless in the DTV Age by Howard Massey. Year of the Oxford: NMT Broadcasts Chinese New Year in HD. Plus: New Products at NAB '99.

Summer 1999 (Issue #4 A-1037): Summer NAMM 1999. Cover Story: James Brown Records Concert in Sony 24-Bit. Other Stories: Hot Summer Tours by Gary Eskow. Jimi Hendrix Red House Tour. Wynton Marsalis and Steve Epstein use Oxford for New Albums. New Staples Center to Feature Oxford. Plus: New Products at Summer NAMM '99.

Fall 1999 (Issue #5 A-1040): AES 1999. Cover Story: Oxford Arrives at Ocean Way LA. Other Stories: WGN Radio Goes MiniDisc. Blair Witch Project Records Creepy Sounds on Sony DAT. Cher Tour Believes in Sony DPS-V77. Sony Wireless Products Rock the Hall of Fame. Tom Jung Reviews DRE-S777. Super Audio CD. Plus: New Products at AES '99.

Winter 2000 (Issue #6 A-1051): Winter NAMM 2000. Cover Story: Announcing DMX-R100, A Special Preview by Roger Nichols. Other Stories: Drummer Nigel Olsson Uses MDR-7505 & 7509 Headphones. Smooth Sailing With Sony Wireless at America's Cup. DRE-S777: The U.S. Sampling Tour Pictorial. NMT Uses Oxford at Village Jazz Festival. Plus: New Products at Winter NAMM 2000.

Spring 2000 (Issue #7 A-1054): NAB 2000. "The Ultimate Oxford Issue." Cover Story: Oxford Broadcasts at Staples Center. Other Stories: Oxford Studio Spotlight: The Hit Factory Criteria Miami and Loud Recording. Dave Reitzas Meets the Sony Oxford. Plus: Nashville Welcomes Sony DMX-R100. WDIV-TV NBC Goes Wireless. S777 Rises at Crescent Moon.

Summer 2000 (Issue #8 A-1063): Summer NAMM 2000. Cover Story: Ricky Martin - "Livin' La Vida Wireless." Other Stories: DMX-100 in the field. Al Jolson Jr.'s Masterlink Takes Delivery of PCM-3348HR. Mick Guzauski on DRE-S777. Sony co-sponsors All Star Guitar Night. Plus: New Products at Summer NAMM 2000.

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