

LynxNEWS

February 2003
All the News that Links

Hello to our Lynx Friends,

There is a lot going on right now at Lynx. With the new AES16, new ad campaign and some very important user stories to tell, it's difficult to keep our dealers, distributors and customers informed. That's why we're launching LynxNEWS, to let you know what is going on.

Over the last year, the LynxTWO family of products and now the AES16 have received praise and nearly fanatical support in the internet chat rooms, especially forums for high powered applications such as Nuendo and Sequoia.

During the first part of the year, you can see our new full page ad in Mix and Pro Audio Review magazines. The ad features the AES16 with the headline **"With the new AES16, the biggest part of your digital audio system may be the smallest."** The ad tells how the AES16 is the hub and control center for today's pro recording and mastering facilities. The ad also explains our exclusive SynchroLock technology that reduces jitter by a 3000:1 ratio.



Two of the hardest working men in (NAMM) Show business. Lynx founders Bob Bauman and David Hoatson are beside themselves at the Lynx Booth at Anaheim NAMM.

LYNX ADDS SAMPLE RATE CONVERSION MODEL TO AES16 LINE

Responding to customer requests for Sample Rate Conversion, we have added the AES16-SRC to our line of AES16 192 kHz AES/EBU interfaces. The AES16-SRC, with eight channels of sample rate conversion, has a US suggested retail price of \$995. The AES16 began shipping in late 2003 and has been widely accepted as the digital standard for 24 bit 192 kHz AES/EBU digital audio. Early adopters for the AES16 include name producers and engineers, mastering houses, major recording studios and major manufacturers of digital audio gear.

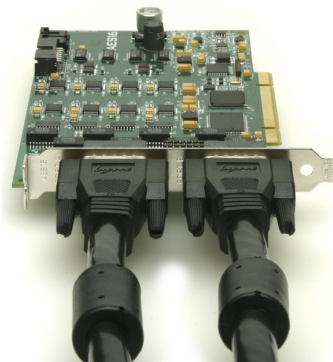
"We are extremely pleased with the initial acceptance of the AES16 by the pro audio community," stated Lynx Studio Technology co-founder David Hoatson. "We have talked to nearly all of our early buyers and find they are very pleased with the added audio quality they are enjoying with the AES16. Many customers have asked for sample rate conversion, which we now have with this new model."

The AES16-SRC offers eight channels of mastering-quality sample rate conversion to accommodate facilities running multiple sample rates or signals not locked to "house sync." Offering conversion ratios up to 8:1, the AES16-SRC's sample rate converters have a dynamic range of 142 dB. The AES16-SRC also has the capability to main-

tain phase between multiple rated-converted inputs using its matched phase control.

"The AES16 utilizes the latest sample rate conversion technology that limits conversion artifacts to the lowest levels achievable today. This translates to clean, virtually distortion-free audio and recordings," said Bob Bauman, co-founder of Lynx Studio Technology and chief hardware engineer.

All features of the AES16, including SynchroLock™ jitter reduction, intuitive software control, and compatibility with Windows and Macintosh computers, are also included with the AES16-SRC. Two model CBL-AES1604 cables are also included for ease of interface using the XLR connectors for audio and BNC for word clock I/O.



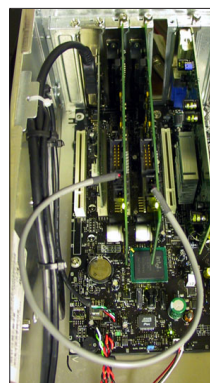
MAGIX RECOMMENDS LYNX FOR SEQUOIA AND SAMPLITUDE

After extensive testing and evaluation, MAGIX AG of Germany has added the LynxTWO, LynxL22 and new AES16 to their list of recommended sound cards for their products including Saplitude and Sequoia.

"We were quite impressed with how Lynx products interfaced and sounded with our products. Their converters are superior, making these products the interface needed by and preferred by many professionals," stated Sebastian Gabler, Pro Audio Engineer at MAGIX who oversaw the testing. "The timecode support of the Lynx cards is also instrumental for the success of our customers working with synchronization."

DON'T FORGET THE CBL-ICC!

One of the great things about the AES16 is that many users have opted for 2, 3, even four cards in one computer for up to 64 channels of digital I/O. If synchronization is mandatory, one option is to use the CBL-ICC Internal Clock Cable. It's only \$15, but without it, the \$10,000 recording or mastering system may not be fully functional. Multiple cards will run independently without this cable and you can sync using digital inputs from a common source.



Lynx now supports OS9 and OSX for LynxTWO, L22 & AES16. The LynxTWO, L22, AES16 are also PCI-X compatible for the new Macintosh G5. Can any other interface do both?

Short Links

CD ROMs Now Shipping with AES16, LynxTWO and L22



To provide the latest in driver, firmware and documentation, we are now shipping all AES16, LynxTWO and L22 products with a CD-ROM. In addition to the latest support, the CD ROM includes a PDF of the manual and a new QuickStart guide.

"Caleefornia Drop Ships Vill Haff Zales Taxes Eencluded"

In case you haven't noticed, California is facing just a bit of a cash crunch. Our state's Sales Tax department has reminded us that shipments to end users inside of California by California companies must collect and pay sales tax. If we drop ship for you inside of California, we must add 7.75% of the retail price, unless we have a valid California resale number on file for you. We're not crazy about this, but Arnold thinks, "Dot's just Fantastic!"



Fan Mail from a Digi001 Owner (Unedited)

To whom it may concern:

I've successfully hooked up my LynxTwo card w/ LS-ADAT to my Digi001 setup. The Digi001 PCI card is getting along nicely with the LynxTWO. So far I am very pleased with the results!

I am writing this because when I contacted you guys prior to my purchase, I wanted to check compatibility, you weren't sure.

I know there's a lot of Digi001 owners in need of a better converter. I'm here to tell you that it works, and it works extremely well.

The mixer was a little confusing at first, but showing itself to be very versatile. Thought you should know.

PRO RECORDING COMMUNITY EMBRACES NEW LYNX AES16 FOR RECORDING AND MASTERING SYSTEMS

The early adopters of the new AES16 192 kHz Multichannel AES/EBU interface from Lynx Studio Technology include a mix of top recording studios, producers, mastering houses and audio equipment manufacturers. The AES16's ability to assume the role of a "hub" in a digital audio system allows it to tie together diverse components while improving the audio quality.

Los Angeles-based producer **Rory Kaplan** has added three AES16's to his digital recording system that is anchored by Nuendo, a Yamaha DM2000 console and a Rack Saver DAW64 AMD Opteron Dual 64 Bit digital audio workstation. "These three little cards are driving 48 channels of 24 bit 96 kHz digital audio with ease, clarity and no artifacts or latency," stated Kaplan. "Not only do they just sound great, but this interface allows complete automation, letting Nuendo control the Yamaha console or the console control Nuendo, whichever I need at that point in time." Kaplan's credits include The Eagles, Sheryl Crow, Frank Zappa, Queen, Chick Corea, Sting, the London Symphony Orchestra and many others.

Allen Burdick, president of **Benchmark Media Systems**, was looking for a way to achieve computer control of the company's new highly respected ADC1 and DAC1 192 kHz. "Two years ago, we discovered the recording studio market was very interested in our ultra high quality converters. However, until recently we did not have a good solution for interfacing these frames to

Benchmark

workstations. The Lynx AES16 is the perfect answer. It allows our customers to interface up to 64 channels of conversion, both directions, using four PCI slots for both MAC and PC workstations. This is high density Nirvana," explained Burdick. "At the 2003 AES convention we had a 'nothing special' Dell computer running with two AES16 modules simultaneously recording 16 and playing back 18 channels of 24-bit, 96 kHz audio. We were impressed and pleased. What a great combination, Benchmark and Lynx, ultra high quality and high density I/O."

One of Nashville's busiest engineer/producers **Chuck Ainlay** has also recently upgraded his recording system to include three AES16s. Ainlay counts on Nuendo in his RackSaver dual 64bit AMD 2.8 gigahertz computer and SSL Logic 9000J console working out of his BackStage at Sound Stage Studio. "The first thing I noticed when I installed the AES16s was the extremely low latency. I had never seen anything like that before. I could finally

have a computer that delivered 48 tracks at 96 kHz, with more stability using AES/EBU, which I think is more solid than Lightpipe," according to Ainlay. "And as to the audio quality, the best way to describe it is that you get a more complete picture of the sound." Ainlay has worked with artists ranging from Mark Knopfler to George Strait to Vince Gill to Peter Frampton.

Based in New York City, **Mytek Digital**, manufacturer of high-end digital audio converters, recently tested the Lynx AES16 PCI card for use with their upcoming 192kHz converters. "We have been waiting for a reliable 192kHz interface solution for some time and the Lynx AES16 has everything

MYTEK DIGITAL

we have hoped for," said **Michal Jurewicz**, President of Mytek Inc. "It is a state of the art design, with clean, modern layout, excellent clock stability and very low latency drivers. A native DAW using Nuendo for production, or Sequoia for mastering, can now be built interfacing Lynx through robust, single wire AES interface. This system can easily challenge Protools HD both in price and improved sound quality due to better front end converters and higher resolution native 32 bit processing."

USEFUL LYNX WEBPAGES

Hidden within our website are many pages that you might find very useful. Here are just a few:

Pictures and Images: High resolution for ads and websites
<http://www.lynxstudio.com/images/>

Compatible Software: Software that we have tested.
<http://www.lynxstudio.com/swlist.html>

Product Comparison: What's the difference between...?
<http://www.lynxstudio.com/compare.html>

Frequently Asked Questions: Pre and post purchase
<http://www.lynxstudio.com/faq.html>

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