Lynx NEWS

All the News that Links

I have been involved with advertising for over 20 years. But it was not until this year, with our ad for the **AES16** that I saw the immediate and powerful impact that you can get when you have the right ad at the right time.

In February we started running our AES16 ad in Mix and Pro Audio Review. With a headline "With the New AES16, the Biggest Part of Your Digital Audio System May Be the Smallest" and a great studio photo, the ad tells readers about the AES16 and its primary benefits.

As soon as the ad hit my phone volume doubled. End users – your customers – were calling. In most cases, they had the same questions, to clarify or restate the points in the ad and to ask if the AES would work with their system and software. At the end of the conversation many were ready to buy. They asked me where they could see, hear and buy the product.

In most major markets, there were dealers who could meet these needs. These dealers were quickly called and made sales. This established early adopters in their markets, who continue to fuel subsequent sales of the AES16. Word of mouth travels fast among these early adopters of high end product. Having inventory on hand and being able to quickly demo and sell the AES16 has translated into a steady stream of customers for these Lynx retailers.

This is Business 101. Create an innovative product ⇨ Isolate the need for that product ⇨ Tell customers how the product meets that need ⇨ Help them find and buy it.

Our ad validated the word of mouth that had emerged surrounding Lynx and the AES16. It called our customers to action to find out more and in many cases make a purchase. We would like to thank the dealers who had the inventory and expertise to wrap up these easy sales.

And for our valued dealers who are not yet stocking and demonstrating Lynx products, I'd like to challenge you to help me help you make these sales – it is time to make the commitment to stock and demonstrate Lynx as part of your high end digital audio solution. You'll be glad you did.

Apogee and Lynx - Partners in A/D and D/A

When the first ideas about the **AES16** came up, we talked with our friends at Apogee Digital. They were then developing the first Rosetta and AD16/DA16. They saw the need for an eight/sixteen channel computer interface that would allow their new converters to be used in high end recording and mastering applications. It turned out our visions were complementary as well as complimentary.

As you know, Apogee is enjoying great success in the marketplace. The **Rosetta 800** offers eight channels of AD/DA conversion at 96 kHz, with 192 kHz available soon. When used with the AES16, you will need one CBL-AES1605 cable for each Rosetta. As the AES16 has 16 channels, one is all you need for two Rosettas.

And now the new **AD-16X** A/D Converter and **DA-16X** D/A converter offer 16 channels of pristine 192 kHz conversion. Updates of the groundbreaking AD-16 and DA-16, these converters also include Apogee's C777 clocking technology from their popular Big Ben master clock.

When using the AD-16X or DA-16X with the AES16, you will need one of the CBL-AES1603 cables, with the Apogee purple connectors. The AES16 has been cleverly engineered to allow its two ports to be configured two ways. Stock from our factory, each of the two DSub ports allows four AES/EBU channels (eight total) in and out. This is the configuration you can use with the standard XLR cables (CBL-AES1604) and the "Yamaha-standard" CBL-AES1605 cable, used with Rosetta.
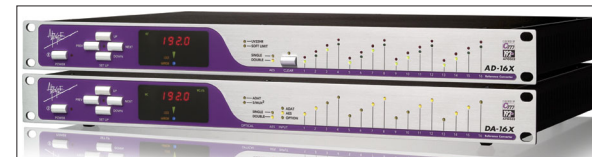
When the AES16 is used with the AD-16X and DA-16X, you move an internal jumper that sets the DSub connector labeled PORT A to output 16 channels of audio while PORT B is used for 16 channels of audio input. Simply hook PORT A to the DA-16X and Port-B to the DA-16X.

"Apogee is very excited about the Lynx AES16 card" stated Max Gutnik, Director of Sales at Agogee Electronics. "We feel strongly that the AES16 in combination with the Apogee Rosetta 800 and AD-16X and DA-16X converters provides the best professional PCI-based DAW solution on the market."

Paul Erlandson Joins Lynx as Product Support Guru

We are pleased to announce that industry veteran Paul Erlandson has joined Lynx as our new Director of Product Support. In addition to technical support via phone and email, Erlandson will assist in the development of technical documents, website content and related materials.

"Paul brings a wealth of knowledge to this position. With manufacturer, retailer and end-user experience, he is highly qualified to immediately help our customers, ranging from seasoned engineers to first time users," stated Lynx co-founder David Hoatson. "Plus Paul's industry background will allow him to contribute to Lynx beyond his efforts in customer support."

Erlandson has been in the pro audio industry for over a decade most recently as Director of Sales at Carillon. In 1994, he founded Sound Chaser, which provided computer-based music systems through 2002. Erlandson is also an accomplished musician.

Please contact Paul with your set up, support and operational questions. He can be reached at 949-515-8265 x206 or email support@lynxstudio.com.

Paul (suit borrowed from Arnold)

Lynx at NAB

While we were not an exhibitor at the huge NAB Show in Las Vegas last month, many of our partners were. Here are the details of their Lynx offerings.

MAGIX and D.A.V.I.D

To provide radio broadcasters with a powerful networkable flexible news production platform, MAGIX and D.A.V.I.D. now offer the optimum combination by adding the **Sequoia** audio workstation into the integrated work-flow of **DigaSystem**. The **LynxTWO-B** is their PCI audio interface in this leading edge system.

Neural Audio and Harris 5.1 Surround Radio System

At the Harris booth, 5.1 surround sound for FM radio was broadcast live to a Hummer vehicle equipped with a Delphi Electronics HD Radio receiver. Neural Audio's **Spatial Environment Engine** (SEE) is the first decoder processor to enable a surround sound experience in automotive and home audio from a digital two channel broadcast source.

Integral to the delivery of the audio is the **LynxTWO-B**. With 5.1 audio supported in Lynx Studio Technology's new WDM drivers, Neural was able to produce and playback the program material. All material in the demo was authored using a LynxTWO-B with the multi-channel encoder in **Adobe Audition**.

Short Links

Macintosh and OSX News

The Macintosh G5 and OSX operating system, with its new Core Audio protocol, are gaining a lot of acceptance from high end users. But in the early going, many are finding it a bit frustrating. Our highest priority at the time we are writing this newsletter is to support and expand the OSX and Macintosh functionality.

We are in constant contact with our contemporaries at Steinberg, eMagic and other software companies to make sure that your OSX experience is the best possible. By early May, our OSX drivers will be out of Beta and stable for all users. Plus the **LynxTWO**, **L22** and **AES16** are all PCI/X compatible for the new standard used by the G5.

But wait! There's more! One of the limitations of how Core Audio was implemented by most applications is that they chose to see only one PCI device at a time. For instance, with our Windows ASIO driver, you can have up to four AES16's for 64 channels of digital I/O! With the G5 and OSX, you are limited to 16 channels from AES16. This summer, our next OSX driver will offer the ability to use multiple cards with one application.

For more information on Apple's Core Audio technology, go to: http://www.apple.com/macosx/features/audio/

L22 and Audiophiles

Recently some adventuresome audiophiles have been experimenting with the **Lynx L22** for very high end home audio. In fact VRS Systems of Las Vegas sells its own L22 based system. Recently a reviewer of audiophile systems put the L22 up against his $10,000 reference system. To his ears, and the ears of his friends, the L22 sounded better.

He pointed this out to his editor who proclaimed that computers could never be used for quality audio playback - an interested, somewhat closed-minded opinion.

This topic comes down to a matter of taste and preference, but I have one question for this editor and anyone else who feels computers cannot be used for quality audio. The question - If it's okay for computers to be used for the recording and mastering of high quality audio, why is it not acceptable for computers to be used for the playback of that same program material?

Paul's Card Tricks

Greetings from the tech corner!

One of the most under-appreciated facets of the Lynx product line, is the robust real-time monitoring and routing capabilities of the **Lynx on-board digital mixer**. Much more than a software interface for controlling output levels, the mixer offers a flexible, adaptable means for low-latency monitoring of multiple sources, routing signals through the system, blending outputs from multiple applications, or mixing together playback channels and real-time, live input. Here are just a few of the tantalizing possibilities of this powerful tool:

Blending virtual instruments and audio track playback into a single stereo mix

There are various instances where a virtual instrument does not nest within a host application, as with your typical VSTi or DXi scenario, or provide support for ReWire® integration with the host audio engine - either the instrument is not a VSTi (i.e. Tascam™ GigaStudio®) or your host app does not support the instrument plug-in format. In these cases, the Lynx mixer can provide a convenient way to monitor playback of audio tracks as well as virtual instrument output through a single stereo output. Assign the audio application's output to the Lynx Play Device 1 and the synth to Play Device 2, and monitor both play devices through Lynx 1 and 2 outputs. You can adjust their relative output levels, and send the resulting mix to be monitored or recorded.

Producing multiple headphone mixes for musicians

You know the situation. You're recording a duo of singers overdubbing to some blistering instrumental tracks, and of course both performers are requesting a different mix of playback tracks in order to achieve their best performance (crank the bass and I'll nail it in one take - really!). No problem - singer one monitors through Outputs 1 and 2, Singer two through 3 and 4. Each of their outputs can be setup to monitor their incoming performance (Record In 1 Left and Record In 1 Right), as well as three stereo playback tracks. Set up your host application to play instrument groups out separate Lynx Play devices (i.e. Drums out Play Device 1, Bass out Play Device 2, etc.) and set each of the singer's output channels to monitor these play devices as well as their own performance. Now you have separate level control over each of these four pairs, so singer 1 can get moderate input signal and monster bass, and singer 2 gets massive input signal and huge drums. Everyone's happy.... Save these settings as a Lynx mixer template and you're ready to go for their next session.

Real-time DA converters for multiple sources

The LynxTWO card just ruined it for you. You used to be perfectly content with the DA converters on your arsenal of synths, but after getting accustomed to the sound of your virtual synth output through the pristine Lynx converters, you'll never be able to listen to your other digital devices in the same way. Time for an eBay blitz? Maybe not. Most modern or semi-modern synths have SPDIF digital outs at least, some even AES. For less than the price tag of a single pro soft-synth, you can upgrade up to four of your hardware pieces to the same Lynx converters that your audio tracks and virtual synths now enjoy. How? Pop an LS-AES card in your box, patch up the SPDIF or AES digital outs from your keyboard (you can mix and match AES and SPDIF inputs on the LS-AES), set up a pair of analog outputs to monitor the AES inputs and voila! Your dusty old synths sparkle and shine like never before. You can monitor the analog results in real-time, and you're cabled up to capture the outputs as new tracks at any time.

That's it from the tech corner for now, until next time, happy bit-wrangling!

Shorter Links

Elliot Scheiner has joined the ranks of the Nuendo/AES16 high end users. His new system, utilizes three AES16s...**Chuck Ainlay** has assisted **Mark Knopfler** in equipping his new London-based studio with three AES16 in a system that also includes Nuendo and Apogee's new AD-16X and DA-16X converters... **SequoiaDIGITAL** is set to introduce their new line of Lynx-equipped high end studio and remote recording computer systems featuring the latest version of Sequoia from MAGIX... The May edition of Pro Audio Review will feature a review of the AES16 - here's one quote from **Alan Silverman**, "Professional audio gear is changing at an ever-accelerating pace and Lynx Studio Technology is the kind of innovative company that makes it happen. The AES16 brings a new benchmark of affordable, high-definition, multichannel audio to the desktop."