ISE and NAMM
Two shows, too successful…

The installation market, increasingly important for the Resolution readership, had a few prime technology cuts to show off. And NAMM of course, had its day….

INTEGRATED SYSTEMS EUROPE

A little change from the norm from **Quested**: a '**Little Redz**' change, in fact. Here's the Devon-based company's Ollie Shortland (left) and Stuart Down previewing their progeny at ISE2019. "It's the special edition of Quested's V2104," Down tells us. "Joining the V-Series family of products, the ultra-compact two-way 4-inch nearfield incorporates 180W of on-board amplification. It's designed to meet the needs of those requiring accurate monitoring in a compact format for music production or broadcast applications." What about a travel bag? "Yes! The special edition Redz will come complete with travel bag for anyone who is always on the move and want to maintain a consistency when it comes to their monitoring needs."

Marcus Brooke's **Sonifex** announces the **Dante** commentary units, available imminently: the DIO Audiophile Dante Interfaces are simple plug-and-play audio interfaces, which provide a convenient method of connecting legacy analogue and digital audio equipment to the Dante AoIP network. What's the difference between these units and others? "The audio quality!" says Brooke. "Sonifex is using A-D and D-A circuitry that's 10 times better than similar competing products, offering greater than 120dB of dynamic range!"

XTA's Waring Hayes eyes up the **DNA 20** digital networking amplifier, new at ISE. "The DNA series offers the assurance of XTA's highest quality audio power-amp technology with future-proofing via the inclusion of simple-to-use digital audio networking," he says. "Fast rear-panel switching allows the amplifier to accept either four channels of analogue audio or pick up four channels of networked audio, via Dante, which is than converted using 24-bit, 96kHz DACs." Hayes says the DNA 20 is something studio users should consider: "By offering an almost silent fan profile, the amp can maintain its maximum headroom with no impact on sound quality, meaning it's ideal for use in studio environments where continuous full output is not a requirement."

Powersoft's (L-R) Nicolo Zuccherini, Claudio Lastrucci and Marc Kocks with the '**Mover**' floor-shaker unit, ideal for home cinema systems and other 'kinetic', immersive installations. Says Kocks: "As we do with all major project launches at Powersoft, we've been testing our first beta production run of the Mover with some of our current customers. The input received from those tests confirmed that the Mover is a unique product with unmatched specification; especially with the direct-drive version, our customers are able to add movement to the audience experience. This is not possible with any other product. Our tests have already led to multiple [applications] in which the Mover plays a key role."

CADAC's Peter Hearl (left) and James Godbehear with the company's latest compact console, the **CDC five**. Godbehear reports that One More Once, a rock band from New York, have been using the desk for recording, so impressed were they with the quality of audio. "The clarity, separation, noise floor and musical sonic impact was agreed by all to be exceptional and 'easily on par with a million-dollar

professional recording studio'." (The Cadac system consisted of a CDC five with a CDC I/O 6448 stagebox. Additionally, microphone specialist Earthworks supported the session with its drum mics.)

The Cadac CDC five with its 48 input channels and 24 assignable busses, is the latest addition to the Cadac digital console line. Based on an evolution of Cadac's 'high agility' operating system, the CDC five has all the benefits of an intuitive operating system and faster work flow all on a single 23.5" screen.

The most noticeable difference between the CDC five and its larger siblings is the lack of a stand alone 6.5" screen. The GUI of this control screen can be accessed with a swipe down action on the large 23.5" (or via a hard button to the left of the screen). There are also a number of hard buttons to the left of the screen to aid navigation when this screen is in use.

Finally! **Audinate**'s Josh Rush gives a fiery introduction to the latest features of **Dante AV**... Dante AV is a complete integrated audio and video networking solution, bringing to video all the benefits that have made Dante the market-leading audio over IP solution: discovery, ease-of-use and integrated control. Dante AV enables complete interoperability with more than 1600 Dante-enabled audio products already on the market.

Dante AV solves problems of networked video and audio synchronization, utilising a single network clock for sub-microsecond accuracy. With Dante AV, audio and video signals are independently routable in a single, easy-to-use interface using the Dante Controller software. Manufacturers can also take advantage of Dante API to customize their management user interface. Dante AV solves time alignment issues and eliminates the need for audio de-embedders in applications such as sports bars, live events and multi-zoned AV systems for perfect lip sync everywhere.

NAMM

Focal unveiled its new flagship monitor, the **Trio11 Be**, featuring a 5-inch midrange, 10-inch subwoofer and the company's signature pure Beryllium inverted dome tweeter, seen here modeled by Gary Robson. Like Trio6 Be, Trio11 Be enables switching from a 3-way monitor to a 2-way monitor, making it possible to check the sound quality of the mix by using 'Focus mode', a Focal innovation. Because of the Class G amplification used on the midrange and subwoofer, Trio11 Be is able to deliver a high SPL of 118dB at 1m, according to the makers. The aluminum baffle incorporating the tweeter and woofer is adjustable through 360 degrees, in 90-degree increments, so Trio11 Be can be used either vertically or horizontally.

API attracted a youthful crowd to their stand with the offer of a bit of hands-on multitrack mixing. API were celebrating their 50th anniversary, with the team all clad in gold button-downs. Owner Larry Droppa brought producer/ engineer Val Garay on to the booth to introduce two similarly golden-coloured limited-edition classic API products: the **550A discrete 3-band EQ** and the **312 mic preamp**. Each was hand-assembled and wired, and each features an exact reproduction of Saul Walker's original design and printed circuit board. Only 50 of the 550A units were made; 150 of the 312.

A very large cake celebrated the 70th birthday of Phil Dudderidge, founder and executive chairman of **The Focusrite Group**. With 2019 marking Focusrite's 30th anniversary, and also Phil's 45th year in audio manufacturing — which started with Dudderidge co-founding Soundcraft in 1973 alongside Graham Blyth. The ever-jovial and thoughtful Focusrite boss easily mustered enough breath to extinguish all the candles with one puff.

PSI Audio introduced a new three-way monitor, the **A23-M**, positioned between the two-way A21-M and the larger three-way speaker A25-M. The A23-M is a completely new product that responds to the increasing requirement of having monitors suitable for both nearfield and midfield applications. The A23-M uses established PSI Audio technologies like Adaptive Output Impedance and Compensated Phase Response and combines them with an exciting new Swiss-made precision midrange driver. PSI Audio has created a compact three-way design to harness all the potential of the three-way system with, as Fabrice Del-Prete demonstrates, a much smaller footprint for easier integration in studio environments.

Digital guru **Colin McDowell** still found time from his energetic schedule to read *Resolution* magazine. McDowell was in his element, singing the praises of his surprise analogue design triumph — the **APB-16** — held securely in a glass case. Guest engineers at 'Colin's corner' included Keith Rogers, Brad Wood, Brian Malouf, Richard Chyki, Bob Horn, Richard Furch, and Tony Maserati.

Chris Lord-Alge was onstage throughout the show, enthusiastically demonstrating the new **CLA MixHub** plug-in he had developed in conjunction with Waves. Modeled from Lord-Alge's personal console, CLA MixHub is the first plug-in to work in 'buckets' — groupings of eight channels, with up to eight buckets in total (mirroring the modular design of analogue mixers). Once CLA MixHub is inserted on the channels in your mix, you can assign your tracks to buckets and begin making dynamics, EQ and saturation adjustments on the fly. The workflow reflects the experience of sitting in front of a large analogue desk. Each channel consists of five sections: input, dynamics, EQ, output and an insert point, and each processing module can be expanded to reveal additional functionality.

KRK released the fourth generation of its popular **ROKIT** studio monitors, shown here with Craig Hockenberry, director of engineering. Improvements include more advanced drivers made from Kevlar, efficient Class D power amplifiers and front-firing port to extend accurate and tight bass reproduction. ROKIT G4s also include onboard room tuning, with 25 visual room-correction EQ combinations. The G4 range includes RP5 (5-inch), RP7 (7-inch) and RP8 (8-inch)

models for nearfield monitoring, and the RP103 configuration, which adds a 4.5-inch midrange woofer and 1-inch tweeter, and also features a horizontal mode that aligns the mid-woofer and tweeter vertically.