

NEWS FROM APOGEE

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FOR IMMEDIATE RELEASE

YAMAHA SUPPORTS APOGEE AP8 CARDS AT 96kHz – For 02R96, DM2000 and other 96kHz-capable products –

AES 113th Convention, Los Angeles, CA, October 5, 2002 — The latest Yamaha digital audio products, such as the DM2000 digital production console and the 02R96 digital mixing console and other high-resolution Yamaha systems, now support Apogee's AP8 YGDAL conversion cards at their full sample rate of up to 96 kHz.

Apogee's Yamaha-compatible conversion cards, the AP8-AD A/D card and the AP8-DA D/A card, were built with 96 kHz capability, but until the release of the latest generation of Yamaha digital products, high sample rates were not supported in the host system. Now, Apogee's cards can be used to enhance the conversion performance of the latest Yamaha systems at the sample rates needed for DVD-Audio and other high-density applications.

Existing owners of the Apogee cards can contact Apogee's support department (<mailto:support@apogeedigital.com>) to request a free upgrade EPROM that will provide 96 kHz compatibility with the latest Yamaha systems that did not exist when the cards were originally released.

Apogee's AP8 cards are supplied as "full-size" YGDAL cards, suitable for legacy Yamaha equipment such as the 02R. For use in newer systems, which require the smaller "mini-Y" format, the outer rails and built-in extender card are removed and a new front panel (supplied) added, making the cards suitable for products such as the DM2000 and 02R96.

The A/D features Apogee's Soft Limit for adding up to 6 dB extra punch to digital signals without distortion. Soft Limit can be selected on a per-channel basis via DIP switches. Operating levels are jumper-selectable, including -14 and -20 dBFS, and -10 dBV.

A special feature is the inclusion on both cards of the patented Apogee Ultra-Low-Jitter Clock, which is used to re-clock all digital clocking signals used by the converters, maximizing the conversion quality and insuring the best possible stereo and surround imaging.

"Apogee's cards mark the convergence of the technologies of two acknowledged leaders in the pro-audio world," noted John Patterson, R&D Specialist at Yamaha.

Image file: <http://www.apogeedigital.com/press/presspics/ycardssmall.jpg>

Download the latest high-resolution product images and news from the Apogee web site:
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APOGEE INTRODUCES NEW AES8+ INTERFACE CARD

– Provides single- and double-wire 96 kHz operation and bit-splitting –

AES 113th Convention, Los Angeles, CA, October 5, 2002 — Apogee Electronics, leading manufacturer of digital audio conversion systems, is now shipping an updated 96 kHz AES/EBU interface card for users of its popular Trak2 2-channel mic pre/conversion system.

The AES8+ "high density" card is the latest in the series of AMBus (Apogee Multimedia Bus) cards that add almost any digital audio interface to the company's AD-8000 series and Trak2 external conversion systems. The AD-8000 features four slots and the Trak2 two, and format conversion can also be carried out between any installed interfaces in real time.

The AES8+ I/O card provides eight channels of AES/EBU-compatible signals in and out in "single-wire" format or four channels in "double-wire", in addition to the on-board single-wire AES/EBU capability built into the converters, providing both "double-wire" and "single-wire" operation at high sample rates (88.2 and 96 kHz) for use with the Trak2. When used with recorders such as the Sony PCM-800 or other multi-channel recorders with AES interfacing, the card also allows "bit-splitting" formats which spread high resolution signals across multiple 16-bit tracks.

The AES8+ card supports eight channels of "single-wire" AES/EBU, up to 24 bits at up to 96 kHz sample rate; four channels of 24-bit Double-Wire AES I/O at 88.2/96 kHz sampling; four channels of 24 bits each bit-split on to an 8-track 16-bit recorder at 44.1 or 48 kHz sampling (utilizing Rane's PaqRat format, which is available on other Apogee converters from the AD-1000 onwards); and two channels of 24-bit, 88.2/96 kHz audio bit-split on to an 8-track 16-bit recorder at 44.1 or 48 kHz sampling, in Apogee's ABS96 format, as used on the Rosetta and PSX-100.

The AES8+ card is available now, with a US MSRP of \$795 and replaces the existing AES8 card at the same price.

Image: http://www.apogeedigital.com/press/presspics/ambus_aes8plus.jpg

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FOR IMMEDIATE RELEASE

APOGEE RELEASES NEW ADAT8+ INTERFACE CARD – Allows Trak2 to connect to Nuendo, Logic etc at 96 kHz –

AES 113th Convention, Los Angeles, CA, October 5, 2002 — Apogee Electronics, the leading manufacturer of award-winning external digital audio conversion equipment, has released an updated ADAT interface card for users of its popular Trak2 2-channel mic pre/conversion system.

The ADAT8+ card is the latest in Apogee's line of AMBus interface cards that allow Apogee's AD-8000 series and Trak2 to connect to almost any digital audio source or destination. The new card replaces the original ADAT card and handles sample rates up to 96 kHz.

The latest version of the ADAT lightpipe audio format and the ADAT8+ AMBus card both support 24 bit I/O. However, the standard ADAT format only supports sample rates up to 48 kHz. To overcome this limitation, the ADAT8+ card additionally includes the Sonorus S/MUX protocol, which allows sample rates of 88.2 or 96 kHz to be carried via multiple optical "light pipe" interconnects. This mode utilizes two optical connectors for input and two for output in order to achieve eight channels of I/O at 88.2 or 96 kHz. The eight channel signal is essentially split into two pairs of four channels, one down each cable, and can be thought of as "double-wide" for optical.

ADAT and S/MUX are standard on a number of digital audio I/O cards, notably the RME 96/52 PCI card and the RME Hammerfall DSP PC (PCMCIA) card. These cards, used in conjunction with the ADAT8+ card, allow an Apogee Trak2 to connect to a PC or laptop running many of the major native or host-based digital audio workstation applications, such as Nuendo, Logic, Digital Performer, Cubase, or any application that supports PCI or PC cards that include ADAT-S/MUX support.

The ADAT8+ is shipping now, with a US MSRP of \$495.

Image: http://www.apogeedigital.com/press/presspics/ambus_adat8p.jpg

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MARK LINETT REMIXES BEACH BOYS' CLASSIC "PET SOUNDS" TO 5.1 WITH APOGEE'S NATIVETOOLS

AES 113th Convention, Los Angeles, CA, October 5, 2002 — Long-time Apogee owner Mark Linett has recently invested in a new Apogee NativeTools system, and his first project with the new gear has been to remix the Beach Boys' classic album, *Pet Sounds*, into 5.1 for DVD-Audio release by Capitol early in 2003.

It's the second time Linett has remixed *Pet Sounds*, originally released in 1966 and regarded by many as the best of the Beach Boys' albums and one of the most significant recordings of the 1960s. The first time, in 1996, he performed the first stereo mix of the album for CD release. This time, he's using the latest in high-quality DAW systems: Apogee's NativeTools, a powerful combination of Apogee's AD-16 and DA-16 converters with Steinberg's Nuendo software.

The process is a complex one, though it's made significantly easier by the new capabilities offered by a modern digital audio workstation. "The original tracks were recorded on 3- or 4-track 1/2in tape," says Linett. "The band would be recorded and then mixed down to mono on to another multitrack reel. Then the vocals were overdubbed on to the remaining tracks," he continues. "For about half of the cuts [on *Pet Sounds*], the second machine was a 1in 8-track recorder at CBS Studios – the first studio to install an 8-track machine, in 1965."

Linett goes beyond the original masters, laying the multiple vocal tracks down alongside the original instrument tracks, using both original reels to create a multitrack source recording that never existed in real life.

Linett chose the NativeTools combination for these projects for the sound. "I'd heard a lot about the system, and I needed to mix these projects at 96 kHz for DVD-A," he says, "I wanted to try it." As a result, he obtained a Nuendo system with the AD-16 and DA-16 and did some experiments – including a lot of careful listening. He was very impressed with the sound of the system, and bought it, through local Apogee dealer RSPE.

Linett mixes in the analog domain, using his API console. As a result he needs plenty of D/A converters to replay from Nuendo into the board, and he obtained an additional DA-16 for the purpose. Traditionally, he has mixed to analog tape, but that is a bit more difficult in the case of a surround mix – and here the AD-16 also came to the rescue, converting the 5.1 analog mix to 24-bit, 96kHz DVD-A surround specifications.

"The Apogees make a definite difference," says Linett. "There is also a certain versatility that you gain with the Apogees – they're stand-alone units and can be used with many different systems."

Images: <mailto:press@apogeedigital.com>.
To view available images, and for additional story info, see:
http://www.apogeedigital.com/users/users_linett2.html

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