



One by one, Ed Meitner converted them all.

(Could you be next?)

THEY'RE A TOUGH BUNCH, these recording industry professionals. These are the masters of mastering, the rulers of recording, the sultans of studio. These are the people who *make* the world's best sounding audiophile recordings. Their very reputations are inextricably tied to the quality of their sonic output. They can't be swayed by pearly prose or pretty pictures. With them, it's all about results. The metric is music. The question is this: Does the recording and playback equipment act as a completely neutral, sonically transparent conduit to the musical performance? If it does, it stays. If it doesn't, it leaves.


Pretty simple criteria.

But fulfilling it, as you can imagine, is incredibly difficult. Which makes it all the more gratifying to us here at EMM Labs that we've been able to turn so many

of these hardened skeptics into loyal customers. Every day, in fact, more and more top recording engineers and organizations are buying our equipment. For recording and playback. For PCM and DSD. For *music*.

And now, EMM Labs is proud to bring you products that are equally at home in *your* home. Two channel or multichannel, the technology is identical to that in our studio gear. So, too, is the sound. Which can put you in the unique position of listening to your favorite audiophile disc with the same equipment that was used to record it. We invite you to enjoy the prospect, the equipment and, most importantly, the music along with us.

E. Meitner

A photograph of Ed Meitner, a man with glasses and a blue and green patterned sweater, sitting at a desk in a studio. He is leaning forward with his chin resting on his hand, looking towards the camera. In the foreground, there is a large, complex audio mixing console with many sliders and knobs. Behind him, several pieces of audio equipment are stacked on a rack, including a blue multi-channel processor, a silver digital display unit, and two silver units with meters. To the left, a large black speaker is visible. The background shows a wooden-paneled wall and a doorway.

ED MEITNER has been creating state-of-the-art professional and audiophile products for decades. He created the world's first VCA-controlled audiophile preamplifier. The first commercially available cryogenically treated audio cables. The legendary BiDat converter. The coveted MTR-101 amplifier. So what's next? More of the same, of course.

EMM Labs. Where music is made.

EMM Labs is the world's premier designer and manufacturer of professional DSD converter systems. Established by Ed Meitner in 1998, the company has quickly become one of the industry's most respected makers of high-resolution audio recording and playback products. In fact, EMM Labs was the very first company to develop a complete multichannel DSD playback system from disc to preamplifier.

These distinctions were achieved by the unique amalgam of talent here – physicists, engineers and music lovers alike – working as a team to create the most faithful music production and reproduction equipment available. And, in fact, possible.

Indeed, early on in the development of SACD, the EMM Labs team worked hand-in-glove with Sony and

Phillips to refine what was possible from the format and to establish the unparalleled sonic purity for which SACD is now known.

Today, EMM Labs converter systems are the de facto DSD reference of the recording industry. Currently, almost every new SACD in production is being made with our DSD converters.

And now, EMM Labs is bringing the same peerless level of performance into audiophile homes throughout the world. Our latest products are designed for a wide variety of applications and are, without question, the most sophisticated expression yet of EMM Labs innovation and technology.

EMM LABS. FOR THE STUDIO. FOR THE HOME. FOR THE MUSIC.

“The Meitner DAC-6 is clearly, in the here and now, the state-of-the-art in DSD decoding and earns a well-deserved five stars from me (*****).”

Harry Pearson, *The Absolute Sound*, April/May 2003, Issue 141

The DAC6e had a unique advantage bestowed upon it from the moment of its creation. It is directly derived from the world's standard bearer of PCM and DSD sound quality: the EMM Labs DAC8. Like the DAC8, and quite unlike any other converter brand in the world, the EMM Labs DAC6e takes the PCM inputs and immediately upsamples them to 5.6448MHz DSD. The sonic benefits of which were abundantly clear to David Robinson of *Positive Feedback* when he categorically stated: “Let's keep this simple:

1. The Meitner makes CDs sound better than I've ever heard them.
2. The Meitner makes SACDs sound better than I've ever heard them... which means that they have a notable tendency to embarrass Red Book playback of the same title.”

The DAC6e is also notably immune to jitter thanks to Ed Meitner's unique, patented jitter reduction circuitry. Further, connecting our CDS transport confers yet another technological advantage upon the DAC6e – the ability to work in the master clock mode, eliminating jitter completely. A fact which, perhaps, contributed to the inclusion of the DAC6e on Jonathan Valin's list of the ten most influential audio products

of the last thirty years. Says *The Absolute Sound's* Valin, “and, if contemporary products are allowable, the EMM Labs DAC6e, which certainly will set the standard for all future high-rez digital playback devices.” – Jonathan Valin, *The Absolute Sound*, Dec/2003-Jan/2004, Issue 145

Key Features:

- Balanced analog outputs on six XLR connectors
- Unbalanced analog outputs on six RCA connectors
- Word clock input and output via BNC and optical ST connectors for a variety of external and internal clocking options
- Ability to provide high-quality clock-to-disc transport system for best possible performance
- Power factor corrected power supply with universal voltage input 85-260V, 50/60Hz

Digital input formats:

- ST optical for DSD (From the CDS transport)
- AES/EBU (on three XLR connectors) for PCM audio at rates from 44.1KHz to 96KHz



DAC6e 6-channel D/A Converter

You'll try to appreciate its cutting-edge technology and advanced feature set, you really will. But you'll be too busy enjoying the music to care.

The DCC2 is admired as much for what it does away with as what it does. Its in-built flexibility gives you the option to use it as a standalone converter *or* as a converter/preamplifier – eliminating the need for a separate preamp, attendant buffer stages and an additional set of cables. The result is a more direct signal path. Not to mention a more direct connection with the music itself.

The converter is a direct descendant of the state-of-the-art DAC6e. Which means it takes CD and SACD reproduction to an entirely higher plane. Hook it to a transport, any transport, and immediately the PCM input is upconverted to 5.6448MHz DSD. The sonic benefit of which has garnered equally high praise from both the professional and audiophile communities.

To use the DCC2 as a DSD converter, simply hook it to our CDS D transport via the proprietary OptiLink connection. OptiLink also gives you the ability to use the DCC2 in master clock mode – eliminating jitter completely and resulting in the finest possible CD and SACD reproduction.

On the analogue side, the DCC2 is derived from the highly acclaimed Switchman – a preamplifier of incredible flexibility. It features two analog and six digital inputs, infrared remote control and, most importantly, stunning transparency. Due, in no small part, to the extraordinarily sophisticated (and completely proprietary) volume control. Software based and controlled,

it operates in the analogue domain. Thereby preserving the resolution, purity and integrity of the original signal.

The EMM Labs DCC2 Digital Control Center. Use it in your audio system and you'll be able to control everything. Except, of course, your enthusiasm.

Key Features:

2-channel conversions:

- from PCM (44.1KHz, 48KHz, 88.2KHz, 96KHz) to analog
- from DSD to analog

Supported digital input formats:

- AES/EBU (2 connectors and 1 connector)
- SPDIF (Coax)
- Optical TOSLink
- PCM over optical ST glass (AES formatted)
- SDIF-3 (DSD) and RAW DSD
- EMM OptiLink for direct connection to EMM Labs transport

Analog inputs:

- Balanced on XLR (switchable to unbalanced)
- Unbalanced on RCA

Analog outputs:

- Balanced (XLR) and unbalanced (RCA) for signals after preamp
- Balanced (XLR) and unbalanced (RCA) for signals bypassing preamp



DCC2 Digital Control Center

Push play. And that's where the similarity between it and every other transport ends.

The CDS transport is, quite simply, a breakthrough product. How so? Allow us to transport you back to 1991, when Ed Meitner embarked on some pioneering work in the field of jitter reduction and data recovery. He received a patent for his work in 1995: A new clock-recovery scheme that exhibited no sensitivity to input data variations.

Rather than rely on data stream triggered bit-clock recovery, Ed's revolutionary new circuit derived the clock from the timing of the preambles within the data. Pretty heady stuff. But it laid the groundwork for the development of the proprietary interface we now build into the CDS transport. Which, as is standard convention in professional audio, separates clock and data stream transmission. We use a wide bandwidth ST Glass interface for this purpose because it has two inherent advantages:

1. It enables galvanic separation between the source and converter.
2. It comfortably allows cable runs of up to 500 feet without any sonic degradation.

The CDS also features an external clock input so that it can be driven from the master clock of your EMM Labs converter – *eliminating* transport and interface-related jitter. The result is unparalleled sonic clarity.

We incorporate circuitry that decodes the DSD data from SACD discs and transmits it via the aforementioned optical interface. The circuitry also decodes PCM data, but instead of merely transmitting it via optical outputs, the data stream is first upconverted to DSD at a rate of 5.6448MHz via our proprietary algorithm. This process *significantly* improves the sound of standard compact discs.

And if you think all that sounds good here, just wait until you get the CDS home.

Key Features:

- Optical output for six channel DSD (either from SACD or two channels upconverted from CD)
- AES/EBU output for PCM from CD
- Optical and BNC clock input for external clocking
- Solid aluminum chassis extensively treated with vibration control material consisting of a highly damped, low-rebound, rapid-settling polymer composite



CDS Disc Transport

Switchman-3 Switching Control Center and Preamplifier

A product equally at home in a state-of-the-art stereo system, multichannel music set-up, high-end home theater or recording studio.

Leave it to the guy who developed the recording industry's most respected digital converters to design a multichannel analogue preamplifier of equally stunning sonic merit. How is this possible given the disparate nature of the disciplines? Eminent recording and mastering engineer Tom Jung explains: "Ed Meitner is the only guy on the planet who has an equally good understanding of both digital and analog circuitry."

The Switchman-3 is a control center consisting of a main unit, which features four sets of six-channel inputs, and a wired remote that draws its power from the main unit. Incorporating balanced and unbalanced inputs and outputs, it combines the versatility of a Swiss Army knife with the sonic purity of the proverbial straight wire with gain.

You can program it to accommodate virtually any multichannel configuration imaginable. Yet many of our customers choose the Switchman, above all else, for their dedicated two-channel systems because of its unmatched sonic purity.

So just how good is the Switchman? James Guthrie used it in the remastering of Pink Floyd's *Dark Side of the Moon* SACD.

Steve Rosenthal utilized it as well when he remastered 22 Rolling Stones SACDs. We could go on, but you get the idea.

The Switchman-3: Wherever ultimate clarity and transparency are required or desired, it's at home.

Key Features:

Four sets of six-channel inputs:

- Two sets of balanced/unbalanced switchable (XLR)
- One set balanced (XLR) switchable to unbalanced (RCA)
- One set unbalanced (RCA)

Two sets of six-channel outputs:

- One set balanced (XLR)
- One set unbalanced (RCA)
- Proprietary, fully electronic volume control system
- Individual level trim and mute functions on all channels and all inputs
- Templates store the system set-up data
- 115/230V 50/60Hz operating voltage

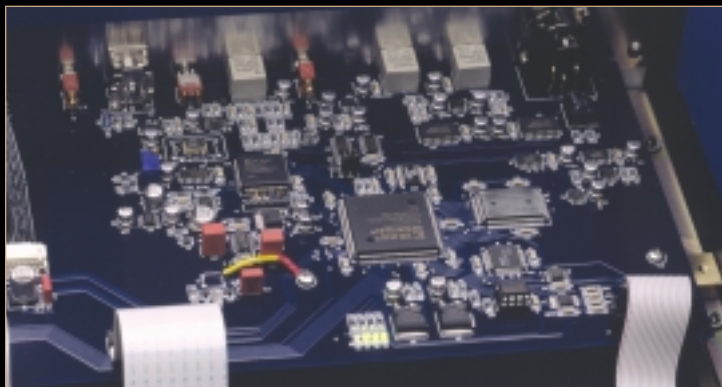


Switchman-3 Switching Control Center and Preamplifier

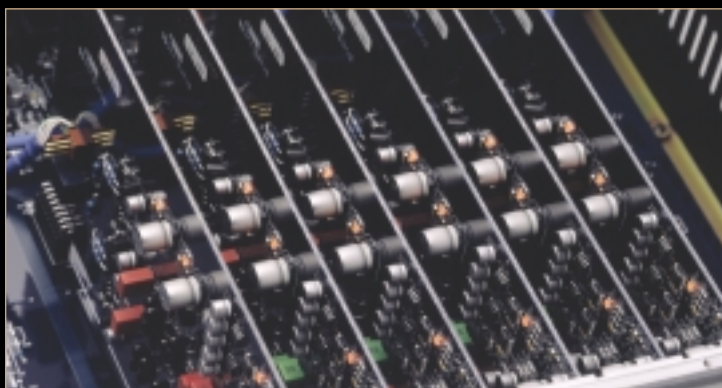
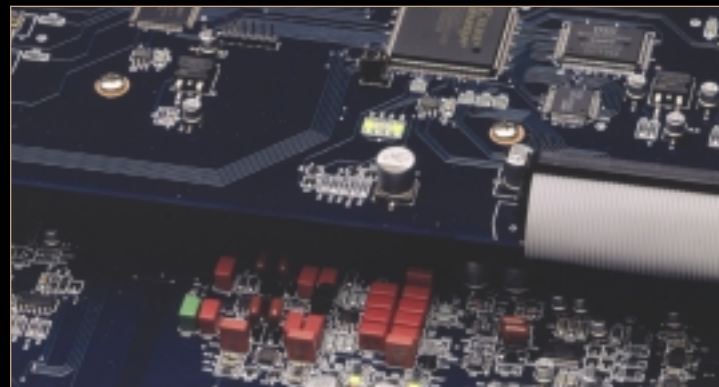


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CDS Disc Transport



DCC2 Digital Control Center



DAC6e 6-channel D/A Converter



Switchman-3 Switching Control Center and Preamplifier



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