

Product Hits of InfoComm 2017

By George Petersen

InfoComm (infocomm.com), North America's largest audiovisual trade show, welcomed more than 40,000 visitors for the first time in its history at the 2017 event, held in Orlando, FL from June 14-16. By the time the doors closed for the week, InfoComm 2017 had logged 44,077 registered attendees from 50 states and 117 countries.

The show's 950 exhibitors anchored a massive expo that spanned more than 545,000 net square feet of exhibits,

demo rooms, and special events space, making it the biggest InfoComm ever. From the audio side, one of the noticeable improvements was locating the 21 demo rooms just outside of the pro audio section of the hall — a major convenience, especially compared to previous Orlando shows where some company's demo facilities were located in a hard to find basement area.

However, for those who survived the week of thunder-

storms, lightning-related travel delays (my incoming flight was diverted to Tampa) and the typically horrible hour (or more) traffic jams getting out of the convention center area, a treasure trove of cool new products for the audio production professional made it all worthwhile.

There was plenty to see — and hear. Here are a few of the highlights.

FEATURED PRODUCT

König & Meyer



K&M Universal Tablet Holder

K&M German Made Professional Quality Stands & Accessories has a variety of tablet & iPad solutions — for lyrics, dialog and much more. The latest model, the Universal Tablet Holder, is sleek, streamlined and strong and can be easily adjusted in height, width and even depth to accommodate different tablet sizes with or without a cover.



Four standard models are available:

- Clamp-On: Attaches to any tube up to 1.181" diameter.
- Mic Mount: Attaches to standard mic stands
- Tabletop: Perfect for any flat surface
- Tripod Stand: Mic mount with a K&M mic stand

Accommodates any tablet with a height of 8.6" — 13" and 5" — 9.1" width. (iPad, Amazon Fire, Samsung Galaxy and more). Five year warranty.

www.km-america.com • 800-644-5268



Adamson IS10 Array



Avante Audio Achromic Series



Bose EdgeMax Ceiling speakers



Coda APS



dB Technologies ES1203

Loudspeakers!

If one product category defines InfoComm, it is loudspeakers. And with some 21 demo rooms and lots of action on the show floor, there was no shortage of new products to check out.

Adamson Systems Engineering (adamsonsystems.com) debuted the IS10 and IS119 installation-tailored speakers — larger siblings to the IS7 and IS118 cabinets introduced earlier this year. The IS10 is a two-way, full-range line array cabinet containing two 10-inch Kevlar neodymium drivers and a 1.4-inch exit compression driver. The optimized waveguide produces a slightly curved wavefront with a nominal dispersion pattern of 110° x 10° (H x V). A companion IS119 sub has a lightweight, long-excursion 19-inch ND19 Kevlar neo woofer. All use marine-grade birch ply and aircraft-grade steel construction with two NL4 or barrier strip connections and will ship later this summer.

Avante Audio (avanteaudio.com), a new launch from the ADJ group of companies, unveiled its Achromic Series active speakers offering powerful output, audio clarity and built-in DSP and sleek exterior designs. The Achromic Series includes three full-range models, the 10-inch A10, 12-inch A12, and 15-inch A15 (all with pole socket and M10 fly points), and two active DSP-controlled/1,800-Watt subwoofers — the 15-inch A15S and the 18-inch A18S.

Bose Professional (pro.bose.com) blew me away with its new EdgeMax™ in-ceiling loudspeakers. All are two-way designs, with an 8-inch woofer and a compression driver mounted on a 180- or 90-degree dispersion waveguide that projects sound away from corners or wall edges. Both feature 75-degree asymmetrical vertical coverage, that's optimized for ceiling heights between eight and 20 feet. Thus, EdgeMax speakers can eliminate the need for conventional ceiling speakers mounted in the center of rooms, or surface-mount loudspeakers mounted on walls. And they sounded great too — something I rarely say about ceiling speakers. Bose Pro also debuted the Panaray MSA12X Modular Steerable Array Loudspeaker. The self-powered Panaray MSA12X features a slim, unobtrusive acoustic design with 12 full-range 2.25-inch transducers (with 75 Hz to 14 kHz response) in a columnar line array configuration.

Coda Audio's (codaaudio.com) new arrayable APS speakers address the limitations of traditional point source systems, especially in medium-size applications where a line array might be over-sized and expensive. The main element of the system, the dual-10-inch, 3-way arrayable APS offers a high power to size ratio. Completing the picture is the APS-SUB, a high-output, compact 18-inch sub. Driven by CODA's LINUS amplification, both APS and APS-SUB can be ground-stacked or flown.

dB Technologies (dbtechnologies.com) unveiled its Entertainment Series ES1203, a complete plug-and-play column systems, equally multifunctional, portable, space-saving and user-friendly. The ES 1203 is a complete stereo sound system with onboard 5-channel mixer, noticeable SPL punch (the system features a 2,400-watt new-generation power amp) and a coherent throw pattern.

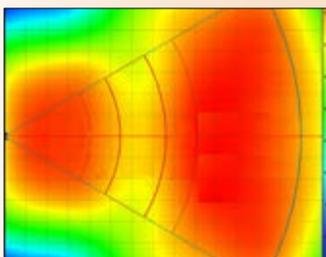
d&b audiotechnik (dbaudio.com) debuted a new toolkit, additions to the xS-Series speaker line and integration solutions. d&b Workflow unlocks the full potential of any d&b system, working through planning and optimization, to control and monitoring. d&b's Soundscape offers sound designers multidimensional source placement, acoustic room simulation and signal matrix processor capability — and ships in early 2018. The 245 is a full-range, 2-way passive loudspeaker housing two 12-inch drivers in a bass-reflex enclosure with a 1.4-inch exit compression driver mounted onto a large rotatable CD horn. The 215-SUB puts a single 21-inch driver in a bass-reflex design. Operated in INFRA mode, the 215-SUB can complement other d&b subs by extending system response down to 33 Hz. The 215-SUB can ground stack or fly in horizontal or vertical orientations.

EAW's (eaw.com) Resolution v2.3 software provides EAW Adaptive Systems users with Spatial Equalization, improved Air Loss Compensation and Preset Recall. The Spatial EQ (shown here) lets users equalize parts of the coverage by simply selecting audience areas where the change is desired and adjusting that region. The Air Loss Compensation algorithm generates greater HF throw and improved consistency throughout the venue. Coverage and voicing settings can be recalled via a few mouse clicks, so users of all skill levels and leverage the full power of Adaptive Systems.

HK Audio (hkaudio.com) showed a new series of active speakers — Linear 3 — and has added two new active models to the Linear Sub family of subwoofers. Linear 3, which offers clear reproduction and onboard DSP technology, includes three two-way cabinets, two 12-inch and a 15-inch — all with 1,200 watts of Class-D power.



d&b audiotechnik 245



EAW Resolution v2.3 software



HK Audio Linear Series



JBL Professional VTX A12



L-Acoustics Syva



Martin Audio WPC and WPM



Meyer Sound LINA

JBL Professional (jblpro.com) showed its new VTX A12 dual-12-inch line array, intended for mid- to large-size touring productions and high-end fixed installs. It offers innovative rigging, four 5-inch mid drivers feeding a new HF waveguide and a 12-inch neodymium Differential Drive woofer. All VTX A12 accessories are lightweight, durable and sized to fit both USA and international truck dimensions.

L-Acoustics (l-acoustics.com) demoed its new Syva column array, which features six MF and three HF drivers in a J-shaped progressive curvature format. This produces 140 x 26 (+5/-21) degree directivity optimized for wide coverage and 115 feet of throw. It can be paired with the dual-12 Syva Low sub or single-12 Syva Sub infra extension to achieve 142 dB max SPLs and bandwidth down to 40 Hz. Syva can be wall- or pole-mounted, flown or used alone with its baseplate.

Martin Audio's (martin-audio.com) Wavefront Precision Series are next-gen multipurpose line arrays that bring the Martin Audio's sound, coverage and control to wide range of applications and budgets. The dual-10 WPC and dual-6.5-inch WPM line arrays feature scalable resolution and the new external iKON multi-channel amplifiers running automated Display software. The new Wavefront Precision Series also includes two new subwoofers — the single-18 SX118 and double-18 SX218.

Also new are Martin's XE Series coaxial 12/15-inch low-profile stage monitors, that partner with its iKON iK42 4-channel Class-D amplifier for up to 143 dB SPLs. The XE300 pairs a 1.4-inch exit HF compression driver onto a 12-inch woofer in a Coaxial Differential Dispersion (CDD) driver in a birch ply enclosure having a low-profile configuration and M8 rigging points. The larger XE500 has a single 15-inch CDD driver for performance down to 45 Hz.

Meyer Sound (meyersound.com) was demoing its very compact (dual-6.5) LINA linear line array loudspeaker and companion 750-LFC compact sub. The self-powered LINA weighs just 43 pounds, making it ideal where discreet appearance, and hanging weight are critical. LINA shares the same footprint as Meyer's MINA, so MINA system owners can use the same rigging and mounting hardware. Mixed MINA/LINA systems are compatible using the delay integration in Compass control software. The single-15 750-LFC extends system LF down to 36 Hz.

Nexo's (yamahaca.com) GEO M6 Series is comprised of the GEO M620 arrayable cabinet and the GEO M6B bass extension. The GEO M620 is a full-range unit for stand-alone, curved array or line array applications. Compact in size and lightweight (less than 22 pounds), the GEO M620 uses a NEXO-designed long-excursion 6.5-inch LF driver and a 1-inch throat compression driver on a BEA/FEA-optimized HR Wave-source, to deliver a frequency response of 80 Hz to 19 kHz (±3dB), with nominal peak SPLs of 127 dB. HF dispersion is 80° or 120° horizontal, with 20° vertical coverage, 0° to 20° splay when arrayed.

Nexo also unveiled its ID24 speaker — a very compact, low-profile, small-format, yet high-output single speaker for use under balcony, for front fill and side fill applications. The perfect accompaniment to Nexo line arrays in acoustically challenging spaces, it offers a variety of mounting options, the ID24 compact cabinet can fit into almost any environment, providing high-SPL output with variable directivities enabling it to "beam" sound into difficult spaces.

PK Sound (pksound.ca) was showing its entire line, including the new Gravity 218 — high-output, dual-18 sub offering an optimized vent design, optional rigging and integration with PK's Kontrol software. Its Integrated Powered Adaptive Loudspeaker (IPAL) technology allows smooth tonality and low distortion in a space-efficient, compact enclosure. An 8,000-watt Class-D amplifier provides efficient high-output power to the two high-excursion 18-inch drivers. The system features cardioid arrayability with Automatic-Array detection using the Gravity 218's built-in IR sensors to quickly map relative cabinet positions in Kontrol for a quick and seamless setup of subwoofer arrays. Install and tour versions are available.

QSC (qsc.com) was showing the next-gen of its popular K-Series speakers. The new K.2 Series is comprised of the 8-inch K8.2, 10-inch K10.2 and 12-inch K12.2 full range models, and the KS212C — a compact 2,600-watt, dual-12 cardioid subwoofer. Each full range K.2 model has onboard 2,000-watt powering, Intrinsic Correction voicing, selectable presets and advanced system management. All three models can be used as for P.A. or floor monitoring and can be flown, wall/truss-mounted or placed on a speaker pole — either straight-firing or with a 7.5-degree down-tilt. QSC also unveiled surface-mount column speakers to its AcousticDesign (AD) Series. The new AD-S802T has eight 2.5-inch vertically oriented drivers, while the AD-S162T has 16 2.5-inch vertically oriented drivers; both are 70/100V (or 8-ohm), full-range systems. A unique pan/tilt mount lets the loudspeaker remain close to the wall, while offering the flexibility to deliver up to a -20° downward tilt. This makes installation even easier and reduces "live load" labor while on the ladder.

RCF (rcf.it) came on strong with a variety of products to serve different applications. The HDL 10-A is a two-way, dual-8 line array with a 2-inch exit compression driver, onboard DSP and 1,400 watts (peak) Class-D powering. The new NXL 24-A is an active column speaker array system with four 6-inch woofers and compression driver on a 100° x 30° waveguide. EQ can be assigned to operate with a single column or in pairs. Designed for integration with HDL 10/20 and NXL systems, the SUB 8004-AS powered 18-inch sub with volume, control, deep/punch switch, high-pass filter, phase, cardioid, and time delay adjustable from the input plate.

Void Acoustics (voidacoustics.com) was demoing its Airten V3 speaker, a new version with improved audio quality, lower bass extension and increased output. The original dual-10 configuration has been kept, with both transducers providing the LF and a 1.4-inch exit single coaxial used for the mid/highs. The redesigned 43-pound cabinet uses weight-saving composite materials to substantially reduce energy-robbing enclosure resonance.

VUE Audiotechnik (vueaudio.com) was showing its new e-class e352 Nano speaker system. Besides its dual 3.5-inch high output cone transducers, it features a Truextent beryllium neodymium dome tweeter — all in a die-cast aluminum body for maximum rigidity and corrosion resistance (available in black and white with optional full frontal metal grill). The passive system is designed to work with VUE's Systems Engines for power and DSP control.



Nexo GEO M6



PK Sound Gravity 218



QSC AD-S162T



RCF NXL-24A



Void Acoustics Airten



VUE Audiotechnik e352



Allen & Heath DM0



Audio-Technica ATDM-0604

» Consoles!

Allen & Heath (allen-heath.com) was focusing on the installed sound market, moving with its dLive digital mixing systems into multi-purpose venues. New products, control options and expanders add to the dLive Install concept that supports applications from boardrooms to a full-scale live show. New products include the 4U DM0 mix engine designed for distributed audio scenarios, its XCVI FPGA core offering the power for 128 channels and 64 buses at 96k Hz. Three 128-channel I/O ports, accept cards for major networking protocols, including Dante and AES67. Also new: the DX Link I/O card and DX Hub rack unit that enable a dLive system to connect up to 48 I/O devices up to 100m apart. Also new is the 16x4 DX164-W wall-mount expander, DX168 stage box and modular DX32 expander range. A new GPIO unit for integration with third-party equipment allows dLive to control lighting, curtains and more. And a IP1 wall-plate remote control, gives non-technical users control over dLive functions such as music source selection, level control, or preset recall.

Audio-Technica's (audio-technica.com) ATDM-0604 six-channel automatic mixer uses SmartMixer technology to mix channels in gate or gain sharing mode, without the introduction of feedback, excessive ambient noise, or comb filtering. Featuring intuitive use, effective echo-canceling and flexible web remote functionality, the ATDM-0604 is ideal for meetings, conferences, soft codec applications, courtroom proceedings, radio and TV broadcasts and other applications involving the use of multiple microphones or other media inputs. Besides level, parameters such as parametric EQ, compressor, limiter and feedback control are accessible from the front panel or a Web Remote interface, that lets users handle adjustments from a Windows-based PC, Mac, iOS or Android device. Price is \$899, with availability this summer.

Avid (avid.com) was demoing its S6L live console running the version 5.5 software upgrade, which offers improved importing of Show files from older versions of VENUE software, among other enhancements. This builds on the previous version 5.4, which offered major updates to the mixer's Snapshot and Events architecture, designed to streamline and accelerate programming of theater or complex live sound productions.

DiGiCo (digico.biz) and L-Acoustics jointly announced that L-Acoustics' L-ISA Immersive Sound Art functionality is now natively integrated into DiGiCo's SD range of mixing consoles, adding L-ISA's object-based mixing technology to the console's control surface. With the L-ISA/DiGiCo integration, up to 96 input channels can be designated L-ISA channels, each one allowing the engineer to control pan, width, distance and elevation, as well as a designated aux send, for any given L-ISA source object directly from the mixing console. This immersive audio technology provides processing tools to create a hyper-realistic experience for audiences at events.

Hear Technologies (hearttechnologies.com) was demoing its Hear Back PRO personal mixing system (which offers fast, simplified artist control of monitor mixes) with the single-rackspace Hear Back PRO Hub running the new Virtual Mixer expansion cards that connect to its four expansion slots. By reducing all the features of a Hear Back PRO Mixer down into a card format, the Virtual Mixer I/O card for the HB PRO Hub boasts all the features of the HB PRO Mixer and is controlled via the new Hear Back PRO iOS app or another PRO Mixer. The company is also now shipping its new iOS control app for the Hear Back PRO system that lets one onscreen mixer to be designated as a master controller, with the ability to remotely tweak any mixer on the system.

PreSonus (presonus.com) was showing its StudioLive 24 Series III for those jobs where a 32-channel console is too large and a 16-channel desk is too small. The mixer provides a total of 32 inputs, with the ease of use of the StudioLive series, that lets users customize workflow for the way you work. Its 24 physical input channels have touch-sensitive, motorized faders and recallable XMAX Class-A preamps and all 32 internal channels can be addressed digitally via USB and AVB.

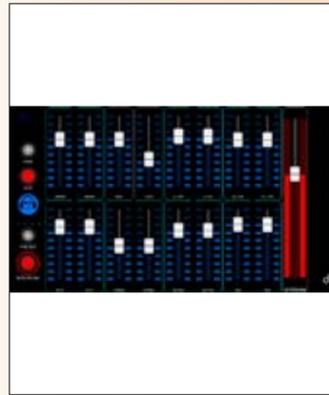
QSC (qsc.com) introduced Version 3.0 firmware for its TouchMix-8 and -16 Series and Version 1.2 for TouchMix-30 Pro. V 3.0 includes 20 enhancements — many features previously available on the flagship TouchMix-30 Pro, including Anti-Feedback and Room-Tuning Wizards, Real-Time Analyzer (RTA), Copy-and-Paste, playback of MP3 files on a USB drive, Input Delay, Output PEQ, 15 dB Digital Gain, Channel Overview, USB Drive Formatting and improved graphics and screen layout. Version 1.2 for the TouchMix-30 Pro provides the all-new features found in the smaller channel-count models along with a number of additional system and operation tweaks.

Solid State Logic (solidstatelogic.com) demoed its new L200, which features an ergonomic inverted-T chassis design keeping all essential console controls within easy reach and brings spring arm-mounted external screens/devices closer to the center of the console. The L200 offers 144 full processing audio paths, configurable as up to 96 input channels, with up to 48 aux sends, up to 24 stems and six masters. It's shipping now.

Soundcraft's (soundcraft.com) v2.0 firmware for its Soundcraft Si Impact — combined with the Mini Stagebox 32i and 16i — can double mic channels to mix. Users can now combine the 40 mix inputs on the back of the Si Impact console plus all 32 USB inputs for 72 total channels to mix. Adding a second MADI option card to the Si Impact and two Mini Stagebox units provides up to 96 mic preamps, 136 total inputs and 80 channels to mix or via the Dante card option, can access 64 Dante channels to mix.

Studiomaster's (studiomaster.com) brand of P.A. speakers and mixers are now distributed by Tascam (tascam.com) in the U.S. market. Besides the six analog mixers in the Studiomaster line, of particular interest are the digiLIVE 16 compact digital mixer, and two rack mount digital boards — the digiLIVE 16RS and the digiLIVE 16P-600, the latter with four onboard 150-watt power amps.

Waves Audio (waves.com) has begun shipping product in its Icon Platform M and Platform X controllers (each exclusively mapped for the Waves eMotion LV1 Live Mixer); and for the Icon Platform D2 display unit. Icon Platform M is a main hardware control surface for the Waves eMotion LV1 Live Mixer; Platform X can be a stand-alone controller or an expansion of Platform M; and Platform D2 is a display for Platform M or X. The top-end (\$349) Icon Platform M has eight touch-sensitive motorized faders plus one master fader, illuminated channel and configuration buttons; eight rotary dual-function encoder knobs; and a touch-and-turn jog wheel, for fast control of any parameter, and for access to your entire mix by banking across mixer layers.



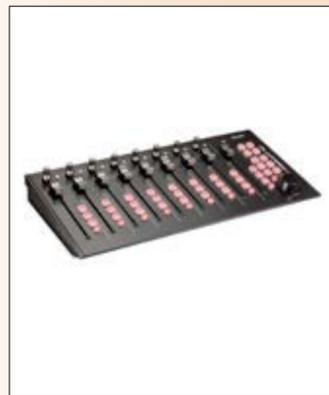
Hear Technologies iOS app



PreSonus StudioLive 24



Solid State Logic L200



Waves Platform M



Yamaha Rivage CS-R10-S



Kaltman RF-Compass with CPA



Lectrosonics Duet



Neutrik Xirium Pro



RF Venue RF Filters

Yamaha (yamahac.com) was demoing its CS-R10-S control surface, which is approximately two-thirds the size of the existing CS-R10 Rivage, yet with the same operability. Alternatively, a Dual Console function allows two CS-R10 and/or CS-R10-S control surfaces to be connected to a single DSP-R10 DSP engine, so separate CS-R10-S control surfaces can be used at both front of house and monitor mix positions — or a CS-R10-S could be used as a sidecar for a CS-R10. The CS-R10-S is slated for Q3 2017.

Yamaha's smaller consoles were not ignored. A new v3.5 firmware update for Yamaha's TF consoles expands the utility of the Series by adding the acclaimed Dugan Speech System automixing capability. The Dugan automixer can be applied to up to eight channels in the TF Series, automatically raising the gain of mic inputs that are active, while lowering the gain of inactive mic inputs for a more consistent overall mix level.

» Wireless Developments

Kaltman Creations (kaltmancreationsllc.com) was demoing its RF-Compass. The Compass is an automated antenna tracker system for wireless systems, which is now shipping. The system gives users' directional UHF antennas the ability to pan and rotate to track performers' movements, to increase signal gain, and reduce dropouts. The system consists of the RF-Compass servo-controlled automatic panning device and the RF-Beacon, a 5.8 GHz miniature tracking transmitter, which is small enough to be carried in a pocket, clipped on a belt or sewn into a costume. Compatible with any paddle or flat-panel directional antenna, the servo rotates up to 360 degrees and mounts on any standard mic stand.

Lectrosonics (lectrosonics.com) was showing its Duet digital wireless IEM system. Shipping this summer, Duet features a M2T stereo half-rack transmitter and diversity belt pack receivers operating in the 470 to 608 MHz UHF range. With two independent stereo transmitters, the M2T can provide for up to four stereo or dual-mono transmissions in a single rackspace. Audio inputs can be individually configured to be XLR analog or to dual RJ-45 connectors that accept Dante networked audio inputs.

Neutrik (neutrik.com) has upgraded Xirium Pro Wireless Cable Replacement System. The new Xirium app version 3.0 software offers an Advanced Mode that provides additional control and-settings options, expanded operation and help documentation. There are also now two directional antennas (and a variety of remote mount antenna options) for use with Xirium Pro receivers. Also new is an app-activated RF attenuator that enables the system receivers to "see" the DiWA (Digital Wireless Audio) signal in high-powered RF environments — all but eliminating minimum distance requirements.

Professional Wireless Systems (professionalwireless.com) launched its PWS VX-4 Antenna Combiner, allowing users to combine up to four VHF range transmitters into a single antenna. Also new are the PWS UHF In-Line Filters, designed to attenuate extraneous RF energy outside the tuned wideband 470 to 698 MHz range. Both product series of the in-line filters are designed to lower the noise floor in increasingly demanding RF environments.

RF Venue (rfvenue.com) had a number of RF problem solvers. Its 4 Zone Antenna combiner for multi-zone wireless mic projects is designed to remove the complexity from multi-zone wireless mic projects, such as main stage and breakout rooms, indoor - outdoor configurations, dividable multi-purpose rooms, etc. It's compatible with all brands in the 470-960 MHz frequency range. Also new are RF band-pass filters that provide 40 dB of rejection and can "knock out" third-party interference outside your range of operation. Two models handle the 500 to 550 MHz and 550 to 600 MHz bands.

Shure (shure.com) showed Axient Digital Wireless System, which builds on the benefits of the its UHF-R, UHF-D, and Axient wireless systems to create the company's most advanced wireless platform to date. Axient Digital offers two transmitter offerings, the AD Series and ADX Series. The AD Series combine core product benefits, such as digital audio and networking. The top-end ADX transmitters incorporate ShowLink, for real-time control of all transmitter parameters with interference detection and avoidance. The ADX Series also includes a micro-bodypack enabling greater concealment and comfort. The series features dropout-free Quadversity receiver technology; a High Density mode to increase the maximum simultaneous channel count from 17 to 47 per 6-MHz TV band (from 23 to 63 per 8-MHz TV band); Dante and AES3 interfacing; and Wireless Workbench compatibility. The AD Series ships late summer 2017; the ADX Series is due in early 2018.

» Production Essentials

Amphenol (amphenolaudio.com) was showing its AX Mark color coding sleeve system for its AX series of XLR connectors. Available in 10 colors, these are offered in bulk for field assembly and marking or factory pre-assembled.

ISEMcon (isemcon.com) was showing its MXD-12/10, a phantom powered measurement mic system with a high-quality capsule and a (USB-accessible) embedded electronic data sheet and temperature sensor. The preamp offers low noise and a wide dynamic range with a 30 Vpp max output (no clipping)

NTI Audio (nti-audio.com) upgraded its XL2-TA sound level meter, which features level and audio recording, 1/3-octave band analysis, reverb time measurement and a detailed FFT spectral analysis — all as standard functions for basic noise measurement, noise monitoring and building acoustics applications.

Studio Six Digital's (studiosixdigital.com) iTestMic2 iOS-calibrated test and measurement mic includes an 1/8-inch analog audio output and iOS device charging. Plug it into your iOS device for instant, accurate SPL readings, the 1/2-inch diameter mic is designed to minimize HF diffraction effects and features a flat frequency response down to 10Hz. Price is \$199.

» More to Come!

There were a lot of other cool products at InfoComm and we will cover some of these online at fohonline.com and in future issues of *FRONT of HOUSE*. Meanwhile InfoComm 2018 will return to everyone's favorite city June 2-8 (with the show floor open June 6-8) at the Las Vegas Convention Center. Book those flights now! ☘



Shure Axient Digital ADX System



Amphenol AX Mark XLRs



ISEMcon MXD-12/10



NTI XL2-TA



Studio Six Digital iTestMic2