

Rane PI 14 Pseudoacoustic Infector

by Michael McCook

The legendary Rane PI 14 Pseudoacoustic Infector is a component that perhaps more people have heard about than actually have heard. Although it's not exactly a new product, the fact that it occupies a unique niche in the world of audio qualifies it for special consideration in this space.

Rane describes the PI 14 variously as a sonic enhancement product and acoustic stimulator, and indicates that the PI 14 can be used in a broad range of applications from new age

At a Glance

Applications:

New age seminars; cars with tiny steering wheels; executive wash-rooms; high school cafeterias; door stops

Key Features:

Independent power & glory switches; continuously variable this/that level; anti-resonant concrete chassis; here-there pan; time warp compression/expansion to synchronize here/there time coordinates; proprietary paint to reflect odd harmonic light frequencies

Price:

TBA

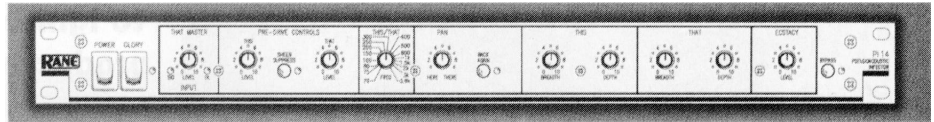
Contact:

Rane at 425-355-6000.

seminars to railroad crossing warning systems. To accommodate these and other even more unusual requirements, Rane loaded the PI 14 with the kind of exotic features not found in any other component I'm aware of.

Features

The essence of the PI 14 is its ability to add a bit of this or a tad of that, with continuously variable breadth and depth, to either live or recorded program material. In addition, it allows for the signal to be panned from here to there and—with the touch of one switch—back again. The patented Back-Again switching makes the component especially user-friendly for



neophyte operators who might otherwise lose their way. More sophisticated users will be pleased to see that the unit includes a full-function ecstasy generator controlled by a rotary knob on the front panel, as well as side-by-side Power and Glory switches.

I intended to demo the PI 14 for a local club owner. After reviewing the technical literature, he was very interested in the unit's 128-bit microcontroller that runs the front panel. It uses an exclusive artificial intelligence (AI) algorithm to determine whether the user knows what he's doing and to override totally stupid input. The AI controller can be used in autopilot mode to predetermine what the user wants and execute it beforehand. My client felt this was probably just right for his guest DJs and karaoke emcees who are always looking to add subtle enhancements and that inaudible *je ne sais quoi* to their soundscapes.

While unexplained delivery problems delayed that demo, I reviewed Internet postings by longtime PI 14 advocates. These suggest the unit's versatility. According to one, the PI 14 does everything from standard signal processing to replacing the lead guitarist who doesn't show up for a gig. The idea of using the PI 14 on the road raises one conceptual design problem with the otherwise thoroughly unbelievable PI 14: its anti-resonant concrete chassis and optional aggregate front panel. Although the former has the necessary gravitational mass to give the PI 14 unequalled vibrational stability and the latter is a wonder to fondle, they can cause potentially fatal wear and tear on roadies and, more to the point, equipment vans.

Whether the PI 14 is, as Rane says, "revolutionary" remains to be seen. In the meantime, to learn more about the incomprehensible trickledown technology in the PI 14, the essential reference work is "Aural Hallucinations for Fun and Profit," which first appeared in *Snake Oil Soc. Am.*, vol. 27. An excruciating perusal of this should provide everything you need to know about the PI 14.

This is a product so extraordinary that if it didn't exist, no one would miss it. Congratulations to Rane for seeing this need and bringing the PI 14 to its current state of complete fabrication. There really is nothing like it. Oh, by the way, April Fool!

Michael McCook, founder of MAS Audio and a regular contributor to Pro Audio Review, wrote this with tongue firmly in cheek.