



Eris™ Series High-Definition Studio Monitors.



Monitor, mix, and master on affordable, two-way designs with the professional controls that ensure accurate sound.



We could

blather on about how good Eris monitors sound (and they DO!), but you're ultimately going to make that judgment for yourself.

What sets the E5 and E8 apart from comparably-priced competitors is Eris' ability to create **accurate** mixes—mixes that sound good on *other* playback systems, on iPod headphones, on TV commercial soundtracks, on your kid brother's cheap computer speakers.

If you ask anyone who listens to a lot of new music submissions, they'll tell you that a surprising number of mixes submitted from home studios are out of balance. Muffled bass. Boomy bass. Indistinct vocals. Ear-splittingly loud vocals. Harsh treble. Muffled treble. Etc.

Why? Because the monitors used to mix these songs weren't telling the truth. The path to hearing the truth is only achieved when you have the tools to make your monitors work with your studio acoustics.

Eris gives you those tools (and a darned good manual written in Plain English) so that you can acoustically tune your E5s or E8s to your room and your musical genre.



Eris E5 E8

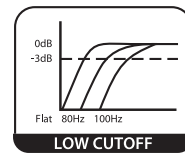
LF Transducer	5.25 -inch Kevlar™ K100	8 -inch Kevlar™ K100
HF Transducer	1 -inch (25 mm), ultra-low-mass, silk-dome	1.25 -inch (32 mm), ultra-low-mass, silk-dome
Power	70 watt, Class AB biamplification	130 watt, Class AB biamplification
Maximum SPL	102 dB continuous	105 dB continuous
Protection	RF interference, output-current limiting, over-temperature, transient, subsonic, external mains fuse	
Controls	Midrange (±6 dB, continuously variable), HF (±6 dB, continuously variable), High-Pass (off, 80 Hz, 100 Hz), and Acoustic Space settings (flat, -2, -4 dB)	
Inputs	Balanced XLR / ¼-inch and unbalanced RCA	
Design	Front-firing, bass-reflex acoustic port for superior low-frequency reproduction • Optimized, resonance-suppressing internal bracing • Internal damping and heat sink	

Input Gain



Beware of "monitors" that have VOLUME controls that only change the *output* level of the speaker. Eris' INPUT GAIN controls let you optimize the level and signal-to-noise ratio coming into each Eris speaker, much like you do when you set gain levels on a mixer channel.

Low Cutoff



LOW CUTOFF
Flat 80Hz 100Hz



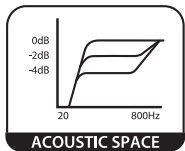
What happens if you add a subwoofer but don't have this control? You hear lots of bass. You style your mixes accordingly. Then when the mix is played on another system, it lacks low-end punch.

The Low Cutoff switch helps coordinate the bass output of your Eris monitor system.

Depending on the size of the subwoofer, you can eliminate Eris output below either 80 or 100 Hz, where the subwoofer takes over.



Acoustic Space



ACOUSTIC SPACE
-4dB -2dB 0dB

Where you place your monitors in your control room has a huge effect on the amount of bass you hear (and add or *don't* add to your tracks and mixes). Room corners act as amplifying “horns” that exaggerate bass (A). If you don't compensate for this with the -4 dB Acoustic Space setting, you'll *hear* a lot of bass – but probably end up with bass-shy mixes.



Monitors placed on each side of a computer monitor with a wall behind them, also boost bass, although to a lesser extent (B, -2 dB setting).

Only if you're lucky enough

to be able to place your monitors to-

C



ward the middle of a room will you hear accurate bass without having to compensate (C, 0 dB setting).

That is why Eris'E8 and E5 Acoustic Space adjustment is so important. It lets you control bass output so that the monitor is working *with* your studio layout. There are other uses for the

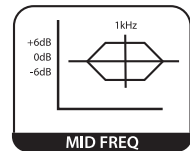
Acoustic Space control, too.

If you're mixing in a very small or very large space, the cubic volume of the room will exaggerate or reduce monitor's bass output.

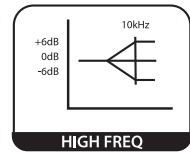
Acoustic Space can help.

Finally, all musical genres don't contain the same amount or type of bass (hip-hop vs acoustic folk, for example). So “normal” bass is also a matter of artistic taste. Again, Acoustic Space control can help.

Mid & High Freq



MID FREQ



HIGH FREQ



Are you mixing in a “live” room with a lot of reflective surfaces? In a room with lots of acoustic treatment? Is your mid and high-frequency hearing starting to falter after playing in loud bands for 20 years?

Midrange and High Frequency controls are designed to address these situations. If you happen to own a StudioLive mixer and a PRM1 mic, you can actually “shoot the studio” using free Smaart Room Analysis software for an even more balanced adjustment.



The Story of Eris Records, an American Classic

Eris Records was formed by **Don Ament** and his songwriting partner and (then) fiancée **Ruth Jones** in 1963. The two had been signed as house songwriters for a small New York City music-publishing firm (48th & Broadway Music), and had enjoyed minor regional success with “The Stars, They’re Bright Tonight” (by doo wop group **The Scaups**) and “Rock It, Buddy,” an “answer record” by **The Teals** (and covered in 1966 by **Sass-A-Fras**), among others.

The pair, who later married, started the **Eris** label amidst turmoil at 48th & Broadway, where they felt they weren’t being treated or compensated fairly. Eris enjoyed success throughout the late ‘60s and into the ‘70s, but by the mid ‘70s the label’s successes had dried up.

Beginnings

Don Ament, whose family had emigrated from Bulgaria when he was a newborn, had grown up in a house filled with music; Ruth Jones, too, was surrounded by music while growing up in Buffalo, New York. They met in a Buffalo home-appliances store (where records used to be sold prior to the ‘60s), found out they both had a passion for songwriting, and began writing songs together.



Don & Ruth Ament circa 1967

Eventually they were discovered after shopping their songs around New York City’s Brill Building, where many of the period’s music-publishing houses were located. 48th & Broadway was a struggling firm but had a few minor chart hits. Once they hired Ament and Jones, the hits started coming.

After a few years of writing hit songs and producing demos, Ament and Jones asked for more say in who recorded their songs and even sought to produce. Executives at the publishing firm were against this, wanting to avoid rocking the (successful) boat. After months of turmoil, Ament and Jones decided to strike out on their own. They formed **Eris Music**, and with it **Eris Records**. They named their venture after Eris, the Greek goddess of chaos, strife, and discord. (More recently, in 2005, a newly discovered dwarf planet was named Eris. It isn’t clear whether the astronomers were familiar with the record label/publishing firm or not.)

Eris Artists

Eris’ first signing was a singer/songwriter called **Paul Stanchion** (real name Paul Delorenzo), who came out of



Paul Stanchion



the gate with the folk tune, “I Can’t Understand (Ballad of an Old, Old Man),” followed by an album of folk/pop originals and covers of traditional folk tunes.

Next signing to the Eris label was girl group **The Chanelles**, whose “He’s All Mine” (penned by Ament and Jones) made the Top 40 and gave Eris its first taste of chart success.

A handful of hits followed, but Eris’ success cooled once Beatlemania and psychedelic/garage rock picked up steam. Ament and Jones, who had married in mid 1965, continued signing young hopefuls, achieving success again with a cover of their early hit “Rock It, Buddy” by all-girl rock group **Sass-A-Fras**.

The song, as recorded by an all-girl group, garnered mixed reviews but it did reach the Top 20 in the U.S. California-based trio **Isosceles** came onboard in late 1967 with a pre-prog-rock sound and the album *Trigonometry*. Spawning a minor FM hit with “The Inner Plane,” the album kept the label (and publishing arm, since Eris also owned the publishing) afloat, as it was followed by 1968’s *Two Sides to Every Story*.



Sass-A-Fras, 1965

Eris signed Isosceles’ Riverside-area friends **The Mean Scene**, who failed to have anything released. (The recordings they made in early 1968 later surfaced as a 1997 Eris “reissue” called *Better Late...*, which also failed to garner anything but a few tepid reviews on the Internet.)

Moving On

In 1976, Ament and Jones sold the Eris label and its recordings to a Canadian rack jobber with ties to many large record chains both at home and in the U.S. While no new artists or CDs were released by the label, many of their earlier releases were repackaged (sometimes quite shoddily) and sold in stores such as Target, and even in coffee shops such as Tim Horton’s (of Canada) and The Coffee Bean. Today, Eris is fondly remembered for a few great releases and a plethora of obscure and/or cult classic sides. Ament effectively retired upon selling the label, while Jones continued penning songs with other writers but without any notable success.

Ament passed away in 2003.



E5 & E8

Frequency Response

E5	53 Hz – 22 kHz
E8	35 Hz – 22 kHz

Crossover Frequency

E5	3 kHz
E8	2.2 kHz

Input Impedance

E5 and E8	10 kΩ
-----------	-------

Power

E5 and E8	100-120V ~50/60 Hz 220-240V ~50/60 Hz
-----------	--

Cabinet

E5 and E8	Vinyl-laminated MDF
-----------	---------------------

Physical

(Width / Height / Depth)

E5	7" / 7.68" / 10.24" 250 mm / 299 mm / 384 mm
E8	9.84" / 11.77" / 15.12" 250 mm / 299 mm / 384 mm

Weight

E5	10.2 lbs (4.63 kg)
E8	22.2 lbs (10.07 kg)

All specifications subject to change without notice.
© 2013 All Rights Reserved, PreSonus Audio Electronics.
PreSonus is a registered trademark of PreSonus Audio Electronics. Eris and StudioLive are trademarks of PreSonus Audio Electronics.



Available at