Martinsound
AUDIO HORIZONS
New Ideas in Recording from Martinsound
Fall 1997

Our unique solutions help build your success.

Hello. This is Joe Martinson and once again I believe I have something exciting to share with you. The sound of success. Yours. We are absolutely committed to great sonics and transparent, unique facilities. This is why we are continuing the Neotek console line, in particular the Élite, Élan, Encore and Essence desks. We think the Élite with the Audiomate moving fader system has no parallel as a music and production console. We have one of the latest deliveries showing at the 1997 AES show in New York. This 40 channel Élite is the second Élite purchased by Tropical Brain in Puerto Rico. Another Élite, featuring our MIDI Direct System and the MultiFormat Monitor Module, has just shipped to Jean Malfroy in Paris.

The ADR Pro System, including the Essence console with AIP Panel, ADR Control Pro, ADR Spotting Pro and sundry peripherals, is the only complete solution for ADR and Foley (Effects Lay-up, too). Essence deliveries for this year include 20th Century Fox (3), Soundelux, EFX (a TEC Award winner), and Bejing Film Studio. *(See page 3)*

The Encore has the features of film dubbing boards selling for twice the Encore price. It's proven performance tells most of the story (West Productions' Emmy's for the *X-files*- Zentropa's success with *Breaking the Waves*). We have new consoles in Athens at Cinemagic, and in Bombay with Anand Recording Studios. And West Productions recently upgraded their board to 5.1 channel monitoring.

Final checkout for 32 channel Encore with Audiomate headed for Cinemagic in Athens.

We have gotten an especially good response to the Adrian Belew ads for the Élan and this is still a good alternative for the more budget minded project studios looking to become pro facility's.

We also are introducing the Neotek MAX line of signal processing. The MicMAX (a stereo mic pre based on the Élite) and the MultiMAX, a rack mount version of our MultiFormat Monitor System, are the first in this series. *(See page 2)*

The MSS-10 from our Martech line is the premier piece in our striving for sonic excellence. The reviews have been uniformly raves. The current issues of *EQ* and *Music Connection* are typical of the reaction we've had. *Studio Sound's* June '97 issue not only had nothing but good to say about it, they featured it on the cover (as will the Nov. *Pro Audio Review*). It truly allows you to hear what your microphone hears.

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Beyond Stereo: Mixing for Surround

By Craig Connally

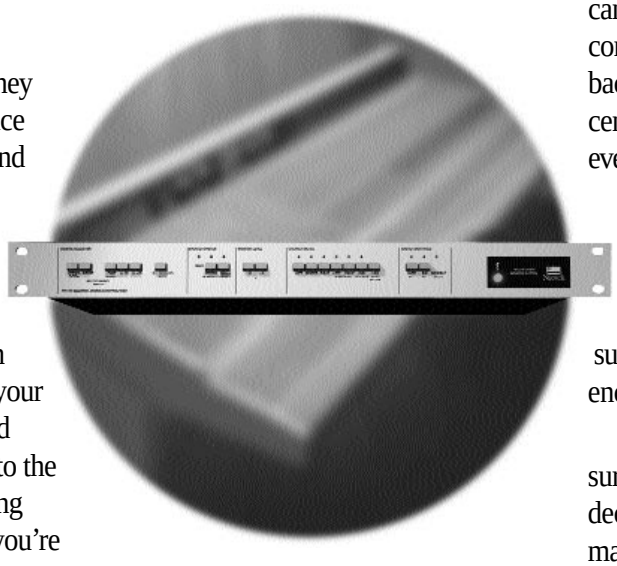
In the last issue I wrote about why you might be concerned about producing surround sound material, even if you are quite happy to be working in mono now. I pointed out that it is not just facilities producing sound for cinema release that need to think about surround sound; anyone producing sound these days, no matter how far down the food chain, will need to confront surround sound issues sooner or later. My bet is that it will be sooner, and that's why I designed Neotek's MultiFormat Monitor controller I wanted to give every studio an affordable means of dealing with surround sound monitoring so that they could put out material with confidence that it would play properly in surround formats.

In this issue I'd like to point out why you will have to deal with surround sound audio even if you don't produce it yourself. I'll explain how surround sound can creep into your facility from a number of unexpected sources. You'll need some insight into the process as well as a proper monitoring environment if you want to be sure you're not making big blunders.

Later I'll mention the new multi-speaker formats and discuss some new features of Neotek's MultiFormat Monitor controller, which we call MultiMAX, that are designed to keep you on top of this additional complexity.

Last issue I mentioned the problem of producing music that doesn't collapse to mono when played through the Dolby 4-2-4 process (that is: recorded in LCRS, matrixed to 2-channel LtRt, and then decoded back to LCRS). Typical solutions involve adding a few milliseconds of delay to part of the signal and then add it back, perhaps with inverted polarity. You can also use MS microphone techniques, stereo enhancers, and stereo reverbs.

But what if you didn't record the material? What if it just shows up and you don't have any idea how it was produced? In the best of all worlds you'll have time to listen to the material. In the bad old days you'd just put it up on stereo speakers and do an occasional mono sum check, maybe throw a phase meter or ëscope across it if you're lucky, and that'd be adequate.



That was then. These days you can be certain that somewhere, somehow, almost every piece of audio can end up passing through a Dolby decoder (even 5.1 material, as I'll discuss later). People tend to leave the ProLogic decoders in their TVs and stereos turned on all the time. And the higher their income, the more expensive their system, and the more likely it will be that they hear it in surround. Think: THE PRODUCER!

Here's an example of where you can easily go wrong. Let's say you are editing in backgrounds. The tracks can be music, applause, or ambience, you don't know how they were recorded or indeed if all the material was recorded the same way. If you're monitoring in stereo with mono checks it could all sound fine. Played back in surround through a ProLogic decoder, the situation may be quite different. One section recorded in mono compatible stereo will put the ambience solidly in the center, the next section recorded with surround components suddenly fills the room when decoded. If you are building your backgrounds from several sources in this way, the final effect can be bizarre. Your lead may stay constantly in the center while the backgrounds shift from solid front and center to room filling surround. Yet everything sounds fine in stereo.

How can this happen? Why does some "surround" material have very little surround information and other "stereo" material play back in full surround? The answer lies in the encoding process itself.

The encoding process used in Dolby surround is basically pretty simple (the decoding process is not). The Lt signal is made up by adding L plus C (3dB down) and S (3dB down and out of phase). Rt is the same, but with S in phase. This can be stated simply: out of phase material ends up in the surrounds.

This means that panned mono signals will stay nicely in the LCR front. Dialog or lead will stay in the center speaker, where you want it. The problem is with S, and your problem is that decoders can't tell your stereo material with out of phase information from LCRS encoded LtRt material.

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The ADR Solution

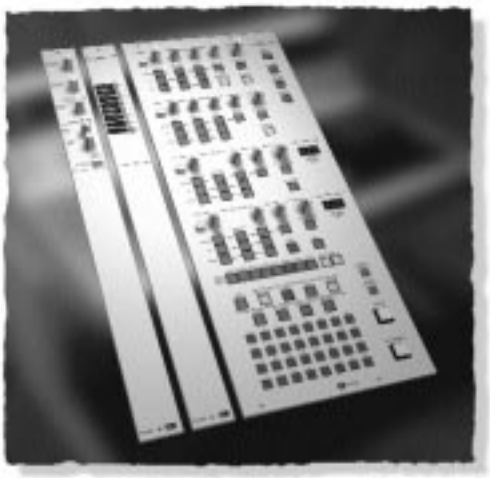
By Joe Martinson

For years, ADR/Foley systems were one-off kludges constructed by the technical staff of the facility using equipment from a variety of vendors, often requiring a great deal of custom engineering. This difficult and sometimes painful process is no longer needed. You can now purchase a complete ADR/Foley solution from just one vendor, Martinsound. The ADR Pro is the only complete state of the art ADR/Foley system. It features the Neotek Essence II ADR console, the Martinsound ADR ControlPro computer system with the AIP Pro automated monitor and track selection panel. No other ADR solution will reduce the high level of stress caused by tight schedules and demanding talent the way the Martinsound system does.

Neotek Essence II ADR Console.

Essence II ADR Console

The Essence II ADR console from Neotek, a Martinsound company since 1996, is the key part of the ADR Pro system. This is the only console in production that has been designed from the ground up to meet the most demanding ADR/Foley requirement. For example, the input and monitor functions are split into separate modules, allowing the customer to configure the console to his specific recording and monitoring requirements. In addition, the Essence has ADR/Foley features found in no other console, like LCRS Monitoring, Aux Soloing and a special Listen Bus.



AIP Pro.

You don't need to sacrifice sound to get the bells and whistles with the Neotek Essence II ADR console. For over 25 years, production, post, film and music engineers have enjoyed the famous Neotek sonic quality. Essence consoles are found in leading post and film houses world wide including Warner Hollywood and Burbank, 20th Century Fox and ToddAO.

Control Pro Computer System

Another featured part of the ADR Pro system is the Control Pro ADR computer system. Originally developed and sold by LarTec to facilities like Disney, Universal, LucasFilm, Fox and Warner Bros., the Control Pro has set the standard for ease of use. This advanced controller integrates and automates all aspects of the ADR/Foley session. When a track is armed to record, the associated monitor channel on the console turns on. Ahead, In and Past audio switching is controlled with edit point automation along with auto record in and out. The custom keyboard allows full motion control, locate and cycle points and many other features.

The Control Pro also controls the protection tape and automatically creates the session logs. Working with the JSK or other motion controller, the system can control and arm almost any type of recording system including tape machines, digital dubbers, mag recorders, workstations and multichannel digital tape units like the DA88.

ADR Control Pro.

The Control Pro also works with the award-winning SpottingPro software and Time Pro SMPTE reader. This pre-session system is a dialog editor's dream. Used with the Control Pro, this product truly automates Automated Dialog

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Realism Versus Accuracy In Audio

By Shawn Micheal

A few years ago, a pro audio company known for manufacturing exceptionally accurate devices introduced a new product. It was a unique product in that it had parallel signal paths. One path was tube while the other was solid state electronics. The company stated that both signal paths were extremely accurate, but they sounded different. It was up to the ësubjective judgment' of the user which path was preferred, though both represented the highest degree of accuracy. This leads to the question, *"What do we mean by accurate?"*

accurate adj.

1. Conforming exactly to fact; errorless.
2. Deviating only slightly or within acceptable limits from a standard.
3. Capable of providing a correct reading or measurement

The definition of accurate exudes scientific analysis. It infers that for a device to be accurate it must conform to strict test bench procedures and standards. Notice though that it does not address the variables that occur outside of the standards met. Two different pieces of equipment may have identical specs, but while one may sound quite extraordinary the other may sound quite poor. Yet both pieces are accurate!

A better word for the audio enthusiast to use in describing his or her goals in recording might be ërealism'. When digital audio arrived, the manufacturers stated how accurate it was. Nobody questioned the accuracy of digital, but it seemed that most audio professionals had a problem with its sound quality. Now look at how digital has matured and improved in the way that it crunches audio into 1s and 0s and back again, but its specs are still the same. Meanwhile, recent experimental recordings using 24 bit samples and 96kHz sample rates (and even higher) are receiving accolades for the phenomenal realism they present.

realistic adj.

1. Tending to or expressing an awareness of things as they really are.
2. An inclination toward literal truth and pragmatism.
3. Of or relating to the representation of objects, actions, or social conditions as they actually are.

Nuance, detail, and image are just a few of the issues that fall out of the realm of accuracy and into the realm of realism. Specs do not inform you whether a piece of equipment will pass these subtleties. Yet how often is equalization used to make up for inadequacies in these areas. Wouldn't a mix be better if these oft-overlooked items did not disappear in the first place?

At Martech, accuracy is imperative, but realism is foremost. Our primary goal is to design and build tools that allow you, the listener, to reproduce the source as naturally and realistically as possible. The Martech MSS-10 Mic Pre strictly adheres to this concept. We think that the inclusion of "color" in a sound should be the prerogative of the engineer, not something that is forced upon him or her, therefore the MSS-10 is "colorless", allowing the engineer to choose mics based on their desired characteristics. Also, we believe that "colorless" does not mean sterile. Sterile means unable to produce or lacking vitality. If anything, the MSS-10 is the antithesis of sterility. Many engineers are shocked at the size of the bottom end, the clarity of the midrange, and the silkiness of the highs. We designed the MSS-10 to be natural sounding, to put you as close as possible to reality. What you hear through it is as big as life itself.

The MSS-10 Mic Pre represents years of critical listening and R&D into electronic components, amplifier topology, and custom transformers. The MSS-10 is the foundation of the Modular Studio Series, providing uncolored amplification at the most critical stage. Its unique transformer, discrete non-inverting amplifiers, and capacitor-less main signal path assure you the finest amplification possible. Preconditioned silver switches are featured throughout, and all internal wiring is hard wired to avoid the degradation of connectors. A flexible, minimal signal path allows you to configure and use the MSS-10 for your situation. The MSS-20 Equalizer will follow shortly, providing natural, musical sounding equalization. Also under development is the MSS-30 Compressor. The main signal path of the MSS-20 and MSS-30 will use the same amplifiers and capacitor-less signal path as the MSS-10, carrying its tradition of natural sound with profound realism.

With the current avalanche of home recording, it takes real magic to make a piece of music stand out as legendary. Whether it be a haunting melody, thoughtful lyrics, the sonority of a classic musical instrument, or the performance of a virtuoso, our goal is to realistically capture that moment and make it available for generations to come. The MSS-10 is built to embrace that legendary point of time, not impinge upon it. Do you really want to trust your music to anything less?

Martech understands that only your opinion counts when purchasing equipment. That is why we are inviting you to judge for yourself the realism attainable with the MSS-10. We're so certain that you will hear the difference, that we give a no questions asked 60-day money back guarantee. If you want to hear what you've been missing from your music, give us a call today at 1 (800) 582-3555.

The meaning of value.

56 channel Élite at Stardog Studios in Austin, Texas.

By Craig Connally

Neotek's …lite consoles have stood the test of time. Although they have undergone continuous evolution since their introduction a dozen years ago, the basic system, circuits, and construction have proven themselves all over the world-from top post houses in Hollywood to broadcast trucks in Romania.

This fact was brought home by a recent order for a second console for Tropical Brain, a leading studio in Puerto Rico. Five years ago they installed their first …lite and their business began to grow. Their console had held up, produced great sounding products, and has shown the flexibility to accommodate unforeseen demands of changing markets as they and their business model adapted. Now they are ready for another …lite, this time with Audiomate moving fader automation. Tropical Brain is looking to ongoing success, and they know their Neotek console will put out high quality product without loading them with debt.

A similar story is that of Sugar Hill Recording in Texas. They built their business on a Neotek Series III, the predecessor of the …lite. They grew, their console supported their growth, and now they're ready for a new …lite.

There are lots of stories like this about Neotek consoles; because we built them that way. But when you think of classic audio products, you generally don't think of mid-range consoles. They're generally built to a price, with flimsy construction, under-rated caps, and short-life pots. Neotek, however, has never skimped in these areas with the result that our oldest designs are still in use. For example, Steve Albini can certainly afford whatever console he wants, but he chooses a vintage Neotek console for his personal studio.

To give you real value, a console must first produce high quality sound. Forget the bells and whistles. When your clients walk away with their product they just care that it sounds great, they don't care how it got that way. Neotek console owners have gotten used to mastering facilities asking, "Wow, what'd you do that on? A Neotek? Yeah, it figures." Next a console needs to be flexible, yet easy to operate. That way you can do your artistry without fighting with the equipment. Neotek pioneered Dual Channel architecture, a console system that has found its way into just about every other manufacturer's line. It's the basis of today's …lite, and tomorrow's, too, for that matter. And finally, a console must be built to keep on producing year after year, so you can grow your business, pay off your equipment, and some day give us a call about a new Neotek. That's the true meaning of value, and that's what you'll find in a Neotek …lite.

MicMAX makes the scene

The first new product produced by Neotek's design team after the move to California will be shown at the New York AES show. It's MAX, or more specifically MicMAX. MicMAX is a dual mic preamp which can best be described as the …lite microphone preamplifier on steroids-as if it were designed without the economic and physical size constraints required in consoles. We think it's pretty special.

The architecture of MicMAX is unique: it's balanced from input to output (there's also an unbalanced output, if you need it). MAX is made with discrete transistors and special high voltage, audiophile opamps. The benefit is that the output will hit +30dBu with less than .001% THD. MAX has incredible headroom, so if there's clipping in your system, it won't be because of MAX.

MicMAX also has exceptionally low noise, so the dynamic range is suitable for the most pristine 24-bit recording.

A professional preamp demands professional features, and MAX has them in spades. It has a subsonic filter that switches to a conventional high pass; a polarity inversion switch to make it easy to control multiple mics on an ensemble; input impedance that's switchable to 500, 1500, or 10,000 ohms to cater to your finest mics, be they ribbons or condensers, with or without transformers; an output ground lift switch; and of course, MAX has a beefy phantom power supply. You'll like the front panel bargraph meter, which lets you check proper gain from across a room.

Gain is controlled by nudge buttons in 5dB increments, with a 2-digit readout, plus a +/-5dB detented trim pot on an output stage. This lets us use hard contacts to cleanly and precisely set gain in the most critical stage. There are other audiophile features as well, like giant polypropylene caps at the inputs (the only caps in the signal path, because we use DC servos elsewhere), special 1% resistors, and toroidal power transformers feeding six regulated supplies.

So, the big question is, how does it sound? Beta testers have been universally enthusiastic when they compared it to their favorite units. Dead flat, crystal clear, and with that warm, extended Neotek sound. We're building up another bunch of units for final testing and UL/CE approvals. Now's the time to call us about getting one for yourself. Cost? MSRP will be about $1200.

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Are you ready for automation?

By Steve Harvey

Stewart Levin, composer/ arranger,* The Practice, Picket Fences, 30 Something, *"When you're doing music for TV you can't postpone Tues. It's got to be right and it's got to be on time. The Audiomate system helps me keep up with tight schedules."

Do you find yourself inviting the band into the control room to help you mix because suddenly two hands are just not enough? Are you losing valuable mixing business to a competing studio? It's time to think about fader automation!

There are two basic types of fader automation. One memorizes the movements of each fader and uses the information to control the gain of a VCA. The other type of system uses the same information to control a motor that moves the fader.

So which type of system should you choose? The one thing to keep in mind when making your decision is that the automation system should be as transparent as possible, in terms of both sound and ergonomics.

For most engineers, noise is a major concern. Despite the advances in VCA technology, they can still introduce noise and distortion. Older equipment can be especially problematic. One VCA might go unnoticed, but when it comes time to mix that two inch tape, imagine how much noise twenty-four VCAs will introduce when you switch on the automation. And the superior performance of the average digital multitrack machine will make that noise even more apparent. Don't forget, too, that you may be adding even more VCAs to the signal path if you are using signal processors like compressors and gates.

The automation system should be a mixing aid, allowing the mix engineer to do his job without distractions. With a VCA automation system, the position of the fader on the console is no indication of the level of the VCA. For example, the memorized level in the automation computer that is being sent to the VCA may be 0dB, yet the fader could be set at ñ30dB. That means that the engineer must look at the monitor screen continually to visually check his automated mix levels.

For many, a moving fader system is the only answer.

And who better to assist in the development of a moving fader system than Martinsound? In 1987 Martinsound developed Flying Faders™, a system that ushered in a new era of console automation. Flying Faders was easy to use, flexible and, above all, reliable. Neve Electronics licensed the technology and the exclusive marketing rights and, nearly ten years and hundreds of systems later, Flying Faders is as popular as ever, and for many is the benchmark by which other systems are judged.

But not everyone has the budget for a Neve, so for the cost-conscious the tie-in between Martinsound and Audiomation Ltd. in England finally makes quality moving fader technology affordable. The Audiomate motor fader automation system costs less than $500 per channel, and the new budget thirty-two channel system package is just $14,000. The system requires an Apple Macintosh computer and uses super-smooth, high quality conductive plastic faders with Swiss motors. Audiomate provides 10-bit resolution, giving 1,024 steps from top to bottom of the faders. The software incorporates a cue list, machine control and comprehensive off-line editing facilities. The average installation takes just a couple of days.

One facility that chose moving faders was Synchronized Sound in Atlanta. When it came time to add another room, studio owner James Klotz installed a Neotek Élan fitted with Audiomate. Staff engineer Dan Schaefer says, "Do I prefer VCAs or moving faders? That's a given. I like to see a fader physically move."

Randy Best, studio manager at the PolyGram Music studios in Nashville, also chose the Audiomate system when he decided to add automation to his Neotek Élite console. Randy has a similar explanation for his decision: I prefer to have a visual indication of the levels, without having to constantly refer to a computer monitor.

If you are worried that an automation system might be difficult to learn, Dan Schaefer has some reassuring words: "Audiomate is the easiest automation I have ever had to learn, and I've worked on most of them. It's super easy." He adds that the ergonomics make it easy for users who are new to the system: "Everything is really accessible." Randy Best agrees, noting that visiting engineers quickly learn the system basics: "I can take my outside guys through it in ten or fifteen minutes. And outside engineers can concentrate on the mix without worrying about the system crashing, because as Dan points out, It's very stable. I've never had a problem with it."

40 year old design sets standard for digital reverbs!!!

By Reeve Bridges

This tabloid headline is really the truth. The sound of the EMT 140 Echo Plate is what all of the digital boxes promise but never quite deliver. Unfortunately, the grand old plate is noisy and doesn't have much headroom. Enter Martech with a solution offering the best of both worlds. Quiet as a 20 bit digital FX unit, +24 dBu input and the great sound EMT is known for. Our main objective in developing the upgrade was retaining the EMT Sound and the EQ curves EMT used.

Motor and remote control features original meter used by EMT.

The list of facilities that have installed our upgrade over the last six years says it all. The Hit Factory (4 units), ToddAO (4), Conway Recording (4), Chung King House of Music (2), Masterphonics, Star Struck (2), Bill Schnee Studio and many more. One of the most recent is Mutt Lange's Reach Sound.

Reach was also the first to receive our new motor and remote kit. No more handing the second engineer your cel phone and having him call when he gets back to the storage room where the plate is kept. The motor/remote kit makes optimizing decay time just a push of the button, and the Decay Time meter permits logging of that optimum setting.

Many studios have multiple plates fitted with our up-grade kits.

We also have tune-up kits and vibration damping mounting feet for the 140. We even have complete, reconditioned units available. If you have a plate that isn't getting much use these days or have wanted to pick one up, give us a call.

Dave West at West Productions recently up-graded their Encore for 5.1 monitoring.

Martinsound

We thank you for taking the time to look over some of the things we're doing these days. We hope you enjoyed our little newsletter and would appreciate your input. So here's the vital statistics for those so interested:

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Beyond Stereo: Mixing for Surround

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How does out of phase information get into a stereo signal? Easy. If MS or AB mics are not perfectly balanced, the result is out of phase material: surround sound. Same with MS converters; any signal on the S that is not matched on the M will be decoded as surround. Widely spaced mics are famous for phase problems, but that's how most ensemble and orchestral material is recorded. Stereo reverb, of course, is random phase. And who knows where library music or applause tracks started or what they've been through (stereo processors, new psychoacoustic enhancers, you name it).

The moral of this story is that in the old days you had to monitor in stereo and make mono checks, but today you'd better monitor in surround and check stereo and mono.

OK, maybe you're hoping that 5.1 or DVD or MPEG or AC-3 will save you. After all, 5.1 is discrete, no encoding or decoding is involved (just a few bits are tossed out). Not so fast. While 5.1 and 7.1 are discrete in the cinema world, the same is not true of consumer products.

The digital audio bitstreams of all these formats have as part of their specifications a process called downmixing whereby the original surround tracks are reduced to stereo or mono for compatibility with existing equipment. MPEG downmixes to Lo Ro, which do not have the out-of-phase feature and which don't do anything for your ProLogic decoder. But AC-3, which is used in Dolby SRD cinematic releases and in HDTV, downconverts to (you guessed it) Lt Rt.

This brings us back to the previous conclusion: monitoring in surround is essential for any modern audio facility, whether you are recording music, mixing to picture, or broadcasting talk shows. Neotek's MultiFormat Monitor controller easily and affordably attaches to your existing console to give you the multi-speaker controls and processor inserts you need to meet this challenge.

And now for something...

By Dale Manquen

We have several new products that are unique solutions for very specific problems.

Recorder monitor systems

The Martech Recorder Monitor System (RMS) is a versatile multi-input monitor matrix that provides programmable headphone, loudspeaker and VU meter monitoring of recorder inputs, sync outputs and repro outputs of multiple 8-channel audio sources. The listening paths provide Left/Center/Right placement of each track, separate volume and mute controls for headphone and speaker and single track solo. The metering path, consisting of 8 meter buses with auxiliary balanced output drivers on each bus, permits metering of one machine at a time or the summed outputs of several machines/stems. A Tone Injection option provides a versatile programmable sine/pink noise oscillator that can be routed to the machine inputs via hard relay contacts.

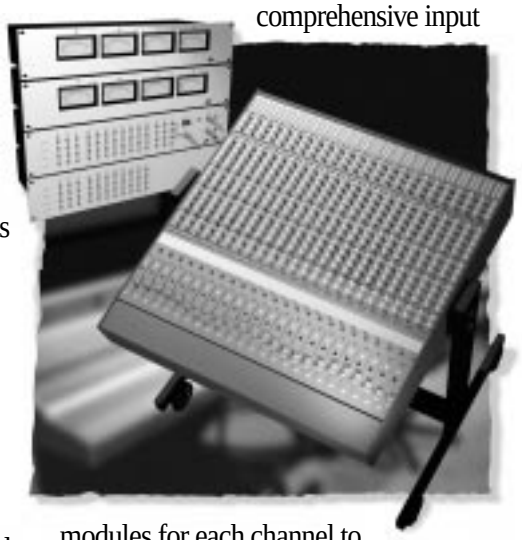
The system consists of a 2U primary control panel for 4 eight-track machines with master functions for monitoring/metering, mode selection and tone injection, up to 3 additional 2U expander panels for up to 12 additional machine, 2U router boxes for groups of 4 machines, and VU meter panels. All components communicate via serial lines, permitting distributed placement and multiple paralleled panels for control from the studio, machine room and/or projection booth.

The versatility of the metering and listening paths permit a broad range of applications for the product including recordist's monitor panels, change-over switching, and track combining for copies and transfers. The serial control protocol permits the use of a roving control panel in the machine room so that the technician can have complete oscillator and monitor control at his fingertips while he is tweaking machine adjustments.

Console expanders with automation

Superminiconsole In July of 1993, Groovemasters initiated the first rental of a Martech Miniconsole, a 24-input, 6-bus output expander for automated consoles. In the intervening 4 years, our fleet of four Miniconsoles has created a solid niche in 11 of the 13 Flying Faders dubbing theaters in the United States. The primary limitation has been the lack of basic features such as equalization and aux sends.

The new SuperMiniconsole adds comprehensive input



modules for each channel to provide 2 inputs, equalization, 4 aux sends, 8 busses, panning, direct outs, inserts, solo, and mute. As an option, the events control facilities of Flying Faders may be used to automate the input select, EQ and insert functions. The unit is packaged as a stand-alone consolette.

OEM and custom automation products

Martinsound manufactures a broad range of automation products. Certainly the most popular product is the Flying FadersÆ motorized fader automation system which we license to AMS Neve. In the nine years since the first system was delivered, Flying Faders has maintained a worldwide reputation of unsurpassed ease of operation and reliability.

A more recent offering is the AudiomateÆ motorized fader automation system from Audiomation. The Audiomate hardware features Martinsound servo controller cards. Originally released as a 64-channel system running only on Macintosh computers, Audiomate is now available as a 128-channel version running on a Power PC. Martinsound is the exclusive U.S. distributor of Audiomate systems.

Martinsound servo controller cards and switch/LED panels are also used in a series of motorized controllers manufactured for Level Control Systems (LCS.) The LCS RIF control surfaces provide a convenient interface to the LCS LD-88 DSP-based audio controller. Various size units, ranging up to 80 motorized fader channels, are installed at the Hollywood Bowl and at theaters offering Broadway plays such as Ragtime.

On several occasions, Martinsound has been called upon to design and manufacture custom upgrades for recording and dubbing consoles. Stage 2 at ToddAO Hollywood is a typical example of the extent and sophistication of these upgrades. ToddAO asked Martinsound to upgrade an older 4-bus ADM dubbing console originally designed for TV to handle modern megabuck action feature films. For that application, Martinsound developed new input modules, panning facilities, and a family of microprocessor-based controllers including a bus router for routing 96 inputs to 32 buses, an 8-channel monitor and meter formatter, and a recorder controller.

On a prior Todd project, Martinsound delivered several custom equalizer modules for expansion of a QuadEight console. The Martinsound modules were so much quieter and more musical than the QE originals that the mixers all wanted to junk the rest of the QE equalizers in the console and go all Martinsound!

Completely different

The Natural Sounding Mic Preamp from Martech

"The MSS-10 sounds shockingly good"

The pre-amp is completely 'colorless', and very open; it allows the microphone's output to be fully heard."

– Bruce Botnick

Grammy Award winning Producer, Mixer

Mr. Botnick has recently used his MSS-10s on:

Air Force One, Deep Rising, The Edge

L.A. Confidential, The Doors-Box Set

Beauty and the Beast-Original London Cast Recording

The MSS-10 gives you a whole new perspective of your microphones' sound. What you will hear is *openness*, transparency, clarity, warmth and body. You'll hear music that is full of life – the difference between astonishing realism and mere accuracy.

"If you really want to hear what your best microphones sound like, plug them into an MSS-10 and prepare for the surest truth." –Mike Sokol, EQ Magazine, October 1997

Mic preamps are not created equal. They may measure the same, but sound wildly different. That's why the most meaningful test procedure we use is quite simple, but revealing.

We Listen first to individual components, then to each component as part of the system. We even developed a microprocessor controlled, motorized, double blind, A/B listening system to make sure we didn't fool ourselves.

Such extensive listening enables us to make every MSS-10 effortlessly reproduce the original sound of the microphone. Nothing more, nothing less.

"Rarely will you hear such a quiet preamp, or one with such a complete frequency response and low distortion that it seems to open a window on the microphone... Using a good microphone with a preamp like this is like fitting the best possible lens to a camera, and reveals just how much of the raw material we work with gets lost through anything less." –David Frisner, Studio Sound, June 1997

Producing the best is expensive. If you're serious about wanting microphone amplification that is the ultimate in sonic integrity, functionality, and elegance, then give us a call today at (800) 582-3555. With our 60-day money back guarantee you won't have to take our word that it sounds incredible... you'll get to hear it for yourself!

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MARTECH

The ADR Solution

Continued from page 3

Replacement. Spotting points can be entered in advance of the ADR session along with a transcription of the dialog to be replaced. A list of automated Record In and Out points can be saved, then loaded from disk, rather than the time consuming process of entering them by hand at the time of the ADR session.

To provide a complete solution from one vendor, Martinsound has acquired from Lartec the exclusive license to manufacture, sell, service, support, and enhance the ADR ControlPro and SpottingPro product line. The Martinsound ADR ControlPro and SpottingPro have all of the features found in the original Lartec version, along with many new enhancements. Over time, Martinsound will add additional user-requested features, such as support for nonlinear audio and video to allow instant replay of loops, and interfacing to additional brands of motion controllers.

AIP Pro Monitor Router and Mode Control Panel

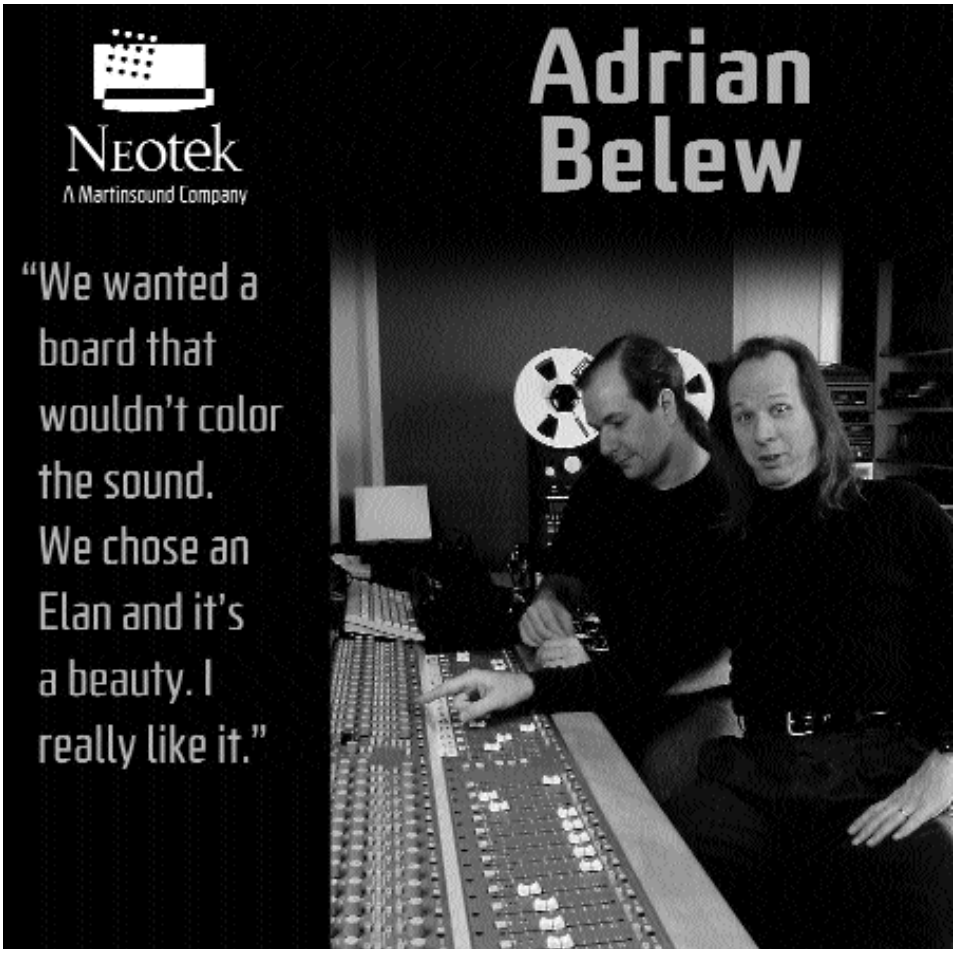
The AIP Pro was originally developed by Neotek for Warner Hollywood to provide the front panel control and audio switching for the ADR ControlPro. After acquiring the exclusive license from LarTec, Martinsound, working with Fox and EFX, completely re-engineered the AIP Pro, making it the most advanced and easy to use system for automating the monitor modes and track selection during an ADR/Foley session.

The major components of the AIP Pro are an audio router for monitor signal routing and a comprehensive control panel mounted in the console. The AIP Pro control panel has four powerful selection matrices for independent control of the booth or control room speakers, stage speakers, talent headphones, and editors headphones. The matrix for each section allows the user to independently select what is being monitored ahead, in and past the loop for the cue or guide track, aux input, playback, and beeps. In addition, these settings, which are saved in memory, may be different for each of the primary operating modes: Record, Rehearse and Play. Since there is a dedicated button for Ahead, In, and Past for each signal in each section, setup and changes couldn't be simpler. Booth and Stage monitor sections are LCRS and feature digital gain control that reads out in dB SPL.

The AIP Pro control panel also features a sophisticated, but simple to use, track selection system. Complete control of record arming and playback monitor control is selected from one centrally located set of track selection switches. This reduces operator fatigue and minimizes errors that irritate the talent and editors. In the record mode these switches arm selected tracks on the recorder. In addition, the track selection system works with the Neotek Essence ADR console to automatically turn on and mute the associated playback monitors for armed tracks. In the playback and transfer modes, the track selection system has several powerful options including one that allows only one monitor channel to be on at a time. Perfect for selecting bits and pieces to create the best of several takes.

Although the ADR Control Pro and AIP Pro work best with Neotek consoles, the various parts of the ADR Pro system are available separately and may be interfaced with other consoles.

In addition to our standard film and post products, Martinsound often provides custom solutions. Our success comes from listening to our customers and providing the tools they need to be successful. Call today and find out how we can help you.



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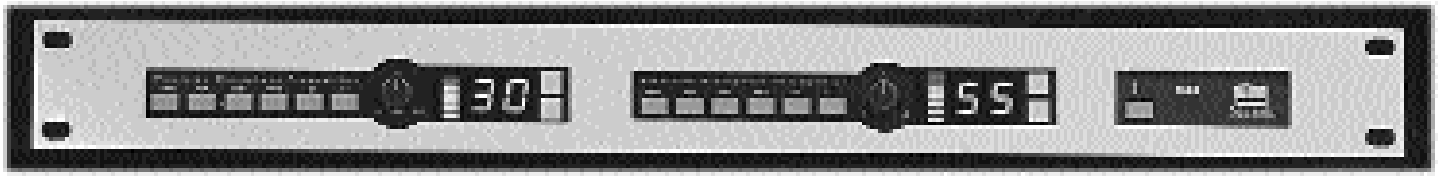

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• The features a professional needs: precision gain, high pass filter, input impedance selection, polarity switch.

Your unique solutions help build your success.

Continued from page 1

The Martech EMT products are a comprehensive line of five complementary upgrades turn any tired, old EMT-140 plate reverb into a great sounding piece of modern equipment. The electronics upgrade features low noise and distortion. Adding our new motor and remote kit makes it easy to use. *(See page 7)*

The Audiomate System has grown. We now can offer Power PC native, 128 channel systems and a budget system, the Audiomite (16 channels under $10k). *(See page 6)*

Martinsound Technology, generally speaking, is pursuing the road less traveled. In addition to OEM projects like the RIF control surfaces for LCS and the KMX Moving Fader Controller Card, we are making some unique pieces for the post market. The Recorder Monitor System is a modular-expandable solution for recordist's, machine techs and transfer engineers. The ADR Pro Series includes the components to bring ADR and Foley into the modern world. From the ADR Control Pro to the Editor's Pod (an over bridge with Annunciator panel, headphone controls and lighting) we cover your needs. The ADR Spotting Pro with LTC/VITC reader costs about the same as other timecode readers, but our system also includes great spotting software! The SuperMiniConsole expander, primarily for studios with Flying Faders Automation on their existing console, is a strong solution for the studio that needs more channel capacity but isn't ready to buy a new console. *(See page 8)*

In addition, we will continue to provide custom solutions to select clients. We are developing the next generation of products. Some are about through this process, some are in the opening stages, but our criteria is still customer driven. We want to recognize a need and fill it. Your input is our most valuable tool. Martinsound is a long-time leader in control surface technology and our aim is to give greater facility to all of our gear, while maintaining our standards for audio. We want to partner with you in our mutual success.

Yours truly, Joe

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Entries must be postmarked by March 31, 1998 to be eligible. Winner to be selected by drawing on April 15,1998. Winner will be notified by telephone (entries must have a telephone number to be valid). Winner's name and likeness may be used in future promotions by Martinsound. Employees, dealers, agents and associates of Martinsound and all Martinsound companies are ineligible for this contest.

Reader Response

Martinsound designs, manufactures, sells, and rents innovative and superior audio solutions that give to its customers major advances in the control, storage, automation and sonic quality of audio.

Send me more information on:

☐ **Consoles***:*
Neotek Élite & Élan
Neotek Essense
Neotek Encore

☐ **Automation:**
Audiomate Moving Faders
ADR Control Pro &
ADR Spotting Pro

☐ **Special Products:**
Recorder Monitor System
SuperMini Console
Custom & OEM

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My Main Business is:

☐ Consultant ☐ Installer ☐ Recording Studio
☐ Contractor ☐ Rental Company ☐ Dealer