

AUDIO HORIZONS

New Ideas In Professional Audio From Martinsound



Spring 2001

Maximize Your Valuable Investment



Martinsound
HELPING YOU STAND OUT

Martinsound specializes in products that extend the capabilities of your

existing recording and mixing systems. As 5.1 and other surround sound formats become commonplace in broadcast, multimedia, and music production, you may be wondering if you will be forced to spend precious time, money and energy re-equipping in order to cope.

Whether you are using an analog or digital mixing console, or a digital audio workstation, Martinsound offers the surround solutions that will let you handle projects with your existing stereo gear without spending a fortune.

PanMAX, our new surround panner, automates your dynamic sound motion and parameter changes. MultiMAX is an inexpensive multiformat monitor controller that replaces the monitor section of your mixing system so you can attract surround sound customers. The ForMAX surround monitor formatter streamlines multiformat post production processes. VuMAX integrates with MultiMAX or ForMAX to add surround metering to your studio.

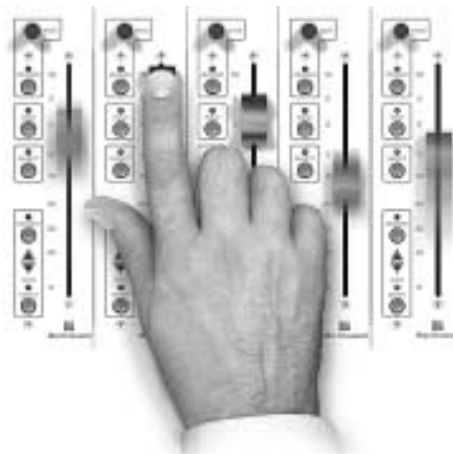
The RecordistMAX monitor system maximizes your machine room media resources, providing technicians with centralized programmable recorder calibration, quality control and confidence monitoring, and track combining and switching facilities for effortless integration of multiple formats.

We have products to extend the life of your classic analog console too, helping you maximize

the investment you have already made in obtaining the best sound available. Flying Faders is our *Just Mix* moving fader automation system that, when retrofitted to a console, has a proven track record of attracting more sessions, and at a higher rate.

Our ACX automated console expander lets you quickly add automated channels so you can handle sessions that would have been too large for your existing console. And our Martech MSS-10 *Natural Sound* mic preamp offers performance that goes beyond any other discrete or tube unit to deliver the sound you are striving for.

You are in business to make money and to make a difference. Martinsound helps you stand out with your customers by offering them what they need at a price you can afford. Contact us today and find out how we can help you make a sound investment in the future by building on your past. ▀



Classic Room Refitted For Surround

O'Henry Sound Studios did a complete renovation of Studio A and refurbished

its custom API console in the middle of 2000. The custom-built *O'Henry All Discrete* console is an expanded, hand-crafted version of the well respected desk that was first installed in the studio in 1993, and incorporates two of Martinsound's most popular products, Flying Faders and MultiMAX.

Owner Hank Sanicola and chief technical

engineer Harold Kilianski had the Martinsound Flying Faders automation system reconditioned and expanded to 95 faders by Dale Manquen, one of the Martinsound team that originally developed the system. The console's 64 original input modules were reconditioned and 24 more built from scratch by Andrew Isett, with additional engineering work by Steve Firlotte of Inward Connections. All 88 inputs, which feature API 550 A and B equalizers and 2520 amplifiers, now sport new faceplates, fader panels and silkscreening. The refit also expanded the console from eight to 24 buses.

In addition to music recording and album

Continues on page 2



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Studio A - with MAX surround gear and Flying Faders

Easily Expand Your Console With ACX



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The ACX enables every studio to do more sessions on its existing console.

The functionality of Martinsound's Flying Faders Automated Console Expander seamlessly interfaces with a wide range of analog consoles and also accommodates multichannel surround mixing, allowing existing Flying Faders users to handle larger, more diverse projects.

The ACX may be interfaced to any host console's multitrack, auxiliary, stereo and solo buses, and integrates completely with Martinsound's Flying Faders automation system, allowing it to be included in global solo and group assignments. Mix data for the host console and ACX saves as a single computer file. Four ACX module switches may additionally be automated through Flying Faders' optional events control.

The Village Recording Studio in West Los Angeles purchased a 24-input ACX in mid-1999 for use with its three Flying Faders-automated consoles, which comprise a vintage Neve 8048 and two AMS Neve VR Series consoles.

Liberty Livewire's Todd-AO Radford Scoring facility also acquired an ACX to supplement its 60-input AMS Neve V3 console. Although that console has since been replaced by a 96-input SSL, the ACX has been retained for sessions that require additional inputs.

Martinsound's ACX, which is also available for rent, has been put to use on a variety of projects by some of the country's major studios. Regular users of the ACX include Sony Music Studios in their New York City and Santa Monica, Calif. locations; Skywalker Sound in Marin County, Calif.; Sunset Sound Factory and International Recording in Los Angeles; various divisions of the Liberty Livewire Audio Group, including the former Todd-AO facilities, Signet Soundelux Studios and Sound One/Todd-AO East; and major Hollywood film studios such as Paramount, Sony Pictures and Warner Bros.

Recent projects have included the feature film *The Search for John Gissing*, starring Alan Rickman and also starring, and written and directed by, Mike Binder. Todd-AO Studios used the ACX during scoring sessions for the movie.

Renowned feature film music mixer Dennis Sands frequently utilizes the ACX to extend the input capabilities of the Flying Faders-automated consoles that he often uses for his scoring sessions, which have included projects such as *Erin Brokovich* (Jersey Films/Columbia TriStar) and the recent box office chart-topping film, DreamWorks' *The Mexican*.

Virgin Records also made use of the ACX for a recording project with Miranda Lee Richards, the solo artist formerly with The Brian Jonestown Massacre. Richards has also been featured on the Fox TV network's *Party of Five* and the soundtrack of Miramax's *Down To You*.



This 24 channel ACX goes where it's needed.

For any facility interested in preserving its investment in vintage analog consoles the ACX facilitates the addition of more high quality channels at an affordable price, offering further economy when shared between rooms.

Mail the Reader Response, phone or visit our website for more information on the ACX and how it can help you maximize the investment in your console. 📧

O'Henry from front cover

projects O'Henry Sound Studios has specialized in scoring for TV and film for many years. Kilianski reports that Studio A and its custom console have long been favored by film scoring engineers. "And the diehard scoring guys really love Flying Faders," he observes. "Flying Faders has always been very straightforward and reliable. There are a lot of features that Flying Faders has that are so intuitive, and so easy, and have been working that way for over a dozen years."

MultiMAX was custom-fitted into the desk by the O'Henry team. "Martinsound was extremely cooperative and gave us the remote control panel artwork, so we made a plate that fits right in our console," Kilianski comments, noting that MultiMAX has been a great asset to visiting engineers bringing in their own LCR monitors. "The calibration features of the box are one of its brilliant features. It makes it really easy to set up. And built in pink noise; how many years did it take for someone to think of that? Press one button

and pink noise is there—boom, off you go!"

In addition to Flying Faders and MultiMAX O'Henry Studios has turned to Martinsound for additional surround solutions to better serve its clients. Kilianski elaborates, "We also have the ForMAX. I think the box is pretty great. It's transparent, and once you set it up it's a set-and-forget. For the money that it costs and the facilities it affords you it's pretty terrific."

He reports that Martinsound's ForMAX surround monitor formatter has come in handy on several occasions. "We use it for multiple stems that need to be recombined. In many cases there will be an orchestra stem, a rhythm section stem, a synthesizer stem, and you need a way to recombine them all into your main LCR and surrounds."

According to Sanicola, surround projects in 5.1 and other formats account for nearly 20% of the bookings in Studio A, and that number is on the increase as clients discover the room's capabilities. Veteran scoring mixer Shawn Murphy, a longtime

fan of O'Henry's Studio A, has visited several times since the refit, most recently mixing the score for *A.I.*, the forthcoming Spielberg summer blockbuster.

Armin Steiner, who, with studio bauton, also consulted on the acoustic refurbishment of Studio A's live room, has been in to mix an IMAX film. John Whynot, a big fan of Studio A, who worked on both *Austin Powers* films, recently used the room to mix the score for John McNaughton's *Speaking of Sex*.

Martinsound's automation and multiformat surround solutions can be added in any combination to your existing stereo mixing console to extend its capabilities, allowing you to attract more business and increasing your profitability by maximizing your equipment investment. And as your business grows, you can build your system to add more automation channels, more sophisticated monitoring control, and so on.

Contact Martinsound to discover how we can help your business grow, and help you grow with your business. 📧

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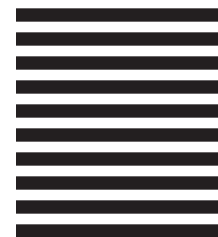
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Castle Oaks: Firmly Rooted In Analog

Many engineers, studio owners, producers and musicians still prefer the

sonic qualities of analog, despite the proliferation of digital audio workstations, consoles, and recorders. It's hard to beat the performance of a classic Class A discrete analog console or a vintage two-inch tape machine. And with analog equipment there are never any sample or bit rate issues to contend with.

Castle Oaks Productions, located in the Santa Monica Mountains in Calabasas, California, yet less than 30 minutes from the Hollywood and Burbank media centers, is a multi-room facility where the emphasis is firmly on analog gear. Founded in 1986 by Frank Jones, Castle Oaks features five rooms in total. The two main rooms feature Rupert Neve-designed 8038 Class A consoles paired with Sony/MCI 24-track analog recorders.

Jones has used Martinsound products to extend the capabilities of his vintage analog equipment on more than one occasion, beginning when he outfitted his Neve consoles with Martinsound's Flying Faders moving fader automation.

Older, classic consoles may sound fabulous, but they were built during an era when recording and mixing techniques were very different. Installing Flying Faders brings any vintage console up to date by adding modern mixing functionality.

Unlike many other add-on automation systems Flying Faders uses motorized faders, not VCAs, so the sound for which the console is so highly prized is not degraded. And Flying Faders' simple graphic interface and *Just Mix* design means that even a first-time user is mixing with confidence in no time.

"I have a live tracking and a mix room, and they both have Flying Faders," confirms Jones, who adds, "That's a great system." Castle Oaks' Studio A, a tracking, overdubbing and mixing room, features a 38-input Neve 8038 console with 16 channel programmable events and custom modifications.

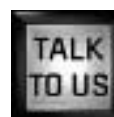
The mix room, Studio B, which like Studio A was designed by Vincent van Haaf of Waterland Designs, houses a 60-input custom modified 8038 and also features 24 monitor returns. Four of the monitor faders in Studio B are additionally automated through Flying Faders, and 16 faders also offer automated mutes.

When added to a facility's favorite analog mixing console, Flying Faders and its *Just Mix* design philosophy has a proven track record of maximizing the studio's profitability by attracting more business. It has become the most requested fader automation in the world, and boasts the largest installed customer base of any motorized fader automation system among medium and large format analog console users worldwide.

Castle Oaks handles an even balance of music recording and post production projects. "We do half records and half post production," reports Jones. "I'm getting more and more into post. That's my background; I was at Warner Brothers for 23 years." Jones has also worked at Larson Sound, 4MC, Universal and Conway. While at Warner Bros. he garnered many nominations and won numerous awards for his mixing, including two Emmys, an MPSE Golden Reel and an ITS Monitor Award for Best Sound for NBC's *ER*. Jones has record album, film and television dubbing and scoring credits too numerous to list here.

With the migration of the 5.1 surround format from motion pictures to interactive media, music and DVD-Video releases, and its adoption by certain TV and cable broadcasters, Jones faced a decision. Being able to handle the complex monitoring requirements of 5.1 projects meant either an expensive custom upgrade to one or more of his precious consoles or perhaps even their replacement. He once more turned to Martinsound for an economical solution, adding a MultiMAX multiformat monitor controller to the console in Studio B. "It's a great box," comments Jones.

MultiMAX provides engineers the means to do surround sound projects on any existing stereo



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Studio B is Castle Oaks' surround mix room

console by augmenting the monitor section to provide management of multiple loudspeaker systems, surround encoder and decoder monitoring, and downmix compatibility checks. MultiMAX EX, and its optional remote, will handle a surround monitor system of up to 8 speakers configured as 3 or 5 front channels with 2, 3, or 4 surround channels.

MultiMAX has assisted on a number of major music projects at Castle Oaks. "We just got through doing a Brazilian project – *Sandy and Junior*; they're huge in Brazil. They're like the young Carpenters of Brazil, a 17 and 19-year-old brother and sister." The teens, who are signed to Universal, have sold over 10 million albums. "We mixed a DVD of a live concert they shot in Brazil, and we also did the album, both in 5.1."

Jones reports that Brazilian artist Caetano Veloso's album, *Livro*, was also mixed at Castle Oaks. "That won a Grammy," says Jones. "We mixed that in 5.1 with the MultiMAX. I've been very happy with MultiMAX!" The album, mixed by Antonio 'Moogie' Canazio (Fourplay, Diana Ross, Manu Dibango), won the Grammy award for Best World Music Album in 2000.

Learn more about how Martinsound's Flying Faders console automation and MultiMAX multiformat monitor controller can add years to your console's life by returning the Reader's Response, phoning, or by visiting our website. ■



2. Fold This Panel Down

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Audio Horizons | Spring 2001

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- How The MSS-10 Takes Hassles Out Of Tracking and Mixing
- A VU On Downmixing

Send me product information on:

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- VuMAX Metering for MultiMAX, ForMAX and RecordistMAX
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- RecordistMAX Machine Room Monitoring Controller
- Flying Faders Moving Fader Automation
- ACX Flying Faders Console Expander
- MSS-10 Natural Microphone Preamplifier

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