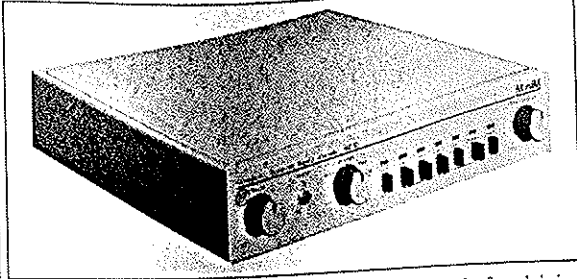
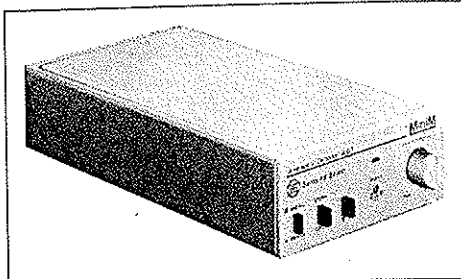


# new products

## Minim expand Ambisonic range

Minim Electronics, one of the first licensees of Ambisonic technology in the hi-fi field, have been making Ambisonic decoders for several years. A new leaflet details the current range of products which includes several additions at both the budget and pro/audiophile ends of the range.

The *AD7* is a compact, inexpensive (£50 inc VAT, P&P and NRDC licence fee) decoder offering both UHJ 2-channel and B-Format inputs. It also has a stereo enhance capability enabling the processing of ordinary stereo signals with adjustable width. A stereo bypass switch removes the decoder from circuit and powers only the front pair of loudspeakers. A switched layout control compensates for different speaker configurations. The *AD8* offers the same facilities but additionally includes two 30 W amplifiers for the rear information. The decoder card (*AD2*) used in both these units is available for in-



corporating into homebuilt equipment (retail around £30) or for OEM applications.

At the top of the range, the *AD10*, *AD10P* and *AD12* offer more features for the audiophile or the recording studio environment. Based around the same circuitry, the *AD10P* is an upgraded professional version of the *AD10* with better than 0.1% accuracy selected components, while the *AD12* is a 1U 19 in rack-mounting version with XLR connectors. Special versions can be made to order; in addition, a conversion kit can be added for 6-speaker applications in larger replay

environments. The units accept 2-channel UHJ or 3-channel B-Format and offer horizontal surround decoding for 4-speaker layouts. The layout control is variable between 1:2 and 2:1 ratio of sides for the speaker configuration. A Focus control enables the listener to enhance front-stage directional information, while a Position control enables the listener to vary their effective position in the soundfield (eg moving closer to, or further away from, the orchestra in a concert hall). A hard-wired bypass switch disconnects the unit for ordinary listening. An omnidirec-

tional output is available for driving sub-woofers.

All the units in the range are easily interfaced in the studio environment between console and monitoring amp, or between pre and power amp in domestic setups. For integrated pre/power amps and *AD5* interface unit is available which attaches to the tape sockets (and duplicates them).

Minim also produce a wide range of multi-event timers for broadcast and consumer applications.

Minim Electronics Ltd, Lent Rise Road, Burnham, Slough SL1 7NY. Tel: 06286 63724.

## Useful boxes from ADR

Audio and Design Recording are marketing a set of very useful and reasonably-priced units which are selling like hot cakes.

Most interesting is the *Propak 2*; an interface box which has XLRs at one end and phonos at the other. It drops line level to -10 and ups -10 to line level for interfacing consumer gear with pro levels and providing electronic or transformer balancing. The *Propak 1*, also available, does no more than this but the *Propak 2* also includes a switchable 11.34  $\mu$ s time coincidence delay, which will put all your *F1* recordings done with the box into time-coincidence, so that you can lift the digits off the *F1* and into a *1610*, etc, without getting your bits out of step. It has a corresponding delay on the replay side so that time-corrected *F1*

recordings will play back time-corrected! The unit will also, therefore, time-correct certain Japanese CD players which use the same technique (switching converters from one channel to the other to save money). This technique is probably the main reason for the difference in sound quality between CD players.

ADR also produce a neat little timecode reader. Hand-held and battery-powered, it has a phono socket input and will read EBU or SMPTE, reading user bits and showing drop-frame and colour frame where applicable. Four AA cells drive it for about 2,000 hours.

Then there is the *AmPak 8* audio amplifier. With XLR input and push-terminal output, it delivers 8 W into 8  $\Omega$  for instant foldback, talkback or other noise-making

applications—with optional transformer input balancing.

ADR also make the DI boxes shown in the photo, plus they have just released the new Ambisonic Mastering System mixdown, encode and decode modules, which are discussed in the surround-sound overview in this issue.

Audio & Design Recording, North Street, Reading, Berks RG1 4DA. Tel: 0734 53411.

## New Q.Lock interfaces

Audio Kinetics have released a new software package for the *Q.Lock 3.10C* synchroniser and a new range of video machine interfaces. The new software, *Q.Soft-Conform*, is specifically designed to streamline the process of editing an original master audio track to an edited

video tape. With this process the quality of the final audio track on the video tape is improved by two generations. Very simple key sequences automatically cue all the machines to the required points, drop into record when desired and relocate for a review of the edit, calculating offsets automatically.

*Q.Soft-Conform* is normally configured for three machine operation with the facility for locking together the video machine and the multitrack recorder for ease of use. The original audio is transferred from the third machine on to the multitrack and relay closures within the *Q.Lock* permit alternate track laying to be performed with an overlap between the segments for full mix/edit facilities.

When used in a 2-machine configuration, the software will enable two video machines to be used as a simple assembly video-editor complete with colour framing calculations modifying the machine offsets.

Previously, the *Q.Lock* interfaces for the Sony 5630/5850 *U-matic* video cassette machines did not permit use as a slave to an audio or video master. The latest generation of interfaces for these machines is now capable of being used as a master or slave. Existing *Q.Lock* systems can be retrofitted with the new interface.

Audio Kinetics (UK) Ltd, Kinetic Centre, Theobald Street, Boreham Wood, Herts WD6 4PJ, UK. Tel: 01-953 8118. Telex: 299951.

USA: Audio Kinetics Inc, 4721 Laurel Canyon Boulevard, Suite 209, North Hollywood, CA 91607. Tel: (213) 980-5717. Telex: 19481.

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