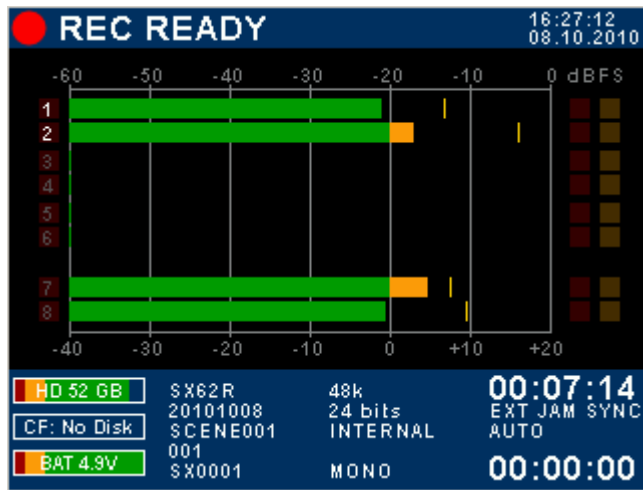


## SONOSAX Firmware V 4

A new firmware version 4 is in preparation to extend all SONOSAX recorders capabilities: MINIR82 -SX-R4 – Internal Recorder of the SX-ST and forthcoming SX-62R. The release of the version 4 is foreseen for end of January 2011 and will represent a major change as for example:

- new filing system, compatible with Cantar X filing system as per agreement with Aaton.
- new assignment in monitoring section
- extended metadata information
- metadata editing during and after recording session
- improved search function in player mode

A complete list of new feature and an up-dated user manual will be posted as soon as this new firmware is released; so stay tuned



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after the shooting "Le Ruban Bleu"

## SONOSAX wish you a Merry Christmas a Happy and Prosperous New Year 2011

### SONOSAX SX-62R

After nearly 2 years of researches and developments, the manufacturing of the SONOSAX SX-62R has started and its release is foreseen for the end of February.

The SONOSAX SX62R is a Compact and light weight analogue mixer providing 6 Mic/Line input channels and a true stereo bus, outputting analogue and digital stereo Main Out; equipped with an integrated 8 Tracks Digital Recorder on SSD Drive and CF Card it allows recording of all iso tracks plus the stereo mix. Depending on production requirements, Iso tracks can be recoded both pre or post fader, and an additional stereo "return input" offers a recording capability of up to 8 channels.

Its ergonomic have been carefully studies so that all main functions are directly accessible such as Pre-LF Cut, gain control, sweep LF cut, PFL control etc, secondary functions are quickly accessible by menu trough the touch screen.

The SX-62R also provides with 2 independent monitoring sections and a private line for communication; thus offering the same functionalities and flexibility as panel mixer.



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## Guillaume Sciana, best sound for "Le Ruban Blanc" / SX-ST8D

Receiving the "Lola" in Berlin – Best Sound 2009 for the film "Le Ruban Blanc" by Michael Haneke - I wanted to make a brief assessment of the evolution of our profession. I have worked for nearly 25 years with SONOSAX, initially with a SX-S6 combined with a Nagra IV.S, then from 1992 to 2004 with a SX-S6 equipped with the 4 output's module and a Nagra-D. Since December 2005 I am working with the SONOSAX SX-ST ST8D and a Cantar

Since the early 80's, in addition to the boom, I always wanted to use wireless microphones that I insist to put myself on the actors, it's an opportunity to personalize my relationship with them, and I know where the microphone is, if any change is required...

This technique used both for feature films and for TV movies - where the use of two cameras is becoming more widespread - has allowed me to satisfy the most demanding directors.

For most of us, we went from 2-track recording up to 8 tracks, and if equipment has lightened and miniaturized, quality standards which we must respond today have increased considerably since movies for TV can be mixed in 5.1, films for the cinema with their DVDs and Blu-Ray's will be seen and heard in conditions close to perfection. Therefore we must take these quality criteria's into account.

As part of this technological evolution, given the increased number of micro transmitters that we need, the use of stereo microphones etc, I saw some of my colleagues around me replacing their mixing console by simple interfaces allowing basic control of the levels, without worrying about what implies us to my mind (and my ears!): our responsibility and our know-how of sound engineer.

I am considering all the work required when using multiples microphones, especially when it comes to wireless microphones, their placement, the alterations caused by the costumes in fiction, vigilance on the phases of the microphones – more precise in digital domain - and finally the various sound sources that we must spread: to the boom op, the return to the director, to the script, for video etc...

I am pleased every day for having chosen my SONOSAX SX-ST8D that allows me to "correct" my mics and not to limit myself to capture sounds neutrally, without perspective, without choice, leaving recordings on which nothing has been done to the staff of post-production...

The "Ruban Blanc" is my fourth feature film with Haneke, we shoot between north of Berlin and Hamburg; a wind turbine's country, thus a lot of wind! A big thanks to the SONOSAX parametric equalizers that allowed me to keep this nuisance and to ensure the recording of many children, each equipped with a wireless microphones, that the director did not want to dubb; a successful bet!

The course of the faders, the routings, the output busses and all the many features of the SX-ST allows me to tackle the numerous shooting situations we are facing

With the SX-ST I also made music recordings, one of which won awards at the Victoires du Jazz: Best Voice Recording.

Thank you SONOSAX for this wonderful piece of equipment that you are offering.

*Guillaume Sciana / Paris*

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Visit our website and see what's new at Sonosax!



*Guillaume Sciana and Michael Haneke*

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