

JOEMEEK Distribution

New product release schedule 1999

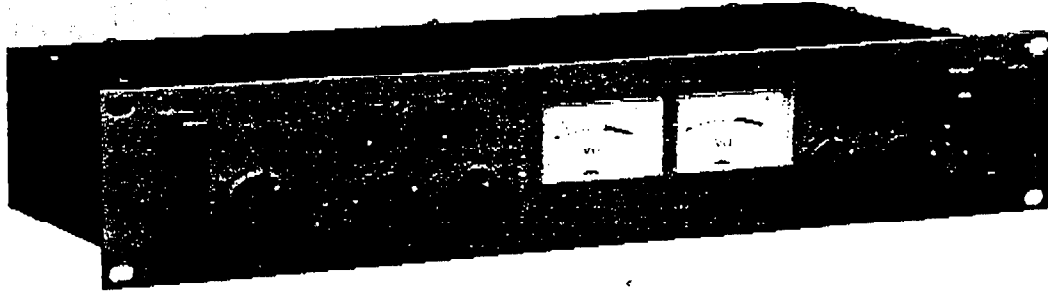
JOEMEEK

COMPRESSION

\$1,999.99

NOW! - Stereo Compressor SC4

- SC4 Stereo Compressor delivers perfect stereo imaging and control, classic JOEMEEK sound, and complete analogue and digital flexibility to recording studios, broadcasters and post production suites.



- M&S encoding for true stereo perfection
- Image width control
- 24 bit samplerate converting interface
- Superbal inputs and outputs on XLR
- M&S insert point
- Dual metering of compression and VU
- Heavy steel chassis for rugged feel
- AES/EBU and optical connections
- The best JOEMEEK sound!
- M&S switch allows M&S or L/R input
- Quality connectors used throughout
- Available NOW!

The NEW JOEMEEK SC4 is a true blend of new technology, with the best of traditional methods. The unit combines the original JOEMEEK 'light cells' with an incredibly well featured digital interface, as well as incorporating M&S (Middle and Side) signal encoding to achieve a unit that gives the true JOEMEEK sound in an extremely flexible package with accuracy that was simply not possible from the 'Rock and Roll' SC2 classic, or SC3 DAD mastering compressor.

The release of the SC4 marks the creation of our new flagship unit. This compressor will be at the top of the JOEMEEK ladder, representing a level of development beyond even the SC3. It bridges the gap between the sounds of the photo electric cell and the basic accuracy of the VCA compressor designs. This is coupled with the inclusion of M&S/Left/Right 'superbal' analogue inputs and L/R 'superbal' outputs that may be run alongside the AES/EBU and optical interfaces. The digital I/O will also sync to any bit rate and resolution, but also has the ability to perform 'perfect' samplerate conversion (as the signal path is via analogue).

The use of M&S in the SC4 is a method of guaranteeing perfect image accuracy. Even highly dynamic program material will not cause the SC4 to distort the stereo image. The SC4 achieves this through the revitalising the M&S technique as a means of making the signal insensitive to subtle dynamic differences between the light cells. This gives the compressor a feeling of the classic JOEMEEK tight punchiness, and perfect image, even when sounds are dynamic and moving in the L/R domain. Another feature is that the SC4 is now a valuable tool for M&S stereo recording. The SC4 is equipped with a M/S switch on the

inputs, allowing a bypass of the M/S matrix. This means that location sound and general stereo recording can be achieved and compressed at once by using the unit as a M/S - L/R converter. In practice, a pair of mics (a cardioid for the middle, and a figure 8 for the side) set up appropriately will produce the most incredible stereo sound when recording choral groups and orchestras. This can also be recorded on site in the native M/S format and converted later by the SC4. Access to the M/S signal is possible, even in the studio when only L/R format is available; the unit has M/S insert points that, with appropriate processing, can be used to create spatial effects at the final mix stage.

The SC4 is perfect for professional studio users that require final 2 track compression on any demanding program material. This is reinforced by the introduction of high samplerate digital recording systems, that often have imperfect reduction techniques to the CD standard of 44.1Khz; these systems will benefit greatly from an SC4, as the final mix will be compressed, and reformed into any required digital configuration. However, the greatest benefit to such systems is the compression sound itself. The SC4 may use M&S coding, but at it's heart is the same powerful cell as in the other top JOEMEEK compressors, which makes just about everything sound great! A useful feature of the M&S domain is the introduction of a post-compression width control. This can be used as a 'trim' for stereo material, and can make a signal go from mono, right up to 200% in width. This makes the SC4 superlative for all kinds of recording studio, post production and broadcast setups, as the sounds generated will defy their underlying mathematical purity.

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