

# FOSTEX<sup>®</sup>

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Archiv Michael Otto  
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***Personal Multitrack by Fostex.  
At work and play. For fun and profit.***

His name is Yoshiharu Abe. By trade an electronic engineer. By determination an inventor. He's put more multitrack equipment into the hands of more musicians than any other person on earth.

With his design team, he turned a hi-fi "quad" tape deck

into a revolution. Four tracks, with sync, on 1/4" tape! Musicians finally had access to the recording capabilities previously reserved for those privileged few who could afford studio time.

A few years later, Mr. Abe set the music world on its ear again.

He put 8 tracks on 1/2" tape. And the music rolled on.

Now the revolution continues. A new company. And a new technology. Eight tracks on 1/4" (that, amazingly, have the same adjacent channel crosstalk as Mr. Abe's now-famous eight on 1/2").

This is Personal Multitrack by Fostex. In real life. Real situations. Used by real people. The first complete multitrack line designed for musicians and songwriters.



**First 4 tracks on 1/4."  
Then 8 tracks on 1/2."  
Now 8 tracks on 1/4!"**

Mr. Abe, photographed in the Presidential Suite of the Industry Hills & Sheraton Resort. Mr. Abe sits on the Japanese Standardization Committees (for JIS, EIAJ, IEC, etc.); is a fellow of the AES; Secretary of the Japanese National Committee of the IEC 60A (specializing in sound recording); and has published three definitive textbooks on recording.

There's never enough time for the musician on the road. Ideas come. And they have to get on tape. That's why recording star Tim Weisberg travels with Fostex. Quick set-up. Easy, fast operation. His 250 Multitracker lets him

push buttons instead of patch cables. So his time is spent on making music.

And the sound? Well, here's one star who's right at the forefront of audio technology. A leading seller of audiophile-quality

discs. A flutist whose ears are as critical as anyone's in the business (and known to be better than most), and who is particularly picky about flaws in reproduction. He uses Fostex.

Tim also gets the benefit of

complete cassette compatibility with his other high-speed cassette decks. Which means storage and retrieval are easy and inexpensive. His tape library doubles as an idea library. Because his hardware is Fostex.



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## ***In a lonely hotel room, Tim Weisberg works out a tune with Fostex.***

Tim works out a melody line on his 250 Multitracker—4 tracks, with sync, at 3¾ ips, on standard-format cassette. Plus, built-in 4x2 mixer! The 250 gives Tim the same flexibility he'd have with an outboard 4x2. But without the patching hassles. Which makes the Multitracker (with a pair of 6301 self-powered Monitors) one of the fastest ways to put an idea on tape. Plus, Tim gets true "room sound" with our new stereo reverb. For safe keeping, Tim's Fostex gear travels in Fostex flight cases.

Chris Myers only sings in the shower (thank heavens). And only plays guitar when the neighborhood looks deserted. But his Fostex Multitracker holds a place in his heart right next to his personal computers, VCRs and collection of high-tech gadgets

and gizmos.

About an inch away from his PhD, Chris spends the workday as a research analyst—your basic ultra-tech guru. But after work, the creative juices flow. He'll lay down a few chords (maybe all ten he knows). Then

pick out a lead track on his Casio VL-Tone.\*\* And when something doesn't quite work, he'll go back and try something new.

He'll play with the 250's generous  $\pm 10\%$  pitch control. He'll even share ideas (and some tape tracks) with a courageous

friend through the 250's extra headphone jack.

No, A&R people aren't breaking down Chris' door. But he's having a ball. Because Personal Multitrack is easy to use. Very affordable. And a whole lot of fun!



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## ***Personal Multitrack at play. Simplicity and fun are built-in, too.***

Chris fills tracks on his 250 Multitracker with guitar and gizmos. He'll use mics or direct lines. Dolby\* C noise reduction for incredible quietness. And the 250's unique footswitch for punching in and out—which leaves his hands and mind free for music, not mechanics. And when he's feeling especially free, Chris will produce some of the most outrageous telephone answering machine announcements Ma Bell ever had pass through her lines.

When lessons are over, music teacher Susan Bray really gets down to work. A composer, arranger and performer, she builds tracks on her own 8-track rig daily.

Susan's Fostex gear takes up very little space. And it's very easy to feed. Because 1/4" tape

is so easy to find. Plus, Fostex compactness makes travel easy. And that's important when Susan needs to get a drum or piano track. Because the gear is easier to move than the instruments.

But sound counts, too. And the A-8's super quiet 73dB S/N (with built-in Dolby C) is a plea-

sure to her ears. Plus, her tracks stay very clean, because the A-8's crosstalk is 55dB (@1kHz, adjacent channels).

The reproduction is always right. But the notes sometimes aren't. That's why owning the gear is crucial. Time is controlled by Susan's schedule and

energy level. Not by her cash status. Her tunes are built track by track. Torn down. Re-built. Sweetened. Stored. Brought back. Killed. Because she has the time and hardware to produce her personal musical concepts. And that's what Personal Multitrack is really all about.



**At home with  
8 tracks on 1/4."**

**And  
Fostex goes  
to the music.**

Susan punches in a lead riff with the A-8's footpedal remote control. Her 350 mixer controls the flow of signals. And her A-2 is standing by to record the half-track master. There's a Fostex 3030 Graphic Equalizer and a 2050 Line Mixer ready for duty. And Susan uses our 3050 Digital Delay for automatic doubling (to thicken her guitar sound) without wasting tracks and a wide variety of echo effects.

"Punch & Judy" play lounges. Often and for good money. A lot of sets are built around standards. But they slip in some originals, too. Their Fostex gear makes work a lot easier during both rehearsal and performance.

At the show, there's a 350 Mixer that delivers separate mixes for the main PA feed and stage monitors. The 2050 Line Mixer's handy direct outs provide a recording mix for the A-2 half-track. And the built-in

compactness makes travel and set-up a breeze.

At home, there's a 250 Multitracker. The ultimate time-saver for rehearsals. Because like most musicians, these guys are always too busy to rehearse. So a

cassette is made, minus a part. It's easily passed from one band member to another. Then, when an idea comes up that's really hot, the lightweight, easy-to-use Multitracker travels to a session. And the song gets built.



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## ***Getting originals on tape. Fostex works for working musicians.***

Live at the Wind & Sea in Redondo Beach, CA, Punch & Judy use an A-2 for recording. It's especially handy because editing is so simple. And because it has NAB equalization for instant studio compatibility. To capture the dynamic range of the live performance and to make super quiet tapes, the band uses our 3040 Dolby C unit (which gives them an 85dB S/N). To make sure the independent PA and monitor mixes are just right, they use our 350 Mixer. And to provide a separate recording mix, there's a 2050 Line Mixer.

Media production is a long, exacting process. So the hardware has to perform. At Metavision, one of LA's super-hot production companies (they showed you the Space Shuttle in simulation on TV), Fostex performs during production and presentation.

David Jacks assembles audio

tracks on Fostex recorders—an A-8 and A-4. Because when the show rolls, the sound has to be good. For their complex video productions, Metavision has interlocked an A-8 with an Omni Q\*\*\* Synchronizer to sync multitrack audio with video. And save a lot of money on post-

production studio time.

During presentation, Metavision's chief, Theo Mayer, drives the show with an A-4—providing 3-channel audio plus cue. When a client needs a lightweight, traveling system, Theo uses the 250AV Multitracker (also for 3-channel audio plus

cue). The 250AV has a 1-volt output to drive the slide programmer, 1 $\frac{1}{8}$  ips speed for industry-wide compatibility and a built-in 4x2 mixer that makes live announcer shows very easy on the producer.



***The complex process of multi-image.***

***Fostex works in production and presentation.***

From production through presentation, Fostex performs. Recorders are just 29 lbs. All have NAB equalization. And accept remote foot-pedals for punching in and out. The 3040 Dolby C unit adds an extra 20dB of quiet. And the 3050 Digital Delay adds an extra degree of effects control. Of course, there's a Metavisionite included at shows to push the Start buttons and watch for gremlins.

## The Recorders. The Mixer.

Quarter-inch tape never had it so good. Multitrack in eight and four-track versions. And an amazing half-track. All weigh just 29 lbs. And measure 13 $\frac{1}{8}$ "H x 14"W x 6 $\frac{3}{4}$ "D. Of course, the star of the show is the A-8. So just to whet your appetite, here are a few specs:

Reel Size	7"
Tape Speed	15 ips
Record Level Calib.	250nWb/m
S/N	73dB wtd., referenced to 1kHz, 3% THD
Overall Freq. Response	.45Hz-18kHz, $\pm$ 3dB.
Crosstalk (Adj. Ch.)	55dB @ 1kHz

Here's the mixer built for musicians. Easy, fast operation that's easy and fast to learn. The 350 Mixer (with 3060 Meter Bridge) gives you 8 input channels. A 50dB trim control for mic or line inputs. Accessory send/receive jacks on each channel. And a handy LED overload indicator.

You get parametric-type equalizers with 12dB of boost or cut in two bands. Center frequencies are continuously variable from 80Hz to 1.2kHz, and from 800Hz to 12kHz. You even get two stereo RIAA-equalized phono inputs for production, PA or other presentation and recording jobs.

## The Multitracker. The Processors.

The little marvel that works. It's the 250 Multitracker (shown with a pair of our 6301 self-powered Monitors — each one pumps out 10 watts RMS). You'll use four tracks, in sync, at 3 $\frac{3}{4}$  ips. And you'll use standard cassette format for complete high-speed compatibility. The built-in 4x2 mixer makes building tunes almost effortless (from the operational point of view, of course). And Dolby C is built-in to make sure your tapes get that extra 20dB of improved S/N performance.

The Multitracker also comes rigged for AV, as the 250AV. It runs at 1 $\frac{1}{4}$  ips, has a 1-volt output and provides industry-wide cassette compatibility.

What would Personal Multitrack be if we didn't follow through with all the gear you need to get your idea on tape, the way you want it? The question is answered by our growing line of signal processors.

There's our 2050 Line Mixer that brings you those important extra cue and monitor mixes. Our 3040 Dolby C noise reduction unit that gives you 20dB of extra quiet and expanded headroom. Then there's our 3050 Digital Delay, which might be one of the best around in value, flexibility and performance. And our 3030 Graphic Equalizer to solve a variety of EQ problems and tune rooms.

Not shown: 3070 two-channel Spring Reverb unit, and 3180 two-channel gated compressor.



Features and specifications subject to change.

### Write for the nitty-gritty.

By now, you've got a pretty good taste of Fostex at work and play. So we'll be happy to send you the real nitty-gritty. All the details, specs and operational characteristics for our entire line. Just drop us a line and tell us which products interest you most.

Write: Fostex, 512 Miyazawacho, Akishima, Tokyo 196, or the nearest Fostex Distributors.

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