

What Is AATON CANTAR - X



AATON CANTAR-X is an 8-track sound recorder with a hard disk, designed for recording sound on location. The equipment has an integrated mixing console with 18 inputs (5 mics, 4 line analogue and 8 digital inputs) and digital recording on a hard drive.

AATON is well-known in the film industry as a manufacturer of film cameras and synchronisation equipment (OriginC+, InDaw). Their experience in producing complex film equipment has been amply used in designing Cantar, with its evident robustness and quality of mechanical work. Sophisticated as it is, the equipment is easy to handle, and its controls are clearly reminiscent of Nagra, tried by time. The manufacturers themselves openly acknowledge Nagra as their reference and source of inspiration.

10 Reasons for Choosing CANTAR - X

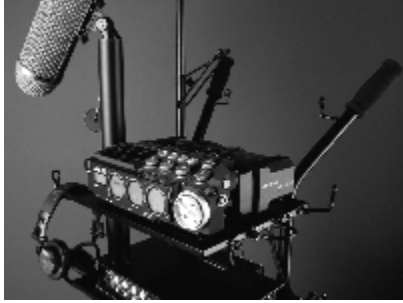
1. **Higher resolution** than R-DAT, the most widespread digital recording format; standard: 48 kHz/24 bit (possibility to increase up to 96 kHz).



2. **Eight recording tracks** as opposed to a standard of two. This makes it possible to record individual microphones and lavalier mics into separate tracks without mutual interference (phase interference, damage of all lav mic recordings by a single defective signal, etc.). Also, CANTAR works in a 6+2 regime as a standard, i.e. it records the sound from various inputs discretely into 6 tracks, while simultaneously mixing it into the two remaining tracks in real time. It is this 2-channel mix that goes to the post production (dailies, editing) – similarly to stereo Nagra or DAT; however, the sound post production has also the original multi-track recording at its disposal.

3. **Non-linear** recording prevents the possibility of erasing previously recorded material. Therefore, we can prevent situations that every production mixer has certainly experienced: when checking the previous takes, he is interrupted by the director's instruction to start sound recording and he has to keep the whole crew waiting until the tape rewinds to the end (optimistic scenario) or erases a part of the previous recording (worst case scenario). CANTAR allows him to listen to a 2-day old recording and immediately, within a second, start a new recording.





4. An **instant buffer of as much as 35 seconds** makes it possible to record sound prior to the start of the recording. In standby mode Cantar constantly "reads" the incoming sound without saving it on the hard disk. Once recording starts, it will also save the sound (in the length of the constant pre-selected time interval) preceding the start of the recording. Minutes of material wasted during the waiting for the actual start of the recording or missing initial parts of the dialogue are thus avoided. And mainly, we are not wasting a lot of footage in vain when recording sounds or atmospheres. With

CANTAR, you can wait for the sound itself and only then start recording. You will not miss any unique sound, while saving material at the same time.

5. You **save time** (and money) on **transfers**. While sound from tape media is transferred into AVID or telecine in real time, CANTAR sound is recorded as data files, i.e. several times faster. To transfer a 1-hour recording will not take more than a minute or two.



6. Sound files in BWF format preserve the information about the time code and in metadata, also about the day and time of the recording, but above all, about **shot and take numbers**. In both AVID and telecine (InDaw), the files will automatically display under these take numbers. This obviously simplifies and speeds up the post production work with the material and also helps to maintain order in the sound material.

7. Using the hard disk means **saving material**. Tape media are expensive, but using the hard disk doesn't cost you anything. At the end of the shooting day, you can take away the final recording either on your own hard disk or burnt on CD-Rs or DVDs, the price of which is several times lower when compared to tape media. A DVD burner is a standard part of CANTAR equipment.



8. When handling transferred records, you are no longer dealing with a single, original recording. It is a fully-fledged copy, so you are **preventing the risk of loss**, tape rupture, erasure, etc.



9. A sophisticated **listening matrix** operates 3 different analogue outputs (headphones, line-out, foldback). This makes it possible to send to the video and to the foldback a different sound than the one to which the production mixer is listening. For example, he can listen to the recording from the main microphone, while the director has only the discrete dialogue from lavalier mics in the foldback and the video receives the final mix.

10. CANTAR has extremely **low electricity consumption**. One set of two batteries will last 10-15 hours (!) without the need to recharge them. Also, it can work using just one battery, while the other one can be meanwhile recharged, which allows you to work practically non-stop, without interrupting the recording. You will never have to hear "Stop, sound exchanging batteries" again.