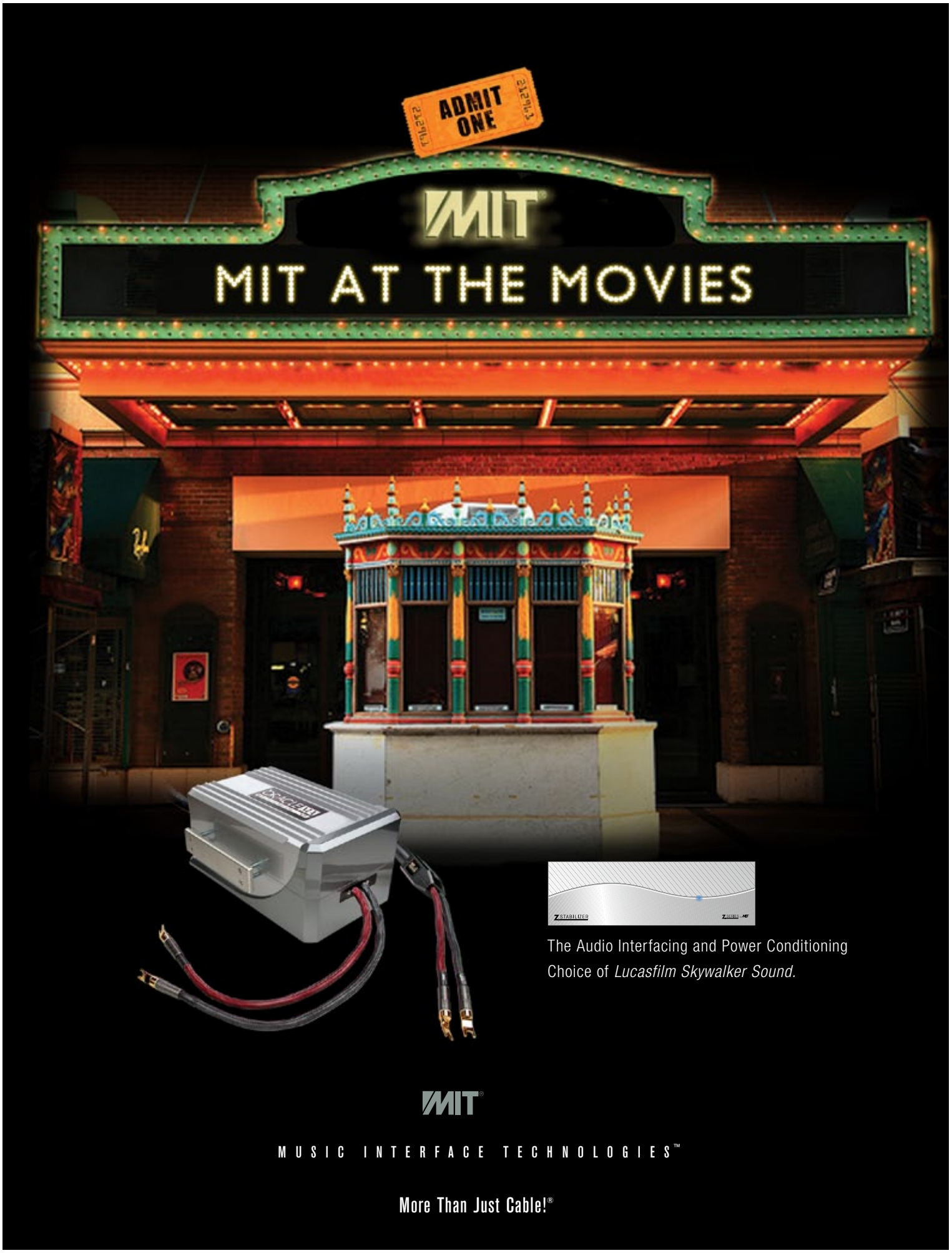

The Audio Interfacing and Power Conditioning Choice of *Lucasfilm Skywalker Sound.*

MIT®

MUSIC INTERFACE TECHNOLOGIES™

More Than Just Cable!®

Lucasfilm's Stag Theater, THX Theater Number One

Marin County, California

Legendary Oracle Speaker Interface

Z-Stabilizer Powerline Conditioner

SKYWALKER SOUND

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For Immediate Release

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SKYWALKER SOUND DEPLOYS NEW 5.1 SOUND SYSTEM FOR MUSIC RECORDING AND SCORING

Marin County, CA. December 11, 2001 - To create the ultimate 5.1 environment, Skywalker Sound has added B&W Nautilus 802 speakers, powered by Chord Amplifiers with MIT cables. "We have been looking for the best combination of speakers, amplifiers and cables. This system sounds fantastic with all types of music, and allows us to provide our clients with the best possible midfield monitoring environment to record and mix in," stated Leslie Ann Jones, Director of Music Recording and Scoring at Skywalker Sound.

"We are extremely proud that Skywalker Sound has chosen the Nautilus 802's for their 5.1 monitoring system," states Chris Browder, Executive Vice President of B&W Loudspeakers. "The Nautilus 802's are unique in their ability to exploit -- fully -- the rigorously demanding dynamic range of the best modern recordings, and they do so with the lowest distortion or coloration ever achieved by such designs. Skywalker's choice, as well as other prestigious recording studios, such as Abbey Road, further solidifies the position that our Nautilus series of loudspeakers sets the benchmark to which others are compared.

"Chord Electronics is honored to be chosen by Skywalker Sound to equip their Scoring Stage. Working over the years with some of the most demanding recording studios, like the Royal Opera House, and Abbey Road, we are excited to be chosen once again on the basis of offering the finest performance. The people at Chord are devoted to producing the finest sounding electronics for both music and film. This passion is evident when you hear our latest domestic products, including the DAC64 and A/V Processor, " says Steve Daniels, US Sales Manager for Chord Electronics.

"MIT is proud to have been chosen to interface the new monitoring system just installed at the scoring stage. Congratulations to the entire staff at Skywalker Sound, as you've accomplished the impossible, and made the best in the world even better, " states Bruce Brisson, President of MIT cables.

The Skywalker Sound Scoring Stage was designed to be one of the industry's premiere music recording and mixing facilities. The main room easily accommodates a 125-piece orchestra, yet the adjustable acoustics provide intimacy for a solo performer. There are four isolation booths, an artist lounge, and the control room features an AMS Neve 72 input VXS console with an 8 channel VSP post panel. Recent projects include film scores for Jurassic Park III, Spy Kids, and Requiem for a Dream, 5.1 mixing for an N'Sync theatrical and video concert release, as well as record projects for Dredg, Smashmouth, Kronos Quartet, and Rosemary Clooney with the Count Basie Big Band.

For further information:

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Steve Daniels, Chord Electronics - 972 234 0182 or steve@soundorg.com

Bruce Brisson, Music Interface Technologies - 916 625 0129 or www.mitcables.com

Skywalker Sound Music & Scoring Stage Control Room
featuring ***MIT interfacing***

"The history and excellence of the MIT company and it's products goes without further review. MIT, with Bruce at the technical helm, has made unequalled strides in high-end audio and especially unequalled in professional audio. . .
. . . Bruce Brisson is able to point out events, in his test results, that in every case we could hear. I think that is revolutionary."

Jerry Steckling
Acoustic Engineering, *Skywalker Sound*

". . . the techniques and test and measurement equipment Bruce & MIT utilize have been the only way I have found to accurately predict how the system will sound. . .
. . . The relationship works because Bruce and all of us in the Skywalker engineering department have a desire to take audio systems to levels previously not attainable."

Aaron Reiff
Chief Scoring Engineer, *Skywalker Sound*

". . . Bruce Brisson and MIT cable technology. Bruce worked with our engineers to arrive at a line and speaker level wire system that allowed us to minimize phase errors through the system. The resulting clarity has been a pleasure to all that use that room."

Tim McGovern
Director of Engineering, *Skywalker Sound*

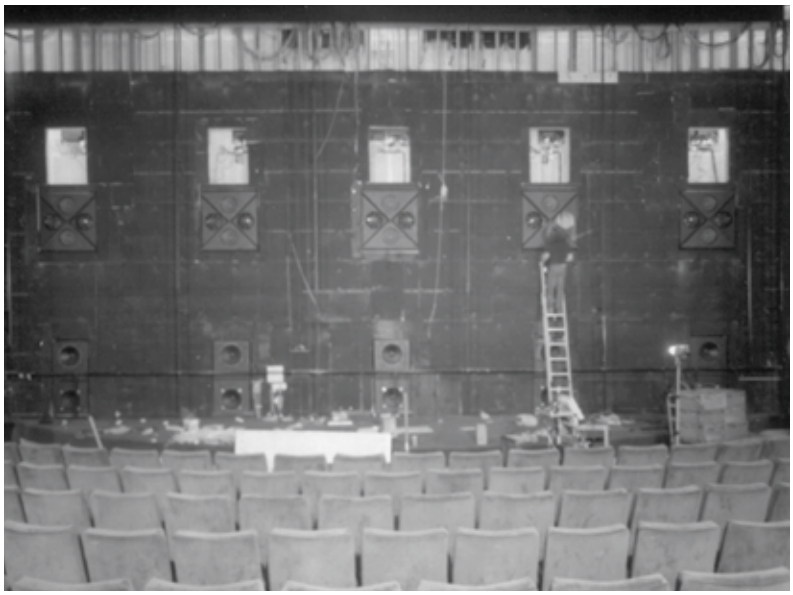
Academy Award Winning Films Made with MIT Interfacing

1983	***Terms of Endearment***	Nomination: Best Sound, Best Picture Winner: Best Picture
1984	***The River***	Nomination: Best Sound, Best Sound Effect Editing Winner: Special Achievement - Best Sound Effect Editing
1985	***Back to the Future*** ***Silverado***	Nomination: Best Sound, Best Sound Effect Editing Winner: Best Sound Effect Editing Nomination: Best Sound
1986	***Children of a Lesser God*** ***Heartbreak Ridge*** ***Star Trek IV***	Nomination: Best Picture Nomination: Best Sound Nomination: Best Sound, Best Sound Effect Editing
1987	***Broadcast News*** ***Fatal Attraction*** ***Empire of the Sun*** ***Lethal Weapon***	Nomination: Best Picture Nomination: Best Picture Nomination: Best Sound Nomination: Best Sound
1988	***Bird*** ***The Accidental Tourist*** ***Who Framed Roger Rabbit***	Nomination: Best Sound Winner: Best Sound Nomination: Best Picture Nomination: Best Sound, Best Sound Effect Editing Winner: Best Sound Effect Editing
1989	***Lethal Weapon II*** ***The Abyss***	Nomination: Best Sound, Best Sound Effect Editing Nomination: Best Sound
1990	***Dick Tracy*** ***Flatliners***	Nomination: Best Sound Nomination: Best Sound, Best Sound Effect Editing
1991	***Beauty and the Beast*** ***Prince of Tides***	Nomination: Best Sound, Best Picture Nomination: Best Picture
1993	***A Few Good Men*** ***The Last of the Mohicans*** ***Unforgiven***	Nomination: Best Sound, Best Picture Nomination: Best Sound Nomination: Best Sound, Best Picture Winner: Best Picture

- **Voting for Nomination:** With the exception of nominations for Best Picture, only those members of The Academy who are involved in that particular branch may participate in the nomination process, i.e. only directors may nominate for Best Director, only members of the sound branch may nominate a film or individual for an Academy Award in sound, etc. Hence, within the film industry, a "Nomination" is considered recognition by other experts in that field.

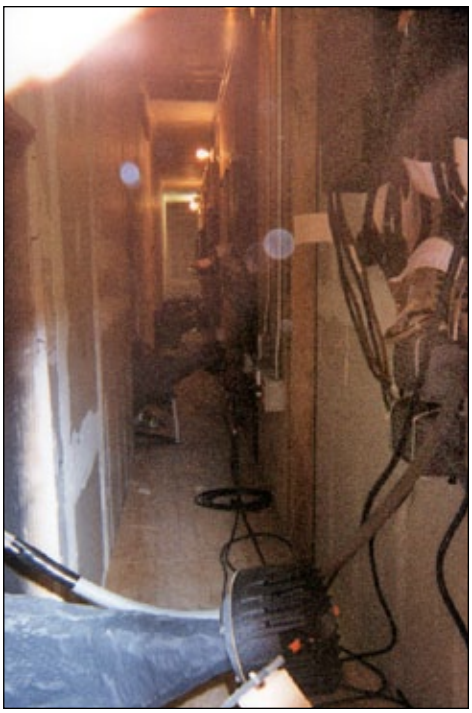
Lucasfilm's Stag Theater

Behind the Scenes



This image is a rare view of the wall behind the screen at Lucas Film's Stag Theater/ THX #1.

This shot was taken during the installation of the new drivers and MIT Oracle interface cables in the front 3 screen channels. The screen channels in the Stag Theater include 5 speaker arrays left (2 arrays), right (2 arrays) and center (1 array), consisting of 40 drivers and 40 MIT Oracle interfaces.



Another view inside of the wall behind the screen at Lucas Film's Stag Theater.

The 5 screen speaker arrays are driven by 40 separate custom designed MIT Oracle speaker interfaces.

This image is a rare view inside of the wall behind the screen at Lucas Film's Stag Theater.

This is a typical connection for one of the drivers of the 5 arrays (each consisting of 8 drivers), each driver requiring a separate amplifier and MIT Oracle interface.

The rear of the speaker is visible at the bottom of the image connected to one of two custom Oracle speaker interfaces. The Oracle networks are housed within the grey network boxes mounted to the wall just above the driver. Jumpers from the network boxes connect to the amplifier, just visible at the top of the image.

The rest of the cabling seen here are assorted MIT Oracle line-level and digital interfaces completing the A-chain (source to amp).

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July 5th 2000

Sirs:

I have had the chance to work with Bruce Brisson and his technologies several times during the past few years.

The history and excellence of the MIT company and it's products goes without further review. MIT, with Bruce at the technical helm, has made unequalled strides in high-end audio and especially unequalled in professional audio.

My entire employed life and background has been in professional audio. Over the years, in protracted conversations, with my colleagues, we have talked about the limitations of test methods. We have had to admit how little these test results had to do with what we heard from systems, speakers and acoustic events. We have always had to put the gear away after some point and use our ears to tame the last bits. A system designer's final test tool is still his ears.

When I first worked with Bruce Brisson and his test methods, I was a bit skeptical. But his descriptions of what could be seen in test results and thus on cables and wire seemed very plausible. Yet, I had to spend a little brain time and listening time to understand what he was referring to regarding speakers.

As a result of these initial discussions, I got Bruce involved in the design of two new mixing stage speaker systems at Skywalker Sound. The systems were of two completely different sizes and were of somewhat different configurations.

The task could have been easy, where I could have chosen "off the shelf" components or complete systems, and it would have achieved at least one translation. But, in these rooms we mix some of the most critically acclaimed movies of our time. So, it was my self-imposed mandate to start from scratch and create the worlds best, most translatable cinema sound systems.

My goal, in the design of Skywalker's new systems, was neutrality. There has been, in recent years, good advancements in digital speaker system processing. A good deal of this has become available to us at reasonable cost. If a system could be designed where colorations were minimized, then in the upstream processing, affects could be applied to simulate the best and worst of typical cinema systems.

Bruce Brisson's approach to high-end totally applies to cinema, if the world's most neutral and translatable cinema is your mission. We were able to identify problems and colorations in the various components. We also were able to compensate for the usual amplifier to piston interfaces and make them more transparent.

Even though we have different ways of describing events in loudspeakers, Bruce Brisson was able to point out events, in his test results, that in every case we could hear. I think that is revolutionary.

Jerry Steckling
Acoustic Engineering
Skywalker Sound

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As the Scoring Stage Engineer I had been exposed to MIT products for about a year. During that year Stephen Jarvis brought us MIT power conditioners and many MI-350 cable to try. These products enhanced our Scoring Stage environment. During listening tests I was amazed at the drastic differences we uncovered when comparing MIT to other products. So much so, that I went on a mission to learn what made MIT cable sound better in almost every application. It seemed likely that the standard could elevated if we engineered this technology into other parts of the audio chain. After a few conversations with Bruce Brisson and some study on my part, I realized that there was real science behind the MIT technology he discovered.

The film Stage E was a logical place to further utilize network cable technology. We discussed the requirements for Mix E with Bruce Brisson and determined we would need approximately 40 cables. The front speakers required an eighty foot run to the power amplifiers. After the installation was complete we measured up to 18 degrees of phase shift reduction in various audio bandwidths. All of the speakers exhibit exceptional low frequency control and increased articulation.

A final benefit was the overall decrease in system noise due to the installation of the MIT 'Z' power conditioners and AC cables. The reduction in noise has increased clarity throughout the audio range.

Aaron Reiff
Engineer

Skywalker Sound

View of the scoring control room from the Scoring Stage. Note the MIT Proline cables at the ready for the next job.

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In November of 1998, Skywalker Sound Engineering department had an opportunity to rebuild one of our Film Mixing Rooms. We decided to target what the film industry refers to as "the B chain". This is everything between the console's monitor outputs and the room's speakers. We did a complete redo of that system, we replaced our analog equalizers with a DSP block, we installed new power amps that were made to our specification, we bought and installed new speakers as well. When it came time to choose a wire product to tie the B chain together, we drew on Aaron Reiff's experience as our Scoring Stage engineer. That led us to Bruce Brisson and MIT cable technology. Bruce worked with our engineers to arrive at a line and speaker level wire system that allowed us to minimize phase errors through the system. The resulting clarity has been a pleasure to all that use that room. We also took advantage of MIT's power conditioners.

Tim McGovern
Director of Engineering

Skywalker Sound

Closeup of one electronics rack inside the Scoring Control Room. There are 2 Z-Stabilizers in use such as the one shown here (bottom component).

The "B" chain in the Skywalker Scoring Stage Sound Control Room is interfaced using MIT cable technology and Power Conditioning. Inset photo at right shows one of the custom MIT Oracle interfaces behind the control board.

MIT products are manufactured and sold exclusively by CVTL, Inc. and are protected by the following U.S. Patents:

4,994,686; 4,718,100; 4,954,787; 5,123,052; 5,142,252; 5,227,962; 5,260,862; 5,412,356; 5,791,919; 5,920,410; 5,920,468; 5,956,410; 6,658,119 and D 314,551; D317,292; D317,293; D462,324; D456,775; D446,778; D436,935.

Other patents pending.

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