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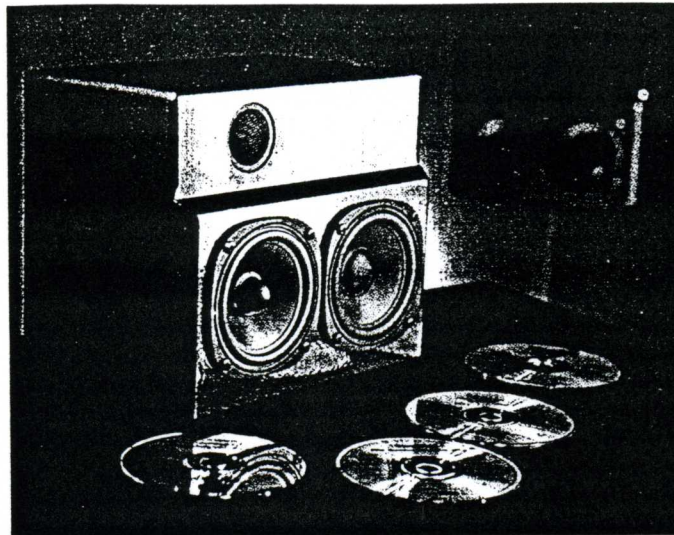
THINGS TO COME

OPEN HOUSE AT SSR

Saturday, February 13th is a date for your diary if you're in the market for recording training, as the Manchester School of Sound Recording are holding an open day for prospective students. Established in 1984, the school has been dedicated since then to providing students with the practical and theoretical knowledge necessary to work in the music industry. A recent change of management has been accompanied by complete refurbishment, and the complex now houses one 4-track, two 8-track and 16 and 24-track studios, as well as two MIDI production suites, a record company and a cafe/bar. At the open day, interested parties will be given the opportunity to view the facilities and talk informally with the staff.

Staff will be giving practical demos and presentations throughout the day, and the School's manager, Ian Hu, will also be on hand to answer any questions. The open day runs from 11am until 4pm; refreshments will be served throughout the day. SSR accept applications from people of all ages and backgrounds, and no previous experience is needed.

• The School of Sound Recording,
10 Tariff Street, Manchester M1 2FF.
☎ 061 228 1830.



THE SOUND OF SILVER

Silver Productions have released a new nearfield monitor, the 5L, the result of two years research and design work. The company claim that the new speaker is "one of the few true nearfield monitors on the market", having paid a good deal of attention to the proximity and time domain aspects of nearfield monitoring. Nevertheless, the 5L is intended to be a cost-effective option for home recordists as well as for pro studios

☎ Silver Productions, 29 Castle Street,
Salisbury, Wiltshire SP1 1TT.
☎ 0722 336221.

GOTHAM CABLE EXTENDS AES/EBU RUNS

Deltron Components are offering a new type of cable which will allow AES/EBU transmission over long runs of up to 100 metres without suffering corruption. The GAC2 AES/EBU by Gotham Cable can help prevent impedance mismatch between the cable and transmission system at high frequencies, a problem which can arise when using standard 2-conductor mic cable for digital signals or when the cable length is greater than the signal wavelength — usually three to five metres. The specially developed double-shielded digital cable has a 100Ohm twin axial design, providing a balanced 100Ohm impedance for signals running at up to 60Hz.

GAC2 AES/EBU is only available in the UK from Deltron Components.

• Deltron Components, Atlas Works,
Atlas Road, London NW10 6DN.
☎ 081 965 5000.

OSCAR MUSIC LAUNCH PRE-PRODUCTION MUSIC

An innovative new product designed to help library music producers cut costs and improve efficiency is being launched by Oscar Music.

Already known for their high-quality classical music MIDI files, Oscar programmers are preparing to apply the same skills to library music. The pre-production music will be delivered as themed collections of MIDI files with all the appropriate rights cleared for a single payment.

Oscar's Paul Sanders commented: "Time spent on constructing a piece of music in the studio is dead time. We can take

the nuts and bolts of the music out of expensive and highly-pressured studio time, leaving the studios to do what they do best, which is creating a great sound."

The launch cost per file has been set at £40, which covers unlimited copying, re-arranging, and all re-sale and broadcast rights. Each file will contain enough music to create at least one 59 second jingle, with associated 29 second versions and stings.

☎ Oscar Music Productions, 91 Brick Lane,
London E1 6QN.
☎ 071 377 6294.

THE BIRMINGHAM CONNECTION

The Music Connections chain of hi-tech emporia continues to grow apace with the opening of a brand new shop in Birmingham. The new shop, which should be open imminently, will offer the same wide

range of keyboards, samplers, effects, software and recording equipment as the other shops.

☎ Music Connections, Crosby Court, George
Street, Birmingham B3 1QC.
☎ 021 212 4777.

MUSICIANS OF THE WORLD UNITE

After last month's news of the Musicians' International Tape Exchange, yet another alternative outlet for your music has come to our attention, in the shape of the Computer Musician Coalition (CMC), a US organisation based in Peoria, Illinois.

CMC provide a marketing facility for original music or video art via *Aftertouch*, a listings periodical, and promote music through airplay on the US college radio network. Submissions are screened by CMC staff for quality, and some are rejected; those accepted are listed for sale through *Aftertouch*. This

will cost you something, though — 20% of the sale price of the item, which is taken by CMC as a commission. However, you retain all rights to the material submitted — CMC distributes the music or video you supply.

Tapes, CDs or videos submitted must be a minimum of 30 minutes long, and must be accompanied by a description of the music or video, including instruments used and a short summary of each composition. If your submission is accepted, CMC sends you a marketing agreement which you must sign and return with at least five copies of the item

to be sold. You set the selling price, and when CMC sell your album, they send you this price less their 20% commission; you then replace the sold item.

CMC was established two years ago as an outlet for electronic music only, but has very recently announced that it will henceforth market any style of contemporary music through a new division entitled Creative Musicians' Coalition. Note that while anyone may submit material to CMC, material submitted by artist members is evaluated more quickly. Members also receive additional

benefits, such as copies of the *Aftertouch* catalogue, sampler tapes, and discounts on *Aftertouch* cassettes, CDs and videos, and new members receive free membership of the Performing Arts Network (PAN). If you're interested in submitting material or in obtaining membership details, contact CMC president Ron Wallace at the address below (or via e-mail on PAN: AIMCMC, InterNet: AIMCMC@pan.com).

☎ CMC, 1024 W. Wilcox Avenue,
Peoria, IL 61604 USA.
☎ 0101 309 685 4843.

CONCISE REVIEWS OF ESSENTIAL ACCESSORIES

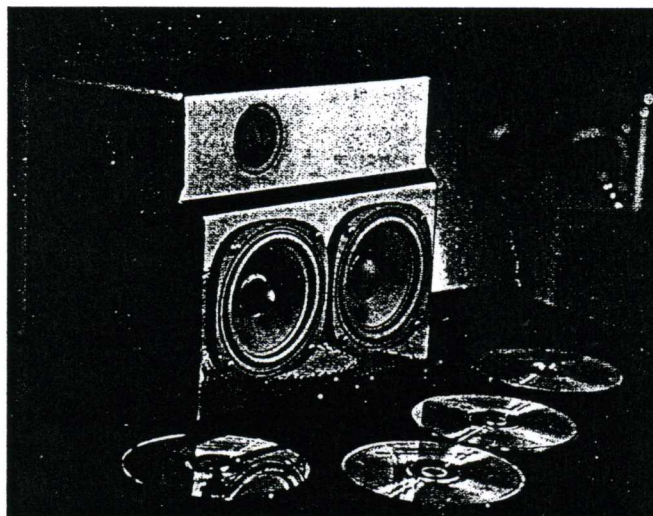
SILVER 5L NEARFIELD MONITORS & BH SUB-WOOFERS

The tiny Silver 5L nearfield monitor is unusual in appearance, in that it has two bass/mid units and its cabinet is fully sealed, not ported. The aim of the speaker is to produce a relatively accurate mixing reference while giving an overall sound and balance typical of domestic listening equipment. Apparently, the inclusion of two bass/mid drivers is to counteract the 6dB discontinuity in the frequency response curve caused by the physical size of the front baffle relative to the wavelengths of the lower frequencies being reproduced; this implies that one of the drivers is fed an equalised signal via the internal passive crossover to provide a reciprocal response to the natural shelf of the baffle.

The drivers themselves have synthetic cones suspended in a roll rubber surround. The nominal driver diameter is 100mm, while the fabric-domed, neodymium tweeter is mounted on a stepped baffle to time-align it with the bass/mid drivers. Few technical details regarding the frequency response of the 5Ls is provided, though it is suggested that an amp rated at between 30W and 50W per channel would be suitable. No driver protection is included, but providing they are used sensibly, I see no reason why these speakers should be unduly vulnerable to damage; in

my tests, the sound became obviously strained at levels well below those that would cause physical damage.

My tests were carried out in a typical small studio using a Yamaha 75W stereo power amp and a



selection of CDs, DAT tapes and electronic instruments. Though I wouldn't say the speakers were unusually efficient, they produce a surprisingly high level of subjectively clean sound before they start to show signs of strain. As expected with small monitors, the bass end rolls off fairly early, though there's still enough left at 50Hz or 60Hz to produce an impressive, if slightly

coloured, kick. The mid and top end are very clean and detailed, yet without excessive harshness. They aren't quite as smooth as some top-end monitors, and I feel that high frequencies are slightly over-emphasised, but their performance

bottom end but haven't the room to position conventional monitors. They're relatively featureless near-cuboids finished in the same hammer-effect gloss as the 5Ls, connection being via a parallel pair of banana sockets. Three spikes are provided to couple the cabinet with the floor and as the units are passive, they may be run from the same amp as the 5Ls. Adding the subwoofers produces about another octave of bass, but the contribution of the sub-bass is kept in proportion and doesn't overwhelm or confuse the sound.

While any small loudspeaker is the result of difficult design decisions and compromises, I feel that the Silver 5Ls provide a clear, detailed monitoring reference capable of producing mixes that will sound good out of the studio as well as in. Their imaging is good, as might be expected from their small geometry, and though their bass end is obviously limited when used alone, they are by no means weak in this department. *Paul White.*

FURTHER INFORMATION

- A** Silver Productions Ltd, 29 Castle Street, Salisbury, Wiltshire, SP1 1TT.
- T** 0722 336221.

ALICE MATCHPAK PRO-TO-IHF/IHF-TO-PRO INTERFACE

This simple interface provides two-channel, two-way conversion from unbalanced phono signals at -10dBv to balanced XLR at +4dBm. A typical application might be with a phono-equipped DAT machine where you need to interface both the inputs and

outputs with a pro, balanced system. Aside from the obvious advantage that operating levels can be matched, balanced interfacing means that the likelihood of ground-related hum is much reduced.

As with the other Alice units in the series, the Pro Interface is mains-powered and housed in a folded steel case with side flanges for under or over table mounting. Though there is no power switch, a red LED lets

you know when the unit is on. The circuitry is based around simple variable gain buffers using TL074 and 5532 op-amps. Multi-turn pots allow the input and output gains to be independently adjusted and overall construction is to a very high standard.

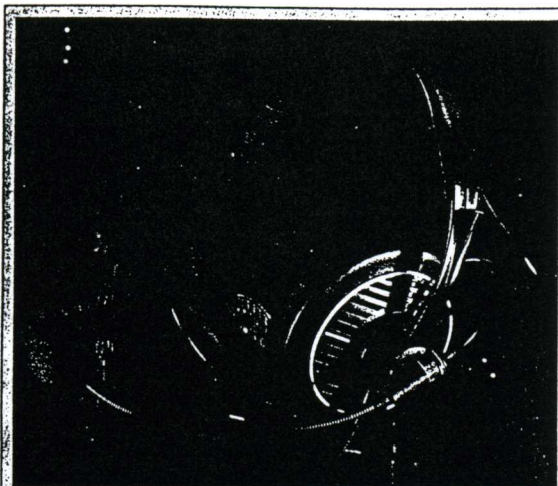
There is nothing exciting about the performance of this unit — it has a job to do and it does it quietly and without fuss, representing an extremely practical method of interfacing a semi-pro stereo recorder with a balanced system operating at professional levels. For one-way

conversion, as might be required in the case of CD players, samplers, synthesizers and suchlike, Alice produce a dual one-way unit which may be used to match two stereo sources or four mono sources. *Paul White.*

FURTHER INFORMATION

- £** Matchpak £163.33 inc VAT.
- A** Alice Soundtech plc, Unit 1, Ashwyn Business Centre, Merchants Way, Burgess Hill, West Sussex RH15 8QY.
- T** 0444 248071.
- F** 0444 236888.





BEYERDYNAMIC – DT391 and DT392 are lightweight headsets with low profile electret condenser microphones. Both units have an ultra-thin gooseneck for the microphone and an external preamplifier. DT391 is omnidirectional while DT392 is cardioid. The headphones can be fed independently from the microphone for communications applications and there is an optional mounting kit for fitting alternative microphones. Showing at Audio Technology 95 will be new versions of the MPC85 boundary microphone, the DT200 series of headsets, XS dynamic microphones and new gooseneck microphones. Beyerdynamic UK is the distributor for the SPL ProMike single channel preamp and the dual channel MikeMan preamp, as well as the Omniphonics AA video controller and the XTA DP100 digital delay unit. Tel: +44 1273 479411. Fax: +44 1273 471825

Tel: +44 1903 750750
Fax: +44 1903 750694

B&W

Three models have been added to the Solid range of speakers. Aimed at applications including home cinema, HCM1 has a toughened copolymer cabinet loaded with a soft dome tweeter and a polypropylene woofer. Handling 150w, it is thermally protected and comes with a wall mounting bracket. The smaller HCM2 handles 75w and can optionally be used with the Active PowerBass, which is said to reproduce frequencies as low as 38Hz and includes a 70w amplifier. An eight inch driver is used.

BBM ELECTRONICS

The Trantec wireless range now includes headband microphones. TS44 is a water resistant unit designed for use in aerobics classes. The units are said to be completely sealed and have a secure headband fixing that will withstand rigorous exercise. TS33 is a lower cost unit more suitable for presenters and demonstrators. It comes with a flexible stem for adjusting the microphone position. Tel: +44 181 640 1225
Fax: +44 181 640 4896



DENON – The RC-41 Wristwatch Remote Controller is designed for dance and aerobics class instructors to operate the DN-600F CD player and the DN-730R cassette deck from the floor. The playback system is specifically designed for the demands of the dance studio, with a speed control of $\pm 12\%$, precision music search, non-slip reel drive (cassette) and isolated laser assembly (CD) to minimise vibrations, and multi-LED transmitter design for wide-angle use of the Infra-red remote.

COOPER SOUND

The Four Channel ENG Mixer is an over the shoulder unit with selectable phantom and T powering. It has MS decoding on all mic and line inputs and headphone output. Connector and switch contacts are gold plated, and construction is modular. Inputs and outputs are transformer balanced. Powering is from eight AA cells or from an external 6-24v source. Available from Nagra Kudelski (GB), the Cooper units have been reduced in price following favourable exchange rates with the US dollar. Tel: +44 1727 810002
Fax: +44 171 3727871

CROOKWOOD

High Voltage Paintpot is designed to power two 130v Bruel & Kjaer microphones. The manufacturer claims that the use of power cables in addition to the audio lines improves audio quality. The new Headless Pot is a reduced cost Paintpot for users who do not require local control as they are running the unit through a Control Pot remote. Tel: +44 1628 528026
Fax: +44 1628 531959

DBX

Designed for a wide variety of live and studio applications, the dbx 168A combines compression, de-essing and spectral enhancement in a single rack-mount unit.

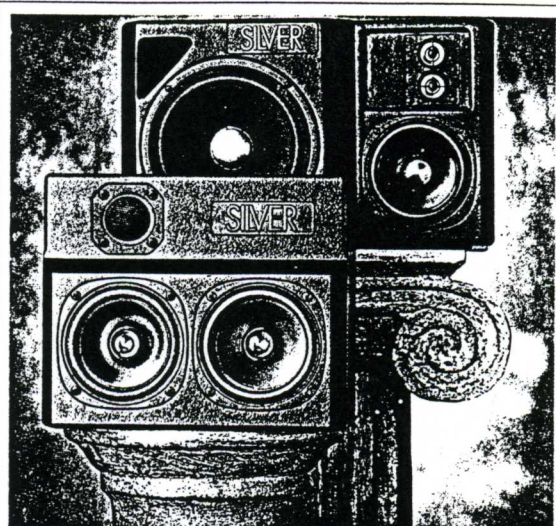
Operable in either stereo or dual mono mode, the dual channel 168A uses a Servo-Timed Binary™ level detection scheme and hybrid feedforward/feed-back compressor circuitry. Tel: +1 616 695 5948
Fax: +1 616 695 7623

DIGITAL MUSIC

The Dream Producer from Digital Music is a two track DAW aimed at reporters and editors. Fitted with MPEG Layer II compression and integral ISDN terminal adaptor, Dream Producer is designed for real-time recording and editing. Functions are similar to a tape recorder but it is possible to split the channels for independent operation. A polling feature allows material to be collected remotely and it is also possible to transmit via ISDN to multiple destinations. Dream Producer includes a computer with 8Mb RAM, fixed 425Mb hard disk and removable 1282Mb hard disk with a capacity of 12.5 hours of 16-bit stereo programme. Tel: +44 1703 252131
Fax: +44 1703 270405

FAIRLIGHT

The MFX film dubber system is aimed specifically at feature film and television series sound dubbing. Multiple units can be controlled from a single remote and the system is said to be the first to offer more than 300 individual tracks. It is also possible to switch dubbing machines in or off-line, as well as lock forward or reverse with the film chain. Storage can be a combination of



SILVER – which has just joined forces with The M Corporation in the UK, is to launch a totally redesigned 5L & 10L system at Audio Technology 95. The new 5L has a newly designed, fully shielded casing, new drivers with coated surrounds and uprated crossovers. It is, the company claims, the only monitor in the world to boast a balanced mix at a 50cm listening distance. The 10L is a quasi three-way in a reflex cabinet critically tuned to produce bass energy to overcome some of the room's acoustical problems. The 6.5 inch bass driver and the 4.5 inch mid driver both have solid copper phase plugs, whilst both drivers employ copper rings mounted on a T-shaped pole piece to reduce non-linear, and modulation distortion and increase the overload margin. The high frequency drivers are specially configured to 10mm micro drivers with neodymium magnets, formerless coils and 24 carat gold ion deposit for adding stiffness, damping and high frequency definition. Tel: +44 1425 470007. Fax: +44 1425 480569.

hard disk and MO. Tel: +44 171 263323
Fax: +44 171 267 0919

FURMAN

C-128 is a single-channel compressor/limiter with a ratio valuable from 2:1 to 50:1. Attack time is adjustable from 0.05 seconds to 50ms, with release time variable from 50ms to 1.1 seconds. Buttons offer compress, de-ess and sidechain. Tel: +1 415 927 1225
Fax: +1 415 927 454

HARLINE

A new trade counter for pro audio users has opened in south east London. Harline stocks brands including Canare, Neutrik, Edac, Beyer and Sescom. Tel: +44 181 693 0290
Fax: +44 181 693 0991

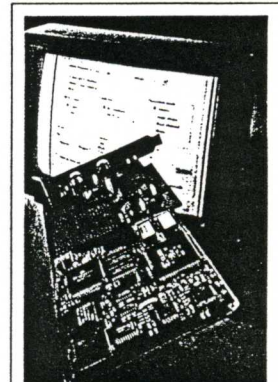
HNB

A complement to the Portadat Allocation DAT recorder is the new MCA1000 four-bay fast battery charger, which is launched at Audio Technology 95. The Portadat PDR1000 recorder and PDR1000TC has been upgraded to enable the timecode generator to continue running while the batteries are changed. Tel: +44 181 962 5000
Fax: +44 181 962 5050

JUNGER AUDIO

German company Jünger Audio launches its Digital Transmission Processor model d05 at Audio Technology 95 – a

unit that is specifically designed for digital dynamic range processing of transmission signals from FM transmitters. The d05 offers standard pre-emphasis curves, including Nicam J.17, and can select between fixed and adaptive pre-emphasis. Jünger claims that its use of adaptive spectral processing means that more loudness can be achieved on the output. The unit has digital and 20-bit AD inputs and performs all dynamic range control including limiting and compression in the digital domain.



PHILIPS – The MPEG codec module supports Layers 1 and 2, with proprietary Philips algorithms, said to exhibit no noticeable audio degradation even after repeated passes. The module is available in either BC or Nu-bus versions, with a Windows interface also available.