The MPX 1 DataBase function can sort the 200 presets into numerical or alphabetical order, show you only those programs that are tagged for specific audio sources (guitars, vocals, etc.), or only those which use specific effects (pitch, chorus, etc.).To select the sorting criteria you want, press **Program**, then press **Options**. (The **Options** LED will blink.) Use either the knob or the **<** and **>** buttons to select the sorting option you want. Press **Options** again to return to Program mode and to re-sort the DataBase. When you return to **Program** mode, the knob will scroll through the first of the available sub-categories (guitar, vocals, pitch, chorus, etc.) The **<** and **>** buttons will jump to the next sorting category.

In **Program** mode, press **Value** to access Soft Row parameters for each program. Use the **<** and **>** buttons to select parameters, and the knob to modify values. Press **Value** again to exit the Soft Row.

If the front panel **Tempo** LED lights, the program you have loaded can be synchronized to tempo. To set the tempo, press the front panel **Tap** button twice in time with the beat. (Tempo can also be dialed in as a parameter value, or it can be determined by MIDI Clock.) Be sure to try these effects synchronized with MIDI sequence and drum patterns.

If the front panel **A** or **B** LED lights, the program you have loaded has parameters patched to the **A/B Gide** controller. Press the front panel **A/B** button to glide between the **A** and **B** versions of the program.

MPX Blue
strates the power of the MPX 1 with 6 simultaneous ects blocks, split-path routing, and 5 patches to the ernal controllers. Centrifuge and plate on one path, d a filtered, autopanned delay on the other path ate a unique effect for vocals or instruments.

RvbEko Morph
glides between a long decay reverb and echoes.

480PrimeFlng
reo Flanger used to emulate the Lexicon 480L ne Flange program.

RandomDetune
ndomly demodulated dual detuners for thickening als, guitars, and other instruments. Press **Value** to ess the overall depth of the detuning. The program ds with stereo delay and plate reverb bypassed — ss **Delay** or **Reverb** to add them to the effect.

Vintage Trem
ew twist on a classic effect – a reverb "tank" feeding a deep tremolo to modulate the decay of the erb. Tremolo in stereo maintains the spaciousness the reverb. Press **Value** to access controls for molo rate and depth as well as tweaks for the reverb.

Tap Delay
single quarter-note slap. Press **Value** for delay thm, feedback and damping parameters.

Tape Echo
e echoes get darker as they repeat. Press **Value** for e, feedback, and damping controls.

ParametricEQ
4-band mono EQ set up like a "channel strip" alizer – low shelf at 250 Hz, high shelf at 6kHz, and variable mid-range bands centered at 500Hz and Hz. **Mod** is used to add an input volume trim for the , so you can compensate for gain boost. Press ue for gain, frequency, and Q controls.

Chorus Chambr
Chorus effect in front of a small Chamber adds ension to any guitar or electric piano.

Autowah Chrs
ut level-controlled wah fed into a stereo chorus.

Dialog Booth
ny ambient space.

Small Booth
mall, partially dark recording booth.

PCM 60 Room
lassic effect from the Lexicon PCM 60.

14   Tiled Room
A small bright room for percussion and tight rhythm guitar.

15   Bright Room
A small, airy room. An excellent general purpose ambience effect.

16   Plate Space
A huge, bright, loooong plate reverb.

17   Ambience 4 PA
Adds "air" around vocals or other sources without making them muddy. The ambience effect is followed by a stereo 2-band EQ so you can fine tune to the room.

18   Short Nonlin
A short bright nonlinear reverb.

19   Multigate
A short delayed gate with 3 syncopated repeats.

20   Gate 4 PA
Thickens drums or other sources without making them muddy. The gate effect is followed by a stereo 2-band EQ so you can fine tune to the room.

21   Plate 4 PA
A bright, dense plate tuned for PAs.A stereo 2-band EQ lets you fine tune to the room.

22   Bright Plate
A bright percussive plate with moderate decay.

23   Sweet+Wet
This program combines tone controls, dual detuners, stereo **Tap** echoes and rich plate reverb.

24   Vocal Plate
A plate reverb for vocals.

25   Snare Plate
Designed for snare drum, the high setting of Rt HC without high cutoff filters allows for rapid high frequency buildup.

26   BigDrumPlate
A medium long bright plate for drums and vocals.

27   DrumgateFlng
A flanged gated reverb for drums.

28   Drum Booth
A very small dead booth.

29   Big Bottom
Adds a low frequency tone (92.5Hz) and a small Chamber to the audio signal. The knob tunes the frequency, attack and decay characteristics.

30   Percus Place
A bright medium-sized room for percussion.

31   Snare Gate
A short, EQ'd, gated chamber to faaten up the sna

32   Md Drumroom
A medium-sized, bright room for drums.

33   Miked Room
Adds a realistic sense of space to direct sourc Chorus and Delay simulate a "close mic" sound, bience provides the sound and feel of stereo far m A stereo volume effect, in the Mod block provi independent level for the far mics. Press **Value** for parameter and additional ambience controls.

34   Live Room
A small bright live room with far mic's.

35   Empty Club
A small empty night club.

36   Big Studio
A big bright studio room with far mic's.

37   Garage
A medium-large highly reflective bright room.

38   Chamber&Refl
A large dark Chamber with heavy reflections and a of short delays. Good to use when creating reverl

39   Chamber 101
Even a rocket scientist could figure it out. Your st dard, everyday, great-sounding chamber.

40   Jazz Chamber
Medium-sized space, with a gentle EQ boost. Grea blending several direct sources into an ensemble

41   Nice Chamber
A large, fairly reverberant chamber reverb.

42   Chamber Pan
A medium chamber fed into an auto panner.

43   Big Chamber
A big bright chamber reverb.

44   Chamber 4 PA
A bright, medium chamber tuned for PA's.A stere band EQ lets you fine tune to the room.

45   Hall 4 PA
Similar to Chamber 4 PA, but a bright large hall.

46   Small Hall
Just what the name says.

MPX 1 Presets

Medium Hall
right, empty medium-sized hall.

Large Hall
ery large space with a little extra emphasis in the
end.

Piano Hall
ng smooth hall optmized for acoustic piano. Stereo
follows the reverb so you can fine tune the tone or
reverberation to fit the mix.

Rich Hall
arge bright smooth hall.

Concert Hall
and rich – great for vocals, piano and acoustic
ruments.

Tajma Hall
uge reverb space with long decay.

Small Church
noderate size space with characteristics of a small
pel.

Cathedral
athedral — for organ music.

M Sq. Garden
arge arena reverb. Great for simulating a big venue.

Morph Spaces
B glides from a large room to a tiny closet. Press
ue to adjust the glide times between the two spaces.

Process Verb
anned and swept filtered-hall reverb.

Ducker Verb
you input a signal, the reverb level is turned down.
ce the signal goes away, watch out for the wave of
erb coming your way.

Reverse Rvb
e reverberation density builds up very slowly, pro-
ing an eerie, backwards effect. Stereo EQ follows
Reverb block and provides some punch at 1kHz.

Wavewash
uttery, long reverb wash into a stereo chorus.

Ghost Flange
tereo flanger follows a reverse reverb effect, with
ostly results. (Can you say poltergeist?). Great for
al sound effects — and with sustaining guitar solos.

Phased Space
trange ambience reverb with slight slap delay and
asing.

Mod Space
molo'd and slightly delayed short ambience reverb.

DoubleEQ Rvb
right, EQ'd and slightly predelayed small room.

Rev Wahtouch
right reverse reverb through a wah. The wah filter
ontrolled by input level.

Tap GatedRvb
empo-controlled LFO is a rhythmic gate to a large
te. The gate is opened every other beat for an
hth-note. Use this to add reverb to selected beats of
tereo source.

67   TapDly/Rvb
Use this program as a simple Tap-driven delay with
moderate feedback, or press **A/B** to add a clean plate
on a separate path. Great for live sound, as you can
Tap in the delay and bring reverb in and out with **A/B**.

68   Diffuse Dlys
The delay Fbk Insert Option places an ambience effect
inside of the delay feedback loop to produce echoes
that grow more diffuse as they repeat. A subtle alterna-
tive to plain vanilla delays, this program thickens
acoustic sources without detracting from them.

69   IPS Tape Slap
Press **A/B** to select delays that simulate 7 1/2 or 15 ips
tape slaps.

70   Frame Delay
A stereo delay that allows audio to be offset by as many
as 5 frames at 30 frames per second. Press **Value** to
find the Frames control.

71   DlyFlangePan
A cool multi-effect combo with mono echo, stereo
flanger, auto panner and plate reverb. Press **A/B** to
glide between fast and slow pan rates. Use **Tap** to
change delay times. Press **Value** for the key controls
for each individual effect.

72   ChaseEkoPan
Auto panner and echo effects combined so that the
echoes chase the dry signal through stereo space.
Press **A/B** to glide between slow and fast pan rates.
Press **Tap** twice to set the echo rhythm.

73   Delay>Detune
A detune block that is fed into a regenerating delay
creates a big impression on small sounds.

74   Ducked Delay
An input-controlled delay effect. The delays are ducked
out ot the way when the input is moderate to loud, but
rise in level when input gets very soft or stops. A nice
way to put some repeats on the end of phrases.

75   Spin + Dlys
This multi-effect combination is a great alternative to
chorus/delay or rotary/delay programs. Detuned ech-
oes are sent through an auto panner and plate reverb.
A/B glides between fast and slow pan rates. **Tap**
changes the echo rhythms.

76   Ping Pong
Echoes that bounce back and fourth between left and
right sides of a stereo mix.

77   Swept Echoes
An autopanned, envelope-driven wah on the upper
path, with a **Tap**-controlled dual delay on the lower
path. A great dynamic effect for vocals or instruments.

78   EkoSweepFltr
This progam employs the 4-pole resonant sweep filter.
Its frequency is swept by the output level of the dual
delay that feeds into it – and it's inside the delay
feedback loop! Way cool with percussive sources. Be
sure to check this one out with guitar and bass too.

79   Rockabilly
Single slap tape echo combined with some tasty
ambience.

80   Guitar Solo
Detune, echo and reverb for melodic guitar solos.

81   Sax Solo
Detune, echo, reverb and EQ combined to swee
melodic woodwind solos.

82   Sidestik/Snr
A Hall reverb with a mono bandpass filter tailo
specifically for drum sounds.

83   MIDI Dot 8th
Great delay factor for lead vocals. Set your M
controller to send tempo information to the MPX-

84   MIDI 1/4Note
MIDI tempo in, 1/4 note out.

85   AeroFreezeAB
Press **A/B** to freeze the sweep of this slow reson
flanger effect. Press **Value** to get to a "Manual" con
that lets you adjust the sweep point. This progr
really shines with sustaining, broad band source
distorted guitars, drums, sound effects – even
entire mix. You'll find all sorts of spatial and co
effects just by dialing in different values.

86   Wide Chorus
A silky smooth chorus that adds width to anything s
through it. Press **A/B** to add speed and wobble to
chorus. Excellent for guitars and keyboards.

87   RandomChorus
A multi-voice stereo chrorus effect with rate and de
randomized by the Random generator and S/H.

88   Chorus Hall
A stereo chorus fed into a medium large hall.

89   ChrsRvbMorph
Input level controls morphing between stereo cho
and plate reverb. Loud signals are chorus only. As
signal fades, the program morphs from the choru
the reverb. Useful with any dynamic source.

90   Another Brick
This echo/chorus program was inspired by Pink Flc
"Hey! Leave those kids alone!"

91   Rich ChrsEko
Dual echoes combined with rich chorus. The choru
inserted in the echo feedback loop so every dela
recirculated through the chorus.

92   Dynamic Chrs
Input level controls the depth of this stereo cho
effect. The effect is very slight for loud signals,
increases dramatically as the level fades. (A hin
stereo echo is added as well.) Good with any dyna
source, but a killer with electric and acoustic guita

93   Rubberate
A comb flange controlled by input level with sli
delays and ambience.

94   FlangeNonlin
A flange fed into a nonlinear reverb.

95   TalkinFlange
A throaty vowel effect controlled by input level. Wc
well with percussive or melodic sources.

96   Tape Flange
Simulated over-the-top analog tape flanging.

97   CircleFlange
A resonant multiswept high flange in a small reverb
ant space.

MPX 1 Presets

Slow Flange
slow sine wave attached to the flanger's depth
ates a patiently flanged effect.

FlangSweepAB
ery deep, fixed resonant flange with added delays.
ss **A/B** to initiate a single sweep. Press **Value** to
nge sweep rates, resonance and delay times.

EP Tremolo
Rhodes-like satellite tremolo with some detuning
reverb.

Phat Detune
letune and delay effect that will really thicken up
tained sounds. Try it with synthesizer pads, sus-
ed guitar chords, or any long tones.

Detune&Dlys
al detuner combined with dual delays. The detuner
nserted in the delay feedback loop so delays are
uned further with each repeat. A very useful, gen-
l purpose delay effect.

Detune+Hall
the creamiest detuning, this preset's the one —
an LFO constantly inverting the two detunes.
ss **A/B** to add a medium hall on another path.

Pitch-O-Latr
st stepped and panned pitch shifters with a slight
reverb.

S/H Pitch
finitely a special effect! The pitch shifter is controlled
the S/H generator to create semi-random angular
lodies, which are internally routed through a delay
reverb. As the pitch shift effect is driven by input
el, things don't start to get weird until the level is
tty low.

Uni to Chord
ss **A/B** to glide from unison to major chord.

Doubler
tuners and delays combined to produce random-
d double track effects

Wet Triads
ed some extra harmony? Load this and you've
antly got major chords. Need some minors in-
ad? Press **A/B** to change the chord status. By the
y, you're playing the third of the chord...

Up 3 Down 5
ndard triad harmony. Press **A/B** to change the third
n major to minor.

4 Funky Comp
etuned and phased signal fed into a very very small
delayed hall reverb.

5th Plate
itch shifter tuned to a fifth, fed into a medium plate.

5th Octaverb
arger hall reverb fed into pitch shifters set to fifth
wn and octave up.

Oct Cascade
tave pitch shifts recirculated through delays.

Power Chords
-voice pitch shifter with one voice set for an octave
wn. **A/B** toggles the second value between down a
rth and unison detune.

115   EkoVerbSweep
Flanged ping pong delays in a medium hall.

116   Telephone
A basic telepone filter with some added distortion.

117   TV in Room
A slightly distorted mono TV set in a carpeted living
room. Press **A/B** to cut the TV filter in and out.

118   Car Radio
The EQ is tuned to simulate a car radio. Ambience is
set up to simulate an automobile interior. Overdrive
adds distortion. **A/B** switches between AM and FM.

119   Capture EQ
Find the perfect EQ settings without having to con-
stantly rewind tape, or ask the drummer to keep
whacking the tom. A loop delay feeds a mono paramet-
ric EQ. Roll the tape (whack the tom) and press **A/B** to
capture a 2-second sample that will repeat endlessly
while you dial in the perfect EQ. (Press **Value** for the
EQ controls.) Press **A/B** again to kill the loop.

120   Miked Cab EQ
Need to add some realism to a direct recorded dis-
torted guitar track? EQ and ambience are used to-
gether to simulate a guitar cabinet miked in a small live
room. Press **A/B** to switch between closed and open
back cabinets.

121   Vocal EQ
3- band parametric EQ optimized for vocal tracks. A
Mod block volume effect is used as an input trim to the
EQ. This program loads with the reverb block by-
passed. Press **Reverb** to add a rich plate reverb after
the EQ.

122   GuitarCab EQ
A great finishing touch for direct guitar or keyboard
tracks. The EQ in this program has been tweaked to
simulate a guitar cabinet. Press **A/B** to switch between
closed and open back versions.

123   Tone 4 Gtr
Mono 4-band EQ set up like Low, Mid, Presence and
High tone controls.

124   Phased Place
A small room with predelay and phase shifting.

125   Fazer->DlyPan
Phase shifter, **Tap**-tempo echo and panners com-
bined to produce a richly undulating wash of tone. Dry
and delayed versions of the phase shifter are panned
separately and chase each other through stereo space.
Press **A/B** to glide between fast and slow pan rates.

126   FazerEkoRvb
A cool combination of classic effects. The phase
shifter is inserted inside of the echo feedback loop so
that each repeat is recirculated through the phase
shifter.

127   FazerTremolo
A program that really shows off the power of the routing
system. The first effect is a crossover EQ. Low fre-
quencies (below 800Hz) are routed through a phase
shifter, and from there into an ambience effect. The
high frequencies (above 800Hz) are routed separately
to a stereo tremolo.

128   PhaserOnStun
The name says it all.

129   DblPhaseGate
A small short gate with slap delay and phase shift

130   WahFazerPdl
Plug in a foot pedal and this one's ready to go. A ph
shifter feeds a pedal wah with some reverb added t

131   Wah Delays
A sweeping wah filter fed into repeating ping po
echoes.

132   Wah Pan Dly
A wah wah filter fed into repeating panning delays

133   Wah Ped+Dist
Here's your classic wah pedal. Need that extra bo
to get it up to 11? Press **A/B** to add some overdr
before the wah.

134   Echo-Wah
A fluttery wah-swept sound with ping pong echoe

135   Res A/Bsweep
Press **A/B** to trigger a single sweep of a resonant f
which feeds rhythmic echo and chamber effects.

136   Filter Thing
Panning and double-swept resonant lowpass filt
fed into a small hall reverb.

137   BigGtrChords
This program enhances just about any guitar sou
but it's a stand out with big open, ringing chords.

138   Rock Organ
An alternate rotary speaker effect – dark and gritt
you listen carefully, you can even hear the wind no
created by the horn wizzing past the mike. Press
to switch between fast and slow speeds.

139   OD Rotary
A rotary speaker effect with some built-in overdr
Press **A/B** to switch between fast and slow speec

140   Rotary Cab
A Leslie speaker with a bit of Chamber to fatten up
sound. MIDI Controller 68 (Legato) is patched to
for remote fast/slow of the rotating speakers.

141   SynthChamber
SweepFilter in front of Stereo Flanger and Cham
adds a resonant, shimmering effect with a hint of sp
to any dynamic instrument.

142   Touch Spinner
A detuned phased signal fed into a hall reverb.
motion speeds up as you play louder.

143   Random Pan
This program moves a signal randomly between
and right sides of the stereo mix.

144   StereoSpin
A rotary speaker alternative for guitar, keyboard
vocals. The input is detuned and sent through
crossover. The low and high frequency outputs
routed separately into an auto panner where ste
delay and ambience are added. Press **A/B** to g
between slow and fast pan rates.

MPX 1 Presets

grams 145-152 are designed for dual mono appli-
ions. The left and right channels each have inde-
dent mono effects. We created these for PA appli-
ions, but they're also useful for getting the most out
a console's aux sends.

L=Dly R=Chmb
t channel echo. Right channel large room.

L=Dly R=Ambi
t channel echo. Right channel ambience.

L=Dly R=Dtun
t channel echo. Right channel detuner.

L=Ptch R=Chmb
t channel pitch shifter. Right channel large room.

L=Dly R=Ptch
t channel echo. Right channel pitch shifter.

L=2BndR=Chmb
t channel 2-band EQ. Right channel large room.

Dual 2-Band
ependent 2-band EQ's on the left and right chan-
s – each with independent gain, frequency and Q
both bands.

Dual TapDlys
ependent tap delays with individual delay rhythm,
dback and damping controls.

Ghost Mist
hased ping pong delay into a long strange ambi-
e reverb. Kind of creepy!

Submarine
o could have possibly fathomed an underwater
nd as deep as this?

50's Sci Fi
pired by an old Sci Fi score, this program plays a
scade of descending pitches all by itself — complete
echoes and reverberation! Press **A/B** to turn off
pitch generator and process your own input.

Synthis izer
andomly swept filter with mono flange and reverse
erb. Great with sustained sounds.

S/H Improv
ery input note is shifted chromatically to a different
e within a one-and-a-half octave range. The shift is
gered by input level – a new note for each attack.
e rhythm of your playing determines the overall
ape" of the melodies. Check it out with any percus-
e source, particularly muted guitar or bass.

MIDI Arp 1
s program is designed to work with a MIDI keyboard
sequencer. Connect the keyboard MIDI OUT to the
X 1 MIDI IN and MPX 1 MIDI OUT to the MIDI IN of
MIDI sound source. When you play two or more
es at once on the keyboard, the MPX 1 will auto-
tically arpeggiate them. Press **Tap** twice to set the
eggiator speed. Run the audio of the MIDI source
the MPX 1 to hear synchronized phase shifting
delay. Audio is panned with the arpgegiator as well
ower notes to the left and higher notes to the right.

MIDI 16thArp
ilar to **MIDI Arp 1** with a 16th note rhythm and
erent effects.

160 A/B Freeze
Press **A/B** to freeze the last two seconds of audio into
an endless loop played through the Aerosol flanger.
Press **A/B** again to kill the loop.

161 VolumePedal
Designed to work with a volume pedal connected to
the MPX 1 pedal input. The input is routed through a
volume effect in the Mod block, then through a cross-
over, dual detuners, stereo delay and ambience – all in
series. Pumping the pedal creates ethereal crescen-
dos of sound. To listen to the effects in this program
without a pedal connected, press **Mod** to bypass the
volume effect.

162 Open the Door
For dialog and sound effects. Puts your sound inside
a small ambient room. **A/B** opens and closes the door.

163 No Traction
Have you ever felt stuck in life. A large hall with panned
pitch shifting that rises and speeds up with strength of
input signal.

164 Call Waiting
Simulates "call waiting" for dialog sound effects. Press
A/B to interupt a telephone filter and inject a call-
waiting beep.

Programs 165-199 each contain a single effect. Each
program can be used alone, or as a building block for
creation of your own multi-effect programs from scratch.
Use **Copy Effect** in **Edit** mode to copy different com-
binations of these effects into a single program.

165 ClassicDtune
Fattens just about anything for a PA or recording mix.
The left side is shifted up 8 cents, the right side is
shifted down 8 cents.

166 Major/Minor
Press **Value** for a parameter that selects a Major or
minor 3rd above for the left output. The right output is
a perfect fifth above.

167 Transposer
Press **Value** for parameters to change keys.

168 Stereo Shift
Press **Value** for a parameter that shifts the pitch of a
stereo signal in semi-tones.

169 MIDIfixVocal
Use **MIDI Pitch Bend** to pitch shift your stereo signal,
in 1 cent intervals, +1 semitone.

170 Tuning Note
An internal sine wave generator set to output a tone
equivalent to A4. Press **Value** for a parameter that
changes the pitch.

171 Rich Chorus
The name says it all.

172 Rotary
Fast speed rotary cabinet.

173 Aerosol
Deep resonant stereo flanger.

174 Phaser
Slow speed phase shifter.

175 Flanger
Slow mono flanger with lots of resonance.

176 Comb
A comb filter set to create a highly colored sound.
Press **Value** to access a Comb parameter to change
colors.

177 Stereo 2Band
2- band stereo parameteric EQ.

178 DigitalEQ(S)
Stereo 2-band EQ routed for best digital performan

179 DigitalEQ(M)
Mono 4-band EQ routed for best digital performan

180 Crossover
The input is summed to mono. Frequencies below
crossover point are sent out the left output, frequ
cies above are sent out the right output.

181 Wah Pedal
The wah effect, patched up for pedal control.

182 Pedal Filter
Four pole resonant filter with pedal-controlled cut
frequency. A very analog sounding effect.

183 3-Tone
A simple low, mid, high tone control.

184 LFO Filter
A low pass filter modulated by an LFO.

185 RumbleFilter
Four low shelf filters cascade to create a very st
rolloff below 50 Hz.

186 DynaTremolo
This program follows your playing note for note.
harder you play, the faster the tremolo. As your nc
die out, the tremolo slows down. Perfect for elec
guitar and organ.

187 Auto Pan BPM
An auto panner set to pan once per quarter-n
Press **Tap** twice to sync up with the beat.

188 Broken Speakr
Overdrive simulates the sound of a broken speak

189 Short Delay
A 125 millisecond slap.

190 Double Delay
A repeating double eighth-note pattern. Press
twice to sync up with the beat.

191 [n]Ekos Beat
A **Tap**-tempo-controlled echo effect. Press **Value**
access the [n] control which determines the numbe
echoes per beat.

192 ShuffleDly
Delays that repeat in a shuffle pattern.

193 Dual Echoes
Independent echoes on left and right channels.

194 Wild Thing
A syncopated repeating delay.

195 Small Foley
A small Ambience effect adds light space to any sou
effect recording.

196 Small Room
A small bright rectangular room.

197 Drum Gate
A bright gated reverb for drums.

198 Small Gym
Go back to those good old high school days. T
preset is great for recreating those squeaky sou
your sneakers made on those wooden floors.

199 Tight Plate
A nice short plate reverb for drums and percussio

200 Clean Slate
Need to start from scratch? This one's as empty
they get.

lexicon

3 Oak Park • Bedford MA 01730-1441 • Tel: (617) 280-0300 • Fax: (617) 280-0490 • CompuServe: GO MIDIBVEN