

easy way to show one's love for a parental unit would have been to buy a CD boxed set, but I knew that wasn't possible. A few years before Seagrams purchased Polygram, I was lucky enough to do some maintenance at their Edison NJ tape library. It turns out there are less than a handful of Art Lund recordings — some transferred from disc — the lack of catalog extending into many classic jazz recordings that were mysteriously lost over time, well before the consolidation of the record labels. There was no easy out for me. Even after all this work I still had to sequence, master and burn two CDs. The reward was seeing my dad's face light up as he was transported through time back to his "courting" period. After you read this, check out www.tangible-technology.com for "before and after" samples. Thanks to CEDAR, I may have another career option. (CEDAR Audio USA, 43 Deerfield Road, Portland, ME 04101, info@independentaudio.com) -Eddie Ciletti

T.C. Electronic Triple C Multi-Band and Envelope Compressor

I recently had to mix a record at a studio with literally NO outboard gear. What's a girl to do? So I went to the local music store and bought one device: the *D2 Digital Delay* by T.C. Electronic. I was happy with it's flexibility and therefore was encouraged to try T.C.'s next endeavor: the *Triple C*. Despite the advertisement featuring a man "expressing" himself, the new Triple C digital multi-band compressor impressed me many times with three different modes of compression - Full-Range, Multi-Band and Envelope. In Full-Range mode, this 24-bit box with analog-style knobs (not buttons) allows you to control the usual parameters quickly; threshold, ratio, attack and release times and makeup gain. In addition, there are 50 preset settings to get you started. Analog I/O on the back is provided by TRS connectors - convenient for small or bigger-than-small studio setups. There's also S/PDIF and MIDI for your additional skills and talents. The other two modes are what make the Triple C hip and happenin'. In Multi-Band mode, you can adjust the amount of compression within a single frequency area (hi, mid, or lo) instead of the entire spectrum. This is useful in zillions of applications like limiting the low end "feel" of a bass without squashing the mid-range attack of the individual notes or de-essing a vocal without killing the dynamics of the performance. Using the amazing Envelope mode allows you to change the attack and release times of the incoming signal. I played around with this on a track that had a keyboard recorded through an amp that didn't quite have the sustain I wanted. Excellent! Not only is it easy to control the parameters within each mode, but you can see what you are changing as well. The LCD screen shows you more than just the usual I/O and gain reduction. You can also see changes in envelope or the amount of compression per frequency band (within the different modes). List price is \$700 for the single channel model (the Triple C is also available as a stereo compressor) (info@tcelectronic.com) - Hillary Johnson

3D Audio 3D Mic CD Microphone Evaluation CD

Do you ever wonder if some people truly have a vision or whether they just get lucky? I still haven't figured out what attribute to apply to Lynn Fuston, perhaps a little of both. Last year, just around April Fools Day, he assembled the largest assortment of currently manufactured microphone preamps - 33 to be precise - from Mackie to Millennia, Grace to Great River, D.W. Fearn to Crane Song. This was not intended as a shoot-out but it did generate two CDs worth of material - 3D Pre CD Volume 1 featured female voice, male voice and acoustic guitar and Volume 2 featured drums - so that the listener could do the evaluation. Each CD is \$34.95 (list). Certainly there were more preamps assembled for these two CDs than might ever be found at any audio store or rental house at one time - if you happen to be lucky enough to be near either. Understand that it was not possible to feed all of these preamps from one microphone at once without compromising quality, but after extensive consulting and with geek support from Dan Kennedy of Great River electronics, the resulting CDs truly are testimony to Lynn's patience and persistence. Each preamp was tested in quick succession by the same singer. Together Dan and Lynn did a brilliant job of matching levels so as to minimize the difference amongst the various preamps from performance to performance. (The singers deserve equal praise. Level differences could have easily confused many listeners.) If like me, you find the results subtle, keep in mind that each preamp was operated conservatively. There was no attempt to measure noise or red line the preamp to see how it behaved under adverse conditions.

AUDITION 49 MICS, NOW! In November, Lynn collected 49 microphones for a new CD available now. Included are current production models as well as a few classics - each tested with male and female voices. Imagine having \$15,000 of mics to play with for a week. What a great excuse to cut some tracks! The Microphone CD is \$49.95 list. Purchase before June 30th, 2001, and it's only \$44.95 plus you get a chance to win one of four microphones: The Neumann TLM-103, KSM-32 or KSM-44, the ADK Area 51, a Great River preamp or 5 cables from BLUE. Compared to the preamp CDs the differences amongst microphones are far more obvious. On the first casual listen, I noticed differences a room away while washing dishes! And this, on my living room "system" consisting of Radio Shack Minimus-7 speakers driven by a vintage Lafayette Receiver fed by a Panasonic DVD player.

HOUSE OF REPRESENTATIVES There are more microphones on the *3D Mic CD* than preamps on the *3D Pre CDs*. Microphones range from the most affordable and omnipresent (Shure SM-57) to the most desirable and rare, tube (AKG, Elam, Neumann) and custom mics (Sheffield). All of the newer boutique manufacturers are well represented from Blue, Brauner, DPA, Groove Tube, Lawson, Lucid-by Stayne, Manley and Soundelux as are affordable models from Audio-Technica, CAD, Earthworks and Rode. Familiar names like Electro-Voice, Sennheiser and Sony are there along with Sanken and Telefunken. All are large diaphragm condenser, dynamic or ribbon

mics. I found the easiest way to audition was to use the skip feature on the remote control, listening to the first line of each song then moving on. When a mic stood out for being different from its predecessor, I stopped, checked the cross reference and listened further. While I would never have even attempted to guess a mic preamp, it was pretty easy to spot a ribbon mic. Three are represented here - the AEA R-44C, Coles 4038 and Royer R-121 - each having a smooth, understated top end. Again, you be the judge. All of these CDs remove the pressure you might be feeling from marketing hype, gear envy or the desire to compete with "world class" taste on a non-micro-brew beer budget. You will be absolutely surprised at how well the affordably priced mics and pre-amps compare to the most coveted. While it is not possible to judge a product solely on price OR predict the future, keep in mind that higher priced models should be more consistent, have better noise specs and headroom, maintaining same for a longer time. This is especially true of the preamps, microphones should always be treated with reverence and care. If you are looking for something truly different, the *3D Mic CD* is an excellent opportunity to try a ribbon mic. For more information, surf over to www.3daudioinc.com — the picture is worth \$20 at least (as a poster). -Eddie Ciletti, www.tangible-technology.com

Native Instruments B4 Virtual Instrument

(VST 2.0, MOTU MAS and Digidesign DirectConnect)

I recently had the pleasure of using Native Instrument's Hammond B3 plug-in appropriately dubbed the B4. For those of you like me, who have lusted after the unique character and mystique that has surrounded this most famous of Hammond organs; yet have found nothing but disappointment in the literally thousands of attempts that have been made to emulate it with hardware synth patches, you are in luck - this virtual instrument nails it perfectly. NI has done an amazing job at replicating every subtle, but absolutely essential nuance of the B3 sound. The B4 features 91 toriewheels, 9 drawbars per manual, percussive and keyclick parameters; plus rotary speaker and tube distortion effects - all infinitely adjustable and nicely laid out in a wonderfully rendered visual interface that's easy to use. The presets that come with it are fabulous, reflecting what made the original B3 so wonderful, yet seemingly impossible to emulate until now. Listen carefully and you can hear the gentle "wush-wush" of air swirling around that only a fixed, rotary speaker can create. Be amazed at the low throb, growl and shriek that a 6L6 tubed amp can produce with the gain set to "stun." It's all baked in there and ready to tweak to your heart's content. You can even use the B4 as an insert effect; in case you want to apply just the tube overdrive and rotary speaker effect to a guitar or perhaps piano track. This is as close to the real deal as anything I've ever heard. I am admittedly giddy over this new toy, so I must go now and practice my Booker T. Jones riffs. (\$239 street price, www.native-instruments.de) -Rich Hardesty

<<<There's more reviews on
page 52