Transoniq Hacker

The Independent Former Newsletter for Ensoniq Users

Advantages of Older Operating Systems

Garth Hjelte

It would be nice and easy to say that the latest operating systems for EPS/ASR instruments were the best to use — absolutely. This is the case with the Original EPS — there is no advantage of using an older operating system, since the last (2.49) has everything and fixes everything.

This is not necessarily the case with the 16-Plus or the ASR-10/88. Although the last operating system for each may be the most reliable to use, some of the older operating systems do have certain benefits.

Below is a chart of most of the operating systems that were released (and not released) by Ensoniq, and a description of possible usages. Recommended OS's for regular use are in bold.

Sampler	Version	Blocks	Description
EPS	1.95	167	Of no use; introduced automated sequencer mixing, added SCSI support.
EPS	2.35	167	Of no use; stabilized the system; was the most reliable OS for awhile
EPS	2.40	167	Of no use; added a buggy COPY FLOPPY DISK function
EPS	**2.49**	**167**	**Recommended for use; fixes COPY FLOPPY DISK, adds several SCSI & Sequencer functions**
EPS 16-Plus	1.00	167	First release, no advantages to use
EPS 16-Plus	1.10	167	Sequences/Songs from Original EPS format (avoids length bug in 1.3)
EPS 16-Plus	1.17	167	Beta unreleased OS; adds LOADFILE event operation in Sequencer. Macros do not work.
EPS 16-Plus	1.19	167	Practically identical to 1.17; no differences observed
EPS 16-Plus	**1.30**	**167**	**Last OS release. Adds important features such as MIDI Bank Load, Seq Loop parameter saved, several handy sequencer features. Introduced Seq/Song length bug. Doesn't include LOADFILE event command.**
ASR-10/88	1.25	174	One of the first releases, no advantage to use. Only works with ROM BIOS version 1.0.
ASR-10/88	**1.61**	**173**	**Best OS for daily *normal* use without Audio-Tracks and Akai/Roland translation. Requires ROM BIOS 1.5.**

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This newsletter is stopping publication November, 1999 (Issue #173).

Issues remaining: **4 (3)**

If your address label indicates more than 4 issues remaining, please let us know if we need to work something out with back issues or something.

If your label indicates less than 3 — not to worry: a partial-year renewal notice will be sent about the same time as your second-to-last issue.

Sampler	Version	Blocks	Description
ASR-10/88	2.01	222	Adds Audio-tracks (RAMTracks and DiskTracks). There is a performance tradeoff in speed of operations and sonic response in certain situations. Larger in size, load time is slower.
ASR-10/88	**2.51**	**222**	**Best OS if you need Audio-Tracks but not Akai-Roland translation**
ASR-10/88	3.00	382	Adds Akai/Roland translation. Perhaps slows down normal operation slightly compared to 2.01; not confirmed. Adds sonic bug in PHASER+REVERB algorithm (adds a scratchy tone). Still larger in size, load time is slower.
ASR-10/88	3.52	382	Fixes PHASER bug, other minor functions not mentioned.
ASR-10/88	**3.53**	**382**	**Best OS if you need all the possible functions. Differences from 3.52 unknown.**

I have made all these Operating Systems available at the Rubber Chicken Software/Chicken Systems web site. You can find them in the Knowledge Base, article 26 — www.chickensys.com/kb/026.html. Images for the PC and Mac are available.

Checking your OS version and the ROM BIOS version

On all Ensoniq samplers, press COMMAND and then double-click on the ENV1 button. Scroll up 1 to the SOFTWARE INFORMATION page, and press ENTER-YES. You will see the OS version first (RAM), then press ENTER-YES again. You will see the ROM BIOS (ROM) version. Press ENTER-YES again, and you will see the KEYBOARD version (not of any use). For more information on the commands on these pages, click here.

Miscellaneous Information

Notice that all operating systems for the EPS's were 167 blocks, while the ASR OS's could and would grow in size. This is likely because of a redesign of placement of the operating system and the management of that within the memory system. Ensoniq decided against the LOADFILE commands within the 16-Plus because of the glitches of audio that would occur when an instrument would load. Ensoniq apparently released 2.49 in hopes that OS 2.50 would include the backup/restore feature that was in development. This wound up on the 16-Plus, but for some reason Ensoniq never released/adapted the backup/restore feature for the Original EPS... Ensoniq did recommend at the time of the ASR 2.01 release that using 1.61 would be a good idea to those who did not desire the audio-track features. However, as mentioned above, Ensoniq has not mentioned anything about the later OS's being more efficient/less buggy than 1.61...

There have been rumors that there are slightly different versions of the 16-Plus's ROM BIOS; e.g. 1.0a, 1.0f. We do not know of any differences between systems; however, we do know that some Waveboy effects have some glitches within early-made 16-Pluses (particularly in Europe). Perhaps these two things are related... The only operating systems that require a certain ROM BIOS in the machine are the ASR OS's; however, remember that any OS that used the earlier BIOS 1.0 is worthy of being discarded and upgraded to at least 1.61. So if you have ASR ROM BIOS 1.0, get 1.5 from an Ensoniq Service Center!

EPS OS 2.4 truly introduced a "virus" into certain Ensoniq diskettes — the bug in the COPY FLOPPY function created the inability to edit certain files on the disk, although they could load and play their sounds. So if you have sounds that perhaps went through this stage — check 'em out. ■

Bio: *Garth Hjelte is CEO of Rubber Chicken Software Co., which is dedicated to the full support of all Ensoniq samplers.*

Front Panel

RND (♪♪)

State of the Unraveling...

You might be wondering about the little "4 (3)" on the front cover countdown... Every year about this time we start to toy with the idea of having a double issue — mostly due to publiher burnout and summer slowdown. Well, this year we figured, "If not now, then when?" So what we're going to do is to combine Issues #172 and #173. This also solves a few other problems: (1) What to do with those subscribers who fall just one measly issue short of the final issue (now, don't get started with the "two measly issues" thing — that way lies madness). (2) The rapidly falling cash flow around here as the renewal checks get smaller and smaller and the new subs dwindle down to a precious few. And (3), the fact that we're going to print everything we have left in that final issue — so it's probably going to be a fat puppy anyway. (Or at least tiny print...)

Also, Pat Finnigan has decided to maintain some sort of on-line Interface after the *Hacker* goes away. Evidently he has to do a little site building first. We'll keep you posted on this and have a link on the ol' *Hacker* site to whatever he sets up. We'll also keep some other chunks of the *Hacker* site and probably keep selling back issues for a while. (Odd that nobody's mentioned the other thing we've got going on there...)

Finally, we'd like to point out (again) the advertisers. There's probably some "end of an era" shopping going on, but with the lack of new subs the returns have got to be shrinking and at least part of their being here is pure charity. We appreciate it and it keeps the loses down to where we can afford to finish this thing out. We hope you readers aren't putting off those buying plans... More later.

Trick or Treat!

Eric Montgomery

No, I have not rushed through the last year of the millennium to get to Halloween. I am going to drop some tricks or tips on you to help when you run into unfavorable situations or you want to go beyond the realm of your technical knowledge on your Ensoniq gear.

I know this is going to sound silly, but I want to be sure that people who are new to MIDI understand a few things. MIDI does not carry audio signal. The audio outputs of each keyboard, tone module or drum machine has to have its audio outputs connected to some powered monitors or a mixer and sound system to be heard. Headphones are another option to exercise if the two previous options are not available to you.

I got this question four times this week alone, "Can I do a sysex dump from my Alesis synth to my ZR and use the Alesis sounds in my ZR?" Nope. Sysex is short for *System Exclusive*. The way I remember it is to remember that the information is "exclusive" to that particular brand and model. A sysex message from a MR cannot be sent to a KT, or an SQ-1 sysex message cannot be sent to an ESQ-1. The only time this is different is in the case of two units having similar architecture in the software area like the MR family and the ZR or the ESQ-1 to the SQ-80 or maybe the SQ-1 or 2 family to the KS-32. The only other case that you can send sysex to another unit that is not the same model or brand is with an EPS/16+ and the ASR-10. Those units have something called sysex recorders. They have the ability to save another unit's sysex dump to a floppy disk or to a hard drive. Even then, that data cannot be loaded into the sampler for use of sounds, it is only for storage of the data.

Another thing to remember is that if you want two units to "talk" to each other, they must be on the same MIDI channel. It is like watching television. HBO or ShowTime is always playing a movie or some type of programming. The only way you can get to see the programming is to connect the cables properly and to have your television on the same channel that they are broadcasting on. If you want your synth to play a tone module that is on channel 5, then your synth has to be setup to transmit on channel 5.

Let's have a test to see what you know.

Question: MIDI is an acronym. What does MIDI stand for?

The answer will be at the end of this paper. Now we will go back to the article!

The first item we will cover is something that seems to be a big deal lately. Let's say you got this new tone module or synth and you are trying to use MIDI between them. You connect the cables and nothing seems to work. This test is one that I use to be sure that the Ensoniq product is doing what it is supposed to be doing. This test can also work for non-Ensoniq gear.

We are going to "trick" the MR/ZR into thinking that it is sending MIDI note data to its MIDI out, and that it is waiting for MIDI note data to come into its MIDI input. You will need one MIDI cable. Connect the MIDI out of the MR/ZR to the MIDI in of itself. Yes, we are creating a MIDI loop on the MR/ZR. Select track 1 in the 16-track recorder section and put a sound on that track. Now, press the select track button. Turn the parameter knob to get to the MIDI OUT Instrument. If the cables are connected in the manner we discussed, you can play the keys and hear the MR/ZR sound you assigned to track 1. I use this test to determine a few things. I do this to determine that the MIDI in and MIDI out are working on the unit and that you are sure that you are actually sending note data out of the MIDI out on MIDI channel 1. If you now unplug the side of the cable that is connected to the MIDI input and connect it to the MIDI input of the new module, all should be working. If not, there may be some other settings that are necessary to adjust in the receiving device. Be sure to check to see that the audio output or headphones are connected properly. Be sure to check you MIDI connection again and be sure that you are on the right MIDI channel. Make sure that there is a sound selected in the receiving unit.

You can do the same trick on other synths and samplers as well. Be sure that the MIDI in Mode is set to multi and that local control is turned off!

Here's another test question.

Question: S/PDIF is an acronym. What does S/PDIF stand for?

Now we will go back to the article!

Do some real-time time expansion/compression on your ASR-10! Select the effect number ROM 39 Pitch Shift in the ASR-10. Press the EFFECTS button and go to Bus 1 mix and change it to 99. Go to Bus 2 and voice 2 volume and change those numbers to 0. We are going to do this in mono for now. Go to voice 1 Pan and be sure it is set to 0. Okay you are ready. Load a sample loop into memory. Play the root key. Your sample is normal. Play the sample one half step down from its root key. Press the EFFECTS button and go to VC1 SEMI=, change the setting to +1. Play the key that is one whole step down from the root key and adjust the VC1 SEMI= setting to +2. Do the same thing in the opposite direction as well. Play the key that is one half step higher and adjust the VC1 SEMI= setting to -1. You will find that the sample is staying at the same pitch, but playing at a slower or faster tempo. The integrity of the sample will stay pretty decent up to -3 or +4 from the original root key. If you want to keep the new way the sample sounds, simply do a re-sample of the loop. In case you do not remember, Press the sample button and cursor to Input Dry and change it to Main Out. Now press Enter 2 times. Now, you can select a new location and continue the normal way of sampling.

Here's a good question, "I downloaded the new OS for my ASR-X and it won't work on my machine. It also will not work on my friend's ASR-X Pro either. Why doesn't it work?" Let me answer the question in a couple of parts. Part one is that the OS for an original ASR-X (Black Box) cannot be downloaded from the Internet. The OS for an ASR-X Classic can only be updated via an installation of two chips. You can place an order for the chips via the Ensoniq website:

www.ensoniq.com/html/asrx/software.htm

Be sure to fill out the entire form and then submit it. You can also call and place an order for the chips by calling 610-647-3930 X551 using a credit card for the $9.95 shipping and handling fee. Don't want to use a credit card? Then send in a money order addressed to:

ASR-X OS Upgrade
155 Great Valley Parkway
Malvern Pa. 19355

Part two of this question, "The OS disk I downloaded from the Internet will not work on my ASR-X Pro?" can be easily answered. The problem normally comes up in two places. Either the person just copied the zipped file to the disk, or they unzipped it to the disk without following directions on what has to be done to "ID" the disk in advance to unzipping the file. Yep, time for another one of those, "In case you didn't know" segments. Normally, when files are put up on a

website, they are not in their native form for many reasons. Maybe the device the file is intended for does not use the format your computer does. In the case of pre MR and ASR-X Ensoniq products, they use their own format on floppy disks and hard drives. You will need a specific utility to write those files to disk properly (I'll mention that in few minutes). The other reason is that the files are smaller in their zipped status and do not take up as much memory on the website.

If you do not have Winzip or Pkunzip, they can downloaded from the Internet or purchased. This website has winzip available: http://www.winzip.com/.

If you follow the directions below *exactly* as they are, you will be able to create an ASR-X Pro OS disk.

Creating the ASR-X PRO OS Disk

Windows Computers

1>Put a double sided-high density 3.5 floppy disk into the floppy drive of your computer
2> Double click on the "My Computer" icon
3> Right click on "Floppy"
4> Choose "Format"
5> Format type should = Full
6> Label should = ASRXOSDISK
7> Click "Start" in the format window
8> Go to the following URL: http://www.ensoniq.com/html/asrxpro/asrxproosupdate.htm
9> Click on the operating system file and download it (Maybe select your desktop as a location to save the download to)
10> Double click the file you just downloaded (It is called ASR-X Pro OS)
11> Click "OK" in the box that popped up
12> Click "Unzip" in the self extractor box that popped up (Be sure that the disk we just formatted is in the floppy disk drive of your computer before you do this step)
13> When the extractor is complete, take the disk out of your computer
14> Be sure that your ASR Pro is OFF, insert the ASRX Pro OS disk into the floppy disk drive of your ASR-X Pro, turn the ASRX Pro ON.
15> Press "Enter" when the X Pro asks if you want to update the OS.
16> Let the X do its procedure

The OS will not update if you already have 3.04 in your ASR-X Pro.

The utility that I mentioned earlier for dumping files to a disk that your Ensoniq product will recognize is called:

Giebler EDE (Ensoniq Disk Extractor) and is located here on our website:

http://www.ensoniq.com/binary/ede109.zip

For ASR, EPS, TS, VFX, and SD instruments. This file enables you to convert existing disk image files into diskettes for use in your ENSONIQ instrument. You will need it to use any of the disk image files on the Ensoniq website. The file is in zip format. (You might want to check the EDE documentation on that site for operational assistance.)

The earlier question was, "What does MIDI stand for?"

The answer is, **M**usical **I**nstrument **D**igital **I**nterface.

Depending on the capabilities of the keyboard, MIDI will not only allow multiple keyboards, samplers and drum machines to communicate with note data and controllers, MIDI is also used to transmit MTC (MIDI Time Code). MIDI is the medium used to do something called, Sample Dumps or some people call it SDS (Sample Dump Standard). A cousin to SDS is SMIDI (SCSI/MIDI). Hey, as long as we are "acronyming" ourselves to death, what does SCSI mean...? I knew you all had the answer, Small Computer System Interface.

The second question was, "What does S/PDIF stand for?" The answer is, **S**ony/**P**hillips **D**igital **I**nter**F**ace. S/PDIF is a digital audio I/O. (Can't seem to get away from those acronyms! I/O = Input and Output). The Paris 2, Paris 3 systems and the ASR-10 use S/PDIF.

I hope this info was helpful for you. Class is over, get back out there and make some music! As always, be cool, be funky, make music, think Ensoniq! ▬

***Bio:** Eric Montgomery has written music for Ensoniq products, Christian Music projects and two solo CD's. Eric is now working on his 3rd solo CD project and Ambient/Techno music project.*

HACKER BASEMENT TAPES — Steve Vincent

The Kissing Tree

Bed of Roses (Preston Klik)

CD: *The Kissing Tree* (c) 1998 KlikTrax
Artist: Bed of Roses (Preston Klik)
Contact Info: kliktrax@aol.com, www.divination@aol.com, www.mcs.net/~msl.
Equipment list: Ensoniq EPS, cellos, violins, sitar-guitar, acoustic and electric guitars, harmonica, parakeet, thunderstorm.

Preston Klik is no stranger to the Basement Tapes column. His music has been reviewed in these pages thrice before with his band *My Scarlet Life* (January 1997, August 1997, and April 1998). This CD, *The Kissing Tree*, was recorded with a number of *MSL's* musicians plus a number of other friends of Mr. Klik's, under the name *Bed of Roses*.

The Kissing Tree continues Preston's adventures into trippy, unusual, artistic soundscapes which evoke a wide range of emotions from sad to sensuous to exuberant. But these songs do not simply evoke feelings: they take you places, almost geographically. It's almost like a trance-travelogue. Let's review the tracks:

1. The Attic That Is My Mind — This song does indeed evoke images and feelings of opening a rusty-hinged trunk of keepsakes in an attic and exposing long-hidden dreams, painful memories, bittersweet ancient longings, like ghosts set free to fly about the dusty chamber for a while, then locked up again when you close the trunk for another age. This is accomplished with sitar, dreamy piano, distant-sounding harmonica, rosiny cello — potentially disparate elements weaving a tapestry whose consistency is simply that they all spring from the same mind and heart (and rooting them in a hypnotic percussion track doesn't hurt either).

2. Melting the Heart of the Stone Buddha — This is a very *My Scarlet Life*-ish song. The hook is a middle-eastern sounding chant spoken repetitively like a mantra by Rupert Ghostswami. A nice rainstick sample interspersed with atmospheric synth blurps keeps the eastern religion meets techno vibe going. From time to time the highly processed sandpaper block percussion starts in, making

you think now we start, but then it stops again.

3. The Merry Spinster — A dreamy piano intro segues into an earnest progression, given even more life with Char Cole Malloy's violin. Finally, a hip-hoppish beat comes in to finalize the groove. All the while, Preston punctuates the tracks with little organ riffs and synth effects.

4. Pale White Dove — This is classic Preston Klik brilliance: the track opens with a repetitive vinyl LP scratching, like you (used to) hear when your record reached the end and the needle would go schloop... CLICK... click... schloop... CLICK... click over and over until your dad stomped in and turned it off. Preston takes this sampled (I assume) sound and morphs the effects, turning it into a percussion groove in its own right. But the real richness of this song comes from its organic content. Two real cellos and a violin provide most of the music, along with Preston's piano. Yvonne Bruner plays her voice like the violins, adding even more human emotion.

5. It Glows In My Hand — Here comes Rupert Ghostswami again with another chant. This one sounds a bit more Native American. Percolating sample-and-hold analog emulations give the track forward momentum, while kalimba and sitar elements fly us to other continents and ages. The Immortal Savant blesses us with a spontaneous rap processed through what sounds like a phone answering machine. You can probably buy a $399 ProTools plugin to create this effect; Preston probably ran it through his Phone Mate.

6. The Kissing Tree — To my ears, this title track is the least memorable song on the CD. This is not a put-down; it has tough competition. But it never seems to add element to element to produce substance like the other tracks. Instead, it provides a somewhat sparse, open, airy landscape with a repeating piano line and simple progression. This has the effect almost of an intermission on the CD, a break from the complexities of Preston's multidimensional tracks. But only for 4:35...

7. Wax Moon — The final three tracks comprise what Preston entitles *The Thunder Suite* because a thunderstorm blew into town during the tracking of these songs. He recorded the ambient, serendipitous atmospherics and mixed the storm into his CD, with marvelous effect. *Wax Moon* is a dark, ominous collection of vocal, organic and electronic effects, held loosely together with repetitive percussion sounds and the odd synth chord. A pad drones unobtrusively in the background, while the storm keeps storming...

8. Spectre — Sampled sound bites remind me of Information Society's use of spoken word samples from a decade ago, but the piano part is classic Klik. Julie Schreiber's dreamy vocals transport you to trance land, and the perfectly-timed thunder brings you back to earth — kind of.

9. The Ghost of Mr. Muir — The Northumbrian pipe samples and what sounds to my ears like a middle-ages percussion track take us on a trip to ancient Celtic lands and times, but the piano progression comes in and out, rooting us in the 1990's. It's enough to give you jet lag. But again, it's the overall feeling that comes through: a 1990's musician dreaming of other times and places, awakened from his reverie by the traffic noise and thunderclaps outside his window.

Whatever his intentions, Preston Klik evokes in this reviewer the feelings of deep longings to soul-travel over vast times, distances, spaces, cultures, and ages. It's like an alchemist's apprentice trying to auger the magick to leave his body somehow and be transported into a different realm, but always being brought back to his humble apartment in the city by the sound of his parakeet chirping along with his magical incantations.

Preston's music is difficult to describe because there are many different layers and elements to his mixes, and focusing on any one aspect may overlook the organic whole that ties it together, often in the form of a musical progression, sometimes simply the percussion track. This is highly creative, imaginative music. Just like his projects with *My Scarlet Life*, one can mine nuggets by dissecting the music, but the real treasure is in the feelings and emotions evoked by just listening to the sensuous passion embodied in the songs.

This CD is less polished than Preston's other projects, but he acknowledges in the CD notes: *Most of the musicians I worked with are, like me, not world-class players. But they need to express themselves, and I kept some of the warts of their — and my — performances. I like the character, the roughness, the sense of fragility and spontaneity, the feeling of aspiration and the struggle. I like what my friends recorded.*

Indeed, if Preston had fixed all of the glitches, *The Kissing Tree* would have suffered. As it is, we are treated to the impassioned performances of a coven of musicians who each in their own way seem to be attempting to touch the divine. Preston Klik has orchestrated, masterminded and organized their offerings into this wonderful, evocative dance.

The Kissing Tree ends with an untitled track which is simply the ambient noises of the city on rain-slicked streets, and the retreating sounds of the thunderstorm taking its gig to the next county.

It seems that the best magic is conjured by the humblest magicians, those who recognize that they are mere servants of the magic, not its masters. Preston Klik never claimed to summon the thunderstorm, and one also gets the idea that he did very little to direct the performances of his fellow musician friends. But one can't deny that the synergistic result of this collaboration contains hints that a greater force was at work behind the scenes. Am I being overly dramatic? Yes I am! But this is what *The Kissing Tree* evokes in me. So bite me.

One very practical lesson can be learned from Preston's project: Keep the tape rolling at all times during your recording sessions! Not only did he pick up the wonderful sounds of a thunderstorm, but on a number of occasions during tracking there were happy accidents that made their way into the final mix just because the tape was rolling. If you have the luxury of lots of hard drive space, or extra DAT tapes or reels laying around, keep 'em rolling.

You ought to visit Preston's websites at www.divination@aol.com and/or www.mcs.net/~msl. You can also reach him by email at kliktrax@aol.com.

If *you* want your tape run through the wringer, just mail it off to: Basement Tapes, *Transoniq*, 1402 SW Upland Dr., Portland OR 97221. Please include your e-mail address! ...And you'd better hurry — last call!

Bio: Steve Vincent produces demos and CDs at his home- based Portent Music, and can be reached via email at vincents@harbornet.com, or at his website at http://www.kspace.com/vincent.

ENSONIQ ACCESSORIES

EPS/EPS-16/ASR/TS Samples

Syntaur MegaDisk 1 & 2	$17.95/disk
Syntaur Sample Sets, 4 disks per set	$29.95/set
Sample Kee Master Sets, 3 disks per set	$24.95/set
Ensoniq AS Sets, 5 disks per set	$39.95/set
Ensoniq SL Sets, 5 disks per set	$39.95/set
Ensoniq SLT Sets, 10 disks per set	$74.95/set
Syntaur "Supersoniq" CD-ROM or Zip Disk	$169.95
Syntaur "Let There Be Phat!" CD-ROM or Zip Disk	$169.95
Ensoniq CDR-2, 3, 5, 6, 7, 14, 15	$199.95/ea
Ensoniq CDR-8, 9, 10, 11, 12, 13	$99.95/ea

MR/ZR Sounds

Ensoniq MRD-1 disk (180 sounds)	$24.95
EXP Expansion Boards	Call for pricing

E-Prime/KT Sounds

Syntaur KT Set 1, 80 sounds on PCMCIA card	$109.95
Syntaur KT Set 1, 80 sounds on Mac or IBM disk	$34.95
Ensoniq KTC-3 or KTC-4 ROM card	$99.95/ea

TS Series

Syntaur TS Sets 1, 2 & 3 (60 sounds per set)	$34.95/set

KS-32/SQ Series

Syntaur SQ Sets 1, 2 & 3 (80 sounds on disk)	$34.95/set
Any two Syntaur SQ Sets on RAM Card	$109.95
Ensoniq SC, ISC, or EX Series ROM cards	$99.95/ea

VFX/VFX-sd/SD-1

Syntaur VFX Sets 1 & 2 (60 sounds per set)	$29.95/set
Ensoniq VPC or IPC Series ROM cartridges	$59.95/ea
Ensoniq VPC or IPC Series disks	$29.95/ea
Ensoniq VSD Series Disks	$29.95/ea

ESQ-1/SQ-80

Syntaur Soundsets 1-6 (40 sounds on disk)	$19.95/set
Syntaur Soundsets 1 & 2 ROM cartridge	$59.95
Syntaur Soundsets 5 & 6 ROM cartridge	$59.95
Ensoniq VPC Master Disk (880 sounds)	$97.95
Ensoniq VSD Master Disk (160 sounds)	$49.95

Mirage

Syntaur Mirage Sets 1-18 (3 disks per set)	$24.95/set
Ensoniq SLD-A, B, & C sets (10 disks per set)	$69.95/set
Soundprocess Disks 1-7 (96 sounds per disk!)	$19.95/ea
FMT-2 Mirage Formatting Disk	$17.95

Blank Memory Cards

256k PCMCIA for E-Prime, KT, MR Rack	$79.95
512k PCMCIA for E-Prime, KT, MR Rack	$97.95
32k Memory Card for KS-32/SQ Series	$89.95
EEPROM Cartridge for ESQ-1/SQ-80	$74.95

Memory, Output, & SCSI Expanders

8 Meg Memory Kit (2 SIMMs) for ASR-10/TS-10	$74.95
EPS-16 Plus 2x expander cartridge	$199.95
SQX-70 Sequencer Expander Kit *(for KS-32, SQ-1, SQ-2, TS, SD-1, and VFX-sd)*	$99.95
OEX-6sr Output Expander for EPS-16, ASR-10	$249.95
X-8 Output Expander for ASR-X	$229.95
SCSI Kit for EPS or EPS-16 Plus (incl. manual)	$149.95

Pedals

CVP-1 Control Voltage Pedal	$29.95
SW-2 Sustain Pedal, plastic	$16.95
SW-6 Damper-style Sustain Pedal, metal	$39.95
SW-10 Dual Damper-style Pedal, metal	$49.95

Sampling CDs

Ensoniq *X-Audio Series*, Vol. 1, 2, or 3	$49.95
Diesel, classic drum machines	$49.95
The Low End: Bass Loops, all styles of basses	$24.95
Definitive Grooves, the king of hip-hop loops!	$79.95
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U.S. Mail - The Interface, Transoniq Hacker, 1402 SW Upland Dr., Portland, OR 97221
Electronic mail - Internet: interface@transoniq.com. In many cases a quick answer can be obtained by posting to our interactive, on-line Interface at our Web site (http://www.transoniq.com/interface.html) or calling Ensoniq CS at 610-647-3930.
This is probably one of the most open forums in the music industry. Letter writers are asked to please keep the vitriol to a minimum. Readers are reminded to take everything with a grain of salt. Resident answer-man is Pat Finnigan (PF). Letter publication in the printed version of TH is subject to space considerations.

Dear sirs,

As a longterm reader it is sad to hear that the *Hacker* is closing shop due to the withdrawal of support by Ensoniq-Emu.

The reason given to the *Hacker* for the withdrawal of support (incorrect information and poor "in service" product reviews via readers' letters, etc) is total crap. The bottom line is that sales are down, the market is now extremely competitive with few new buyers and many new small European companies selling impressive cutting edge virtual analog synths entering the market.

In such a competitive environment no one wants to publicize their failures, be they unreliable products or poor sales. If you look at Ensoniq reviews in any major keyboard magazine, reliability is always questioned even if the rest of the review is positive.

Ensoniq blames everyone except for themselves for their current situation. It seems to me that this move is as a direct result of the general lack of confidence felt by the buying public and retailers toward Ensoniq synths. It has, over the years, been reported routinely in the *Hacker* and the mass market magazines that Ensoniq synths seem to be subject to major operating system bugs. For example the VFX – incredible sounds, big screen, easy to understand yet powerful sequencer, disk drive and poly aftertouch – it should have been a world beater if it were not for the fact that it was totally unreliable.

However, the fault was not with the *Hacker* and the many other other magazines in reporting the situation. It is with Ensoniq for releasing a bug-ridden synth in the first place. They still do – some people never learn.

This is where I feel the rot set in. Many dealers heavily stung by repairs and complaints from the customer refused to stock later Ensoniq products, instead concentrating on "reliable" Korg, Roland, Yamaha and Akai instruments.

So where does this leave Ensoniq?

Ensoniq would have had a winner with their black/red groove machine if they had just asked themselves what the target market wanted. As it is, the ultimate groove machine comes with only 2 Meg of sample RAM, no onboard editing, MR type sounds, a very small screen and ROCK based drum sets. On a machine aimed at the dance market!

They could not have gotten it more wrong, yet had they ditched the MR sounds for the dance upgrade board of the MR series and included a minimum of 16 Meg of sample RAM with full editing as standard, it would have been a winner.

Ensoniq's latest offering, the Fizmo, may sound good but it is only a modern copy of late '80s transwave technology as found on all Ensoniq products since the VFX but without the bits that made the SD-1 (the reliable VFX) and TS-10/12 so hard for the competition to beat. Where is the large screen, poly aftertouch, groove-based sequencer (today's MUST have) and disk drive? E/E should look at the Korg Trinity V3 for the future direction of the market, first class samples, physical modelling (via Z1), independent effects, massive sequencer and disk drive all in a single instrument.

As for the *Hacker*, it seems that Ensoniq has followed the footsteps of all other major manufacturers. The *Hacker* is seen as representing the past, a time when synths were designed to be musical instruments and support from the manufacturer and third parties was expected by the consumer.

Through the *Hacker*, Ensoniq gained a loyal customer base who used the *Hacker* as a forum for learning about and discussing their instruments/problems etc. This worldwide community contains a large number of people who have actually learned to program their old synths to meet modern sound requirements and so extend the life of their synths whilst showing others that given the right programming, old ('80s-'90s) synths can produce today's and tomorrow's sounds.

This is, of course, exactly what the manufacturers do not want!

To them, synths and samplers should be seen by the consumer as throw away items, very much like PCs. 18-month lifespans then scrap or sell at a mega loss. Upgrade to the latest model even if, as in the case of the Fizmo, it seems to offer a lot less than the old SD/TS and SQ transwave and sample based instruments which they replace.

By withdrawing support to the *Hacker*, this community will in many cases move onto other synths, probably the big three – Korg, Roland, and Yamaha. Of course, Ensoniq will be happy as they will not have anyone at all reporting problems.

I wish you all the very best in whatever venture you enter into next.

Best regards,
Andrew brimming
Bristol, UK

[PF – Andrew: Thank you from all of us: everybody in the Ensoniq Zone knows the gospel of your words, and I personally appreciate your accuracy in syllabus. By the same token, these pieces have just turned to gold. Alas, by the same token, they've turned into fecal matter due to the unavailability of service. Any self-respecting manufacturer would do the right thing and maintain spares to support "The tremendous success of our current product line." But that ain't gonna happen for your stated reasons. Which is why ASR-10's are sold for $500 in auction...

Which is all the more reason to keep these most eloquent of machines operational. If Ensoniq pissed away the dies for these proprietary VLSI's, then maybe Emu has them, and CAN be made aware of their importance.

Yet I'm VERY glad they've seen fit to maintain (a) the Ensoniq web presence, and (b) the fallen at Malvern who STILL support the Ensoniq line with whatever is left over. The tragedy here is manifest, however, as the loyal user base is alienated and bitter (since nothing remains in Malvern but leftovers for spares), and the Ensoniq DEALER base is left to fend for itself, as NO dealer support remains for Ensoniq vendors. My own tech tells me of administrative horror stories, as he couldn't get the power xformer off of a Creative Labs manager's desk, as the administrative body couldn't reallocate part numbers to Ensoniq product for 6 weeks after the takeover.

Which is why we maintain that yeah, Ensoniq keyboards rule, but it's up to US to maintain the future of our hard-fought Ensoniq purchases.

Andy, take good care and thanks for your take on the matter...]

[Dave Money (dmoney@hcsmail.com) – I have had two Ensoniq pieces of equipment and been happy with both. I believe Ensoniq screwed up by getting rid of the ASR-10, and a lot of my friends agree.

With technology blossoming on the PC front with all of the music programs it was only a matter of time before trouble was to set in. I have been extremely happy with both of my samplers, and if not for the changes at Ensoniq I would buy more equipment from them. (Read: don't care for control panel on ASR-X.)]

TH –

I've been researching computer-based digital multitrack systems, and the **Paris** seems to have some loyal and enthusiastic followers, not to mention some great advantages. My question is: How long will Ensoniq/Emu support this system? If I buy Paris today, will I be left high and dry tomorrow? I'm posing my question to this forum, rather than calling Ensoniq, for obvious reasons. Any responses?

Steve Vincent
Portent Music, Tacoma, WA
vincents@harbornet.com

[PF – Steve: My take ain't so stellar. PARIS is a GREAT system, but you're asking for software and hardware support from a company who can't even supply spares for their defunct keyboard division. I would be remiss if stated anything less than cetus parebus...

PARIS is a cool system, but looking over the horizon, you'll realize there are but two tools that EVERYBODY masters from. And both are from DigiDesign, and as an ex-engineer whose principals

sold the seed corn to AVID for one quarter's numbers, I assure you that regardless of which platform you coerce, Pro Tools is the shit...]

[Derek von Krogh (derekvonkrogh@gmx.net) – Actually, I think the question is if Paris is going to get continued support after the "merger phase 2." For what it's worth, the new guy in charge of Paris (forgot his name, sorry) made a VERY clear statement in the Paris newsgroup that Emuensoniq have many plans for the Paris system.

Also, it seems like the support for Paris has been handled by different people, otherwise I couldn't explain why most Paris users say the support for Paris is great (i.e., overnight exchange of a damaged card or sending out spare control units while repairing a damaged one etc.).

On a personal note, I'm not sure why one should say that "EVERYBODY masters" (?) from Protools?? That's much like saying, "Sequencing only makes sense if you use Cubase VST" IMHO. But whatever...

Steve, if you're interested, take a look at www.greatidea.com/paris, which is the Paris users group. Much info as well as talk about "the big picture" there...]

[PF – Steve, Derek: I also concur with Derek – Emu's DARWIN system didn't really take off as planned, so PARIS would fit perfectly into the Emu-Ensoniq product line. And it's a real plus that they have spares available as well as that kind of support for defective PARIS parts.

My point in noting ProTools is the s@#$ is only because it's the standard by which all other NLE audio systems are judged. Trust me, I'd love to open Dave Grusin's latest CD and read "Mastered on a PARIS System" in the production credits. Stranger things have happened...]

TH –

I just had a few e-mail conversations back and forth with the grrrreat Eric Montgomery (haa haa). Eric tells me that their WILL NOT BE ANY MORE OS UPDATES FOR THE **ASR-X**. Isn't this GRRREAT NEWS! [ho ho ho]. He tells me that if I'm not happy with my ASR-X just sell it and move on.

Now folks, listen up here... I'm not the Pied Piper but it seems that Ensoniq is tooooo good for its own customers these days. It is so sad; how come products like the K-2000 from Kurzweil stick around and the company supports and nurtures their product till the time comes when it is fully developed and they must move on to start a new keyboard. ENSONIQ NO LONGER BELIEVES IN THIS. So they make up excuses about how fast technology is... BULLS*!# That is not it, I'm sorry folks... Look at how E-MU has supported their products... excellently I might add.

I'm calling for a ban on all Ensoniq gear!!!!!! I'm not some nutty kid mad because he didn't get what he paid for. I'm AN ADULT who not only works for the largest telecommunications company.....I HELP DEVELOP AND FIX BUGS IN PROGRAMS for them... Mr. Montgomery doesn't have a clue as to why so many Ensoniq users are now leaving and moving to more supportive companies... I think it's time to show Ensoniq might live on until Creative decides it's time to pull the plug and now that day can't come fast enough for me... I've lost faith in the company who built my faith on their great keyboards and samplers.

And I'm gonna shed tears when a real good group of guys called the *Transoniq Hacker* decides to pull their own plug and move on in November of 99. Thanks for the good times and SUPPORT. Some things some folks need to learn in this business... Technology of your products AIN'T SHHH** without people like me buying and publications like the *Hacker* making things better by helping us little people out with their technical woes. GOODBYE ENSONIQ. It was fun while it lasted!!

Feel free to write me anytime folks. I'll send a copy of mine and Eric's "little chats"... Peace.]

LUCIANO
LUCKY13653@aol.com

[TH – As anyone who's followed this over the last couple years knows, we certainly don't cheer everything that Ensoniq does. However...

Eric Montgomery has always gone WAY out of his way to help folks in this forum. He has actually given us the fastest response in the history of Ensoniq – and he does it on his own time. BUT, you should realize that he's an Ensoniq employee (and very loyal and enthusiastic about their products), and

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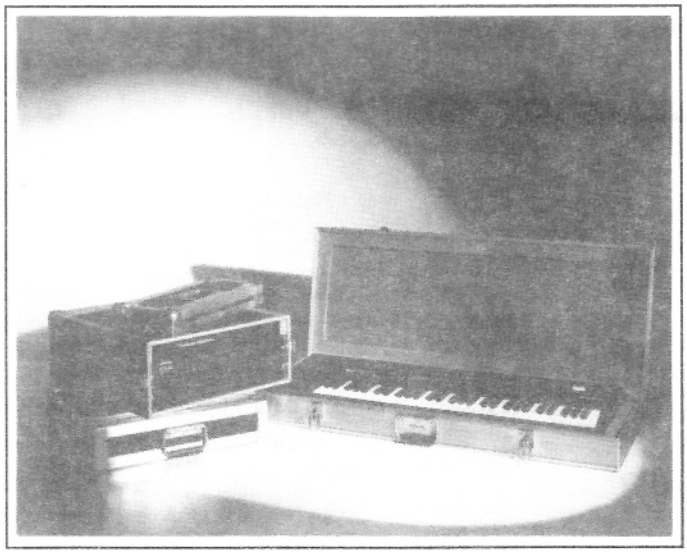

Shown: 4-space rack with EPS-16 PLUS module, 2-space rack, Eagle-I VFX-sd case

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there's things he just CAN'T say in his capacity as a "voice for Ensoniq." This is true of everyone and the companies they work for. He doesn't set policy at Ensoniq and he may or may not agree with every decision they make (and we'll probably never know which), but if they decide to drop support for something or if they can't invest in further developments for something else, then it's his JOB to try to explain this to customers – not to badmouth it. It's pretty clear that Ensoniq is hurting – and they no longer have the resources to support and develop things the way they'd like – but these are the results of decisions and market turns that were made years ago – and not by Eric. He's still there trying to fight the good fight.

*Meanwhile, his advice is probably a pretty good general rule to live by: don't buy any gear with the idea that *future* developments are going to make it what you want (at least without realizing that you're taking on some risks) – 'cause things change and you never know... Now, we all do this to some extent – heck, this whole little Hacker business was based on certain expectations of future developments (and we certainly squawked when we found out how things were unfolding), but hey, that's risk and that's life. The squawking provides some very necessary feedback, but that's it. After the squawking, we move on.*

P.S. Never heard of a bug developer before...]

[PF – Luciano: A lot of people weren't happy when the VFXsd was introduced with no advance warning to dealers OR customers. More people were less happy when there was no upgrade path from the VFX to the VFXsd. I'm disappointed that Ensoniq isn't the same as the company I visited in 1991, and I was once equally livid, too, but that's the deal...

So I respectfully ask you to please lighten up on Eric Montgomery and any/all people who remain in Malvern. THEY didn't sell Ensoniq to Creative, nor are they responsible for the merger. They're just like you and me and all the other worker bees out there eking out a living on our Ensoniq gear. Eventually these guys are going to work themselves out of the job, and then will be xferred to another department or summarily dismissed. THEN what support to we have?

No, I play devil's advocate and throw smak at them, but you can rest assured I still have the highest respect for anyone who still works at Ensoniq (in the current state of affairs) who remembers the glory years when they could do no wrong. Empty offices, quiet halls: all THEIR friends are gone, too, and they're left to do the job of the entire department. And be responsible to whatever loyal customers remain for events and issues they had no part in or any control over.

So please give them a break: when they're gone, it's over. We here at the Hacker would like to go out with dignity – I'd like to think we can extend the same to Ensoniq when they turn the light out for the last time, too. Peace out...]

[Garth Hjelte (garth@chickensys.com) – I wouldn't count out on the ASR-X OS updates, for the Pro at least. As of this writing, 4.0 was announced but not released. It's in the hands of Emu and no word on whether it will be acted upon or not. The Black ASR-X is done with updates, however. Booo...]

[Eric Montgomery EMU<>ENSONIQ Technical Support – I've never done this before, but I figure it will be my first time, and my last.

LUCIANO, I do not mind that you do not like your X, me or Ensoniq. You ARE acting a little childish with the "Feel free to write me anytime folks. I'll send a copy of mine and Eric's 'little chats'..."

I had really decided to help the people on the ASR-X users list until someone like YOU started doing the same thing there. Now, I don't take the time to be involved.

My job here is to answer questions about the gear. NO ONE can say that I am not honest and straight with them. You may not like what I have to say, but it is (and will be) the truth. Fine, if Ensoniq sucks and I suck, great! I just want to let everyone know (maybe just reminding some) that I have been writing fact filled articles for the Hacker for two years. No one except for "Lucky" and one other person (some one on the ASR-X users list) has had a problem with me. Two years and only two unfavorable comments on me. I'd have to say that must reflect something positive on me and my work ethic.

Also try to remember that I am not Ensoniq. I don't design them, I don't build them, I only support them. With people like good old "Lucy" I almost wish I hadn't tried to help anyone.

A BIG THANKS to the people that came to my rescue with Mr. Luciano. That let me know that someone thinks highly of me and my work. Thank you Garth. You helped me out when I was flammed on the X users list too. U B da Man!]

TH –

The last issue had an article on keyboard amps.

I use a **TS-12** for leading worship in a medium size church with drums, guitars, etc. I am running my TS-12 through a Mackie RMA1402 (any good small mixer will do), through a 200watt/channel Peavey power amp into Yamaha wedge monitors that have a horn and a 12" driver. I am also running in stereo. The Mackie feeds the house board for any needed extra.

I get enough bass to vibrate the walls with 300 people in the place, great highs and lots of power. Never have gone higher than half volume. Unlike a performance situation these 300 people are also standing and singing.

This setup beats any keyboard amp I have used or tried. Granted, it is a stationary system.

James M. Czebiniak
jimczebiniak@compuserve.com

[PF – Jim: Just out of curiosity, what is the main house system?]

[PF – Jim: House System? Hello!]

TH,

It appears that we finally heard some good news in the latest and greatest edition of the *Hacker*. One of the comments made was that (I'm paraphrasing here) there was some thought of possibly continuing the *Hacker* via an on-line site but the decision will weigh fairly heavily on Pat's involvement. I would hope that there is strong consideration of this option. I'm sure that many current subscribers would be more than willing to pony up some dough to make this a reality. If Pat needs some persuading, I'm sure that he can be bribed. I guess the question is: How do we make this happen? Since there is only a few issues left, it would be nice if we could try to put our collective heads together and make this a reality. Wadda ya say Pat, are you in?

Delaware Dave
DMusum7335@aol.com

[TH – Well, actually, it wasn't to continue the Hacker – but to continue the Interface. And, as such, it's all pretty much up to Pat. Last we heard, he was interested in doing this. Probably time for an update...]

[PF – Gang: I'm definitely planning on keeping up the Interface-On-Line. Just need to learn a little more web stuff so I can make it a reality. Will keep you posted.]

Classifieds

Hi guys... I am still looking for a good used TS-12 to buy. I live in Mobile, Alabama and would drive up to 8 hours away to check out a keyboard to buy. Glenn Normand, 888-621-0234.

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Hey Hackers.

I have a problem with my **EPS-16+**-keyboard version (from 09/12/91). When I load instrument-files with the Grainstorm (WaveBoy) effects into it (which I have produced on my TurboRack-Eps16+) it goes into some kind of clicking delay with growing feedback – and the original dry sound isn't even recognizable...

Can you explain this or help this to stop???

Thanx.
Jorgen Teller DELETE@compuserve.com

[PF – Jorgen: I'd have to defer to Waveboy on this one, as I've never seen this behavior except on my own ASR, where I load certain CD files (Harboretum) and the EQ FX algorithm distorts like crazy. Readers?]

[Garth Hjelte (garth@chickensys.com) – Certain 16-Plus's exhibit this behavior with the GrainStorm effect. According to Waveboy, it is due to the ESP chip, and they don't have enough information to be able to provide a workaround, apparently. Contact Waveboy or the dealer you bought it from – they have a provision for your situation.]

TH –

I happened to surf by your web site and noticed you folks are going to stop publication. Sorry to hear that. It's been years since I was a subscriber (and writer) and I've drifted away from using synths (horrors) but have always held a soft spot in my heart for the Hacker. It's unfortunate that E-Mu made this decision since what TH does is unique in the business.

Anyway, here's best wishes for everyone at TH.

Brian Rost
3Com Corp.
brost@3com-ne.com

[TH – Thanks! It's been fun.]

Hackers:

I would have written before but was only recently web-enabled. I am impressed by the support and fellowship afforded to all. I own an **EPS-16+** and two **ASR-10's**. I bought my EPS-16+ back in '92 and have been composing songs in a one-man-band format ever since. I was able to squeeze drums, bass, guitars, keyboards and sequences onto it and I provide external vocals and distortion guitar. Everybody expects to hear computer music, but are usually impressed when they actually hear it (except for my vocals and guitar).

The reason why I own two ASR-10s (w/SCSI) is because shortly after purchasing the first one, and marveling at the additional power of expanded memory and SCSI on the ASR-10, I learned via Hacker that Ensoniq was soon to be history (too bad). Having written lots of songs/sequences in the Ensoniq format, I was concerned that if something happened to it, I would be left high and dry without my band, so I bought a backup. I now believe that was a mistake, seeing as they are now available second-hand (but with SCSI?).

I noticed that the second ASR-10 I purchased has the following minor problem: There is a faint, but very audible background noise/humm in sounds that I sample. I have tried moving cables, turning off all other equipment, and comparing it to my first ASR-10. I am almost sure that the problem is internal to it. If I didn't own two ASR-10's (and the EPS-16+), I would have taken it for granted. Has anybody (PF?) else run across this problem and found a fix?

Having an electrical background I was able to figure out how to use the EPS-16+ and subsequently the ASR-10 as a quasi-event controller...ie...it can send out a pulse at predetermined parts of a song. This allows me to change light patterns on stage lights (or blast fog or make puppets dance) at precise locations in the songs. It works better than a light man! I am able to do this by using a pulse out of the output expander when I or the sequencer hits the highest key (my preference) on my keyboard. When I queried Ensoniq several years ago as to how I might accomplish this using the output expander they were not very accommodating (the word "proprietary" was used). So I did what anyone would do and hooked an oscilloscope up to it and figured it out for myself.

Anyway, it gets sort of technical, but anybody with basic electronic knowledge could handle it. If any other Hackers have any interest as to how to do it, let me know. See ya...

P.S. What are the chances of keeping a web site or chat room open when (or if?) the *Hacker* goes the way of Ensoniq...or...why not raise the subscription?

Theaftcowl@aol.com

[PF – Theaftcowl: The hum sounds like a ground loop or something internal in your second ASR-10. If it gets to be annoying enough, give Ensoniq a call soon at 610.647.3930 and ask for an RMA. They may still have enough spares to isolate the problem for you: as for the cost, I'd defer to Malvern.

Interesting application of the OEX-6 as a pulse trigger: never seen that one before...]

[TH – There probably will be some sort of on-line Interface, but this is up to Pat. We'll have more info as it happens.

Raising the price of something doesn't automatically lead to more money – if you've done your pricing right in the first place, either raising it or lowering it will lead to less money. And if your market is slowly going away, jiggling the price isn't going to change the end result...]

TH –

I am having a minor problem with my **TS-12** sequencer.

It has started using its own effects for the sequencer. Even though I build a sequence with the one I want and it sounds great at the time. The next day a different effect is in there that is inappropriate. If I try to change it back it doesn't work. In addition to this, the click for the sequencer now has a horrible stereo bounce back and forth echo effect with no decay that makes it quite useless.

I have reset the keyboard and this has not helped.

James M. Czebiniak
jimczebiniak@compuserve.com

[PF – Jim: My SD-1 did that for a little bit, then it got worse and would finally crash and reinitialize every coupla minutes at the gig. I don't know if your TS has the same problem, but the symptomology sound a lot like my SD-1's behavior. Before you color it gone, take it to an Authorized Ensoniq Service Center and have them clean every contact point, ribbon cable and connector with a zero residue cleaner and an antioxidant (like DeOxIt or Cramolyn). I did that to my SD-1 about three weeks ago, and it hasn't even burped once. I'd almost forgotten just HOW important contact points were until, with a discontinued Ensoniq keyboard, the alternative is a new board and a new learning curve and all the rot associated with that...

Give that a whirl: expect to pay your local tech about an hour for this procedure.]

TH –

I'm looking for a floppy drive for my **SD1-32**. Chicken Systems say they're working to find a replacement drive for this board but it may take a while. Maybe someone out there has one that works or an old SD-1 for parts. Any help is appreciated.

And like most everyone else I'm going to miss the TH.

Thanks.
Dave Huston
drdave@on-ramp.net

[PF – Dave: See our "Related Links" to contact Techzam – they can fix these things. Their voice phone # is 805.520.9845...]

*[Garth Hjelte (garth@chickensys.com) – My comment on Techzam: we shipped them 6 drives, had four "fixed" but they still didn't work. They "lost" the two other drives and sent non-identical non-compatible useless replacements. Horrible service; numerous phone calls with no callback and little information. Thank God for credit card payments – we had to chargeback to get our money back. I *might* recommend them if they have any history of repairing even a single drive. Pat, do you know of any documented instances?]*

[DMusum7335@aol.com – I talked to Ensoniq Customer Service a couple of months ago on this subject. They suggested sending them somewhere in California where they can be rebuilt by the OEM. I'd recommend calling Ensoniq Customer Service for the real scoop.]

[Eric Montgomery EMU<>ENSONIQ Technical Support – Go to a service center or, if you feel comfortable with it, remove the drive from the SD. If it is a Panasonic drive, I am at a loss. I do not have any contact info for Panasonic.

If it is a Sony drive, you can call Sony in San Jose California at 1-408-922-0699. They can refurbish the drive for around $50.00.

I have never tried it, but you can also try calling Sony to see if they might be selling refurbished MPF 420-2 drives. That may be an option to explore if the drive is a Panasonic.]

[PF – Garth, thanks for the heads up. Others?]

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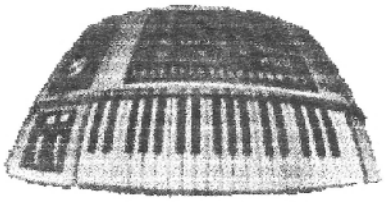

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