

The Boulder School
for Students of the Urantia Book
P.O. Box 19135
Boulder, CO 80308
303/665/6829
FAX/665/5076

April 13, 1995

To: General Council Members
The Fellowship

Dear Friends:

In the month since your meeting, while working on Index, I have had a chance to further reflect on the decisions made that weekend and although I am excited about the courageous decisions of the General Council regarding the publication of the new edition of the Urantia Book, there is one key decision which I feel compelled to ask you to reconsider. I know that this is perhaps "out of order" on my part, and perhaps it is impossible, but I feel so strongly that a serious mistake has been made in the heat of the moment, that I must make this last appeal.

My request is that you reconsider your decision to exclude the page references to the Urantia Foundation editions.

I have enclosed for your comparison, four pages from the Urantia Book in the new format; two include the 1955 page numbers, the other two do not. Please look them over in the light of the following considerations.

Without the references to the 1955 page numbers, it is very difficult to use the new edition in a study group and it is impossible (I do not use the term lightly) to use the new edition with any previously produced study aids, including the *Concordex*, the *Paramony*, and the Folio index.

The problem of transition to new and superior products is a common one in the software industry and is precisely analogous to the present issue. Software companies have found through painful experience that even a superior (and less expensive) product will fail if the prospective customer cannot easily upgrade from earlier versions, import data from competitive products or export information to associates using different software. The transition to a new product is critical for the product's success. If it is too difficult to integrate a new product with your old habits or data, you won't purchase the new product, and you certainly won't recommend it to your friends.

I'd like to illustrate the problem with several examples:

The other day, Carol Hay asked me to convert a list of references for a topical study she was revising. Using my copy of the new edition (which includes the 1955 numbers), it took about 15 minutes to locate and specify paragraph numbering for about 30 references which she had supplied in the old page number format. If the 1955 numbers were not printed in my new edition, I would have to use a Urantia Foundation book in conjunction with my new edition to accomplish the same thing, and it would take at least two to three times as long (flipping back and forth between books). If I didn't have a Urantia Foundation book, it would be absolutely impossible to accomplish.

The study group situation is similarly problematic: Having often used the new edition (with the 1955 numbers included) in study groups, I can report that it is a seamless transition and the communication is clear and easy. Without the numbers, the transition is nearly impossible, as is the mechanism of study group function: If a leader says, "Go now to page 1359 paragraph 3." What do you do? "Pardon me, what paper number is that?" To which the study leader has to respond by flipping through his book to locate the beginning of the paper. "And what section is that in?" "How does the paragraph start?..." And this would have to be done for every single reference in the leader's program! The reverse process—where the study leader has the new book—is even more difficult! And it doesn't get better until everyone has the new book and all study aids are converted to the new format—a process that could take a decade under good conditions and that will take much longer if people don't switch to the new edition because it is so hard to use.

In preparing the Topical Index, I have many times had reason to refer to Clyde Bedell's *Concordex*. I had absolutely no problem locating references in my new edition, but without the 1955 numbers, it would have been impossible to do without also referring to a Urantia Foundation book and flipping back and forth in three different books. The identical situation arose when I had cause to use Duane Faw's *Paramony*.

In sum, it won't matter that the Fellowship's new edition is accurate, beautiful and reasonably priced, if it is difficult or impossible to use the way people use Urantia Books (in study groups and for personal study in conjunction with other reference works), they simply won't use it—it will sit on the shelf and they will continue to buy Urantia Foundation editions for friends because they are so much easier to use. Please consider that a very slightly more cluttered page will be infinitely preferable to a less cluttered but unusable edition. And after all, for what purpose are we doing this? to advance the cause of clean pages? or for the advancement of the fifth epochal revelation on Urantia? When it is so easy to help so many people to make this transition easily, it seems a tragedy to refuse to help them.

We cannot allow either our fear of acknowledging the existence of prior editions nor our fear of the possibility of additional legal expenses to force us to create an edition that will be so difficult to use. How much money would we have then spent for no good purpose? We will have created a situation that will cause countless hours of frustration and confusion for the very people we wish to help—the readers—while creating only satisfaction in the minds of Urantia Foundation trustees.

And it costs nothing to leave the numbers in!

I am proud to be a part of this historic action by the Fellowship, no matter what you may decide, but I ask you again to please reconsider this decision.

Sincerely,

Merritt Horn

APRIL 11, 1995

Dear John:

I am deeply sorry for the way I reacted to you Friday night. After several days of reflection and prayer I realize now that what I perceived as disingenuousness and scorn may not have been that at all. When I told you we already have the text you said: "Then you must have stolen it." Of course, I had no way of knowing that Merritt had not advised you that he had provided the complete text to us weeks before on a disk. Yet, regardless of what I *believed* to be a derisive assault upon my integrity by you, there cannot be justification for exploding the way I did.

The motive for your original gift of the text to those who would print it inviolate was, to me, a very good one: the printed text would be high quality, and could be cross-referenced easily between new editions and the original books now in print. This would serve *all* the readers — and the Revelation — the best.

In the interest of reaching this single objective of best serving the readers and the Revelation, I prevailed upon Chris and others to set aside the text we had already completed and use yours. The plan was to simply "pour" your text into our format. Problems arose in that certain commands, such as original page breaks, were imbedded in the column format. Four months of work would be necessary if we were to pour the text in and reinsert the imbedded commands. I discussed all of this with Merritt off and on through March, assuming you were privy to most of what was going on. After much thought and discussion, the only way to serve the original objective of Pathways (to get a book out early this summer,) — and still serve the maximum number of readers — seemed to be to use the text exactly as it was. Merritt (understandably) liked this, but it increased our book by four hundred pages and our costs for printing and freight climbed about 25%. Still, I prevailed on everyone, and they agreed that the objective of serving readers transcended every other consideration.

In the meantime, some Councilors seem to believe that your generosity had placed The Fellowship at an unfair timing disadvantage. Further, after talking to Steve a few times, and to Mo at study group, I am convinced that we are confronted by many issues *beyond the timing* of Pathways' printing and promotion. Some very sincere Councilors seem to believe that Pathways has no business publishing the book at all, and certainly not with the same text as the Fellowship. In my judgment, the Council's decision to eliminate the original page breaks was unfortunate, and not in the spirit of serving readers. Mo agreed when he talked with me at study group, and said he will seek to have the page breaks retained. Mo also astounded me by commenting that the final version of the Fellowship's book may even be reformatted, and may not be the same, (or not even cross-referential) with Pathways' version. According to Steve, it also seems that — even

if a majority of the Executive Committee voted to develop a cooperative program of some kind with Pathways to serve the Revelation —there would not be a consensus. These reservations about Pathways are not at all good for your relationship with the folks on the Council. Even though we disagree with the philosophy some Councilors express, I am sure that each of them has sincere motives and wants the most appropriate publication for The Fellowship.

On Sunday afternoon I talked with Merritt. He reiterated that he had the text printed out and ready to go, but he was unaware of our discussion and had not heard from you as yet about releasing it. After I left a message for you early Monday, I continued to think about the situation through the day and evening. I did not hear from you. It seems, and is regrettable to me, that you cannot feel wholeheartedly and personally justified about turning the text over to Pathways.

Although demonstrating the highest motives and a most generous attitude, you are being criticized by your brothers and sisters on the Council. Chris and I agree that the only resolution for this conflict seems to be for Pathways to back off, implement our original plans, and use our own text. We regret this deeply, because we believe Merritt and you have created a really fine product, and it would have been good for everyone to use it, work together, and serve the greatest number of readers.

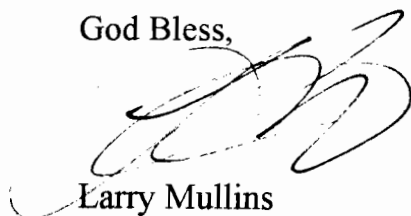
Our own production has been set back, and this is inconvenient — and even embarrassing to me. But this is not important. Though Steve has labored valiantly to work things out, for me to continue to strive to reach an accord with the Council is not worth causing a generous and well-intended friend to be in such an awkward position. And, for me to continue to insist on using your text in the face of Council objections is not worth a friendship. So it seems best that Pathways go its own way, wishing the Fellowship great success in their undertaking.

I guess we should all recall to mind what Jesus said when his parents found him at the temple: “None has done aught than what he thought best.”

I explained my perception of these events and the situation in detail, since you told me you were in the dark about what has been going on, and so that you might better understand my own frustration.

I wish only the best for you and the Council, John. Beyond question, you and The Fellowship will develop a really fine product.

God Bless,

A handwritten signature in black ink, appearing to be 'Larry Mullins', written in a cursive style. The signature is positioned above the printed name 'Larry Mullins'.

Larry Mullins

THE BOULDER SCHOOL

OF THE URANTIA BOOK
P.O. BOX 19135
BOULDER, CO 80308
303/665/6829

March 18, 1994

John Hay

Dear John,

I.

Attached is the proposal from Robb's Music to supply the items we will need to do the audio tapes. This firm was referred to us by Carol's contacts at Coupe Studios as being the best local supplier. The list should be complete except for a few minor items required for installation of the Sonex panels (sound-deadening). One item, as noted, may not be required; we will run tests with and without it to judge whether or not it is needed. (It is a sound processor that we would use to make the sound more "live" if the recording in the sound booth seems too dead because of a lack of any room reverberations.

Some literature on each piece is also attached.

Let me know if you have any questions.

II.

I spoke with Joe Lewis today. He has been waiting for a written response to our response to their settlement proposal, but he has reached the end of the time period that he feels is reasonable.

He will next submit a discovery request asking in plain language the source of the revelation to see how the new law firm handles it.

Depending on the nature of their response, he will prepare the approach to be used in the depositions of the former trustees including Bill Hales.

He has forwarded all relevant information up to Cowan, Liebowitz.

Talk to you soon.



Merritt

INVOICE

Robb's Music
 1580 Canyon
 Boulder Co
 80302 303-443-8448

INVOICE DATE	INVOICE NO.	PAGE
03/18/94	50609	1

SOLD TO: Boulder School
 Box 19135
 Boulder, CO 80308

SHIP TO:

ORDER NO.	ORDER DATE	CUSTOMER NO.	SALES REP.	PURCHASE ORDER NO.	SHIP DATE	SHIP VIA
50609	03/18/94	665-6829	JD		ASAP	
QUANTITY ORDERED	UNIT	ITEM NO.	ITEM DESCRIPTION		PRICE UNIT	UNIT PRICE
QUANTITY SHIPPED	UNIT	QUANTITY BACK ORD.			ITEM DISCOUNT	EXTENDED PRICE
1	EACH	MS1202	Mackie 12 Channel Mixer		EACH	325.00
1	EACH	DA-30	Tascam Dat Machine		EACH	1,195.00
1	EACH	*7	AKG C-1000S condensor mic		EACH	320.00
1	EACH	*7	Symetric 528 vocal processor		EACH	495.00
* 1	EACH	*7	ART FXR effects processor		EACH	200.00 *
1	EACH	*6	Cables		EACH	50.00
1	EACH	HK-240	AKG Headphones		EACH	100.00
5	EACH	*6	Sonex panels		EACH	40.00
						200.00

* TO BE PURCHASED ONLY IF NEEDED AFTER TESTING

Drw: 2 Usr: JD 13:52

SALES AMOUNT	2,885.00
MISC. CHARGES	
FREIGHT	
SALES TAX	.00
TOTAL	2,885.00
PAYMENT REC'D	.00
	2,885.00

The Shea Foundation

655 Brea Canyon Road, Walnut, CA 91789

Telephone (909)594-9500

June 06, 1994

Boulder School
5490 Spine Road
Boulder, CO 80301

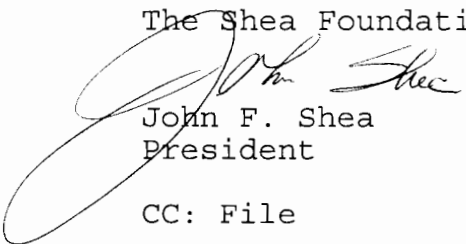
Dear Contributor;

Enclosed herewith is our check in the amount of \$1,000.00, which is a contribution from the Shea Foundation.

It may be of interest to you that this contribution was recommended to The Shea Foundation by Mr. Donald Green. Therefore, please make acknowledgments to Mr. Donald Green.

Sincerely,

The Shea Foundation

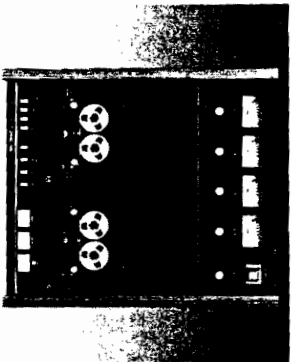


John F. Shea
President

CC: File

Mr. Donald Green
315 E. Washington
Paris, Illinois 61944

T2640MS / 2S CASSETTE DUPLICATOR



SPECIFICATIONS

Configuration: Master x 1, Slave x 1
 T-2640/MS: Slave x 2
 T-2640/2S: Slave x 2
 Track Format: 4 Track, 4 Channel
 Copy Speed: 15 IPS (8x normal)
 Overall Freq. Response:
 50 Hz - 10 kHz (± 3 dB)
 40 Hz - 12.5 kHz (+3 dB, -4 dB)
 S/N Ratio: >45 dB (WTD)
 Distortion: <2.0% (315 Hz, ref. M)
 Crosstalk:
 50 dB (between tracks)
 35 dB (between channels)
 Wow & Flutter: 0.09% (WTD)
WEIGHT: 24-1/4 LBS. DIMENSIONS: W: 13-1/8" X H: 5-1/2" X D: 14-7/8"

The T-2640 high speed cassette duplicators are perfect for producing high quality music cassettes. Copy speed is 8 : 1, but because of the capability to record all 4 tracks in one pass the "copy ratio" is actually 16 : 1. The T-2640 series are designed to deliver high performance with minimum maintenance under constant professional use, with easy plug-in amplifier circuit boards, and ball bearings on all rotating parts.

FEATURES:

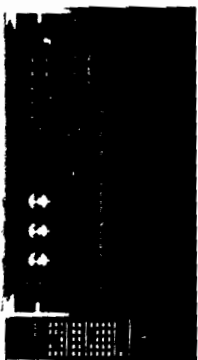
- Normal or Chrome cassettes up to C-90
- FG Servo DC direct drive capstan motor
- 3 direct drive brushless DC motors
- Master deck pitch control (± 3%)
- Built-in monitor speaker and level control (MS only)
- Playback level of master deck can be adjusted for each track, and monitored by VU meter
- Automatic rewind switch on master deck
- Automatic stop on slave deck synced to master deck
- Up to ten 2S decks may be slaved to each MS deck

OPTIONAL ACCESSORIES:

- TRC Recorder Cleaning Kit

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DA-30 RDAI RECORDER



SPECIFICATIONS

Quantization Bit: 16 bit linear
 Sampling Rate:
 48 kHz (play/record)
 44.1 kHz (play/record)
 32 kHz (play, record from digital inputs)
 Frequency Response (record):
 1 Hz - 22 kHz ± 0.5 dB
 Signal to Noise Ratio: > 94 dB
 Total Harmonic Distortion:
 < .004% (1 Hz)
 Channel Separation:
 > 94 dB (1 kHz)
 Wow & Flutter: < .001%
WEIGHT: 21 LBS. DIMENSIONS: W: 19" X H: 5-1/4" X D: 13-3/4"

The DA-30 RDAI recorder is ideal for professional digital mastering applications. It combines high tech, high quality A/D converters using 64x oversampling Delta Sigma modulation, with 18 bit 8x oversampling D/A converters to deliver the industry acknowledged "best sounding DAT". The DA-30 can also directly interact with other professional digital equipment via the AES/EBU interface.

FEATURES:

- AES/EBU digital interface bypasses copy prohibit code
- Consumer type coaxial digital inputs and outputs
- + 4 dbm XLR balanced analog inputs and outputs
- -10 dbV RCA inputs and outputs
- Independent left and right A/D and D/A converters
- Wired remote control controls all functions, including numeric keys for direct search and playback
- 15 pin parallel I/O port allows external transport control
- 3x normal speed cue and review; 9x search
- Standard 19" rack mountable

OPTIONAL ACCESSORIES:

- TASAM Headphones (THP-110, THP-220, THP-400)
- TASCAM Low Capacitance Cables

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C 522 ENG Stereo Microphone

An X/Y stereo microphone designed for field work, the C 522 ENG features an internal nicad battery with a life of up to 150 hours which can be recharged by plugging the mic into an AC source (or via phantom power). The angle of the two capsules can be adjusted between 45° and 90° in 15° steps. The back plate design and shock-mounted capsule keep handling noise to a minimum. The C 522 ENG comes in a rugged carrying case with SA 41 Stand Adapter, W 52 Windscreen, battery charger, H 30 Shock Mount, MK 52/3 Cable terminating in



two XLR connectors, and MK 52/3 U cable terminating in a 1/8" stereo mini-plug. May be used with balanced or unbalanced inputs.

Specifications

Frequency Range: 20–20,000Hz
Polar Pattern: 2 x cardioid
Sensitivity: 10mV/Pa
Impedance: 200Ω
Equivalent Noise Level: 20dB-A
Maximum SPL for 0.5% THD: 128dB
Size: 2.1" Ø x 8.5"
Net Weight: 11 oz.
Shipping Weight: 2.2 lbs.

C 535 EB

The C 535 EB offers studio quality condenser sound in a rugged package.

It is particularly well suited to stage vocals, where its slightly-rising high-end response brings out the character in voices and helps them cut through the mix. This quality also makes the C 535 EB a first class choice for announcer/DJ work, podium, choir, and a variety of studio applications.

The C 535 EB features a four-position output level/bass roll-off switch which is at the output of the mic preamp to avoid overloading the mixer's input when the mic is used with

loud sources. The switch maintains a constant signal-to-noise ratio for consistent quiet operation and is switchable between -42dBm or -56dbm.



Two bass roll-off curves are also provided; a sharp cutoff with full microphone output useful for vocals, and a gradual roll-off with a reduced output level used when mic'ing loud instruments.

The C 535 EB requires 12–48V phantom power and comes complete with SA 41 Stand Adapter and a foam-lined vinyl carrying case.

Specifications

Frequency Range: 20–20,000Hz
Polar Pattern: cardioid
Sensitivity: 7mV/Pa
Impedance: 200Ω
Equivalent Noise Level: 21dB-A
Maximum SPL for 0.5% THD: 132dB
Size: 1.8" Ø x 7.2"
Net Weight: 1.1 oz.
Shipping Weight: 1.7 lbs.

C 1000 S

A flexible choice for a wide variety of recording and sound reinforcement environments, the C 1000 S is a low-noise back-plate electret condenser which can operate on either a standard 9V battery or phantom power. The pickup pattern of the mic is switchable between cardioid and hypercardioid, with no change in sound quality, by placing the included PPC 1000 polar pattern converter over the diaphragm element. High sensitivity, high maximum sound pressure level handling capability, and a smooth frequency response curve make the C 1000 S an excellent choice for project and professional studio work, field and concert recording, and stage reinforcement of voice or acoustic instruments.

The C 1000 S comes complete with the PPC 1000 Polar Pattern Converter, SA 43 Stand Adapter, W 1000 Foam Windscreen and case.

Specifications

Frequency Range: 20–20,000Hz
Polar Pattern: cardioid, and hypercardioid (with PPC 1000)
Sensitivity: 6mV/Pa
Impedance: 200Ω
Equivalent Noise Level: 19dB-A
Maximum SPL for 0.5% THD: 137dB
Size: 1.3" Ø x 8.7"
Net Weight: 9.7 oz.
Shipping Weight: 1.8 lbs.





K 240 DF Studio Reference Headphones

In order to eliminate the influence of varying room acoustics on loudspeaker monitoring of program material, the Institute of Radio Technology (IRT) in Munich drew up a proposal for an international headphone standard. The IRT proposed a "diffuse field" equalization curve as the standard, which provides the wearer with the same sound pattern as experienced in a room with reflecting walls. Each K 240 DF is tested to meet the criteria of this standard, including frequency response, channel separation and sensitivity. Hand selected and matched components are used to maintain

very close tolerances. The result is a high quality, uncolored monitoring environment in an easy wearing design. The professional engineer's choice: the K 240 DF.

Specifications

Type: dynamic moving coil, circumaural
Range: 15–20,000Hz
Sensitivity: 88dB/mW
Maximum Input Power: 200mW
Rated Impedance: 600Ω
Cable: 9'9" single-sided mount
Connector: 1/4" stereo phone plug
Weight: 8.5 oz.



K 240 M Monitor Headphones

The K 240 Monitor is the latest version of a classic design that has been well respected in the professional music industry for many years. Music videos featuring artists working in a recording studio usually feature the musicians wearing either the K 240 M or the K 141; *Billboard* magazine's surveys for five years in a row have found that AKG headphones are the "#1 Most Widely Used Studio Headphones." The K 240 M features a circumaural, around-the-ear pad design for long wearing comfort, and a highly accurate dynamic transducer. The "integrated open air" design features an acoustically tuned structure of venting behind the element, which provides a very natural, spacious sound quality. The steel cable headband construction and single-sided professional quality cable provide a long life of rugged use.

Specifications

Type: dynamic moving coil, circumaural
Range: 15–20,000Hz
Sensitivity: 88dB
Maximum Input Power: 200mW
Rated Impedance: 600Ω
Cable: 9'9" single-sided mount
Connector: 1/4" stereo phone plug
Weight: 8.5 oz.

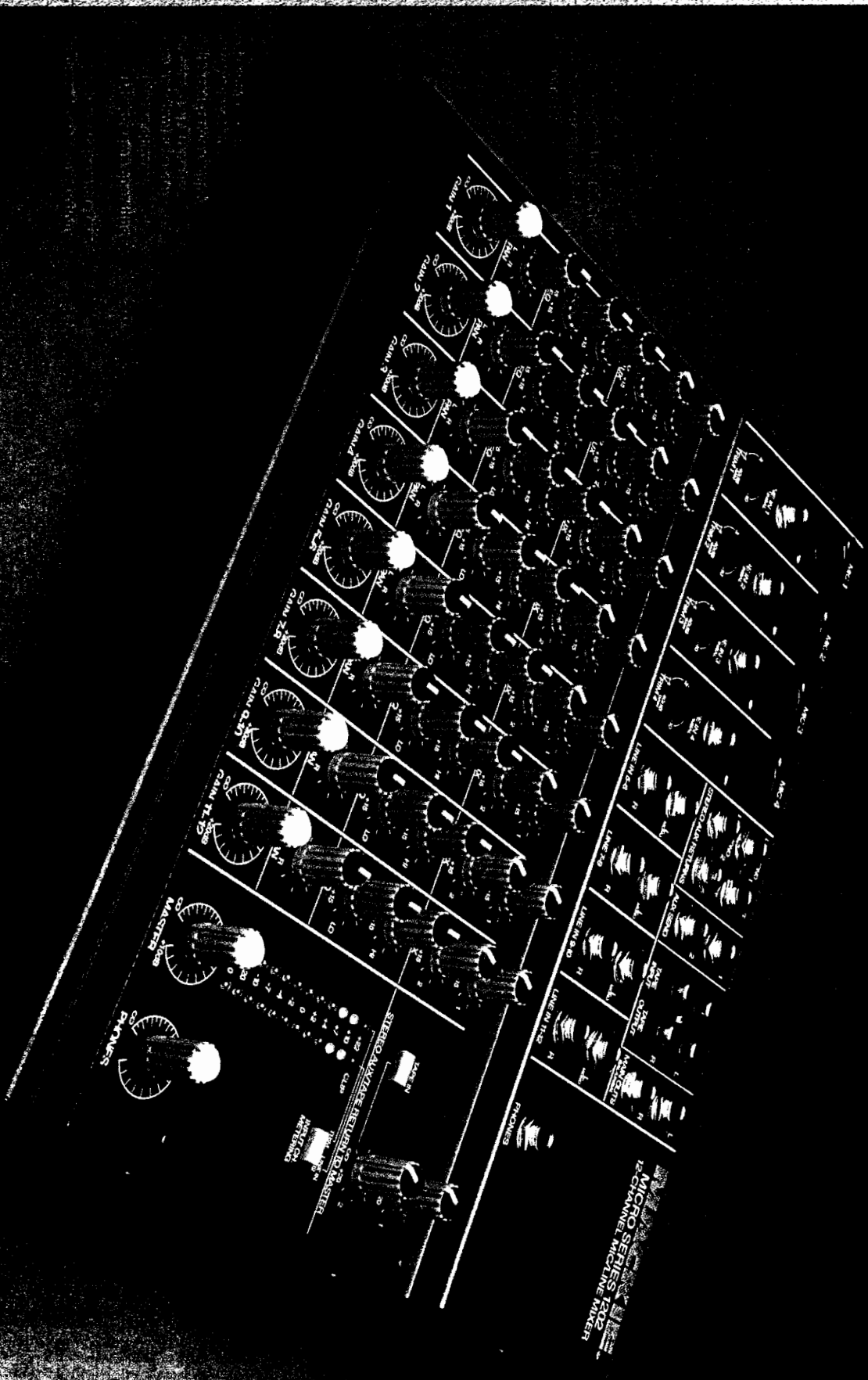


K 141/2 Monitor Headphones

AKG's K 141/2 headphone continues to serve the professional recording industry as a reference standard and "workhorse." The K 141/2 is AKG's finest supra-aural, or on-the-ear design. A small coupling volume in the ear cup, combined with an "integrated open" venting system behind the transducer element, is used to give an accurate, punchy sound quality. Well known for its sonic clarity and definition, the K 141/2 will withstand exceptionally high sound pressure levels without distortion, and will consistently deliver quality sound over years of heavy use.

Specifications

Type: dynamic, supra-aural
Frequency Range: 20–20,000Hz
Sensitivity: 97.5dB
Maximum Input Power: 200mW
Rated Impedance: 600Ω
Cable: 9'9" single-sided mount
Connector: 1/4" stereo phone plug
Weight: 8 oz.



suffer from airborne dust and contamination. For the life of enough power for the mixer. This creates stray 2.5 to 500 Hz noise which engineers and corporate in-house A/V departments (see avarticles at left). Why? MICROSERIES 1202 SPECIFICATIONS S/N ratio 90dB, ref +4dBu (all channels assigned)

"The board has a very"

suffer from airborne dust and contamination. For the life of the mixer you'll enjoy minimal rotational contact noise (and if there ever is a problem, they're individually replaceable). Even how the potentiometers are attached contributes significantly to the ruggedness of the 1202 (see the side bar on page 9 for a complete description of why our combination of mounting, co-molding and energy-absorbing knob design helps prevent damage).

Along with steel chassis and through-hole-plated fiber glass circuit boards, the MicroSeries 1202 also features a *quilted* power supply instead of a "wall wart" or "line lump." Not only does this eliminate the inevitable hassles dealing with external power supplies but also actually reduces hum. The tiny transformers inside "line lumps" are typically driven into non-linearity (in excess of 15 kilogauss) to provide

enough power for the mixer. This creates stray 25 to 35kV magnetic fields which are easily picked up by shielded audio cables. The MS1202's internal transformer loafs along at under 10 kilogauss, reducing stray fields to less than 1kV. And while we're talking about reduced noise, consider that the 1202 has exceptional RF protection, too (see sidebar on page 8).

Multiple applications

The MicroSeries 1202 has been a real hit as an "entry level" mixer for folks who are just starting a MIDI suite, getting a band together or doing live 2-channel recording, etc. What we've also been surprised at is how many seasoned audio professionals also went nuts over the 1202. We get a steady stream of warranty cards from TV and radio stations, video production houses, touring, and sound companies, big studio

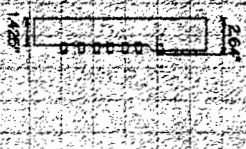
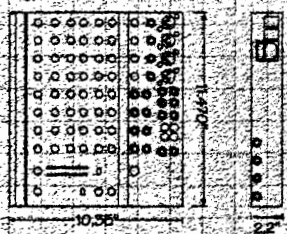
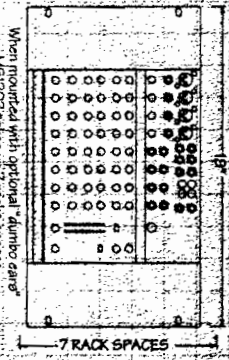
engineers and corporate in-house A/V departments (see examples at left). Why? Because the MS1202 is able to perform in applications where other small mixers don't measure up.

- Aux inputs for a bigger console
- Headphone or cue mixer
- Impedance or level matching pro audio "tool kit"
- Drum or effects sends sub mixer
- Electronic news gathering
- Broadcast remotes
- 8-track monitor mixer
- Live film and video sound recording
- Video post editing suites

No matter what your application, you can't go wrong with a Mackie MicroSeries 1202. If budget is a prime consideration, or you simply want the best possible mixer in the least amount of space, there can only be one choice. Because only one mixer model puts so many good things into such a small package.

MICROSERIES 1202 SPECIFICATIONS

- S/N ratio 90dB, ref. ± 40 dB full channels assigned
- Mic preamp equivalent input noise (EIN) -129dBm @ 150 ohms 20kHz to 20kHz @ max gain
- Maximum gain (mic in to balanced main out) 84dB
- Frequency response: 20Hz to 40kHz, ± 1 dB
- Distortion Less than 0.009% 1K, 20Hz to 20kHz, 20Hz bandwidth @ ± 40 dBu in/out
- Less than 0.025% 20Hz to 20kHz, Equalization Low, ± 15 dB @ 80Hz High, ± 15 dB @ 12kHz
- Maximum output level ± 22 dBu balanced, ± 26 dBu unbalanced
- Weight 7 lbs.
- Power requirements 120 VAC, 60Hz, 20 watts



"The board has a very clear, clean, quiet sound. For me, the best thing...is that it has lots of testosterone at every stage. Unlike far too many boards, the gain has been structured to actually work in the real world."

Home & Studio Recording, March 1992



THE FXR AND FXR ELITE

Applied Research & Technology Inc.

Applied Research & Technology Inc.

Sophistication with an Affordable Price

The FXR and FXR Elite offer a level of signal processing that literally used to cost thousands of dollars, or at least the cost of two signal processors. The reason for this? There are two, independent processors inside each of these products. Sound incredible? It is.

FXR (Model #423)

The FXR is a "preset only" processor. Designed for simple plug-in-and-play operation, the user interface consists of two, continuously rotating, encoders. One chooses the "family" of presets you'd like to access, and the other chooses one of sixteen presets offered in that family. For quick location of presets, we've included a quick reference card for your convenience. Separate Input, Output and Mix controls, and signal LED's are located on the front of the steel chassis.

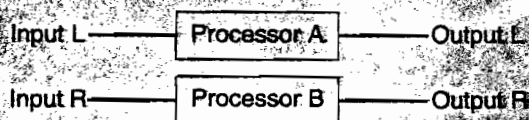
Presets

There are a total of 255 presets in the FXR. Multi-effect combinations and single effects are offered in stereo and Dual mode. Effects include: Reverb (Rooms, Halls, Chambers, Plates), Gated Reverb (Sloped, Reverse, Flat), Chorus, Flange, Panning, Tremolo, and Delay (Regenerative, Multitap, Ping Pong, Slap).

Families include: -Reverb 1 -Reverb 2 -Gated and Reverse Reverb -Delays -Reverb and Delay -Delay with Flanger or Chorus -Reverb with Flanger or Chorus -Delay with Reverb and Chorus or Flanger and Panner -Reverb (left) and Reverb (right)1 -Reverb (left) and Reverb (right) 2 -Delay (left) and Delay (right) -Delay (left) and Gated Reverb (right) -Flanger or Chorus (right) and Gated Reverb (right) -Flanger or Chorus (left) and Flanger or Chorus or Panner (right) -Reverb and Delay (left) and Flanger or Chorus (right) -Reverb (left) and Delay and Chorus or Flange (right)

Stereo operation is what you typically find in an effects processor. A Mono or stereo input with a stereo, effected output. Dual operation involves a bit more discussion, mainly because you've probably never seen a processor with this capability.

In Dual mode, the FXR takes on a whole new look. An illustration showing signal flow may clarify things.



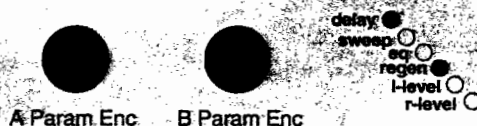
As you can see, input channels are processed separately! True stereo processing! As mentioned previously, but worth repeating, processing this powerful used to mean purchasing two effects processors, or one processor that cost a few thousand dollars. A.R.T. brings this technology to you for a bit over one hundred dollars a channel!

FXR Elite (Model #424)

The user that is completely knocked out by the processing power of the FXR but wants more flexibility is looking for the FXR Elite. Out of the box, the FXR Elite possesses the same plug-in-and-play simplicity, but is programmable and has MIDI! Not only are the FXR's the only processors to offer true stereo processing at an unbelievable price, but the Elite offers programmability AND MIDI! Another first for the industry!

Programmability

Presets are recalled through simple Up or Down buttons. Each of the 255 presets contain parameters that are variable and storable. Need a longer delay time in a preset? Simply turn the Encoder to the desired delay length. Is the reverb a bit too bright or dark? Turn the Encoder until you achieve the desired brightness. Want to store the changes? Press Store and the Elite stores the preset with your changes. Altering parameter settings is achieved as follows:



Parameters available for editing are represented by lit parameter LED's. The LED furthest to the right is always adjusted by the "A" Parameter Encoder. The LED furthest to the left is always adjusted by the "B" Parameter Encoder. In the example above, delay time and regen are available.

When editing a parameter, the Elite's numeric display changes from showing the Preset number to showing the Value of the parameter being adjusted. Additionally, the parameter LED will blink when the corresponding Encoder is turned. The Mix Encoder operates in the same fashion.

Dry Kill, and Bypass states are indicated by LED's located above their buttons. Their settings can be stored in a preset as well.

THE FXR AND FXR ELITE

MIDI

Following A.R.T.'s commitment to giving you the absolute best technology has to offer, the Elite offers MIDI mapping and real-time control. A.R.T. has incorporated the MMA's (MIDI Manufacturers Association) Bank Select Protocol into the Elite to directly access all 255 presets. X-15 Ultrafoot controllers employ this protocol.

In addition to MIDI mapping, the Elite offers the following programmable MIDI/Utility functions: MIDI Channel, OMNI mode setting, Continuous control of A and B Parameter Encoders, Continuous control of Mix level, MIDI control of Dry Kill and Bypass, and MIDI data dump. The Elite also has a MIDI event monitor to show changes in A and B parameters when messages are received via MIDI.

Never before has there been a processor offering so much versatility at such an unbelievable price. A.R.T. has proven time and time again that low price doesn't have to mean low quality. Here's some of what the experts have to say about the FXR's sound quality:

"...with the multitude of presets offered, it didn't take us long to find some appropriate (reverbs)." "Excellent bang for the buck." (Keyboard magazine)

"All the reverbs are useful." "The dual-mono reverbs provide two distinct acoustic environments, which proved useful..." "There's no problem finding a delay algorithm for spatial enhancement in any situation." "Whether you're a 4-track bedroom aficionado shopping for your first reverb unit, or a professional technician in need of one last ambient slap echo, the FXR Elite has the goods." (Electronic Musician)

"This box could be just the ticket for providing that one extra reverb sound you need to make a track really stand out without

blowing your budget..." "I was skeptical at first, but was won over when I actually started using it...My overall impression of the FXR Elite is that it's an overachiever." "...if you're expecting a \$300 sound, you'll be pleasantly surprised." "...the FXR Elite can make some cool noises." (EQ Magazine)

"...and those flange programs are very dramatic. I actually expected to be impressed here because great flanging is a hallmark of A.R.T. processors." (Home & Studio Recording Magazine)

And the user interface:

"This is a box you could work in a coma." "...these units are really straightforward, in fact downright idiot-proof." (Home & Studio Recording Magazine)

"...simple operation." "Sound quality and versatility better than expected for the price." (Keyboard Magazine)

Applications

Live Sound— True stereo operation makes the FXR's the perfect solution for getting all those input channels independently processed. Replace two processors with one FXR. Save money and valuable rack space by replacing two racks with one full of FXRs!

Recording Studios— Running out of effect returns? Always in need of one extra reverb or delay unit? The FXR's are a sensible option for processing multiple recording and virtual tracks. Don't let the price fool you. A.R.T. proves that price doesn't always dictate sound.

Instrument Rack— Have you got a stereo set up? Is it true stereo? With an FXR it can't be! Only an FXR can provide a doubling effect in the left speaker with a reverb in the right. Let an FXR make your sound dramatic.

FXR Specifications

Presets:	255
Dynamic Range:	dry >100dB (A-weighted) wet >80dB (A-weighted)
Maximum Input Level:	> (+)14dBv
Maximum Output Level:	> (+)14dBv
Input Impedance:	500k Ohms
Output Impedance:	1k Ohm
Total Harmonic Distortion:	dry <.015% @ 1kHz wet <.04% @ 1kHz
Channel Separation:	>65dB
Dimensions:	1.75" H x 19" W x 4.25" D, all steel case
Weight:	4 lbs., 7.6 oz.
Connections:	Stereo Inputs and Outputs 1/4" phone unbalanced.
Safety Compliance:	UL approved

FXR Elite Specifications

Presets:	255
Dynamic Range:	dry >100dB (A-weighted) wet >80dB (A-weighted)
Maximum Input Level:	> (+)14dBv
Maximum Output Level:	> (+)14dBv
Input Impedance:	500k Ohms
Output Impedance:	1k Ohm
Total Harmonic Distortion:	dry <.015% @ 1kHz wet <.04% @ 1kHz
Channel Separation:	>65dB
Dimensions:	1.75" H x 19" W x 4.25" D, all steel case
Weight:	4 lbs., 10.7oz.
Connections:	Stereo Inputs and Outputs 1/4" phone unbalanced.
MIDI Receive Channel:	1-16, OMNI (all), Off
MIDI Programs:	May be assigned to any preset. Utilizes MMA's Bank Select Protocol to access 255 locations.
Safety Compliance:	UL Approved



THE SOUND OF PERFECTION

The
FELLOWSHIP

for readers of The Urantia Book

May 2, 1994

Mr. John D. Hay
5075 Cottenwood Dr.
Boulder, CO 80301

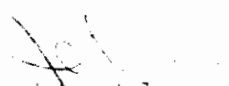
Dear John:

Thank you very much for your recent donation of \$15,000 to help cover the costs of part-time employees at headquarters.

Our primary task continues to be the dissemination of the teachings of The Urantia Book to ever-expanding circles of truth-seeking individuals around the globe. Your financial participation is indispensable in helping to accomplish this task.

We wish you well in your endeavours to be of service to your fellows. May our collective efforts lead to the increased realization of divine meanings and values by our brothers and sisters on Urantia.

In fellowship,


John Hales
Reader Services

/JH

P.S. The Fellowship is a not-for-profit organization and your contribution is tax-deductible to the maximum amount allowed by law.

Printing Quotes

5,000	\$14.20/ea	\$ 71,000
10,000	\$ 11.07/ea	\$ 110,700

Deluxe Binding (leather)
additional \$9/ea

Merritt is wanting to hear
when they need deposit down
in order to schedule printing.
As it stands now the earliest
would be mid-May.

