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**BOZAK ISO-X // BEHRINGER DDM4000**

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“  
Paul Morrissey brings Bozak back  
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Rudy Bozak was one of the all time great audio pioneers spanning the 1930's to the 1970's. During the 50's and 60's the musical map was changing forever, from Rock n Roll to RnB and in the 70's, RnB then went up-tempo and Disco was born. The rest is pure club land history. The Bozak CMA-10-2DL was the first commercially produced DJ mixer, ground breaking by being larger than life in stereo, but the single fact that finally the DJ had a mixer designed for their requirements. Engineers and DJ's alike fell in love with the mixers functionality and the

unique smoothness and warmth! Featured for so long in so many DJ booths and especially Larry Levan's at The Paradise Garage, the original Bozak mixer earned its unique place in DJ history. The legacy of the Bozak lives on today, in fact most of the modern manufacturers have copied Bozak's original mixer in some shape or form but have never quite matched its unique sound. Now Paul Morrissey from Analog Developments has done what we have all been waiting for... he's brought Bozak back!!!

**Why are you bringing back the Bozak brand?**

By a turn of fate really. For me you have to care about sound and that was reinforced during my time at Vestax. Mr Shino, the owner of Vestax, not always right in my opinion but an inspiration never the less.

I've been lucky enough to have worked with some top brands over time but when it comes down to it they all make too many compromises. When I was responsible for the re-birth of the UREI brand at Soundcraft it didn't take me long to realise

they didn't understand or even want to know the real value of the brand, they just thought they could make a fast buck in the DJ sector for the corporate masters.

When I told Kevin Hedge (Blaze) I had left UREI he said "so what we gonna do now". I considered various job offers but it felt like jumping out of the frying pan into the fire. Kevin wasn't the only person telling me to go it alone, people much closer to me had that faith in me but for someone I hadn't known for that long to have such confidence in me I realised I could go it alone and I started to assemble a team and get the ball rolling and formed Analog Developments Ltd.

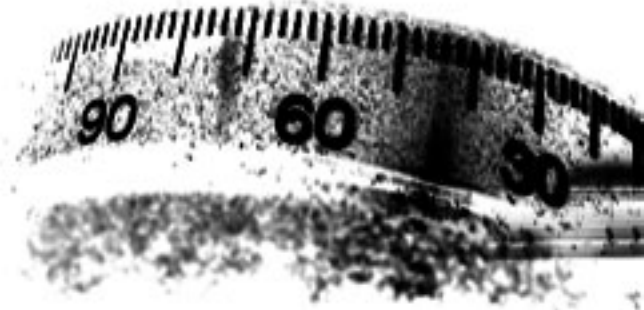
The Bozak CMA-10 was the original mixer that started it all. Over time it has been cloned by UREI, Rane, Vestax etc, the one thing they didn't clone was its sound. Being a huge fan of the sound that the old school analogue designs produce, I wanted to go back to the grass roots of analogue technology. What better way to pay homage to those original designs than by resurrecting the Bozak brand. Being passionate about what I do means everything to me, if you don't have passion you don't care as far as I'm concerned and that's where the new Bozak strap-line "Audio for the Soul" ? comes from, it's all about caring and believing in what we do. I don't have corporate restraints with Bozak as I own the brand. It's my company and we make the decisions based on good intel.

**How important is the DJ to Bozak?**

Absolutely, without the DJ's we wouldn't have product. The product has to suit the needs of the DJ's to help them become more creative and enjoy using it. If you want to make a successful product you have to listen and watch the DJ in action. Far too often the manufactures only pay lip service to DJs and then wonder why the product doesn't do well. For example, I was responsible for the PMC-CX from Vestax. I sat down with Carl Cox to design his signatory mixer and because the factory listened to our spec Vestax got themselves a quality mixer that DJ's love to use. For Carl it was a mixture of space around the controls for a real hands on feel, ease of use so anyone could make it sound good within a moment of using it and a feature set to make the DJ more creative.

**What is important to you when making a product?**

Everything, from the concept to the finished product. There's no point in designing a good product but then putting it in a poor quality box. So many times I've used products and something as basic as the feel of the knobs let the product down. My pet hate is cheap nasty button head screws that as a DJ you catch your fingers on. To increase profits, too many manufacturers shave a few dollars off it's cost, by using cheaper components. By just spending a few dollars more, it's possible to make a much better product that will last and make the customer feel good about spending their money. We spec everything on our products from the



Left: Larry Levan at Paradise Garage NYC  
Right: David DePino and Tee Scott at Studio 54

smallest screw to the finish of the metalwork and everything in between.

#### What have been the biggest challenges in doing so?

Getting everything done I guess. I was lucky enough to assemble a couple of good engineers around me, John was a lucky find and came highly recommended while Steve is an old friend. He and I go back to our days at Vestax where we both worked hard to make a difference to the products even if it did get watered down by the time it hit the streets. Steve is very old school and loves working in the analogue domain. We are all very much a team with the same goals, to make quality products.

#### How does the new mixer measure up to the original in terms of specs?

We have upgraded everything to current standards and specifications.

We have stayed true to the basics of the original mixer so we could reproduce the warmth and punch of the Bozak sound. What we did want to improve was the functionality of the mixer. Kenny Carpenter told me how the original NY DJ's preferred the Bozak sound but moved over to the UREI because of its functionality. I wanted to put that right and that's how the AR-6 was born. We improved the spacing around the pots, added balanced outs to both the booth and main outputs and added the Matrix routing on all six inputs for more flexibility. The stereo 3-band EQ on the main is so you can EQ the room and we added gold connectors on everything. Danny Krivit once asked me why when he uses old DJ mixers no two ever sound the same. With any of the old DJ mixers the tolerances were all over the place and that's why no two sounded the same. With modern engineering

techniques and the closer tolerances of today's components we can achieve repeatability so all the new Bozaks sound the same making it easier to set up.

#### Tell us about the EQ expansion unit?

The EQ-6 can be used with any mixer not just the AR-6. Each channel has its own switchable inputs with line level outputs to plug into the mixer via RCA cables, no nasty ribbon cable to break here. There is a 3-band Isolator on each channel so the DJ can sculpture the sound and an effects loop control so the effects unit can be applied across the mixer loop or the DJ can switch the effects across any of the individual inputs with a rotary selector and we've added a wet and dry mix control so the DJ can control the mix of the effect. If you hook up the EQ-6 with the AR-6 you can patch the booth of the mixer to the 2-band booth EQ on the E-6. We even added two old school analogue VU meters to display the main output of the mixer.

#### What DJs, clubs, and events have you demoed the products for? Their reactions?

Louie Vega, Kevin Hedge, Danny Krivit and Bobby & Steve have all endorsed the new Bozak products since trying them. Since we launched the ISO-X at WMC 2007, clubs such as London's Fabric and Herbal have all bought and installed the ISO-X as has Cielo in NYC to name a few. We have sold the ISO-X all over the world to DJ's and promoters who have installed them in their clubs and nights the response has been amazing.

We took the prototypes of the AR-6 mixer and EQ-6 to this year's WMC, where Defected, King Street and the Roots/Blaze parties all used the prototypes to great effect.

#### Tell us about the isolator and why you made it, the 4 bands?

The idea of the ISO-X is to have fun with it and use it to personalize the tracks you play and make your style your own.

The beauty of the ISO-X Isolator is you can switch it between 3 and 4 way. We sculptured the EQ differently for 3 and 4 way operation. The 3 way operation is best suited for playing old school disco jams as the EQ is more rounded while the 4 way mode is better suited to contemporary 4 to the floor house. We carefully selected the crossover frequencies for the Isolator so whichever mode you use the ISO-X in you can strip down the audio of the track you are playing. In 4-way mode you can also select 80 or 100 Hz as the cross over point for the Sub control. It's simple to use, making it easy to sculpture your tracks.

#### You've said that the isolator unit can make some systems sound better. Can you explain how?

The frequency response of the ISO-X will take a flat or dull system and add punch and brightness to it. If you've installed super tweeters from the roof to brighten up the room, you may want to turn them down a bit.

## BOSAK ISO-X

4 BAND ISOLAOR UNIT

The Bozak ISO-X uses high performance analogue tone control circuits using individually selected discrete components that isolate the signal into three or four bands, selectable by the user. The level of each band is controlled independently and Bozak's frequency dividing technology provides superior dynamic response making the control smooth, predictable and ultra controllable. The individual tone control allows the user to isolate beats, vocals and high hats as well as adjusting the overall tonal quality. The cross-over points have been carefully selected to yield a very natural sound and to emphasise the artistry in the musical production.



Cross-Over Points 18dB/Octave  
 Mid/Treble 4KHz  
 Bass/Mid 400Hz  
 Sub/Bass 80Hz or 100Hz  
 Gain Range:  
 Full boost +6dB  
 Mid position 0dB/Unity  
 Full Cut Infinity  
 Balanced In & Outputs Balanced 3 pin  
 Neutrik XLR  
 Un balanced In & Outputs Gold plated  
 RCA  
 Power Supply Selectable 100-125vAC or  
 200-250vAC 50-60Hz IEC  
 Dimensions 1U x 19". 44mm (h) x 483mm  
 (w) x 203mm (d)



ISO-X is available now at [www.bozak.com](http://www.bozak.com)

Fully discrete analogue design topology.  
 User selectable 3 or 4 Band Isolator.  
 User selectable Sub cross over 80 or 100Hz.  
 Unity gain.  
 Boost +6dB.  
 Large tactile control knobs.  
 Gold RCA and Neutrik XLR connectors.  
 Selectable mains input for worldwide usage.  
 Anodic printed front panels.  
 Lightweight chassis.  
 Rack Ear bracing.