

New Reasons to Believe

BOSE EXPANDS ITS MOBILE PRO SOUND FAMILY

By Arnaldo Offermann

Bose L1 Model 1S with B2 Bass Module and T1 ToneMatch® audio engine.



I have been using the Bose L1 Classic for a while now, and while I've used a myriad of other speakers, I keep going back to these time and time again.

You see, clients don't care about brands of equipment one brings but they do notice the Bose brand name. The marketing machine that is Bose Labs has worked in my favor. When a client sees brands they know for their high caliber, in my example Bose and Apple, that high-class image instantly transfers to my personal brand.

Sweet. But that's not why my company bought the Bose system years ago. I, too, was once a skeptic, until Ken Petersen set his up in his hotel room at the 2008 Northern Disc Jockey Convention. Instantly, I fell in love. Since then, I've used the Bose L1s for every wedding and corporate party possible. My friend, Cap Capello, Bose evangelist to the DJ world, gave me the details about the company's new bass bins, dubbed B2. These replace two B1s with a single unit that holds two 10" woofers. This sounded great, as I used to use a small sub to accompany my Bose for Sweet 16s, as well as ethnic weddings. This was no short-coming of the Bose system, as they do come close to defying the laws of physics, but those events required more bass.

Now, the B2s require LESS setup, and promise more bass, casting doubt on the need to drag other subs around. And apparently the B2s have a super-neat-o switch that allows you to choose the amount of bass produced—a brand new feature. And since our original purchase, Bose has come out with a new tower speaker as well. My interest piqued, I said, "Ok, Cap, send me this new Model 1S you keep raving about."

So a few days later the FedEx guy knocks on my door and literally just in time. I had a wedding in two days and I was feenin' to try these bad boys out. With more patience than Mother Theresa, Cap helped me set these up as he answered every question I had. Let's talk about each component:

First, the overall size of it. The newer, slimmer design is a heck of a lot more portable than my classics. While the B2s are bigger, thanks to the twin 10" drivers, two will take up a bit less room than four B1s, nonetheless. Overall, what makes them so portable are the bags. While the B2s come in the same design bags as the B1s, the bags for the cylinders and bases are very well built, padded, and are easier to carry. I can carry both bases and 1S cylinder bags in one trip. The bag for the base also holds the Tonematch Engine, as well cabling; overall, the mobility angle has been VERY well thought out.

The cylinders themselves are a lot skinnier than the Classics or Model Ones. I understand why Model 2 owners love their system. The 1S only has 12" drivers, but has a theoretically better output than my classics, due to more work being done by the B2s as well as better specs overall. These certainly were perceivably louder, with almost no peaking when pumped up at full volume while hyping up on the mic.

The sound was pristine. Other vendors' heads were turning 180°s as I played my favorite song during setup: Frank Sinatra's "Fly Me To the Moon." (I bet you school-heads didn't expect that one from me!) It was as if Frank Sinatra was in that room, singing a private concert for us. Setting my system to stereo, I couldn't believe the full, three-dimensional image I got from this system. The B2 bass bin did a lot to help bring Frankie's tune to life.

In my opinion, this is what a versatile low-range driver should be. At low volumes, the bass was still pronounced and was perfectly balanced with the rest of the system. This was a "perfect audio for dummies" situation. Follow the simple instruc-

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tions and you get flawless audio reproduction. However, at higher volumes, the bass kept up nicely. I had to move the subs to a different position as my needles kept bouncing out of the groove. Songs like D4L's "Laffy Taffy" sounded like never before on this system. Indeed, I put away my secondary sub for an outdoor wedding and trusted the B2s to run solo. My instincts were correct, as the bass could be felt, even outdoors. It was good enough that the police drove out to the middle of nowhere to tell me to turn it down.

So yes, as the creator of *Master School Dances*, I officially state that this system, standalone, will easily handle a Sweet 16 of the rated size of the Bose system purchased. This system WILL handle a Latin or Jamaican wedding where pronounced, but clean, bass notes are demanded. This system reminded me why I fell in love with the Bose all over again. A small footprint, elegant design, easy transport, and legendary sound are all reasons to love this system. Plus, it looks GREAT next to my overall setup.

The review would have stopped there, but I decided to see what the buzz regarding the Tonematch was all about. WOW. Once I plugged in the Ethercon cable (basically Cat5) I was able to do things I didn't know were possible with this system. The cable not only carries presets and a full EQ and array of audio tools from the Tonematch to the amp, but also carries sound as well. I was able to save different settings for different rooms / scenarios. Heck, I can plug it straight into my computer for a backup sound card should my main system ever die. With multiple inputs and outputs, it's easy to see that this small mixer / audio management unit, which is powered by the amp also via the Ethercon, becomes a powerful tool to create a versatile system. We do a lot of rentals for a couple of local hotels; now we can send them their requested mics and a Bose 1S/B2 system ready to go, with the ToneMatch.

Whether you are already a Bose devotee or are looking to replace or upgrade your current sound system, I urge you to check out the 1S (or Model 2, with 24 drivers) with the B2 bass bins. ToneMatch or no, you will fall in love with your music all over again; and isn't that why we do what we do? **MB**