



**MOJO2**  
**BARITONE SAX**  
**USER MANUAL**



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# Instrument Introduction

Vir2 Instruments is proud to present MOJO 2: Baritone Saxophone, an extensively recorded solo instrument for jazz, rock, and pop styles. Taken from the most powerful horn library available, you now have the ability to use the Baritone Saxophone from the MOJO 2 library as a solo instrument! After years of success and boundary-pushing updates, our amazing team is thrilled to offer the Baritone Saxophone as the premier standalone horn in its category.

The Baritone Saxophone includes 3 mic positions (plus a premixed option for a lighter computer footprint), 13 deeply-sampled articulations, multiple legato options, and four era presets which will allow you take your performances deeper into the history of music recording.

Other features include instant ensemble size adjustments from 1 to 10 players, swell and crescendo length to match your project from 1 to 16 beats long, speed control for every articulation, keynoise overlay blend for added human realism, and a FX Suite for full customization. In total, the Baritone Saxophone includes 5.6GB of uncompressed sample content.

Our vision was to present our customers with a library that left nothing lacking when it comes to writing, programming, and recording your solo parts, and that vision has become a reality with MOJO 2: Baritone Saxophone!

Check out all the available walk through videos and tutorials for the MOJO 2 family [HERE](#).

Here are all the articulations we recorded for Baritone Saxophone:

Sustain  
Sustain w/ Vibrato  
Staccato  
Stab  
Bend Down

Doit  
Octave Run Down  
Octave Run Up  
Rise To Hit  
Shake

Trill  
Fall  
Crescendo  
Swell

## System Requirements

For Mac users, this library requires macOS 10.15 and above, i5 or later, and a minimum 4GB of RAM. Apple Silicon Macs requires macOS 11 and above. For Windows users, this library requires Windows 10 or higher, Intel Core i5 or equivalent CPU.

Vir2 Instruments strongly recommends more than 6GB of RAM and an 88-key controller to use this library to its fullest potential. The library requires approximately 6.1GB once installed. Requires Kontakt Player 7.1.5 or higher.



# Getting Started

Let's take a look at some of the basic controls and how the interface is laid out before diving into the nuts and bolts of the instrument.

## Instrument Layout



1 - **Eras**: There are four unique era modes which act as time machines, effortlessly transporting all thirteen included horns from one iconic era to the next. Era settings include: Modern, Retro (60's-70's), Vintage 1 (40's-50's), and Vintage 2 (20's-30's). We will take a closer look at each one of these eras in the next section.

2 - **Performance/Mixer/Effects/Key Mapping Editor Window**: This section displays the controls and parameters for the currently selected page.

3 - **Pages**: There are four different pages: Performance, Mixer, Effects, and Key Mapping. The performance page contains all the global performance based parameters as well as parameters for each articulation. The Mixer page is where you can blend the various mic positions and adjust the amount of horn "players". The Effects page features nine hand selected effects including a convolution reverb with almost two dozen beautiful rooms to choose from. The Mapping page gives you complete customization control over where the various key triggers are located on the keyboard and MIDI CC assignments.



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# Eras

**Modern:** The Modern day era focuses on current trends in recording with a full frequency spectrum and super high fidelity sound. The horns will have full low end frequencies and bright airy top ends, yet extremely well balanced.

**Retro:** The Retro era focuses on the rich saturated analog tone of the 60's and 70's. The full extension of the low end is subtly tamed and the rich and slightly gritty harmonics add a warm and overall pleasing tone to the sound.

**Vintage 1:** The first of the two Vintage era tones focuses around the sound of the 40's and 50's. The tone of the big band era is less full than either retro or modern, with a focus around the 1KHz range with both the top and bottom frequency ranges significantly cut off. You'll notice less stereo image and a natural and beautiful "dirt" quality to the sound.

**Vintage 2:** Vintage 2 takes us all the way back to the early recording days of the 20's and 30's. The tone has some similar qualities to Vintage 1, but to a more extreme level. You'll hear a much stronger upper mid range focus and even less top and bottom end. What's left of the tone is a gritty saturated character typical of this era of recording.

The **Era Noise** slider (displayed in the top right of the interface) allows you to add that classic "hiss" noise you hear when spinning up your favorite old albums. The noise type varies from era to era to perfectly emulate those specific time periods. The noise will begin when you trigger the first note and turn off when you switch to a different era. \*NOTE: The Modern era has no noise.

## Performance (Instrument Patches)

### Global



This page gives you access to powerful global performance settings as well as controls for each articulation.

**AMP:** Adjusts the global volume and pan levels for all articulations.

**Keynoise Overlay:** Increasing both the volume and probability of keynoise will



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introduce the sound of the player's interaction with the instrument. Not only did we record the melodic samples for the Baritone Saxophone, but we also recorded the clicks and clacks the musicians made before and after each performance which adds to the depth of character.

**Attack Offset:** Move the position of the sample start forwards for a more responsive playback or backwards for a looser performance.

**Velocity Curve:** Choose between five different velocity curve shapes: Very Convex, Convex, Linear, Concave, Very Concave: doing so changes the way the dynamic response reacts to MIDI velocity. In simpler terms, concave weights your playing towards softer velocities and convex weights your playing towards louder ones.

**Pitch Bend:** Adjust the value of pitch bend to specify exactly how high or low the mod-wheel will pitch the samples up and down. For example, if the pitch bend value is set to 2 then the mod-wheel, when fully rolled up or down, will pitch the sample +/- a whole step. If the value is set to 3 then the mod-wheel will pitch the sample +/- a step and a half.

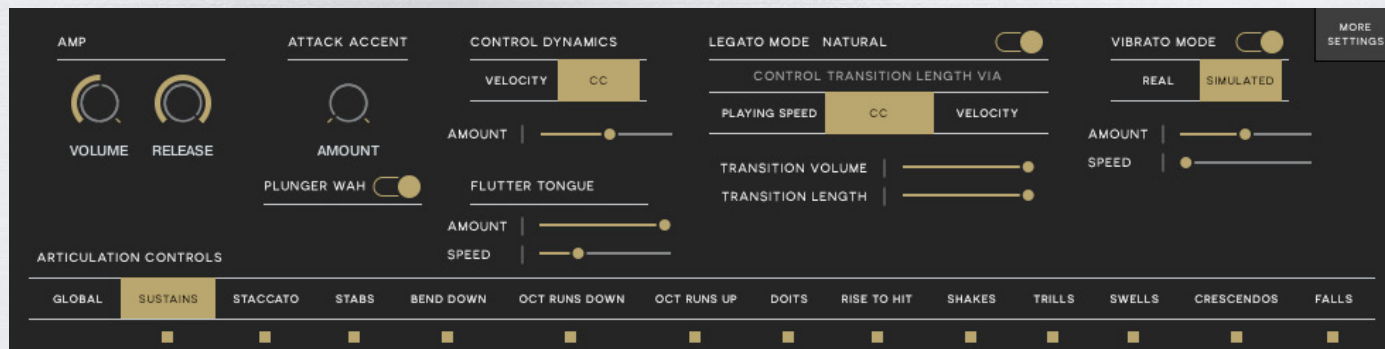
**Round Robin:** Choose between three different round robin settings: Cycle, Random, and Off. Cycle will play the round robins in sequential order from first to last and repeat in a loop as you trigger the same note repeatedly. Random will mix up the order of the round robins so that no detectable pattern can be heard in the performance. When OFF is selected the same sample will be triggered on each note repeat.

**Articulation Cutoff:** When turned on, articulation cutoff forces the sound of an articulation to stop when another articulation is triggered. This allows for more realistic-sounding solo performances. When articulation cutoff is turned off, the sound/decay of an articulation is allowed to complete even when another articulation is triggered before the first articulation has fully decayed.

**Articulation ON/OFF Button:** Below each articulation tab is an On/Off button (■) that allows you to turn off and unload that articulation's samples from the patch. This feature allows you to free up a lot of CPU power. Most articulation controls (for staccato, bend down, octave run down & up, doits, rise to hit, and shakes) only include the volume, release length, a poly/mono mode, and control dynamics. However, some articulations, such as the sustains, stabs, swells, crescendos, trills and falls, have slightly different controls. See below for a description of each of the unique articulation controls.



## Sustains



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys. For the sustains articulation, this parameter only affects the release sample that is triggered after the sustained noted is released.

**Attack Accent:** Gives you control over the sustain sample's starting sound; transforming it from soft and mellow to punchy and strong by adding a staccato hit to the beginning of the sustain sample. With the Attack Accent level at 0% the staccato note will not be triggered. With a value of 100% the staccato sample will trigger at full volume at the beginning of the sustain sample, giving it some extra punch.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Legato Mode:** With Legato mode turned on you can seamlessly play the most realistic melodies possible. We meticulously recorded the transition period between each and every note of the Baritone Saxophone; going up and down the entire range of the instrument. This allows you to play lines that sound just like the real thing. Tweak the volume of the legato transition to get the sounds that suit your needs.

For further customization, there are three options available to you for controlling the legato transition length. The first is **Playing Speed:** when Playing Speed is selected, the legato transition speed will automatically adjust depending on the period of time it takes to go from one note to another. The longer the interval between one note to another, the longer the transition length will be and vice versa. The second option is via **MIDI CC:** when CC is selected the transition length is determined by MIDI CC. Lastly, you can control the length of the transition via **Velocity:** pressing the key hard will result in a faster transition and vice versa.

In Natural Legato mode, the “after-transition” or “target” sample is omitted, and only the transition sample will conclude the transition. This makes for incredibly realistic sounding lines that connect seamlessly. Natural Legato mode can be activated by pressing the light GREEN key on the keyboard (see Keyboard Layout)

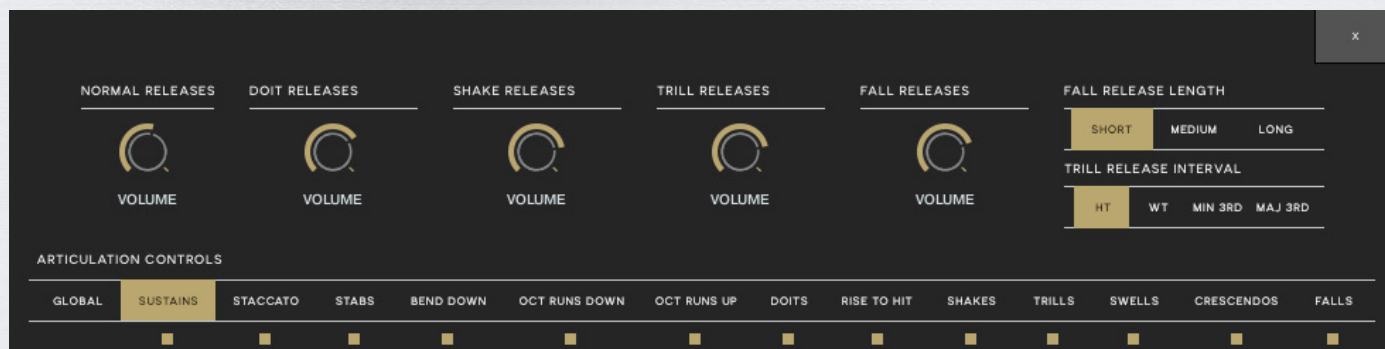
Regular legato transitions can be substituted with octave run samples for octave run legato transitions. These transitions are activated by playing any interval greater than a major 4th while holding down the sustain pedal.



**Vibrato Mode:** You can choose between Real and Simulated vibrato. Real sustained vibrato samples were recorded so that you could have the best sound quality possible. We also included simulated vibrato which, when engaged, allows you to seamlessly add vibrato to your sustain samples via a fader or mod wheel for dynamic performances. You can adjust the speed and amount of the vibrato with the designated sliders.

**Flutter Tongue:** You can add a flutter tongue effect to any sustain (vibrato and non-vibrato). Turning up the “Intensity” slider will add this effect to your sustains. We also included a “Speed” slider so you can also control the speed of the flutter.

## Sustains - More Settings



**Release Sample Volume:** The release sample volume knobs control the level of the sample that is triggered upon release of a sustain note. Release samples add to the realism and character of an instrument’s performance by making the decay sound as natural as possible or by ending the sustained note with a doit, shake, trill, or fall. It can be helpful to adjust the volume of these release samples to fine-tune the sound you’re looking for.

**Fall Release Length:** The Fall Release Length gives you three different release length options: short, medium, and long. These fall release lengths operate independently from the fall lengths on the Falls articulation page.

**Trill Release Interval:** Trill Release Interval gives you four different trill interval options to trigger as a sustain release: half tone, whole tone, minor 3rd, and major 3rd. These trill release intervals operate only for the sustain release and are independent from the trill intervals on the Trills articulation page.



## Staccato

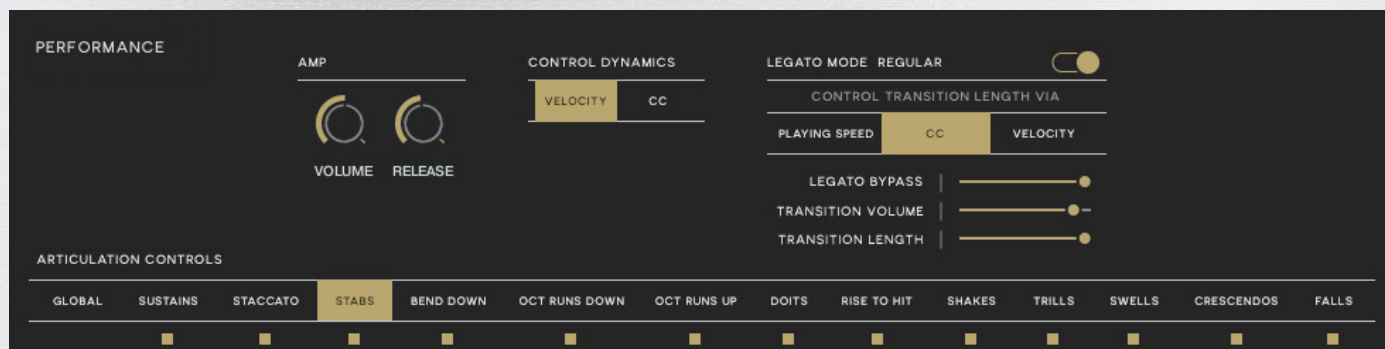


**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.

## Stabs



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

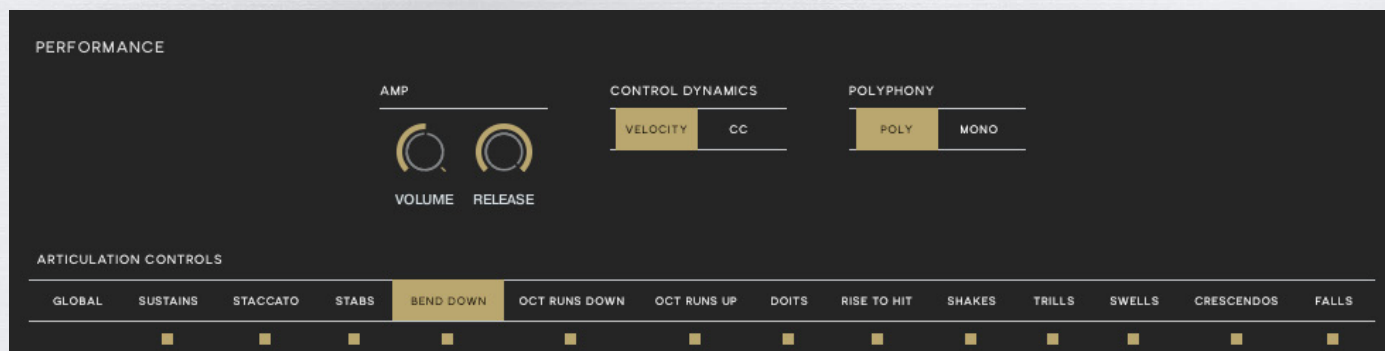
**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Legato Mode:** See Sustains section for a complete explanation of Legato Mode. In addition to the standard legato controls, Stabs legato features a “Legato Bypass” parameter which allows you to set the maximum amount of time between two played notes that will trigger a legato sample. For example, if you set the legato bypass to 200 milliseconds then play two stab notes, one 150 milliseconds after the first, a legato transition will be triggered. If the second note is played 250 milliseconds after the first then a legato transition will not be triggered. This is a useful parameter for dialing in when a legato sample is triggered to match your playing style.



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## Bend Down

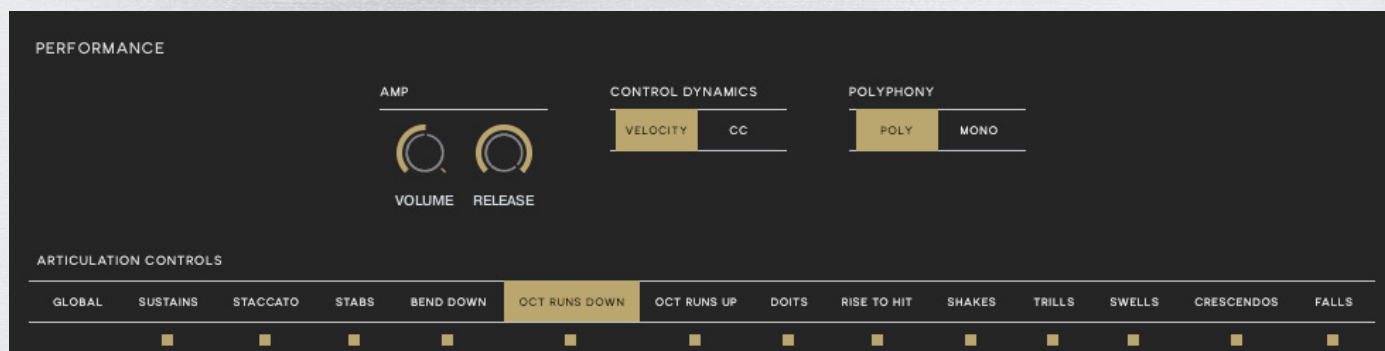


**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.

## Octave Run Down



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

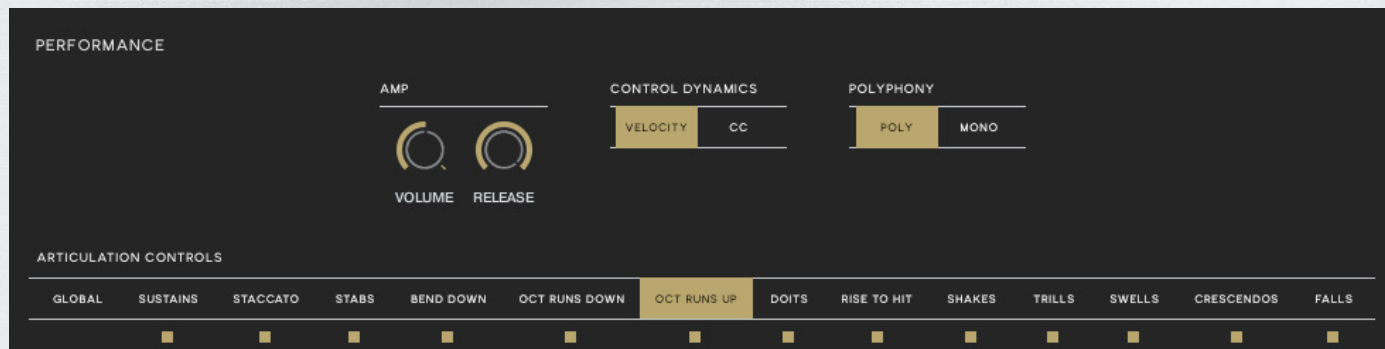
**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.



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## Octave Run Up

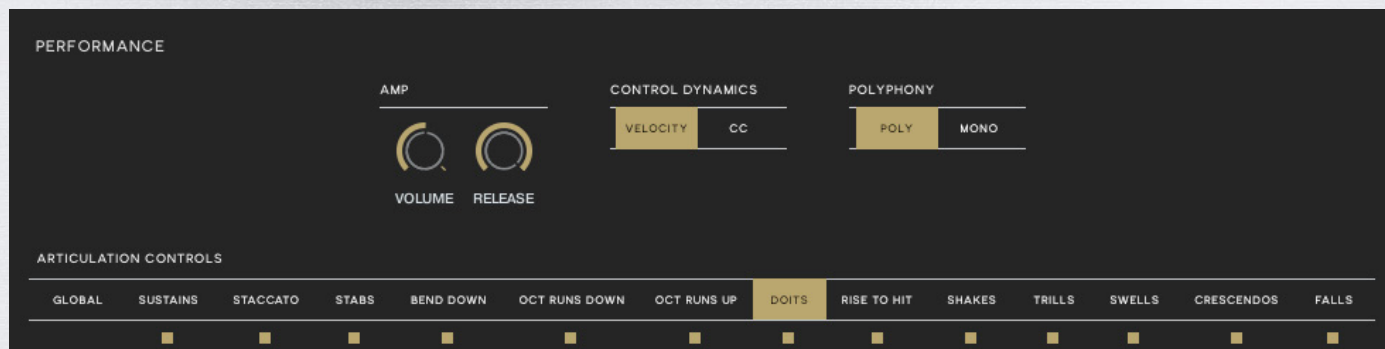


**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.

## Doits



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.



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## Rise To Hit

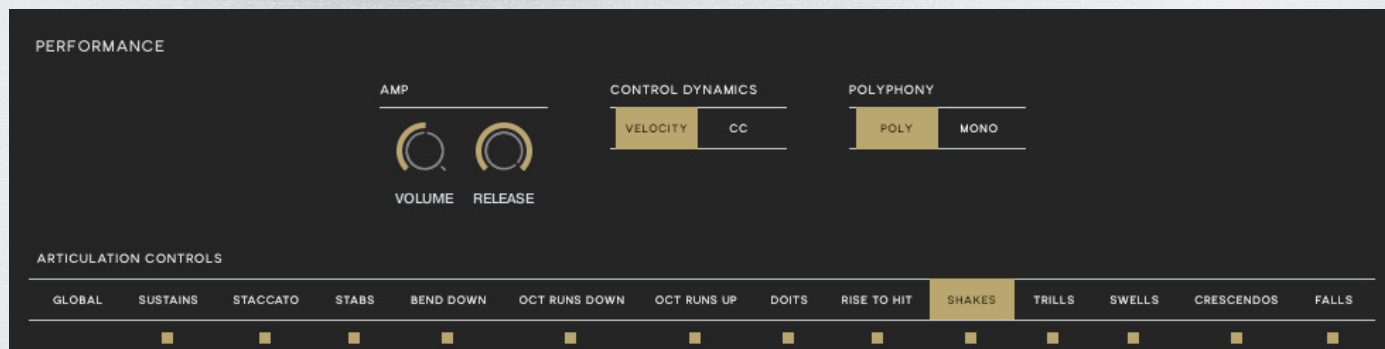


**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.

## Shakes



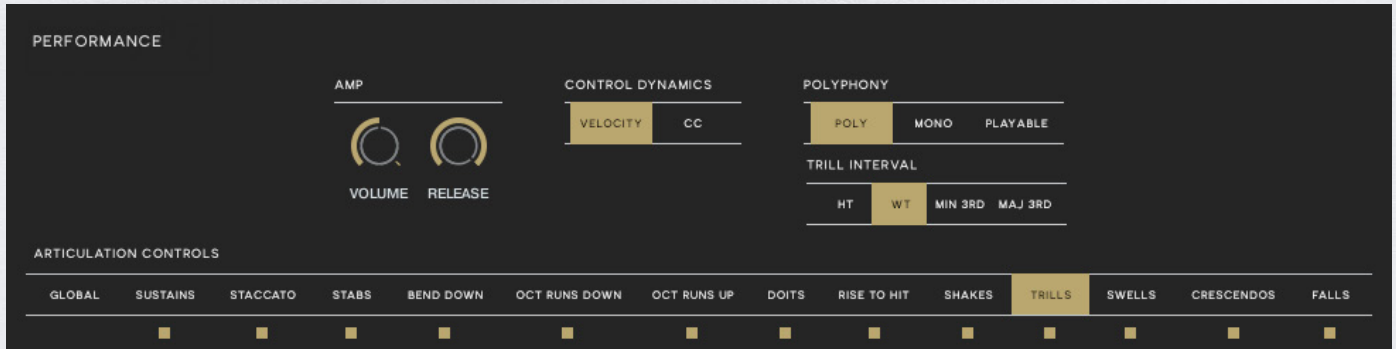
**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.



## Trills



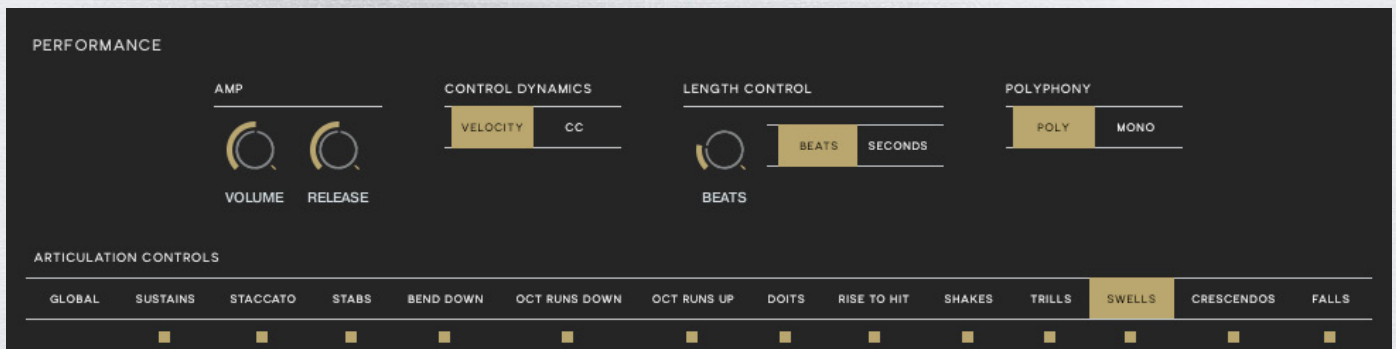
**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time. The trill articulation also has a Playable option which allows you to perform any trill interval. To perform a trill interval, simply press a starting note followed by another note, up or down on the keyboard, up to a major 4th away from the starting note.

**Trill Interval:** Choose between four different trill intervals including half-tones, whole-tones, minor 3rds, and major 3rds.

## Swells



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

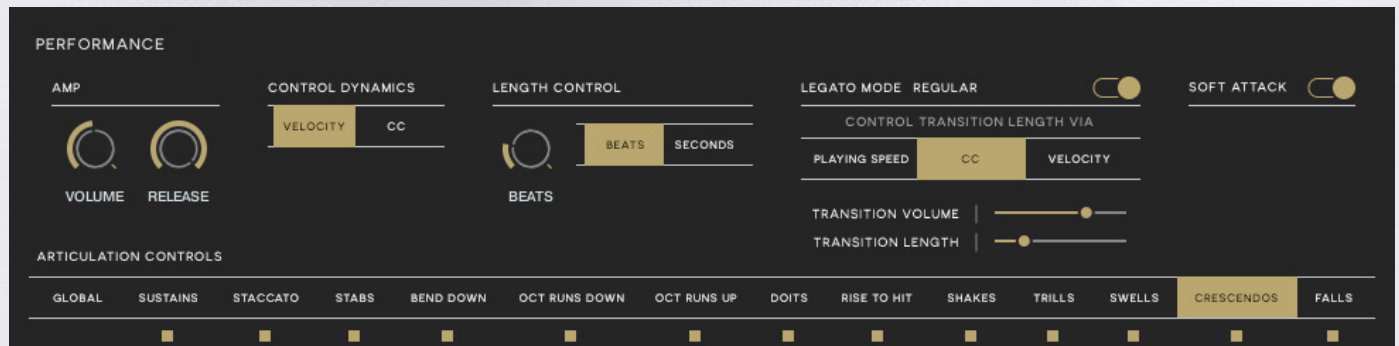
**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Length Control:** Allows you to choose the exact duration of your crescendo and swell lengths. No matter what host tempo you're working with these two articulations will automatically sync to that tempo and play for exactly as many beats as you set. You can also choose to set the duration of the crescendo and swell lengths in seconds.



**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.

## Crescendos



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Length Control:** Allows you to choose the exact duration of your crescendo and swell lengths. No matter what host tempo you're working with these two articulations will automatically sync to that tempo and play for exactly as many beats as you set. You can also choose to set the duration of the crescendo and swell lengths in seconds.

**Legato Mode:** With Legato mode turned on you can seamlessly play the most realistic melodies and horn lines possible. We meticulously recorded the transition period between each and every note for all horns; going up and down the entire range of the instruments. This allows you to play horn lines that sound just like the real thing. Tweak the volume of the legato transition to get the sounds that suit your needs.

For further customization, there are three options available to you for controlling the legato transition length. The first is **Playing Speed:** when Playing Speed is selected, the legato transition speed will automatically adjust depending on the period of time it takes to go from one note to another. The longer the interval between one note to another, the longer the transition length will be and vice versa. The second option is via **MIDI CC:** when CC is selected the transition length is determined by MIDI CC. Lastly, you can control the length of the transition via **Velocity:** pressing the key hard will result in a faster transition and vice versa.

In Natural Legato mode, the “after-transition” or “target” sample is omitted, and only the transition sample will conclude the transition. This makes for incredibly realistic sounding horn lines that connect seamlessly. Natural legato mode can be activated by pressing the light GREEN key on the keyboard (see Keyboard Layout)

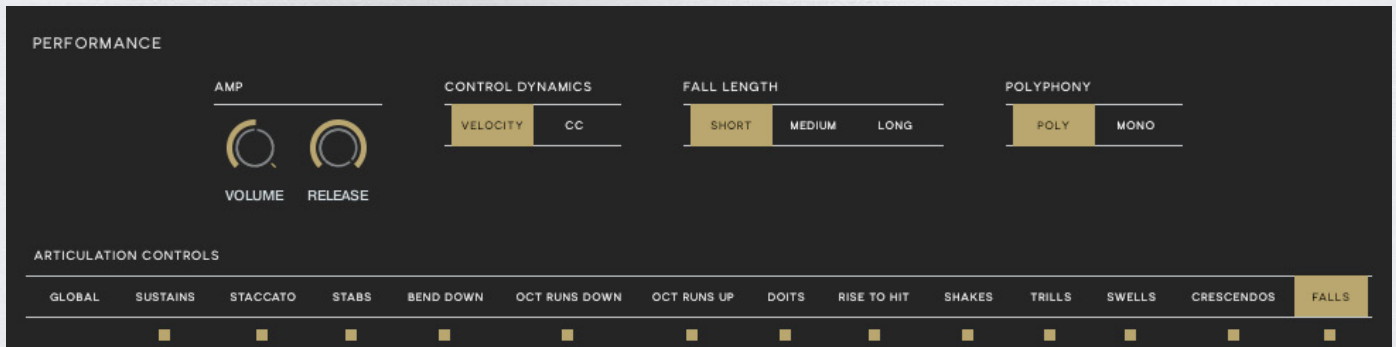
Regular legato transitions can be substituted with octave run samples for octave run legato transitions. These transitions are activated by playing any interval greater than a major 4th while holding down the sustain pedal.



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**Soft Attack:** Applies a flexible envelope to the beginning of the crescendo and smooths the initial attack.

## Falls



**AMP:** Includes the articulation volume control and the release time which allows you to dial in how long the sample will sustain for after you release the keys.

**Control Dynamics:** Allows you to choose between controlling the dynamics of the articulation via velocity (how hard you press the keyboard) or CC (using MIDI CC).

**Fall Length:** Choose between three different fall length options: short, medium, and long.

**Polyphony:** Poly mode allows you to play multiple notes of the selected articulation simultaneously and Mono mode allows you to play only one note at a time.



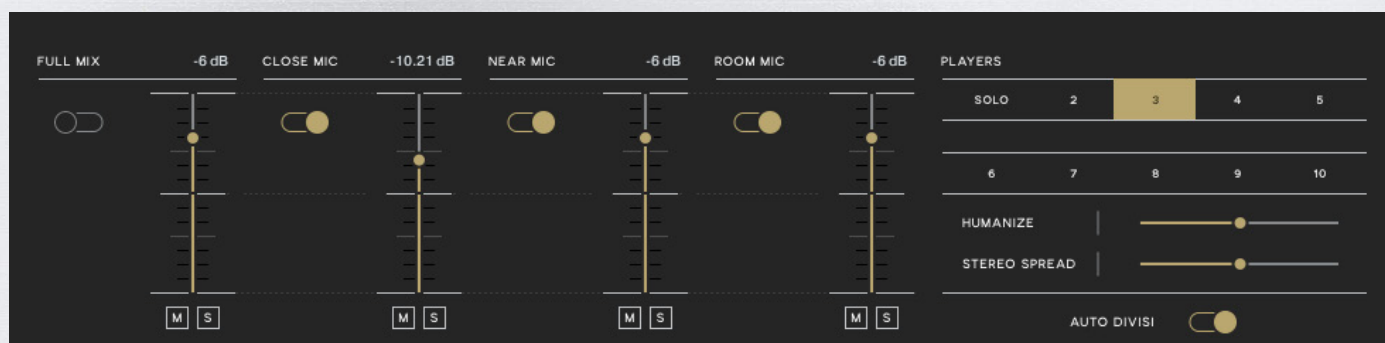
## Performance (Articulation Patches)

In addition to the Instrument patch, we have included thirteen articulation patches which take the power and flexibility of the Baritone Saxophone to a new level.

Each articulation patch includes all the powerful controls and effects of the instrument patch, just with a much smaller CPU footprint. There is one control, however, that is unique to the articulation patches: the **Speed** knob.

**Speed:** The Speed knob allows you to speed up or slow down any articulation to perfectly fit your musical piece. Slow an articulation down as much as 50% of the original speed or ramp it up to 200% of the original speed. This feature works seamlessly to expand the usability and customization of this incredibly vast library.

## Mixer



1 - **Mixer:** The Mixer includes three mic positions: close, near, and room, as well as a full mix (a pre-mix of all three mic positions for an easier memory load). Each mic position has its own Mute/Solo buttons as well as an On/Off button. Turning On/Off a mic will load/purge all of that mic position's samples whereas muting/soloing a mic will not load/purge any samples.

2 - **Ensemble:** Choose any number between 1 (solo) to 10 players to add some extra depth and power to your performance. Use the Humanize slider to increase or decrease variations to pitch, volume, and start timing for a more realistic "human" feel. We have also included a Stereo Spread slider which controls the stereo field of the ensemble.

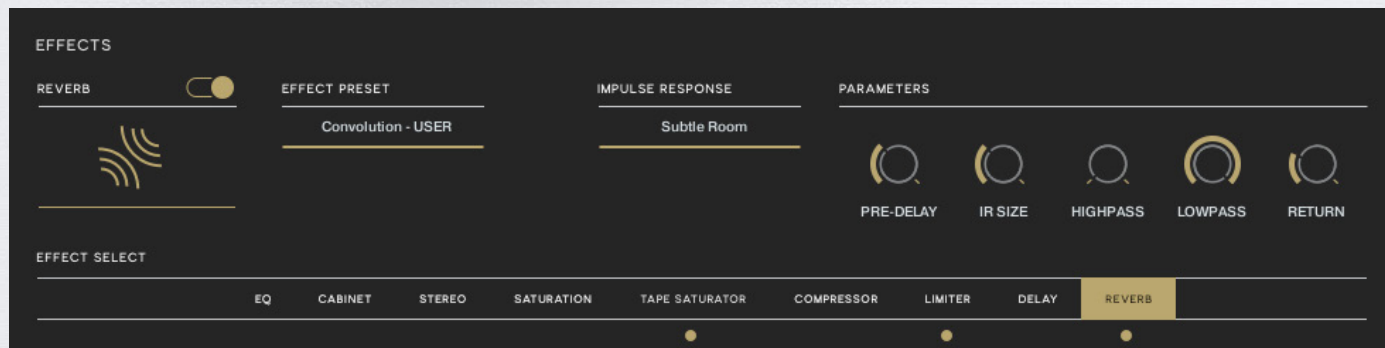
The **Auto Divisi** feature changes the way ensemble mode functions. With Auto Divisi turned off, the more notes that are played, the larger the player stacks become. For example, if you play a C major chord (C-E-G) with 3 players selected, the audible result will sound like 9 players (3 players per note). With Auto Divisi on, only 3 players would be heard, with each of the players playing one of the three notes. If a fourth note was played, the "player" closest to the newest triggered note would release the old note and begin playing the new note, thus maintaining the three-player limit. If one note was played, all three players would play that note in unison. Overall, the result of the Auto Divisi feature is a much more realistic ensemble performance.



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Additionally, with Auto Divisi turned on, you can “reserve” a uniquely-voiced player for solo playing. For example, if playing with four players selected, you can hold down three keys while playing a solo melody with a fourth “player”. Holding down those three keys will prevent the other three players from being added to the melody of the fourth player.

## Effects



All included Effects have been specifically curated for the Baritone Saxophone to ensure you get the best possible results. All effects are global and affect all articulations simultaneously.

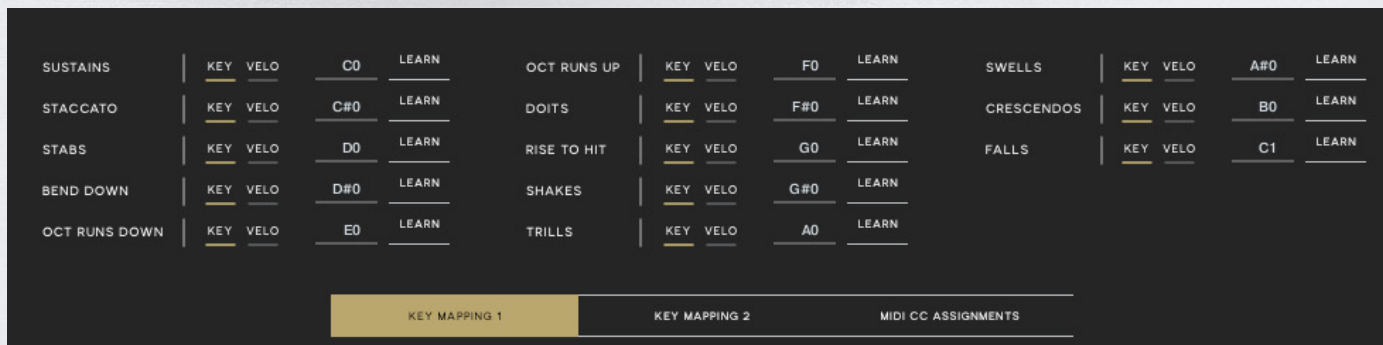
**On/Off:** Click the on/off switch to engage or disengage the selected effect.

**Engaged Effects:** Effects that have an indicator (as shown above) are the currently active effects. These indicators help you keep track of any effects you have turned on.


**Selected Effect:** Click any one of the effect tabs to have that effect’s parameters displayed above.



# Key Mapping 1

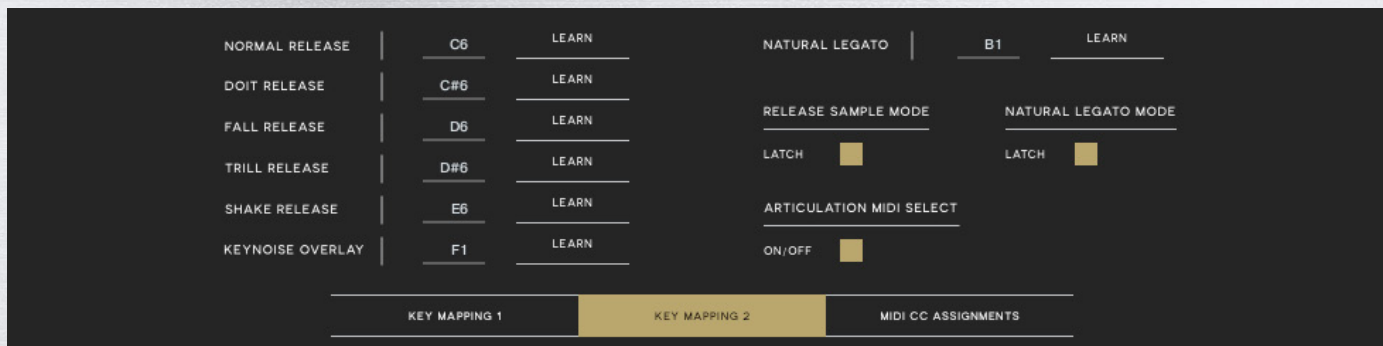


The Key Mapping section is for customizing the keyboard layout or changing how different articulations are triggered.

To choose a different key as the trigger for an articulation, click the “LEARN” button directly to the right of the desired articulation, then press the new key on your MIDI controller to which you want the articulation mapped. The keyboard will update in real time and display the new articulation trigger in Red. If multiple articulations have been mapped to the same note you will see an  icon to indicate a conflict. You can also click the up/down arrows to the right of the note to reassign the trigger.

You can also switch from triggering articulations with specific keys to triggering them via a specific velocity range. For example, if you desire to have staccato notes always trigger when you play keys the hardest (127), then you can switch from the “KEY” button to the “VELO” button and then input the exact velocity range you want the staccato notes triggered in.

# Key Mapping 2



**Articulation MIDI Select:** With Articulation MIDI Select turned on, you can switch between the different articulation pages via the articulation key switches on your MIDI keyboard.

**Release Sample Mode:** The “LATCH” button under Release Sample Mode will allow you to latch onto any release sample type (normal, falls, etc.) simply by pressing the trigger



once. With latch turned off, the default release will be normal and the other releases may be engaged by their corresponding trigger being held down.

**Natural Legato Mode:** The “LATCH” button under Natural Legato Mode will allow you to latch the natural legato key on the keyboard.

## MIDI CC Assignments

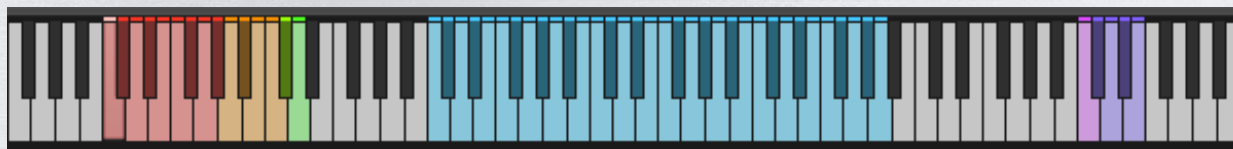
CC OR VELOCITY DYNAMICS	14	CRESCENDO LENGTH	19	TOGGLE MONO/POLY PLAYBACK	25	STABS LEGATO (PLAY SPEED/CC/VELOCITY)	33	FLUTTER TONGUE INTENSITY	39
DYNAMIC LAYERS	1	SWELL LENGTH	20	TOGGLE SUSTAIN LEGATO & NON LEGATO	26	STABS LEGATO TRANSITION LENGTH	34	FLUTTER TONGUE SPEED	40
NUMBER OF PLAYERS	15	TOGGLE VIBRATO & NON VIBRATO	21	SUSTAIN LEGATO (PLAY SPEED/CC/VELOCITY)	27	TOGGLE CRESCENDO LEGATO & NON LEGATO	35	TRILL INTERVAL	41
AUTO DIVISI ON/OFF	16	VIBRATO STYLE (REAL/SIMULATED)	22	SUSTAIN LEGATO TRANSITION LENGTH	28	CRESCENDO LEGATO (PLAY SPEED/CC/VELOCITY)	36	TRILL RELEASE INTERVAL	42
FALL LENGTH	17	VIBRATO AMOUNT (SIMULATED)	23	ARTICULATION CUTOFF (ON/OFF)	29	CRESCENDO LEGATO TRANSITION LENGTH	37	TOGGLE TRILL MONO/POLY/PLAYABLE	43
FALL RELEASE LENGTH	18	VIBRATO SPEED (SIMULATED)	24	TOGGLE STABS LEGATO & NON LEGATO	32	CRESCENDO SOFT ATTACK	38	PLUNGER WAH ON/OFF	44

**MIDI CC Assignments:** We have included several primary parameters and assigned them to specific CC channels. Customize which CC channels control which parameters to make the Baritone Saxophone work seamlessly within your personal work flow.



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## Keyboard Layout



1 - **Articulation Triggers:** The RED/ORANGE key range is dedicated to articulation triggers. Orange articulation triggers have an additional functionality: while playing sustains, the triggers for any release articulation (colored orange) can be pressed hard (above a velocity of 110) to finish the sustained notes with the triggered release articulation. This is a performance feature so the sustain articulation will remain the selected articulation.

**Natural Legato:** The LIGHT GREEN key switches legato into “Natural” legato mode.

**Force Keynoise Overlay:** The GREEN key forces a keynoise for every note played.

**Articulation Samples:** The BLUE keys trigger the samples of the selected articulation.

**Release Sample Triggers:** The PURPLE keys trigger the various release types. These triggers will ONLY appear when the sustains articulation is selected because these only affect the releases of the sustains. The default order, from left to right on the keyboard, is as follows: normal, doits, falls, trills, shakes.

\*NOTE: The currently selected articulation/release type are always visible in the bottom left-hand corner of the GUI.



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# Tech Support, Etc.

## Tech Support

Vir2 Instruments stands behind its products and is committed to helping you get the most out of using them. Please check the Support area of the Vir2 website if you encounter any difficulties in using the product. You may also e-mail [support@vir2.com](mailto:support@vir2.com).

Before getting in touch with Vir2 Instruments regarding problems with the product, make sure you are running the latest versions of the library, engine, and Native Access. We are continuously updating and improving the product, so it is possible that there are more recent updates available.

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## Credits

Vir2 Instruments could not have made MOJO 2: Baritone Saxophone without the tireless and incredible work of many individuals. A huge thank you to our whole team, including those who beta tested, for helping to create such an amazing instrument!

**Producer** ..... Vir2 Instruments  
**Recording Engineer** ..... Richard Mendelson  
**Sample Editing and Patching** . . Steven Bolar, Michael Boone, and Przemyslaw Kopczyk  
**Kontakt Scripting** ..... Toby Sherriff  
**GUI Design** ..... Frank Flitton & Albert Grose