



It's no secret that many of today's hottest CDs and chartbusting hits are created using **Digidesign Pro Tools** systems. For almost a decade, Pro Tools has been the first choice of top studios and post production facilities.

The most comprehensive system of its kind, **Pro Tools|HD** continues the Digidesign tradition of superb quality and efficiency through one intuitive, integrated production environment. This high-definition system embodies the latest Digidesign innovations, incorporating cutting-edge technology to deliver unprecedented sonic fidelity and maybe most important of all, an impressive price-to-performance ratio.

Featuring dramatic DSP power, sweeping sample rate support, brand new high-resolution audio interfaces and peripheral options, abundant track count and I/O capacity, extensive routing flexibility and much more, Pro Tools|HD gives you control over your audio world like never before.

Best of all, a basic Pro Tools|HD professional system starts at just under \$10,000.

Among the many reasons Pro Tools|HD is unique amid all the many digital audio workstations available is that it efficiently exploits the resources of both your computer and the dedicated HD processing card(s) installed within it. In so doing, Pro Tools|HD is able to support your work with an intensely rapid and reliable environment. As a musician, engineer or producer, your specific needs will determine the exact scope of the Pro Tools|HD configuration you choose.

At a minimum, that will include a qualified computer (Macintosh or PC), a Pro Tools|HD 1, HD 2 or HD 3 core system, an audio interface (such as the 192 I/O) and compatible hard drives.

Many years back, Digidesign was a small company that entered the computer audio editing

— *Continued on Page 2*

Line 6 Guitar Port

Make your computer a guitar rig, a jam tool and much more. Just hook the **GuitarPort** hardware up to the USB port on your Windows computer, plug in your guitar, fire up the included GuitarPort software, and you'll now see, hear and play through Line 6's revolutionary guitar amp modeling and effects technology, alongside the ultimate set of guitar jam tools. GuitarPort has you covered whether you want to hook up to your computer, home stereo or any other audio equipment. Plug in headphones and jam away without alerting the authorities. It's all 24-bit audio quality, so you're right there with the pros. When you connect to the **GuitarPort Online** service, you get access to hundreds of killer tracks recorded in the world's top studios — from guitar classics complete with tablature and tones to original compositions created expressly for GuitarPort! — **SEE PAGE 4**



INSIDE THIS ISSUE: MANUFACTURER'S CORNER

A *Sweet Notes* exclusive! It's almost like having a manufacturer's product specialist stop by your personal studio to help out with some hot tips and techniques! In this issue, we show you how to get the most out of the **E-mu Command Stations: The MP7, XL7 and Proteus 2500** — **SEE PAGE 6**



MACKIE ACTIVE MONITORS

The **Mackie HR624** is a brand new THX-certified, six-inch, two-way active reference monitor that provides the legendary accuracy of Mackie's HR824 in a more compact, lightweight and lower-priced package. It's also designed to work perfectly with the Mackie **HRS120** 12-inch, 400-watt active subwoofer for earth-shaking lows in stereo and surround sound control room applications. — **SEE PAGE 7**

TRACK YOUR ORDER!

Ever wonder exactly where your order is? Has it left our shipping department? Is it sitting on a loading dock in Portland, Maine or Portland, Oregon? Now, thanks to Sweetwater's amazing new **SweetTrack** software, you can access information about your order almost instantly, directly from our Web site 24 hours a day. — **SEE PAGE 10**

MARTIN'S NEWEST ERIC CLAPTON SIGNATURE MODEL

British guitarist **Eric Clapton** has profoundly influenced rock and acoustic blues playing throughout the world since the 1960s. In recognition of Clapton's stature in the music industry, **Martin Guitars** announced an unprecedented design collaboration with one performer. Martin has now introduced their third limited edition Eric Clapton guitar and the fourth in a "suite" of Clapton models, the **000-28ECB Signature Edition**, which will be limited to just 500 instruments — **SEE PAGE 12**



Plus: PRS Dragon 2002, Marantz PSD300, Rode NT-4 Stereo Mic, Roland SH-32, Soundcraft 328XD, Summit Audio TD-100 and more!



dealers on the planet. Our savvy Sales Engineers are capable of putting the entire system together for you, from an appropriate computer to the right hard drives, SCSI accelerator, backup system, and more. We can even arrange to have the entire system installed, configured, and tested by our installation specialists — no matter where you live — so you can get down to making music right away!

Pro Tools|HD Core Systems. With an intuitive software interface, the most sophisticated dedicated hardware ever and the processing power of the host computer (for example, the dual processor G4), Pro Tools|HD sets a brand new standard for power and flexibility. As you would expect, every aspect of this world-class system is designed to enable you to take projects from concept to completion within a single, highly integrated work environment.

Based on Digi's revolutionary TDM II DAW technology, Pro Tools|HD systems provide unparalleled recording, editing, processing, and mixing power, total session transferability, and intuitive ease. As it has almost from the start, Pro Tools is available in several configurations to accommodate diverse applications — the modular nature of each system enables

you to easily expand as your needs grow.

Pro Tools|HD1 (\$7,995 list plus audio interface) features the HD Core card, supporting up to 32 channels of I/O, 96 simultaneous audio tracks, and housing a host of powerful DSPs that provide the dedicated mixing and processing horsepower audio professionals have come to expect from Pro Tools. **Pro Tools|HD2** (\$9,995 list plus audio interface) includes the HD Core card and an additional HD Process card, offering more than double the mixing and processing power of HD 1 systems, support for 64 channels of I/O, and up to 128 simultaneous audio tracks. Finally, the **Pro Tools|HD3** (\$11,995 list plus audio interface) features the HD Core card and two additional HD Process cards, supporting up to 96 channels of I/O and 128 simultaneous audio tracks. This configuration offers the ultimate in power and flexibility, enabling you to complete projects more quickly and efficiently than ever before.

Interfaces for Pro Tools|HD Systems. Perhaps the biggest news for those of you who have been waiting with baited breath for Digidesign to release a 96kHz system is that Pro Tools|HD not only reaches this benchmark, but surges right past it — the new system is capable of handling sampling rates up to 192kHz! Exploiting the latest advances in audio technology, Digidesign's brand new Pro Tools|HD professional interfaces ensure that both audio signals and data are handled with the utmost care as they pass into and out of your system. The **192 I/O** (\$3995 list) is the best sounding audio interface ever offered from Digidesign, rivaling interfaces costing more than twice its price. Along with its outstanding sonic specs, 192 I/O features an additional I/O option bay, allowing you to add more inputs or outputs, making it one of the most unique and flexible audio interfaces on the market.

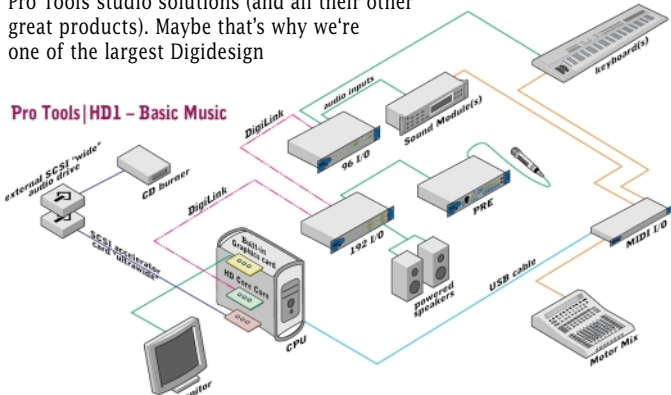
The new **96 I/O** (\$1995 list) takes high-definition audio production to

— Continued from Page 1

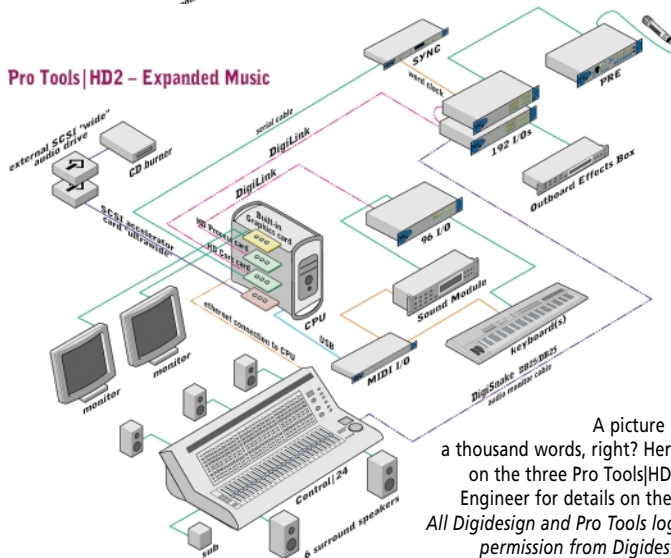
market with sound editing software for such instruments as the E-mu Emulator III and Sequential Circuits Prophet 2000. As time and technology marched forward, the Digi team realized that computers could do more than loop pianos and string sections, and they set their sights on developing the very first system for recording audio to a Macintosh. As Macs (and later, PCs) became more powerful, Digidesign developed the very first **Pro Tools** system, which offered basic multitrack recording and editing. It was a groundbreaking development, to be sure, but it's truly amazing to realize how far we've come in terms of recording, editing, and mixing power in just a few short years.

Here at Sweetwater, we've always been impressed by the Digidesign Pro Tools studio solutions (and all their other great products). Maybe that's why we're one of the largest Digidesign

Pro Tools|HD1 – Basic Music

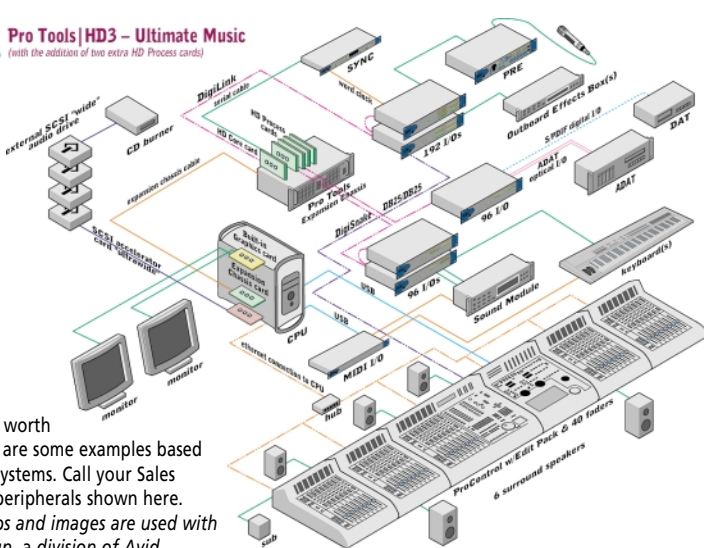


Pro Tools|HD2 – Expanded Music



Pro Tools|HD3 – Ultimate Music

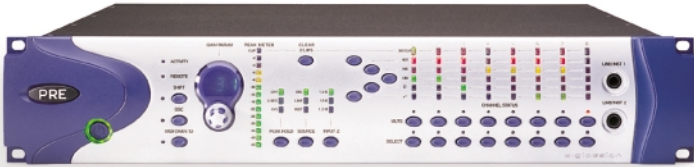
(with the addition of two extra HD Process cards)



A picture is worth a thousand words, right? Here are some examples based on the three Pro Tools|HD systems. Call your Sales Engineer for details on the peripherals shown here. All Digidesign and Pro Tools logos and images are used with permission from Digidesign, a division of Avid.

PRO TOOLS | HD

new level of affordability. It offers Pro Tools users a superior high-resolution, multi-channel audio interface with excellent sonic performance at a remarkable price. The **SYNC I/O** (\$2095 list) serves as your master synchronization device, supporting all major industry-standard clock sources and time code formats. Built to satisfy any and all synchronization needs, SYNC I/O delivers the most consistent, dependable solution for Pro Tools systems as well as other digital devices in the studio. **MIDI I/O** (\$595 list) is the custom-tailored, USB-powered MIDI solution for Pro Tools systems. Featuring ten MIDI input/output ports, MIDI I/O also supports



Digidesign Time-Stamping for unprecedented timing accuracy. Finally, Digidesign's **PRE** (\$2495 list — shown above) offers eight channels of world-class mic preamplification, providing a pristine analog path into the Pro Tools|HD environment. Combining serious performance with extensive remote-control capability, PRE is a natural choice for any recording project.

A number of variations are available to you when configuring a Pro Tools|HD system. Based on how much processing power and I/O you require, you can readily construct a system to meet your current needs, while affording you the opportunity to address your future needs as they arise. Comprised of a Pro Tools|HD core and any additional components you wish to integrate — such as PRE, MIDI I/O or SYNC I/O — Pro Tools|HD systems give you up to 128 tracks of simultaneous recording or playback, and are expandable up to 96 channels of I/O.

Pro Tools|HD Basic Music (see configuration diagrams on Page 2). HD audio interfaces connected to the HD Core card in the computer allow you to route input from instruments, sound modules and mic preamps into Pro Tools, as well as back out to your monitoring system. A SCSI accelerator card and two Digidesign-approved, dedicated hard drives are attached providing record or playback of 64 simultaneous tracks of audio at 48KHz. At the end of the SCSI chain, a CD burner is added, allowing you to take

SUMMIT AUDIO TD-100

Every studio needs a quality direct box and instrument preamp, but many of the standard direct boxes available today end up sounding pretty lifeless. The new **TD-100** instrument preamp and tube direct box from **Summit Audio** (\$495 list) features a hybrid signal path utilizing both a discrete solid state output device and a 12AX7A / ECC83 vacuum tube to give your musical instruments the clarity of class A sound with the richness and warmth of vacuum tubes all in a single rack space unit.

Perfect for both live and studio use, the TD-100 offers both XLR microphone level and 1/4" TRS line level outputs, plus variable input impedance, polarity switch and ground lift, signal and overdrive LEDs,



and even a headphone output for use as a practice device. You can use the loading control to match the input impedance with the output of your bass, guitar or keyboard. You can also boost the output gain to get plenty of drive and get the most from the warm tube sound. And naturally, you get all these features along with the superior quality that you expect from Summit Audio.

sweetwater.com/td100

your project from conception to completion without ever leaving the computer.

Pro Tools|HD Expanded Music. HD audio interfaces connect to the HD Core card and HD Process card in the computer allowing you to route input from instruments, sound modules and microphone preamps into Pro Tools. A SCSI accelerator card and two dedicated hard drives are attached providing record or playback of 64 simultaneous tracks at 48KHz. At the end of the SCSI chain, a CD burner is added. **Control|24**, a 24-channel control surface, connects to the CPU by ethernet and to your first 192 I/O. Six speakers set up for surround sound complete this expanded configuration.

Pro Tools|HD Ultimate Music. An expansion chassis is added to accommodate additional HD Process cards. A SCSI accelerator card and four dedicated hard drives are attached providing record or playback of 128 simultaneous tracks of audio at 48KHz. At the end of the SCSI chain, a CD burner is added. HD audio interfaces connected to the HD Core card and HD Process card allow you to route input from instruments, sound modules and microphone preamplifiers into Pro Tools. An expanded 40-fader ProControl, connected to your computer via Ethernet, gives you hands-on control of Pro Tools as well as surround monitoring capability.

Pro Tools TDM software features. Without question, Pro Tools is the industry's leading digital audio production system (in fact, Pro Tools actually plays an important role in best-selling author Carl Hiaasen's latest book, *Basket Case*). There are many reasons why the best engineers, producers, musicians and post production professionals in the world use Pro Tools over any other system available: Surround mixing, advanced



editing features, integrated MIDI sequencing, more DSP mixing and processing power than any other system, flexible I/O routing, rhythm analysis and conforming, total session transfer capabilities — the list goes on and on. Add the industry's most illustrious Development Partner program and you've got a flexible, virtually limitless powerhouse studio.

Control Surfaces for Pro Tools|HD Systems. Digidesign offers multiple control surface options that put your Pro Tools system's extensive capabilities right at the tips of your fingers. Designed to dramatically enhance your productivity and efficiency, **ProControl**, **Control|24**, **Motor Mix** and the **Custom USB Keyboard** each offer unique and intuitive methods for you to maximize the power of your Pro Tools environment.

ProControl (\$11,995 list) is designed to serve as the sole control surface in your Pro Tools TDM mixing and editing environment. Fader and send levels, pan position, scrub/shuttle, transport control, edit tools/modes, Plug-In access and editing are all available from the ProControl surface. Control room and studio monitoring of stereo or surround sound Pro Tools mixes is also accessible. ProControl even includes an integrated trackpad plus a flexible, modular design (expandable to 48 channels), so it can be customized to fit your needs and budget.

Control|24 (\$7,995 list) is the latest collaboration between **Focusrite** and Digidesign. A control surface engineered by Focusrite and built especially for Pro Tools, Control|24 shatters everything in its price range in terms of quality and performance. With 24 faders and complete monitoring functionality, Control|24 is an ergonomic control surface and analog front-end for TDM-equipped Pro Tools systems. Designed to enhance the speed of working with Pro Tools, Control|24 transforms even the most complex sequence of functions into a series of intuitive movements.

Motor Mix (\$999 list) is a compact, affordable and powerful motorized fader worksurface for Pro Tools TDM and Pro Tools LE Systems. Each channel features a long-throw motorized fader, dedicated Mute and Solo switches, and a "Burn Button" to control audio recording and automation. The rotary pots give instant access to pans, aux sends, plug ins, input-output assignments and channel automation modes. The channel "Multi" section actuates send mutes, plug in bypasses, send pre/post routing, and countless other functions in Pro Tools.

We could go on and on about this new Pro Tools system, but the fact is, we'd never have enough room in this issue for anything else. Even an overview of all the plug-in technology that will run under Pro Tools is mind boggling. So, for additional information, special low Sweetwater pricing and help putting together your first Pro Tools system — or maybe the biggest, baddest Pro Tools studio on Earth — call your Sales Engineer today.

sweetwater.com/tools-hd

FACTORY AUTHORIZED! WE FIX YOUR GEAR RIGHT AND ON TIME WITH NO EXCUSES!



GUITAR PORT USB Computer/Guitar Interface

The **Line 6** sound has been heard on countless hit records and used by hundreds of thousands of guitarists around the world. Now, with amazing tone and world class tracks, **GuitarPort** (\$229.99 list) represents a unique combination of hardware and software tools that will connect your guitar and personal computer like never before.

GuitarPort brings world class tone from the most famous studios right to your desktop. With ten impeccable amp models based on classics like a 1953 Fender Deluxe or a 1994 Mesa/Boogie Dual Rectifier, it covers a huge spectrum of inspiring timbres. Ah, but there's more to GuitarPort than just great tone: Its built-in audio player lets you jam along with CDs and MP3s, and that's only the tip of the iceberg!

By using the optional **GuitarPort Online** service, you get access to hundreds of killer tracks recorded in the world's top studios, and not just with some anonymous studio musicians, either. Imagine playing Jimi Hendrix tunes with original Band of Gypsies members Billy Cox and Buddy Miles. Tracked in New York with Eddie Kramer himself at the board. Or Stevie Ray tunes along

with Double Trouble. From guitar classics complete with tablature and tones to original compositions created expressly for GuitarPort by some of this planet's greatest musicians, a membership in GuitarPort Online makes sure you always have someone to jam with.

GuitarPort includes a built-in chromatic tuner, an intelligent hum reducer, looping capabilities and even half speed playback for slowing down tracks without changing pitch. Join GuitarPort Online and you'll get the exclusive Lick of the Week, Chord of the Week and your own personal Tone Locker. In addition, GuitarPort Online hosts a thriving online community that includes discussion groups, tons of new sounds, plus an ever increasing library of red hot music.

Even if you already own a Line 6 product like a POD or Vetta amp (lucky you!), GuitarPort opens up an entirely new world of creative possibilities you just cannot get anywhere else, so call your Sweetwater Sales Engineer immediately for full details or check out our Web site now!

sweetwater.com/guitarport



ROLAND SH-32 SYNTHESIZER

A classic analog-style synth packing a powerful sonic punch

Frustrated in your search for fat, analog sounds? Yeah, all those great old vintage instruments are priced out of the reach of most musicians these days (not to mention most of them need repair work anyhow). So what do you do? Turn to the folks responsible for many of those original sounds, and grab a new **Roland SH-32** (\$595.00 list)!

This hot-looking, powerful desktop synth serves up to 32 voices of fat synth waves and brand new sounds using breakthrough Wave Acceleration Synthesis technology. Sporting a full complement of knobs and sliders, analog-style drums, DSP

effects and a killer arpeggiator, this four-part multitimbral baby begs to be tweaked and played.

The SH-32 employs Wave Acceleration Synthesis that allows the module to play up to 32 voices at a time — using up to four different patches — and produce a wide range of waveform variations, from traditional analog waves to brand-new waveforms like Spectrum and Noise. The SH-32 has two main oscillators and two sub-oscillators, plus a Subsonic mode for thick bass tones and new sounds that simply aren't possible on any traditional synthesizers. It

can do pulse width modulation and its oscillators can be hard-synced to produce fat monophonic patches. It even contains analog drum sounds from the legendary TR-808/909 Rhythm Composers.

For realtime control, the SH-32 is covered with knobs, sliders and buttons, so there aren't any hidden menus or complicated displays. If you want to go beyond the great factory presets, you'll have a blast making your own SH-32 patches. There's an onboard arpeggiator for generating synth lines and drum patterns, and is also fully programmable.

A Chord Memory feature lets you create complex arpeggios for modern dance styles.

For effects, the SH-32 provides two powerful independent effects processors. The Loop processor provides ten varieties of reverb/delay-type effects, and the Insert processor offers 35 superb multi-effects algorithms which include unique Groove effects like Slicer, Lo-Fi and Isolator. With a full complement of waveforms and effects, plus realtime controllers, you'll never run out of inspiration.

sweetwater.com/sh32



Sony MDR Series:

State-of-the-Art Headphone Design!

More and more audio professionals are discovering the great advantages of the **Sony MDR** Series of headphones! The MDRs are premium headphones at a great Sweetwater price that makes them accessible to every studio owner, musician, DJ, and sound technician, no matter what the size of their budget.

For long-term, dependable studio monitoring performance, the **MDR-7506** is a terrific choice. These large diaphragm, foldable headphones are a studio standard, due to their rugged construction, closed-ear design, low impedance (these babies deliver maximum volume with minimal juice), 1/4" and 1/8" connection capability, and a 40mm driver unit which provides clean, detailed sound reproduction.

When mastering, you need a set of headphones you can use to compare to your reference monitors mix. Thanks to the MDR-7506's accurate reproduction, you'll feel confident that your mix will sound good anywhere, from a boom box or a car CD player all the way up to top quality home stereo (and surround) sound systems.

sweetwater.com/mdr7506



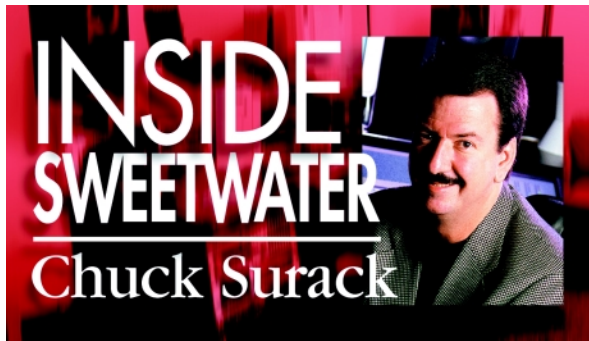
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I'm sure all of you know what a good feeling it is when a family member is recognized for some outstanding achievement or noteworthy accomplishment. Longtime customers know that here at Sweetwater, we take a great deal of pride in the sense of family that comes with working so closely with each other, helping out when someone needs a hand and operating smoothly as a team.

Naturally, when our team is acknowledged for its group efforts, we're all pleased at the recognition, knowing that everyone indeed works so hard each and every day to take care of our customers.

The reason I'm writing this is that Sweetwater has just been recognized by one of the leading music industry publications, Music and Sound Retailer, at the Winter NAMM Show for our efforts. Our company actually received three awards. The first was for "Best Sales Staff" and the second was for "Best



company has always been — and will always be — about taking care of the customer. From the minute you call us, we want you to feel like you are part of our extended family. Our goal is to make certain that your music making experience is as rewarding as possible. We try to answer every question with the most accurate information possible, ship your order as soon as is humanly possible and finally always be here to take care of you after the sale.

It's no secret that this philosophy has been responsible for our company's phenomenal growth. Yes, we have thousands of products in stock in our warehouse and yes, we sell those products at low prices that can save you significant money. But it's first and foremost our long term commitment to taking care of each and every customer to the best of our abilities that has been the cornerstone of our success, and the main reason we have been presented with these three prestigious awards.

I personally could not be any prouder of our sales staff or our customer support team. They work long and hard, day in and day out, to take care of our customers, and it's a great compliment to be acknowledged by the industry at large as the best in the business. Our Sales Engineers are unquestionably the most knowledgeable, hard working group in this (or any other) industry. And our new SweetCare program has already taken care of many thousands of customers, providing them with a valuable database of information

that's simply not available anywhere else. The program also expedites repairs and routine maintenance as needed. There's not a question too complex, nor a problem too big for our staff to handle.

As much as I want to thank our staff for their hard work, I'm also well aware of the fact that without you, our loyal customers, we wouldn't have the opportunity to be recognized for our commitment to excellence. Therefore, I'd like to thank you, on behalf of everyone at Sweetwater, for putting us in the position to be recognized for our hard work. It's truly a pleasure helping you make music!



Q: In Toast, How do I create a CD or DVD that can be read anywhere?

A: 1. The disc must be single-session and the disc must be closed — click "Write CD" instead of "Write Session" when prompted by Toast to accomplish this. 2. The device you intend to read the disk in must be compatible with the media and format you are using. To determine this, you may want to contact the manufacturer of the drive. In most cases, you will have better luck with CD-R/DVD-R than with CD-RW/DVD-RW media.

Q: Why doesn't my MOTU PCI324 audio interface show up in the Output Driver section of Cakewalk or Sonar?

A: Check to see if you have an ATI All-in-Wonder AGP card. If so, this card has audio drivers for its A/V features which prevents your output driver from showing up in Cakewalk or Sonar. You will need to disable the ATI audio drivers in the Device Manager: Right-click on My Computer, go to Properties, Device Manager, Sound Video and Game Controllers, double-click on the ATI audio driver, and select Disable in this Hardware Profile and then hit OK.

Q: Can the MOTU 2408 convert from one format to the other (i.e. ADAT to TDIF, S/PDIF to analog, etc.)?

A: The 2408 will work as a format converter (without using a computer) from any of its available inputs (ADAT, TDIF, S/PDIF or Analog) to all output formats. The 2408 manual has a section called "Working with the 2408 front panel" which clearly explains this option.

Q: How can I see if a program is using my Aardvark Directpro 24/96 or LX6's outputs?

A: Go into the Directpro Manager, go to Advanced, Software, and it will display 3 pairs of inputs and 3 pairs of outputs which will either be active or idle. If a program is actively holding onto an input or output, this will reflect it. This is good for troubleshooting whether a program has lost communication to your Aardvark.

Some programs like 2-track editors release the drivers (make them idle) when recording or playback is stopped, but any ASIO program and most software synths will keep the in/output active.

Q: I just installed Reason. I press play and I can't hear a thing. The meters are moving but there is no sound. Why?

A: When you launch Reason the first time, the Preferences window appears so that you can select audio drivers, etc. If you did not select an audio driver, chances are that you can't hear anything. Please go back and select a driver in the Preferences.



Customer Support." Sweetwater was also chosen as the "best place to buy recording equipment."

What makes these awards so special is the fact that this recognition comes from votes cast by our peers — other dealers, manufacturers, distributors and music professionals all across the country.

Now I'm sure that there are times that I sound like a broken record (and for all you teenagers and twentysomethings out there, records were those big plastic black disks that we used to buy when we wanted to listen to music), but the very heart and soul of our

Under the hood of the E-MU Command Workstations

by Larry Nelson, Regional Sales Manager Midwest, E-mu/Ensoniq

Editor's Note: We're introducing a new column in this issue of Sweet Notes called Manufacturer's Corner. It's designed to give our readers a look at things from the manufacturer's perspective. First up: E-mu/Ensoniq. These folks are pioneers in music technology, having brought cost effective sampling and synthesis to the masses, and their latest product offerings build on that lineage while bringing some new twists to the picture.

The **E-mu Command Stations** may at first blush look like another in a long list of "Groove Boxes" and while it does share some of the capabilities of it's groovy peers, its capabilities go far beyond those of a mere beat box. We asked Larry Nelson, E-mu/Ensoniq's Midwest Regional Sales Manager for a little insight into the multiple personalities of the Command Station platform. Take it away, Larry . . .

IT SLICES, IT DICES . . . There are so many features and so little time! Let's look at a few of my favorite things, 16 of them to be exact: The 16 real



time control knobs on the left side of the **Command Stations** (which include the **MP7**, **XL7** and the **Proteus 2500**) have multiple personalities, each of which can be accessed using the menu switching button above them. Here's a brief explanation, then on to my favorites.

1. Quick Edit. When in this mode each knob modulates the sound in some interesting way on the current active MIDI channel.

2. Program. Each knob corresponds to MIDI channels 1-16 and can be programmed to send any controller information on each channel. This now gives you a specific controller per channel in addition to the "Quick Edit" knobs.

3. Volume. There are 16 tracks and 16 knobs. These allow you to control the volume per MIDI channel. We'll get back to this.

4. Pan. There are 16 tracks and 16 knobs. These allow you to control the pan position per MIDI channel. We'll get back to this also.

If you look closely at the definition of numbers three and four, you may come to the conclusion that the Command Station can also function as a MIXER! You'd be right, as it mixes MIDI volume and MIDI pan information in real time, transmits it while sequencing and best of all, those mixes can be saved!

Try this: Connect your Command Station to a stereo rig and select a pattern, then select "Volume" above the 16 knobs. Turn all the knobs all the way to the left and press "Play". You should hear nothing. Turn knob #1 up slowly and bring in that instrument to a desirable level. Turn up #2 and bring in the next instrument to it's desired level and so on until you get a good mix of your pattern. (If you aren't hearing something, make sure the track is not muted in the "Track Select/Mute" area.) Next, select "Pan" above the 16 knobs. You may want to decide where in the stereo field you'd like certain instruments to sit first, or simply experiment! I'd suggest muting tracks so you can get a very clear picture of what is going on while you're choosing a panning area. Select each track and pan it to a desirable location in the stereo field. Like what you hear? Save it! That's right, you can save your volume/pan settings as part of your pattern, so each time you call it up it will be ready to start where you left it! This is such a simple idea, but simple ideas are often the most powerful. You can

MANUFACTURER'S CORNER

save multiple copies of your patterns with different mixes, track mutes, etc in different locations — after all, you have 1024 pattern locations!

A SEQUENCING BEHEMOTH. While in "Pattern" mode, press "Pattern Edit". Turn the data wheel all the way to the right, then back one click. This will bring you to the Track/Channel assignment page, where you can specify different MIDI channels per track other than the default values (Track 1 = MIDI Channel 1, Track 2 = MIDI Channel 2, etc). Here you can customize your tracks, or turn this puppy into a true 64-channel sequencer!

Cursor under where it reads MIDI Channel 1 for track 1, then turn the data wheel to the left until it reads "**MultiA**". Cursor to Dest(ination) parameter and select "**Internal**" using data wheel. Now select "Track 2" (Upper LH corner of screen, click on the "track/channel select" button). Turn the data wheel to the left until it reads "**MultiA**" and select "**External**" for the destination.

Now select "Track 3" and turn the data wheel to the left until it reads "**MultiB**" while selecting "Internal" for the destination. Do the same with "Track 4" but this time select "**External**" for the destination.

Okay, do you get where I'm going with this? Track 1 will now allow you to sequence 16 discrete MIDI channels worth of data. That is, you could use kick on Channel 1, snare on channel 2, hi hats on channel 3. These would all be on track one. Since the destination is Internal, the sounds will be on MIDI channels 1-16 A.

Following this logic, Track two is routed to an external module or keyboard on 16 channels, Track three is routed to internal channels 1-16B and track 4 is routed to an external module or keyboard on 16 channels. While this is powerful and you can automate their volumes and pans per MIDI channel, there's actually a simpler way to set up a multitrack.

Here's the trick: Lets' go back and record traditionally, that is, a kick on track 1, snare on track 2, hats on track 3 and toms on track 4. Set their volumes and pans so you have a good mix. Now, make Track 16 (for instance) a MultiA, destination Internal. Copy Track 1 and Paste it to Track 16. Do the same with your other three tracks. You now have a



premixed, prepped groove on just one track. Your choice, either keep 1 - 4 or erase them and reuse those tracks, keeping the original groove on Track 16.

You don't have to use all 16 channels on one track, you can use what makes sense for your production or live performance and you'll end up with a 64 channel sequencer!

While all this may sound simple (and it is!), it's really an incredibly powerful way to optimize your tracks. I hope all of you find this information to be of great use on using your E-mu Command Stations. I wish I had more room for more tips on other products. Hopefully we can touch on those in future issues.

sweetwater.com/emu

Mackie Designs HR624 and HRS120

Active studio monitors and high powered subwoofer

As if their new **SDR24/96** (see below) wasn't enough to capture the imaginations of attendees at this year's Winter NAMM Show, the unveiling of the new **Mackie HR624 High resolution Active Studio Monitor** (\$649.00 list/each) had to turn plenty of heads.



Essentially, the HR624 is a slightly more compact version of the critically-acclaimed Mackie HR824 monitors. Complete with THX PM3 certification, the new HR624 delivers the same flat frequency response and wide dispersion of its "bigger brother" in a smaller enclosure that's ideal for small production studios and surround sound applications.

Like the HR824, the HR624 is a two way, bi-amplified, active speaker system that incorporates an elliptical wave guide for improved dispersion and Mackie's signature composite honeycomb, rear-firing passive transducer that

provides response all the way down to 49Hz (-3dB). High quality components include a 170mm (6.7-inch) low frequency transducer with cast magnesium frame and mineral damped polypropylene cone. The one-inch aluminum liquid-cooled tweeter is the same used in the HR824, and both drivers are magnetically shielded.

The integrated FR Series amplifiers provide 100 watts to the woofer and 40 watts to the tweeter — this baby plays LOUD! Inputs include XLR balanced and RCA unbalanced, while rear panel controls include sensitivity, an 80Hz high-pass filter, high frequency shelving

filter, an acoustic space control (for optimizing bass) and an Auto on switch. The front panel includes a Standby/Mute switch along with power and overload LEDs.

If maximum bass is your thing — and who doesn't want wall-shaking bass? — you simply have to check out Mackie's THX PM3 certified, 400-watt **HRS120 Active Studio Subwoofer** (\$1499 list). This sub is designed to be the perfect complement to either the HR824 or HR624 monitors (though it's versatile enough to integrate into any stereo or surround sound system that could benefit from bass extension to 19Hz and below).

The HRS120 features a newly designed 12-inch RCF low frequency transducer with a huge 4-inch voice coil and cast aluminum frame. Bass output is enhanced with an acoustically-coupled 12-inch passive radiator. Power is provided by a massive 400-watt FR Series low distortion, servo feedback amplifier. Sadly, many studios are still using monitors that are less than state-of-the-art. But now, thanks to Mackie, you can equip your pro or project studio (or even your home theater) with a 5.1 system that will blow away just about anything on the market at a price that's actually less than many of yesterday's outdated monitor systems.

For the full story, call your Sweetwater Sales Engineer today or check out our Web site!

sweetwater.com/hr624



MACKIE SDR24/96 24-channel/24-bit hard disk recorder

You have to wonder when the folks at **Mackie Designs** find time to eat and sleep. The company just introduced its newest 24-channel, 24-bit nonlinear hard disk recorder, dubbed the **SDR24/96** (\$2499 list) which takes its place in a lineup that already includes the **MDR24/96** and award-winning **HDR24/96**. Mackie calls this latest recorder "an affordable alternative to analog multitracks that will bring a feature-rich, stand-alone hard disk recorder to the home and project studio environment."

The SDR24/96 has processing power for 24 simultaneous channels at 24-bit/48kHz or 12 channels at 24-bit/96kHz. An internal 20GB IDE drive provides storage for up to 90 minutes of

24-track recording, while an onboard drive bay will accommodate the same Mackie Media M-90 pullout disks and Media Project drives used by the company's other recorders.

nonlinear segments into a seamless stream of audio. In addition, the SDR24/96 is able to significantly increase recording time per gigabyte by efficiently using only the space needed for actual audio.

Ready to use right out of the box, the SDR24/96 comes with fixed rear panel ins and outs that include 24 channels of analog via six DB-25 ports, ADAT optical, MIDI I/O 9 (for MMC and MTC), SMPTE and clock inputs and outputs. Also included is a USB port for export of standard

.WAV files to PC or Macintosh computers.

If you're looking for a cost effective way to add a 24-bit, 24-channel digital powerhouse to your personal studio, look no further than the hot new Mackie SDR24/96!

sweetwater.com/sdr2496



Front panel controls are fashioned after familiar tape based systems, but with its nonlinear recording, the SDR24/96 can record multiple versions of a track or track segment without overwriting the original. During playback, the recorder recombines the

MARANTZ PSD300

Dual drive CD Recorder and Player

Just when you think you've seen just about every technical innovation imaginable, along comes yet one more that has you checking the credit limit on your plastic. **Marantz** has been the name in professional portable cassette recorders for years, and they've put all their expertise into a new portable recorder that's unlike anything we've seen before. The **Marantz PSD300** (\$1,099 list) is the world's first CD recording system for the performing arts that combines a professional CD-R/RW recorder with a CD-R/RW player featuring innovative CD manipulation controls.

This fully portable, standalone system is designed specifically as a valuable music rehearsal and performance tool. In addition to its recording drive, the unit's CD player features all the performing arts controls found on the Marantz PSD230. These controls allow musicians to practice with their favorite artist or specialized music accompaniment CD and actually *manipulate the key or tempo of that music on the fly!*



The PSD300 can adjust the tempo of any music CD by as much as -33% to +50% without changing the music's original key (unlike standard pitch control found on some tape and CD machines), ideal for deciphering the fastest musical passage in no time. It can also instantly transpose the music's key in half step increments or micro tunings without affecting tempo. It can virtually remove a lead vocal from a song at the touch of a button, making rehearsals for vocal pieces a snap. The unit can also simultaneously change key and tempo. Finally, portions of music can be easily slowed down and programmed to continuously loop until a riff has been mastered.

This means that using only the PSD300, musicians can play their instruments or sing along to music on CD, manipulate that music dramatically in real-time, and then record their live performance blended with the prerecorded music to blank CD-R or CD-RW discs. Marantz has made it easy for musicians to record ideas and practice sessions and immediately play them back to hear how they sound.

A built-in mic preamp lets you plug in your favorite mics (with XLR or 1/4-inch connectors) for stereo recording without the need for a separate preamp or mixer, or you can use the built-in microphone (which actually delivers remarkably good results). The PSD300 includes fully programmable mic/line EQ, noise filtering, and manual or automatic level control. The PSD300 also functions as a 2X speed standalone duplicator, for making perfect digital copies of any disc, including CD-R/RW discs recorded on the machine itself. Finally, the Marantz PSD300 includes RCA analog and digital (S/PDIF) outputs for flexible connectivity.

sweetwater.com/psd300

PRS PAUL REED SMITH

DRAGON 2002

When he was just 16, **Paul Reed Smith** dreamed of building a guitar with a dragon inlaid down the neck. In 1992, the technology finally became available for Paul to realize that dream, and thus was born the first **PRS Dragon** with 201 pieces of abalone, turquoise and mother of pearl. The list price at the time was an astronomical \$8,000. Still, when you consider that this spectacular instrument has more than tripled in value since then, it was a tremendous investment.

Several other Dragon models followed, the **Dragon II** (1993), the **Dragon III** (1994) and the **Millennium Dragon 2000**. With the Dragon 2000, PRS had moved beyond inlaying the neck only and actually put a fire breathing dragon right on the carved top of the guitar — the inlays alone took over 15 hours to assemble! PRS produced just 50 Millennium Dragon guitars, and they sold out at the NAMM Show that year within hours. Hundreds of disappointed collectors still search for one of these phenomenal instruments.

If you missed out on one of the early Dragons, here's your chance to finally own an amazing guitar as well as a fantastic work of art. The result of superb craftsmanship, the **PRS Dragon 2002** was unveiled at the Winter NAMM Show, and it's every bit as sensational as you'd expect. The newest Dragon, which is

comprised of various abalone, agoya, pearl, paua and turbo shell as well as a variety of precious stones and metals is inlaid into the body of the best selling PRS Singlecut model. The photo here simply does not do this instrument justice!

Here's your chance to invest in a limited edition guitar that may well end up being the most stunning Dragon of all, and one that is virtually guaranteed to appreciate in value over the years. Only 100 will be built, and we've got a very limited supply on order, so don't wait: Call your Sweetwater Sales Engineer and own a remarkable piece of guitar history!

sweetwater.com/dragon-2002



TASCAM POCKETSTUDIO 5

You have to see the new **Pocketstudio 5** from **TASCAM** (\$599 list) to believe it! It's not only a truly portable four-track digital recorder that uses tiny Compact Flash cards as its storage media, but also includes an internal MIDI tone module, so it can be used to play back sequences along with its audio tracks. There are even 100 standard MIDI files included, so you can plug it in and start jamming along with all styles of music. For completely polished productions, the Pocket-studio adds over 100 built-in, pro quality effects that work on either vocals or instruments. As if all that weren't cool enough, you can use the Pocketstudio to make a final stereo mix in MP3 format, ready to send to your computer via the unit's USB port, meaning you can then upload your music directly onto Web sites or email them to friends.

Along with its compact design and ability to run for two hours using standard AA-size alkaline batteries (an AC adapter is included), you also get a 32 megabyte Compact Flash card to get you started, as well as a built-in condenser mic and even a standard headset mic. You can also edit your tracks on the Pocketstudio with automatic punch-in/out capability, digital track bouncing, copy/paste editing of audio and MIDI using bars and beats and much more. Call for more details!

sweetwater.com/pocketstudio



"The knowledge at Sweetwater easily surpasses that of all the other mail-order music companies combined! I have never been so delighted with any other company."

— Joel Kanning

"Excellent customer service . . . I'll be back to shop with Sweetwater." — Ronnie Escobedo

BEST SELLING TUBE MICROPHONE!

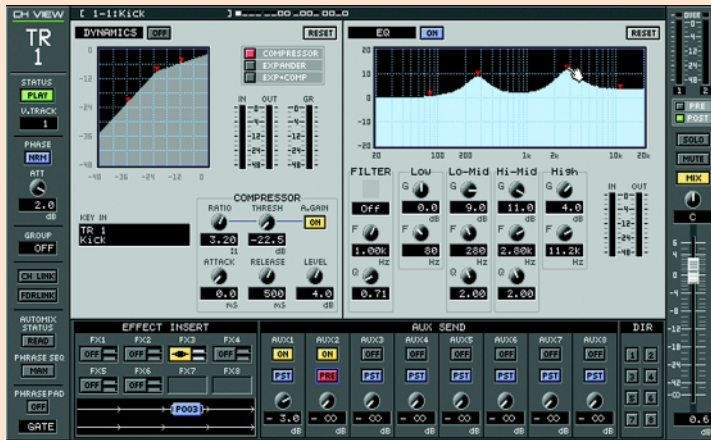
AKG SolidTube

The **AKG SolidTube** (\$1500 list) features an ECC 83 (12AX7) vacuum tube for that warm, full tube sound everyone seems to love. At the same time, a switch operated pre-attenuation pad enables the SolidTube to handle up to 145 dB SPL! A large-diaphragm condenser transducer has been specially designed for this mic, and a seamlessly integrated pop screen surrounds the capsule to help reduce extraneous noise.

We could tell you that AKG made the SolidTube microphone to mark their 50th anniversary, but some smart alecks out there might say "So what?" Well, there a multitude of reasons why the 50th anniversary of AKG has a special significance and importance far beyond the 50th anniversaries of, say, 8-track tapes, wine coolers or the Betamax. 50 years for AKG means 50 years of consistent quality and dependability; it means 50 years of cutting edge innovation, keeping on their toes in the field of microphone development; it means looking for ways to make better microphones even when no one had any complaints the first time. That's why the SolidTube is so darn cool. It combines everything AKG did right in the past with everything they're doing right in the present.

Though it's quite a "looker," the SolidTube is actually built to handle some tough knocks, both physically and sonically. If you're serious about sound quality and getting the best results in the studio, the SolidTube is a microphone you should check out. Sweetwater and AKG customers are the most discriminating in the world. So if you think you're ready for our best-selling premium tube microphone, call your Sales Engineer right now for complete information and your very special Sweetwater pricing on a SolidTube for your studio!

sweetwater.com/solidtube



Roland VS-2480 Version 2 OS

If you own a **Roland VS-2480 V-Studio**, you've made a smart investment (I won't mention how jealous I am). And here's even more good news: Roland has released **Version 2.0** of the VS-2480 operating system and it has some killer features! With Version 2.0, the VS-2480 brings you all of the benefits traditionally associated with computer-based workstations.

Here's a brief rundown . . .

With Version 2, you can now connect your machine directly to any external VGA monitor where you can control every function with a simple mouse move and click. Adjust pan and channel levels, effects sends, mutes and more. Better still, you can adjust all channels directly from the same screen.

With Version 2, you can also use your mouse to drag in new compression and EQ curves. The detailed screen controls and visual feedback make these features even easier to use. You can also use your new software to configure the VS-2480's mixer: Now it's as simple as grabbing a "virtual cable" and moving it to the new destination. Piece of cake!

While waveform editing has always been possible on the 2480's LCD screen, you can now see your waveforms as they were meant to be: big and in full color. Need to make an edit? Zoom in, cut and paste away with the added confidence of 999 Undo levels as backup.

The final enhancement is the ability to perform true drag-and-drop editing. Just select the region to be edited, choose the command you wish to perform (copy, move, etc.) and then drag the audio to the new location.

For those of us who don't yet own a Roland VS-2480, well, the Version 2.0 software is one more huge reason to get one. What was already one of the most versatile digital workstations on the planet has only gotten better. So call us here at Sweetwater today for additional information on Version 2 operating system or even better, to order a VS-2480 of your very own! — M.R.

sweetwater.com/roland-vs2480

PreSonus DigiMAX LT



PreSonus Audio Electronics has announced the release of the next generation of DigiMAX. Dubbed the DigiMAX LT (\$995.95 list), this is a refined version of the company's popular DigiMAX eight channel mic-preamp, but at a price that's \$700 lower. Basically, the DigiMAX LT has the very same high quality preamp and precision 24-Bit A/D converters as a original DigiMAX, but with an ADAT lightpipe output only. But what really sets it apart is the fact that the LT has insert points on every channel, so you can add your own dynamics or EQ processors as needed. It also has eight mic or line inputs on dual Neutrik connectors whereas the original DigiMAX had eight mic inputs and only two instrument inputs. This very cool feature allows you to use the unit as a mic preamp or a straight ahead A/D converter.

Other features include one of the most stable word clocks on the market (essential for synchronization of all the gear in your audio chain), front panel phantom power buttons on each channel, three-stage input LEDs and an internal power supply. The DigiMAX is the perfect front-end for any digital audio workstation or for adding pro quality mic preamps to digital mixers and sound cards.

Naturally, the quality of any mic preamp is the starting point for the best audio. PreSonus started with the same preamp design as their critically-acclaimed MP20, M80 and VXP: Class A Discrete Input Buffers followed by a dual servo gain stage giving you 60db of preamp gain with 52 dB of headroom. The DigiMAX is electronically balanced and features a 20 dB pad on every channel.

Not to worry, the company is still building the original DigiMAX, which includes EQ and dynamics processing on every channel, along with a plethora on analog and digital ins and outs. But whichever DigiMAX fits your needs, we have it in stock at a super low Sweetwater price.

sweetwater.com/digimaxlt

We have all the hottest products from all major manufacturers — IN STOCK!

Introducing SweetTrack online tracking service

Many of our customers have been asking for an easy way to track their gear shipments online. In response, we've come up with a specially engineered tracking system that is a first in the entire

music industry. Introducing **SweetTrack**, the easiest, fastest way to track your orders online.

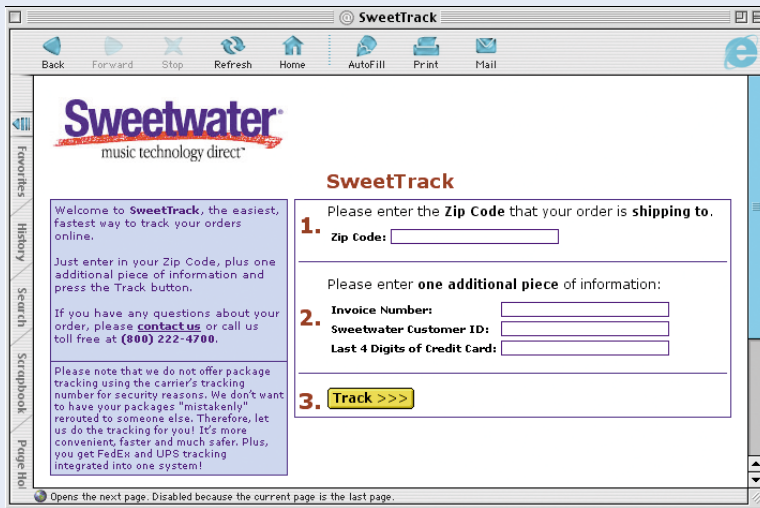
What's so special about SweetTrack? First, there are no long tracking numbers to write down and remember. We do all of the tracking for you! All *you* have to do is enter in your own Zip Code, plus one additional piece of information and press the *Track* button. It's that simple.

Second, you get FedEx and UPS tracking integrated into one system! No matter if your gear was shipped with UPS or FedEx, SweetTrack will locate it and return back to you with an incredibly detailed status report.

Our in-house programmers spent a great deal of energy creating SweetTrack and making it fast, flexible, and totally user-friendly. We went far beyond the various "off the shelf" web services out there to bring you the most powerful custom tracking system in the industry. It's just one more way we deliver the *best value guaranteed*.

SweetTrack is live on our Web site right now. Go ahead and take it for a test spin at:

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Please note that we do not offer package tracking using the carrier's tracking number for security reasons. We don't want to have your packages "mistakenly" rerouted to someone else. Therefore, let us do the tracking for you! It's more convenient, faster and much safer. Plus, you get FedEx and UPS tracking integrated into one system!

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Gator Cases: Road ready protection

So, we hear you have some pretty nifty gear. Want to keep it looking (and working) just like new? Sure you do. Which means that gear deserves a **Gator Case**. What's a Gator Case? Oh, just the most versatile, durable cases around.

Gator Cases offer everything from racks to speaker bags. Take for example the "E-Z rolling" lightweight **Roller Racks** with removable front and rear lids, in-

line style wheels, and retractable handles with cushioned grip. They're available in four, six and eight unit rack sizes. Gator also manufactures a full range of lightweight, polyethylene **Deluxe Racks** with heavy duty front and back lids, large comfortable handles and large, durable latches. They even offer racks with power distribution systems built right in!

Got some mics you want to keep safe? Maybe a little vintage beauty or two?

Then you need Gator's compact **Microphone Case**, with durable foam interior, lightweight plastic exterior and room for six mics of your choice. If you have a keyboard you want to protect, Gator has you covered with an

affordable hardshell **Keyboard Case** with lockable latches, pull-out handle, "in-line skate" style wheels and a plush interior that adjusts to accommodate your specific keyboard model.

Finally, Gator offers a "fit all" **Rolling Speaker Bag** that's designed to accommodate virtually all models, with thick padding for complete protection, durable pull-out handle and wheels and a large accessory pocket for your cables and such. For those

"bring-your-own-PA" gigs, these bags are a perfect fit.

For complete information and special pricing on the Gator Case that's right for you, call your Sweetwater Sales Engineer right now.

sweetwater.com/gator



CD Stomper Professional CD Labeling System

Sure, you can run that high powered digital audio workstation with superb grace, skill and speed. But the finer details of compact disc design and packaging bring back those terrible preschool "cut and paste" traumas — that was back in the days when "cut and paste" meant actually using scissors and real paste (the stuff that weird kid who sat next to you used to eat all the time).

Look, if you're all thumbs when it comes to the fine art of CD labeling, then the **CD Stomper Pro Labeling System** (\$34.99 list) is probably right up your alley — that is if you're looking for an easy, hassle-free method of getting your CDs labeled so they actually look good. The CD Stomper package comes with Design Studio software, a stand alone design and print application with print alignment and registration built right in.

What's more, there's a foolproof label applicator and 100 blank labels, ten sets of die cut, perforated paper for both jewel cases and tray card inserts plus an interactive CD-ROM with over 1200 professional quality clip art images. The Mac and PC templates are compatible with almost all major word processing, page layout and graphics programs. There are also plenty of "extra supply" and "refill" options for your labels, the ink and jewel cases.

Hey, if you want to make CDs that look every bit as professional as they sound without having to put a major design firm on permanent retainer, then you need to get your hands on the CDStomper today.

sweetwater.com/cdstomper



The "take-it-anywhere" Zoom MRS1044

What's the coolest thing about compact recording workstations? We always thought it was that "all-in-one" quality — the fact that everything was right there: Push a button, move a fader and you could easily lay down an excellent quality recording practically anywhere. No complex menus to negotiate, no mess of cables to connect all over the place.

That's the kind of vibe that **Zoom's MRS1044** (\$1,199 list) multitrack recording studio puts out: Total spontaneity. The feel is instantly familiar; the logical controls are like working on a familiar tape-based recorder, so it's very simple to get around. Yet all the features and functions are fully digital. The 15 GB hard drive is capable of up to 44 track hours of uncompressed, 16-bit recording at 44.1kHz. Each of the ten tracks is supported by another ten virtual tracks for trying out new sounds and takes. And a host of features make combining and editing tracks a breeze.



Effects? Got 'em: Tons of 24-bit digital effects — all the essentials plus Zoom's killer guitar amp modeling technology, all packed into this compact machine. There's also full MIDI capabilities with digital

audio, programmable stereo drums and bass, and plenty of analog and digital ins and outs. And did we mention the backlit LCD with contrast control?

For convenient storage of your next megahit, you can move up to the **Zoom MRS1044CD** with integral CD recorder and a huge 40 GB hard disk (\$1,999 list). The best part about either machine is that you can take them anywhere, lay down tracks, then bring the unit back into the studio and mix at your convenience. Thanks to its digital outs, you can even send your tracks over to any big 24-track monster recorder you might have laying around and continue the recording process.

Best of all, the price is right (you won't believe how low your Sweetwater price will be) and the sound quality is uncompromising, yet it's so light that you can carry this baby under your arm without having to ice down your shoulder later that night.

sweetwater.com/zoom-mrs1044

Audio Technica Artist Series Mics

You write music. You play an instrument. You sing. You need mics that can handle whatever you throw at them. The **Artist Series** from **Audio Technica** features ultra high performance dynamic and condenser mics that provide uncompromising sound along with rugged reliability on stage and in the studio. Audio Technica has grown to be one of the most trusted names in all contemporary music technology, so you know that any of their mics come complete with the company's lofty reputation for quality, as well as maximum "bang for the buck."

In our limited space, it would be impossible to detail all of the microphones in the Artist Series which range from handheld and stand mountable dynamics and condensers, speciality instrument and headset mics, so here's a brief overview of the line. The handheld/stand mount dynamic mic lineup starts with the **ATM27HE** (\$165 list), a hypercardioid dynamic with AT's latest Hi-Energy neodymium element. Also among the line are the **ATM29HE** (\$150 list). All of these mics are specifically designed to handle the rigors of the road, performing reliably under even the toughest conditions.



If you're looking for a great condenser mic, you might start with the **ATM10a** (\$210 list), an omnidirectional mic which can be either battery or phantom powered. At the top of the condenser lineup is the **ATM89R** (\$325 list), a handheld hypercardioid condenser mic with interchangeable element for superior versatility.

Artist Series Specialty Instrument mics include the **ATM23HE** (\$235 list), a hypercardioid instrument mic with AT's Hi-Energy neodymium element and the **ATM25** (\$278 list), a high-SPL hypercardioid dynamic that can handle the hottest signals, from brass to percussion. The **ATM35** (\$350 list) is a high-intensity cardioid clip-on instrument mic, while the **ATM35cW** (\$162 list) is the same mic but with connectivity for AT wireless systems.

If headset mics are what you're looking for, check out the **ATM75** (\$220 list) cardioid condensers. Artist headset mics are available for use with AT wireless systems. These include the **ATM73cW** (\$170 list) and **ATM75cW** (\$114 list) cardioid condensers.

For a complete rundown of Audio Technica Artist Series mics, full specs and special pricing, call your Sweetwater Sales Engineer today or simply log onto our Web site!

sweetwater.com/artist-series-mic

APPLE IPOD

As you're all aware by now, the big success story lately for **Apple** has been the introduction of the **iPod**. While Apple has been using those great TV ads to appeal to the everyday user — people who want to download music in MP3 format and take it with them hiking, biking, etc. — audio professionals quickly figured out that they could not only store .AIFF or .WAV files on this cool little box, but any Mac-compatible files and even applications (the new software even includes contact management capabilities).



If you dig into the iPod, you'll see that at its heart is a beefy FireWire hard disk (5 gigabyte-\$399 list, 10 gigabyte-\$499 list) that will literally fit in your shirt pocket. Imagine being able to load up mixes of your newest songs to listen to wherever you go. The blazing fast FireWire connection is capable of downloading the contents of an entire CD in about ten seconds! And thanks to an advanced rechargeable lithium polymer battery that provides up to ten full hours of continuous play time, you won't be wasting money on disposable batteries (which are very bad for the environment).

Imagine this: Your guitar player lives across town. You both have a Pro Tools setup. You need him to lay down some tracks to accompany your keyboard parts. No problem! Simply save your files on your new iPod, head over to his house, connect your iPod to his FireWire port and you're ready to record. It's really that simple.

While the rest of the world is busy trying to download as much music as possible from the Internet, savvy iPod owners will see the unit as much more than a place to store MP3s. Want to know about all the other ways iPod can make a big impact on the way you make music? Just call your Sweetwater Sales Engineer for all the exciting details.

sweetwater.com/apple-ipod

Rode NT4 Stereo Condenser Microphone

Okay, you'd think that something as simple as making a basic stereo recording should be easy. While getting a two-channel recording is indeed as simple as plugging in two mics, getting an accurate, life-like stereo image is much more complex. When two mics are used improperly (which is easier to do than you might think) the finished audio, particularly when summed to mono can sound hollow or exhibit an uneven soundstage. In some cases, phase cancellation may even cause some instruments to sound thin or even vanish.

The best studio engineers have spent many years and hundreds of hours perfecting their miking skills to allow them to produce a truly accurate stereo recording. What's that you say? Don't have a few hundred hours to spare just so you can produce a spacious stereo recording of a grand piano or acoustic guitar? It's not a problem any longer. Along comes **Rode** with the new **NT4** (\$899 list), a studio grade stereo condenser microphone, supplied complete in a Rode case with a stand mount, wind shield and custom stereo cables which include both XLR and Mini Jack connectors.

The NT4 actually features two 13mm capsules mounted in perfect 90-degree XY placement. Each side is comprised of an externally polarized single diaphragm transducer with active electronics that include a JFET impedance converter with bipolar output buffer. The result is hassle free stereo imaging that's as good as it gets, and 100% repeatable, session after session. Even when summed to mono, the signal is totally accurate with no sonic artifacts to detract from your music. The NT4 runs on phantom power, but for ultimate flexibility and ease of use, a 9V battery can also be used, making this a terrific mic for location recordings or sound effects.

If you don't happen to have a few extra years to spend perfecting your stereo miking techniques, maybe you should give some serious thought to investing in a Rode NT4 today!

sweetwater.com/nt4



MARTIN ERIC CLAPTON Model 000-28ECB Signature Edition

No guitar player on Earth needs to be introduced to Eric Clapton (or **Martin Guitars** for that matter) — after 30+ years, he is still a major influence on guitarists, performers and songwriters everywhere. In 1992, after years of performing on stage with electrics, Clapton made a wildly successful "MTV Unplugged" appearance, playing a vintage Martin guitar that hadn't been made in over half a century. This landmark event was the inspiration for Martin's release in 1995 of the **Limited Edition 000-42EC**. Only 461 of these guitars were offered, and the entire stock was sold out in a matter of a few days.

In recognition of Clapton's unparalleled stature in the music business, Martin announced an unprecedented second run of acoustics. **The 000-28EC Eric Clapton Signature** was introduced in 1996 and has gone on to become one of the company's most successful models. In February of 2000, Martin introduced their second limited run when they built and sold just 200 of their **000-42ECB** guitars, all crafted with pre-C.I.T.E.S.-certified solid Brazilian rosewood. Naturally, that edition sold even faster than the first one.

But don't despair! Martin has just introduced their third limited edition Eric Clapton guitar, the fourth in their "suite" of Clapton models, the **000-28ECB Signature Edition**, which will be limited to just 500 instruments. This guitar is identical to the 000-42EC in body size and shape. The smaller "000" body size that Clapton prefers is particularly popular among fingerstyle and blues guitarists for its clear, balanced sound and the shorter 24.9-inch scale length.

Crafted with solid woods throughout, the sides and back are Brazilian rosewood, while the top is bookmatched from select Sitka spruce. The rosette is embellished with inlaid herringbone pearl, while the body is bound with grained ivoroid. A genuine ebony fingerboard features abalone/mother of pearl inlays. Clapton's signature is inlaid in pearl between the 19th and 20th frets. Each instrument is individually numbered and signed by both Clapton and Martin Chairman and CEO, C. F. Martin IV. A deluxe vintage hardshell case is included.

Don't miss out on this beautiful instrument! Call your Sweetwater Sales Engineer to reserve an Eric Clapton Signature Edition of your own.

sweetwater.com/martin-clapton



Soundcraft 328XD Digital Production Console

A few years ago, digital mixers were not only few and far between, but priced out of the reach of most studios. Today, you have a terrific selection at prices that are finally within reach of most professional and serious project studio owners. As an example, **Soundcraft** has just introduced the feature-packed **328XD** digital production mixing console (\$5995.95 list) with dynamics processing on every single channel, group and mix path.

With the 328XD, Soundcraft has built upon the original 328's already impressive performance characteristics by further broadening the mixer's functionality to become a complete production control center for computers, DAWs and even dedicated hard disk recorders, including full dynamic automation and moving faders.

Designed for use straight out of the box, the 328XD control surface actually needs very little explanation, and virtually all its functions are easily accessible through the mixer's unique E-Strip, which acts

as a horizontal channel strip, controlling equalization and aux sends, as a dynamics control panel, or as level controls for the tape returns. It also boasts a new dynamics feature set, including: a Gate and Compressor / Limiter on every channel; configurable direct outputs that provide more opportunities for recording feeds; two high-resolution Lexicon effects processors (and effects just don't get much better than this);

the ability to route effects to groups for recording and total status recall at power-up.

The console also features improved connectivity. For instance, the S/PDIF output is available on both the optical port and via RCA phono jack. Wordclock termination is available for systems using multiple clock connections, and the console may be synchronized to embedded ADAT wordclock as well as numerous clock sources. In fact, the 328XD has built-in interface capabilities to virtually all digital formats: ADAT and TDIF, plus S/PDIF and AES/EBU stereo ins and outs. That's right, no need to budget in optional (and sometimes hugely expensive) interface cards.

With its 56-bit internal processing, smooth 100mm motorized faders and pristine 24-bit A/D and D/A converters, the Soundcraft 328XD is a serious tool for serious professionals. Call now and be pleasantly surprised at your low Sweetwater pricing!

sweetwater.com/328XD



Nord Electro Rack Series

When **Clavia** was developing the **Nord Electro**, their goal was to create the best emulations of traditional electromechanical keyboard instruments on the market, and to make the instrument compact and lightweight. Nothing else. No brass banks, no orchestral sounds. No compromises. And they nailed it: The organ in the Electro is a superb digital simulation of the mechanical tone wheels of the B-3. It offers innovative solutions to mimic the typical B-3 sound, including a complex



digital model of the original chorus and vibrato; Modeling of the individual random contact bounces for each partial and the unique frequency characteristics of the pre-amp which forms the "body" of the B-3 sound. Plus, the tuning of the tone wheels is authentically reproduced as in the original B3 design.

The piano section comprises four carefully multi-sampled electric piano instruments: Rhodes Mk I Stage Piano, Wurhlitzer 200A, Clavinet D6 and Electric Grand right out of the box and all stored in Flash memory. As an extra bonus they also included an acoustic grand piano! The big advantage with Flash memory is that you can replace instruments with new ones and no backup battery is required. The Electro also sports a USB interface for quick and easy download of new sounds.

There are 48 user memory locations in which you can store complete setups, including instrument settings (organ or piano) and effects settings. Effects include: Overdrive, Rotary Speaker simulation (slow, fast, stop), EQ, Chorus (2 types), Flanger (2 types), Phaser (2 types), Tremolo, Wah-Wah (2 types), Auto Wah, Auto panning and Ring modulation.

Nord Electro comes in three versions: **Nord Electro SixtyOne** (61-key version, \$2,099 list), **Nord Electro SeventyThree** (73-key version, \$2,299 list) and **Nord Electro Rack** (19" rack version, \$1,359 list).

sweetwater.com/nord-electro

Audix DP-2 Drum Pack

Ask any engineer or live sound tech what the toughest job is and they'll probably say "miking up a drum kit." Putting mics on percussion used to be fraught with all manner of potential hazards. Fortunately, **Audix** has come up with the convenient, economical **DP-2 Drum Pack** (\$1,177 list) while ensures that any drum kit is heard loud and clear, on stage or in the studio. Featuring the D Series mics — the finest instrument microphones Audix builds — this is a great resource for any musician or sound engineer who needs a simple, dependable solution to miking up a drum kit.

The DP-2 includes one D-1 Snare mic, two D-2 Tom mics, one D-4 Kick Drum mic, plus four D-vice



gooseneck clips, allowing for quick and easy setup and perfect mic placement. The DP-2 even includes a sturdy, roadworthy hardshell case. Each American-made compact D Series mic consists of a very low mass (VLM) capsule housed in a precision machined, lightweight aluminum body.

All D Series mics feature a hypercardioid pickup pattern for excellent isolation, a dent resistant spring steel grill and the ability to handle over 140dB sound pressure levels. A black, hard coat finish is standard, as is a gold-plated XLR jack.

There are actually four Audix Drum Mic Packages (the most popular being the DP-2), all of which accurately reproduce the sound of your drum kit *exactly* how you want your audience to hear them.

sweetwater.com/dp2

It's official! The mildest recession in the history of the United States has ended! By the time you read this, economists and myriad other "experts" predict that the worst will be behind us, and that the gradual recovery has begun. As Mary Poppins once said (yeah, I have kids), "Well begun is half done."

First, let's be realistic. Whether the economic slowdown was a paranoia driven, self-fulfilling prophecy or unavoidable harsh reality, we were *all* affected in some way or other. Minimally, we cringed as we watched our 401Ks, IRAs, and other investments shrink in value. Heaven forbid you had a lot of your savings invested in tech stocks! Some folks lost jobs as companies tightened their belts, downsized or just simply went out of business. The events of September 11th and the subsequent war on terrorism have altered the everyday mindset of all Americans.

During the last six months or so, many folks altered their "normal" buying habits, *even if they weren't necessarily reckless*, to see how things would ultimately shake out. This certainly became part of the problem and helped to create a downward spiral of cause and effect.

Even given the recession, the terrorist actions and war on terrorism, we all should feel fortunate because the economy has remained very strong through it all (check out interest rates,



the strength of the dollar relative to other currencies, rates of inflation and unemployment rates to confirm this). The sky isn't falling, the second Great Depression isn't underway and the average standard of living in America hasn't dropped through the floor. All things considered, life in these United States is pretty darned good! Perhaps we finally appreciate that fact after regaining some perspective due to recent events.

While it's impossible to predict what the economic climate will be like ten years or even just one year from now, we can at least look at current indicators and feel reasonably good about the "recovery" now under way. It certainly looks like things will continue to get better and better for the foreseeable future.

So, what does that mean for you and me? It means that we can and should focus on the important things in life like family, friends, personal and spiritual growth, and the arts. Personally, making music is central to my life — it is my second language, one that allows me to communicate and share emotions in a unique way. Music is part of who I am. Economically, this means that I'm going to keep paying for piano lessons for my kids, upgrading my studio, buying new guitars, keyboards, computers, mics, and more. I have a wonderful addiction to gear that I don't intend to kick anytime soon. There has never been a better time than today to be a musician in terms of what you can do with technology. If you are a for-profit studio, it seems to make sense to buy the tools you need to make money instead of using old tools that aren't as efficient or simply not capable of doing the job any more.

I don't know that we'll ever necessarily breathe as easy as we did before 9/11/01, but we also can't allow fear and apprehension to control our lives. We must continue to live and love. We must continue to do what we were made to do...for you and I, that means we must continue to make and enjoy music. We must continue to work on our craft and employ the best tools possible to help us create music. We must continue to *speak* in the language that connects like no other.

Along these lines, you will notice a slight format change in Sweetnotes this issue. We know you want to be kept informed about the coolest, latest gear like the **Korg Triton Studio**, **Digidesign's ProTools HD** and more. Therefore, we're going to introduce a "Manufacturer's Corner" column so we can take you behind the scenes and give you the inside scoop on the latest trends and technologies. Also, we will be adding in-depth product reports and reviews to provide you with exactly what you need to know to make the right choices when selecting your next piece of gear. — *Rock and Roll!* JR, VP of Sales

Sweetwater's Sales Engineers: An Inside Look

When our much beloved *Sweet Notes* editor asked for a volunteer to write a feature for this issue, I had to hesitate, as "never volunteer" has always been high on my list of rules to live by. Still, he was offering us the chance to talk directly to all our customers (all 200,000+) and tell them exactly what it's like to do what we do here. Okay, against my better judgement I (gulp) volunteered.

Now I'm looking at my computer screen and wondering where to begin.



I suppose I should start by telling you what life was like for me *before* coming to Sweetwater. Like a lot of us who dream of making a living in the music business, I quickly learned that life in the recording industry isn't necessarily all it's cracked up to be. While I did learn a lot moving up through the ranks at

one of the major studios in town, it wasn't exactly the easiest life. "Making a living" is probably a misnomer for what I was doing; "paying my dues" is more accurate. Ultimately, the desire for a little more security (and money to feed myself and my dog) had me exploring other options.

As a confirmed gear-a-holic, I naturally gravitated to the local music store, joining the staff as a sales person. I figured that as someone who had used the gear, I was in a great position to be successful helping others put systems together. Besides, what better way to build my own system than to go to work for a music store, right? Well, sort of. I did get the opportunity to buy stuff at a discount, but even though I was getting a steadier check than I got at the studio, it certainly wasn't much bigger. I was able to pay the bills, but there wasn't exactly a Neve console in my future!

Though the money wasn't great, I was right about being able to put my expertise to work helping my customers. A lot of people would come in and ask technical questions that had most of the other sales guys scratching their heads. Maybe I was just a bit more experienced, or a bit more motivated, but I almost always had the answer. Pretty soon, if someone had a question tougher than "how much is this guitar?" everyone would send them to me. If someone hit me with something I didn't know, I'd go hunting for the information and wouldn't rest until I found it.

While I enjoyed the challenge of finding solutions for people, this was getting a little old. I was working harder and harder, but nobody seemed to appreciate it. I'm not complaining; that's just how life was back then. I remember at the time that it dawned on me that I was actually good at what I was doing. Still, I realized I was in a dead end job.

Then my life changed when I picked up a copy of *Keyboard* and saw an ad: This company in Indiana was looking for sales professionals. Yes, it was Sweetwater and within a month I had moved to Fort Wayne. It was like being in an entirely different universe! Everyone else here was on the same wavelength: Like me, they enjoyed talking to customers, helping them make smart choices when selecting the gear they'd buy. Plus, the company was run by people who understood the value of giving music industry professionals an opportunity to make a good living.

Those first few months were tough because I soon realized that despite the fact I had been the "know-it-all" guy back home, there was a lot I didn't know. But that wasn't a problem for two reasons. First, everybody was super helpful and happy to pass along whatever information I might

happen to need to take care of a customer. Second, the company has a program called (appropriately enough) "Sweetwater University." It's sort of an ongoing education into music technology where we not only share with each other our own particular area of expertise, but also have product specialists from all the manufacturers coming in to educate us about their latest products.

I'd be lying if I said it wasn't hard work at the start. I'd go home exhausted, my head ready to explode with all this new data. But despite the challenges, I was actually having fun. What's more, I was actually earning what I felt I was worth. It doesn't get any better than having all your hard work appreciated by both the customers and your employer. How many people can say that these days?

Now I'm a veteran around here. I see the new people coming in and wonder if I looked that shell-shocked my first couple of months. I'm sure I did, but I always do my best to help out the "newbies" — just like everyone helped me when I first started here.

Most days I go home pretty tired, particularly if I stayed up late the night before recording in my home studio — I still don't have the Neve, but it's a pretty respectable collection of gear nonetheless. And tired or not, it's great to be doing what I love: Talking to people about music technology and answering their questions, hopefully making sure that the gear they buy is perfect for their specific needs.

Maybe best of all is the fact that Sweetwater's long term customer relations policies are right in line with my own personal ethics. Rather than just look for the quick sale, I am able to take the time to truly help my customers. I'd rather a customer come back to me when they need something because they know I will always be straight with them, even if it means losing a sale now and then. If there's a particular piece of gear that will do the job at half the price of the item they originally called about, I want them to know.

When you build a company around what has to be the very best sales staff anywhere, you're bound to attract some attention. As such, it's no wonder that Sweetwater was just recognized by *Music & Sound Retailer* for having the "Best Sales Staff" in the business. While I might be a bit biased, the people at that magazine aren't. There are a lot of companies out there today selling gear, and the *Music & Sound Retailer* staff looked at all of them before awarding what is essentially the "Gold Medal of Sales" to our team.



You'll notice that I'm not putting my name in this article. Why? Well, for one thing, I have plenty of customers that keep me busy all day long, so I figure it's best to just look at this as a team effort. If you want to know more about our wonderful sales people, just look on the back cover of each issue of *Sweet Notes* for the "Employee Profile."

While I don't mean to turn this into one of these Army recruitment commercials that seem to be all over the TV these days, I can tell you that we have the room — and the need — for more Sales Engineers. As I've said, it's not the easiest gig in the world. You'll really need to put on your thinking cap an awful lot, particularly early on. But if you're tired of struggling to make ends meet, believe you're really good at what you do, and are (I hate to use the term since it's such a cliché, but it does apply) "a people person," then all you need to do is call or check out our Career Center online at sweetwater.com/careers. From personal experience I can tell you it's a move that will change your life!



Our huge warehouse is home to thousands of the hottest new products. Call us at (800) 222-4700

I promised last issue that I would be telling you about some great new software I've been using called **Restoration Bundle** from the folks at **WAVES**, the people who created such best-selling plug-ins as the **L1 Ultramaximizer**, **Renaissance Compressor** and **Q10 EQ**. Basically, what this collection of plug-ins will do is clean up your audio, whether you're converting some out-of-production LPs to CD or just removing some 60-cycle hum from your guitar track. Not only does it work, but it works *incredibly well*.

There are actually four "modules" in the WAVES package: **X-Noise**, **X-Click**, **X-Crackle** and **X-Hum**. In my opinion, X-Noise (shown in the insert) is the most valuable of these tools for most applications. It's almost ridiculously easy to use: Simply select a small piece of audio where there are no instruments playing, let the software analyze this and create a "noise profile" and then use this information to remove the offensive hiss, hum or buzz from your track (or sample or whatever) without adding any undesirable digital artifacts.

An example, it's not possible to move a priceless clavichord from a university museum into a recording studio. With X-Noise, you can actually produce squeaky-clean samples or instrumental tracks from recordings that were made in less than ideal sonic environments. Likewise, I have taken some of my oldest recordings that were dubbed to cassette (some actually dating back to the 1970s) and used X-Noise to clean them up, then using a variety of other plug-ins, buffed and polished the final product to something that's hard to believe originated from a cassette (and an ancient one at that).

Got some priceless vinyl recordings you need to transfer to digital format? Sure, it's easy to copy them, but what about all that LP noise? All the little clicks, crackles and such that are caused by dust, bacteria (yes, certain bacteria actually consume polyvinyl chloride) and scratches. Ugh! Even before the advent of CDs, I was constantly looking for ways to clean my records to minimize all that audio noise. Well, thanks to X-Click and X-Crackle, it's a snap to remove those annoying artifacts. (Sorry, for those of you who love your noisy vinyl recordings, there's no plug-in here that will insert LP noise into your latest digital purchases or downloads.) As with X-Noise, operation is quick and easy: Set the threshold to the amount of clicks and crackle you want to remove as you listen to your source material, process and it's done.

X-Hum is the final piece of the package. With this, you can perform hum, rumble and DC-offset using a proprietary combination of high pass filtering and eight harmonically-linked notch filters. According to Waves, this software can reduce ground loop hum by up to 60dB! This is actually a great plug-in to use if you've recorded in a big room where the air conditioning or heating system has been running, creating a near subsonic rumble. In most other cases, I found X-Noise would do a fairly good job by itself of ridding recordings of hums and buzzes (often caused by the single coil pickups of certain guitars).

All-in-all, I was very impressed by the thoroughness of the package. While the documentation is rather thin compared to most of WAVES other plug-ins, each of the "modules" are so easy to operate that you can probably figure it out without ever opening the manual. At \$1200 list (your Sweetwater price will be lower, of course), this isn't exactly the cheapest suite of plug-ins on the market, but when you figure that this software can salvage most *any* recording — and it has for me — it's well worth the investment. Formats? Mac or PC AudioSuite, RTAS, VST, MAS (Mac only) and Direct-X.



Moving on, let's talk about items that don't cost much but that can make recording a pleasure rather than a chore. Take a look around your studio: How old are those headphones? Do you have enough mic stands and booms? Are you always digging under the rubble to find that missing audio cable? I try to bring this whole topic up every few years here, since I know from experience that spending a few bucks today will make recording tomorrow and well into the future easier and (hopefully) more fun.

This time around, it started at a session where I was recording a string quartet at our local university. We were recording in one of the recital halls, when some students outside decided to have an impromptu party. I set my headphones on the floor to go deal with it, but the viola player said she would take care of it. To make a long story short, she got tangled up in the headphone cord and ended up demolishing my headphones.

She felt bad, but it was my fault for setting them on the ground, so I had to finish the session without being able to monitor the recording (it came out great). If I had been smart enough to carry along a spare set of headphones, I would have been okay. In any event, these phones were getting a bit long in the tooth anyway — I've used them almost daily for close to 15 years — so it was time to get a new set. So that night (actually about two the next morning) I did what any smart person would do: I logged onto Sweetwater's Web site and ordered a pair of **AKG K240M** headphones (\$173.00 list).

I'm getting a bit off my topic here, but I was surprised when I checked my e-mail later to see a confirmation from Sweetwater that my order had been received and was shipping that same day. The very next morning, FedEx dropped off a package and I had my new headphones. Wow, what service! I've been a Sweetwater customer ever since they opened their doors and have always known that the company was on

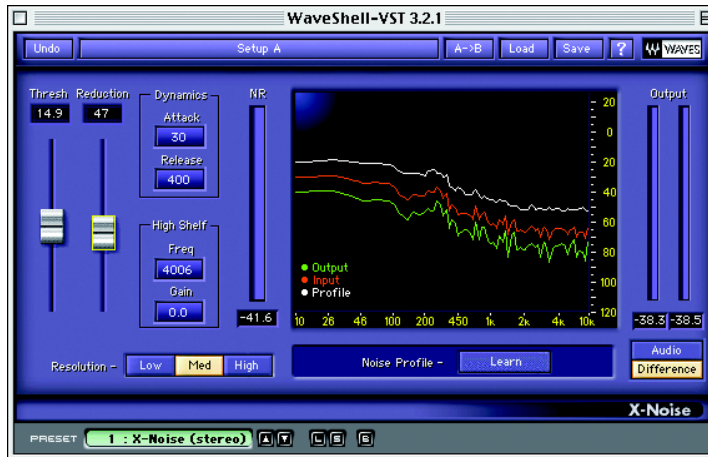
top of things, but even I was astonished at how smooth everything went and how fast I had my headphones (plus a few other things I had ordered, like a hardshell case for my Roland VS-1680).

In any case, these headphones sound fantastic! They're not the most expensive in the company's line, but they still have that distinctively detailed AKG sound, plus they were very affordable. And from now on, I'm carrying another set of headphones to every session. Lesson learned!

So what do *you* need? Is that ancient mic stand tipping over right in the middle of recording the best acoustic guitar riff you ever came up with? Are you trying to make do with just enough cables to hook everything up? Things happen, headphones break, cables go bad. Why not take a few minutes now and see exactly what you need to make working in your studio more efficient, from an extra patch bay to a backup SCSI cable. I'm willing to bet there are lots of little corners you've cut, things you've done without, just because it seemed like a hassle to get what you need. Yet, if you're like me, you'll think nothing of spending a few grand on a new guitar or a synth module or whatever.

Hey, Sweetwater makes it so easy to get all those little pieces that come together to make your personal work space more productive. Log onto www.sweetwater.com or browse through the 2002 Pro Gear directory. I guarantee you'll end up thanking me for the advice.

I had hoped to tell you about another software package that I have really enjoyed using called **T-RackS 24** from **IK Multimedia**. It's actually more fun than is legal in 36 states, but as usual, I'm out of space. Guess that's where we'll pick up when I see you back here next issue.



inside THIS ISSUE

- DIGIDESIGN PRO TOOLS|HD
- LINE 6 GUITAR PORT
- MANUFACTURER'S CORNER: E-MU
- MACKIE DESIGNS SDR24/96
- TASCAM POCKETSTUDIO 5
- MARANTZ PSD300
- and much more!



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EMPLOYEE PROFILE

Name: PAUL LEA

Position at Sweetwater: Senior Sales Engineer
Start Date: 11/98

Education: Degree from the Recording Workshop; Continuing education provided by the school of reality.

What was your occupation before coming to Sweetwater? Part-time musician and Studio owner, full-time carpenter.

Foreign Languages: Fluent Technobabble

Technical Strengths: Sequencing, Digital audio recording, Studio design and layout.

Instruments you play: Keyboards and Drums.

Gear you Own: Macs/Digidesign Digi001/Glyph Drives/Waves Gold Bundle, Roland XP80 and SC880, Oberheim Matrix1000, Korg Triton and M1r, Kurzweil K2000R, Kawai K1r, Kurzweil PC2x and KMP1, Alesis ADAT and DM5, Lexicon MPX500, Boss VF1, Apogee Rosetta 96K, Roland Trap Kit, assorted preamps and a variety of AKG and Audio Technica Mics.

Family Info: Wife and three daughters, one son (ages 2, 4, 6 and 9 years old).

Other stuff we should know about you (hobbies, interests, etc.): Fast cars, auto restoration, original music composition.

Personal Motto: "Not a problem!"

Favorite Magazine: Pretty much any music or car mag.

Real Life Hero: Far too many to list in this limited space!

Guilty pleasure of choice: Constantly updating my rig with stuff I "must"



have to continue making music . . .

How would your boss describe you? Knows how to take care of things on his own, deals with pressure and stress well, doesn't let it affect his job.

How would your best friend describe you? Fun to be around, level-headed except when it comes to gear . . .

What did you dream about doing for a living when you were growing up? Rock star or a race driver of some sort.

What in your life best prepared you for the work you do here at Sweetwater? My whole life and upbringing centered around music in one way or another. Both my parents were musicians, I just assumed that was a normal thing and that was what I should do.

What do you enjoy most about being part of the Sweetwater Team? The people! This is the best group I have ever worked with in any job.

What is the most important thing you've learned at Sweetwater? Teamwork — this company has taken it to an entirely new level.

Describe the most dramatic situation in

which you provided the "Sweetwater Difference" for a customer or the most unusual /creative solution to a customer problem: I could go on for pages about things that have happened, but basically, if something needs to get done, I promise I will do everything in my power to help my clients make it happen. That's always the "Sweetwater Difference!"