

Sweetwater® SweetNotes

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Take Command of Pro Tools

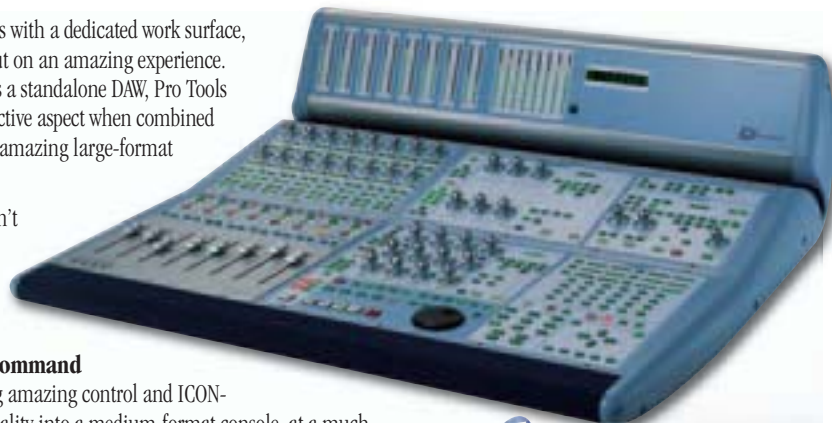
If you haven't used Pro Tools with a dedicated work surface, then you've been missing out on an amazing experience. Overwhelmingly powerful as a standalone DAW, Pro Tools takes on a whole new interactive aspect when combined with a work surface like the amazing large-format **D-Control**.

But many studios simply don't need a large-format console or work surface. For those facilities, Digidesign has created the newest member of the ICON family, the **D-Command**

tactile work surface, packing amazing control and ICON-exclusive Pro Tools functionality into a medium-format console, at a much lower price. As with the flagship D-Control console, D-Command utilizes Pro Tools/HDD Accel as its DSP mix engine and Pro Tools/HDD interfaces and peripherals for system I/O. With D-Command, you have powerful hands-on command over every aspect of a Pro Tools project, including recording, editing, mixing, and processing — with integrated video and delivery.

BY YOUR COMMAND

Equipped with 8 channel faders, D-Command is expandable to 24 faders by adding a single 16-channel Fader Module. Each channel strip features a touch-sensitive motorized fader, two multi-purpose rotary encoders, and multiple pushbuttons for quick access to key session parameters.



The ergonomic design of D-Command enables control through the channel strips and includes LCD display, LED ring, and bar-graph meters for visual feedback. D-Command's intuitive console layout includes a centralized Main Unit for fast access to essential functions. Dedicated EQ and dynamics editing panels, a monitoring section, and other commonly accessed controls are all within easy reach.

XMON

To monitor projects, D-Command includes the XMON remote rack-mounted analog monitor and communications system. With XMON, you can monitor separate, simultaneous mixes (mono up to 5.1 surround) as well as three external stereo sources.

— Continued on Page 7

Pro Tools. M-Audio. Compatible.



When you bought that M-Audio interface for computer recording, you made a smart decision. The sound quality, compatibility, and value of M-Audio gear can't be beat. Now there's an additional reward for using M-Audio interfaces — the new **Pro Tools M-Powered** opens up the industry-standard digital recording software to you!

If you know Sweetwater, you know that we've been installing and configuring Pro Tools systems from the simplest to the most elaborate for years. We're excited that Pro Tools is now available to anyone who owns a compatible M-Audio interface. Pro Tools M-Powered includes many of the same powerful editing and mixing tools that top studios rely on to produce Grammy-winning albums and Academy Award-winning film soundtracks. With up to 32 simultaneous tracks of 16- or 24-bit digital audio and support for up to 96kHz sample rates, Pro Tools M-Powered is ideal whether you're recording solo work or an entire band.

— Continued on Page 8

from the editor



Mitch Gallagher
Editorial Director

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Show and Tell

I love checking out other people's studios — it's a blast to see how they've arranged things, what gear they've selected, how they're handling acoustics, and even how they've decorated their space. I've had the pleasure to visit countless recording rooms, and from the most humble corner-of-the-basement to over-the-top movie star mansions to hardworking day-in/day-out production suites to every-amenity-included recording retreats in the mountains, I've learned something. It might be a new way to arrange gear, it might be a unique signal path, or it might be a really cool ceiling color.

I'm not alone; just about every musician, engineer, and producer loves to check out where his peers are working. Now we want to see your studio! Here's the deal: We want to run photographs of the coolest studios owned by Sweetwater customers right here in the pages of *SweetNotes*. If you'd like to be featured, email me low-res digital photographs of your studio or music space (mitch_gallagher@sweetwater.com), or drop some shots into an envelope and send them to me here at Sweetwater via snail mail. Before you take your photos, make sure you pick up the trash from the floor, clean the soda cans off the desk, tidy that writhing nest of cables, and wake up your drummer and make him move off the sofa. Include a brief description of your studio with the photos.

If you're selected to appear (and competition will be fierce since we can only feature one or two rooms in each issue), you'll need to provide us with a good enough photo that we can print it (we can supply you with the photo specs; most digital cameras have plenty of resolution these days, or we can scan an "analog" photo).

But even if you're not selected for *SweetNotes*, the world can still be dazzled by your glamorous space: We're also putting together a page on our website where we'll be showcasing customer studios.

George Wants You ...

George Massenburg is renowned in our industry for several reasons: the man engineers and produces *great* sounding records. He designs and manufactures amazing gear. And he knows everything. Okay, maybe not everything, but he knows a *lot*. And he's making an exclusive offer to *SweetNotes* readers: In an upcoming issue of *SweetNotes*, he'll be hosting a special Massenburg Master Class, fielding your recording questions. To ask George a question, drop me an email. I'll forward the collected questions to him, and he'll pick the best ones and answer them. He may even throw in some extras, like complementary diagrams and audio examples, which we'll post on our website.

Checking out studios and getting questions answered by the best in the business. Yep, I've got a tough job. . . .

Eric Johnson Signature Strat®

Anyone who has followed Eric Johnson's career, listened to his albums, or seen him in concert will attest that Johnson is a fanatic about tone — and a phenomenal musician. To fully realize his signature sound, Eric has relied upon select vintage Stratocasters®. For years, guitar players searched for a Strat that could deliver that distinctive, velvety sound. Now the wait is over!

After years of R&D, Fender has issued the **Eric Johnson Signature Stratocaster**. Designed by Eric and Custom Shop guru Michael Frank-Braun, this beauty is based on a '57 Strat and combines the best of vintage design with modern technology. The Eric Johnson model starts with a two-piece alder body with ultra-thin finish, and a 1-piece, quarter-sawn maple neck with 12" radius and a gloss lacquer finish over a beautiful vintage tint.

Additional features include staggered vintage-style machine heads, eliminating the need for a string tree, a parchment '57-style pickguard, 5-way switch, and a Vintage Tremolo with four springs, silver painted block, and '57-style string recess with no paint between the base plate and block.

Johnson and Fender didn't stop there. Nineteen prototype pickups were created before Johnson finally found the tone he wanted. The Custom Shop-modified single coils use Samarium Cobalt Noiseless (SCN) technology with counter-sunk mounting screws. Johnson and Braun also included one of Eric's favorite mods, wiring the tone controls to the neck and bridge pickups, instead of the neck and middle pickups.

The Eric Johnson Signature Strat is available in four different finishes: White Blonde, 2-Color Sunburst, Candy Apple Red, and Black.

➤➤ **Fender ERIC JOHNSON Strat • Sweetwater price \$1609.99 •**
www.sweetwater.com/stratEJ2SB

Gear Guide



The Spring 2005 edition of our **ProGear** Gear Encyclopedia has hit the streets! The new 330-plus page directory, packed with the latest pro audio and recording gear plus guitars, keyboards, and thousands more audio essentials, has begun shipping.

This new directory is even more interactive than before, with hundreds of references to our website, where you'll find audio and video demos, additional images, and application information. We've expanded the "Specs" sections so you can check vital statistics and compare different models. Plus, there are even more personal gear recommendations from our award-winning Sales Engineers.

Most copies of ProGear should arrive in the next few weeks. If you don't receive yours, log on to www.sweetwater.com/progeardirectory. We'll get one on its way to you right away. If you just can't wait, you can download the directory in PDF format. Then check out the gear, visit our website, start your wish list, and call us!

in review



sweetwater
creation
station™ rack

By Mitch Gallagher

Product: Creation Station Rack
Price: \$2499 list price (\$2149.97 street)
Contact: www.sweetwater.com,
800-222-4700

CREATION STATION RACK SPECS

Processor speed: 3.2GHz Pentium 4, 800MHz front-side bus

RAM: 1GB stock, 2GB as reviewed

OS: Windows XP Home

Hard drives: 2 Glyph SATA 7,200RPM; 80GB and 200GB

Optical drive: Combo 16x DVD+R, 8x DVD-R, 4x DVD±RW, 48x24x48 CD-RW

Expansion: 5 unoccupied PCI slots with card clips

Ports: 7 USB (4 back, 3 front), 2 FireWire, 2 PS2

Card reader: 7-in-1 multimedia card reader

Keyboard: 110-key Creation Station keyboard with master volume and 3 programmable keys

Mouse: 3-button optical mouse with scroll wheel

PROS/CONS

Pros:

- Optimized for maximum audio power
- Very quiet
- Plenty of expansion
- Great support
- Digidesign, TASCAM, Cakewalk, and other certifications

Cons:

- Big and heavy (rack version)

What would your studio be like if it weren't computer-based? I'm betting that with a few possible exceptions, most of us would have a very different studio without our computers — if we even had a studio.

Given our reliance on computers to make music, it's no surprise that we spend a lot of time finding the right machine, the right operating system, the right peripherals to make our PCs as effective as they can be. With Macs, things are relatively cut and dried — but in the world of Windows, it's a different story; there are myriad CPUs, chipsets, motherboards, and more, all of which must be carefully selected and integrated in order to guarantee the best performance when running audio software.

With the Creation Station series of computers, Sweetwater has taken the guesswork out of choosing the best Windows computer and optimizing it for audio/studio use. There are four Pentium 4-based models in the family: the 2.4GHz Tower, 3.0GHz Cube, 3.2GHz Tower Pro, and the 3.2GHz Rack, ranging in price from \$999.97 to \$2149.95 (street prices). I reviewed a Creation Station Rack, which was "stock" except for the RAM being expanded to 2GB (which I highly recommend).

Setting up the computer is a breeze. Even if you're new to PCs, you'll be up and running fast. The Creation Station comes with an optical mouse and 110-key keyboard, which features volume control and other extras. Seven USB ports mean you can hook up lots of peripherals and dongles.

Once you power up, you'll notice — or maybe not notice — noise. In fact, you may need to look at the monitor to see if the Creation Station is actually running, because you'll be hard-pressed to hear any noise from it. Sweetwater has worked with Auralex to knock the noise down to 32dB — in real-world terms, whisper levels. I recorded tracks — vocals, acoustic guitar, electric guitar — with the computer in the rack near me, and I had no trouble with noise.

The Creation Station Rack has five unoccupied PCI slots, but I didn't need to access them (which just requires removing a couple of screws — the top pops off and

the slots, complete with card clips, are right there). The computer has FireWire ports, so I simply plugged in a TASCAM FW-1082 interface/control surface. Worked like a charm.

I used the Creation Station with a wide variety of apps, including TASCAM GigaStudio 3, Cakewalk SONAR 4 and Project 5 v2, Propellerhead Reason 3, Arturia Moog Modular V 2.0, Steinberg Cubase SX 3, Sony Acid 5, and more. Every piece of software installed and performed flawlessly. Even with tons of tracks, plug-ins, and virtual instruments, the Creation Station barely broke a sweat. Aside from when I was pushing GigaStudio over the top to suss out its polyphony — an amazing 854 notes, by the way — the CPU performance meters hardly registered. Even heavier loads were no problem; there was plenty of power when I rewired Reason into Acid for a large session, for example.

CONCLUSION

I had a great time with the Creation Station — it was so nice to just pull the computer out of its box, plug it in, and have it work with all my software and hardware. For studio applications, you'd be hard-pressed to find a machine that performs as well — and does it so quietly! I didn't need it, but should trouble arise, Sweetwater's tech support team is available to help — you might just talk to the person who hand-built your computer. If things get really sticky, the tech can even remotely log into your computer to troubleshoot.

I give the Creation Station a solid thumbs up for quality, power, support, price — and yes, I even liked how it looked in my rack. But I loved even more how it sounded — or didn't sound — in my room. No fan noise is a beautiful thing.

If you've been wanting a new Windows PC for your studio, or if you've been thinking of picking up a PC to run GigaStudio, Acid, Project 5, SONAR, or other Windows-only software alongside your Mac (which is what I do in my studio), then the Creation Stations deserve a serious look. Sweetwater did it right with the Creation Station series.

Saffire Is a Jewel



Focusrite traces its lineage through high-end rackmount preamps and processing to some of the most amazing large-format consoles ever created. The latest jewel in the Focusrite crown is **Saffire**, a FireWire-based computer interface. Saffire combines state-of-the-art hardware with highly integrated software at a price that makes it available to anyone, but with performance that rivals the top of the line.

Featuring two Focusrite preamps, new 24-bit/192kHz AD/DA converters, and onboard DSP, this interface is focused, so to speak, on providing the essential components found in professional recording desks. Saffire offers four inputs, eight balanced outputs and S/PDIF I/O, which provides the ability to create five stereo mixes, separate headphone/monitor mixes, or up to 7.1 surround monitoring. Plus, the Saffire hardware acts as a DSP engine and can provide reverb on the analog inputs for recording wet and/or for cue mix monitoring — a handy feature for saving CPU resources when recording vocalists who wish to track with 'verb.

The ultra-low latency software accompanying the Saffire hardware is a revolutionary platform called SaffireControl, which comes from the same team that produced LiquidControl and the Forte Suite. Along with numerous other features, such as an intuitive playback mixer, you can set the software to appear in reduced format and/or float over the sequencer — a nice touch for creative flow, since you don't have to play hide and seek with windows. SaffireControl comes with Focusrite "powered" plug-ins that take advantage of Saffire's hardware DSP power. The plug-ins range from headphone mix reverb to amp modeling to EQ with guide templates for vocals, acoustic guitar, electric guitar, bass, piano, brass/wind, strings, and percussion. There's also hardware-powered compression that comes with the same templates. When combined with SaffireControl, Saffire becomes more of a Focusrite channelstrip than a simple interface. As a bonus, the plug-ins are included in VST and AU formats for use with your host software platform.

Both Mac OS X and Win XP-compatible, the Focusrite Saffire brings you a giant step closer to the professional studio experience. Call now to learn all the details on this amazing hardware/software combination!


Focusrite®

>> Focusrite SAFFIRE • Call for price • www.sweetwater.com/saffire

Making Better KONTAKTs

People always say, "...to make it big in music you need the right contacts..." Here's another truth: To make big music, you need the right KONTAKT — and **KONTAKT 2** from Native Instruments is definitely the right KONTAKT.

Some basics first: The sample engine is 32-bit/192kHz for serious sound quality. KONTAKT now allows you to play 64 instruments. Plus, you set the amount of polyphony you want — whatever your computer will allow. KONTAKT 2 comes with a 15GB sample library that's worth the price of admission — and navigation features that make auditioning sounds a pleasure. As for importing files, KONTAKT will read just about every sample format out there.

To save RAM, KONTAKT 2 allows you to stream samples from your hard drive. There's also a Purge function; KONTAKT will scan which samples are used and purge the rest. A 2GB instrument might drop to 300kb! Plus, effects only tax the CPU when they're actually being used.

KONTAKT 2's convolution module is a sound designer's dream. In addition to realistic reverbs, you can drop a WAV file into KONTAKT to process sounds. Quite literally, you can play a flute through a spoon.

The truly groundbreaking feature of KONTAKT 2 is Script processing. Scripts are capable of adding hyper-realistic characteristics to samples. We were sold when we heard the strumming effect on an acoustic guitar sample. We had to be reminded that the strumming was a script function and not sampled. Expect a growing online community for trading custom scripts.

Not only can KONTAKT 2 transform mono or stereo samples into surround sound, it can import and play WAV and AIFF surround samples with up to 16 channels. Individual samples, sample groups, or entire instruments can be placed or moved around the spatial environment. Modulators can be assigned to the Surround Panner's faders and panning can even be synced to the host tempo. Or, panning can be managed via MIDI controllers or sequencer automation. The majority of KONTAKT's effects are now multi-channel compatible.

We've Only Just Begun

Tacky Carpenters' reference aside, the creative possibilities of KONTAKT go far beyond the space we have to tell you about it. Kontakt your Sales Engineer (800-2225-4700) to purchase or upgrade now — you'll thank us later.



>> Native Instruments Kontakt2Up
Sweetwater price \$149.97
www.sweetwater.com/kontakt2up

Amazing Samples For Your Kurzweil - For Less!

We don't think we're being arrogant when we say that no one knows Kurzweil like we do. From the earliest K250 to the latest K2600, we know Kurzweil keyboards and modules literally inside and out. So when we set about creating a sample library for these awesome machines, we knew we had to do it right.

We feel we succeeded. Our Sweetwater Soundware line of CD-ROMs contains (in our not-so-unbiased opinion) the best collection of sounds for the K2000/K2500/K2600 line of workstations you can find anywhere. We wanted to include not only the finest, most high-fidelity samples we could capture, but also to use all the power available in the K-series VAST synthesis engine to make our programs as realistic, responsive, and above all, *playable* as possible.

Now you can own these sounds for an amazingly small investment — we've dropped the price of our entire line of Sweetwater Soundware by 50%! This means that you can increase the usefulness and range of your Kurzweil for, in some cases, as little as \$50 — a stunning value given the quality of what you get with these CDs.

The updated Version 3 of our **Grand Pianos** contains "mega-sized" versions of Bosendorfer, Seiler, and Steinway pianos, as well as smaller pianos. Every effort was made to capture the finest nuances and details of these beautiful instruments; you'll truly feel the hammers striking the strings as you play these responsive programs!

Total Stereo Session Drums contains more than 1200 completely stereo drum samples. Whether you're creating rock, funk, jazz, Latin, country, reggae — whatever style you work in, these authentic-sounding drums capture all the subtlety and impact of the real thing.

An orchestra in your Kurzweil? You bet! With our **Classical Instruments** CD, you'll get pipe organs, woodwinds, brass, strings, harps, orchestral percussion, and much more. These sounds are hyper-real — you'll actually hear the resin on the bows as the violin section plays marcato and legato passages.

To add flavor to your music, simply load up our **Exotic Instruments** CD-ROM. Bamboo flute, sitar, Paraguayan harp, and much more will take your Kurzweil to places it's never been before. To round out the collection, we've included a wide range of synths and vintage keys as a bonus!

If you're looking for guitars, look no further than our **Ultimate Guitars** CD. The collection contains over 350MB of Les Pauls, Strats, Paul Reed Smiths, Gretsches, Martins, Taylors, and more — plus basses! These sounds are so realistic, you'll swear you can feel the wood resonate as you play. *Keyboard* magazine agreed with us; they awarded *Ultimate Guitars* an unprecedented 20 out of 20 stars in their review.

This is just a sampling (no pun intended) of what you'll find in the Sweetwater Soundware collection. At the new lower prices, there's just no reason not to give your Kurzweil the sonic nourishment it needs. Call your Sales Engineer now to order!



- >> Sweetwater ClassicCD • Sweetwater price \$99.97
- >> Sweetwater GuitarCD • Sweetwater price \$99.97
- >> Sweetwater ExoticCD • Sweetwater price \$99.97
- >> Sweetwater DrumCD • Sweetwater price \$99.97
- >> Sweetwater PianoCDv3 • Sweetwater price \$99.97
- >> Sweetwater Finger Juice • Sweetwater price \$49.97



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how-to workshop

DI BOX BASICS

Messrs. La Torre and Sokol produce and conduct, respectively, 24 HOW-TO Church Sound Workshops™ and 30 HOW-TO Surround Sound Workshops™ each year for Fits & Starts Productions, LLC, the country's leading provider of audio workshops. For more information and workshops in your area see www.howtosound.com.

By Mike Sokol & Hector La Torre

The Direct Box is one of the more basic pieces of audio gear, as well as one of the more misunderstood and ignored. A DI (Direct Instrument or Direct Inject) is a matching transformer that permits a high-impedance output signal to be fed to a low-impedance input. This allows connecting instruments with 1/4" phone plugs directly into a signal snake or console with XLR mic connectors. Also, you can pass the instrument through the DI into your stage amp, while sending an XLR (mic line) signal to the mixing board.

DI Facts

- DI boxes come in three flavors: passive, active, and speaker emulator.
- You can use passive DIs when connecting an instrument such as an electronic keyboard, acoustic guitar with battery-powered pickup, or electric/bass guitars with active tone controls.
- Don't use a passive DI on electric guitars/basses without active pickups. The low-input impedance of the DI transformer may load down the high-output impedance of your guitar and impair the tone.
- Use active DIs with any high-impedance instrument (including electric guitars without an on-board battery). This will preserve the tone and output level of your guitar.
- Use a speaker emulator DI when you want the sound of a guitar's tube amplifier to be in your PA system without miking it. These boxes include a filter that simulates the low- and high-frequency cut-offs of a speaker cabinet. Without such filtering, the direct output of a tube amp will sound overly bright and distorted.
- Use a "power soak" if you want to bypass the speakers from your tube amplifier when using a DI with speaker emulator. Without a place for the power to go (be it a speaker or a box of resistors), any tube amp will destroy its own output tubes, and possibly output transformer, within seconds.

ProCo DB-1



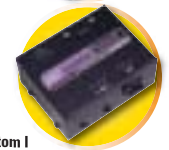
ProCo CB-1



Whirlwind IMP 2



ART Phantom I



ART Xdirect



- >> Whirlwind Imp2 • Sweetwater price \$45.95
- >> ProCo CB1 • Sweetwater price \$49.92
- >> ProCo DB1 • Sweetwater price \$67.97
- >> ART Phantom I • Sweetwater price \$29.97
- >> ART XdirectA • Sweetwater price \$29.97

Custom Classics

Most musicians first saw VOX amps behind The Beatles in the '60s, but the company's lineage dates back to 1959! Over the past 45+ years, VOX has produced many popular models, but none has been more successful — or more in demand — than the legendary **AC30**. Revered for distinctive tone, player friendly design, and rugged dependability, AC30s continue to rock stages and studios around the world.



Not surprisingly, guitarists demanded an AC30 that combined vintage tone with modern features. So the UK-based VOX R&D team went to work and created a new AC30 that not only included the requisite features of the original, but a whole host of "boutique" features as well. Thus was born the **VOX Custom Classic** line, a total of four amps — three combos plus a head — along with three specially designed speaker cabinets.

With twin inputs and a master volume, these amps offer highly interactive bass and treble tone controls, as well as the distinctive VOX Tone Cut control, which varies the presence in the power amp section. Also onboard is a tremolo circuit with rate and depth control, along with a tube-driven Accutronics reverb.

Not only does the **AC30 Custom Classic** include two channels, it also lets you blend those channels together. The Top Boost Channel serves up that classic AC30 tone, while the expanded Normal Channel now offers two modes, Normal and Bright. There's even a switchable cathode resistor that lowers the power output and increases tube life.

The standard VOX AC30 continues to be a much sought-after amplifier. But if you're looking for an AC30 with modern extras, the Custom Classic series is for you!

>> Vox Custom Classics • Call for price • www.sweetwater.com



— Take Command of Pro Tools continued from Page 1

Shown with optional
16-channel fader pack



CUSTOM CONTROL

D-Command is easily customized to cater to specific audio production needs. You can customize fader controls and create custom track groups independent of how tracks are set up within Pro Tools. A wide range of options for Digidesign I/O components, remote mic preamps, and plug-in effects extend D-Command's versatility.

D-Command's channel strips give you control over processing and routing functions via the multi-purpose rotary encoders and touch-sensitive motorized fader located on each channel strip. These controls may be used to select plug-ins and adjust sends, panning, routing, mic preamps, and more.

MASTER AND COMMANDER

Located in the center of the D-Command Main Unit is the Channel Strip Master section. This section enables you to affect how channel strips behave globally across the D-Command work surface. Pushing any of the two Flip buttons moves the corresponding rotary encoder controls down to the fader section. Dedicated buttons control input/output assignments, automation modes, and (of course) much, much more.

D-Command also offers extended functionality via the Custom Faders mode, which lets you designate channel strips to serve as separate, custom-configured control sections for Master Faders, Pro Tools Mix and Edit groups, Custom Groups, and plug-in parameter editing. Using Custom Faders, you can designate a section of D-Command

to specific tasks such as ordering a collection of tracks or assigning tracks for plug-in editing. In conjunction with ICON's complete recall capabilities, Custom Faders offer benefits that can profoundly affect workflow speed.

PLUG-IN

In Plug-in mode, you can map control of any parameter from any encoder to any fader, enabling an unprecedented level of customization of plug-in control from motorized faders and touch-sensitive encoders. Creating and editing custom maps is as simple as selecting a fader and touching the encoder.

TWO THUMBS UP

Thanks to its modularity and simple interconnection scheme, D-Command provides unparalleled console response time, super-accurate placement of automation data, and rich visual feedback.

Call your Sweetwater Sales Engineer at 800-222-4700 for the complete inside story on ICON and D-Command!

>> Digidesign D-Command • Call for price •
www.sweetwater.com/dcommand

Nobody Does FREE Shipping Like We Do!

At Sweetwater we know from years of experience that new gear isn't a value unless you receive it on time and in great condition. Our free shipping policy is just one more way the Sweetwater Difference makes your purchase even more of a value. Here's why free shipping from Sweetwater is better than other retailers:

No minimum purchase — ever. We never require a minimum purchase to qualify for free shipping.

Nearly every product qualifies. The only exceptions are special orders, oversized, and overweight items. And those items receive the best shipping deals anywhere!

Speedy FedEx delivery.* We rely on Federal Express as our principal carrier because of their great record of on-time delivery and experience in handling sensitive electronic gear.

FedEx Ground from Sweetwater usually takes only 1 to 5 days as opposed to the 2 to 9 days of other carriers. So, not only is our shipping free, but it's also faster!*

Latest same-day shipping cutoff. We can ship orders later in the day than any other retailer. That's important when your gig or session can't wait for that essential piece of gear!

Online order tracking. Once your order ships, our SweetTrack system gives you the safest, most secure way of checking status as well as protection from unauthorized rerouting.

A minimum of fine print. Free shipping is available in the continental United States. It's not valid on items purchased with a purchase order. It does not apply to APO/EPO and international addresses. Finally, if you should return an item, your refund will not include the original shipping costs.

So add it up: Great Deals. No Minimum Purchase. Free Shipping. Why shop anywhere else?

* Smaller items may ship via United States Postal Service. In some areas we may use UPS or another carrier.



Moving? Moved? Want more than one copy? Call, fax or email us your new address and don't miss an issue of *SweetNotes!*

Royer Equals Ribbon? Not So Fast!

Take this little word-association test with us: When we say "Royer," what's the first thing that comes to mind? If you immediately thought "ribbon mics," you're right on target. David Royer is known worldwide for his modern ribbon microphone designs. But here's something you probably didn't know: Years before Royer Labs opened, David designed and built custom vacuum tube condenser mics and outboard gear for Los Angeles engineers and recording studios. His early mics were used on many hit recordings and, for engineers who know about them, they are highly prized possessions. In 1985 David started a one-man custom mic shop, **Mojave Audio**.

Now we're happy to tell you Mojave has released David Royer's first large-scale production vacuum tube condenser microphone, the **MA-200**. It's the culmination of his 20-plus years of custom microphone design. The large-diaphragm MA-200 gives warm, full-bodied reproductions of vocals and instruments without the shrillness and high-frequency grunge so often encountered with modern condenser microphones. Try it on lead and background vocals, voice overs, piano, acoustic instruments, drum overheads, orchestra, spot miking . . . you'll agree with the engineers who tested this mic that it evokes the characteristics of some of the best-loved vintage European microphones.

In a world of cookie-cutter imported mics the MA-200 is a breath of fresh air. Using hand-selected 3-micron gold-sputtered capsules, Jensen audio transformers, and military-grade JAN 5840 vacuum tubes, Royer designed the MA-200 with an eye on premium performance. But here's the amazing part: The Mojave Audio MA-200 comes in priced under \$1000!

If you want to be among the first to get this no-compromise tube condenser mic, listen up. The first batch of MA-200s will be a very limited run, and Sweetwater is one of the select few dealers to carry this mic. You need to act as soon as possible to reserve your own MA-200. And by the way, we're your best source for Royer ribbon mics, too. Either way, give us a call!

>> Mojave Audio MA-200 • Sweetwater Price \$995.00
www.sweetwater.com/ma200



— *M-Power Your Studio continued from Page 1*



REAL PRO TOOLS FOR REAL SESSION COMPATIBILITY

The great thing about Pro Tools M-Powered is that you can take an M-Powered session and load it into any Pro Tools LE or TDM rig with complete compatibility. That means you can collaborate with your bandmates or send your projects to a Pro ToolsHD-equipped recording studio to have it mixed by a pro. This isn't a stripped-down version, either — Pro Tools M-Powered is essentially a full working version of Pro Tools LE 6.7 that's been customized to accommodate

M-Audio interfaces. It allows you to automatically analyze and tighten percussion tracks with Beat Detective LE, and add Digidesign's Command8 control surface for hands-on mixing with touch-sensitive faders. With Pro Tools M-Powered you've got the tools you need to create professional mixes wherever you are.

FIVE M-AUDIO INTERFACES

So which M-Audio interfaces are compatible with Pro Tools M-Powered? The Audiophile 2496 and 192 are PCI interfaces that offer an economical way to add high-definition audio to your Mac or PC. The FireWire 410 mobile interface provides two XLR mic inputs with built-in preamps and phantom power. The FireWire 1814 is even more versatile, with eight analog ins (including two phantom-powered mic pres), 8-channel ADAT I/O, and stereo S/PDIF I/O. Ozonic is a great compact all-in-one solution that combines four analog inputs (including a phantom-powered mic

preamp), a 37-key MIDI keyboard, and assignable faders, knobs, and buttons you can customize to speed your Pro Tools workflow. In fact, the entire M-Audio FireWire and Delta PCI interface lines are now Pro Tools-compatible!

PLUG-INS INCLUDED

The good news gets even better! Pro Tools M-Powered ships with over 30 free RTAS and AudioSuite plug-ins from Digidesign and Bomb Factory, including essentials such as EQ, dynamics, delays, and reverb, plus chorus, flanger, time-compression/pitch-shift, and more. And Pro Tools M-Powered gives you access to all third-party RTAS and AudioSuite plug-ins.

MIDI SEQUENCING, TOO

Composers and arrangers, you can use Pro Tools M-Powered for MIDI sequencing as well as audio! Record up to 256 MIDI tracks, with editing using the same tools as your audio tracks. Launch your favorite instrument plug-in to get the sound you want. Engage loop recording to quickly develop a multi-layered drum pattern, and then use Groove Quantize to give it the right feel. Of course, it's all perfectly synchronized so you can work with MIDI and audio simultaneously.

REWIRE

Fans of Ableton Live and Reason will love Pro Tools M-Powered's ability to accept output streams via ReWire for additional mixing and processing. You get the best of both worlds — incredibly fluid real-time writing, production, and remixing along with the industry-standard in tracking, editing, and mixing.

Pro Tools M-Powered might be the news of the year for project studios. Take advantage of this unprecedented opportunity to join the world-wide community of Pro Tools users!

>> M-Audio Pro Tools M-Powered • Sweetwater Price \$299.97
www.sweetwater.com/ptmp

Dealing with Multiple Computers



Apple® G5

Sweetwater Creation Station Pro

By Mitch Gallagher

Not to date myself, but I remember when it was unusual to walk into a studio and be confronted with a computer screen — yes, there were actually recordings made before control rooms were graced with the warm glow of CRT and LCD screens. In those days we had to rely on backlit VU meters and the occasional overload LED. I've been using computers in studios since the days of Commodore 64 and DOS. For many of those years, I've had more than one computer in my studio and, often, two different platforms: Commodore and PC, Atari and Mac, and for the past decade or so, Mac and PC. I currently have four: two Macs and two PCs. Along the way I've developed a few tricks for using them together.

Switchers

While it's great to have separate screens, keyboards, and mice (or as I prefer, trackballs) for each computer, you'll quickly find that being surrounded by a forest of monitors takes up a lot of space and can sometimes be distracting. A bigger problem is accessing each computer's keyboard/mouse — I don't know how many times I've found myself typing on the wrong keyboard, and wondering what's wrong with the computer I want to be working on.

The solution is a "KVM" switcher (Sweetwater carries several good ones), which can switch one keyboard, mouse, and monitor among two or more computers. The advantages: you can sit in one spot while accessing multiple machines. You can focus on the screen you need to look at, while ignoring the others.

If you find it's too weird not being able to glance up and check the status of each machine on its own monitor, consider having a monitor for each computer, but use a switcher to control them all from one keyboard and mouse.

MIDI

If you're dedicating a computer to sample playback using GigaSampler, KONTAKT, or (later this year) MachFive v2, then you'll need a separate MIDI interface for each

machine. Simply set up your "master" computer with a multiport interface, then route its MIDI outputs to smaller interfaces connected to each slave computer. Route your MIDI controller keyboard (the one with the black-and-whites, not the alphanumeric keys) into the master computer so you can play through to each slave.

Networking

For distributing data among your studio computers, you can use "sneaker net" — copying data onto disk then moving it from machine to machine. But a more elegant solution is to use a real network. With modern operating systems, it's no problem to connect your computers together using Ethernet or wireless protocols. You can even connect Macs and PCs together without difficulty. (I recommend OS X and Windows XP operating systems for easiest inter-platform networking.)

Noise

Unfortunately, computers make noise — some of them make a lot of noise. The easiest solution to controlling CPU noise is to move the computers out of your studio into another room, and run extension cables. But in my studio, for example, this wasn't possible. So my dual G5 goes into an isolation cabinet. Fortunately, the Sweetwater Creation Station (see my review on page 3) is so quiet noise isn't an issue. And my other computers are off/on depending on what I'm doing; so I deal with their fan noise as a necessary evil — I turn them off during tracking and critical monitoring.

Power

As we move more and more toward virtual studio tools, it will become increasingly common to have multiple computers in your control room. But dealing with all those machines doesn't have to be a hassle. Show those boxes who's boss, and you'll be amazed at the power you have at your disposal!



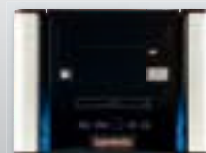
MusicXPC



Creation Station Rack



Creation Station Pro



Creation Station Cube



Creation Station Tower



I've always believed that the more information you have at your disposal, the better. That's why we work so hard to bring you our *ProGear* directory — which is virtually an encyclopedia describing the latest equipment. It's also why we publish *SweetNotes*, which has always brought you the latest about new products, insider Sweetwater information, columns, and much more. With the addition of Mitch Gallagher, our new Editorial Director, you're probably already noticing some changes in these pages — more tips and tricks, exclusive product reviews — and there's much more on the horizon, like our upcoming coverage of Sweetwater customer studios, and George Massenburg's "interactive" Master Class. (See Mitch's editorial on page 2 for more on these.)

But we don't stop there. We also make every effort to bring you as much information as possible via the web. You're probably familiar with our website (www.sweetwater.com)

— we're proud to say that it was one of the first sites ever launched by a retailer, and even more proud of the fact that we've kept it loaded with tons of timely information from buyer's guides to product profiles to special features, like our new Online Marshall Amp guide (see page 15 for more on this amazing resource).

The beauty of the web is that we can get information to you so fast, and we've always taken advantage of that. In February of 1997 we launched *inSync*, a daily news feature on our site (founded, in fact, by the aforementioned Mitch Gallagher), which continues to this day. Each business day, *inSync* features items from around the industry: new products, industry events, various news items, and a lot of just plain old fun stuff. In addition, *inSync* includes a "Word for the Day" (defining a technical or musical term) and a "Technical Tip of the Day". After doing this for

over eight years, there are literally thousands of definitions and tips archived on our site — it's a treasure-trove of information. Each Friday the past week's *inSyncs* are collected and sent out as an email digest. Like *SweetNotes*, *inSync* is back under Mitch's watchful eye and is receiving a complete over-haul.

We're still not done. Our weekly *GearNet* emails spotlight specials, sales, and news, along with tips and tricks. Our online *SweetCare* pages contain a mind-boggling array of tech support information. And lest I forget, I have to mention our Sales Engineers; you simply won't find a group of better educated, more experienced, and more knowledgeable audio/music experts anywhere. I could go on and on, but you get the point: I want you to know as much as you can, so that when it comes time for you and your Sales Engineer to discuss your purchases, you always end up with exactly the products that you need to make your music even better, and to make you a happy, satisfied customer.

The Ultimate Studio Front-End

Back in the '80s, the era of hostile takeovers, companies would be broken down and sold piece by piece at a big profit. It seems that the same thinking has been applied to studio equipment. The recording console has been broken down and sold back to us a piece at a time: separate preamps, control surface for mixing, audio interface for inputs and outputs, and units to bring back the master section of consoles.

The situation came from trying to apply digital thinking to an analog world along with the intention to try to use one to replace the other. But many studio owners are finding that they miss the hands-on control that a console can provide, while still being reluctant to give up the benefits provided by a DAW. TASCAM has managed to resolve this with the **DM-3200** digital mixer.

The DM-3200 provides a powerful way to record with DAW software. It features 32 full-featured channels and 16 returns for a total of 48 channels at mixdown — even at full 96kHz/24-bit audio resolution. It has 4-band fully parametric EQ and dynamics on every channel and two effects processors, each capable of running the built-in TC Works Reverb processor.

With the addition of an optional expansion card (the IF-FW/DM FireWire interface), the DM-3200 becomes a 24-channel computer audio interface, making it a complete studio solution. Built-in HUI, Mackie Control, and FW-1884 emulation allows the console to function as a flexible control surface for workstation software. This gives you the best of both worlds — total control over your recording software transport and mixing capabilities with cue mixing, talkback, mic preamps, and world-class automation. Surround mixing is available with up to 6.1-channel panning, and the optional IF-SM/DM expansion card adds surround monitoring and downmixing.

A DAW for All Reasons

Whether your musical endeavors involve tracking, post production, game soundtracks, live sound, house of worship, or DAW recording, you'll find that the TASCAM DM-3200 has what it takes to get the job done, and have fun doing it. For more information, call your Sales Engineer at 800-222-4700.



Shown with optional meter bridge

TASCAM

➤➤ Tascam DM3200 • Sweetwater price \$2999.97
www.sweetwater.com/dm3200

studio seminar

A Difference You Can Hear

By Mitch Gallagher

A common maxim: A studio is only as good as the weakest link in its chain. While this is certainly true, determining the weakest link can be difficult. It depends on what you're doing with your studio and how things are being routed. For example, if you're going for pristine sound, then a garbage-laden processor might be the weakest link. But if you're going for lo-fi sounds, then a pristine preamp might be the weakest link.

But there's one link in the chain that you never want to be the weakest: your monitors. Simply put, no matter what you're doing in your studio — audiophile recordings, grungy trash punk, mastering, editing, mixing — you must have accurate monitors to convey what's happening so you can make intelligent decisions about the music. And while you can “learn” substandard monitors to such an extent that you can work around what you're hearing based on what you know is going on, that's not a very effective — or efficient — way to work.

Placing your monitors correctly can make all the difference in what you hear. Here are some tips:

- Place the monitors on stands so the tweeter is at or slightly above ear-level.
- Arrange the monitors so they form an equal sided triangle with your head.
- Aim the monitors at the point halfway between your farthest forward and farthest back listening positions (usually when you're leaning forward in your chair, and when you're leaning back).
- Isolate your monitors from whatever they're resting on; I recommend using Auralex MoPads for this.
- Most monitors sound best when they're oriented vertically. Unless the manufacturer recommends it, avoid placing them on their sides.

8. How long do you work? Some models are fatiguing for long sessions. Others may “gloss” things up to make them prettier and more listenable, but at the expense of accuracy.
9. Look for excellent dynamic response. Even though most pop music is heavily compressed, the monitors should still accurately track transients and dynamics. Some monitors sound like they add their own compression to the music; others faithfully reproduce whatever dynamics they're presented with — neither is better; it depends on what you need to hear.
10. What's your budget?
11. What do you like? Since there are so many great monitors out there these days, a lot of your decision simply comes down to personal preference. Choose monitors that you're going to enjoy listening to for hours and hours — everything you create in your studio depends on those speakers.

So how do you choose the best monitors for your studio? Here are some suggestions:

1. Look at the amount of low-frequency material there is in your music. If there's a lot of boom and thump going on, you're going to need larger woofers and more power to drive them.
2. Do you already have a power amp? If so, then you can consider passive monitors. Otherwise, you may want to lean toward active models, which have power amps built-in.
3. How much room do you have? Big monitors take up big space, plus you need a larger room so you can get far enough away for them to sound right.
4. What type of music are you working on? I once reviewed a \$7000 pair of monitors. They sounded spectacular on acoustic and classical music, but they sounded ragged and anemic on heavy rock. Other monitors I've reviewed sounded great on metal, but were less than revealing for delicate acoustic music. Many other models balance somewhere in-between.
5. How loud do you work? If you like working at high levels (not recommended, for the sake of your ears), you're going to need monitors that can dish out the SPLs.
6. Are you considering a subwoofer? If so, you may be able to get away with smaller “main” monitors, since the sub will be handling the lows.
7. What sort of sound do you like? All manufacturers advertise that their monitors are “flat” sonically. Yet, somehow each model sounds different. Find the one that matches what your ears need to hear.



Learning From The Master

George Massenburg paid us a visit recently to educate us on the subtleties of different types of compression, and how they can affect the final recorded results in a session. In addition to a special Monday night seminar held for our Sales Engineers in Sweetwater's Studio A, George was the featured lecturer at our regular Tuesday morning company meeting.



Mastering Mastery Minus the Mystery

It's no secret mastering can mean the difference between an amateur-sounding CD and a commercial-quality release. For desktop mastering, we can't think of a better all-in-one native plug-in than iZotope **Ozone 3**. It includes seven tools to help you master with minimum stress.

One of the best things about Ozone 3 is its clear visual interface. It provides comprehensive feedback for all functions — plus real-time spectrum analysis — without seeming crowded. And Ozone 3 sounds fantastic, thanks to 64-bit internal processing all the way to the dither stage.

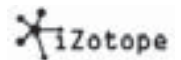
The 8-band parametric EQ offers analog-modeled and linear-phase digital modes. There's also a "matching" mode to capture and replicate the EQ of your favorite tracks.

Ozone 3's multiband Dynamics processor has four independent bands of compression, limiting, and expansion, so you can make adjustments to one frequency range without disturbing others. The Loudness Maximizer will make your tracks as hot as anything out there — or add fullness to a limp track. Add sparkle and presence to your mix with Ozone's Harmonic Exciter. And use Stereo Imaging to widen mids or highs while keeping lows focused. The Ozone Mastering Reverb provides both acoustic room and plate reverb presets for adding ambience to your mixes.

When it's time to dither down to 16-bit/44.1kHz, Ozone's proprietary MBIT+ technology utilizes psychoacoustic principles to produce great-sounding tracks. Best of all, Ozone 3 supports VST, MAS, Audio Units, and DirectX formats plus Pro Tools RTAS/AudioSuite/HTDM, so you're covered. Ozone 3 can work wonders for your tracks!

Call us now to find out more about how Ozone can help make your tracks be all that they can be!

>> **iZotope Ozone3 • Sweetwater price \$199.97**
www.sweetwater.com/ozone3



DIGITAL PERFORMER AUDIO TRACK SENDS

In DP 4.5, sends can be mono, stereo, or surround. You can assign up to 20 sends per track.

You set this by choosing Set Number of Sends from the Mixing Board's mini-menu. For stereo sends, there's now a panner. Stereo sends default to *Send From Channel > Stereo*, but you can also select *Send From Channel > L* or *Send From Channel > R*.



For surround sends, there's a button next to the send knob which, when clicked, opens the send's surround panner. Surround sends also default to *Send From Channel > Surround*, but you can select to send from individual channels if you want. Note that you must have a surround bundle created before you can select it as a send's output. To create a surround bundle, go *Studio > Audio Bundles*.

PRO TOOLS AUDIOSUITE PLUG-INS

Q: When I use an AudioSuite plug-in in Pro Tools, I see the progress bars working, and the audio files appear in the regions list, but the waveform in the Edit window doesn't change, and I don't hear the effect.

A: In Pro Tools, AudioSuite plug-ins have a button that says "Use in Playlist." When this button is on, the new file created (with effects) replaces the old file in the playlist. If this button is unchecked, the new file will only be placed in the Regions list, and not in the Playlist.

PHANTOM POWER AND DYNAMIC MICS

Q: My 16-channel mixer switches on phantom power in blocks of eight inputs at a time. I only have two condenser mics. Is it safe to plug dynamic mics into a phantom-powered input?

A: It's possible to use balanced dynamic microphones when 48V phantom power is on. The microphone coil "floats" with the voltage, preventing damage to the mic by ensuring "zero" volts across the microphone coil.

However, if the dynamic mic is configured unbalanced (where pins 1 and 3 are connected together), then the dynamic mic will be damaged. This is because one side of the microphone coil is connected to ground, with the other side connected to 48 volts. The voltage will be across the microphone coil, causing it to burn out.

WHAT ABOUT RIBBONS?

Q: I've heard that you shouldn't use phantom power with ribbon mics because it will damage them?

A: Modern ribbon mics are designed to be immune to this type of problem — assuming everything is wired and operating correctly. To be on the safe side, we recommend not having phantom on when using ribbon mics.



HAVE A QUESTION?

Send it to mitch_gallagher@sweetwater.com



Most people would agree that if, God forbid, they needed a root canal, they'd prefer to have an experienced and competent dentist perform the procedure. The same holds true when you choose a mechanic, investment advisor, attorney, or electrician, right?

We believe the same "experienced and competent" logic applies when choosing a

microphone, designing a studio, putting together a PA, or selecting a guitar. That's why we've worked so hard and invested so much assembling the most experienced and best-trained sales staff in the industry.

Am I bragging? You bet! We've worked really hard to build our team. It's important that you know the extent of our experience because it relates to the quality of service you receive here. This level of experience is something you just won't find anywhere else.

The CFO of a very large competitor (no names here!) stated they experience around 200% turnover each year and that this is an acceptable number in the retail world. That means that if a store had 20 employees, 40 would have to be hired each year for it to remain fully staffed — yikes! If this is an acceptable "standard," we buck the trend. Heck, we completely ignore it! Even given our tremendous growth, and including the

36 Sales Engineers we've added to our crew during the last 4 years, the average tenure for a Sales Engineer is still well over 4 years — some have been here more than 12 years! And when you start taking into account how long they've been involved in music technology and their educational backgrounds, the number of years of experience of this group is nothing short of staggering.

The average tenure of our sales management team (not counting Chuck, who has been here over 26 years) is more than 11 years and our combined experience in the industry averages about 22 years each, including stints running live sound, working in studios, tech support, service management, turn-key installations, music retail, sales management, and manufacturer management positions.

But wait, there's more! Beyond a seasoned sales team, our service department puts up pretty amazing numbers too. Our average bench tech has been here over 6 years and has 22 years in the industry. The average tech support person has almost 10½ years of experience.

I could go on and talk about our purchasing department and why their years of industry experience help to get you such great deals. Or our marketing department and how folks like Mitch Gallagher, who was the editor of *EQ* Magazine, help us provide great information on our website, in *ProGear* directories and *SweetNotes*, and more. But unfortunately, I don't have that much space.

So, whom do you want to make an investment with? An untrained salesperson with minimal knowledge working a "day gig" at a music store, or a seasoned industry professional who takes their work seriously, can help you make the right decisions, and will be around to take care of you? Experience counts.

—Rock and Roll!
Jeff (VP of Sales)

The A.R.T. of ADAM

By David Bryce

It can be argued that monitors are the most important components of the recording studio. Monitors allow us to hear what we're doing. Mic selection and placement, outboard gear choices, EQ settings, and many other facets of the tracking process are based largely on what we hear coming out of our monitors. They're the main tools we use to analyze our work as well as the work of others.

Monitors have to be more than accurate — they have to be musical as well. This is a tough balance to achieve. Additionally, they need to be uncolored — they should present you with a realistic representation of your music.

ADAM monitors fill these needs using a variety of innovations. A great example of this is the Accelerated Ribbon Technology (A.R.T.) high-frequency driver used in all ADAM models. All other loudspeaker drivers (voice coils, ribbons, electrostatic, etc.) act as pistons, moving air in a 1:1 ratio. The problem with this is that the air weighs much less than the driver, so there's an inherent mismatch.

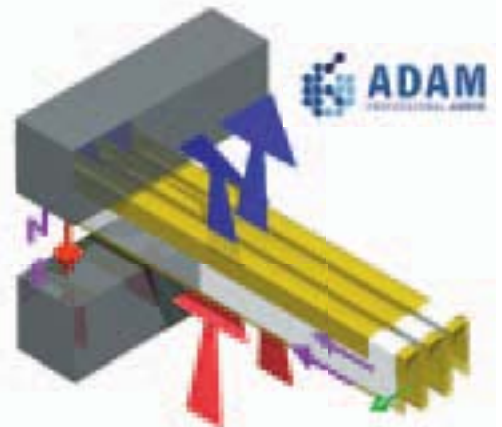
The ADAM A.R.T. drivers take a different approach. The A.R.T. membrane consists of a pleated diaphragm in which the folds compress or expand according to the audio signal applied to them. Air is drawn in or squeezed out, instead of being pushed.



ADAM S3A

The result is an almost 3-dimensional "soundscape," yielding unbelievable imaging, clarity, and detail in the top end without the brittleness and directionality normally associated with flat (planar) ribbon transducers. The frequency response is so flat and accurate that you'll have no problem hearing where everything should sit. Mixes take on a spacious, detailed quality, and will translate to other systems so well that you won't feel the need to check your work on other monitors.

ADAM offers a complete range of powered and non-powered monitoring systems for applications from the smallest project studio to the most professional mixing facility.



ADAM's A.R.T. high-frequency driver draws in and squeezes out air instead of pushing it like a conventional driver.



Occasionally I like to write about gear that's not exactly music-oriented — products that every studio needs, but don't directly affect the audio. Examples might include hard drives, mic stands, and patch bays. Another example would be computer monitors, also called displays. Cathode ray tube displays (typically referred to as CRTs) use the same technology as was used in your family's first color TV (with a few improvements). And up until a few years ago, this was the only kind of display you could buy for your Mac or PC.

You probably own, have used, or owned a CRT, so you know the downside: CRTs are big and heavy, and they produce enough heat to keep your studio toasty in the winter — and almost intolerable on those hot summer days. CRTs also gobble electricity like crazy. What's more, CRTs can wreak havoc on your eyes — several prestigious medical journals have published studies confirming this.

The good news: Liquid Crystal Display monitors — better known as LCDs — are rapidly replacing those outdated CRTs. They take up less space and are significantly lighter so they can be used where a CRT monitor just won't fit. LCDs don't emit

electromagnetic waves, and have lower heat emission and significant power savings. An LCD screen is perfectly flat, with no distortion due to a curved screen. Most new LCDs connect to standard video cards, although a few require their own graphics adapters. Until recently, the only real disadvantage to the LCD monitor was its higher cost, but prices have dropped to where just about everyone can afford one.

Techie types will want to know how these things work: An electric current is passed through a liquid crystal solution between two sheets of polarizing material. As the current passes, it causes the crystals to align so that light can't pass through them. The image appears as some crystals allow light to pass through and others don't. There are two basic techniques for producing color on these displays: passive and active matrix. Passive matrix is the most popular display in notebook computers today. Active matrix displays refresh more frequently and in general produce a brighter image with higher contrast.

I recently took the plunge and invested in two LCD monitors: an Apple® 23" Cinema HD Display and a 19" Viewsonic. I discovered another plus that's not as apparent; LCDs give you more viewing area than CRTs. For instance, the 19" Viewsonic produces a viewable area that's greater than my old 21" CRT (which produced only an 18-1/2" image area).

Do yourself — and your eyes — a favor and get an LCD display. Sure, flat-screen CRTs are dirt cheap these days, but you could end up paying more in the long run considering all the issues, not least of which is potential damage to your eyesight. That's not something I personally want to gamble with.

Sweetwater has all the newest Apple Cinema Display® monitors in stock, as well as LCDs from Viewsonic and Samsung at prices that start as low as \$299! You might also want to investigate the new line of Sweetwater Custom Computing flat panel displays — they're the perfect match for the company's new whisper-quiet Creation Station PCs! Check 'em out today!

MachFive Version 2 Stands Alone

We're anxiously awaiting MOTU's **MachFive Version 2**, which will ship later this year. While v2 promises hundreds of new features, let's take a closer look at one in particular.

Before we go any further, let's be clear that you don't have to worry about purchasing MachFive Version 1 today. Version 2 will be a free upgrade for all new purchases of MachFive (after January 20, 2005), so you can order MachFive now with confidence that you'll get Version 2 when it's available.

STAND ALONE

MachFive supports all of the major plug-in formats on both Mac and Windows. However, v2 will also work standalone — no need for a separate host program! How could you use MachFive standalone? Here are just a few ideas.

Virtual instruments are being used more and more for live performance. Install MachFive on a PowerBook® or PC laptop, and you've got one powerful synth workstation. Thanks to MachFive's sample import abilities — it can import just about every format — you can consolidate all of your samples on the internal drive or on a FireWire drive.

Many of us are constantly upgrading our studio computers. Why not use that older computer — Mac or PC — as a sample playback machine with MachFive as the software front end? With MachFive's enhanced Giga and EXS24 support, you can load a wide variety of sound libraries, consolidating them on your standalone machine for instant access.

In standalone mode, MachFive v2 provides an unlimited number of individual parts and MIDI channels, all within one streamlined window. You could set up an entire orchestra, with all instruments loaded and ready, in one instance of MachFive. You could even save and load multiple performances (sets of instruments), each configured to a specific situation.

Version 2 has a new modular synth engine that lets you enable only the parameters you need, per instrument, while disabling all those you aren't using. This saves an incredible amount of CPU bandwidth, greatly expanding the number of instruments you can load and play simultaneously.

MachFive v2 has a built-in mixer so you can create the perfect mix of sounds and then save it as part of the instrument setup. By mixing in MachFive, you get total recall of the mix, as well as the instruments

and sounds — a huge time saver.

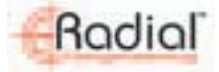
Creating a MachFive-based standalone sample playback machine can be one of the most effective ways to add power to your studio. And the new features in MachFive Version 2 make it the most capable sampler front end currently available for this purpose. Call now to learn more!



MOTU

>> MOTU Machfive • Sweetwater price \$369.97 • www.sweetwater.com/machfive

Get Amped Up with Radial Boxes



There are quite a few guitar players here at Sweetwater Central, and most of us have at least one DI, re-amp, or effects box from Radial Engineering in our studios. We decided we had to get these incredible tools in stock to offer them to you!

The **Tonebone Classic** and **Tonebone Hot British** tube distortion pedals are burning up the online boards, and we can see why. These guys offer gutsy distortion in two distinct flavors. The Classic's design is based on vintage overdrive sounds from '60s and '70s "tweed" amps. Even at high distortion settings, you can turn your guitar level down and the Classic cleans up naturally.

The Tonebone Hot British screams Plexi! From hot-wired Marshall tones to huge scooped-out mid sounds, it's all about high-gain amp designs. The Hot British creates ultra-rich harmonics and full-on saturated tube settings without mud or noise. The 2-band EQ plus the Contour control allow you to dial in everything from chunky rhythms to sizzling lead tones.

Also hot from Radial is the **X-Amp** active re-amping device. Yes, re-amping will get you around the hazards of recording loud guitars at night. But the real advantage is that you can record a track "dry," then choose the best amp settings while mixing.

Radial also makes some of the best DI boxes around. The **J48** active DI is optimized to produce maximum headroom while working with standard 48-volt phantom power. It handles peak transients without choking, resulting in lower harmonic distortion, half the intermodulation distortion, and significantly improved dynamics.

Many people think the **JDI** is the world's finest passive DI. It employs a Jensen isolation transformer for optimum audio performance. The JDI offers outstanding phase linearity at all frequencies combined with extraordinary level handling without distortion. It's great for guitar and bass — especially high-output active models — and keyboards.

The big gun in the Radial guitar arsenal is the **JD7** Injector. With this 1-in, 7-out signal router you can mix and match your entire amp/effect collection for maximum tonal flexibility.

All Radial boxes are built tough. The wrap-around sleeve design protects switches and connectors while the steel I-beam prevents PC board torque. A no-slip pad also provides electrical insulation. And the baked enamel finishes will look great for years! Call your Sweetwater Sales Engineer to get hooked up with these boxes.

Sweetwater Special!



Get the X-Amp plus a J48 active direct box for just \$299.99, and we'll throw in a Zebra case (made of genuine simulated Zebra) free. Call and ask your Sales Engineer for the Re-Amp Kit.

Taylor Guitars at Sweetwater



Taylor Guitars sponsored a free seminar recently featuring National Fingerstyle Champion Chris Proctor. The event, held in Sweetwater's "Blue Diamond Lounge," attracted a standing-room only crowd, some of whom had traveled hours to be here. Proctor shared his amazing playing as well as tips and techniques for fingerstyle guitar playing.

Introducing Sweetwater's Online Guide to Marshall Amps!

The first Marshall Shop opened in 1960. Since then the name has grown into one of the most recognizable icons in the history of modern music. Recognizable as it may be, the line has expanded in the past four or five decades to include an amazingly wide variety of stacks, heads, and combo



amps, which makes choosing the right unit for your unique needs a bit challenging. To help, Sweetwater has taken the guesswork out of choosing the right Marshall amp with our new Online Guide to Marshall Amps at www.sweetwater.com/feature/marshall. Here you'll discover exclusive video interviews featuring one of Marshall's amp experts explaining each series in detail, read revealing information about each of the Marshall amps we offer, and view multiple close-up images of each amp. The Sweetwater Online Guide to Marshall Amps will have you well on your way to making your own music history.

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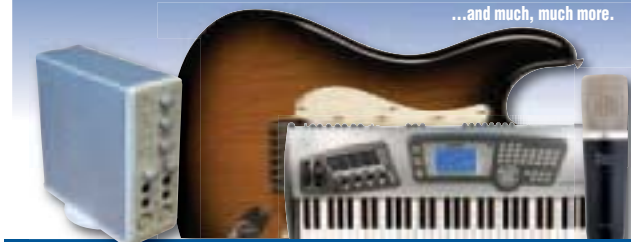
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...and much, much more.



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Meet Ted Hunter

Name: Ted Hunter
Position at SSI: Senior Sales Engineer
Start Date: 7/7/98
Hired as: Sales Intern
Education: Bachelors in Music with Sound Recording Emphasis at Brigham Young University

What were you doing before you joined the Sweetwater Team? Student/freelance engineer

Foreign Languages: German, audio-geek speak

Technical Strengths: Analog audio, DAWs, and percussion

Instruments you play: Percussion, keyboards, guitar

Gear you Own: Digidesign Pro Tools HD2 Accel System, Pre, Command 8; Focusrite ISA220, ISA428, Red 2, MixMaster; Lexicon MPX500 and Reflex, Roland VF1, M-1000D, XV5050, GI20, SPD20, MicroCube; TC Helicon Voice One; Kurzweil Rumour, PC2X; dbx Quantum; PreSonus ACP-8; Mackie HR824; Panasonic SV-3800; TASCAM DA38; Yamaha RM5, Motif ES; Simmons SDS1000; Epiphone Les Paul; Line 6 Variax; Ovation 12-String Legend; Boss HM2, DS1, PW10; MOTU MIDI Express 128; Hartke CK4 Bass; Remo Encore Drumset; Sabian AA Cymbals; Royer R121 [2]; Earthworks TC20 [2]; Shure SM57 [2]; Audix D2 [2]; Audio-Technica 4047SV, ATM25, 804; AKG C418, C408, D112, C414B/XLS; BLUE Dragonfly; Røde NT1, NT2; Radio Shack PZM mics

Family Info: Wife, Julianne; children Emma (5), Isaac (3), and Kiera (1); cats, Milla and Mildred

Other stuff we should know about you (hobbies, interests): I like mountains, the ocean, the outdoors (when it's warm), rollercoasters, driving long distances, music (obviously), and spending time with my family.

Personal Motto: "Be a Pepper" (I don't really have a motto, but that's what came to mind ... a testament to good marketing.)

Favorite Magazines: *Tape Op*, *Modern Drummer*, and *National Geographic*

Real Life Hero: Anyone who pursues their dreams

Guilty pleasure of choice: Self-indulgent progressive rock music, still have my old collection of LEGO bricks (and I may have added a few since I've "grown up").

How would your boss describe you? With a smile on his face and a faraway look in his eyes.

How would your best friend describe you? As a good husband, father, and friend.

What did you dream about doing for a living when you were growing up? Playing the drums (but I'm still growing up!)

What in your life best prepared you for the work you do here at Sweetwater?

Dealing with a variety of retailers to see what works and what doesn't. Experience doing everything from live-to-2-track classical recording to multitrack rock production.

What do you enjoy most about being part of the Sweetwater Team? The people I interact with. Helping people who really appreciate the service we offer makes working here rewarding.

What is the most important thing you've learned at Sweetwater? How important "behind the scenes" team members are. It doesn't matter how much product knowledge I have or how good my sales skills are if I don't have a great team to back me up.

Describe the most dramatic situation in which you provided the "Sweetwater Difference": Every time a client sends me a CD made with the gear they purchased from me, I realize I've done more than just sell them a few boxes ... I know I don't send cookies to the guy I bought my oven from!