



SWEET NOTES

MUSIC TECHNOLOGY DIRECT!

WINTER 1998 ISSUE

The **TASCAM**
TM-D8000
8-bus automated
digital mixer



DIGITAL MIXERS ARRIVE!

They have already been called "the hottest products of 1998" — and rightfully so. Digital mixers set a new standard of performance with absolutely pristine audio quality and flexible automation that used to cost mega-bucks. Yet despite their awesome capabilities, you can add one to your own studio for as little as \$999! That's actually less than the cost of many comparable analog boards. So what is all the excitement about? Is this just the latest "gimmick" or are these things as awesome as they seem?

A perfect place to start is with the **TASCAM TM-D8000** (list price \$9999) pictured above, since it was the first of these high end units to arrive at our warehouse. With its plethora of faders, full function meter bridge and brilliant LCD display, this is one impressive machine. The TM-D8000 is an 8-bus, fully automated mixer with

48 channel faders and up to 40 TDIF (DA-98/DA-88/DA-38) inputs on mixdown. In addition to the integral meter bridge, standard features include 4-band fully parametric EQ on each input channel and tape returns; 8 channels of assignable dynamics processing; six analog aux sends (two of which are switchable to AES/EBU digital aux sends); six analog returns (one of which is switchable to AES/EBU); plus 24 tracks of TDIF tape returns. There are 16 analog ins (line or mic with phantom power) which can also be switched to function as 16 additional TDIF ins (or eight TDIF and eight AES/EBU or eight TDIF and four each S/PDIF and AES/EBU).

The main stereo outs include AES/EBU digital, S/PDIF coaxial, XLR balanced analog or RCA unbalanced analog. There are two automation packages available with all console functions under MIDI

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INSIDE THIS ISSUE:

CUSTOM SELECT GUITARS

You read the exciting news last issue, now get the latest inside information on **Sweetwater's Custom Select Premium Direct Luthiers** — acoustic and electric guitars and basses, plus amplifiers and effects. With instruments in every price range from the best names in the industry we have your new guitar right here, right now! — SEE PAGE 2

AKG SOLIDTUBE MICROPHONE

Blending the warmth and richness of a classic tube mic with the superior reliability of modern solid state circuitry, **AKG** has introduced the **SOLIDTUBE**. With a new affordable price and truly superb sonics, this is the mic you've always wanted!

— SEE PAGE 3



E-SYNTH: BEST OF ALL WORLDS?

Want a cutting-edge instrument that combines all the programming power of today's hottest synth with a world class sampler? What if it was also a super-flexible audio workstation? Introducing the new **E-Synth** from **E-mu Systems**. — SEE PAGE 4



PAUL REED SMITH GUITARS

From **Customs** to **McCartys** and **Santanas**, take a personal look at what many consider to be among the best instruments ever produced: These are the "new vintage" guitars from PRS. — SEE PAGE 11

PLUS: Nord Modular Synth, K2000 Specials, Mark of the Unicorn Software, Microboards Products, Soundware Scene . . . **AND MUCH MORE!**

UNBELIEVABLE VALUE!

KORG 16•8RC DIGITAL MIXER

WAS \$3499

NOW JUST \$999

— SEE PAGE 6 FOR COMPLETE DETAILS



SWEETWATER OFFERS THE BEST PRICES, SELECTION, TECHNICAL SUPPORT AND SERVICE! WHY SHOP ANYWHERE ELSE?

For years, Sweetwater customers have asked, "When will you carry guitars, basses and amps?" We knew it was important to keep our music technology focus, but still we pondered: When the time was right . . . Well, that time has come! And to make sure guitars get the full attention they deserve, we've started a new division, Custom Select Premium Direct Luthiers. Now you'll enjoy Sweetwater's service and Best Value Guarantee on all your guitar and bass gear.

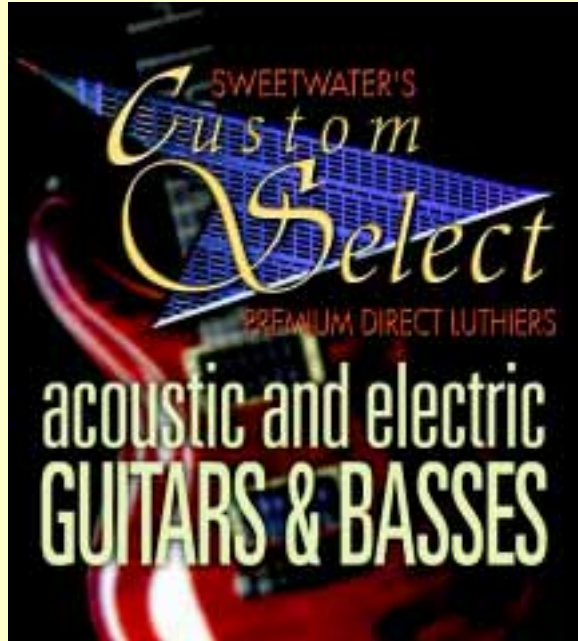
ELECTRIC GUITARS & BASSES

For you **Gibson** lovers, there are lots of superb new **Les Pauls** in stock (including the much sought-after gold tops and many with great-looking, highly-figured maple tops), as well as other popular models like the semi-hollow **ES335** dot neck reissue (a particular favorite of mine), the **BB King Lucille** signature model (essentially a customized ES355 without f-holes) and the **ES175**, the full-size hollow body made famous by guitarists like Herb Ellis, Joe Pass and Steve Howe of Yes. I've personally never seen instruments coming out of the Gibson factory that look, sound or play better than the instruments we've just received. Yes, they are a bit more expensive than your "average guitar," but let's face it, the way these things are built, with proper care they will last a lifetime. Here's absolute proof that guitars can be built "just like they used to be" . . . maybe even better.

Speaking of great guitars, we're also carrying all the top **Paul Reed Smith** models like the superb (and affordable) **CE Series** and awesome **Customs** (in 22 and 24 fret configurations, many with absolutely beautiful flame maple "10-tops" and mother-of-pearl bird inlays). Then there are the **McCarty's** (with those sweet, smokey-toned humbuckers reviewers have been raving about lately), as well as their top-of-the-line **Santana** model (24 frets, abalone bird inlays, mahogany body with East Coast maple top) and the absolutely gorgeous **Artist** models with their extra resonant bodies and exceptionally figured maple tops. You can also check out Tech Notes on page 11 of this issue for a more personal look at PRS Guitars. Order a PRS from another dealer and you might have to wait a while to get your guitar. Here at Sweetwater, we have them in stock right now!

Now if you want a solid body guitar built by **G&L**, the company Leo Fender founded in 1980 (you may have heard of him — he only invented the Telecaster, Stratocaster and electric basses to name just a few), we have a fine selection of them available right now. From the **ASAT** and **ASAT Classic** (with vintage style pickups and bridge) to the timeless design of the **Legacy** and **Legacy Special** (with the great G&L Dual Blade pickups—single coil and humbucker all-in-one), these are guitars built with consummate skill and craftsmanship. We even have the versatile new G&L basses with active EQ: The **L1500** and **L2000** (with two special design humbucking pickups). These are awesome instruments that are still remarkably affordable (check out page 8 for more).

For those of you who live to shred — and you know who you are! — we have just the thing: Finely crafted instruments from **Jackson**, a company that has been famous for its lightning fast necks and dive-bombing whammy bars. For Floyd Rose trem lov-



ers, there's the best-selling **Dinky** and **Soloist** models (with red hot Seymour Duncan pickups), as well as the **Rhoads RR1**, which was designed by legendary **Ozzy Osborne** guitarist Randy Rhoads. Created by Dave Mustaine of Megadeth, there's also the Jackson **King V**, a not-for-everyone guitar that absolutely lives to rock.

Need the ultimate in versatility? How about a guitar that will give you a superb electric sound, as well as beautiful acoustic timbres and can even trigger your synths? It's the **Godin LGX SA**, available with a gorgeous, carved, highly-figured maple top. We've actually been stocking this guitar for quite a while and it's an astonishing instrument (at least three of us here at Sweetwater own one and love it). Also available is the MIDI-ready **Multiac** in steel or nylon string versions and the solid body, nylon string **ACS** (also with full MIDI capabilities). For you bass players out there, Godin also builds two superior basses, the **BG-Series** (in 4 and 5 string versions), and the **Acoustibass** with L.R. Baggs pickup system (available in fretted and fretless versions).

Speaking of basses, we are also carrying the handcrafted **Tobias** line. These are instruments built by a company that knows just one thing: Bass guitars! Available in 4, 5 or 6 string fretted or fretless versions, there's the **Killer B** which features versatile EQ, Bartolini pickups, incredible sustain and precise playability thanks to a 5-piece MultiLam maple neck. Meanwhile, the newest addition to the Tobias line is the **Growler**,

which features an onboard 18-volt stereo preamp connected to quad-coil, custom-designed Bartolini pickups. Two tone shaping switches and a three-piece asymmetrical heelless neck with Pau Ferro fretboard make this a bass player's dream come true! We're also stocking the Tobias **Basic**, which is anything but.

If you're looking for one of the primo headless basses made by **Steinberger**, we have the **XL** and **XQ Series** bass guitars available, as well as their fine six string **GL** and **GM Series** instruments.

Finally, rounding out our electric guitars selection is **Epiphone**. I probably don't have to tell you that Epiphone guitars are basically lower cost alternatives to the high end Gibson instruments, but that's only part of the story. Not long ago, I was sitting in with a local group and the bass player, who admired my Les Paul, asked if I wanted to see his . . . well, sure. When he opened the case, I saw a beautiful guitar with a nicely flamed top in a honey sunburst finish. It actually took me a while before I realized this wasn't a vintage Gibson at all, but a recent Epiphone! That should give you some idea as to the overall quality of this line which includes the **Les Paul, Sheraton II** (a slight variation on the ES335 theme), the **G400** (almost identical to Gibson's SG series) and the **G1275** which is virtually an exact duplicate of the double neck guitar (6 and 12 strings) used by Jimmy Page in Led Zeppelin. Also available are two very impressive jazz boxes, the **Broadway** and **Joe Pass Emperor II**.

ACOUSTIC GUITARS

Nobody can argue with the fact that **Martin** guitars are the most sought-after acoustics on the

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At left, a G&L Legacy Special. On the right, a Tobias Killer B Bass.

SWEETWATER PRODUCT PROFILE

DIGITAL MIXERS: HOTTEST STUDIO TOOLS FOR 1998

— Continued from page 1

control or a separate computer/software combination. The large, backlit LCD displays all parameters and there's a jog/shuttle MMC transport controller with ten locate points plus full support of MIDI Time

future system upgrades, too.

As you would expect, Mackie hasn't skimped on the mic preamps: there are 12 of them (all ultra high quality with phantom power, of course). You also get four-band parametric EQ, a dozen balanced Aux sends, ESAM II and MMC compatible transport with push-button and jog wheel control, plus SMPTE location display and even a joystick for full LCRS, 7.1 and 5.1 surround sound applications.

Automation is extensive thanks to Ultramix II with recall of every single control — not just levels and mutes, but equalization, reverb, compression, gating and aux send levels as well. You can

even hook up a standard QWERTY computer keyboard and a color VGA monitor for high resolution display of all your various automation data, EQ curves, system status and more. Very nice!

What may be this unit's hippest feature, however, is the built-in 33.6kb modem which allows you to



Unexpected, but cool: The Ramsa WR-DA7 Digital Console

download software upgrades and accomplish comprehensive auto-diagnostics via any phone line.

Next up is the **Ramsa WR-DA7** (see photo above). You probably didn't hear many rumors about this one, but it's quite a pleasant surprise. You're probably all aware of Ramsa's sister company, Panasonic, which has long been involved with recording digital audio in the form of superb DAT machines. And then

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Mackie's new Digital 8•Bus: Futuristic design and innovative new features

Code, Sony 9-pin and TASCAM Sync. As incredible as this console looks (see the photo on page 1), it works even better and is slick beyond words. TASCAM has more than two decades of experience building world class mixers, so you can bet all that knowledge has gone into designing this versatile unit. With its selection of digital and analog ins and outs, ultra-quiet operation (hey, it's digital, after all!) and full automation, this is probably all the mixer you will ever need. The best part is that there are plenty of TM-D8000s already on our shelves, ready for immediate delivery.

Carrying a list price of \$9995, the new **Mackie Digital 8•Bus** also sports a sleek, futuristic profile (see photo above). Mackie always said they wouldn't "go digital" until they had a product that was up to their high standards, and this new mixer looks like it has the features and sound quality studio owners have come to expect from the company. In fact, the Digital 8•Bus operating system, Ultramix II, was designed by a software engineer who also happens to be a recording engineer and studio owner. After putting in countless hours in front of his "famous name" \$500,000 automated console, he knew what worked and what could be improved upon. Once Ultramix II was a reality, the rest of the Digital 8•Bus was implemented by the same design team that produced some of Britain's most famous automated digital consoles.

The result is a 48-channel console with integral meter bridge (no extra charge!), a built-in hard disk for storing all your automation settings and effects libraries, eight full megabytes of onboard RAM, and 24-channels of analog tape ins and outs. A DOS-compatible 3.5" disk drive is also included, allowing you to not only back up and recall any automation settings, but instantly access new DSP algorithms and

EXPERIENCE THE WARMTH: AKG SOLIDTUBE

Now celebrating their 50th anniversary, **AKG Acoustics** is taking an old friend — tube technology — into the next century. Thanks to the efforts of their extraordinary research and development division, the company has combined the benefits of both tube and solid state technologies. The result is the much sought-after warmth of tube microphones combined with the outstanding reliability of modern state-of-the-art circuitry.

The **SOLIDTUBE** (\$1500 list) is the result of half a century of experience in the design and manufacture of world class transducers. Ruggedness, high SPL capability and extremely low self-noise, coupled with that unmistakable "tube sound" is at the very heart of this new mic. Elegant styling completes the package, distinguishing the SOLIDTUBE from a multitude of classic tube mic imitators, making this an impressive mic at an exceptionally affordable price.

Look through the "AKG Window" on the front of the mic and you'll see the warm glow of the ECC 83 (12AX7) vacuum tube's heater filament. Not only does this tube provide perfect transfer characteristics, but it's also readily available from us here at Sweetwater, as well as at most electronics stores around the world.

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SWEETWATER SOUND • 5335 BASS RD. • FT. WAYNE, IN 46808

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(219) 432-8176

THE E-SYNTH BY E-MU THE BEST OF ALL WORLDS!

If you were in New York for the AES Show, chances are good that you were among the thousands of attendees who saw and heard a stunning demo of the new **E-Synth** 64-Voice Keyboard from **E-mu Systems** (\$3995 list). Essentially, E-Synth is an E4 class sampler combined with E-mu's amazing new DMS technology — that stands for Digital Modular Synthesis, by the way — all in a 76-key, semi-weighted keyboard that offers impressive expansion capabilities, tons of high quality sounds and a wide array of real time controllers. For those of you with keyboard controllers to spare, E-Synth also comes in a compact rackmount version (\$3595 list).

At the heart of this instrument is the aforementioned Digital Modular System which provides users with 64 digital six-pole filters, 32-voice layering and 128-voice velocity



E-mu's E-Synth: Synth, sampler and music workstation all in one killer package

switching, plus easy-to-use (and understand) virtual patch-cord architecture. And with 16 MB of ROM-based sounds built-in (expandable to 32 MB), you've got a great starting point for any synthesis functions. Sounds pretty interesting so far, right? But it gets even better when you realize that E-Synth also has all the sampling power and flexibility of the entire E4 sampler line. E-Synth even ships with four megs of RAM (expandable to 64 megs), a standard SCSI interface (for connecting to CD-ROM drives or external disk drives, etc.) plus two CD-ROMs jam packed with over 400 megabytes of killer sounds. A full set of DSP tools let you quickly and easily personalize any of these sounds. Of course, stereo sampling is fully supported, and you can combine your own sounds with the onboard sounds, then resample the results to make brand new sounds that are uniquely yours. E-Synth even comes equipped with a PC or Mac-based preset editor by **Emagic** — a really nice touch — so samples can be edited right on your computer.

If that were all, E-Synth would already be a great value, but there's more: See E-Synth also provides a user-friendly (yet immensely powerful) 48-track, linear-based sequencer with loop-record features. It also sports cut, copy and paste functions plus quantize with swing and input quantize, track sort and a very neat graphical interface. E-Synth can also play back MIDI Type 0 or Type 1 files. What's more, the E-Synth keyboard version is also a versatile MIDI controller. Each of the instrument's 1,256 RAM presets (yes, 1,256!) can be split into endless MIDI zones, each with its own key and velocity range. Plus, each preset can send a program change, volume or pan command on all 16 MIDI channels to other MIDI devices. Along with its preset controller features (four performance realtime sliders, Thumbby button, pitch and mod wheel, programmable foot switches, etc.), E-Synth also offers you a nifty built-in arpeggiator and instant split/layering capabilities.

Sean Wilhelmsen, a product manager at E-mu Systems states: "Because there are so many automated tasks and loads of ingenious synthesis tools, E-Synth is limited only by your imagination. It provides the complete package: synthesizer, sampler, workstation." Sean, as it turns out, is obviously a master of understatement. Hey, E-mu has a 25 year history of building cutting edge products at prices musicians can actually afford. Building on that tradition, the company has made E-Synth completely expandable and upgradable with such useful features as 128-note polyphony, 8 and 16 MB flash memory and 8 to 16 balanced outs (rack only). Did we mention audio specs that include 20Hz – 20kHz frequency response and a signal-to-quietest noise ratio of 107dB (that's impressive)?

By now, you should be imagining all the incredibly creative things you could do with an E-Synth of your own. If you're not, maybe you'd better call your Sweetwater Sales Engineer for the full rundown on this amazing new instrument's complete capabilities and your special (and exceptionally affordable) Sweetwater pricing. If that *still* doesn't do it, well, you might want to check and make sure you still have a pulse . . .



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planet — hey, the company has been building these fine guitars since 1833. I should warn you right now, however, that since these instruments are in such exceedingly high demand, and because each one is lovingly handmade (a process that cannot be rushed), Martins can't ever be considered to be an "in-stock" item. Musicians are only too happy to put deposits on instruments that won't ship for years, but thanks to our enormous buying power, odds are we can get your dream guitar in a matter of months, not years. Whether you are looking for a surprisingly affordable **D1** or **D15**, or one of the highly-prized Martins like the **D28** Dreadnought (with solid East Indian rosewood back and sides and a solid spruce top) or the **D35** (with its striking three-piece back and lighter top bracing for clear, bell-like treble), call us first for a Custom Select great price.

Of course, Martin isn't the only company that builds acoustics with tender loving care. **Gibson** also crafts some astonishingly beautiful instruments in their facilities. The superb **J200** acoustic (also known as the Super Jumbo 200) features a select Sitka spruce top with maple back, sides and neck, an ebony fingerboard (which really gives each note extra crispness and definition) gold-plated Imperial tuners and that distinctive Gibson mustache bridge (historical sidenote: this "King of the Flat-top Guitars" was originally built in 1937 for one of Hollywood's earliest singing cowboys, Ray Whitley).

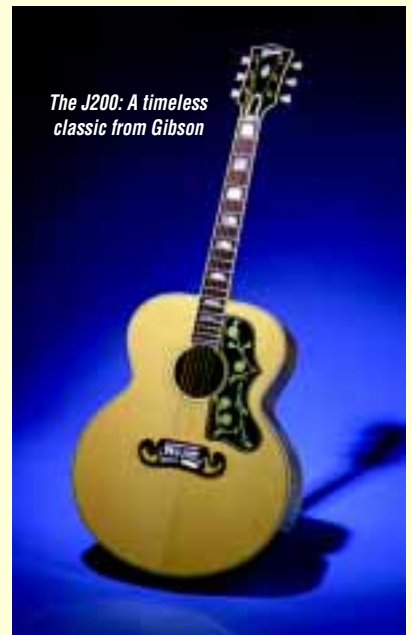
With a smaller list price, but still plenty of tone, you might also consider the **J45**, a wonderful recreation of the classic 1940s design with vintage reverse belly bridge, dot inlays and early binding package.

If you want a wonderful sweet-sounding guitar at a surprisingly affordable price, I know you'll be impressed with the choice woods, excellent craftsmanship and exquisite finishes available from Washburn, not to mention their full lifetime warranties. I was particularly blown away by the sound and playability of their **D24S12** 12-string. The company's **D10** also holds the distinction of being the best-selling acoustic in the world — dollar for dollar this is a great choice for any guitarist. But if you're like me and love choice wood, you might consider spending the extra bucks and go for the **D47** with its solid spruce top and sycamore back and sides.

You also cannot go wrong with one of the acoustics being built by **Takamine**. Pete Townshend, Bruce Springsteen and Glenn Frey (among others) play them. Very high on my list is the **Santa Fe Series** with its turquoise and green abalone appointments combined with select woods. Other top-sellers include the **CP132SC** nylon string acoustic-electric, the **N10** dreadnought, and the **G-Series**, the perfect choice for musicians who want high quality at a down-to-earth price.

Finally, no acoustic guitar collection would be complete without a selection of exceptional guitars from the company that essentially invented the modern acoustic-electric, **Ovation**. From the least-expensive **Celebrity** to the top-of-the-line **Adamas**, every Ovation is built to last and sound incredible for a lifetime.

Space restrictions prevent me from listing every guitar we have in stock, but if all this seems confusing, just pick up the phone and call your Sweetwater Sales Engineer. They will be only too happy to point you in the right direction and get you set up with a great Custom Select guitar from our huge inventory. And don't forget, each guitar purchase includes our G-Kit bundle: Polish, polishing cloth, strap, picks and stringwinder. Very, very cool. **Next issue: Amps and effects!** — William Hoover



The J200: A timeless classic from Gibson

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

By Chuck and Brenda Surack Owners, Sweetwater Sound

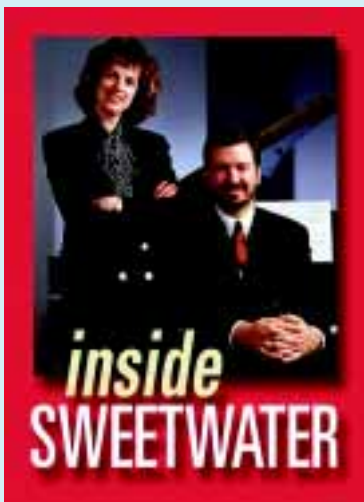
Well, here it is again: The start of another year. We sincerely hope that each and every one of you had a most wonderful holiday season and that you're ready for all the exciting surprises and amazing technological breakthroughs that are headed your way in 1998.

You may recall that last year at about this time we released our "Hot Picks Product Guide," a 24-page collection of our hottest, best-selling equipment. In fact, people are still calling in almost every day requesting a copy. Based upon the amazing success of that publication, we've spent the better part of a year and thousands of man-hours to produce a new 156-page version, "**The Sweetwater 1998 Equipment Directory**." This has been a massive undertaking, but one that's sure to please every single Sweetwater



customer, because inside its full-size, four-color pages is just about every product we sell! From mics, monitors and mixers to guitars, amps and accessories — it's all here.

Unlike most simple consumer catalogs, this is a true directory with extensive reference tables and technical information that makes it easy to compare products. We've even included hundreds of high-end, hard-to-find "boutique" items from the top custom manufacturers for discriminating musicians and engineers who demand the best. On top of all that, there are Web links on every page that will allow you to access even more information on the items you are most interested in. If this sounds like something you'd like to keep close at hand (and let's face it, this is really the ultimate "wish book" for every musician and studio owner), here's good news: Your copy will be arriving soon, since every *Sweet Notes* subscriber will receive one of these di-



rectories. Nobody else has anything like it. Guaranteed to impress your friends and irritate your enemies, this is one publication you don't want to be without, so call now!

We'd like to thank all of you who have called, faxed and e-mailed us your enthusiastic response to our announcement last issue regarding our new guitar and bass division, **Sweetwater's Custom Select Premium Direct Luthiers**. As all you longtime Sweetwater customers know, we never do anything unless we're absolutely certain that it will be of significant benefit to musicians everywhere. Your reaction to the news proves we were right on target with this one.

What's different about Custom Select? Why choose your next guitar, bass amp or effect from us? Here's a story we hear over and over again: "I thought I would go down to the local guitar store. Yeah, they had some nice guitars, but half of the ones I was interested in were at a different store all the way across town. The place was also so noisy that I couldn't really tell how the thing sounded. And it's hard to get a feel for an instrument when the salesperson is breathing over your shoulder. To top it off, they didn't know very much about the axes! By the time I was finished with two dealers, I had wasted a whole day, half a tank of gas and was more confused than before I started. Three Tylenol couldn't stop my head from pounding." Sound familiar?

What if you could play the instruments you want in the privacy of your own home or studio? What if you could choose from a huge selection of the best brands? What if you could work with a professional, courteous Sales Engineer — someone who actually cares about you and your music? What if it was as easy as picking up your phone? And to top this scenario off, what if you had a **Best Value Guarantee** that offered far more than price protection, but assured that you were thrilled with every aspect of your new instrument?

When we say "Premium Direct," we mean you

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rectories. If you know someone who's not currently receiving *Sweet Notes*, but might want a copy of their own, or if you need an extra for the office or studio, call us and we'll add the names to our mailing list.

Honest, you're going to absolutely love all the comprehensive product descriptions and technical specs we've included for gear in every category and price range, making this the best, most useful directory in



Q: I just bought my first sampler (a Roland S-760) and I would like to know why all my sounds are gone after I turn the power off. Why can't it remember the sounds?

A: It is normal for all samplers to lose their sample memory (sounds) when you turn the power off. Samples are stored in dynamic volatile RAM (usually SIMMs). Dynamic RAM requires a great deal of power to maintain the information stored in the chip — significantly more power than a standard lithium backup battery can possibly provide. Engineers are now working on using FlashRAM in samplers. FlashRAM will "remember" your sounds when you power down. Hopefully more samplers will incorporate FlashRAM in the near future.

Q: I am controlling my multitrack from my computer software via MIDI Machine Control (MMC) but they do not stay in sync. I have the connected the MIDI out of the computer to the MIDI in on my recorder and I am sending MMC from the computer. Why don't they sync up?

A: You are not actually "syncing" the MDM and the computer. The MMC commands do not contain time code sync information. You need to have your MDM output MIDI Time Code (MTC) and have your sequencer set to slave to MTC. You will also need both MIDI in and out from the computer to the MDM. Here is the chain of events: 1) You press PLAY on your sequencer and it sends an MMC command to the MDM to start playing. The computer is set up to slave to incoming MTC so the computer sits idle, awaiting time code. 2) The MDM starts playing as soon as it gets the MMC start command and when it starts playing it outputs MTC. 3) The MTC from the MDM is received by the computer and the computer now starts playing, completely in sync.

Q: I have Mark of the Unicorn's Digital Performer 2.1 and an Audiomeia III card. Should I use the MOTU Audio System (MAS) or Digidesign's Audio Engine (DAE) with this setup?

A: Either. The MOTU Audio System supports the Audiomeia III card, so both systems will work. If you want to use the real-time effects and processing available with the Digital Performer software, you should use the MAS.

Q: I don't quite understand my Mackie 1604's Aux Sends and Returns. If I send a signal to my reverb unit on Aux Sends 1 and 2, should I return them on Aux Returns 1 and 2 or both to 1? The Returns appear to be a stereo pair, while the Sends appear to be mono. The manual is not very clear on this.

A: You are correct, it's not. The Aux sends are mono, and you need to use two of them if you wanted a discrete stereo signal to feed the processor. However many processors can accept a mono input and then create a "psuedo stereo" output and send it out

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THE \$999 KORG 16•8RC

WORLD'S MOST AFFORDABLE DIGITAL MIXER

The **Korg 16•8RC Digital Recording Console** was designed to be the centerpiece for the company's prestigious **SoundLink DRS** line, and was actually the first truly affordable, fully digital 8-bus recording console ever available commercially (units began shipping late in 1996). Korg's engineering team designed the mixer to be used with ADATs, but it can also be interfaced with any other digital multitrack recorder equipped with an ADAT optical interface.

Here at Sweetwater, we thought this was a product that almost every musician

could use, so we made Korg an offer the company just couldn't refuse: We bought every 16•8RC they had in stock. And while the mixer originally carried a list price of \$3499, we did some creative math (we mean **very** creative!) and lowered the price to an astounding **\$999!**

Now, with the 16•8RC, you can keep your music in the digital domain

through the whole production process right through to your final DAT master. But that's just the beginning: The automation capabilities and processing power of the 16•8RC will add to the creativity and quality of your finished projects.

The 16•8RC comes equipped with two ADAT optical inputs which yield 16 channels of digital ins. Also on board are eight analog inputs configured as four mic level inputs and four line level inputs which feed 18-bit A/D converters. These 24 input interfaces are controlled by a routing matrix (which is actually a built-in digital patch bay) that's used to assign them to mixer channels or to the various buses inside the console. It's this access to the buses that allows multiple 16•8RCs to be linked together to create a mixing system that's as big as you need for your particular requirements. For outputs, the lineup includes two ADAT optical outputs, one for the 8 bus output and one fed by a 16x8 routing matrix for expansion or external processing, an S/PDIF output of the main L/R mix and eight analog outputs including the main L/R mix, Aux 1 and 2, monitor out and headphones out.

The functions and operation of the console channels follow a familiar analog model to allow users to quickly take advantage of the advanced features of the 16•8RC. Most console parameters can be viewed on an individual channel or entire console basis, and changes are easily made using the faders and soft knobs. All channels have input interface select, level, level meter, pan, Aux Sends 1 and 2, Effects Send 1 and 2, Mute, Solo and Output Assignment. Channels 1-12 have three band EQ with semi-parametric high and low bands and fully parametric mid band. Korg also included 30 memory locations for saving EQ setups.

The 16•8RC also contains two internal effects processors that run some of the finest algorithms around. The effects library contains effects from just about every category, with a total of 32 available types with 50 presets. From reverb and delay to distortion, pitch shifting, dynamics processing and speaker simulation (including rotary speakers), all of the bases are covered. Considering the fact that quality effects units cost as much or more than the 16•8, you could look at this unit as a great effects processor with a free digital mixer thrown in at no cost. That alone should send you right to the phone to dial your Sweetwater Sales Engineer.

Most every parameter and all routing and configuration settings are saved in the 16•8's internal memory. Up to 100 scenes can be saved and recalled at the push of a button as well as addressed via MIDI program changes. Add full dynamic automation of the console parameters via MIDI Continuous Controller messages to the scene memories and the advantages of the 16•8RC become quite clear. For more information, check our Web site at www.sweetwater.com/products/korg/drs/168rc.html.

What on earth are you waiting for? When our stock of 16•8RCs is gone, there **won't be any more!** Call us immediately — we want to get one of these incredible units into your studio today!



DIGITAL MIXERS

— Continued from page 3

there's Ramsa's remarkable high-end WR-DX1000 24-bit Digital Theater Console which, while not available here in the States, shows that this company has some serious experience manufacturing all-digital products. So let's take a closer look at this console. First of all, it carries a list price of just \$5000, making it the second least expensive console in this group. The WR-DA7 has 16 analog mic/line inputs (eight XLR, eight TRS), the first eight of which have switchable 48-volt phantom power. Three expansion card slots allow for connecting the unit to recorders with ADAT Lightpipe, TASCAM TDIF or AES/EBU digital ins and outs. There's also a second set of 16 ins accessible when individual channel flip buttons are pressed above each fader, meaning you can access any configuration of 16 inputs from a total of 32 connections rather than only an upper or lower set — a very thoughtful design feature.

Thanks to a very logical layout, you'll be able to start using this mixer within minutes rather than hours. There are up/down/left/right cursor keys which can be used to output MIDI Machine Control commands to your multitrack(s), as well as a large dial and alphanumeric keypad for entering data or values as required. The unit ships standard with 200 snapshot memory locations. There are silky smooth 100mm faders, above which are channel on, solo and fader flip buttons. When you push the Select button on any channel, you automatically access the centralized EQ/pan/assign/dynamics/delay/aux section. Then touch any equalizer knob and the large 320x240 backlit display automatically shows you that channel's EQ settings. You can do the same thing to view each channel's dynamics settings. Both the EQ and dynamics sections have a library of 50 settings you can instantly access with just a single touch.

Internal processing in the WR-DA7 is 32-bit, allowing for a fantastic 192dB of dynamic range, while the mic/line inputs are equipped with 24-bit, 128x oversampling A/D converters and 20-bit conversion on the analog aux sends and returns. Analog master outs are on XLR connectors, while the main stereo digital outs are XLRs switchable between AES/EBU and S/PDIF. On the back of the unit are Word Clock in and out, a 9-pin RS-422 serial port, DIN serial port for connection to a PC, MIDI ins and outs, and a D15-sub output for the optional meter bridge.

Our final digital console is the **Korg 16•8RC**. Since there's an entire story over there on the left, we won't even begin to tell you what it does. Suffice it to say that we've only scratched the surface of what all these machines are capable of — an entire issue of *Sweet Notes* wouldn't give us enough space. All you really need to know is this: Digital mixers offer incredible sound quality plus automation that will make your mixing sessions nearly effortless, allowing you to concentrate on the music. There are sure to be other digital mixers being unveiled on a regular basis, so please call us for your special pricing on the unit that's best for your specific needs and budget.



Q&A — Continued from previous page

the left and right outputs. Many of the newest processors do offer discrete stereo inputs and outputs, and special stereo algorithms to take advantage of them, so if you send these particular units discrete inputs from say, two different microphones, the results can be interesting and beautiful. In this particular case you would indeed send the signals out on the Mackie's Aux Sends 1 and 2, then return the processed signals on Aux Return 1 (stereo). However, for live use, I would doubt that you'll ever be able to discern a difference between a true stereo reverb and one that originated in mono.

NEED IT TOMORROW? We can ship via FedEx for next day delivery! **(219) 432-8176**

NORD MODULAR

Your imagination is only the beginning

WHAT'S HOT!

Some of you were probably just babies when I plugged the first patch cord into a modular analog synth — an ARP 2600 to be exact. That was, let's see, about 1973 or so. But as we all know, what goes around comes around. And analog synths are back . . . in a big way!

Now the people at **Clavia** already have a solid hit on their hands with the spectacularly successful **Nord Lead**, which boasts super fat "virtual analog" sounds, meaning it sounds like an analog synth but without the tuning and stability problems the old machines had (boy, did they!). Now, building upon the success of that innovative technology, there's a new synthesizer available that takes programming and sound development even further. It's called the **Nord Modular** and man, does this thing ever take me back . . .

In case you never used one, modular synths required that you run patch cables from one "module" to another, otherwise you'd get no sound (this is actually where synths get the term "patch" from). Modern synths hardwire these modules for you, but in some ways that puts a damper on your personal sonic creativity, since the way the product designers decided to patch a synth may not be the way *you* want it patched. So the Clavia people decided that maximum flexibility could only be offered by reintroducing the classic modular design, but with some really useful improvements that make it even more versatile than the originals.

Back in the 1970s, you could spend hours tweaking your sound to perfection, but if you didn't take copious notes and diagram everything, you would lose that sound once you programmed a new one. With the Nord Modular, you *never* lose a patch because everything is programmed — and stored! — right on your PC while the actual sounds

are generated by an external hardware module.

What's more, while old analog modular synths were monophonic (or in the case of the ARP, sort of duophonic), the Nord Modular features 4-voice polyphony (expandable to 8 voices minimum).

Let's see how this works: The actual hardware is available in two versions, one with a two octave keyboard

generator, etc. — all the classic synth building blocks you'd expect and quite a few new ones. Each of the modules are resident within the software editor on your PC, so all you have to do is assemble the modules you want on your monitor, then hook them up by drawing virtual patch cables to make the proper connections.



Nord Modular: Rediscover the unlimited sonic possibilities of a modular synth

(\$2795 list), the other configured as a 19" rackmount unit (\$2495 list). On the computer screen, you create patches using "virtual patch cables" that connect your various modules, of which there are more than 70: oscillators, voltage controlled filters (VCF), voltage controlled amplifiers (VCA), low frequency oscillators (LFO), noise

generator, etc. — all the classic synth building blocks you'd expect and quite a few new ones. Each of the modules are resident within the software editor on your PC, so all you have to do is assemble the modules you want on your monitor, then hook them up by drawing virtual patch cables to make the proper connections.

Want to perform without hooking up to a computer? Simple. The Nord Modular can be used without the software as a stand-alone two octave synth, so you can carry it with you to gigs and recording sessions. Mounted onto the front panel are 18 knobs that can be assigned to different parameters for real-time editing. 100 patches can be stored right in the Nord Modular for instant recall.

Want more? How about four separate morphing sources that can be set to independently control a group of knob and button parameters in the patch, and all four can be controlled simultaneously by any MIDI controller, the Modular assign knobs, key note and velocity. Clavia is working right now (yes, even as you are reading these words) on developing new modules for the system.

For those of us who love the warm, fat sound of analog, this is a great alternative to buying a potentially unreliable old modular synth. For additional information on the Nord Modular as it becomes available, check out our Web site at www.sweetwater.com/products/calvia/nord/modular or for immediate gratification, talk to your super knowledgeable Sales Engineer. They'll be happy to answer any questions you might have and provide you with your special low pricing on the Nord Modular system. — *Michael Rief*

NEED CDS? MICROBOARDS HAS THE ANSWER



The large 650MB capacity and 74 minutes of audio has made the compact disc the number one choice for software distribution as well as for reproducing and distributing music. In the past, only commercially pressed discs were available. Now, thanks to the development of CD-Recordable technology (CD-R), anyone can make CDs. If you happen to need multiple copies of a CD — whether for yourself or a client — you can spend ridiculous amounts of time burning them one at a time or you could make the smart move: Invest in a self-contained desktop CD duplicator. Perhaps one like the **CDpro SR-4400 from Microboard Technologies** (\$6995 retail). The CDpro has its own internal hard drive and four 4X CD writers. No PC or host computer is required. With its user-friendly three-button operation, you can quickly read in a master disc while copying on up to three drives. What's more, once you have read in the master for the first pass and made three copies, you can copy to all four drives simultaneously. That's seven duplicates in just two passes. For large scale runs, up to ten CDpro SR-4400's with four 4 X CD writers each can be networked together allowing for 40 simultaneous copies. In this configuration, using a 60 minute mas-

ter, you can produce an astonishing 120 copies per hour. The CDpro SR-4400 can also be connected directly to a PC, or other host computer and used as an external CD writer. This feature is handy for authoring the initial master to be read-in and duplicated (you will need appropriate CD recording software for your particular computer).

Of course, now that you have your 120 (or more) duplicate CDs, you'll want them professionally labeled, right? Felt-tip markers just plain look tacky and can actually damage discs. Enter the **Signature CD Color Printer**, the industry's best color printing at an industry-leading low price (\$1245 retail)! You get full-color printing for your text, logos, graphics — even photos! Signature uses an innovative thermal ink-jet printing method that produces sharp, crisp text and bold, vibrant graphics on any printable-surface CD-R media. With Signature's high-resolution, 24-bit color printing (up to 16.1 million colors), your CD-Rs (and your business) will take on a whole new professional image! Using your favorite Windows or Macintosh graphics programs, you

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ACCESS OUR 2,000+ PAGE WEB SITE DAY OR NIGHT AT "WWW.SWEETWATER.COM"

G&L GUITARS

Handcrafted Guitars for Discriminating Musicians

Fullerton, California, USA. Just those three words conjure up for me a strong image of the carefree 1950s and '60s, when world-class guitars were being built in Leo Fender's factory out among the orange groves on Raymond Avenue in what was then little more than a sleepy Orange County town. But what a lasting effect these instruments have had upon our music, and even our culture!

Astonishingly, in what must be viewed as some sort of cosmic balancing act, Leo once again began building guitars in Fullerton in 1980, this time on a street called, rightly enough, Fender Avenue. The guitars didn't bear Leo's name — that had been sold to CBS in 1965 for \$13 million, just slightly more than the company had paid for the New York Yankees! Instead, these new instruments carried the **G&L** brand, derived from combining the first letters of George (Fullerton — imagine *that* coincidence!) and Leo (Fender). Despite the name, these new guitars were clearly Leo's babies.

Now I know there are people who will argue that the old classic instruments are the best ever, and nothing I can say will convince them otherwise. Still, when you pick up a guitar made today in Fullerton, California, you can't help but feel the history. The G & L factory in the town where these kinds of instruments were first conceived seems like a throwback to a simpler, more romantic age. Here Californians with immense dedication and great skill slowly and pains-takingly build G&L guitars. There are no computer driven robots popping out instruments with microscopic precision but no soul. Instead, these guitars epitomize the authenticity and integrity of classic design. What's more, they also incorporate many improvements Leo made to the instruments before his death in 1991.

Just as an example, there are the G&L Magnetic Field Pickups, designed by Leo to put out a substantially stronger signal, allowing amplifier gain controls to be set lower for reduced system noise. Mr. Fender also perfected the technique of cutting each neck in half lengthwise to install the truss rod, called Bi-Cut Neck Construction. This procedure improves truss rod integrity while eliminating unwanted stress and weak points in the grain structure of the maple. There's

also the P.T.B. (Passive Treble and Bass) Tone Controls which are dramatically more effective than a standard tone controls, since treble and bass frequencies can be separately cut, rather than rolled off only on the high end which sometimes leads to a muddy sound. Finally there's the Dual Fulcrum Vibrato System, a simple, elegant design with a silky, smooth feel both up and down. The tuning is exceptional and string breakage is almost unheard of.

Unlike Leo's earlier guitars, every new G&L instrument is covered by a 10 year limited warranty to the original owner, a clear sign that the company feels these are instruments built to last. Don't believe me? Check out just a few comments G&L owners included when returning their warranty cards:

"The G&L smoked a \$5,000 (name brand). How's that for American craftsmanship? I personally tried out 15 other basses, some costing three times as much, and kept coming back to the G&L."

"This is my third G&L instrument: ASAT Classic, Legacy, and now an L2000. I feel that your attention to quality and flawless finishing contribute to the desire to purchase future instruments."

"Quality, style, performance and ease of playing . . . this instrument is truly remarkable. Please keep the quality coming. The difference for me was the passive bass and treble controls, vibrato, pickups and 10-year warranty. Besides, the Legacy is a Leo Fender creation."

These people don't write ad copy, they play guitar and bass. Still, it's obvious from this small sampling that something special is happening again down there

in that Southern California town. From country to the new surf music to the hardest of hard rock, G&L instruments are worth a serious look from any guitar or bass player looking to buy a handcrafted instrument with all the features and sound of a classic, but at a price that's actually surprisingly affordable.

Call us and find out more about these true modern classics! — F. Perry



The G&L Legacy: Classic style updated for the '90s!

DON'T SEE IT HERE? JUST CALL!



As you're browsing through this issue of *Sweet Notes*, you might be asking yourself something like: "What about that great new Fussbudget Mark IV? I don't see it mentioned here, but I've heard it's a hot item!"

That's a fair question, and here's the deal: Due to various complex agreements with certain manufacturers (much of which only lawyers and rocket scientists really understand), we cannot mention their products here in *Sweet Notes* or on our Web site. These manufacturers — names you would instantly recognize as among the biggest in the industry — ask us, for a variety of reasons, not to publish specific information on their products or even mention them by name. But here's the important part: *This does not mean we don't carry them!*

So how do you know whether we carry a brand or item that's not mentioned anywhere in this issue or on our Web site? Simple: *Just call us and ask!* Whether it's a digital mixer we haven't included in our lead story or a brand of guitar not mentioned in our Custom Select article, odds are very good that we have it in stock in our huge inventory. You can probably guess which brand names we're referring to, but if there's any doubt, please just pick up the phone and call. As always, we have the products you want at prices you can actually afford.

INSIDE SWEETWATER

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get the *best instrument* at the *best value* with the *greatest convenience*. That's three huge advantages over the old way to shop for guitars! Whether you're shopping for your first guitar or that dream instrument, there's just one place you need to call, and that's Sweetwater. We have your new guitar right here, right now!

With very little space left, we do want to mention that next issue we will have extensive coverage of the always incredible Winter NAMM Show. As you know by now, because of our tight deadlines and talented staff, we have the first official reports on all the major industry shows here in *Sweet Notes* and on our Web site. If you want to know what's going to be hot in 1998, this is the only place to be!

That's about it for this issue. Here's hoping 1998 is the best year ever for you and your music!

Great Job! Great People! Great Pay! Careers are available now on the Sweetwater team! Call us at (219) 432-8176

LIMITED QUANTITIES AVAILABLE!

NEARLY NEW KURZWEILS IN STOCK!

The Kurzweil K2000: It's one of the few instruments that is more powerful today than it was when it was first introduced. The reason is quite simple: The R&D team at Kurzweil designed it to be completely expandable and upgradable. Add the sampling option . . . more RAM . . . a ROM block . . . new sounds. The list goes on and on.



The K2000: VAST possibilities made super affordable

Thanks to Kurzweil's proprietary Variable Architecture Synthesis Technology (or V.A.S.T.), this is a deep instrument and programmers are still discovering new capabilities that are just waiting to be explored. There's also the new K2500 with increased polyphony, bright new display, room for up to 128 megs of RAM and a great semi-weighted keyboard.

Like many musicians, you may have been wishing for a K2000 of your own, but always found the price to be just beyond your reach. Or maybe you've been itching to upgrade your K2000 to a K2500. If so, here's great news: Because Sweetwater has just recently renewed its contract with Indiana University as part of a three-year project to place hundreds of new K2000s and K2500s into the state-of-the-art all-digital music library (the largest installation of its kind in the country), we have been removing the original instruments and replacing them with brand new units. This means we have many nearly new K2000s and K2500s on hand — instruments that we have thoroughly tested, then upgraded with brand new operating systems. And now we're offering these almost new units to our customers at prices that are so low, we can't even print them.

Let's just say that if you have even considered adding a K2000 or upgrading to a K2500, you'd be making a terrible mistake if you didn't contact your Sweetwater Sales Engineer and find out how affordable these instruments are! You will most likely never again see prices this low on these fantastic machines. Don't wait, because quantities are limited to stock on hand, and those are going fast, so call right now and you could be making great music on a Kurzweil synth within days!

SPECIAL PRODUCT UPDATE!

MOTU PERFORMER PACKAGES



Mark of the Unicorn is now shipping the latest versions of their most popular software products, **Performer 6** and **Digital Performer 2.3** for the Macintosh. Let's take a quick look at what's new in these best-selling programs.

First of all, the most exciting news is that in addition to what is already a powerful sequencing package, Performer 6 now lets users to take advantage of the Mac's internal processing to allow up to eight channels of hard disk recording! Considering the fact that Performer 6 retails for just \$495, this has to be considered one of the biggest bargains in all of the music world. Now you can add live guitar parts, percussion or even multiple vocal tracks to a fully-sequenced performance. Also new is the MOTU Audio System real-time effects plug-ins and the world's first MIDI plug-in format, as well as the most powerful search engine ever, allowing you

to find and select data with any search criteria. There are new clipping windows (stash anything: audio, MIDI, or any MacOS document), plus the ability to save and recall Unisyn "performances" (it's a virtual snapshot of your entire MIDI rig in one command).

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By Daniel Fisher, Chief Soundware Engineer

It's 1998 and another exciting year has passed. I hope you got all of the musical instruments and equipment you were hoping for. If not, you're always welcome to give the Sweetwater folks a call. If you were lucky enough to get or are treating yourself to a sampling keyboard or module you'll want to know about our latest soundware release, Sweetwater's **Performance Instruments Sampling CD**.

"Tell me more, O Bearded One." Okay, this 74-minute *audio CD* is completely packed with over 100 performance instruments (including drums and exotic percussion) that are hand picked from all of our award winning Sweetwater CD-ROMs for the K2000/K2500. Now any sampler can benefit from the massive library that the industry renowned Sweetwater Soundware Development Team has created.

The Performance Instruments Sampling CD (\$149 retail) is easy enough to sample for a novice and high quality enough to be instantly useful to the professional composer, performer, and studio artist. And if you have a CD player or CD-ROM setup that can send digital audio directly to your sampler, you can keep everything entirely in the digital domain.



Each high quality instrument is preceded by a musical demonstration of what the instrument will sound like after you've sampled each root. These roots are unique in that they are transferred digitally from a K2500 directly to DAT. This means that each and every sample has already been tuned, volume adjusted, timbre-matched and given a root key *before* you even sample it. It is all of this "pre-processing" which ensures that your final sampled instrument will sound as good as the musical demonstration.

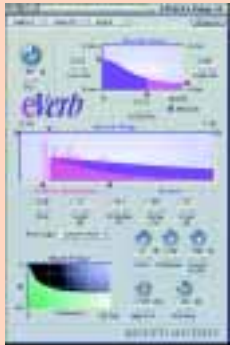
"What's on the CD?" Here's a partial list: Baritone Horn, Clarinet, French Horn, Harp Glissandos, Harpsichord, Lush Strings, Oboe, Percussion Toys, Pipe Organ, Pizzicato Strings, Trombone, Warm Trumpet, Air Voices, Hammond B-3 w/ Stopped & Fast Leslie, Bari Sax, Stereo Brass Section, Tenor Sax, Acoustic Bass, Vibes, Accordion, Banjo, Stereo Body

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MARK OF THE UNICORN SOFTWARE

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If you're *really* serious about combining sequencing with hard disk recording, then MOTU's **Digital Performer 2.3** (\$795 list) is what you're looking for. Reviewers are already raving about all the amazing new features, not the least of which is the company's **eVerb** plug-



in and the ability to record up to 40 channels of audio (depending on the speed of your Power Mac). DP's incredible PureDSP time-stretching and pitch-shifting now works on stereo audio tracks, so you can faithfully preserve the stereo image when making audio slower or faster without changing its pitch, or transposing it without changing its speed!

Digital Performer supports audio hardware from both Digidesign (like Audiomedia III and Pro Tools) and Korg (1212 I/O) and can even swap samples via SCSI with such instruments as the Kurzweil K2000 or K2500, Roland S-760 or Akai S-Series, so you can import a sample into your Mac for processing using any of the MAS-compatible plug-ins. Of course, you can do all the incredible cut, copy and paste functions that hard disk recording is so rightfully famous for, right on your Mac's color monitor. And did we mention the audio tempo adjustment feature and bounce-to-disk functions? Or crossfades with batch processing? Or virtual bussing? Or the 200 megs of free audio samples? Even tube amp simulations! Amazing!

Hey, you *really* need to find out more about these MOTU software packages, so check out our Web site (www.sweetwater.com/products/motu) or call your Sales Engineer immediately for your super low pricing and additional information!

CHECK OUT THESE SPECIAL DEALS



You already know Sweetwater has great pricing, making just about everything you need for studio or stage super affordable. But sometimes we get deals that are so spectacular we can't even print the prices in Sweet Notes because of a variety of agreements with manufacturers. Other times special purchases are made after an issue goes to press. So where do you go to find out about these killer deals? It's very simple: Just enter www.sweetwater.com/specials in your Web browser for all the latest and greatest bargains. Check often — some of these deals don't last long!

The AKG SOLIDTUBE Tube Microphone

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The housing of the SOLIDTUBE provides an extremely large air cavity for the capsule, creating an ideal environment for the acoustic properties of AKG's large diaphragm, which was specifically tuned for this microphone. What's more, an integrated pop screen surrounds this capsule, reducing excessive breath noise (there's also an additional windscreen included for those situations where pops are really a problem). A switch on the side of the mic activates a 20dB pre-attenuation pad, enabling the SOLIDTUBE to handle sound pressure levels of up to an amazing 145dB! The flexible elastic shock mount suspension (included) lets you position the mic any way you choose, as well as isolating it from impact and vibrations that can ruin the perfect take.

Low frequency noise below 100Hz can be eliminated by simply turning on the low-cut switch located on the front panel of the unit's external power supply (included), and there's also a ground lift switch next to the audio out of the power supply that can isolate the signal ground from the chassis ground, quickly eliminating hum. The SOLIDTUBE ships with a rugged carrying case, the extra windscreen and all necessary connecting cables.

This is the kind of mic every engineer wants, but up until now has been priced out of most people's reach. Call us immediately for your special low Sweetwater pricing and more information on the SOLIDTUBE, or check out our Web site at www.sweetwater.com/products/akg/solidtube.



SOUNDWARE SCENE

— Continued from previous page

Percussion, Conga Collection, Ethnic Percussion, TR-808 Loops, TR-909 Loops, Kick Collection, Snare Collection, CP-70 Electric Grand, DX-7 Electric Pianos, Gig Pianos, FM + Piano Mix, Modulus Fretless Bass, Stereo Takamine Nylon Guitar, 1968 Les Paul Custom Guitar through a Marshall, Stereo Martin Steel String Guitar, and our very best, triple velocity, all stereo Session Drum Kit.

(Psssst...If you're thinking of buying a sampler right now, you might want to sweet-talk your Sales Engineer into including this CD with your purchase.)

"Now that I have a keyboard, I want to record it. What bonus do I get then?" Glad you asked. If you're treating yourself to an ADAT XT multitrack recorder you will also receive our exclusive **ADAT ProStart Package** which includes our Sweetwater-made **ADAT Digital Multitrack Reference Tape**, filled with test tones, reference frequencies, white and pink noise, stereo tests and track assignment tests. It even includes tuning notes for guitars, basses and horns.

This Digital Reference Tape is bundled with our **ADAT ProStart Guide** which contains over 20 pages of hints, tips and hidden button presses that will get you going like a pro the first time you record.

If you're more of a Tascam type you can purchase a DA-88, DA-38, or DA-98 and receive our **Tascam ProStart Package**. It includes a **Tascam Digital Multitrack Reference Tape** which has all of the tests described above, as well as a specially made **ProStart Guide** that gives you all of our insider tips on the DA-88, DA-38, or DA-98. Either way, ADAT or Tascam, you can't go wrong with our ProStart Packages.

Finally, before I go, I wanted to mention that this is the first year that Sweetwater Sound will have a booth at Winter NAMM in Los Angeles (January 29 – February 1). If you're one of the lucky few who get to go, please look us up. We'd be glad to talk to you about the many career opportunities available at Sweetwater. If you can't go (or you got this Sweet Notes after NAMM) you're always welcome to call, write or e-mail us. We'd love to show you why Sweetwater Sound is one of the coolest places to work in the industry. Hope to see or hear from you.

I'll be back next issue with more exciting news.

MICROBOARDS

— Continued from page 7

can print virtually anywhere on your CD-R. You can even print on CD jewel case booklets and inserts, including the spine! Now while most printable-surface CD-Rs take ten minutes or more to dry and are not water-resistant, Microboards offers special blank Fargo CD-Rs that feature a unique protective coating called Tuff-Coat that totally eliminates smearing and fading and is highly water-resistant! Plus, your CD-Rs dry immediately, saving you valuable time and never diminishing the quality and integrity of your printed image or your data.

Finding out more about these new Microboards products is simple (and you know the drill by now, don't you?): Just pick up the phone and call your Sweetwater Sales Engineer for more information and your special pricing!

By Jim Miller

From the mid-1980s until about 1992 or so, I got so involved with the evolution of sampling keyboards that I totally lost track of what was happening in the guitar world. I even let my subscription to *Guitar Player* run out, so I had no idea at the time that there was a new guitar company called PRS that was making some exceptionally fine guitars out of the Maryland area. In fact, the first Paul Reed Smith guitar I ever saw belonged to ace Sweetwater Sales Engineer Kenny Bergle who was performing solo at a local Ft. Wayne night spot. Not only did it sound absolutely sensational — well, it helps that a talented guitarist was playing it — but it was also a drop-dead gorgeous instrument with a whale blue quilted maple top. I had never seen anything like it.

The next PRS I happened upon was a few months later at a north Florida guitar show. It had a beautiful flamed maple top (what PRS calls a “10 top”) with a lustrous tortoiseshell finish (a very warm reddish brown) and abalone birds inlaid in the fingerboard. It was a 1986 model, just the second year of production for PRS, and it carried a price tag of \$1395. Looking back now, I realize what a steal that was, since some early PRS guitars now sport price tags of three or four grand . . . talk about wanting to kick myself.

Not long after that, I found out my new next door neighbor was a guitarist and a serious guitar collector, as well. He owns a superb cherry sunburst PRS Custom with 10-top and mother of pearl bird inlays, plus a silky-smooth tremolo system. This is actually the Paul Reed Smith I ended up sampling for the highly acclaimed Sweetwater “Ultimate Guitars” CD-ROM (which received a perfect 20 out of 20 stars in *Keyboard* magazine, the first sample disc to be awarded a perfect score). Believe me, it was



Can't blame him for smiling: Kenny Bergle with a PRS Custom 22.

very hard handing that instrument back to its rightful owner — this baby played like a dream.

Only a few months after that, I was in Orlando for another guitar show and Jay Wolfe (one of the exhibitors) showed me an absolutely mint 1985 PRS in a vintage yellow finish with the most unbelievably figured top I have ever seen. I think I might have

TECH NOTES

blacked out there for a second or two, the instrument was that stunning. I didn't even ask him the price; by that time I'd done my homework and knew how PRS guitars appreciate in value.

One of the absolute coolest features of most PRS guitars is their versatility. Though equipped with humbuckers, most PRS models (like the CE, Standard,



Incredible looks and sound: A PRS Custom 22 in vintage yellow with a killer “10-Top.”

Custom and Artist series) allow you to dial in a very credible single coil sound: That much sought-after “in between the treble and middle pickup” tone. McCarty's, on the other hand, let you convert *either* humbucker into a single coil pickup. Quite nice.

Believe it or not, I still don't own a Paul Reed Smith, but I know I can't live without one much longer (please don't mention this to my accountant). Naturally, when I heard that Sweetwater was going to be carrying the full PRS line I was nothing less than ecstatic, particularly when the PRS folks told Chuck that they truly believed the instruments coming out of their shops right now are the best they've ever produced. What's more, the wood they've obtained for their 10-tops is some of the best they've ever had.

While there are PRS guitars in almost every price range, I've narrowed my selection down to either a **McCarty** model (named after legendary guitar guru Ted McCarty) or a **Custom 22**. Both have PRS stop tailpieces and wide fat necks (my personal favorite) and are available in many great finishes with 10 tops and birds optional. Then again, if my ship comes in real soon, I'm heading straight for a **Santana** model which is based on the original instrument Paul built for Carlos. Wait! I might actually be happier with an **Artist** model which features extra resonant mahogany and an exceptionally figured curly maple top plus abalone inlays. Hmm, if it weren't for that money issue I'd have one of each.

Which PRS are you interested in? By the time you

read this, most (if not all) of the PRS guitars Sweetwater has received will be individually posted (with photos!) on the Sweetwater Web site, so you can check out each one and pick the model, finish, features and options that appeal to you. I can tell you from personal experience that, in all likelihood, you will never play an electric guitar that feels as good,

looks as good or inspires you the way a Paul Reed Smith does. I strongly suggest you call your Sweetwater Sales Engineer immediately and get first choice from of the great selection now available. I can only hope you don't get to that Custom 22 (or McCarty or Santana or Artist) I've had my eye on before me. Don't be like me and kick yourself later: Your dream guitar is sitting in the Sweetwater warehouse right now, just waiting for you to play it!

On a non-guitar-oriented subject, I just received evaluation copies of four software plug-ins from **DUY S.A.** and **Ionizer 1.2** from the folks at **Arboretum Systems**. Wow! These are some of the most useful and exciting plug-ins I've ever had the pleasure to use. A full report will follow next issue (I've sort of used up most of my space already and these products deserve a column all their own), but if you do any hard disk recording on a Mac, I'd suggest you check with your Sweetwater Sales Engineer for information on these red hot items.

Have you ever uttered these words: “All I need is a (insert name of specific equipment here) and my studio will be complete.”

Who are we kidding? Studios are never complete. It's the first rule of music and actually comes before rule number two, which is that you will always need one more track than you currently have available on your multitrack. And even if you thought your own studio *might* be complete, here comes another NAMM Show to prove you're wrong.

I've been putting money into the cookie jar and saving up for a flight into L.A. for the big event and I can hardly wait — I haven't been able to get to the show for the last four years since my move to Florida and, like any proper NAMM junkie, I'm well overdue for my “fix.” I'll be taking my camera with me, so I promise there'll be plenty of NAMM photos in the next *Sweet Notes* and on our Web site. What's more, I guarantee there will be a special in-depth report for those of you who couldn't make it to Southern California for the music industry's biggest bash.

So meet me back here next issue and together we'll take a look at all the new gear unveiled at the show. I'm willing to bet there will be one or two things you just might need for *your* studio . . .

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WHAT'S THE BEST MOVE FOR YOUR CAREER?

We'd like to extend to you an open invitation. Sweetwater Sound is actively soliciting resumes for possible employment with our company. As you probably know, we've been growing by leaps and bounds and are constantly working to improve our level of service to make sure all our customers always get the best value from us. Naturally, this unprecedented growth means we have to reach out in search of the best people we can find to be part of delivering the "Sweetwater Difference."

Might you be one of those people? Why consider a career with Sweetwater? There are as many different reasons as there are opportunities with our company. We are specifically recruiting for positions in sales, technical support, desktop publishing and electronic repair. What special talent do you have that might thrive at Sweetwater Sound?

Also, have you heard about our brand new division, Custom Select Premium Direct Luthiers? We now have great jobs for folks who love guitars as well as music technology aficionados.

Why not consider the possibilities? Think there might be a match? Give us a call. We'd appreciate the opportunity to speak with you. Joining the Sweetwater team might be the best move for you. Of course, all inquiries will be held in the strictest confidence.

Great people. Great jobs. Great pay.

Call (800) 222-4700 and ask for the Career Center or send us e-mail at "careers@sweetwater.com"

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DIGITAL MIXING BOARDS from such industry giants as TASCAM, MACKIE, KORG and RAMSA are now arriving! See our lead story on page 1
ALSO: MORE NEWS ON GUITARS, THE AKG SOLIDTUBE MIC, E-MU E-SYNTH and much more!

THIS ISSUE *inside*

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