



# SWEET NOTES

AMERICA'S FASTEST-GROWING MUSIC RETAILER

EARLY SUMMER 1997

## ENSONIQ PRODUCTS ARE HERE AND IT'S NO MIRAGE



The year was 1985. I had just heard a demo of the brand new Mirage sampling keyboard from Ensoniq and like thousand of other musicians, bought one for myself. To this day, you can't help but be impressed at what the Ensoniq people had accomplished: they had created a product that offered up the very latest digital sampling technology at a shockingly affordable price. And while the Mirage was only an 8-bit instrument with 128K of memory, it was a worldwide sensation.

But this is 1997. Sampling has come a long way in the last dozen years. And so has Ensoniq. Today, the company that first gave musicians like you and me the ability to create our own samples has a full line of superb 16-bit samplers, as well as brand new synths, performance key-

boards and one of the industry's most highly-regarded effects processors. Yet it has done this without ever losing sight of the simple fact that great sounding products can still be truly affordable. Which makes everyone here at Sweetwater proud to announce that we're now authorized Ensoniq dealers (was that a cheer I just heard?).

Prime examples of the company's philosophy are the **ASR-10 Advanced Sampling Recorders**. Choose from the five-octave **ASR-10 Keyboard** (\$2695 list), the **ASR-10 Rack** (\$2895 list), or the newest **ASR-88** (\$4495) with 88-keys and a weighted-action keyboard. All of these instruments can create stunning 16-bit samples in mono or stereo with up to 16 megabytes of sample RAM (standard in the ASR-88), but also feature what Ensoniq calls "the most powerful onboard effects processor ever offered in a sampler," a full-featured 16-track sequencer and the ability to add two tracks of live audio to your sequences.

Of course, with any world-class sampler, you need access to plenty of high quality sounds. Not only does the ASR read and write to its own proprietary format, but it can also import sounds from any Akai S1000/S1100 or Roland CD-ROMs, complete with all programming and performance parameters. That's thousands of megs of data you can access at the mere touch of a button.

If you're looking for a sound module with plenty of killer sounds, an awesome onboard effects processor, plus lots of expansion options, you might be in the market for an **MR Rack** (\$1695 retail). This unit has 12 megs of exceptional sounds in ROM (piano, strings, brass and

voices to name but a few), a 44.1 kHz playback rate, Ensoniq's new synth engine with unique Transwave technology (which uses the latest digital resynthesis technology for sounds that move and evolve), the company's next generation effects chip (the ESP-2) with reverb and chorus always available, as well as tons of insert effects.

But what may be most exciting about this machine is

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## INSIDE THIS ISSUE:

### TASCAM GEAR SPECIALS

There's something in the TASCAM product line for just about everyone, from great-sounding mixers to cutting-edge recorders. Whether you're looking for analog or digital equipment, we've got a sale that's going to save you some money on gear in every price range.

— SEE PAGE 2

### PRO TOOLS 4.0 IS HERE

Eagerly anticipated by hundreds of thousands of musicians around the world, **Digidesign** has just begun shipping ProTools 4.0 software. To find out more about this major release, take a look at our special in depth report in this issue.

— SEE PAGE 3

### NEW ALESIS PRODUCTS

You read about them last issue in our NAMM Report. They're brand new from the people who brought you the ADAT, QuadraSynth and other best-selling equipment. Many of these products are shipping right now and we've got the inside story. — SEE PAGE 8



### PRODUCTS FROM ORAM AND EARTHWORKS

In this issue's **Tech Notes** column, Jim Miller takes a closer look at the remarkable **TC40K** mics from Earthworks and the great-sounding **OramSonics MWS** microphone workstation. We'll warn you now: You're gonna want one of each! **ALSO:** Oram Products have arrived!

— SEE PAGES 6 AND 11

**PLUS:** Event Electronics audio cards, the Korg N-Series Keyboards, Gemini DJ Equipment, Mark of the Unicorn's Digital Timepiece (yes, it's here!), Nightpro EQ3-D, Mackie's new products, the AKG C414 mic, Soundware Scene **AND MUCH MORE!**



The Ensoniq DP/4+ Effects Processor

boards and one of the industry's most highly-regarded effects processors. Yet it has done this without ever losing sight of the simple fact that great sounding products can still be truly affordable. Which makes everyone here at Sweetwater proud to announce that we're now authorized Ensoniq dealers (was that a cheer I just heard?).

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# TASCAM SPECIAL SALE!

It doesn't happen often, but when it does, thousands of musicians and studio owners sit up and take notice. Oh, and did we mention save big bucks as well? As you may have guessed from the headline above, the event we're talking about is a special sale on TASCAM gear! But this is not one but actually TWO sales . . .

First, we have a special factory-authorized sale on the phenomenally popular **TASCAM DA-88** and **DA-38 Digital Multitracks**. If you've been reading *Sweet Notes* for the last few years (or heck, just about any industry publication), you know about these machines. Running on the Hi-8 format (which gives you one hour and 48 minutes of recording time) the DA-88 is a true, pro-quality 8-track digital recorder with more features than you could possibly shake the proverbial stick at. You know, things like jog and shuttle capability, auto punch with rehearsal, user-definable

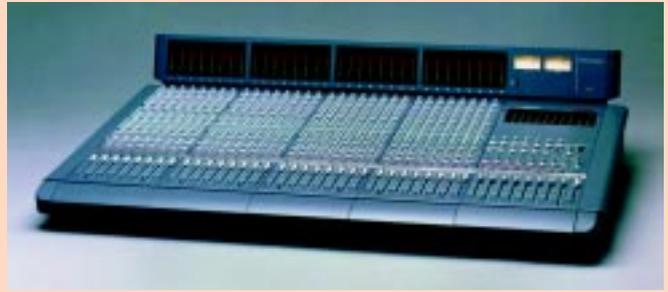
Other TASCAM products included in this sale include the M3500/32 and 24, 488mkII, MM100, Porta3mkII, DA88, DAP1 DAT, 464, and the 202mkII, 122mk-III and 112mkII cassette decks. But keep in mind this is just a partial listing.

We all know what demo equipment is, right? But what do we mean by "refurbished?" Simple, this is slightly used equipment that has been essentially rebuilt from the ground up to perform exactly like brand new gear, but selling at substantial savings to our customers.

True, you may not get all that wonderful new equipment smell, but you'll end up with gear that performs just like new, and you'll save yourself a lot of cash. And did we mention that all this demo and refurbished equipment comes with full warranties, plus

our own Best Value Guarantee (see page 7)?

For a complete up-to-the-minute listing of all the items available during this incredible sale, check out our Website (you know: "www.sweetwater.com") or call your Sweetwater Sales Engineer today!



Ever dreamed of owning a TASCAM M2600? Now you can, thanks to this special sale!

## LATE BREAKING NEWS!

Is this your lucky day, or what? Just as we were going to press, it was announced that with the purchase of any new **Model 564 Digital Portastudio**, Sweetwater will throw in a **PreSonus Blue Max**



TASCAM's exceptional DA-60 mkII 4-Head Timecode DAT Recorder

track delay and crossfade, SMPTE, MIDI and Sony 9-Pin sync capabilities plus options like remote controllers, digital interfaces and other stuff the pros seem to like. These are features, incidentally, that have made the DA-88 the most widely-used digital multitrack for audio and video post-production on the planet.

The DA-38, on the other hand, is geared more towards the home and project musician, though it sacrifices absolutely nothing in the audio quality department. It, too, has many options available, but the user interface is a bit more straightforward so non-techie type people can easily get it up and running almost right out of the box.

The DA-88 lists for \$4799, while the DA-38 carries a sticker price of \$3499. However, during this sale, expect to pay less — much less. You can probably understand why we can't print our incredibly low prices here (and the TASCAM people would prefer that we didn't, anyway), so we can only humbly suggest that you pick up the phone and find out from your friendly Sweetwater Sales Engineer just how affordable these two fantastic recorders are right now. Go ahead and call, we know you've been wanting one anyhow.

But what about this "second" sale? Well, we now have in stock an enormous inventory of demo and refurbished TASCAM equipment. Things like the unbelievable **M2600mkII Mixing Consoles** in either 24 or 32 track configurations, the **DA-60mkII 4-Head Timecode DAT Recorder** (the perfect DAT for post-production environments), the **424mkII Portastudio** with integral 8-input mixer and just about all the company's excellent CD players like the **CD-301mkII**, **CD-401mkII** and **CD-601**.



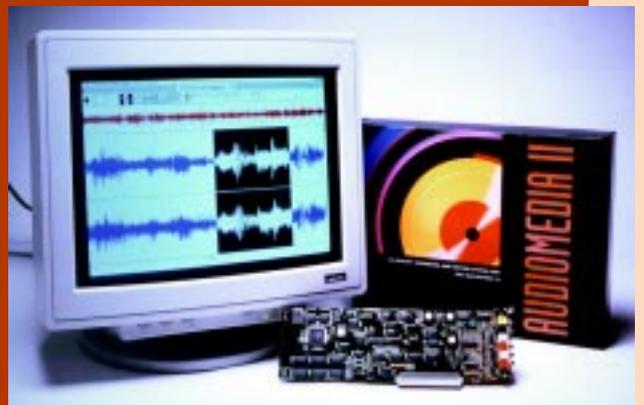
**Smart Compressor/Limiter** (a \$249.95 value) *absolutely free!* Or buy a new **Model 488mkII Portastudio** and get a Blue Max for just \$99.

The Max is a 1/2 rack, true stereo processor with 16 "smart" presets designed to control the dynamics of just about any recording. Front panel adjustments can be made in case you happen to think you're smarter than it is. Call right now for complete details on this special offer!

## OWN A NUBUS MAC? WANT TO DO SOME DIGITAL RECORDING?

Direct-to-disk recording is great because it gives you all the advantages of true, random access editing, along with superb sound quality. But there's a catch. See, Digidesign is no longer making the **Audiomedia II** cards for NuBus Macs.

When we heard this news, we called the company and ordered all their remaining stock. These great-sounding audio cards (which carried a list price of \$1295) are available in *very limited* quantities direct from Sweetwater at absolutely great sale prices (with full warranty, of course). Hey, just because you don't have the latest Mac doesn't mean you can't use your existing machine to do some fantastic digital recordings. Give your Sweetwater Sales Engineer a call for more information. Quantities are limited — really! — so get yours before they're all gone!



**WE ACCEPT ALL MAJOR CREDIT CARDS!** Or charge it to your Sweetwater Technology Card! Call for details: **(219) 432-8176**

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

# SWEETWATER PRODUCT PROFILE

## ENSONIQ PRODUCTS: NO MRAGE

— Continued from page 1

its expandability. Three card slots give you access to up to 84 megs of wave data, like the **EXP-1 "Real World" Expander** with 24 megs of world and ethnic sounds for \$500 retail. Or how about the **EXP-2 Drum Expander** with two megs of new drums and percussion kits for just \$119.95 (list). Or maybe the **EXP-3 "Urban Dance Project"** is more your style, with 24 megs of grooves, pads, hits, basses and effects for just \$500 retail. Also available is the new **MRC-1 Synth Banks Card**, a collection of 180 classic synth sounds for only \$99.95 list.

If composition is your thing, Ensoniq designed the **MR-61** (\$2595 retail) and **MR-76** (\$2995) Keyboards just for you. The product designers came up with all sorts of fresh, new ideas for

cards to find sounds quickly and easily by their musical category. No more struggling with multiple menus.

This instrument also has impressive performance controls, built-in effects, a user-friendly sequencer and 64-voice polyphony for piano performance where you can hear every note — no matter how many sustained notes, chords, or arpeggios are played. At

one input (like your guitar), you can use all four processors to create an amazing sound rivaling those expensive



**Just arrived: The E-Prime has not one, but three sampled grand pianos for every application.**

last, you'll have enough voices for creating complete orchestral arrangements, playing live with your sequencer, or performing multi-layered arrangements of your favorite compositions.

Are your effects processing needs growing faster than your budget? To the rescue: The **DP/4+ Parallel Effects Processor** (\$1795 list). Four independent stereo effects processors integrated into a 2U rack space, for the utmost in flexibility, functionality and fidelity. Four balanced (TRS) inputs can process from one to four separate signals. For

custom rigs you've dreamed about. The Ensoniq engineers improved the audio circuitry for even cleaner performance, kept the same 46 algorithms that critics raved about in the original DP/4, then added some powerful new ones. In total you've got 54 algorithms designed for the highest fidelity and the most control over your sound possible.

The **DP/Pro** (\$1395 list) is an all new, fully professional dual effects processor. It's a true stereo system powered by two of Ensoniq's next generation ESP-2 digital signal processors running at sample rates up to 48

— Continued on page 10



**The MR Rack: Powerful, affordable, expandable**

these instruments. Take the Idea Pad, for instance. Noodle around a bit on the keyboard. When you hit on a riff you like, it's already captured, because the MR Keyboards remember what you play. Need a groove? Access the built-in drum machine (what a concept!). Want more sounds? Just pop in one of the expanders already covered in the MR Rack section above. There's even an optional **MR-FLASH Sample Memory Board**.

Just as we were going to press (the art director really loves this!) we got word that the first **E-Prime** keyboards (\$1995 list price) had arrived. Sit down at this instrument and you'll feel like you're in front of your favorite acoustic piano. The flying-action mechanism simulates the weight and throw of a real piano hammer for amazingly lifelike piano performances. You can even customize the feel of E-Prime to match your playing style, selecting from 14 velocity curves and four pressure settings. Its 76-key range is big enough for most piano pieces and provides larger zones for split keyboard setups.

Onboard are three sampled pianos, a no-compromise design philosophy that gives you access to a wonderful Bosendorfer, a rich 9-foot Baldwin, and a warm Yamaha. But the E-Prime doesn't stop there: It has sounds for every style of music. The 308 onboard sounds offer a broad range of authentic instruments, as well as modern synthesized sounds. They also include 128 General MIDI sounds and 10 GM/GS drum kits. Keyboard enthusiasts will appreciate the variety of organ, electric piano, synth, and pad sounds. A full complement of string, reed, woodwind, and brass instruments will enhance classical or pop arrangements and a wide range of drum, bass, and guitar sounds provide high-energy dance or smokin' jazz rhythm sections. For the adventurous, there are exotic world/ethnic instruments and other unique sounds. The E-Prime's exclusive SoundFinder searches through ROM, RAM, and

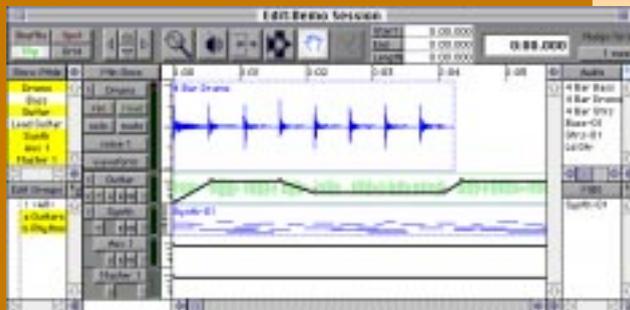
## DIGIDESIGN SHIPS PRO TOOLS 4.0

The next step in the evolution of **Digidesign's** award-winning digital audio production software for the Macintosh is now shipping. **Pro Tools 4.0** (\$795 list/upgrades available to owners of PT 3.2) has expanded the feature-set that made Pro Tools the world's leading digital audio platform. The software will run on either NuBus or PCI Macs and now runs under Power Mac native code. In addition to faster screen re-draws, improvements are noticeable in every major area including recording, editing and mixing.

With this release, the mixing feature-set has advanced significantly, with instantaneous mute/solo response, a true independent solo bus (soloed tracks can be muted) and solo and "record safe" modes. Automated features have also been vastly improved. In fact, almost all parameters can now be automated, including dynamic (or snapshot) automation of plug-ins. Additional flexibility is provided by separate Touch and Write automation modes. There are also separate, visually-editable mute tracks for faders and sends.

Pro Tools now supports the "best of both worlds" with the addition of AudioSuite, a new plug-in architecture that adds Sound Designer II-like file-based processing, including time compression/expansion and normalize function. What's more, AudioSuite plug-ins take advantage of the speed of your host CPU processor (or Digidesign audio card) for maximum speed. Your on-screen selections can be processed and automatically "plugged back in" to their original positions in one easy step.

There are literally too many things to tell you about this ultra-powerful (but user-friendly) software, so we urge you to call your Sweetwater Sales Engineer today for all the details and your special pricing.



**The Pro Tools 4.0 edit window has been enhanced for ease of operation**

# THE EVENT YOU'VE BEEN WAITING FOR

Is it just us, or does it seem like every company on the planet is making audio interface cards for the Mac and PC? Who's next? Nabisco? All kidding aside, the field is getting as crowded as the freeway at rush hour.

At the risk of adding to the confusion, we'd like to introduce you to three new PCI audio cards from the folks at **Event Electronics**. Now you may recognize that name as the company that builds the exceptional **20/20 Speaker Systems**. Well, they've entered the digital audio interface market in a big way, in no small part because of their partnership with the digital audio

gurus at the company's strategic partner, Echo Corporation. What sets these cards apart is their stunning audio quality — thanks to 20-bit A/D converters. But just as amazing is their price-to-performance ratio.

First up is their proudest offering: **Layla by Echo**, a rack-mount audio interface with

eight balanced analog inputs and ten balanced audio outputs (ins and outs are all simultaneously accessible), a 24-bit digital I/O, a super-clean 24-bit signal path, massive onboard DSP, word clock (for sync and expansion), MIDI and much, much more, all for a suggested retail price of a shockingly low \$999.

There are so many cool features to Layla that we couldn't possibly begin to list them all here, but one very impressive feature we do have to point out is its expandability. You can synchronize multiple Layla systems simply by plugging in another card and connecting the word clock output into the word clock input of the slave. In fact, you can daisy-chain as many Layla units as you have PCI slots in your computer!

quality 1/4" jacks. High quality, reasonable price . . . hey, it's enough to make anyone smile.

If all you need is two analog ins and eight analog outs (yes, all 20-bit) plus onboard DSP and a breakout

Emagic's Logic, Innovative Quality Software's SAW Plus, or Sonic Foundry's Sound Forge. There's even a custom version of Syntrillium Software's Cool Edit Pro bundled with each Event card, so you can be up and running in



**Event's Layla by Echo. It multitracks, is rack-mountable, offers a clean 24-bit signal path, and retails for just \$999!**

box with RCA connectors, look no further than the super-affordable **Darla by Echo**. It's priced to fit just about anyone's budget at a surprising \$349 list.

All three systems are compatible with audio recording and editing software that can talk to the Windows 95 WAV device driver, which means you don't have to give up your favorite software in order to take advantage of these unit's superior sound quality. You can use Cakewalk Pro, Steinberg's Cubase and WaveLab,

no time at all. Of course, you can add plug-ins from various manufacturers like Waves and Arboretum Systems. Oh, and a Mac-based version will be shipping later this summer (no, they didn't forget Mac owners!)

All three system can truly be called "Plug and Play," which means there's no ridiculous learning curve. But since we're out of space, we suggest you call your Sweetwater Sales Engineer for more information and your special pricing on any of these three great cards!

## EQ3-D: MAGIC IS IN THE AIR

Project mastering is the next step in the evolution and functionality of a full-service studio, and now, with the **Nightpro EQ3-D Dimensional Equalizer**, you can compete with the pros and get that sweet sound that will turn heads. Grammy Award winning engineer Dave Reitzas, who is lead engineer for artists like Barbra Streisand, Madonna, Michael Bolton and Whitney Houston, says of this unit: "If I think it sounds great, that's one thing, but when the artist notices the difference, that really tells you something."



**The EQ3-D AirBand Equalizer maintains the integrity of the original sound, even with maximum cut or boost.**

Already nominated for a 1997 TEC Award, the EQ3-D (\$600 list) has all the sonic qualities and characteristics of its predecessor, the EQ3, which has been used for years to produce hit after hit and one record-breaking album after another. It adds the presence, warmth and clarity of a live performance back into the sound. Particularly known for its high end, the EQ3-D adds an "airy" glossiness to any mix. But it's not just useful for high frequencies, you can use it to add punch to a drum kit, bottom to a bass, and amazing articulation to any vocal performance.

The EQ3-D is a six-band, two-channel dimensional equalizer with separate channel controls for each of the fixed six bands. It is a true stereo system with total channel-independent electronics and filters. Each of the first five bands is 2.5 octaves wide with pots that allow for a maximum adjustment of plus/minus 15 dB. The sixth band is the "AirBand" and includes the exclusive "Vari-Air" feature which allows for an adjustable elbow frequency of between 2.5 kHz and 40 kHz, with a maximum gain of 20 dB. It supports balanced or unbalanced XLR ins and outs.

The EQ3-D has many applications. Its patented, low phase shift technology means there's no audible distortion, no matter how much you cut or boost. Try inserting the EQ3-D between your mic preamp and multitrack when recording. Or to sweeten a particular track in your mix, hook the EQ3-D into the console insert and adjust to taste. When mastering, hook the EQ3-D up across the stereo bus from your console and into your recorder. There are a number of subtle things that can be done to make your recording "open up" and come alive. Boosting the high end with the AirBand and extending the bass with the two lowest bands on the EQ3-D can really make a huge sonic difference.

One of the fast-emerging uses for the Nightpro EQ is in live sound production. Major touring groups, night clubs, theaters, churches, as well as smaller performing groups are finding that the EQ3-D enhances lead vocals, back-up vocals, drums, guitars, etc. It is also being widely used in post-production and broadcast applications of all types — radio, TV, film, re-mastering, etc.

To find out more about the EQ3-D from Nightpro, contact your Sweetwater Sales Engineer today.

EVENT  
ELECTRONICS INC



**Event's Darla by Echo — a bargain at just \$349**

Maybe you want all the audio quality of Layla, but don't need all the ins and outs or the rackmount interface. For just \$499 list, you can add a **Gina by Echo** to your computer. With two analog ins and eight analog outs (all 20-bit of course) plus a digital I/O and onboard 24-bit DSP, this is one incredible value.

If you appreciate clean design (and who doesn't?), you'll appreciate the fact that all of the connectors on Gina's rugged breakout box are rugged, dependable, pro-

**IF IT'S BROKEN AND YOU NEED IT FIXED... Our Service Department is Factory Authorized! (219) 432-8176**

### By Chuck and Brenda Surack Owners, Sweetwater Sound

All of us here at Sweetwater are pretty excited because our new warehouse is nearing completion. That means everyone here will finally have a little more elbow room.

Imagine this: a facility that's actually larger than our entire existing building (which is actually pretty huge itself). We'll finally have enough space for all that incredible new equipment that's arriving every day.

What's more, once we move all our inventory into the new warehouse, we'll also have the space we need to expand our demo facilities, as well as allowing our sales staff to continue growing. Quite honestly, we actually had to put off hiring Sales Engineers for a while just because space was at

such a premium. And that, in turn, put a lot of extra pressure on the sales staff since the phones have been literally ringing off the hook since the start of the year — hey, every company would love to have this problem!

By the time most of you read this, we'll have begun moving the entire sales department into the space previously occupied by our old warehouse. Knowing this, we've begun actively recruiting for more sales people to ease the pressure on our existing staff. If you know of someone you think is qualified for such a position — or if you might personally be interested — please have them call Jeff Radke, Vice President of Sales immediately.

Once the warehouse is complete, we'll begin work on the next phase of our expansion which includes a brand new cutting edge recording studio (with enough space to record a full 48-piece orchestra). We'll keep you posted as things progress.

Speaking of expansion, our Website is growing at an astronomical pace. Not long ago, the site served its *ten millionth file* — yup, that's a ten followed by six zeros! That's ten million "hits" in Internet terms. Traffic on our site has consistently grown since we went online back in May of 1995. By June of that year we had 18,000 hits and by December we were exceeding 200,000 hits per month. We are now close to receiving *one and a half million bits per month*, impressive by any standard.

We've served almost 100 gigabytes of files from our Website alone, and that doesn't even count our ftp site. In fact, we're now sending out almost 400 megabytes of files

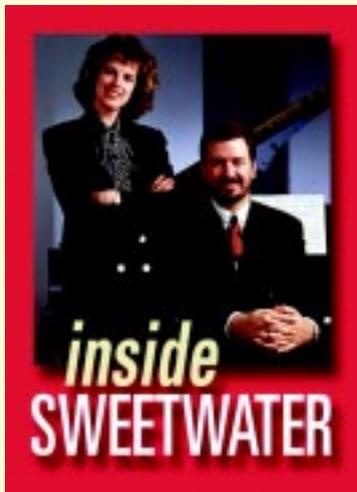
every single day over our dedicated T-1 Line. And we currently have about 2,000 web pages online!

All of those impressive numbers would not be possible without the extraordinary efforts of our immensely talented (and virtually tireless) web staff. Great work guys!

As mentioned earlier in this article, new equipment is arriving every day. Well, let's face it, things are not going to slow down any time soon. Interest in home and project studios is at a record high and among the fastest-growing activities in the country. What that means is manufacturers are going to be releasing more new products than ever before. How the heck are you going to keep up with all this new gear? Sure, you can wait until the next issue of *Sweet Notes* arrives, but since space is always at a pre-

mium there, who knows if the perfect product for your needs will be featured?

Here's a solution: You can check out the new *inSync* page on our Website. It's the first music industry news report to be updated daily. Log on every day for the latest news about product releases and insider information. If you're just too busy to surf the net but want your news



**Our new warehouse expansion project is finally nearing completion. Within a few months, the huge complex will be filled with all the hottest new gear.**

weekly, simply subscribe to our new *inSync* e-mail service. Every Friday we send out the full week's reports direct to your e-mail address for delivery over the weekend. To subscribe to this service, simply send e-mail to "insync@liststar.sweetwater.com" and put the word "subscribe" in the subject field. That's all there is to it.

Hey, we're out of space. See you next issue!



**Q:** I just bought my first multieffects processor and I am not sure if I should plug into both inputs or only plug into the side labeled mono.

**A:** If your multieffects processor is capable of two different effects at the same time, and these effects can be applied independently to the two different inputs, then you should use both inputs. Also, if it is a "true stereo" processor, you should use both inputs. However, many processors are not true stereo and these sum the inputs to a mono signal, process it, then split the signal and send it back to the left and right outs. If you are using a processor of this type then you should probably use the mono in.

**Q:** I am syncing my ProTools system to video that has been striped with SMPTE. I am using my MIDI interface to read the SMPTE code. The problems is that I can't get the system to stay sync'd to video — it drifts out of sync after about 8 minutes.

**A:** Make sure that the frame rate you select on your MIDI interface and ProTools is matched correctly, and employ the video "pull down" feature if required (if your interface provides one). Be aware that if the material was cut to the video originally, it should stay in sync, but if you are just laying in long audio files that were not "played" to the video, you will have to retrigger these files periodically so they don't drift out of sync. This is because SMPTE/MTC doesn't provide "phase locked" sync on a ProTools system, it's "trigger" sync only. Once the audio file has been triggered, it "freewheels" from whatever point it started at. That is, the audio file runs off its own clock at this point, and that is independent of the MTC which only tells it where to start.

**Q:** I am using a computer based hard disk recording system and I have been told I need to defragment and optimize the hard drive I am recording to. What do I need to do this?

**A:** Everyone working with hard disks needs to perform some regular housekeeping chores that will keep the disk running at top speed. Defragmenting is the hard disk equivalent of changing the oil in your car every 3000 miles. To defragment your hard disk we suggest you use the Speed Disk tool in the Norton Utilities software pack. Speed Disk cannot be run from the start up disk if that's the drive you are optimizing. Rather, Norton has a feature that allows you to create a "start up" floppy disk to use when doing this. Another option is starting up from your Apple CD-ROM by inserting the CD and holding down the "C" key during start up.

Once you are up and running, the process is as simple as opening your Norton Utilities folder, double clicking on Speed Disk, choosing the appropriate drive and hitting the optimize button. The process of optimizing a drive can take a while, depending on the size of your drive and the state of fragmentation. We've personally found a bag of Doritos seems to help in this regard.

**ORDERS PROCESSED SAME DAY!** In most cases, orders ship the same day we receive them! **(219) 432-8176**

Let's face it, 23 years ago being a DJ wasn't the hippest thing in the world. There was no Internet, no MTV and Rock N' Roll barely existed (Rap? What's that?). Yet Gemini's founder saw that his son enjoyed playing records for his friends in the basement of their home. Eventually, he came to realize that DJs required professional, user-friendly equipment to master their craft at prices that anyone could afford. The rest (as they say) is history.

Over the past 23 years, Gemini has grown to become the world's largest manufacturer of DJ products, as well as lighting equipment. But becoming the biggest



Gemini's PT-1000 High Torque Direct Drive Turntable

isn't an easy task (as we here at Sweetwater can tell you): It takes a lot of listening to your customers to continually produce the products they demand, at the best possible prices.

Currently, Gemini employs over 150 people in facilities all over the globe with worldwide headquarters located in New Jersey. Gemini's USA-based engineering/imagineering staff is second to none. Comprised of a half dozen full time, in-house engineers and over a half million dollars worth of Pentium computers, these people listen to the feedback from DJs all over the country (and the world), and design every single product that Gemini markets.

From turntables to mixers to CD players to speakers, Gemini makes the stuff that makes a DJ's job easier. Aside from being affordable, the products this company builds have all sorts of useful — though sometimes nearly invisible — innovations. Take for instance their "Dust Away" de-

# gemini

SOUND PRODUCTS WITH SOUND IDEAS

sign: Specially redesigned rubber buttons and transport doors to protect units from dust and smoke. It's a small thing, but over the years, it means your equipment will perform as if it were new, instead of having to be replaced over and over again.

One of Gemini's latest products is the PT-Series Turntables. Of course, the company builds rock-solid belt-drive and direct drive turntables starting at just \$159 list, but their new **PT-1000 High Torque Direct Drive Turntable** (\$519 list) sets a new standard for pro quality. Weighing in at a rock-solid 25 pounds, the unit is loaded with high-end features like adjustable pitch control, ultra-fast start-up time, strobe illuminator, an XLR lamp adapter, anti-skate adjustment, removable cartridge shell, aluminum diecast platter, quartz lock, plus a specially weighted base for feedback prevention. What more could you ask for?

If you prefer playing your music via disc rather than vinyl, maybe a Gemini CD player is right for you. One of the company's best sellers is the **CD9500 PRO II** (\$999 list) with features like Instant Start — that's right, no more waiting, thanks to Gemini's digital technology: Your music starts instantly when the PLAY button is pressed. The CD9500 is also frame accurate which allows you to search music frame by frame (1/75 second step). A jog wheel allows you to search forward or reverse at six different speeds and the unit's exclusive Pitch Control/Pitch Bend function makes beat mixing easy.

Gemini also makes powerful self-contained speaker systems (starting at \$129 list) that can really dish out the music with tight, well-defined bass response (which, as you might expect, is kinda important). Everything from their custom crossovers to the actual speaker

elements to the cabinets are developed in highly controlled environments, simulating anything from a high-output dance club to a weekend DJ gig. And all Gemini speakers are made right here in the U.S.A.



Looks cool, sounds great: The CD 9500 PRO II from Gemini

# WHAT'S HOT!

Then there's the company's superb mixers which include the **PDM-1012 10" Rack Mixer** with built in 12-second digital sampler (\$239 list) and the top-of-the-line **PDM-7024 19" Rack Mixer** (\$549) with built-in 24-second sampler (including battery backup to retain memory), speed control for sampling playback and integral 14-band equalizer.

There's also amps, roadcases, wireless systems and . . . whoa, we're out of space. That means now's the perfect time to call your Sweetwater Sales Engineer for complete information and your special pricing on the entire Gemini line!



## DBX 20 SERIES EQ

It's amazing! One little button. It has so much effect: **dbx Type III Noise Reduction** is an entirely new concept — virtually instantaneous encode/decode within the circuitry of the box. See, dbx started out to build the finest EQs possible, units with the heritage and performance to rival their famous 30 Series. And to no one's surprise they came out awfully darn good. (Go ahead, ask to see the Audio Precision plots compared to their competition.) But then, Roger, their chief engineer (a nice guy, as far as engineers go) got the crazy idea of putting this new noise reduction stuff in the box. Everyone listened to it and everyone was amazed. Sure, the **20 Series EQ** sounded great without it, but *with it* the performance was nothing short of incredible.

But hey, Roger wasn't about to stop there. Enter the **PeakPlus Limiter**. Who knows more about limiting than the folks at dbx? Nobody! So when the guys were developing this new series of EQs, they wanted something that would be unique. That's when Roger got another one of his many bright ideas and said, "I bet they'll work a lot better if there's a cool limiter built in." Next thing you know, all the guys are in the studio amazed at the new limiter Roger had designed specially for the 20 Series. With a threshold range of 0 dBu to +20dBu, the patent-pending PeakPlus limiter is designed to tame your program material from the subtlest nuances to the rowdiest hits. Also, the four stage LED ladder gives you a great visual indication as to what the limiter is doing.

The 20 Series EQs start at just \$499.95 list. You used to have to settle for second best in a reasonably priced EQ but not any more. With the new 20 Series from dbx, you get a great EQ circuit, a graceful yet powerful limiter and the revolutionary new design of the Type III Noise Reduction. Call us — we can't wait to tell you more!

## ORAM PRODUCTS ARRIVE!



Until recently, if you wanted one of the legendary mixing consoles designed by John Oram, you pretty much had to call Europe. The thought of all those costly overseas calls made us uncomfortable, so we here at Sweetwater were determined to do whatever it took to get the **Oram** line. As it turned out, we're now not only an authorized dealer for Oram products, but the exclusive North American distributor, as well.

We told you last issue about these absolutely unrivaled mixers and before we knew it, orders began piling up fast. The good news: Oram products are arriving at our loading docks as you read this and we're getting caught up on back orders. If you're looking for the best investment a pro or semi-pro studio can make in audio excellence, call us. We have a great price on all these amazing products and they're in stock now!

NEED MORE INFORMATION? ACCESS OUR WEB SITE: **"WWW.SWEETWATER.COM"**

# KORG N-SERIES KEYS

## 64-VOICE MUSIC WORKSTATIONS

The new N-Series Music Workstations from Korg are the latest in a long line of incredibly popular keyboards that stretch back to the legendary Korg M1 (which has actually surpassed the DX7 as the best-selling synth ever!). Featuring the world renowned AI<sup>2</sup> synthesis engine, the new "N"s offer unprecedented power and playability in an affordable package. Price of the 61-note N364 is just \$1900 (that's list, of course), while the 76-note N264 carries a price tag of just \$2400.

What do you get for your hard-earned dollars? Well, first of all, both models feature velocity and aftertouch sensitivity, of course, plus a sophisticated 16-track, 32,000 event, onboard sequencer, and an arpeggiator that lets you create arpeggios over a four-octave range (up, down, Alternate One and Two and random). You also get not one, but two of Korg's superb-sounding stereo multi-effects processors. With dynamic,



The Korg N364 combines 8MB of PCM with a 16-track sequencer, effects and much more!

real-time control, you can tweak the effects to perfectly complement a mix in the sequencer mode or during a live performance. Want variety? There are 47 different effects to choose from. And your effects processor is fully user programmable.

But what about the sounds? The N-Series instruments are literally crammed full with a staggering 936 programs and combinations based on 8MB of PCM ROM data featuring 430 Multisounds and 215 drum sounds. There are even 128 General MIDI programs available for those of you who already have sequences saved in that format. Of course, all of these sounds get processed by the ultra-powerful AI<sup>2</sup> Synthesis System, the same sound engine found in the company's 01/W and X-Series instruments.

These keyboards also feature Korg's new RPPR Mode — Real-time Pattern Play and Record — which lets you save musical phrases and ideas as patterns (sort of like a drum machine). You can then play patterns back by simply pressing the key you've assigned it to. The N-Series has 100 RPPR pattern memory locations which you can store on floppies via the built-in 3.5" 2HD/DD floppy drive.

Want to know more? Want your special low Sweetwater pricing on either of these fabulous instruments? Just pick up the phone and call your Sales Engineer today!

## ROLAND'S NEW DR-20 MICROPHONE

The first thing that came to mind when I heard about the DR-20 Dynamic Microphone from Roland was, "Great! Just what we need is another mic!" Then I heard that Chuck, one of the owners of Sweetwater Sound had bought one for himself for live work — gee, he could have any mic he wanted. So I asked him: "What's the deal with this mic?"

The answer I got was, "It's a really great mic for not a lot of money." True, at just \$150 retail, the DR-20 isn't going to put anyone in the poorhouse, but there had to be more. Okay, it has a hyper-cardioid pattern and excellent frequency response. There's even a talk switch that lets you turn the mic off when not in use (preventing that awful howling feedback in live situations).

Also, it'll handle a maximum sound pressure level of 130 dB. And each DR-20 ships with a hardshell case, plus mic clip and cable (you usually have to pay extra for that).



Roland's DR-20: a great alternative for stage or studio

After further investigation, I found out it not only sounds great on stage, but what is really amazing is when you plug it into the Roland VS-880 V-Xpanded digital multitrack (with effects expansion). Using the onboard mic simulator, you can actually "model" the DR-20 to closely emulate the sound of such classic condenser mics as a Neumann U-87 or Sennheiser MD421 thanks to COSM technology. Ah, mystery solved! It's not just another mic.

Give us a call right now for more info and your price on a Roland DR-20. — M.R.

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a timely manner (and please don't put it in your

rack or pile other stuff on top of it). If you're not

completely satisfied, return the item in like-new condition with all manuals and

blank warranty cards in the original packaging (so save all those boxes, people!).

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*carton with manuals, warranty cards, disks, etc. Ship items in a sturdy box*

*and secure with heavy duty tape. Special orders are excluded.*



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# COOL NEW GEAR ARRIVING FROM ALESIS

Few companies introduced as much interesting new equipment at the Winter NAMM Show as **Alesis**. From their diminutive **NanoSynth** (and other "Nano" gear) to the **Wedge Desktop Reverb**, there was something for just about everyone in Anaheim this past January.



It has 64-voice polyphony and the critically-acclaimed 8 meg Alesis piano: The NanoPiano

First up is their Nano line of modules. After scoring a solid hit with their amazingly popular 1/3 rackspace NanoVerb just a year ago, the company heard musicians talking a lot about how cool it would be if they could cram their highly-acclaimed 8-megabyte grand piano into the same size package. Never ones to ignore the voice of the people, the company did just that — and *viola!* — the **NanoPiano** (\$399 list) is here! Okay, it sounds a little funny when you say it, but nobody was laughing when they heard it. This box boasts full 64-note polyphony, plus lots of additional great sounds. And more good news: We have them in stock right now.

Expected to arrive any day now are the equally compact but powerful **NanoSynth** (\$449 list) and **NanoBass** (\$299), both with full 64-voice polyphony and the same kind of exceptional sounds that have made Alesis's synths among the most popular of all time.

And speaking of synths, the company has jammed all the sonic firepower of their amazing QS-Series keyboards into one single rack space module, the **QSR**. It actually takes all the sounds and expansion/interfacing functions of the QS7 and QS8 (like 640 programs, 500 mixes, two PCMCIA card slots, Mac/PC serial port, ADAT Optical Interface, MIDI and more) and makes it all available without the keys for a surprisingly low list price of just \$899. What's more, we have them in stock now! For those that want the keys, we finally have plenty of QS8s in stock to meet the demand.

Of course, Alesis originally became a household name thanks to their reverb units, and their latest reverb processor, the desktop **Wedge**, is also their best-sounding (and that's saying a lot about the sound quality)! It was also one of the hottest items at the NAMM Show. Unlike other effects processors, the Wedge has several qualities that make it stand out from the crowd. First, its excellent physical design lets you place it right on top of your console or amp (instead of in a rack), so you can tweak it right in the



The Wedge: The best-sounding Alesis reverb ever!

— Continued on Page 10

## Mark of the Unicorn Ships the Digital Timepiece

The **Digital Timepiece** is real! Yes, you read that correctly, the near-mythical Digital Timepiece from MOTU is now in stock — and it is very, very cool!

The DTP (\$995 retail) is a universal sample-accurate video and audio synchronizer designed to be the centralized synchronization hub for a studio, and it can pull together virtually any type of clock-based equipment. The DTP can accept and generate clock information in an impressive array of formats; it has the proper corresponding connector for each format on its back panel. It will accept one type of clock and one type of time code input at a time (or use internal clock and/or code), but will simultaneously generate all of the output types of both clock and code.

The clock list:

Internal Clock, MTC, LTC (SMPTE, all frame rates), Video (blackburst), VITC, Word Clock, Digidesign SuperClock (256x word clock), S/PDIF (clock only, no audio), Control Track 1 and 2 (proprietary format currently used for chaining multiple DTPs), DA-88 and ADAT (44.1 or 48 kHz, settable from the DTP). In most of the clock formats, either SMPTE, MTC, or VITC can serve as the time code (location) master. DA-88 and ADAT obviously have their own time code formats embedded within their clock sync signals.

Some Facts and Features for you (please memorize just in case of later testing): No computer is needed; the DTP will function stand-alone, or it'll work with a computer (see, it's not a member of any union). DTP can be networked with MTP or MTP-AV using the regular MTP network ports. All syncing is sample or frame accurate (depends on clock format selected). Both MMC and Sony 9-pin are accepted and generated as machine control formats.

The DTP supports a variety of advanced video features, most of which are

accessible through the included Clockworks software package. These include: Support for both NTSC and PAL; a VIDEO OUT jack that will carry whatever is received at the input, or generate blackburst; DTP can overlay and vertically position 12 lines of text on its video output (including time code burn, status info, MIDI-triggered streamers with punch, and user-programmed text).

Full 44.1 and 48 kHz pull up/down is available. You get fast lockup times (as fast as one second when using blackburst, typically 2-4 seconds with MTC/SMPTE). It accepts the Alesis LRC as remote controller through front panel jack. It offers Deferred Playback, which means the DTP waits for each connected piece of

gear to finish locating and preparing itself before starting playback. Timecode offsets are independently adjustable for each piece of gear connected.

A very few of the possible applications: Lock ADATs to DA-88s (and vice-versa) without a BRC or other sync add-on for either machine; Lock Pro Tools to ADATs or DA-88s without ADAT X-Face, Video or SMPTE Slave Drivers, or any sync add-ons; Sync Word Clock devices (hard disk recorders, digital mixers, audio cards, etc.) to Pro Tools, DA-88s, ADATs, Video, VITC, LTC, MIDI, or each other; Lock S/PDIF devices (Audiomedias or DAT machines) to Pro Tools, ADATs, DA-88s, Video, VITC, LTC, MIDI, or each other (no other real method for syncing Audiomedias exists); Lock (and control) video devices (VTRs, VDAs, House Sync, etc.) to Pro Tools, DA-88s, ADATs, LTC, MIDI, or each other; Have your sequencer serve as a control center for everything (including video decks) in your studio; Absolutely any other audio/video sync/control applications.

— Continued on page 10



Mark of the Unicorn's Digital Timepiece is designed to be the synchronization hub for any studio environment

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## THE AKG C414: A LEGENDARY PERFORMER

Every musician knows there are a few mics that have become legendary because of their outstanding performance as well as widespread use by top professionals. Certainly among the elite microphone manufacturers is **AKG Acoustics**. And their best selling mic? The **C414**!

What's so special about this mic (other than the fact that it's been used on countless top-selling albums and singles over the past two decades, of course)? Simple: It sounds great for vocals, on acoustic and electric guitars, miking pianos, brass and string sections, solo acoustic instruments... well, you name it, this mic does it. Featuring four polar patterns (omni, cardioid, hypercardioid and Figure 8), bass cut filter and selectable -10 and -20 dB pre-attenuation, plus dual 1" gold-splattered large diaphragm design, the mic is available in two configurations, the C414 B/ULS and transformerless C414 B/TL II. Retail prices start at \$1249 for the B/ULS.



Of course, you get a frequency response of 20 Hz to 20 kHz, but that only tells part of the story. There's a sweetness to the sound of this mic that's hard to define, but when you hear it, well, you'll know what we're talking about. Yet unlike some other high-end mics, the 414 is surprisingly rugged thanks to its all metal design.

If you can only have one really great mic in your studio, doesn't it make sense that it's an AKG C414? Hey, it will make even more sense when you call your Sweetwater Sales Engineer and get our special low (and we mean *really low*) price on this incredible mic. Other dealers *claim* they have great pricing. We invite you to compare: Thanks to our huge volume sales, we can get this mic in your hands for a price that you probably won't believe! And if you can't quite swing a 414 right now, relax. We have other superb mics from AKG like the great **C3000** at similar savings, so call right now!

## Attention Sales Professionals

### READY FOR A SUCCESSFUL CAREER IN PRO AUDIO?

Sweetwater Sound is a success story unlike any other in the music business. We have grown from a handful of employees to a staff of more than one hundred in just over five years. We did this by working harder than our competitors to provide our customers with friendly, personalized service they couldn't find anywhere else and by making it our priority to be the industry experts in the latest audio and MIDI technology.

Due to our incredible ongoing growth, we are once again conducting a nation-wide search for highly qualified sales professionals to add to our sales team, already considered to be the best in the industry.

Are you tired of showing up every day at a dead-end job that offers low pay, little chance for advancement, few challenges and even less job security? Are you currently working for another music (or hi-fi or computer) retailer and feel it's time for a change? Are you a factory rep, store manager or studio owner who isn't feeling fulfilled in your current job? If you answered "yes" to any of these questions, we want to hear from you!

Here at Sweetwater, we provide every member of our sales team with all of the tools necessary for their success. We offer a salary structure that is unmatched in this industry. Plus, you also have the added benefit of living in a beautiful, smog-free community that has all the "big city" conveniences like an interna-

tional airport, museums, a nationally recognized zoo and the largest shopping mall in the entire state. All of this with a low cost-of-living and an excellent school system, plus several universities within easy driving distance.

We need experienced professionals with outstanding communication skills, expert, wide ranging product knowledge and the desire to ascend to the top of their chosen profession. The demands are high, but the rewards and benefits are even greater. If you "know your stuff" and can discuss a wide variety of music-related topics with clients ranging from home hobbyists to top-level pros, we want to hear from you immediately!

Don't waste another single day being frustrated with your current job and wondering what a career at Sweetwater Sound might be like. COME AND JOIN OUR WINNING TEAM! Call Jeff Radke, Vice President of Sales to discuss your opportunities today! All inquiries will, of course, be completely confidential.

**Sweetwater**  
SOUND INC.

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FAX (219) 432-1758  
"personnel@sweetwater.com"

## SOUNDWARE SCENE

By Daniel Fisher, Chief Soundware Engineer

There's a great moment in the movie "City Slickers" when Curly (Jack Palance) reveals to Mitch (Billy Crystal) the secret to success and happiness. The secret is the "one thing." By the end of the movie, Billy's character figures out that this means focusing your energies on the "one thing" that you do best and then everything else will fall into place.

This idea has worked well for me in my years as a Soundware Engineer as I don't yearn to write or perform the ultimate song or compose a soundtrack or album. This allows me the time (and stamina) needed to tweak every single V.A.S.T. parameter of our sounds to perfection.

Our latest Sweetwater exclusive CD-ROM, **Total Stereo Session Drums** for the K2000/K2500 (\$329), was also conceived around its "one thing." And that was to be the most responsive and realistic stereo acoustic drum kit simulations that have ever existed for a keyboard. There are no "processed" drums, no looped beats, no TR-anythings, and nothing plays backwards. There are over 30 full acoustic kits with every single drum in each kit re-

corded in "true stereo" which adds a level of realism and fullness that simply cannot be matched with monophonic samples.

Some of these kits were recorded in a fairly dry room and close miked while others were sampled in live rooms with the mics pulled back just a bit to emphasize the ambience. And each drum and cymbal was recorded with many different velocity levels.

This is maximized by the use of Sweetwater's exclusively designed "8 Velocity Layer Keymaps." These specially created Keymaps contain 8 full Layers within each Keymap which are triggered by velocities from "ppp" through "fff". And even though these Keymaps offer 8 different samples per note they still only need one Program Layer! These exclusive Keymaps are unavailable anywhere else (even Kurzweil themselves don't offer them) and are truly the heart of the Total Stereo Session Drums CD-ROM.

All of the Drum Kits that are available on the Total Stereo Session Drums CD-ROM are in one of two Drum Layouts: The Kurzweil Standard Drum Layout and the General MIDI Drum Layout. Each has its own advantages. The Kurzweil versions make it simple to use these new Stereo Session Drums with patterns that have already been composed on most of the Factory Drum Kits as well as making it easy to audition all of the various Stereo Kits.

The GM Drum Kits were created while carefully comparing each note's volume and responsiveness to a Roland Super Sound Canvas (SC-88) for flawless GM compatibility. This resulted in 5 GM Kits that are out of this world including a killer Jazz Brush Kit. These GM Kits are great for third party drum pattern disks like DrumTrax, BeatBoy and Cool Shoes.

Or better yet, try our Sweetwater exclusive "SweetBeats Drum Patterns" (only \$39.95). This disk contains two sets of 75 drum patterns recorded live on a Trap Kat that are designed for any General MIDI Drum Layout, as well as the Kurzweil

— Continued on page 10



WE STOCK THOUSANDS OF PRODUCTS FROM ALL MAJOR MANUFACTURERS!

If you don't see it here, **CALL US!**

# MAGIC FROM MACKIE

If you were with us last issue (and if not, where the heck were you?) you know that those nutty **Mackie Designs** people out in Woodinville, Washington just keep on cranking out the kind of products that keep musicians wishing they had just a few more credit cards.

A perfect example is their upcoming **Digital 8•Bus** which should be shipping this summer. One of the hits of the recent NAMM Show, the unit has a most impressive list of features. In fact, this amazing console has many features that aren't even available on some of the astronomically-priced, high-end consoles. If you want one, you'd better check with your Sweetwater Sales Engineer for special pricing and availability.

As cool as the Digital 8•Bus is, there are other amazing new Mackie products shipping now. That includes the **M-1200 FR-Series Power Amp** (the FR stands for Fast-Recovery) with a sticker price of just \$699. It's 1200 watts (4 ohms bridged) with less than 0.05% THD. In stereo mode, it can deliver a staggering 600 watts per channel into 2 ohms. Features



The Mackie M-1200: 1200 watts for just \$699

include a built-in subwoofer crossover, sweepable low cut filters, short circuit and temperature indicators, audiophile sound quality and lots more (hey, Mackie's having to run double page ads right now



The Mackie Designs HR824 High Resolution Powered Studio Monitors

to list all their features).

Then there's the **HR824 (High Resolution) Active Monitors** with built-in power amplification that delivers 100 watts for the high frequencies and 150 watts for the lows. Frequency response for these awesome speakers are carefully *hand-trimmed* to 42 Hz – 20 kHz plus/minus just 1.5 dB. These puppies are down only by 3 dB at 38 Hz — that means you hear all the bass your recording contains. The maximum peak SPL per pair with music (on top of your console) at one meter is greater than 121 dB. That's loud!

List price on these beauties is just \$1498 per pair, a real bargain considering their performance, accuracy, and the fact that you don't need a separate, costly, high-wattage power amp to run them. If you've never heard an active monitor before, we promise you'll be impressed with these speakers.

As you know by now, Mackie products are all built like tanks and offer unparalleled performance at reasonable prices. Call today for availability and your special low Sweetwater pricing.

## SOUNDWARE SCENE

— Continued from page 9

Standard Drum Layout. Owning this floppy disk is like having access to a live drummer for your sessions.

As a special bonus, the Session Drums CD contains several hundred raw samples of snares, kicks, hats and cymbals that weren't used in any of the 25 kits, allowing you to build your own custom drum and percussion sets or swap out sounds from the existing kits as you see fit. All together, there are well over 1,200 individual stereo drum samples on this disk — that's actually over 500 megs of data.



The V.A.S.T. guy in heaven surrounded by Pink Floyd's drums.

Jim Miller (our sample expert), Gary Phillips (drummer/programmer), and I, (you know, the V.A.S.T. guy) have all contributed our own "one thing" to this project so that you can concentrate on *your* "one thing," which is making great music. Call your Sweetwater Sales Engineer today to get your copy of the finest real drums ever captured on a CD-ROM: **Total Stereo Session Drums** from Sweetwater Sound.

Finally, in case you missed our last issue, we'd like to proudly mention once again that our **Ultimate Guitars** CD-ROM received a perfect 20 out of 20 stars in a review by *Keyboard Magazine* (April 1997 issue). It's nice that the industry media is finally noticing the extra mile that Sweetwater goes in its search for sonic perfection.

I doubt that more effort has ever gone into any CD-ROM, by any company, than this one. Keep your eyes open for other upcoming reviews of our discs in both *Keyboard* and *Electronic Musician*.

And watch for more outstanding sample collections from the Sweetwater Soundware Department. We're hard at work right now on . . . but wait — that's a topic for my next column. See you next issue.

## ENSONIQ PRODUCTS

— Continued from page 3

kHz, with a dynamic range of better than 100dB. It's equipped with high resolution 20-bit converters and super low noise circuitry for maximum performance, and can be outfitted with a user-installable professional 24-bit digital I/O option. There are more than 35 finely tuned custom algorithms which deliver world class sound. The DP/Pro provides dense, sophisticated reverbs, accurate and flexible delays, smooth and warm compression, sweet and rich chorusing, wild and growling flangers, swirling phasers, intuitive pitch shifters, and tons more.

For their new, soon-to-be-shipping **ASR-X**, Ensoniq went to the masters of sampling and asked them to list the top features they would like to see in the ultimate groove machine. They said: Make it easy to sample, resample, and loop, include a built-in synth, add some incredible effects, resonant filters, an easy to use sequencer and put it all into a portable box with pads. So the company did. They took the best features of the famous ASR-10, added 20-bit A/D converters, made the RAM expandable to 34 MB, gave it 24-bit onboard effects and stuffed all this into one portable tabletop box. It's extremely fast and fun: Just sample, shoot it to one of the 14 velocity sensitive pads, and start jamming.

There are other Ensoniq products to tell you about, and coming soon there's the **Paris Hard Disk Recording System**, but darn, as usual we're out of room, so you need to call your Sweetwater sales engineer for more information and your very special pricing on all these great products from Ensoniq. — **Michael Reif**

## NEW GEAR FROM ALESIS

— Continued from page 8

middle of your mix. Next, its four real-time control/edit sliders make dialing in the perfect 'verb even easier. Third, its Impulse Audition feature sends out an audio signal that's just one single sample long (1/48,000th of a second), but it contains the entire frequency range, so you really hear the details of your reverb without being fooled by other sonic artifacts. The last quality? It's a fabulous reverb at a fabulous price: Just \$499 retail.

Also getting a lot of attention is the **Studio 32 Recording Console** (\$1299 list) with true inline capability (you can hook it up to two ADATs with full monitoring of input sources and tape tracks and have room left over for signal processing), great mic preamps, flexible EQ and 40 inputs. You're going to be hearing a lot about this mixer. And speaking of ADATs, we're having a great sale on the latest **ADAT XT** digital multitrack right now. There won't be a better time to get yours than now.

Call us today for additional information and great pricing on all these superb Alesis products.

## MOTU'S DTP

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Who Needs This Box? Anyone dealing with video in any way. Digidesign users who interface with the outside world (is there any other kind?). All ADAT users. All DA-88 users. In fact, every pro studio!

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By Jim Miller

It doesn't happen often, but every once in a while I run into a few products that perform way beyond my wildest expectations. A classic example would be the **Kurzweil K2000** and **K2500**.

A few weeks ago, I got an assignment to review the **Earthworks TC40K Condenser** microphones (\$800 retail) for *Electronic Musician*. I had done the review of the company's **OM1** and **TC30K** mics for the magazine back in the November 1996 issue and found them to be absolutely great, and I subsequently devoted part of a Tech Notes column to these excellent performers in the Fall issue of *Sweet Notes*.

Well, as amazing as those mics were, the TC40Ks are even better. But quite honestly, it was not until I got my hands on a premium microphone preamp that I could really appreciate just how incredible these things actually were, since your average "off-the-shelf" mixer/preamp just doesn't have specs to match these superb mics. Thanks to Chuck Surack at Sweetwater, I was able to plug the TC40Ks into an awesome **Oram MWS** (which stands for Microphone Workstation) and let me tell you, this is one fantastic preamp — but more on that in just a few minutes.

For the EM review, I recorded and then sampled a relatively inexpensive Ibanez 12-string guitar, as well as a ridiculously expensive 1960s vintage Gibson B-45 12-string. What was not surprising was how great the Gibson sounded — what was shocking was how well the Ibanez reproduced using these mics. It's almost as if the TC40Ks magically added some top-end harmonic structure to the Ibanez that gave the Gibson some stiff sonic competition. I should mention here that the TC40Ks are omnidirectional, so you should plan on working closer to your source than you normally would with cardioids. In the case of the guitars, I had the mics only about seven inches from the guitar body, one pointed at bridge and the other at the fingerboard.

The very next day I recorded a William Dowd harpsichord built in Boston in 1975. Placing the mics a scant four inches above the strings and about two feet apart produced a set of samples that sounded incredibly even across the full five octave range of this beautiful instrument.

Next, I threw some heavy duty guitar and bass at these mics with them set right up against the grille cloth of the amp. Even with the explosive transients of some popped bass notes, there was absolutely no distortion. Even pounding on a snare drum and cymbal placed inches away didn't bother these mics.

Finally, I did some recordings of a local rock group in a live club setting using just two TC40Ks. The results, particularly when played back over some great headphones (like the high end AKGs), were about as close to "being there" as I've ever heard. Every note,

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every drum hit was captured beautifully, and I didn't even have to move the mics around — they sounded fantastic right where I originally set them, about twelve feet away from the group.

Part of the richness and overall "liveness" of my recording was because of the mics' excellent time coherence, meaning that all the frequencies arrived at the mic and were converted to an analog electrical signal with no time domain "smearing" of the original information. Adequately explaining this would take up more space than we have here, but trust me, the results were dynamite.

Of course, as already mentioned, getting the very best performance out of these mics requires a great mic preamp (though believe me, you'll even hear the difference through just about any mic pre), which is exactly what the **Oram MWS** is. This unit has a frequency response that's down only 3 dB at 40 kHz, making it a perfect match for the TC40K's extended 9 Hz - 40 kHz frequency response. Essentially, the MWS features two channels lifted right from the incredible **Oram BEQ Mixing Consoles** which feature that much sought-after "British EQ."

Frankly, I had heard a lot about this type of equalization, but had never actually experienced it for myself. Take it from me: I'm now a believer! This is not some manufacturer's hype — this is something almost anyone can hear and appreciate, not just people with so-called "golden ears." The EQ controls allow you to precisely tune-in exactly the sound quality you're looking for. What's more, this puppy is super quiet! For remote recordings, you can plug the TC40Ks (or any mic of your choice, of course) into the Oram MWS, then directly into your DAT recorder and get audio quality that just a few years ago would have been nearly impossible to achieve.

Speaking of Oram products, if you read the last issue of *Sweet Notes*, you know that Sweetwater is the not only a dealer for Oram, but is also the official North American distributor for this great line. According to Chuck at Sweetwater, the first shipments of consoles and other products (like the MWS and the **HD-EQ2**) have just arrived. Of course, many of these are already committed to filling orders placed by studios all across the country — seems like there's been quite a pent-up demand for Oram mixers out there in studioland.

That demand is certainly understandable given my own experience with the MWS. I can't wait to make my annual trip up to Sweetwater and see (and hear) the new **BEQ Consoles**, the **Series 8** and **Series 24**. You're sure to hear a lot more industry buzz about these mixing desks — and incidentally, they are just that, true mixing desks, not big table-top mixers — as well as seeing a lot of ads in the trade magazines. If you're in the market for a pro quality console that will in all likelihood last you a lifetime, I'd strongly advise you to call your Sweetwater Sales

Engineer today. They can set you up with a great price on an absolutely fabulous console.

Then again, if you're like me and just need a really top quality mic preamp with truly astonishing performance, look no further than the MWS. At \$2195 (that's retail), it's still a significant investment, but one that will pay big dividends in audio quality, particularly when matched up with some great mics like the Earthworks TC40Ks.

It's hard to believe how far we've all come in the last decade. I remember getting my first digital reverb in about 1987 and paying big bucks for the thing. All it would do was reverb. Today, you can have a digital multieffects like the **Lexicon MPX-1** that does



On the far left, the futuristic-looking Earthworks TC40K. Pictured here, the superb Oram MWS mic preamp.

everything but wash your dishes for less money. Hey, you can buy two loaded K2500s for about the same money I spent back then for a K250! But I'm not complaining. I think it's great that all this power is in the hands of people like you and I instead of being available only to big name recording artists and expensive studios.

Still, the trick is to really know how to use all this incredible stuff. Anyone can own great audio gear these days, but to make it *sound* great, well, that still takes a heck of a lot of work. But with the tools and techniques we all have available now, I have to admit this is the kind of work I love!

This issue marks my fifth anniversary as a contributor to *Sweet Notes* and a member of the Sweetwater family. I don't know about anyone else, but these five years have blown by in what seems like little more than a heartbeat. Looking back on some of the columns I've done over the years, I think I've written some good stuff.

I consider it an honor that the editors allow me this space each issue, and a real privilege to have well over 100,000 readers see the words I write. I hope I've given you all some interesting insights, valuable information and maybe a few laughs along the way. If history is any indicator, the next five years will be even more exciting than the last.

Many thanks to Chuck and Brenda and all my friends at Sweetwater for a great five years. And thanks to all of you who join me here every few months. Without you, I'd just be talking to myself. And how much fun would that be?

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