

BOSS[®]

USERS **GROUP** **VOL.5** **NO.1**



Steve **Vai**

the new **BR-532**



David Lynch



and **more**



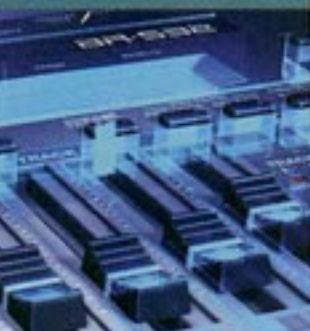
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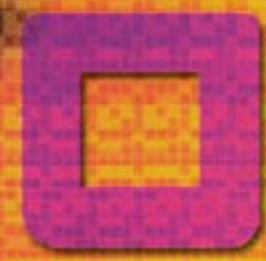
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Actual tablature from today's hottest guitar players. Featured this month, "The Crying Machine," from cover artist Steve Vai.



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With Its **Fresh New Look** and **Cool Interactive Demos**, **BossUS.com** Will **Rock** the 'Net!



Johnny DeMarco, Paul Hanson & Peter Swiaddon played many of the compact pedal examples on the BOSS Website

For 25 years, BOSS has been giving guitarists some great reasons to stomp. And now we've given you a reason to click. The brand-new BossUS.com website is now online, making it easy to check out the full range of BOSS stompboxes, multi-effects, rhythm machines and recording gear from the comfort of your home—even while you're on the road. To help you get the most out of this amazing new site, let's take a look at what you can expect when logging on, starting with the home page.

One of the first things you'll notice on the home page is the Buzz Zone, which gives you detailed information about your favorite BOSS gear. A What's New section has all the latest scoop on product introductions, special promotions and offers. From there, you can check out the following five areas: Gear, Interactive, BOSS Users Group Online, Customer Support and About BOSS.



Gear - What More Do You Need?

The Gear section is divided into six categories: Compact Pedals, Tuners/Metronomes, Accessories, Multi-Effects (Floor and Rack), Digital Studios and Rhythm Machines/Samplers. You'll find detailed product pages including an enlargeable photo,

product summary and feature list. An icon-based system called Info Links gives you even more information like printable .PDF datasheets, audio demos, interactive demos (more on this at right) and videos. There's even a Help Desk with over 3,000 questions and answers to help you use your gear and decide on a future purchase.

Interactive Pedal Demos - The REALLY COOL Stuff!

OK, we know what guitarists really want—to try out the gear, right? And you can do it right here on the BossUS.com website with our new Interactive Pedal Demos. Found in the Interactive section and on each product page, these demos are categorized into four different categories: Compact Pedal Test Drive, Virtual Pedalboard, Virtual Distortion Grid and the Essential Effects Lab.



Let's start with the *Compact Pedal Test Drive*, where you'll find audio demos—complete with up to four different settings—of almost 40 guitar and bass compact pedals! Selecting a “tone setting” will cause the pedal dials to move to the appropriate position and the associated sound file will play back. Cool, huh?



The amazing *Virtual Pedalboard* takes things even further; you can actually create your own customized pedalboard and then immediately hear how it sounds! Pick your favorite pedals, and plug 'em into your own custom stompbox rig. Then listen to some audio demos of your personalized pedalboard.



The *Distortion/Overdrive Grid* is an interactive audio version of the popular BOSS distortion/overdrive pedal chart. Click on the various pedals shown in the matrix, and you'll hear how a pre-sampled guitar riff sounds cranked through your favorite BOSS distortion or overdrive pedal.

Lastly, the *Essential Effects Lab* is a pedalboard pre-configured with six classic BOSS pedals, giving you the ability to mix pedals, playing and musical styles. Using your mouse, you can turn the pedals on and off, select a playing style (lead or rhythm) and musical style (rock, country, blues), and hear your combination of pedals in action.



Now let's move on to the other areas of the BossUS.com site...

Gear Finder - Help is Just a Click Away

Don't know the exact name of the product you're interested in? No problem. Just answer five simple questions to give us an idea what you're looking for, and the Gear Finder will narrow the list and make it easy to decide what you need to check out.

Customer Support - We're Here 24/7!

Our online support area includes TurboStarts, FAQs and software updates which can be accessed through a lightning-fast Search function. And if there's something we've missed, don't forget that live Product Specialists can be reached every weekday from 8:30am-5:00pm (PST)—just give our Product Support department a call at (323) 890-3740.

BOSS Users Group Online - A Digital Community

Missed the last issue of *BOSS Users Group* magazine? We put every issue online as soon as it's released in print. This includes Featured Artists from the printed magazine and their rigs, plus loads of cool “web-only” stuff like Online Seminars, a Patch Library with tons of free sounds, and an online community where you can swap patches with other BOSS users.

About BOSS

Want to know more about us? Check out the About BOSS section that includes our company's history, contact info and employment opportunities—plus a timeline of all the BOSS milestones from the last 25 years. (Yeah, we've been doing this for a while.)

Still reading this? Put down the magazine, get online and check out www.BossUS.com today!

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**This isn't like a lottery,
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Announcing our 1st BR-8 Songwriting Contest!

Here's your opportunity to show the music world what you've got. All you have to do is send us one of your original songs created using your BR-8 Digital Recording Studio and you're in. Categories include; Pop, Rock/Alternative, Country, Dance/House, R&B/Gospel. If you're the lucky, really the most talented one, you could win the following;

- **GRAND PRIZE** (1 winner): VF-1(x2), JS-5, DR-770, ME-33, DR-202, TU-12, DB-88, SP-303, RC-20, BR-8PK, BR-8VM, DS-1, DD-5, RV-3, CH-1, CS-3, MT-2, GE-7, ODB-3
- **Category Grand Prize** (5 Winners): JS-5, VF-1, 10 sets of Elixir Strings®
- **2nd Prize Winners each Category** (5 Winners): VF-1 and 10 sets of Elixir Strings®
- **3rd Prize Winners each Category** (5 Winners): DR-670 and 10 sets of Elixir Strings®



BR-8 Songwriting Contest

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E-mail _____ Rock/Alternative Pop Country Dance/House Other(Jazz, R&B, Gospel, etc.)

Category _____

BR-8 Purchase date _____

Serial Number _____

Dealer _____



The Impossible Guitar of Steve Vai

by
Sam
Molineaux

In the roll call of legendary guitar players, Steve Vai stands out as one of the most nimble-fingered and sonically adventurous of the pack. One of the original '80s "shredders"—a title bestowed upon a small group of virtuoso metal guitarists that included Vai, his former tutor Joe Satriani and Swedish neo-classicist Yngwie Malmsteen—Steve Vai was barely out of his teens when he developed a blistering style that left many in awe, not the least of whom was Frank Zappa, who enlisted Vai for his band throughout the '80s and early '90s.

A alumni of Boston's Berklee College of Music, Vai was quite the hot commodity in the '80s metal years, passing through Graham Bonnet's Alcatrazz, the David Lee Roth band, Whitesnake, Alice Cooper and numerous other groups as a hired gun, while simultaneously carving an impressive career for himself with a string of acclaimed solo albums. His 1990 instrumental album *Passion And Warfare* is considered one of the masterpieces of electric guitar, both emphasizing his compositional prowess and his superhuman seven-string technique. And his most recent solo studio recording, 1999's *Ultra Zone*, takes diversity to yet another level, paying tribute to heroes Stevie Ray Vaughan and Frank Zappa while adding new sonic textures and showcasing his expressive vocals.

It's interesting to note that of the thousands of blazing electric guitarists from the late '80s and early '90s, very few were able to successfully adapt their styles to a post-Nirvana musical landscape. This ability to adapt to musical climate changes has consistently set Steve Vai apart, as he tempered the pyrotechnics and instead indulged his passion for exploring new musical territories throughout the '90s. On his latest record *Alive In An Ultra World*—an animated document of his 2000 tour that was recorded in various far-flung locations around the world—Vai's musical inquisitiveness reaches its ultimate peak. Not only does the record showcase the many sides of Vai's musical personality and his daredevil guitar virtuosity, it offers listeners a taste of numerous cultural influences as experienced through the eyes and ears of one of rock music's most kaleidoscopic performers.

"I was researching the music of the cultures and writing it as I went," explains Vai of his new double-sided opus, on a break between practice sessions for his latest upcoming G3 tour. "The concept was to record songs in exotic places and have the music be a reflection of the music of the territory it was recorded in. So we have recordings from Romania, Bulgaria, Slovenia, Japan, Australia, Ireland, Italy, Germany, South America... we were doing four- or five-hour sound checks every day, rehearsing and often recording the songs. The result is, when you hold that record in your hand you've got something that represents 32 countries around the world."

An ambitious realization of a truly visionary concept, *Alive In An Ultra World* continues Vai's fascination with the creative process that occurs within the depths of the human psyche—a place he refers to as the "ultra zone."

"It's a state of mind. The creative part of the brain, that elusive moment of concentration where you're not distracted by anything, when we get our best ideas and unique visions," he says of his personal motivation behind the album's unconventional evolution. Hence he found himself writing new songs on cross-channel ferries, such as the England-inspired "Blood And Glory," marveling at the beauty of Dublin in the dead of night for "Whispering A Prayer," and experiencing a 15-minute flash of inspiration in Warsaw that became the album's propulsive opener "Giant Balls Of Gold."



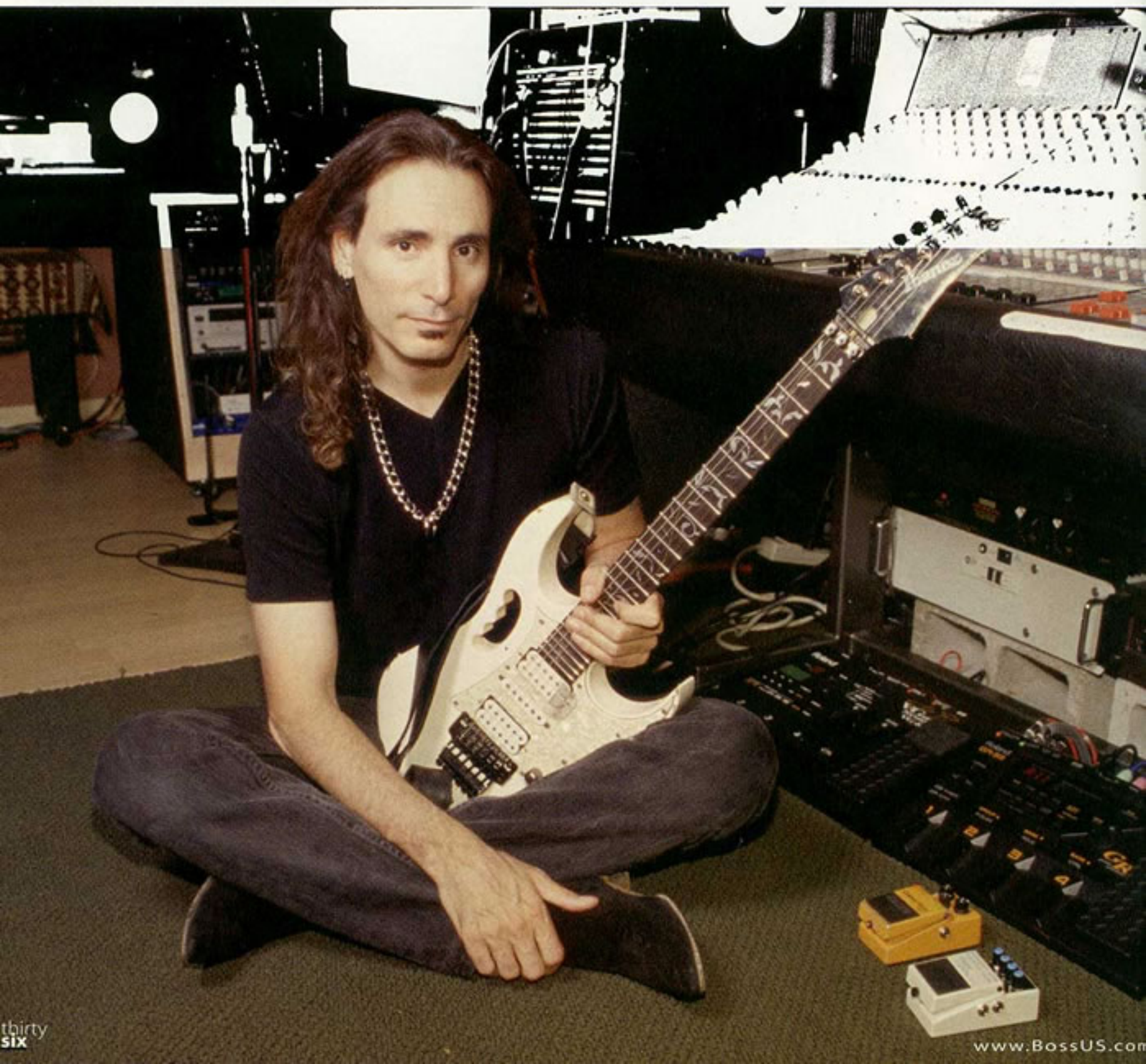
On his return from his 104-date global adventure, Vai set to work on editing the album which he did entirely in his custom-built recording and practice studio, a cozy two-room digital den in the garden of his Encino home. An adjunct to his Hollywood-based professional studio, Vai's so-called "Harmony Hut" is where he keeps his expansive guitar collection and his most vital pieces of outboard equipment and effects—including his collection of BOSS stompboxes and his Roland GR-33 Guitar Synthesizer and VG-88 V-Guitar System.

On the day of our interview, a battered and bruised BOSS DS-1 Distortion pedal was getting a ritual stomping, as it does most days it turns out. "Every single song on my new record uses the BOSS DS-1 Distortion pedal... it's never not being used," reveals Vai, unplugging his favorite little box and keeping it within sight. An important part of his sonic arsenal, distortion is the one sound effect which Vai adamantly refuses to compromise. "Before I moved on to the DS-1, I went to a music store and must have tried 20 or 30 different distortion pedals. I spent hours with every one laid out in front of me, stomping on each one and listening to the sound. I went through every guitar magazine for months and ordered and bought every distortion pedal I could find. I even had people custom-make me distortion pedals. I have a room filled with distortion pedals, and this is the only one I use."

What does he like about it?

"It's user-friendly, it's consistent, it speaks to you, it squashes the signal just perfectly and it retains the thickness like nothing else," he asserts. "Everything else seems to have a pseudo underground type of synthetic thickness, like an artificial bottom end. I don't know what they're doing in this little thing, but it just works, and I can't use anything else."

Along with the DS-1, Vai beefs up his sound, both live and in the studio, with a DS-2 Turbo Distortion, a CE-5 Chorus



Ensemble and occasionally the DD-5 Digital Delay (when he's not using his rackmounted Roland SDE-3000 Digital Delay).

"I use the SDE-3000 in my rig, but when I'm going out and doing something and not taking a lot of outboard gear, I'll always grab the DD-5. I did a session just the other day for [film director/composer] John Carpenter and went in there with the DD-5, DS-1, my signature wah-wah, and the CE-5 chorus pedal, and that was it. It was the perfect setup.

"I always take the DD-5 when I'm on tour," Vai continues, "in case I'm going to do a radio show or something I'm not going to have my rig for, because delay is such a big part of my sound. The other thing I've used forever is the BOSS TU-2 [Chromatic Tuner]. It's like a pair of boots you wear all the time—you get a feel for something after a while and it becomes a part of you. There are certain pieces of gear that I stick with and I wouldn't want to change, and that's one of them. I make sure everyone on the stage uses them too, because they're all calibrated with a crystal which makes it easier to keep everything in tune."

It's obvious from his racks of Ibanez guitars—and particularly the cherished model he calls 'Evo' which bears the scars of round-the-world

touring—that Steve Vai is the type of musician who'll stick with a chosen piece of gear through thick or thin once he's found something he likes. Yet he's open-minded enough to see the value in keeping up with new technology and is not averse to a little investigation every now and then. It was on one such shopping trip he discovered the Roland GR-33 Guitar Synth, an addition to his studio that opened up a whole world of possibilities for the lightning-fast guitar hero. Having previously struggled with translating his fret-based dexterity to the keys of a MIDI keyboard, nowadays Vai does all his composing from the guitar, using a GK-2A pickup and the GR-33 in conjunction with the VG-88 and a Roland S-760 Digital Sampler.

"Those pieces have actually changed my life, because even though I compose in my head and I can write for all the instruments of the orchestra, the only instrument I can play is the guitar. Previously when I've built up songs on my records, I've had to plunk the stuff into the computer from a keyboard, and it's been a very long drawn-out process. But once I went into these boxes everything changed. Not only are they filled with great sounds, but they track better than anything I could ever have imagined. It's extraordinary. Now I can play my guitar and actually have it record MIDI data accurately and I can apply any sound I want to the part."

Lately, composing has taken a backseat for Vai as he prepares for his summer tour with fellow guitar speed-merchants Joe Satriani and Dream Theater's John Petrucci. A concept dreamed up by Satriani five years ago and dubbed G3, it's guitar worship taken to extremes. Vai first hooked onto the G3 wagon back in '96, and reveled in what turned out to be that summer's most successful tour, spawning the passion-fueled live album *G3: Live In Concert* alongside Satriani and fusion guitarist Eric Johnson. This year's event should be just as explosive, with each

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performer stepping into the spotlight for a 45-minute solo set followed by an electrifying finale featuring all three G's in their godlike glory.

"I always have a great time on the G3 tour," enthuses Vai, clearly itching to get back out on the road. "It's like a vacation, playing nice big venues and seeing the whole of the United States during the summer months, it's great. Plus I love touring with Satriani who, besides being an inspiration, is a really great guy. We always look forward to opportunities where we can do stuff like this—it's a chance to make lemonade out of lemons."

"There's a certain romance involved with those little pedals... It's a feeling you get when you hear them."

But don't expect Vai to be vacationing for long. He's already mapped out a string of projects for his return, including a sample CD, an *Ultra Zone* photo book, a new studio album, a music theater piece and his long-anticipated 10-CD box set. Over-ambitious? On the contrary. It's all in a day's work for the seven-string stuntman who Frank Zappa once honored with the wholly appropriate credit "Impossible Guitar."



Deviations & Abstractions

Filmmaker David Lynch & John Neff



Painting Music with BOSS

by Sam Molineaux

The day starts like any other in the remote hills above L.A. The cloudless morning sky radiates an aura of calm over the expanse of the San Fernando Valley on one side and Hollywood on the other. The distant rumble of a freeway can be heard, but from the hill the stillness is broken only by the gentle flickering of leaves in a faint breeze. A woman emerges from an isolated house. She appears confident but looks back at the house a number of times as she walks quickly to a red car parked on the roadside. As she nears the car she drops her keys and, bending to pick them up, her purse slips from her shoulder and a small card wallet falls unnoticed into a dip at the edge of the road where the rough tarmac meets some dry shrubbery. At that same moment a loud pick-up truck rounds the bend and the woman rises quickly, startled, then turns back towards the car, unlocks the door, places her bag behind the seat and hurriedly gets in. She hesitates for a moment, glances one last time back at the house, and as the truck disappears from view we see the woman's car pull away up the steep hill and turn a sharp left out of sight.

Cut to: The same car parked facing downhill across from an imposing gray stucco house with a rusted metal, angled roof. The light is identical, the same gentle breeze blows. It's less than an hour later. The grayness of the house is a sharp contrast to the bright daylight. Its industrial design contrasts with the neighboring homey Spanish-style houses. We see the woman ascending the steep steps to the heavy gray door of the house. A rivulet of ants winds its way from the corner of the door, across the smooth concrete top step and into the dusty earth at the edge of the step. She deliberately places her feet to avoid the marching ants and presses a button on the intercom. As she leans towards the speaker, it bleeps.

"Hello this is Rita. I'm here to interview David and John."

Seconds later a casually dressed man comes to the door. He shakes her hand warmly and leads her inside. The door closes.

Cut to: The interior of a large recording studio/screening room. A projection booth is at one end and a white cinema-sized screen at the other. Rows of raised seating fill the space between the projection room and a bay of rack gear which takes up almost the entire width of the room. A large state-of-the-art Euphonix mixing console surrounded by a pair of computer monitors faces a spacious floor area which is scattered with 10 or 15 neatly arranged guitars and various rows of multi-colored BOSS effects pedals. A Fender Rhodes sits in one corner, facing a glass-walled soundproofed drum enclosure. A man speaks.

"Recently we made a new picture, which we premiered in Cannes a couple of weeks ago. David got 'Best Director.' We're just gearing back up for music right now."

The man is John Neff, former session guitarist and studio engineer for Steely Dan's Walter Becker. Neff was lured away from his studio design business four years ago by the film director-writer David Lynch to set up, and ultimately run, Asymmetrical Studio here at the director's house in the Hollywood Hills. He continues: "We record music, we mix music, we can record ADR [dialogue replacement for video and film], we generate sound effects—we set up all kinds of crazy things and make our own effects in here. We mix to film and video, we make commercials, we've mixed records for people, and we've just made our own record here. This one room has to do all of that."

Anyone familiar with David Lynch's films will already know that sound and particularly music are extremely powerful forces in the wayward director's art, to the point of often receiving equal billing with the visuals. It's as if the abstract nature of music reinforces Lynch's deliberately ambiguous storytelling approach; yet the music's rhythms and phrases seem to precisely prescribe the mood he's aiming for. Who can forget the haunting *Twin Peaks* theme that was almost as central to the series as the mystery of "Who killed Laura Palmer" itself? Or not be chilled by the creepy expressionistic soundscape of his noirish mystery-thriller *Blue Velvet*, or the disturbing sound design of his feature debut *Eraserhead*? Or fail to notice the recurrence of music-related central characters in Lynch's movies: *Lost Highway*'s jazz saxophonist Fred (Bill Pullman), *Wild At Heart*'s Elvis-fixated Sailor Ripley (Nicolas Cage), or *Blue Velvet*'s lounge singer Dorothy Vallens (Isabella Rossellini).

Lynch works closely with film composer Angelo Badalamenti, a constant collaborator since 1986 when the pair first worked together on *Blue Velvet*. On most films, including his latest picture *Mullholland Drive* (Lynch's recent win at Cannes that tells the story of two women lost in Hollywood—an amnesiac car-crash victim and a wide-eyed fame-seeker—which the director has described as "a love story in the city of dreams"), the two men come up with the majority of the score up front. Lynch likes to replay the music during filming, instilling both the crew and the actors with a sense of the rhythm and atmosphere of each scene. It's an unconventional method of filming, but one that's central to Lynch's unique creative ideology.



"Sometimes during shooting he'll play music not necessarily for that picture, just something that inspires a mood," reveals Neff. "During *Lost Highway* it was Rammstein. Some guys in the crew brought CDs to the set and they started using it in playback more and more to the point where it actually ended up in the film."

Badalamenti, Lynch and Neff work together on recording and producing the soundtrack here at Lynch's residential studio, bringing in extra musicians where needed. The room is big enough to accommodate a small orchestra, such as the one they recorded for last year's *Straight Story*, Lynch and Neff at the console and Badalamenti conducting the musicians. In such circumstances they usually record directly into the computer.

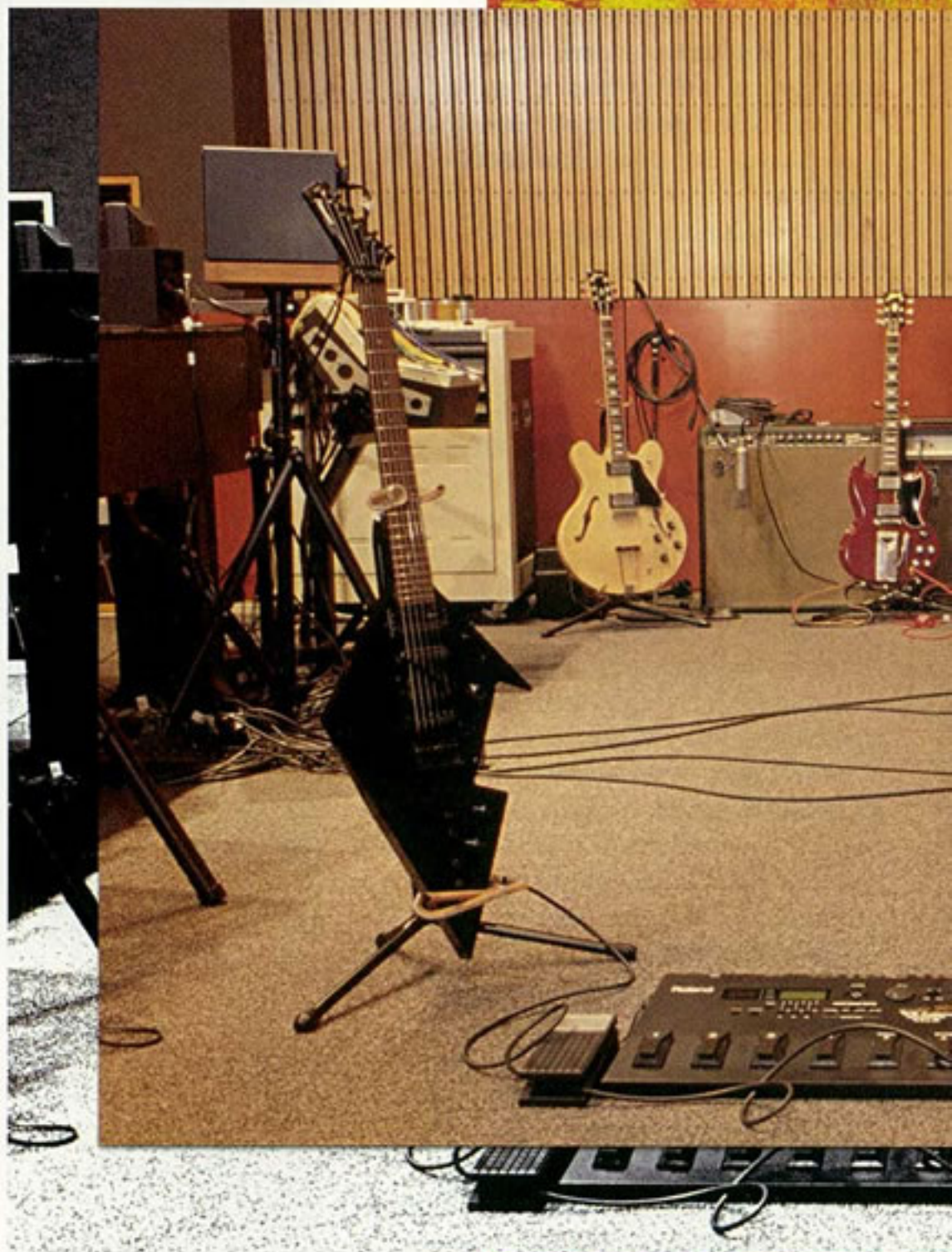
It's uncommon for a film director to own such a state-of-the-art recording studio as this, emphasizes Neff, let alone one that doubles up as a full dubbing theater with 7,300 watts of power, three-way cinema sound, 35mm as well as all the video sources... all built to the THX spec. For Lynch it was a case of necessity, in order to allow him the full and unlimited involvement in the soundtrack's evolution that he likes. "It's not an inexpensive proposition. Many directors have a digital audio recorder, a small console, a video projector and a screen, and they'll work at home or have a small project room. Here we can do everything. It really is a monster," confirms Neff.

As engineer and producer respectively (although the roles are sometimes blurred), Neff and Lynch work alone on sound effects and non-acoustic musical passages, more often than not using amplified guitars and the many effects boxes they've amassed over the years to come up with those distinctive Lynchian soundscapes. Fixing his eyes on the rows of BOSS pedals, Neff begins to explain their importance in the overall creative process.

"Obviously we use them as they're intended for guitars, but we also set up great big chains of 12 or 15 pedals which we'll use on prerecorded tracks or on vocals as we're recording," he says. "We'll be moving the controls, processing tracks and doing all sorts of weird things in real time, basically taking beautiful clean sound and destroying it. Sometimes it gets absolutely unrecognizable and just becomes textures. Then those textures imply a certain mood and end up on a project."

"Stompboxes have a sound that no digital device has," he continues. "David likes a real organic, earthy kind of feel and sound to everything that he does, and these do a job that digital goodies don't. Especially for the guitars, we like these. I've found the BOSS pedals to have been the most innovative over the years. You can do anything you want with them."

One of Neff's favorites is the BOSS OD-2 Overdrive pedal, which he uses



"We also set up great big chains of 12 or 15 pedals which we'll use on prerecorded tracks or on vocals..."

"I've found the BOSS pedals to have been the most innovative over the years. You can do anything you want with them."



for an overdriven tube amp simulation effect. "It's predictable," he explains. "I can run it in an amp that's set clean and not too loud so it doesn't kill us in the studio. I use a nice predictable setting on the overdrive, but then when you kick it into turbo it really cooks."

Another favorite is the OC-2 Octave, which they deliberately try to confuse with dirty tones so that it struggles to grab the note, which results in what Neff describes as a "broken up, jarring effect." An older BF-2 Flanger is regularly roped into duties on bass, guitar and vocals, which is sometimes combined with the OC-2 Octave, the FT-2 Dynamic Filter and the AW-2 Auto Wah on bass lines. Lynch will often then twist the controls wildly to come up with unique, otherworldly sounds.

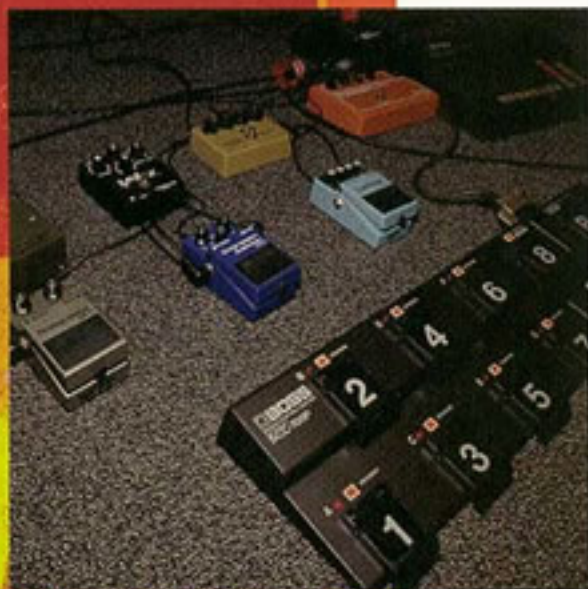
"We also use BOSS tuners. We've got about half a dozen TU-12Hs," says Neff, recalling a particularly memorable use of the high-range chromatic tuners when they made the album *Lux Vivens* with English classical/folk artist Jocelyn Montgomery. Released on Mammoth Records in '98, the medieval-music crossover was produced by Lynch and engineered by Neff, both men playing multiple instruments to come up with the deeply evocative musical backing. "I remember Jocelyn took a glass bowl and made a ringing sound going round the rim with a wetted finger, which we then recorded onto the 24-track and vari-speeded to make these really eerie chords. I printed many tracks of the bowl at various different pitches, and by moving faders on the console I could change the chord, a little bit like drawbars on an organ. The way we were able to accurately tune it was with the BOSS tuner."

These and other extra-curricular musical projects form the backbone of the studio in the times when there's no film in production. Since the completion of *Mulholland Drive*, tentatively slated for a U.S. release in the fall, Lynch and Neff have been hard at work creating unique content for the soon-to-debut davidlynch.com, as well as recording

an album under the moniker Blue Bob. The latter, described as a combination of heavy metal and 1956-era rock 'n' roll, will only be available through the website, which will offer other original content such as made-for-the-web film sequences and an adult cartoon series.

"The BOSS VT-1 Voice Transformer has been a lifesaver for the cartoon," says Neff of the most often-used piece of gear in the studio. "We've tried many many things to manipulate voices, and nothing has had the immediacy of this little box. All the devices we tried, some of them very expensive, don't let you do it in real time. You either have to process your voice or there's a time lag which screws you up. This thing is immediate—I can just grab the sliders and change it on the fly."





"David does all the voices, sitting in a chair with headphones on in front of a microphone listening only to the effected voice. We've stored presets in it for some of the characters, and if he's got a new character it takes seconds to come up with a new voice and blammo, off we go. You can change a voice in ways you wouldn't believe."

As if on cue, the door to the studio opens and an attractive middle-aged man enters the room carefully balancing a cigarette to prevent its long pillar of ash from falling. His commanding presence is immediately apparent, though it contrasts sharply with his gentle, introspective demeanor. Dressed in a white shirt

and khaki slacks, his thick fair hair forming a natural coil on the top of his head, he pulls up a chair next to his guitar rig, placing his Parker Fly guitar across his lap.

"I'm not one bit a guitar player. I've been called a guitar god, but that is really not one bit true," he says obliquely. "I taught myself and I play upside down and backwards, like a lap guitar. I'm interested in making the guitar talk. It's somewhat musical, but then again, it's not."

David Lynch couldn't look or sound less like a rock guitarist if he tried. Yet he sits there surrounded by all the

paraphernalia—robust amps, sleek custom-made guitars, and a neat little stack of BOSS effects pedals (which he describes as "beautiful"). His own personal musical statement, the Blue Bob material, is as extreme as anything you'll hear on an OzzFest tour.

"John programs in many different things, then I can go from one sound to another with the pedals.

That's how we start the experiment. A little while later a song emerges," he says of an individualistic approach to composition that seems more rooted in artistic whim than music theory or instrumental technique. "It's the initial sound that dictates what follows. So we start with a sound, it just starts talking to you and a thing will emerge that's quite different. And it goes on like that."

It's perhaps no surprise that Lynch is also a painter (he claims he came to Los Angeles not for the glitz and glamour, or to be close to the film studios, but simply for the incredible light) and it's a discipline that obviously influences his music-making, where individual sounds are treated like colors, blended and layered accordingly.

"There's a beautiful place where sound effects start changing into music, and I love that area. These pedals can do things that bridge the gap," he says, gesturing towards a row of BOSS stompboxes that includes an LM-2 Limiter, an OC-2 Octave, an NS-2 Noise Suppressor and an OD-2 Overdrive. "Each one will give you a different sound, but in combination there's so many different variations. Sometimes we just stick with what has been working in the past, or we'll just start dialing in some random brand new thing and see what it does. It's all a process of experimentation, and the whole idea is to find the kind of sound that will lead you somewhere, but you never know quite where before you start."

Lynch's deep involvement in the sounds, musical and otherwise, is something he's always held firm. It's an area of his filmmaking that he describes as a process of action and reaction. The sounds are firewood, he claims, like fuel that feeds the final outcome. Therefore, anything that allows manipulation of the raw material, and gives life the different hues of sound, is imperative to the process. And so it is that he announces that there's none of his BOSS gear he could be without, reserving a particular fondness for the VT-1 Voice Transformer.

"That's just a beautiful little box, and it's very affordable. I'm using it for all the voices in my cartoon series and it's been completely invaluable," he notes, taking a pause before adding "I need all these pieces because I love experimenting, and they open up a whole other world of experimentation."

As the interview draws to a close, Lynch becomes visibly more relaxed, as if relieved to be out of the spotlight. He replaces his guitar on the stand and moves over to the mixing desk where John Neff is sitting. The woman follows, slipping her tape recorder into a purse on the bench. Neff hands her a Blue Bob CD case and all three face



the huge speakers as the silence of the room is replaced with a cacophony of thunderous sustained guitar chords, hard gothic beats and thick menacing half-sung/half-spoken vocals. The music continues for a minute or so, becoming increasingly distorted and dynamically forceful as it gradually builds.

Cut to: The red car racing up a hill. It reaches the top and without stopping it veers around the corner, turning left onto Mullholland Drive.

Cut to: The interior of the car. The woman looks in her rear-view mirror and we see in the reflection an empty winding road disappearing fast. She lets out a small gasp, and reaches frantically behind her seat. She leans further, feeling around for something that isn't there. She makes one last attempt, leaning over hard and reaching to the empty floor. The car bumps, a screech is heard, and a series of increasingly violent bumps. Everything is blurred and all that's heard is a mass of crushing metal and undergrowth. We see one last bump and a fleeting upside down view before everything turns black. A branch cracks, and then nothing is heard except slow deep breathing.



Epilogue: Boss Users Group would like to thank David Lynch and John Neff for sending us the tape of this interview. The journalist, who introduced herself only as Rita, left her purse at their studio and mystifyingly never returned for it. No identification was found in the purse and other than the tape and the recorder, it contained only some Polaroids of the empty interior of a house. If anyone knows the identity or whereabouts of Rita, or if she's reading this, please contact us.

John's #1 Guitar Chain: PSM-5 Power Supply, TU-12H Chromatic Tuner, RV-2 Digital Reverb/Delay, CE-3 Chorus Ensemble, DM-2 Analog Delay, GE-6 Equalizer, OD-2 Overdrive

John's #2 Guitar Chain: PSM-5 Power Supply, OC-2 Octave, CS-3 Compression Sustainer, FT-2 Dynamic Filter, AW-2 Auto Wah

John's Bass Chain: OC-2 Octave, CS-3 Compression Sustainer, FT-2 Dynamic Filter, BF-2 Flanger

Dave's #1 Guitar Chain: VG-8 V-Guitar System, GR-33 Guitar Synthesizer

Dave's #2 Guitar Chain: LM-2 Limiter, NS-2 Noise Suppressor, OC-2 Octave, OD-2 Overdrive

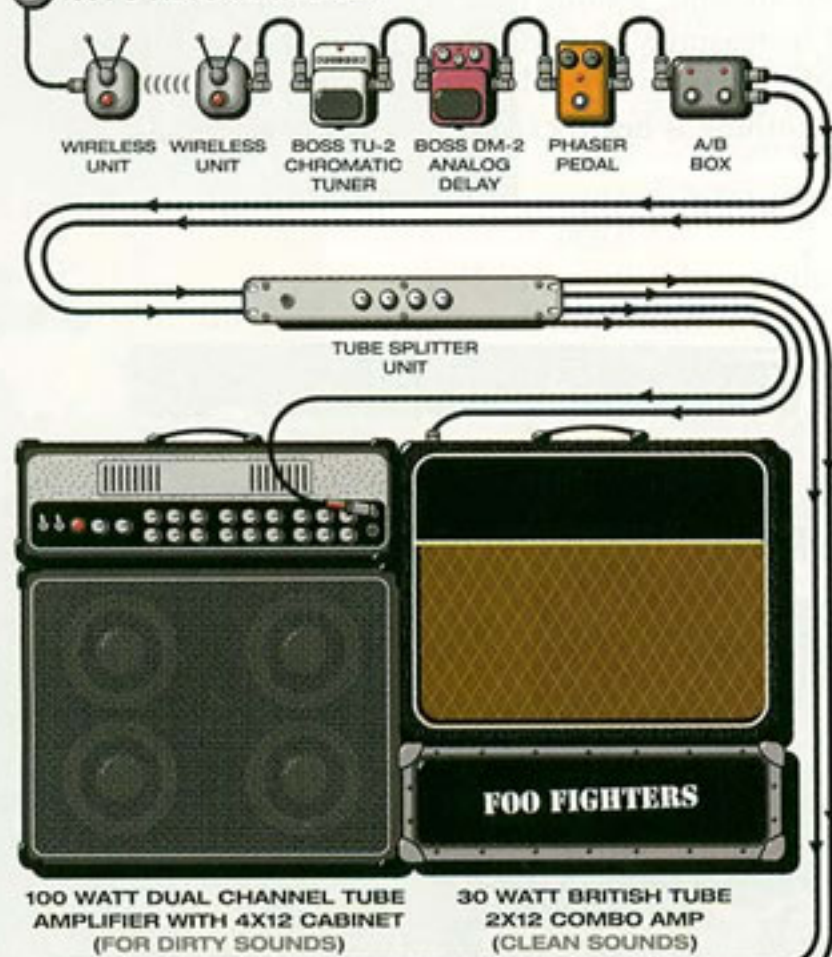


Artist Rigs

1 1970's GIBSON EXPLORER

2 1980's GIBSON SG

3 1980's GIBSON EXPLORER



100 WATT DUAL CHANNEL TUBE AMPLIFIER WITH 4X12 CABINET (FOR DIRTY SOUNDS)

30 WATT BRITISH TUBE 2X12 COMBO AMP (CLEAN SOUNDS)



30 WATT BRITISH TUBE 2X12 COMBO AMP (CLEAN SOUNDS)

100 WATT DUAL CHANNEL TUBE AMPLIFIER WITH 4X12 CABINET (FOR DIRTY SOUNDS)

Dave Grohl
Foo Fighters
www.foofighters.com

"I've always had really good luck with BOSS pedals. They last forever."
 - Amir Derakh of Orgy, BUG '99

"I can get my GT-5 to sound like any amp I can imagine."
 - Victor Johnson of Sammy Hagar, BUG '99

Peter Holmstrom
The Dandy Warhols
www.dandywarhols.com

1 1971 GIBSON SG LOADED WITH GIBSON '57 PICKUPS

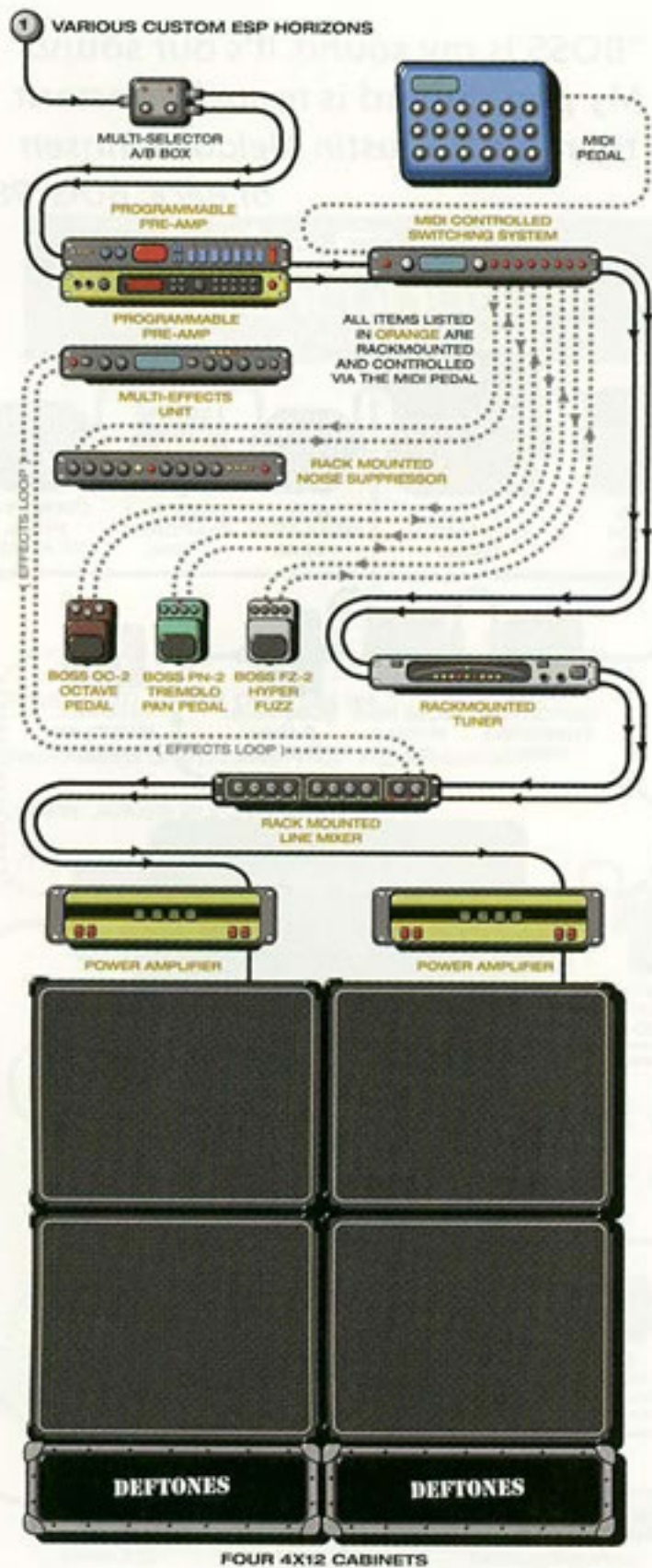
2 1972 GIBSON SG

3 1972 FENDER TELE THINLINE

4 1962 FENDER BASS VI



TWO 30 WATT BRITISH TUBE 2X12 COMBO AMPLIFIERS



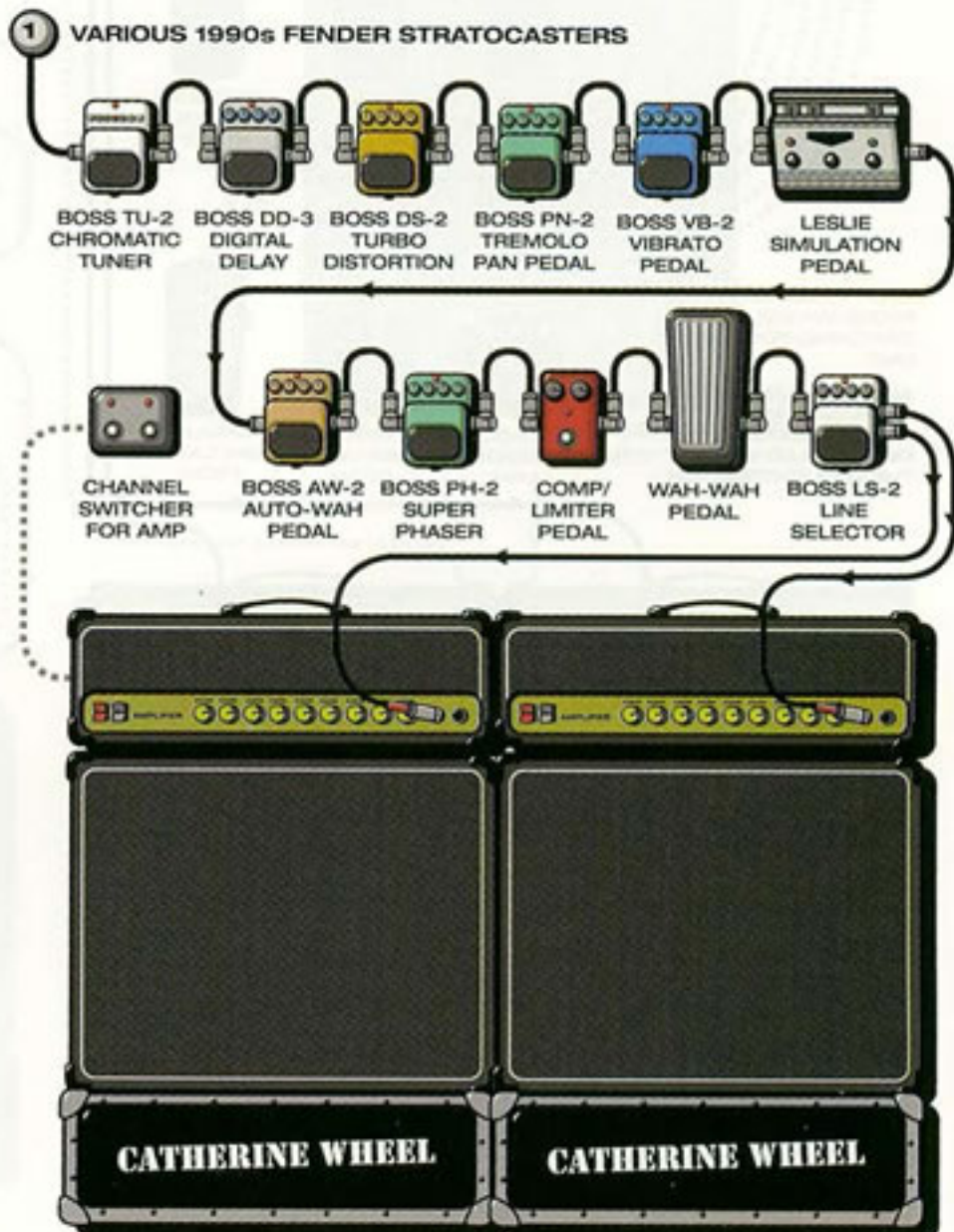
Stephen Carpenter
The Deftones
www.deftones.com

"My TR-2 Tremolo delivers exactly what I'm looking for, every time."
- Carl Verheyen, *Session Ace*, BUG '00

"I carry the TU-100 Chromatic Tuner around with me. I start doing scales and I test myself when I'm singing to find out if I'm on pitch."

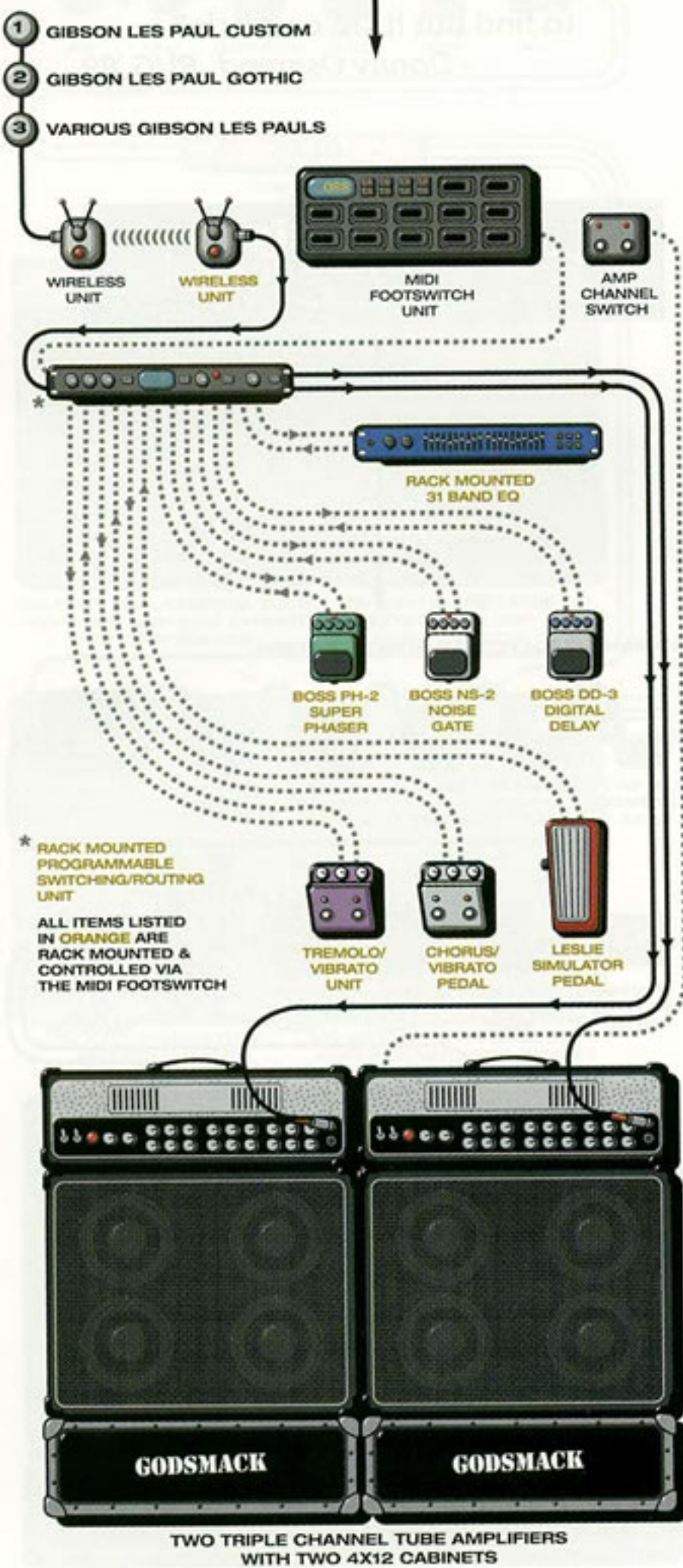
- Donny Osmond, *RUG '89*

Brian Futter
Catherine Wheel
www.catherinewheel.com



TWO DUAL REVERB 100 WATT TUBE AMPLIFIERS WITH TWO 4X12 CABINETS

Tony Rombola
Godsmack
www.godsmack.com



"BOSS is my sound. It's our sound. My pedalboard is more important than me." - Justin Meldal-Johnsen of Beck, BUG '98

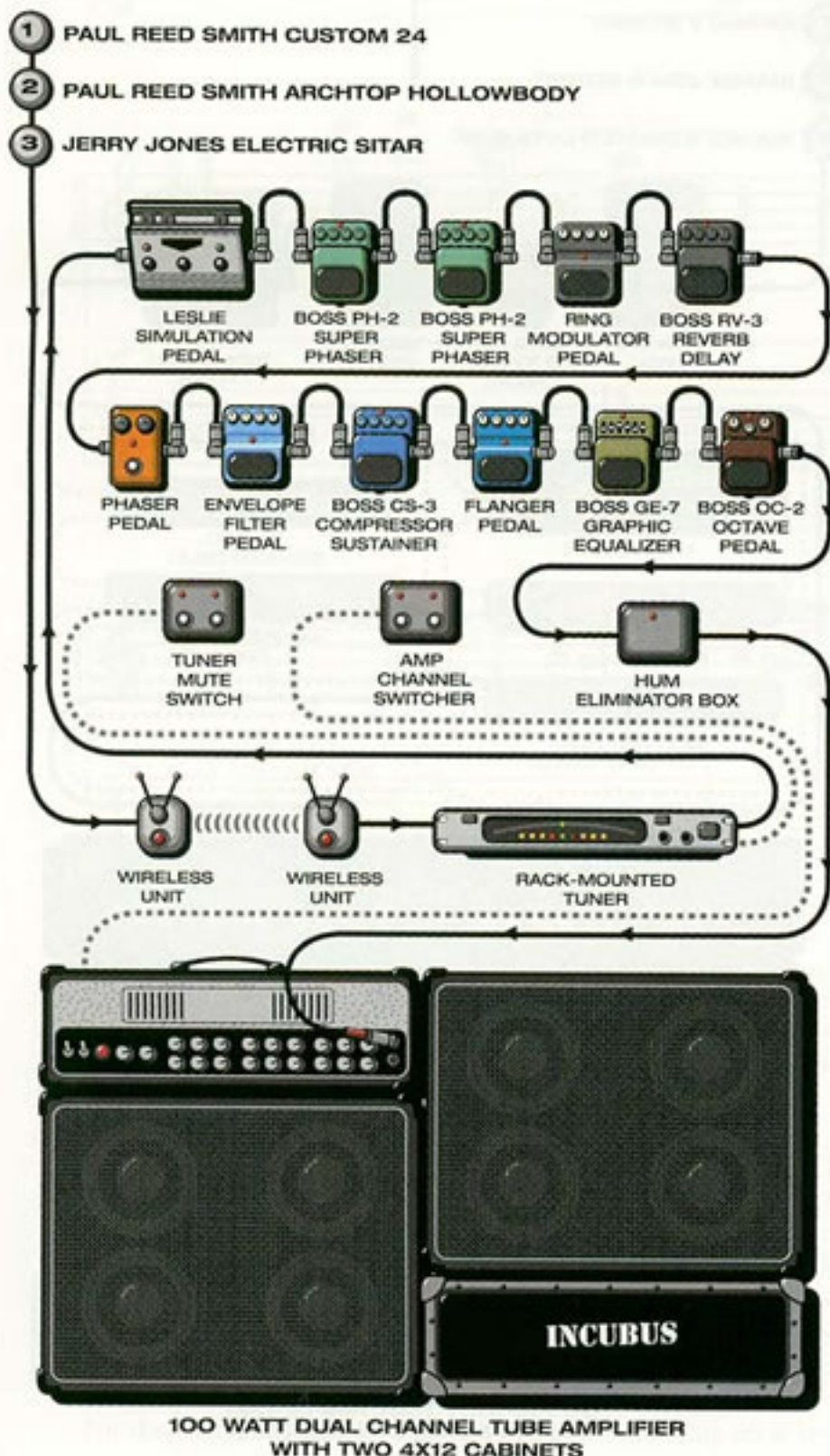


Agata
Melt Banana
www.parkcity.ne.jp/~mltbana

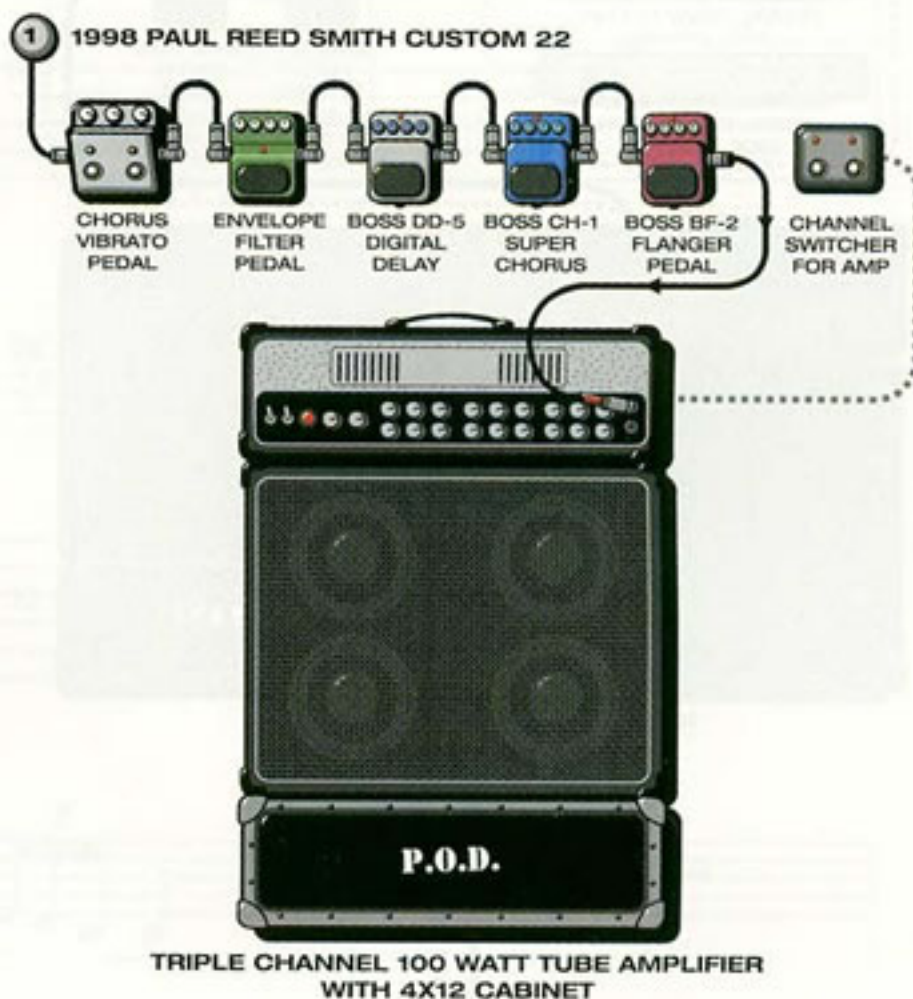
"I've used BOSS pedals since their inception." - Jeff "Skunk" Baxter of Doobies Bros., Steely Dan, RUG '01

Artist Rigs

Mike Einziger
Incubus
www.enjoyincubus.com



"What I really like about BOSS pedals is that they give the guitarist a true voice." - Neil Schon of Journey, BUG '98

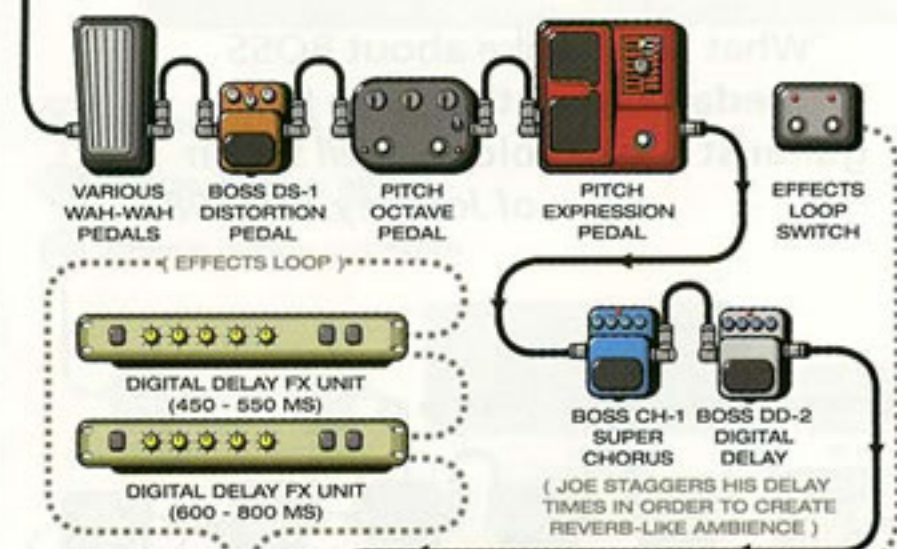


Marcos Curiel
P.O.D.
www.payableondeath.com

"BOSS Pedals are bulletproof!"
- Wes Borland of Limp Bizkit, BUG '00

Artist Rigs

1 VARIOUS IBANEZ JS GUITARS



100 WATT TUBE AMPLIFIER WITH TWO 4X12 CABINETS



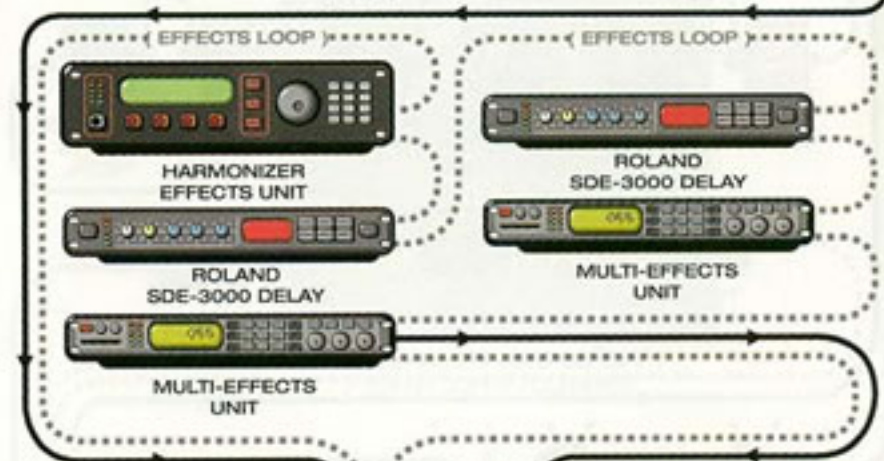
"BOSS tuners are required equipment with the Steve Morse band, and I use them with my rig on Deep Purple, too."
- Steve Morse, BUG '97

"There's a certain romance involved with those little pedals... It's a feeling you get when you hear them."

- Steve Vai, BUG '01



- 1 IBANEZ 7 STRING
- 2 IBANEZ JEM 6 STRING
- 3 IBANEZ STRAT-STYLE GUITAR



TWO 100 WATT TUBE AMPLIFIERS WITH TWO 4X12 CABINETS



Johnny's "Forgettabout it" Blues

By Johnny DeMarco

Add a little spice to your playing

Just like a top-notch chef would use the right spice to enhance his or her favorite dish, you too can use these ideas to spice up your playing. In this example I'm using short phrases, waiting to enter after the downbeat, and spicing them up with space, vibrato, slides, bends, chokes, hammer-ons, pull-offs, triplets, accents and slurs. Yep, all the best ingredients are in there to cook up tasty blues-rock licks.

Performance Tips

This is one long idea that can be broken down into several smaller ideas. Pay close attention to the punctuation (i.e. staccato, chokes).

Line 1 I'm using notes from the A Maj. & Min. pentatonic scales emphasizing the major and minor 3rd-two- or three-note phrases at first.

Line 2 Space is made by waiting for the downbeat using a quarter or eighth note rest, giving us syncopation and suspense.

Line 3 Eighth- and sixteenth-note triplets are used around the A Maj. Shape, allowing for contrast.

It's not just the notes; it's the feel which makes these ideas cool. Try bringing some of these ideas into your other licks to give 'em that extra spice.

Boss Pedal Combinations

For this example, use the BD-2 Blues Driver with the gain set at around 1 o'clock. Add the RV-3 Reverb pedal for some smooth reverb and delay.

Log on to BossUS.com to hear the example.