

B **BOSS**®
USERS GROUP VOL.7 NO.1

**GODSMACK:
PUTTING A FACE TO THE NAME**



BR-864 8-TRACK DIGITAL RECORDING STUDIO

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Photo Courtesy of Universal Records

Godsmack - 26 Godsmack have been keeping guitar-heavy rock alive and well, but according to the band, they remain relatively *Faceless*. *BUG* interviews lead guitarist Tony Rombola and bassist Robbie Merrill to learn more about the making of their latest album and, of course, to talk shop and BOSS pedals.



Photo: Boss Roberts

Tech Talk - 48 Once again we call upon the vast knowledge of Peter Swiadon to show us how the 8-track has evolved into a digital studio that fits in your backpack.

depar

Fret Buzz - 4 *BUG* interviews three incredible guitarists you'll definitely want to read about: Victor Johnson (Sammy Hagar), Michael Ward (the Wallflowers) and Jason Orme (Alanis Morissette). Plus get the latest happenings on BossUS.com, learn about the new BOSS Compact Pedal Application Video and Compact Pedal Dictionary with CD.

Hardware - 14 Summer wouldn't be the same without hot new gear. This year, we introduce the DR-3 Dr. Rhythm, ME-50 Guitar Multiple Effects, DD-20 Giga Delay, AB-2 2-Way Selector, TU-15 Chromatic Tuner, PCB-60 Pedal Board, Cube-30 Bass amplifier, BR-864 8-Track Digital Studio, GS-10 Guitar Effects System, AD-8 Acoustic Guitar Processor, OC-3 Super Octave, and BR118CD Version 2.

CHOP SHOP - 25 The University of Southern California's Richard Smith gives you some exercises to improve your rhythm skills using various effects. Think you can hang?

Artist Rigs - 32 Thanks to our friends at Guitargeek.com, *BUG* delivers yet another look inside the rigs of today's top players. Don't guess... get the facts right here, right now.

Cool Combos - 42 Ever wonder what would happen if you plugged a BOSS Metal Zone® pedal into an MD-2 Mega Distortion? Neither have we. But we do have some pedal combinations you will want to check out, so get on it.



Hands On - 38 Discover why the new ME-50 is BOSS' most easy-to-use and value-packed multi-effects processor to date.



Bass Lowdown - 52 *BUG* talks tone with Van Halen's Michael Anthony. Find out how he's using the GT6B Bass Effects Processor and a vintage GR-33B Bass Synthesizer with his new band Planet Us.

t m e n t s

Rhythm Section - 44 There's a new low-cost drum machine in town and it's called the DR3 Dr. Rhythm. So go ahead and ditch your lazy drummer friend. You know the one... the guy who shows up late, drinks all your beer and plays sloppy.

BOSS Retro - 55 Take a trip down memory lane as we examine the first digital delay from BOSS—the DM-1 Delay Machine.

Acoustic Corner - 56 What does an acoustic guitarist need these days? Johnny De Marco answers these and other important questions in your quest to get unplugged.

Hot Tips - 60 Learn how to use two footswitches and the dotted-eighth delay on the ME-50; change overdrives on the V-Wah®; use the OD-20's Amp Control and Heavy Octave features; speed up your intonation process with the TU-15's AccuPitch™ function; and tap in your tempo with a variety of BOSS pedals.

Tablature - 64 Actual tablature from today's hottest guitar players. Featured this month, "Straight Out of Line," from cover artists Godsmack.

Letter from the Editors

Welcome to another issue of *BOSS Users Group* magazine. We've got a lot of cool new stuff to tell you about, and as always, we've talked to some great artists about their favorite gear and new summer tours.

First things first: the gear. The BR-864 8-Track Digital Studio is the newest BOSS recorder—it's compact, affordable and portable, need we say more? The new GS-10 Guitar Effects System gives you tabletop access to BOSS' most powerful multi-effects, and the OC-3 Super Octave pedal is the world's first polyphonic (multi-note input) octave pedal. Also, check out the AD-8 Acoustic Guitar Processor, some great-sounding amps and much more.

Just as Godsmack were releasing their new album, *Faceless* (which debuted at #1 on *Billboard*), we sat down with lead guitarist Tony Rombola and bassist Robbie Merrill. They've been on tour since early spring, taking their BOSS pedals onstage with them wherever they go.

For all you Internet junkies, we've launched the new and improved *BOSS Users Group* website—your one-stop online destination for all that is BOSS. With our expanded layout, we're now able to offer more content than ever: exclusive interviews, product editorials, hands-on features, web-only videos, audio demos plus all the great stuff that you're used to seeing from *BUG*—including massive gear reviews, behind-the-scenes stories and insightful technical articles. Look for exclusive web-only articles between issues covering your favorite artists and all their BOSS gear. Watch for the Audio, Video and Information icons throughout the magazine. They'll guide you to custom URL's where you can see and hear more about the printed articles.

We hope that you'll enjoy this issue of *Boss Users Group* magazine and our enhanced online content. Play on!



Kellie Wilkie
& Paul Youngblood



p u p p i e s d

When it comes to jazz and blues guitar, there are few who can match the unique playing style of Scott Henderson. His soulful playing, which blends the blues with some amazing jazz-influenced technical elements, blurs the line between both styles—a line Henderson feels is completely natural to cross. “The thing that makes jazz a more cerebral type of music is that it’s got more mathematical elements: there are more scales and chords, so you have a more varied vocabulary and more thinking to do. But the phrasing is right out of the blues. So in terms of the phrasing—and just the attitude and spirit in which you play the music—jazz and blues are very, very similar.”

Those familiar with Henderson might remember his work as a sideman for Chick Corea, Jean-Luc Ponty and Joe Zawinul. Since then, he has been busy working on his own music, both as a solo artist and with the band Tribal Tech. Henderson describes his latest release, *Well to the Bone*, as “more of a mixture of all the types of styles I like to play.” So if you want to hear some great all-around guitar playing, it’s definitely worth a listen. From the rock-influenced title track to the bluegrass sound of “Hillbilly in the Band” to the Middle-Eastern

Henderson of the process. “Basically, I learned how to use EQ, because the guitars have to be EQ’d a lot differently so they won’t be in each other’s way.” However, Henderson cautions *BUG* readers to apply EQ after recording: “If you dialed down the mids too far on an

Henderson



amp to get a sound that’s ‘scooped’ and out of the way, it usually sounds like crap. It’s usually better to make the amp sound good, record a part and EQ it later.”

With so many styles on *Well to the Bone*, Henderson faced challenges in creating the wide range of tones needed. How did he do it? With some trusty “boutique” amps and, of course, a healthy dose of BOSS gear. “I use the CE-2 Chorus because it’s just got a really warm tone,” says Henderson. “I’ve tried out a million chorus pedals and that’s my favorite one.” Henderson is also a fan of the BOSS CS-2 Compressor, but his real pride and joy is the SE-70 Super Effects Processor. “I’ve had that box for so long,” he laughs. “It’s pretty amazing what that thing can do.

For example, there’s a tune on the album called ‘Rituals’ where it sounds like a synthesizer and there’s a lot of, like, weird arpeggios going on real fast. Those come from

the BOSS SE-70.” [Editor’s note: While BOSS no longer manufactures the SE-70, CE-2, and CS-2, you can get similar effects and more in the VF-1 24-bit Multiple Effects Processor, CE-5 and CS-3 pedals.] Last, but not least is Henderson’s FV-50L Volume Pedal, which he uses for its unique line-level capabilities, enabling him to connect the pedal between his preamp and power amp.

Currently, Henderson is preparing to embark on a lengthy tour of Europe. “We’re starting in Germany and we end up in Moscow,” he says. “Europe is real good for us because people are really open-minded as far as accepting different types of music. And it’s a little bit different, whereas when we tour America we pretty much get only musicians, and in Europe there are actually regular folks there to hear us play, which is kind of cool.”

“I’ve tried out a million chorus pedals and the [CE-2] is my favorite one.”

“Sultan’s Boogie” and the funky blues track “Dat’s Da Way It Go.” *Well to the Bone* covers a lot of musical ground.

Creating the album was a new adventure for Henderson, as it was the first time he recorded multiple overdubs on his guitar parts. “This was my first layering record and it was a learning experience,” says

Ryan Peake
Nickelback
www.nickelback.com

- 1 1960s FENDER TELECASTER
- 2 1958 FENDER TELECASTER
- 3 GIBSON SG STANDARD
- 4 GIBSON EXPLORER



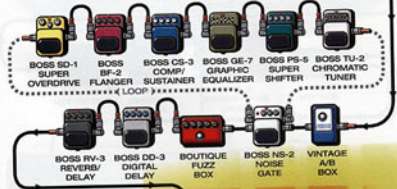
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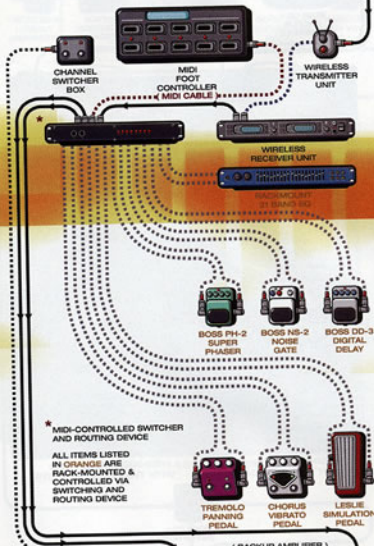
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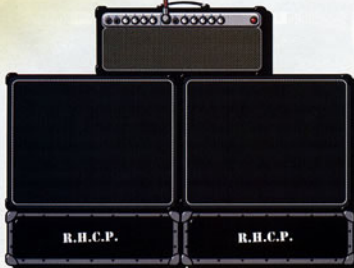


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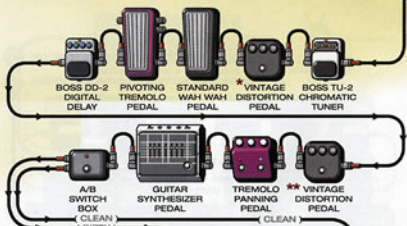
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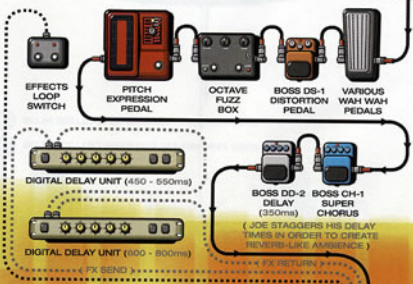
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LOADED WITH 25-WATT SPEAKERS

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Joe Satriani

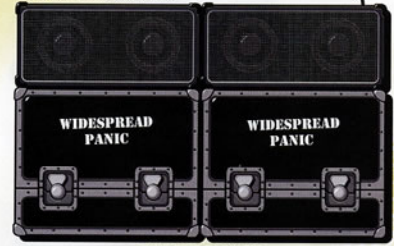
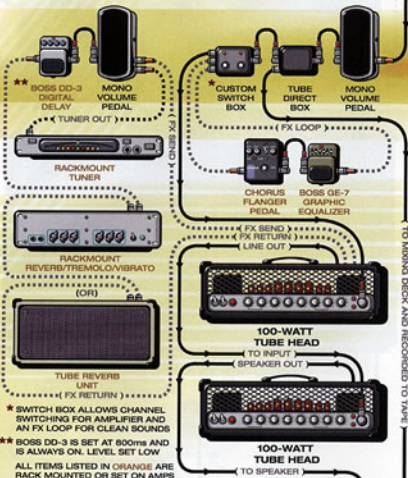
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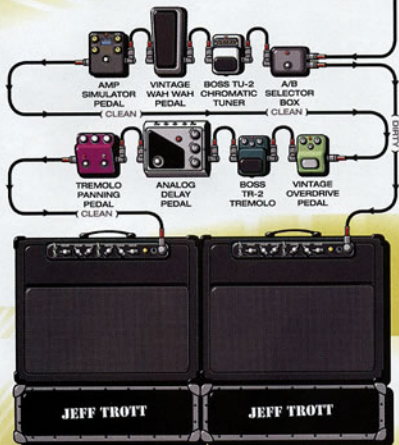
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1958 GIBSON LES PAUL CUSTOM BLACK BEAUTY

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GIBSON ES-335



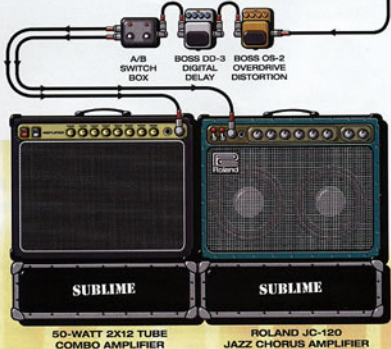
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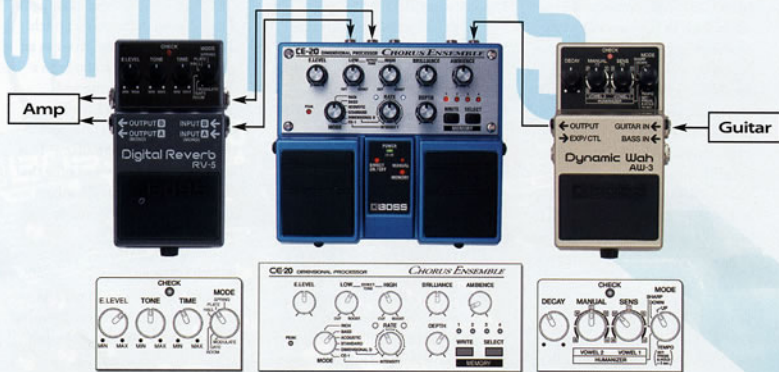
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1 VARIOUS IBANEZ S470 ELECTRIC GUITARS

2 CUSTOM DAN MACDONALD GUITAR



Visit <http://www.BossUS.com/bug/audio> to hear samples of these Cool Combos



Stereo Bass Funk

For all you bass players out there in Funkland, here's how to create a compact funkadelic bass rig. When slappin' and poppin', set the BOSS AW-3 Auto Wah to the Up mode. This gets that filter wah sound heard on those classic '70s funk tunes. Go out into the CE-20 Chorus Ensemble and set it to Bass mode for that famous stereo color. Now connect the CE-20 in stereo to the RV-5 Digital Reverb for a hint of plate reverb and funk on.



Heavy as Hell

For monster metal tones, use the CS-3 Compression/Sustainer and compress your signal to hit the heaviest BOSS distortion there is—the MD-2 Mega Distortion—with maximum force. Use the EQ-20 Advanced EQ to boost some lower frequencies and tighten those highs. Take this metal madness right into the BF-3 Flanger, and then into the RV-5 for some smooth, stereo spring reverb. Exit the RV-5 to separate amps for a Heavy as Hell onslaught.

These examples are the audio files used on the BOSS Page - "Heavy as Hell"

PL Bass Lowdown

BOSS

and

Michael

Lowdown



BOSS

Bass players have it tough sometimes. Like any musician, they'd like to step out in front and show off, but that's not always what's best for the song. No one understands this more than bassist Michael Anthony. For years he's been the glue that's held Van Halen's rhythm section together, but with the band lying dormant, Michael's been busy playing with pal Sammy Hagar and their new project Planet Us, which features guitarist Neal Schon and drummer Deen Castronovo (both of Journey), plus guitar wizard Joe Satriani.

Anthony describes the music of Planet Us as a cross between Led Zeppelin and Tool: "It's a little bit darker, more serious-sounding rock, but it's really powerful." In terms of his playing style and tone, Anthony doesn't plan to stray too far from his formula. "With Van Halen, I've got the one niche that I play. You're playing with Eddie and he covers the whole spectrum of tonal range with his guitar, so it's almost a bass player's nightmare trying to fit in [laughs]! But playing with Deen and Neil is a whole different thing. Deen is one of the most phenomenal drummers I've ever played with. He can get so out of control, and it sparks you to do different things."

While Anthony's playing might not sound exactly like Van Halen, he will be holding things down as usual—a job made more difficult by having not one, but two amazing guitarists in the band. "We haven't actually been in the studio with Joe yet, but just being with Neil... you know... it's like when Eddie would just go off and leave the planet during a solo and you've got to hold it down. I love stuff like Cream used to do, where you've got three different solos going on and then

HOLDING IT DOWN WITH HAGAR AND PLANET US.

all of a sudden—boom!—they're right back in the pocket together. To me, it's always been about holding that groove and keeping a solid foundation going. But I think with Deen we're going to step out a little bit more, and I'm looking forward to that."

Don't expect to see Planet Us playing out in the immediate future, as the project is on hold while Hagar and Journey finish up their own summer tours. In the meantime, however, Anthony is keeping busy playing occasional gigs with Hagar and getting up to speed with his new BOSS GT-6B Bass Effects Processor. "It's got a lot of great stuff in it. I haven't gotten into everything yet, but the presets I've played around with—the chorus, the delay, the distortion and the wah—are all great-sounding effects. In the past, I've always had a few rackmount effects and a drawer full of pedals, but being able to consolidate it all into one unit will be great." As the owner of several vintage and boutique amplifiers—including a 360 and a Flip Top—Anthony is eager to get more into the GT-6B's COSM® preamp section. "The preamp speakers give you a really broad range of tones to choose from, and the overdrive sounds great."

Speaking of overdrive, Anthony is a long-time fan and user of the BOSS ODB-3 Bass OverDrive pedal. "I started out playing with these old Tonebender pedals and they sounded great, but the overdrive was totally out of control. So I switched to the ODB-3 because you could control the overdrive better... there's more control over the EQ, you know, so if I wanted a little more bass on it I could actually play notes clean. And it tracks great, too." Anthony also

likes to kick in his BOSS CEB-3 Bass Chorus pedal to "fatten things up" during solos, and plans to take both pedals out on his gigs. (*Editor's note: Be sure to check out Anthony's overdrive and chorus settings on this page.*)

Anthony's real pride and joy, however, dates back to 1981, when he purchased the Roland GR-33B Bass Synthesizer. "I used that unit in Van Halen all the way up through 1984. I was just really blown away with it. There were these solos I used to do and it was the most wild thing that I came up with live. The band would end a song and I would have a whole piece where I would do my thing. I'd start out with the GR, working the filters on the bass



Anthony's overdrive and chorus settings.

while my guitar tech, Kevin Dugan, would be backstage twisting the knobs and hitting the buttons on the unit. Then he'd go over to an old Roland DC-30 Chorus Echo and work that thing with me. It was almost like a choreographed thing where in certain spots of the solo I'd be contorting around and he'd be rolling the repeat rate up and back. It was amazing!"

So amazing, in fact, that Anthony recently dug out his GR-33B to work out some new stuff for his upcoming sessions with Planet Us. "We've got an idea to possibly do an album that will start at the beginning and not stop until the end. It's kind of like what Pink Floyd used to do, where maybe it'll come out of a song into a guitar thing, or into a bass thing or a drum thing. So it's actually really cool that I got the GT-6B. But I really want to fire up this GR again because it was a great little unit." We at BOSS are definitely anxious to see what Michael and Planet Us will come up with!

BOSS RETRO



The DM-1 Delay Machine

Launched in early 1978, the DM-1 Delay Machine brought warm, analog delay to the BOSS family—a tradition that has culminated in the modern DD-20 GigaDelay.

Back in its day, the DM-1 offered industry-leading delay time, thanks to a unique CCD-based delay circuit housed inside the retro-styled casing. (For those who don't know, CCD is an imaging component used to capture images in video cameras.) Controls included an Input Level switch, rotary knobs for Delay Time, Intensity, Mix Balance, and an old-style click switch used to engage and bypass the unit.

In 1981 BOSS followed up with the DM-2, the first analog delay in pedal form. Then in 1983 came the world's first digital compact delay pedal—the BOSS DD-2. Since then BOSS has progressively upped the ante by adding more features and delay time (the new DD-20 offers over 20 seconds of digital delay!).

With its warm delay lines and rich heritage, the DM-1 has earned its place in music history—making it a highly sought-after classic.

 **BOSS**®

AC-60 Acoustic Chorus & AD-8 Acoustic Guitar Processor

By Johnny DeMarco

The needs of today's acoustic guitarists are much different from electric guitarists. With an electric, the pickups and amp characteristics are primarily responsible for determining how a sound is created. But on an acoustic, it comes down to things like craftsmanship and the quality of the wood. Therefore, when an acoustic guitar is amplified, the primary goal is to keep the original sound of the guitar intact.

Playing live with an acoustic guitar presents even more issues, like feedback. The fact is, all acoustic instruments resonate when amplified in a loud setting. Acoustic guitars can also have lots of unusual audio jacks or pickups on them, compared to most electric guitars. And when acoustic musicians play out, they tend to do more solo gigs while singing and don't usually carry a monster pedal board like electric guitarists. So they have a need for good, simple effects. Small and light amp systems are also a plus.

So what do acoustic guitarists do? Plug into an electric guitar amp? Ouch! One of the answers is to consider the Roland AC-60 Acoustic Chorus amp. This 60-watt stereo amplifier has just about

everything you'll need, starting with flat frequency response. Regardless of how loud you crank it, the AC-60 gives you nothing but pure tone. And the sound? Fugettabout it! With its dual 30-watt/6.5-inch speaker configuration, the AC-60 is small enough to take to coffeehouse gigs, but loud enough for larger venues, too. It also gives you the option to connect a subwoofer (like the Roland KCW-1) for enhanced low end and an even bigger tone. The AC-60 even comes with a slick-looking carrying case with room for a microphone and cable.

What else do acoustic guitarists need? I can think of lots of things, but I'd say a good chorus effect is pretty important—and the AC-60 delivers with some of the most smooth and lush stereo/multiband chorus effects you'll find in a guitar amp.

Acoustic guitarists might also want an extra channel for vocals or connecting to a drum machine. Once again Roland's engineers have thought it all out for us. The AC-60 offers not only the Guitar channel (with a setting for piezo or magnetic pickups) but also a Mic/Line channel with phantom power that can accommodate



AC-60 Acoustic Chorus

acousticC corner



dynamic and condenser microphones and line-level sources. Both channels feature a tone-shaping 3-band EQ and a dedicated chorus switch for each channel. There's even a stereo Auxiliary input for connecting a CD player.

Being able to hear an acoustic guitar amp in different environments can be a challenge, so Roland gave the AC-60 a built-in tilt stand for increased projection. If you're still not satisfied, you can use the built-in stand adaptor to place the amp up high on an optional speaker stand. When you think about it like this, the AC-60 is really like a mini PA, but focused on acoustic guitar applications.

Connect two of them together for true stereo sound, add a subwoofer, and you've got a great little system. And sound men will love it, because the AC-60's stereo outputs can be connected directly into the house PA or mixing console (along with the Anti-Feedback system that allows you to find and cancel out those unwanted frequencies).

As mentioned above, acoustic musicians need effects, but want control like electric guitarists have. With a TRS cable, you can connect two optional BOSS FS-5U pedals for switching the Chorus and Reverb/Delay effects on and off. Use another TRS cable and connect two more pedals: one for controlling the Anti-Feedback and

another to mute the amp signal when tuning. Of course, there is a tuner output to make this necessary function even easier. Hats off to the Roland engineers for thinking like real-world guitarists.

Both of these pieces will breathe new life into your playing.

Not to be outdone, the guitar freaks at BOSS recently sent down another wonder box for acoustic guitarists. It's called the AD-8 Acoustic Guitar Processor, and there has never been anything like it. The AD-8 uses COSM® technology to model high-end acoustic guitars being run through some super studio microphones. By plugging into the AD-8, you can



transform the thin sound of an ordinary acoustic guitar with piezo pickups into the rich, deep sounds of some of the finest acoustics in the world. You can even select the "size" of your guitar (like jumbo or classic) just by spinning the Body knob. Cool!

In terms of size, the AD-8 looks similar to a BOSS Twin Pedal, but bigger. Front-panel knobs for bass, middle, treble and presence make it easy to tweak the preamp section, while an onboard tuner means one less thing to bring to the gig. Want to add a little more spaciousness to your sound? Simply dial up the Ambience effect, or choose from several Room and Hall reverbs. Once you have the perfect setup, you can store your patch to one of four memory locations, or just leave it in manual mode.

The AD-8 has three footpedals. Two of them can go up and down through the memory patches, while the third is an on/off bypass switch.

To control even more functions, the pedals have dual applications. For example, stepping on the two memory pedals at once accesses the electro-acoustic player's best friend: Anti-Feedback. That's right, one stomp and your feedback is gone. You only need to do this once at a performance to appreciate how cool this really is. Of course, the AD-8 has all the necessary connections—including a 1/4-inch input, Headphones jack, and 1/4-inch electric guitar amp output (in case you don't have an AC-60).

For the pro, BOSS adds balanced and unbalanced outputs that can be set for mono or stereo use.

So what do acoustic guitarists need? Between the Roland AC-60 and BOSS AD-8, I can't think of much else. Both of these products deliver the goods, and will most certainly help level the playing field between performing acoustic and electric guitarists. So keep your eyes peeled for the AC-60 and the AD-8. Either one (or even both) of these pieces will breathe new life into your playing.



Spend more time playing, and less time messing with menus.

Plug-in, Turn-on, Turn-it-up.

Finally, a multi-effects processor that feels like a stompbox. That's the new ME-50 Guitar Multiple Effects from BOSS. Designed to work with your amp, the ME-50 packs some of our best effects (including new COSM® Overdrive and Distortion Modeling) into a rugged metal chassis with stompbox simplicity. Dedicated knobs for each effect section, three footswitches and a built-in expression pedal make dialing in your tone quick and easy. So if you want to spend more time playing and less time scratching your head, check out the ME-50. Just plug-in, turn-on and turn-it-up!



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