

► IZOTOPE OZONE 7 ADVANCED

The latest version of **Ozone 7 Advanced** has been fully expanded to include four new modules for a total of 10 processors available in the standalone application or as individual plug-ins in VST3, AU, AAX64 Mac and PC hosts. The four new modules are Vintage EQ, Vintage Compressor, Vintage Limiter and Vintage Tape.

Besides these additions, Ozone 7 Advanced now has Codec Preview for auditioning mixes as they would sound after processed by various industry-standard codecs. And now you can directly export (in faster than real time) using popular formats such as: MP3, WAV or AAC.

Going further, Ozone 7 Standard has been updated with Dynamic EQ and an upgraded Maximizer algorithm with multi-band and frequency specific operation.

In general I found the new Ozone 7 Advanced to not stray far in its visual presentation from Ozone 6—everything is in the same location and now, the Module Browser has more choices.

Key to the new Ozone 7 Standard and Advanced are the vast number of presets compared to Ozone 6. Ozone 7 brings back the module system from Ozone 5—you can load and save presets for individual modules. I liked this for establishing a sonic “theme” for an album project.

Ozone 7 Advanced sells for \$499 and \$199 for the upgrade. Ozone 7 Standard is \$249 with upgrade at \$99.

izotope.com/en/products/mixing-mastering/ozone



◀ PEAVEY CLASSIC SERIES AMPLIFIERS

Peavey® launched the redesigned **Classic Series™** featuring improved internal construction but maintaining the original tone of their legacy models. With changes resulting from customer input over the past 20+ years, these versatile all-tube amplifiers span the tonal landscape from vintage to contemporary with ease.

The redesign includes internal improvements that go towards better reliability and more consistent operation than the old vintage models. Better power supply capacitors, beefier transformers, higher power resistors, ceramic tube sockets and improved cooling are there along with the original's classic tweed covering and chrome-plated chassis.

Model numbers that denote both the amp's power and number and size of the speakers in the Classic Series™ line include: the Classic 30 112, Classic 50 212, Classic 50 410, Delta Blues 115 Tweed and the Delta Blues 210 Tweed.

peavey.com

► EVENTIDE ANTHOLOGY X

Anthology X is a bundle of all 17 Eventide mixing, mastering and multi-effect plug-ins that are based on 40 years of Eventide studio hardware—the best emulations of Eventide gear I grew up with in the studio. Anthology X is compatible with DAW hosts that support AAX, VST and AU formats.

You get: the H910 Harmonizer—the first digital audio effects unit; H910 Dual; H949 and H949 Dual multi-effects Harmonizers; the irrepressible Omnipressor®; and effect stalwarts Instant Phaser and Instant Flanger.

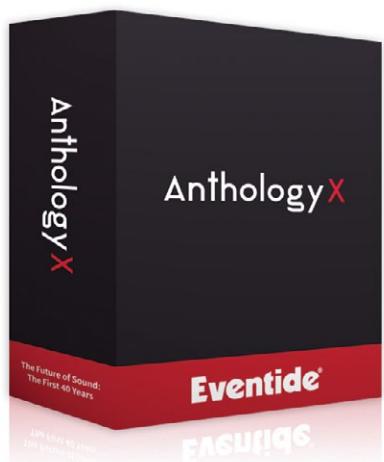
Next are the H3000 Multi-FX processors based on the hardware H3000 Ultra-Harmonizer® unit. It includes one of my favorites, for which I wrote some of the presets, the H3000 Factory and the eight-voice H3000 Band Delay plug-in.

Multi-FX is a collection of newer Eventide plug-ins including the UltraReverb; Octavox is an eight-voice diatonic pitch shifter from the H3000; and Quadravox, a four-voice version.

The Mixing and Mastering collection includes the very useful UltraChannel—an all-in-one mono/stereo channel strip with micro-delays, pitch shifters and a comprehensive parametric EQ and compressor. EChannel is a lighter version of this channel strip with re-orderable sections. EQ45 emulates the UREI 545 Parametric EQ and the EQ65 emulates the UREI 565 Notch Filter set.

Anthology X rounds out the collection with Precision Time Align that freely slides audio tracks forward or backward in time.

Eventide's Anthology X is on sale now for \$699.
eventideaudio.com



◀ GODLYKE TWA TRISKELION MK II

Godlyke, Inc. has the **TWA TK-02 Triskelion Mk II**. Triskelion is a variable-state band pass filter with adjustable gain and is based on the rare Systech Harmonic Energizer circuit as used by Jim Walsh, Greg Lake and Frank Zappa.

Since the filter's Q can be adjusted from very wide to extremely narrow widths, you can use it for harmonically focusing in a narrow frequency band, create glassy clean tones or boost the midrange for throaty solos.

The Triskelion Mk II has controls: for Gain and Output, Variant Mass control adjusts the filter's frequency, Energy adjusts the Q of the filter and the Energize footswitch works like a boost. In addition, there are two internal switches for selecting between two different filter ranges and to setup gain staging.

With an expression pedal input jack, 9-volt power supply, TWA's S3™ relay-based True Bypass switching and a three-year warranty, the TWA Triskelion Mk II sells for \$229 MAP.
godlyke.com

Shhh... Don't tell David



When famed microphone designer

David Royer designs microphones,

he's having visions of orchestras and choirs. He wants to pick up every detail with dimension, depth and dynamics. But then we take them and put them on screaming vocals, loud guitars and slammin' drums. From the most sensitive singer to the most rockin' of bands, Mojave Audio microphones excel at capturing every detail. So use them any way you see fit. Just don't tell David. And, by the way, they do rock on orchestras and choirs!



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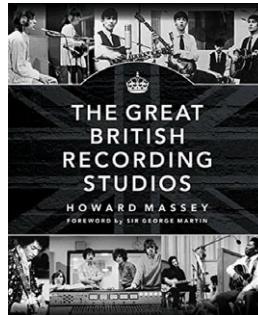


BOOK STORE

The Great British Recording Studios

By Howard Massey

(hardcover) \$34.99

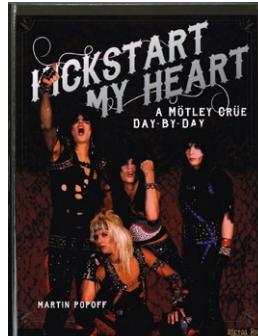


Massey surveys significant British studios during the '60s and '70s. Technical descriptions of Abbey Road, Olympic and Trident studios are detailed along with anecdotal stories by record producers who take readers behind the scenes for the era's seminal recordings, including: The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, Pink Floyd's *Dark Side of the Moon* and the Rolling Stones' *Beggars Banquet*.

Kickstart My Heart: A Mötley Crüe Day-by-Day

By Martin Popoff

(hardcover) \$39.99

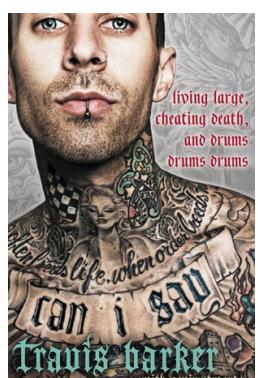


Through the use of day-by-day entries and supporting band quotes mostly collected firsthand by the prolific rock writer Popoff, as well as memorabilia shots and photography, the reader is immersed in the crazy lives lived by Vince Neil, Mick Mars, Nikki Sixx and Tommy Lee at the booze-drenched apex of the rock & roll food chain. Call it a completely party-hardy celebration of the band.

Can I Say: Living Large, Cheating Death, and Drums, Drums, Drums

By Travis Barker with Gavin Edwards

(hardcover) \$28.99

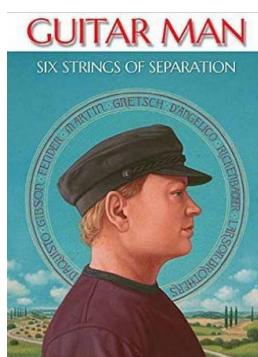


Travis Barker's memoir chronicles the highlights and lowlights of the renowned drummer's art and life, including the harrowing plane crash that nearly killed him and his traumatic road to recovery—a never-before-told-in-full story of personal reinvention grounded in musical salvation and fatherhood. *Can I Say* allows the Blink-182 drummer to share stories shaped by decades' worth of hard-earned insights.

Guitar Man: Six Strings of Separation

By M.J. Indelicato

(hardcover) \$24.99



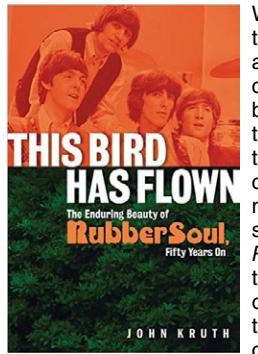
M. J. INDELICATO

Vintage-guitar maven Indelicato has put guitars into the hands of many of the world's best known musical artists. Part treasure hunter, part door-to-door salesmen, part historian, these are his stories: the soaring successes, the stinging failures and the insane coincidences that have befallen a man who gave up a lucrative corporate career to follow his musical muse.

This Bird Has Flown: The Enduring Beauty of *Rubber Soul*, Fifty Years On

By John Kruth

(paperback) \$19.99



With the release of their sixth studio album, The Beatles created an artistic benchmark by which their peers measured their own craft and creativity. John Kruth not only analyzes the songs and making of *Rubber Soul*, putting the album in context of the turbulent times in which it was created, but captures

the spirit of musical innovation and poetry that makes the record a standout in The Beatles' canon.

Sweet Dreams Are Made of This: A Life in Music

By Dave Stewart

(hardcover) \$27.95



Best known for the international hit, "Sweet Dreams (Are Made of This)," Stewart looks back on a career that has spanned three decades and more than 100 million album sales. Featuring never-before-seen photos, he gives readers an inside look into the high-octane stories of his life in music—the drug-fueled adventures, the A-list collaborations and relationships and the creative process behind dozens of pop hits.

COMPOSERCLOUD



New Subscription Service's Amazing Array of Virtual Instruments

Imagine what your songs could sound like if you had access to 9,000 instruments and more than 1,000,000 sounds. The creative potential would be endless. Well, that possibility is not some farfetched fantasy. It's actually a stone-cold reality.

A new cloud-based subscription service called "Composer Cloud" offers access to an amazing array of virtual instruments, sounds and textures. A high-quality suite of professional tools, it is the largest collection of its kind on the planet and has garnered 70 international awards as well as a 2015 NAMM nomination for the "Technical Excellence & Creativity (TEC) Award" as the Best Musical Instrument Software.

This series of instrument and sound collections, with 51 titles and counting, was years in the making and is currently valued at over \$12,000. Produced by EastWest (EW)—an industry leader in the production of large, meticulously detailed sample libraries—it has been used in many cutting-edge movies, video games and television shows. In fact, the EW catalog is considered to be the gold standard across all musical genres. A major player in the sound library and virtual instrument markets for many years, EW's offerings lean towards the film- and video-scoring world, but the company also has products for rock, pop, hip-hop and other types of music production.

The collection is the brainchild of Doug Rogers, a true pioneer in the field of samples. Before EastWest was formed, Rogers and a few other engineers and producers were collecting their own samples of drum sounds, generally using original recordings of their own to enhance a drum track. Rogers relates, "I thought that if I found a need for such a thing, other people probably did too. But, the process was very time-consuming and laborious."

Because of the enormous effort and time needed to collect samples, Rogers believed that if he could create a comprehensive high-quality collection of sampled instruments and sounds, it could become a profitable product. Consequently, in 1988 (27 years ago), he formed EastWest around a single product: "The Pop-Rock Drum Sample Collection," the world's first commercial drum sample collection—on a then relatively new CD format.

Since then Rogers has followed his muse,

creating an impressive number of sound collections with an all-star lineup of celebrity producers, engineers and musicians. "That's what really sets our product apart from other sample libraries on the market," he states. "I only work with the top people in the business."

Indeed, Rogers partnered with a number of superstar musicians to produce his award winning collections, including members of Aerosmith, Billy Idol, Public Enemy, Prince and more. In fact, his products introduced a new concept called "construction loops," which enabled users to mix and customize each loop to fit their music. Finally, after years of research, innovation and technological advances, Rogers established a software division for EastWest and developed the first 64-bit virtual instrument that has become the standard today.

"I think we have leveled the playing field and created infinite possibilities."

—Doug Rogers

When asked if his sample collections take work away from real musicians, Rogers is quick to respond. "No way. You need to know your craft and have the skills to construct samples into a composition, and that takes skilled songwriters and musicians. Don't forget, you are playing an instrument—it's just not a physical one."

Looking to expand business and centralize his research, Rogers purchased the former United Western Recorder Studios in Hollywood, CA, in 2006, and renamed it EastWest Studios. The facility houses five recording studios and is the Hollywood production facility where Rogers' sounds and software products are created and marketed. The non-technical areas of the complex were extensively remodeled, but the studios themselves and their famous acoustics remain as originally built in the 1960s.

As a recording studio, the facility has over 50 years of incredible musical history. According to the best-selling book *Temples of Sound*, the complex has been the scene of more hit

records—from the '60s to now—than any other studio in existence. Moreover, no other studio has won more technical excellence awards and "Best Engineered" Grammys.

In fact, it has been said that the acoustics and vibe in the recording rooms are unmatched. So much so, a virtual "who's who" of music have worked at the studio, including Frank Sinatra, Elvis Presley, Ray Charles and more recently, Christina Aguilera, Audioslave, Ozzy Osbourne, Bruce Springsteen and many more.

With such auspicious surroundings, Rogers has his own personal R&D facility housed in a premier recording studio. "It is inspiring," he discloses. "And since we have five rooms, I can work in one and lease the others. It's a perfect situation."

Most intriguing is the way in which Rogers is offering EW's virtual collections to musicians, producers and composers. Unlike other sample providers, he wanted access to be easy, simple and affordable. "A subscription plan like ours," he says, "is totally unprecedented. In the past, producers and composers with limited budgets could only purchase a new (sample) product periodically. Now, they can access everything we offer at an affordable monthly price, including new products as they're released and some that will be exclusive to members."

Composer Cloud plans to start as low as \$29.99 a month, which gives members instant access to seven collections of their choice, plus an additional collection every three months at no extra cost. The \$49.99 a month plan gives members access to everything in the Composer Cloud catalog immediately—more than 9,000 virtual instruments with over a million sounds. Both payment plans work on an annual basis. It's a model that is untried in this particular field, but it's easy to see how potential customers who cannot afford to buy collections like these would find EastWest's subscription option attractive.

Rogers firmly believes, "With the Composer Cloud we are offering access to more instruments than anyone could ever own. And, by doing so I think we have leveled the playing field and created infinite possibilities."

For additional details and information, go to soundsonline.com/composercloud