

# Eventide Anthology II

Eventide has as much history as anyone when it comes to digital processing and it's now taken its Legacy and arrived at an Anthology with the addition of some important plug-ins. **GEORGE SHILLING** unbundles the produce.

**E**VENTIDE'S ANTHOLOGY II plug-in bundle brings together previous releases with a few new goodies in one easy-to-digest package. The Clockworks Legacy bundle is included; this was covered in *Resolution* V2.5 and recreates the original hardware H910 and H949 Harmonizers, Instant Phaser and Instant Flanger, and Omnipressor. In addition to those five plug-ins Anthology II includes H3000-based Factory and Band Delays plug-ins, Octavox harmonizer, Eventide Reverb, and new for this collection are the Quadravox, the Urei-inspired EQ45 and EQ65, and the E-Channel and UltraChannel plug-ins. Additionally, Precision Time Align allows ultra-small delays using a simple slider — negative amounts can be achieved thanks to Pro Tools' Delay Compensation feature.

H3000 Factory is based on the mod factory/one and mod factory/two algorithms that made later H3000s so much fun. Eighteen effects blocks allow patching anything to anything, and there are sweeping delays, pitch shifters, filters, and amp modulators. Modulation sources include two LFOs, envelope generators and so on. Creating effects is still a complicated business, but there are a huge number of presets to get you going. However, I missed some of the original H3000 mod factory presets, and it's a shame these aren't all included.

Playing around with this plug-in is terrific fun, and with the greatly expanded display, including virtual patchcords and level sliders, it is much easier to program than an H3000, although there is still a bewildering array of parameters spread across Expert and Function tabs. Although you can automate parameters by the standard method, an additional bonus is the 2 x 16 memory Snapshot section. The two banks operate as Global and Current memories, allowing MIDI control firing off presets for an individual song as well as a universal set. Presets vary from the downright bizarre fuzzed-up digital distortions, wah-wahs and alien noises, to lovely stereo widening delays, pitch changers and modulations.

H3000 Band Delays provides eight voices of tempo-based filtered delays. The filters are fully parametric and their frequencies can even be MIDI controlled. Plenty of off-the-wall effects are possible here, great for sound design, ambient textures and unusual atmospheres. Again, Snapshot memories are usefully provided.

Although not presented as such, the two EQ plug-ins designs are obviously copied from vintage Urei hardware. The EQ45 is based on the 545 parametric EQ, while the EQ65 is inspired by the 565 'Little Dipper', apparently a popular filter unit with US postproduction engineers. These boast very low latency. The 45 is a fairly conventional parametric, with high, mid and low peaking bands, plus a confusingly named 'multiband' that simply means that the frequency knob covers just about the entire audio spectrum. The EQ character is fairly surgical — the variable bandwidth seems quite narrow at the default centre position, without being nasty — and Low and High Cut filters are steep and wide ranging. I didn't miss having a graph, but an overall gain control would have been handy.

The 65 is rather unusual, with similar



High and Low Cut filters, but featuring a pair of extremely narrow Notch/Peak filters, each with six modes: 5%, 10% and 50% of centre frequency for Notch or Peak. This is an unusual and useful tool for problem solving, and both EQs sound remarkably analogue, thanks to 48-bit double precision filters.

The E-Channel comprises a basic set of processing tools — a gate, compressor and 5-band parametric EQ. The VCA-style compressor/limiter has a knee

variable from 0 to 24dB and conventional but wide-ranging controls, and it can be sidechain-controlled. The EQ includes two different styles of peak EQ, as well as shelves and filters. The display is clear and the EQ is a pleasure to use, sounding pure and clean. The output section includes a Transformer button for subtle added character.

The Ultra-Channel adds a de-essing section to the compressor, but there is also an Omnipressor for more characterful compression. A Micro Pitch Shift section adds instant stereo harmonizer width, and stereo delays. Eighth-note tempo sync is available although the manual doesn't explain properly how to achieve this (it's not difficult). Oddly, there are no presets provided for this plug-in.

Quadravox and Octavox provide easy to set harmonizers with four or eight voices respectively. Intelligent key-related pitch correction is possible, as well as rich chorusing effects. Presets are bountiful, and displays are clear with level and pan sliders, individual delay settings, and a musical staff with key and scale selection. A selection of algorithms is provided for different instruments and voices. These are very simple to use and great results are easily achieved.

The Eventide Reverb is the jewel in the crown, with some extremely rich and smooth sounding algorithms. There are nine basic types, two each of Hall, Room, Chamber and Plate, plus an Ambience setting, all with the same selection of editable parameters. Encouragingly, parameters are not too bewildering and numerous, and have been logically ordered, with the most often used Decay Time at the top of the list, then Predelay, Diffusion, Room Size, and so on.

There are additional sections with separate stereo delays (which act on the dry signal), and separate parametric EQs for tweaking the signal pre and post reverb; the reverberator itself and delays additionally each have separate high and low shelving EQ. This gives you a huge amount of tonal control. A Lo-fi parameter supposedly emulates bit-reduction — it just sounded like a filter to me. Additionally, there is a fully featured compressor that can be placed pre or post reverb. Snapshot memories are again provided. All these add-ons are most welcome, but even disregarding the extras, this is an excellent reverberator, with an overall warmth and sheen rarely matched by plug-in reverbs. Reverb tails disappear smoothly, and this plug-in seems to strike a nice balance between the richness and sparkle of digital reverb and the smoothness of convolution plug-ins. ■

## PROS

Characterful but useful plug-ins; a bargain when bought in this package (US\$1195); comprehensive modulation and pitch changing; one of the best reverb plug-ins; OS9 still supported.

## CONS

No corresponding AudioSuite plug-ins; some H3000 presets missing; E-Channel unremarkable.

## Contact

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