

Endorsements, Postings, Etc.

"For those of us in the engineering profession, the Eventide 2016 has been the reverb by which we judge all reverbs. These legendary reverb algorithms are among the most eagerly anticipated plugins ever!"

- Dave Pensado

"I've been bugging any number of reverb manufacturers to emulate the 2016's "Stereo Room" for over a decade. I'm excited to finally have one of my favorite reverbs available again."

- George Massenburg

"I love the Princeton Reverb. The 'New' reverb sounds great. It's my new favorite snare drum reverb. It's got all the tone and character of the original 2016 but with much more life and aggression. It fits in the track nicely, it complements the original sounds and doesn't eat up too much room."

- Joe Chiccarelli

Re: Best reverb for under \$2000?

"I really like the new **Eventide** 2016 Princeton. Very different from everything else.

Very simple to operate, too. I just love everything this little baby does. ... "

rec.audio.pro - Aug 9, 2003 by Steve Rhodes - [View Thread \(17 articles\)](#)

"The Reverb 2016 has proved versatile and extremely useful in mixing live performance audio.

"For artists with a fairly straightforward, uncomplicated pop sound, such as Luna or Ben Lee, the 2016's vocal plate, with a short pre-delay, does an excellent job of sweetening the vocals, and giving them added depth."

"Cardia is a band that features a very dense guitar sound, and an ambient type of room reverb from the 2016 is extremely helpful for pulling the drums forward in the mix, and giving them their own space in which to sit."

"A big snare plate reverb sound, with a very short decay, and virtually no pre-delay, was very effective for the Jon Spencer Blues Explosion, in creating drum sounds that just popped out of the PA, and giving the overall mix a very punchy quality. A similar setting worked well for Brassy's drums, doing a great job of simulating a mid-80's, gated reverb drum machine sound, which suited their retro hip-hop influenced sound to a T."

"Sussan Deyhim is an Iranian vocalist, whose work is very much based around a multitude of vocal effects. A big, long room reverb sound was crystal clear, and simply outstanding in this application, where it frequently stood on its own, opening the door to exposing any flaws the unit may have had in audio quality, but none were present."

“In conclusion, I would, without hesitation, say that the Reverb 2016 is as versatile as a stand-alone reverb could ever be, sounds outstanding, and is without peer in its simplicity of operation. These features combine to make the 2016 anyone’s first choice for a sound re-enforcement reverb unit.”

Peter Aresnal