

# INTERVIEW: ALYJAMES

By Peter Grandl for AMAZONA.DE

Original English Uncut Version.

<https://www.amazona.de/interview-aly-james-zu-vsdsx-simmons-und-vprom-linn-lm-1/>



Away from the well-known majors, a savvy guy named Aly James, who is much more than just a plug-in programmer, has brought some extremely exciting plug-ins onto the market. Including a digital clone of the legendary Linn LM-1, but also the iconic Simmons SDS-V Brains. The exciting thing about it is that software variants do not work with samples. In fact, his plug-ins are reproductions of the original circuits - and that's what makes them so exciting. And of course, we will gradually introduce his extraordinary plug-ins on AMAZONA.de, and this much can be revealed - these things are simply amazing. Today I would first like to introduce you to the person behind the apps, Aly James - or as he calls himself: AJ

**Peter:**

**Hello AJ, you told me you're self-taught. In which areas?**

AJ:

Oh man, pretty much everything, haha! I've got this belief that if you're fueled up with determination and put in the grind, you can pull off anything, especially when you're vibing with what you're up to, you know?

So, back in the day when I was a young gun, I took it upon myself to learn how to belt out tunes and jam on a bunch of instruments like bass, guitar, keys, and drums. As I was diving into that music-making groove, I started messing around with recording and mixing too. And then, out of nowhere, I got curious about how those sounds are born in the first place. That's when I started digging into the nitty-gritty of sound creation and took a peek behind the curtain of electronics.



I got down and dirty, crafting these mini guitar pedals and getting wild with some noisy audio gadgets. That's what steered me straight into the world of digital signal processing (DSP) and coding. You might think I had some hardcore education on this, but nah, my formal training was kinda sparse, just a basic scientific educational background.

Don't get me wrong, I did munch on a bunch of resources, like cracking open books about DSP, math, and electronics. But the real secret sauce was diving headfirst into each concept, figuring stuff out on my terms. I'd twist and turn things around, sometimes ignoring the rulebook to really get a feel for what's going down.

And let's talk about the internet, my dude. It was a game-changer. I mean, it's like this massive library packed with golden nuggets. From schematics to scientific papers, you've got a treasure chest of knowledge just a click away. It's crazy how different things are now

compared to the old days, you know? Back then, getting your hands on info, especially about music and all that, was like finding a needle in a haystack. Lately, I've even been dabbling with AI, using it as my sidekick to level up my research game, it's like channeling my inner Iron Man, with a touch of that Jarvis magic.

But here's the deal, knowledge is like a tool in the toolbox, helping you unlock certain doors. My studies usually ride shotgun with what I'm tackling at the moment, and bit by bit, everything starts connecting like a cosmic puzzle.

I ain't claiming to be no DSP guru, music prodigy or business mogul. Nah, I'm just me – soaking up new info and using it straight up. I'm always feeling like I can step up my game, pushing for more. It's all about blending music, science and whatever else I can snag into my own kinda superpower.

My brain is like this idea factory on overdrive, churning out concepts left and right. Sometimes it's more ideas than I can wrap my head around. And I've had this gig since I was a shorty. Now, don't get me wrong, while it's a blessing, it's a bit of a head-spin to focus on one thing when you're surrounded by a whirlwind of fresh ideas. Balancing that creativity and focus is like my ongoing boot camp – not something that comes naturally, you feel me?

**Peter:**

**Tell us a little about your early career as a musician, programmer, sound engineer...**

AJ:

No doubt, man. My backstory? Well, my roots were pretty simple – family covered the basics, food on the table but we weren't exactly a clan of intellectuals, if you catch my drift. It was a bit of a mixed bag, you know? Nobody in my crew was vibing to music or geeking out on science, so I kinda did my own thing. It was like I created my own universe, and I was always stoked to share it with anyone willing to lend an ear.

Back in the day, I was all about that manga art craze. Drawing was my jam. And on top of that, I had this itch for busting moves and belting out tunes, which eventually got me hooked on creating music. When I was a teen, I fell hard for funk music – James Brown, Sly Stone, P-Funk, and the modern legends of the time like Janet, Michael Jackson, and Prince.

<https://soundcloud.com/alyjames/esex-demo-version>

That's when I started grinding on bass, guitar, keys, and drums, exploring all these different music vibes. My tastes evolved like a flipping rollercoaster – from worshiping guitar gods to diving into jazz fusion, hip-hop, and even some experimental electronic shenanigans.

My early music journey was pretty raw. Picture this: me learning on some janky acoustic guitar, then plugging my first electric directly into my crib's HI-FI system. Let's just say it was a total mess – my intro to gated fuzz, man. I found it hilarious and eye-opening. On the weekends and after school, I'd be laying down jams and ideas on a Fostex 4-track cassette

setup, meticulously crafting these mixtapes with hand-drawn covers or weird 70s sci-fi collages.

As I leveled up my music game, I hustled and scraped to snag my first multi-effect beast – a BOSS SE-70. I scored that baby with cash from a summer gig. That thing was like a sonic portal, unveiling the secrets of sound manipulation and sparking my obsession with effects. I was toying with signal chains, tweaking knobs, and molding sound like Play-Doh. I had that SE-70 glued to every sound source I could find.



Fast forward, by my twenties, I tried the local music scene, people heard about me. Forming bands, doing solo stuff – I was all over it but I always preferred working on my own, a faster way to get from point A to point B...for me at least. I even made a deal with a local studio, swapping my AKAI digital recorder for some extra channels. That deal? It meant free studio time when the place wasn't buzzing. A dream come true, right? But hey, it wasn't all smooth sailing. There was that one night when I accidentally tripped the studio alarm – my ears were ringing for days!

Time kept ticking, and I snagged a gig as a recording sound whiz at that very studio. I practically did this for a decade at different places, cranking out tunes, producing tracks for local cats, hip-hop crews, ads on the radio and TV, and my own jam sessions.

We were all dreaming big in those days, chasing after music stardom. But I started seeing things differently.

The whole grind for commercial success, following trends, maybe even "selling out" – it started getting to me. I turned down business deals that didn't vibe with me, and I found solace in creating real, authentic stuff. To keep things flowing, I made a game-changing call: I uncoupled music from money pressures. That move let me savor music for what it truly is.

I switched gears, doing part-time gigs as a landscape laborer. Surrounded by plants, fresh air – it was a whole vibe. You don't need much if you got freedom. This new mental space got me geeking out on electronics. After years in music, I felt like there was this uncharted territory in understanding sound on a deep level. So, I jumped into electronics, crafting audio toys, guitar pedals – and then I took the leap into the digital dimension.

Digital tools were a game-changer – fewer shackles, less hardware drama, and a pocket-friendly way to build virtual instruments. So, I dived into learning DSP and C++, one step at a time. Along the way, I started whipping up utility plug-ins for my personal arsenal. And that journey? It led me to create Aly James Lab, cooking up plug-ins and effects that blend my worlds of music and tech like an alchemist.

**Peter:**

**What music did you compose and produce - and when was that?**

AJ:

Oh man, I've been in this game since '96, cranking out tunes that span the whole spectrum of sounds. I've been all about those musical vibes, and it ain't just about my own gig. I've been jamming for local cats, teaming up with hip-hop crews, and even throwing down for radio and TV ads.

Now, let's talk about a turning point – I became a dad in 2008, rockin' the fatherhood game at 30. It was like a fresh chapter, a reboot if you will. It was around then that I started shaping the vision, that Aly James Lab vibe that was cooking up in my mind. But I gotta keep it real – I haven't really felt the urge to unleash my personal music on the public like that. My kick comes from making music itself, not just dropping tracks.

Music, man, it's like a mind scramble and soul cleanse rolled into one. It's like a mental Rubik's Cube that just clicks into place. Sound waves affect your body and mind, ain't nobody teaching this baby how to dance but it is doing it anyway right? I'm a true believer that everyone should get a taste of making music, you feel me? For me, I was grinding on endless jams, sharpening my skills.

So check it, my music vibes cover a whole universe of styles, but that funk core? That's my heartbeat, my groove. That funky spirit leaks into everything I touch. I'm all about that raw, unfiltered rhythm – where the artist's soul takes the lead. And you know what? I'm all about embracing the blips and bleeps, the little quirks in a recording. Those imperfections? They're part of the story being told. I'm the "one take guy," no doubt.

And man, experimenting with sound? That's my playground. I'm like a mad scientist, tweaking and twiddling every dial.

But here's the deal – while I haven't dropped a full-on personal project recently, I've been doing it with demos for my plug-ins. You can peep those on SoundCloud.

<https://soundcloud.com/alyjameslab>

And get this, my funk vibes got recognized by some of the legends from back in the day. I'm talking emails from the musical heroes I grew up on, giving me that thumbs-up. It's wild, right? These were just "product demos," man!

If I were to drop my own project, like an album? Oh, you better believe it'd be some concept-driven thing. Imagine a virtual world, a whole other dimension where the music lives. That's the kinda mind-trip that gets me hyped. Back in '99, I was already sketching out ideas for a cyber city you could cruise through online – a place where the tunes and the tech come together. Back then, it was like sci-fi dreams, but today's tech? It's like, yeah, we're ready for that.

Call me a sound alchemist, man. I'm all about mixing up those sonic potions.

Now, as music keeps evolving, so do my vibes. There's a fresh sense of "let's try this out" in the air. I'm all eyes and ears for these changes. And when the stars align, and I've got a groove worth sharing – mark my words, I'll be dropping that funky. But hey, I've got a little secret in the works, so stay tuned...



**Peter:**

**Could you live on your income as a composer and musician?**

AJ:

Oh, you're diving into the real deal now. So here's the scoop: there were moments when my music hustle covered the bills, but it's like a rollercoaster – ups and downs all the way. The thing is, relying solely on it for the long haul? Now that's a whole different challenge. Yeah, I had some taste of success with my tunes landing in the right spots, but making a solid living? It's like chasing a moving target. It's possible, don't get me wrong, but it's like a non-stop hustle, always hustling and networking. And let's be honest, I wasn't exactly the king of networking. Most of the time, peeps found me, rather than me actively hustling for connections. Gotta admit, I wasn't the savviest in that game

But here's a nugget of wisdom: you gotta have the funds to fuel your ideas. Otherwise, you're just riding on someone else's wave.

Let me toss you this flashback from the early 2000s – I was a young buck, maybe 23 or something, working in an ad studio. One day, I cooked up a batch of tracks using this early Autotune version. But wait, I wasn't using it to fix pitch, I was going all futuristic with it, giving it that talk-box twist. At the time, Autotune was like the underdog, not in the spotlight yet. I thought it was fire, like a signature sound. So, I pitched the idea to the big shots, and you know what they said? They called it "dated" and didn't think it would vibe with people. We ditched the tracks. Fast-forward 20 years, and guess what's everywhere now? Yup, that same dang Autotune vibe. Life's got its twists, man, I am pretty sure many people have the same exact story.

Nowadays, you'd probably stand out more by NOT using it, ha!

But let's flip the script. When you strip away the dollar signs, music transforms, man. It becomes this universal language that hits you in the soul. It's like the heartbeat of the cosmos. And that's the true magic – money can't buy that vibe. Music becomes priceless, beyond any dollar figure.

**Peter:**

**How exactly was your entry into the world of programming and chip tuning?**

AJ:

Ah! that's a wild ride right there. So picture this: I had this crazy dream to recreate the epic sound of my childhood game console – the SEGA Genesis, or the SEGA Megadrive, depending on where you're at. It had this gnarly FM synth chip called the YM2612 that spewed out this funky, one-of-a-kind vibe. So I went down the rabbit hole of FM synthesis, cracked the code behind that chip's magic, and I was hooked. My vision? It had two flavors: first, to nail that sound spot-on, but with my own twist on it.

Fast forward two years of grinding, and I birthed my first-ever plug-in, the FMDrive, I think it was 2013. Man, it was a personal milestone. I was sitting there with a plug-in that was pure sonic gold to my ears. But get this – I wasn't about to keep it locked away. I created a bunch of music demos and decided to put it out there, but with a twist. Instead of charging a boatload, it was very low priced. And dude, it took off like a rocket. It became this gateway to those chip music vibes without needing a PhD in chip-tuning. I even got props from the legendary Yuzo Koshiro – that was a trip!

<https://soundcloud.com/alyjameslab/snake-charmer-ym2612-fmdrive?in=alyjameslab/sets/fmdrive-vsti>

<https://www.youtube.com/watch?v=2GIZTJiMaak>

And that's not all. Right around the same time, I dropped the Super PSG plug-in. It was all about that SN76489 sound generator chip from Texas Instruments – you're talking arcade games, home computers, and console magic. I whipped it up to roll alongside FMDrive, adding that extra flavor to the mix. I was geeking out, pushing these chips to churn out some mind-bending sounds, real-time, like a proper instrument.



That was the moment my path turned down this wild alley of plug-in creation. And the secret sauce? It's all about tools that I'd actually use myself, stuff that speaks to me on a deep level. If others vibe with it too, well, that's just the cherry on top.

From then on, it's been a journey, man. I've cooked up all sorts of plug-ins, some of them still chilling in the shadows. It's like a quest for sonic exploration, with each project opening up new doors of knowledge. And let's get this straight – this ain't your regular 9-to-5 gig. I'm calling the shots at Aly James Lab, running the show solo. It might sound intense, but I allow myself the freedom to stumble and pivot when I need to.

From brainstorming concepts to cracking DSP code, crafting visuals, taming websites, making manuals, holding it down on the support front, cranking out music demos, and being the big boss of the whole operation – man, it's a juggling act. It ain't just the tech, it's the business hustle too. With each day, I'm learning and leveling up, honing this process more and more.

Oh, and by the way, I still ain't doing the whole advertising and PR circus. Chances are many people haven't heard about me in the press, it has always been ear-say. This interview thing is kinda new for me. Call me crazy, but that's just how I roll, man.

**Peter:**

**Since then, you've released a whole bunch of different plug-ins. Please give us an overview.**

AJ:

Buckle up, because I've cooked up some serious sonic gems. First up, we've got VProm – a spot-on emulation of the legendary Linn LM-1 drum machine. But this ain't your run-of-the-mill replication. VProm goes deeper, capturing the soul of the LM-1 hardware itself. You can mold it into a LinnDrum, a DMX, or make it unique while loading up actual EPROM images – that's vintage chip gold right there. This beast's got an emulated variable sample rate DAC per sound, modulated filters – it's a whole different level of authenticity. And let's keep it real, VProm's got fans worldwide. Why? Because it's user-friendly, and people dig simplicity, no doubt. It's not just bedroom producers either – It can be heard in big names hitters like The Weekend (check out "Is There Someone Else" on "Dawn FM")

<https://www.youtube.com/watch?v=I06yQ2d0ibA>

many legends from the Minneapolis funk music scene

[https://www.youtube.com/watch?v=1XqIWr\\_WqM4](https://www.youtube.com/watch?v=1XqIWr_WqM4)

and even the new jack swing maestro Teddy Riley, have taken a liking to it! Wait... maybe it was VSDSX that Riley got, not sure...anyway even Doctor Fink, Prince's first keyboardist, got in on the action and dropped a solo on one of my VProm's music demos.

<https://soundcloud.com/alyjameslab/vprom-vst-alyjames-feat-legendary-doctor-fink-compressed-version>

But look, I'm stoked as long as my stuff sparks inspiration, whoever it might be.



Now, say hello to VSDSX, my take on the classic Simmons SDS-V drum brain. These drums defined the 80s, man – those iconic hexagonal kits with analog synth vibes. VSDSX is the real deal, a virtual analog drum synth that'll have your beats jumping. And it's not sample based, oh no. This thing is all about real-time sound sculpting, and it's packing a fresh update to crank up the sonic magic. Your playing style directly influences the sound, and you've got full control over every parameter. It's like a beastly Swiss army knife for your drum kit.

<https://soundcloud.com/alyjameslab/vsdsx-vst-simmons-sdsv-demo-vinyl-reproduced-for-fun>

Then there's OB-Xtreme, my tribute to the Oberheim OB-X. This started out as a side project, a baby OB-X if you will but it evolved into a full-blown OB-X emulation. This plugin's got that gritty, raw vibe down pat. Eight voices and a CPU killer 8x8 polyphonic unison mode, real-time action – it's an analog playground right in your DAW. You can even dial in some dirt at different spots in the circuit, a real Xtreme factor. And hey, there's a major update in the pipeline, so hold onto your hats.

<https://soundcloud.com/alyjameslab/obxtreme-20-va-synth-the-sound-of-x-mod>

And I'm not stopping there. Check out Elastic Bender EL-2, my funky dynamic pitch bender virtual pedal. Think auto-wah, but for pitch. It's got that vintage pitch-shifter mojo, but with dynamic modulation driven by your input. It's the secret sauce for that funky character in your sound. I'm also cranking out more FX plugins, so watch out for those.

<https://soundcloud.com/alyjameslab/elastic-bender-el-2-vst-fx-guitar-test-1>

So, to sum it all up, my journey's been about creating plugins that capture the soul of iconic gear while adding that modern twist.

**Peter:**

**Then let's talk about the VDSX. You didn't use any samples here either, but a virtual analog sound generator.**

AJ:

You got it, my friend. VSDSX is all about capturing that authentic vibe, and to do that, I had to go the virtual analog route. The magic lies in the nitty-gritty of your playing style and which module family you're vibing with. That real-time sound generation? It's like catching those intricacies on the fly. Unlike dealing with hardware, you don't need to go all mechanic on it to tweak the circuit response. It's all about flexing that versatility without breaking a sweat.

**Peter:**

**Wouldn't it have been easy to create hundreds of samples from a Simmons SDS-V and then put them into a plug-in?**

AJ:

Oh, you'd think so, right? But hold up – it's not that simple. The Simmons SDS-V drums are like a symphony of moving electrons – oscillators, filters, modulators, envelopes, and a bunch more, all playing together in harmony. Now, VSDSX isn't just about the sounds themselves, it's about the whole circuitry and vibe. You see, the real magic is in tweaking both the sounds and the way everything's wired up. It's like getting inside the machine, adjusting the gears, and making it dance to your tune.

Now, think about this – trying to stuff all that goodness into samples would be like a storage space apocalypse. We're talking gigabytes upon gigabytes for what? Just a teeny slice of that versatility. It's like using an SSL console to record your crappy AI generated mess.

Here's the deal – the Simmons drums? They were born from analog drum synthesis. So, VSDSX is all about staying true to that legacy. It's about embracing the soul of the original hardware and giving it a digital twist that's as real as it gets. I think that's how you keep the vibe alive.

**Peter:**

**What makes the VDSX so special?**

AJ:

VSDSX is all about that dynamic punch. We're talking real-time action and sound generation very close to the actual SDS-V hardware – and then some. It's like the circuitry's come to life, delivering a sound that's as real as it gets. But hold up, that's not all. VSDSX isn't just about one flavor – it's packing borrowed circuits and vibes from various Simmons models like the SDS3, SDS7, SDS1, and even giving you a taste of the digital ClapTrap action (keep an eye out for ClapTrap 2, dropping in September).

Now, here's where things get spicy. VSDSX isn't your average plugin, oh no. Sure, you've got the Bass, Snare, and four Toms modules, but it doesn't stop there. I am throwing in the big guns – the Hi-Hat and Cymbal modules. These babies blend old-school digital EPROM mojo with analog magic for some next-level sound. And hey, you can even bring your own samples to the party with two customizable EPROM voices, just like the SDS1.

And if you're hungry for knowledge, I've got your back. The VSDSX manual is up for grabs on [alyjameslab.com](http://alyjameslab.com), diving deep into what this plugin's all about, everybody should read it anyway.

And listen up – this ain't just a one-trick pony for Synthwave heads. This drum synth is a chameleon, ready to vibe with any genre you throw at it. We're talking hip-hop beats that'll blow your mind, extra attitude when you crank up these modules' outputs, layering with acoustic drums, or just adding that bassy thump to any kit. You want automation? Done. You want sky-high creativity? You got it. VSDSX's your canvas – paint your sonic masterpiece.

**Peter:**

**As far as I've seen, you can't call up presets in the VDSX to bring the various Simmons Brains to life.**

AJ:

You're right, and there's a deliberate rationale behind that approach. VSDSX is mainly SDS-V based and this bad boy only had 3 basic presets per module, the 4<sup>th</sup> was user preset, so the design philosophy and spirit of the original hardware was – inviting musicians to dive into the nitty-gritty and cook up their own signature sounds.

Think of VSDSX like an augmented SDS-V incorporating parts of SDS3, SDS7 and SDS1 while not being a direct emulation of SDS 1, 3 nor 7, additionally I stuffed in optional features not directly available on the OG gear.

Here's the deal: VSDSX is all about getting your hands dirty, diving into sound creation, and crafting your sonic masterpiece. Sure, you start with an Init or Factory preset, and while it might seem like a challenge at first, it's all about unleashing your inner sonic scientist. You're not just playing around – you're learning, experimenting, and forging a deep connection with the Simmons universe.

So yeah, no specific presets here – just you, the knobs, and a universe of sonic possibilities. Let's create, shall we?

**Peter:**

**How close do you think the sound of the VDSX is to the SDS-V?**

AJ:

When I crafted VSDSX, my mission was clear: I wanted to bring that Simmons SDS-V sound to life, like it was right there in the room with you. I'm talking a deep dive into every nook and cranny of the original hardware, from those individual sound modules to the whole circuitry

shebang. And let me tell you, the resemblance between VSDSX and the SDS-V? It's like pretty close.

Here's the kicker – when musicians and producers plug into VSDSX, they're blown away by how damn close it sounds to that classic Simmons flavor, especially those who have already experienced the real hardware. We're talking real-time dynamics that hit the spot, components that dance together just right, and a sound that's got all the Simmons essence locked in.

Now, let's keep it real. The hardware might have some quirks, slight variations due to analog vibes and the sands of time. But mark my words, VSDSX is all about keeping that legacy alive while adding that modern flex. You want that SDS-V vibe without the vintage gear hunt and that maintenance tech bill? VSDSX's got your back. It's the real deal, and it's here to make your sound shine like never before.

**Peter:**

**Is there still a demand for the typical Simmons sounds today? Or do vintage lovers only buy your plug-in for nostalgic reasons?**

AJ:

You might be surprised... The hunger for those iconic Simmons beats? It's alive and kicking, even in today's music scene. Sure, the vintage lovers can't resist the call of nostalgia – that's a given. But guess what? It's more than just a trip down memory lane.

The thing about Simmons drums is, they've got a flavor all their own. Those distinct tones, that punch that cuts right through the mix – it's like sonic magic that never gets old. And here's the kicker – it's not just the old-school cats getting in on the action. Modern musicians, producers – they're all on board too. My plug-in gives 'em the best of both worlds.

You're stepping into that classic vintage Simmons drums universe, no doubt about it. But at the same time, you've got this playground of modern possibilities. It's like mixing up a retro cocktail with a twist of today's flair. So whether you're throwing it back or pushing the boundaries, my plug-in's got the sauce you need. It's all about bringing that iconic vibe to the present day and beyond. I've heard awesome music made with it already, which makes me think that it is always a surprise hearing someone else doing music with an instrument I crafted, it's a unique feeling I can't really describe right now.

**Peter:**

**What is the fascination with the Simmons sounds?**

AJ:

Those vintage Simmons drums are like a time capsule, capturing a specific era while staying fresh no matter how many years go by. We're talking about that electronic punch that hits you right in the soul, and those tones that have this otherworldly charm with a bit of noise. And let's be real – who can resist the allure of those toms floating through a killer gated reverb?

But hold up, there's more to it. Simmons drums? They're not just synth drums – they're a whole cultural thing. They're like musical relics from a bygone era, reminding us of the tracks and artists that paved the way. It's like music history woven into every tom roll. And you know what? That's what makes them extra special. It's not just about the sound – it's about the stories they carry.

And don't even get me started on versatility. Simmons sounds? If you know what you're doing, they're chameleons, fitting right into any genre you throw at them. Pop, hip-hop, rock, electronic, you name it. It's like that blast from the past with a futuristic twist.

In essence, the fascination with vintage Simmons drum synths is a combination of their unique sonic qualities, cultural significance, and their enduring ability to inspire and captivate musicians and listeners alike. It's no wonder they've got us hooked; the hexagon got many esoteric meanings ahaha!

**Peter:**

**What products can we expect from you next?**

AJ:

Many things are cooking, bubbling away...

While I can't reveal every detail just yet, I'm happy to dish out a taste of what's coming up. First off, expect the usual dose of updates and upgrades with a continued focus on delivering authentic and unique sound experiences that bridge the gap between vintage hardware and modern production needs.

Currently, I've got my hands full with six ongoing projects in the mix.

I can reveal two which are coming up:

1) The upcoming release of ClapTrap 2, a dedicated plugin that revisits and expands upon the iconic Simmons ClapTrap concepts. This plugin will capture the essence of vintage clap sound generation both analog (MK1) and digital (MK3). We're talking vintage clap sounds, both analog and digital flavors, all rolled into one juicy package. And guess what? I'm tossing in some extra sauce to supercharge your creativity.

2) Next will be Syncussion SY-4X, this one's for the true drum synth aficionados. I'm taking the legendary Pearl Syncussion SY-1 and cranking it up to eleven. I love the Syncussion but the 4X man! It's like having four Syncussion units morphed into one beast, 8 channels complete with more modulation modes and other nifty surprises.

Meanwhile, I'm exploring new avenues in the realm of effects plugins.

Last but not least expect my long overdue personal twist on the mighty Fairlight CMI IIX called SamPlight to see the light (pun intended) of day in the near future.

When it comes to SamPlight, I'm steering clear of setting any release dates. This project has had its fair share of twists and turns, and I'm not about to make any promises I can't keep. I've learned from the past, and this time, when I announce a date, you can bet your music-

loving ears that it'll be the real deal. When SamPlight hits the virtual shelves, you'll know it's ready to rock and roll.

Let's be real, life has a habit of throwing its curveballs. Releasing everything on time? It's a feat that requires superhero-level multitasking and dedication.

There's a whole symphony of work that goes on behind the scenes – from crafting those crazy plugins to tackling the everyday demands of life. It's a delicate dance, and sometimes those unexpected life moments steal the spotlight.

But you know what? It's all part of the journey. The highs, the hurdles, the late nights tweaking sounds – they're all ingredients in the recipe of creativity. So here's to embracing the chaos, learning from the delays, and making every release worth the wait. After all, ain't that passion and music that keep us all going, no matter what life throws our way. Let's keep funk'ing on, my friend!

**Peter:**

**Many thanks AJ for your great products, your tireless commitment and this nice interview. We wish you every success for the future.**