

# CHOP SHOP

## PRODUCT OVERVIEW:

"Put the analog back in your mix."

The Dangerous 2-Bus 16X2 summing device restores the passion to a lifeless mix. It functions as an audio bridge between computer recording and analog outboard gear, thus allowing the best of both worlds to converge. Much like traditional vintage consoles brought together disparate streams of audio, the 2-Bus receives 16 analog outputs from any DAW interface and combines them to stereo. This is its' sole purpose and Dangerous performs it transparently. Born out of real world necessity, the 2-Bus was the first of its' kind.

"So open and yet, such a tight bottom end."

-Robert Carranza, Grammy Winning Producer • Engineer

## THE DANGEROUS MUSIC LEGACY:

"Audio Integrity: non-negotiable." This is the credo upon which Dangerous Music is founded. Conceived and designed by end users—not by engineers in lab coats—the results are products that resurrect dynamic range, punch, intelligibility and emotion. These high-fidelity, uncompromised signal paths are achieved by harnessing over 20 years of Chris Muth's design wizardry; creator of infamous custom black boxes for world class facilities like Hit Factory, Masterdisk, Absolute Audio and Sterling Sound Mastering. Then the critical listening skills of golden-eared luminaries are applied, with the result being musical tools that fulfill the actual needs of today's flexible computer based studio.

DANGEROUS



2-BUS



## WHY SUMMING?

Mixing "in the box" has inherent limitations, identified by users as: "spongy", "collapsed image", "no headroom", "lack of detail" and "zero punch". Much like traditional vintage consoles brought together multiple streams of audio, the 2-Bus receives 16 analog outputs and combines them to stereo. It performs this transparently, tooled specifically for the DAW environment.

## WHERE ARE THE FADERS AND PAN POTS?

Every additional component in the signal path degrades your music. True summing bus devices differ from mixers: they do not have faders, aux sends etc... they simply sum your audio together, while preserving all the functionality of your DAW! If you've got the functionality in your software mixer, you don't need to repeat it in a hardware version.

### 2-BUS

XLR input connectors  
+6 dB gain boost feature  
2 rack spaces  
+28dBu max input level  
Custom linear psu (+/-18VDC)  
Stepped attenuator, .01dB accuracy

vs.

### 2-BUS LT

DB25 input connectors  
No +6 boost feature  
1 rack space  
+27dBu max input level  
Switching psu (+/-15VDC)  
Stereo Potentiometer

## MASTERING GRADE COMPONENTS

Components selected for both performance and sound, tested to draconian tolerances, breathe the analog soul back to life for stunning imaging, headroom, punch and detail.

## DC COUPLED

No transformers that color your sound or filter caps that smear stereo. Instead, DC coupling with massive voltage rails and Mogami point to point wiring for simple, electronic elegance. Bandwidth from DC to light.

## AUDIO TRANSPARENCY

A pristine canvas for painting sonic landscapes utilizing your own personal arsenal of plug-ins and outboard gear.

## HAND ASSEMBLED IN USA

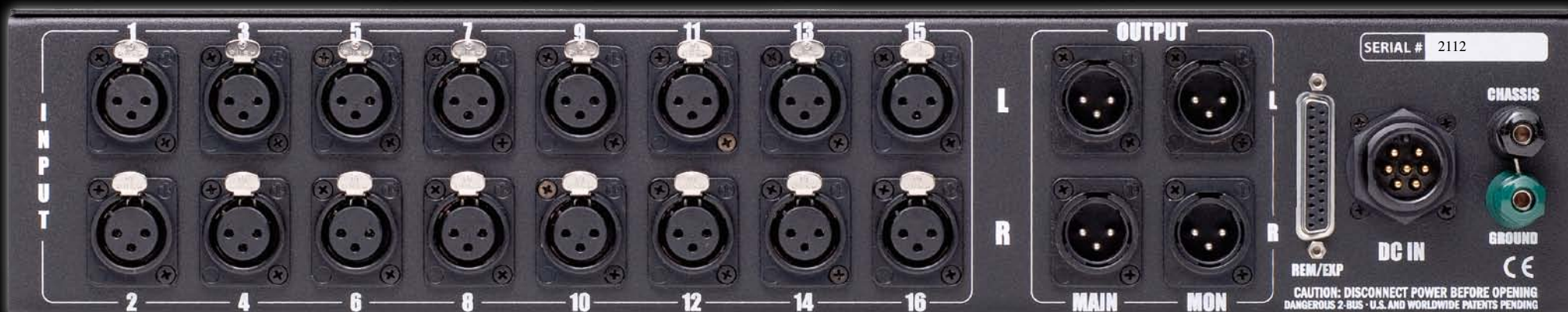
Avoids 6,000 miles of oceanic circuit board rattling, while keeping Americans employed.

## STRINGENT QUALITY CONTROL

An exceptionally low failure rate keeps you in the studio mixing, not at the UPS store shipping repairs.

## WARRANTY:

2 years, because it's built to last a lifetime.



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1-2



3-4



5-6



7-8



9-10



11-12



13-14



15-16



# FACT SNACK



## IMAGE • PUNCH • HEADROOM

**FEATURE:** Instead of overtaxing the internal stereo buss and limiting the mix to it's available headroom, multiple stereo stems are utilized to run far hotter signals into separate busses. Summing these to a stereo pair is handled externally in a mastering grade analog environment by the 2-BUS. Thus, far more of the track's original detail is retained along with superb imaging, clarity, punch and musicality.

## +6 dB SWITCH

**FEATURE:** Adds a +6dB boost to the selected input pair.

**BENEFIT:** The mix is perfect, but due to inevitable fader creep you need more level for the lead vocal. Unfortunately, cranking it up in the DAW will overload the stem- don't worry! Hit the +6 dB switch. Success.

## OUTBOARD GEAR

**FEATURE:** Breaking the audio signal out into multiple analog outputs also permits the use of external analog compressors, EQ's, and other effects processing.

**BENEFIT:** Utilizing external hardware to process stems, individual tracks or the entire mix saves unnecessary A/D/A conversions and solves DSP latency issues.

**TIP:** Want some iron to color the mix? Run line level into your favorite mic pre or compressor.

DANGEROUS



2-BUS



## MONO SWITCH

**FEATURE:** (Not what you caught in high school). Depress the mono switch (yellow) to place any channel pair in the center of the mix.

**BENEFIT:** Place tracks assigned to mono outputs in the DAW "up the middle" of the mix like bass or lead vocal.

**TIP:** Individually EQ and compress bass, vocal, kick, snare...

## STEREO SWITCH

**FEATURE:** With the switch out (clear), the inputs are distinct (left and right).

**BENEFIT:** For sounds panned somewhere in between the two extremes, a pair of outputs is used and the panning is handled and recalled by the computer. (i.e. drum overheads, toms, guitars, synths...)

## OUTPUT KNOB

**FEATURE:** The output GAIN KNOB has a range of 10 dB.

**BENEFIT:** Hit the subsequent A/D converter or 2-track with the perfect level.

**TIP:** Fully clockwise is unity gain for a single output pair, but the 2-BUS typically runs around 12:00. This allows the track faders to ride hotter than allowed by the DAW's internal master fader, resulting in improved bit depth and accuracy. Let the 2-BUS take the heat - it can!

# FACT SNACK



## INPUT 1-16

**FEATURE:** Inputs are accessed on standard XLR(F) Neutrik connectors.

**BENEFIT:** (1) Locking connectors avoid mishap and skulduggery (2) Better surface area contact than balanced 1/4" jacks means more excited electrons.

## ZERO COMPROMISE

**FEATURE:** Built from the ground up from a zero compromise, mastering engineer's perspective.

**BENEFIT:** The 2-BUS was the first Dangerous Music product launched and the first of it's kind. Built with only one concern: "to build the ultimate summing device".

## EXPANSION IN

**FEATURE:** In keeping with the ever expanding waistlines, you can stack another 2-BUS or 2-BUS LT here.

**BENEFIT:** Need 32, 48, 64 inputs? Just grab another 2-BUS or 3!

**TIP:** Or use the EXPANSION IN as an effects return to the master mix.

## CHASSIS & GROUND

**FEATURE:** Utilized for grounding systems where the chassis and audio ground need to be separate (but equal).

**BENEFIT:** Know what it means to telescope your shields? Drop in a grounding bus bar? Then this is for you.



## BORN IN THE USA

**FEATURE:** Hand built in the USA.

**BENEFIT:** Superb quality control and employment record.

## MAIN OUT

**FEATURE:** The MAIN OUTPUT feeds any 2-track mixdown medium. (i.e. external A/D converter, laptop, field recorder, DAT machine, CD writer, analog 2-track or back into the session).

**BENEFIT:** Allows mix processing to transpire (analog or digital) while A/B-ing against the sum only mix.

## MONITOR OUT

**FEATURE:** The MONITOR OUTPUT feeds the analog input on a DANGEROUS MONITOR, DANGEROUS MONITOR ST, or the monitor section of an existing console.

**BENEFIT:** Allows monitoring of the pre-processed and pre-A/D signal for instant A/B comparison.

## DC IN

**FEATURE:** Custom External Power Supply with +/-18 Volt Rails

**BENEFIT:** Spec'd specifically to increase headroom and lower the noise floor.

**TIP:** Plug in here first and then hit the power switch (always good PSU etiquette).