CHOP SHOP

DANGEROUS
2-BUS LT

DANGEROUS MUSIC

PRODUCT OVERVIEW:

The 2-BUS-LT is a powerful, simple summing mixer that's perfect for those who want a straightforward analog summing solution or who wish to expand the number of analog channels in their current rig. Built with the same award-winning active electronics from the groundbreaking 2-BUS, the 2-BUS-LT strips away non-essentials and delivers the depth, width, and punch that only Dangerous analog circuits can. You get sixteen channels of pristine analog summing, dual stereo outputs to feed both your monitoring chain and your mix path, and an expansion port for linking any of our summing mixers together for even more channels.

WHY ACTIVE SUMMING?

Unlike passive summing boxes that require huge amounts of make-up gain to restore the lost audio, or line mixers with panning and levels best suited for keyboards, the active electronics in the 2-BUS-LT result in what Dangerous users describe as "huge soundstage," "holographic sound," and "audible three-dimensionality." Panning is wide and precise, reverbs spacious and deep, bass powerful and engaging, treble and mids articulate and engaging, the center image bold and focused. When summing in analog, you're also allowing multiple converter channels to share the workload, which relieves the bottleneck of the stereo buss in the DAW. No matter how high your track count, all your recorded audio, software instruments, samplers, effects and plug-ins will soar with the detail, impact and clarity that only real analog summing can deliver.

WHY USE ANALOG SUMMING?

Separate your kick and bass. Vocals and synths. Loops and guitars. Imagine a mix space where adding an element doesn't diminsh any others. Now add pin-point accurate Left to Right placement, massive depth and width, and a musical clarity that makes every frequency sing: your digital sub-mixes will stand tall and proud together when combined in the analog domain with the benchmark setting circuits of the 2-BUS LT.

WHERE ARE THE FADERS AND PAN POTS?

True summing amplifiers differ from mixers: they do not have faders, aux sends, pan-pots and other components that can degrade your signals and are redundant when working in a DAW. Summing buss devices simply sum your audio together, allowing your DAW to run the complex, automated processes demanded by modern production while preserving total recall of your mix.

DO I HAVE TO CHANGE THE WAY I WORK?

Whether tracking, mixing or mastering- your workflow will remain unchanged. Track your way, mix with your style; just simply faster and with more fun. Customize your own blend of plug-ins and outboard for effortless recalls and punchy, dynamic mixes.

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.

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-LT. Thus, far more of the track's original detail is retained along with superb imaging, clarity, punch and musicality.

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 (green), 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-LT 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 headroom and accuracy. Let the 2-BUS-LT take the heat - it can!

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 LT

1-2 3-4 5-6 7-8 9-10 11-12 13-14 15-16

MONO
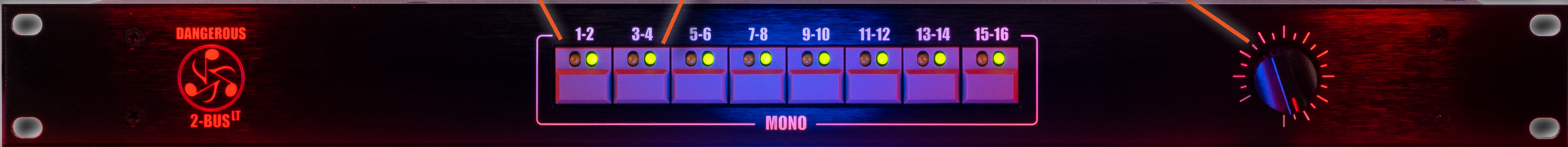
EXPANSION IN

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

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

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

IN 1-8 & 9-16

FEATURE: Inputs are accessed on DB25 connectors.

BENEFIT: (1) Screw in connectors avoid mishap and agony (2) Better surface area contact than balanced 1/4" jacks makes for more excited electrons.

TIP: Wired to Tascam™/ Digidesign™ standard for simple Mogami cable procurement.

DC IN

FEATURE: External Power Supply

BENEFIT: Spec'd specifically for quiet operation and longevity of the product.

TIP: Plug in here first and then into the wall (always good PSU etiquette).

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 SOURCE, D-BOX+ 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.

L EXPANSION IN R   IN 1-8   IN 9-16   DC IN   L MAIN OUT R   L MON OUT R

Serial# 069

DANGEROUS 2BUS-LT
U.S. AND WORLDWIDE PATENTS PENDING
NO USER SERVICEABLE PARTS INSIDE
REFER ALL SERVICING TO AUTHORIZED PERSONNEL