

# CHOP SHOP

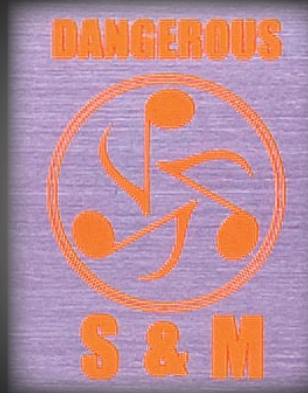
## PRODUCT OVERVIEW:

The Dangerous S&M transforms analog stereo information into sum and difference (mid-side). Now you can alter vocal levels without touching the mix, fix overly wide or narrow stereo fields, de-ess aggressive cymbal hits while leaving the center information untouched or compress the center for level and punch, without destroying the dynamics and width of the stereo image.

"I heavily used the S&M on mastering the stereo version of the Sara Bareilles: Live at the Fillmore CD... to contour the drums & bass to get them to sit right."  
-Dave McNair, Masterdisk Studios

## 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 DAW based studio.



## 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 virgin 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.

## WHY SUM & DIFFERENCE?

Instead of being trapped by traditional Left and Right stereo, the S&M converts it into Sides (think Left and Right with one control) and Mid (think Center with another control). Are the guitars perfect, but need a smidge more width? Strings stem sweet, but could be silkier? Got the primo synth blend, but everything's panned too hard? S&M is your silver bullet. Get a second shot at crafting the ultimate stems.

## WHO USES THIS THING?

This is Chris Muth's mythical "magic black box" built for Sterling Sound Mastering. There's a reason why 50% of Billboard's top 100 hits go through Sterling Sound – the engineers and the gear they use. The Dangerous Music S&M incorporates 25 years of mastering and design experience and is now available to the public.



# FACT SNACK



## ENGAGE SWITCH

**FEATURE:** Selects **STEREO** or **S&M** mode.  
**BENEFIT:** Stereo mode bypasses the matrix circuitry allowing use of the processors in the loop like business as usual (left and right).  
**TIP:** To utilize the S&M simply as a width control (without loop processing) XLR patch cords must be plugged into the send and return loops.

## REAL WORLD EXAMPLE A:

Need a little more width on those guitars? Strings need a shade more shimmer? In either case, gently work the width control to dial in the audio ambrosia. What about the piano track? Too many mid meats around the waistline and edges getting lost in your spaced pair? No Problem. Grab an EQ, dial out around 350Hz on the middle (left) channel, and add a little smiley face boost to the sides (right) channel. Instant fix.

## REAL WORLD EXAMPLE B:

The pair of room mics on the drums rock when they are turned up in the mix, but the snare is just too loud. No worries. Simply hook a limiter into the S&M loop and set the attack time to be really quick and dial the middle (left) threshold down until the snare sits comfortably. Or maybe you've added some EQ and have the top-end singing, the snare and cymbals perfect, but the vocal is too sibilant now. Not a problem. Put a de-esser in the middle channel and voilà! Forget wrestling with the hi-hat.

## WIDTH KNOB

**FEATURE:** Stepped Attenuator (detented knob)  
**BENEFIT:** Supplies precise and repeatable 0.5dB steps to the difference channel.  
**APPLICATION:** ZERO is normal.  
**CLOCKWISE** increases the width.  
**COUNTER CLOCKWISE** tames a signal that has an overabundant cornucopia of information on the sides.  
**TIP:** When working in S&M, a small twist of the **WIDTH CONTROL** can really make the detail sparkle.



## L&R INPUT

**FEATURE:** Source (i.e. the mix) is connected here on XLR(M) Neutrix connectors.  
**BENEFIT:** (1) Locking connectors avoid mishap and skullduggery (2) Better surface area contact than balanced 1/4" jacks means more excited electrons.

## SEND: SUM & MINUS

**FEATURE:** Connect the inputs of outboard gear here.  
**BENEFIT:** Balanced sends won't compromise the audio.

## RETURN: SUM & MINUS

**FEATURE:** Connect the outputs of external gear here.  
**BENEFIT:** Balanced returns avoid unnecessary audio loss.

## DC IN

**FEATURE:** External Power Supply Input connector  
**BENEFIT:** Keeping the supply away from the audio components improves noise performance.  
**TIP:** Plug in here first and then into the wall (always good PSU etiquette).

## L&R OUTPUT

**FEATURE:** The **L&R 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).