KORNEFF

the other side of sound

TALKBACK LIMITER 1.0

USER MANUAL

Talkback Limiter 1.0

Classic Talkback Limiter sound with Audio Nerd tweakability.

In the 1980's, the sound of this Talkback Limiter instantly became a secret weapon in many producer's sonic arsenal. First found in the classic SL4000 E series console, the talkback circuit was designed to be a down and dirty, heavy handed limiter to prevent the return of a studio communications microphone from overloading. It's fixed attack and release values were, accidentally, found to be perfect for obliterating drum mics in the most beautiful way. The original consoles required surgery to access the talkback limiter's output for recording. Luckily, we're in the digital age, where you don't need a console or console surgery!

Our Talkback Limiter plug-in model gives you that classic "pump" and "smack" you know and love, with the added ability to pop open the lid and tweak the inner workings of this compressor circuit.

Talkback Limiter 1.0 front interface

Mac OS Minimum Requirements

- 1 GHz Intel Dual Core Processor
- 4 GB of RAM
- macOS X 10.10 or later
- AAX, VST3, AU supporting DAW
- Screen res: 1024 x 768 or higher

Licensing

- iLok dongle or iLok Cloud
- 64 bit DAW support only

Windows OS Minimum Requirements

- 1 GHz Intel Dual Core Processor or AMD equivalent
- 4 GB of RAM
- Windows 7 or later
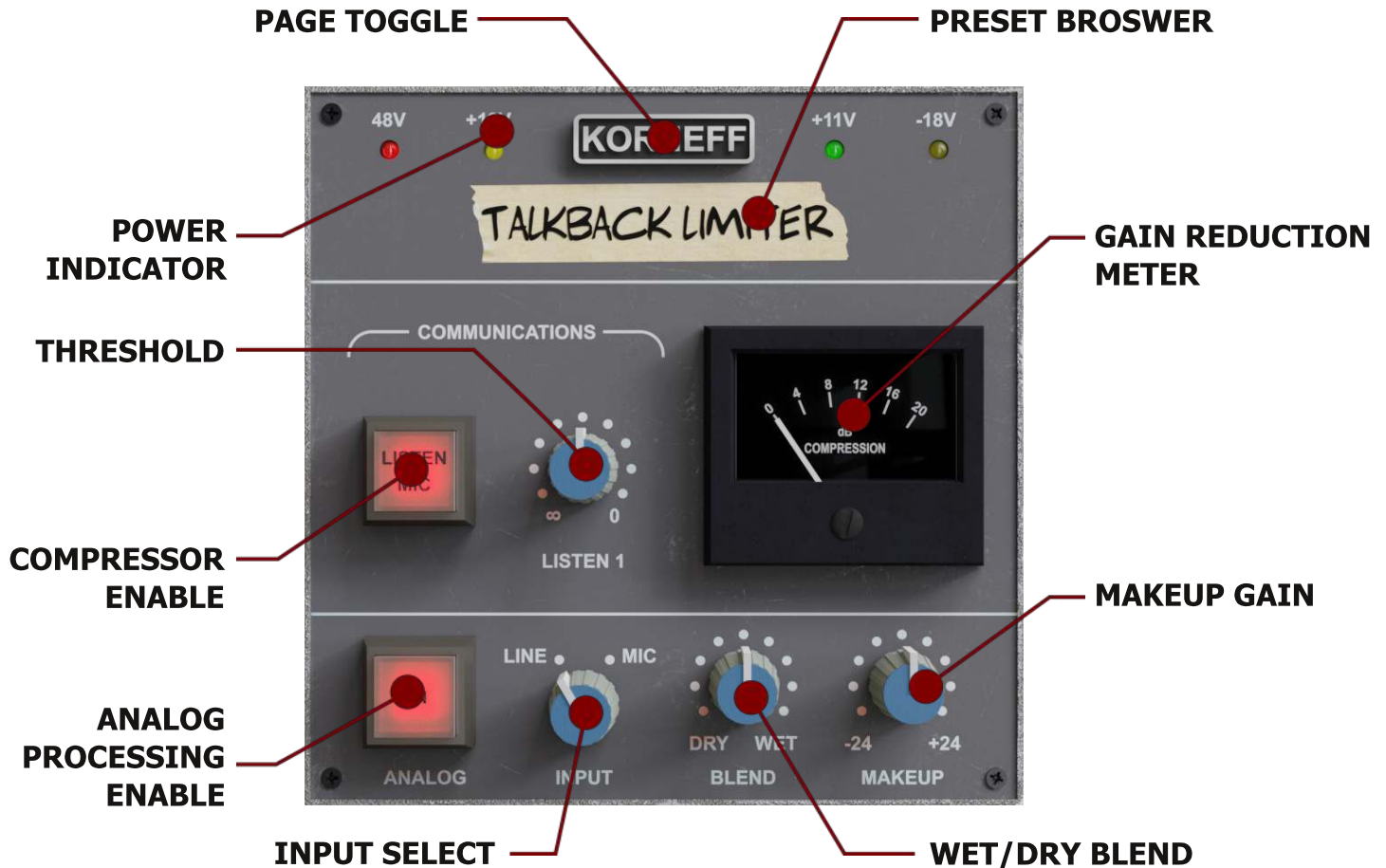- AAX, VST3 supporting DAW
- Screen res: 1024 x 768 or higher

Licensing

- iLok dongle or iLok Cloud
- 64 bit DAW support only

FRONT PANEL CONTROLS

PAGE TOGGLE   PRESET BROSWER

POWER INDICATOR   GAIN REDUCTION METER

THRESHOLD

COMPRESSOR ENABLE   MAKEUP GAIN

ANALOG PROCESSING ENABLE

INPUT SELECT   WET/DRY BLEND

PAGE TOGGLE - click on the KORNEFF logo to access the "other side" of the Talkback Limiter for even more controls.

PRESET BROWSER - click on the piece of tape with the Sharpie Text (where it says TALKBACK LIMITER) to access the preset browser, where you can load and save presets.

POWER INDICATOR - displays the present state of the power rails. All LEDs should be illuminated. If not, PANIC!

GAIN REDUCTION METER - shows the amount of compression in dB scale.

THRESHOLD - controls the amount of compression. Counter clockwise is less and clockwise is more.

COMPRESSOR ENABLE - press this to engage the compressor circuit. If the switch is off, the compressor is bypassed and your signal will still go through the analog emulated signal path.

ANALOG PROCESSING - this feature **DOES NOT** add pointless hiss to your audio. Who would ever want that??? Turning this switch on enables the frequency curve and distortion characteristics of our analog modeled specimen.

**INPUT SELECT** - switches between line input (0dB gain) and mic input (+30dB gain).

WET/DRY BLEND - use this to blend the unprocessed (dry) signal with the processed (wet) signal for parallel compression.

MAKEUP GAIN - used to compensate for the gain reduction caused by the compressor. Makeup gain will only affect the wet signal.

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REAR PANEL CONTROLS
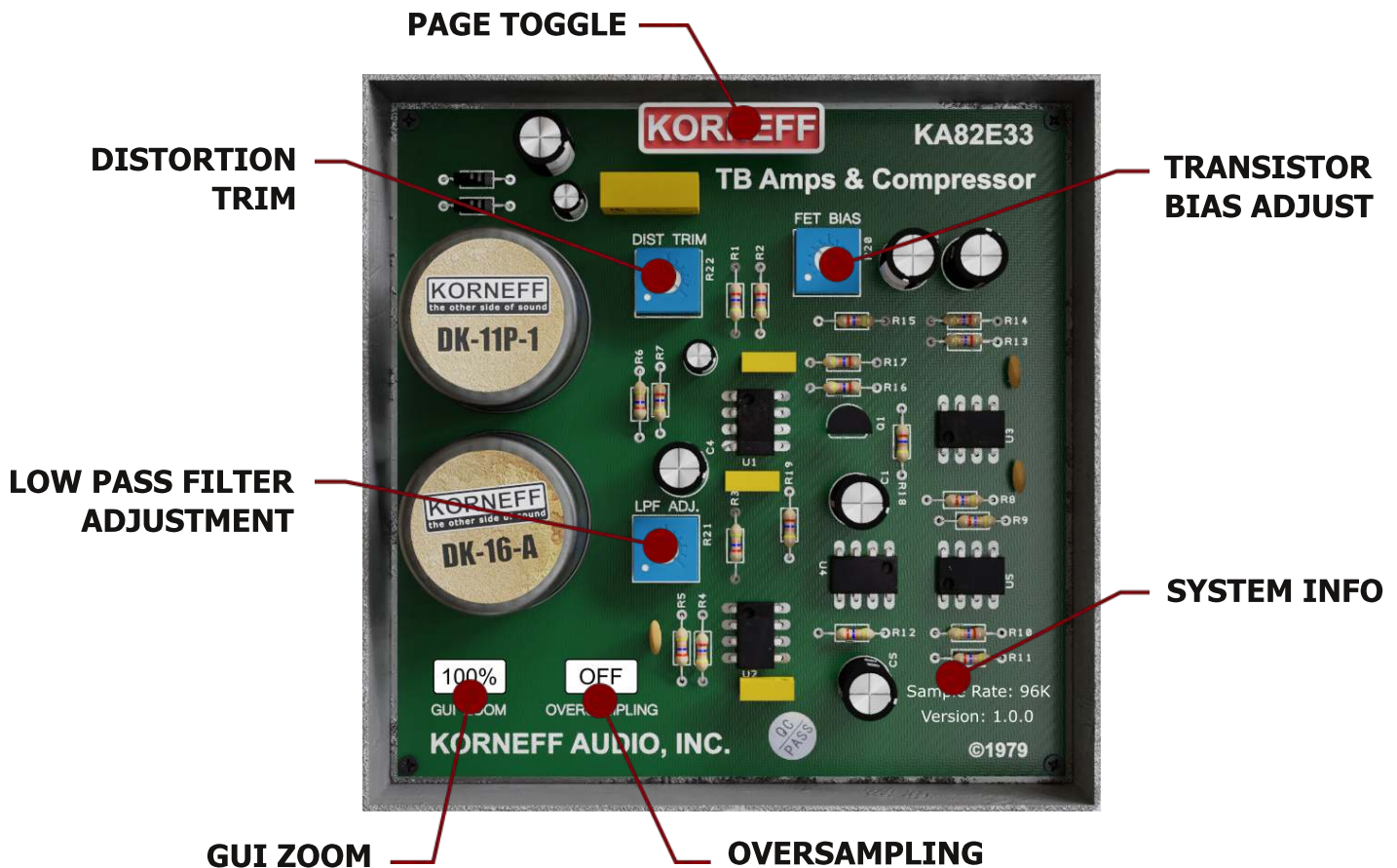
PAGE TOGGLE - click on the KORNEFF logo to get back to the front panel.

DISTORTION TRIM - adjust trimpot for minimum (or MAXMIUM!) distortion as measured on a distortion analyzer.

LOW PASS FILTER - the original circuit used a low pass filter as a de-esser for talkback sibilance. With control over the LPF, you can now enjoy full range frequency response, or crank it down for added Lo-Fi effect.

GUI ZOOM - to resize the GUI, simply click this dropdown and select your desired size.

OVERSAMPLING - increases the internal sample rate of the plug-in at a multiple of the host's sample rate. This reduces aliasing (distortion) at the expense of higher CPU usage.

TRANSISTOR BIAS - although this does have a technical purpose (set operating point of the FET), it can be used creatively to exaggerate the compression amount.

SYSTEM INFO - displays the host sample rate and plug-in version number.

USAGE GUIDE

This section should start out with something like, "Congratulations on purchasing our most popular Flame Thrower! Be careful lighting cigarettes with it or using it near your face… or in the house."

Our Talkback Limiter is one of the most extreme compressor/limiters available.
It is incredibly punchy and is capable of adding huge amounts of distortion and gain to a signal. In some cases, like getting classic gated reverb type drum sounds, or obviously crushed guitar and bass sounds, the total lack of subtlety of this little monster is a gift. However, our Talkback Limiter can do a lot more than simply torch tracks, Flame throwers are fun (take our word for it) but a match is usually more useful.

For extreme settings, most of the time what you'll do is click this thing on and flip the LINE/MIC switch to MIC and you're done. You'll quickly find out that the THRESHOLD control does almost nothing because the signal is just about completely over threshold and the GAIN REDUCTION METER is basically pinned to the right and doesn't move from there until you press stop on your DAW's transport. DISTORTION TRIM will add some grit and round off the transients. Use the LOW PASS FILTER to roll off high end "chiff" that can hash up the upper frequencies of your recording and cause your ears to bleed.

We use the Talkback Limiter for a lot more than just blowing things up, however, and the key to getting great sounds out of it in a more nuanced fashion is to get friendly with the WET/DRY BLEND control. The Talkback Limiter has a super high ratio, and a fixed attack and release, and you will ALWAYS hear it. To minimize its sonic footprint, and its sonic footprint is basically a huge steel toed army boot, back off the WET/DRY. A lot. A good way to approach this is to start with WET/DRY full up, flip between LINE and MIC to see which you like better, get the overtones and distortion you want using the Other Side DISTORTION TRIM and TRANSISTOR BIAS, and then back down on the WET/DRY until the track sits where you want in the mix. You'll find that often you have the WET/DRY barely cracked - like a dot or two above the word "DRY."

Our Talkback Limiter can add transient punch to almost anything you run through it, so it works great for bringing out bass parts and articulating guitar parts that aren't well defined in the mix. It is super useful across reverb returns to add an otherworldly ambience to keyboards or vocals. On a vocal, a light touch with it (and with the WET/DRY set way down) can give a voice a very close, right in your ear sort of feeling - try it on a whispery vocal and see.

And, of course, if you put a gate after it in your signal chain and run drums through it, you'll have a time machine back to the 80's.

SO… enjoy your new ~~Flame Thrower~~ Talkback Limiter!