



### FEATURES

- Effect fader.
- Stereo PPM.
- Curve fader.

### INFORMATION

Ⓢ Sony Oxford Inflator Pro Tools version £290 + VAT; PowerCore version £220 + VAT.

Ⓜ Sony Oxford.  
ⓔ support@sonyplugins.com  
Ⓦ www.sonyplugins.com

### THE REVIEWER

Len Davies is an experienced freelance audio, video, and DVD producer/engineer who works mainly out of his Spectrum Multimedia facility in Dagenham, UK.

## Sony Oxford Inflator Loudness Maximiser Plug-in

It is becoming increasingly more difficult for companies to come up with original names to describe what their latest development actually does, and I must confess to being very curious about what an Inflator actually did in audio terms. Those of you who read the Sony Oxford dynamics review will remember the fun we had with installation, and since this was installed at the same time I can't comment on the new improved Sony authentication system, but, all being well, after a trouble-free installation you'll be staring at this rather unassuming TDM and RTAS plug-in for Pro Tools (or PowerCore) as I am right now.

When activated, the Inflator opens up a fairly unassuming window in the Oxford blue livery with four faders, three buttons, and three sets of meters, which appear mainly self explanatory with input and output bracketing the actual processing section. This features an 'effect' fader specifying how much is applied up to 100 percent, a stereo PPM indicating the level of effect applied, a mysterious fader labelled Curve, which runs from -50 to +50, default being the central zero position, a red Clip 0dB button that limits the input to 0dB, a Band split button that is only active when the Band split version is activated, and a green 'In' button to kick the process in and out.

It's difficult to understand what's actually happening here, as putting the effect fader to 100 percent gives the same feeling as a width simulator, which tends to imply some sort of phase manipulation, and in extreme use of the 'Curve' fader, this is borne out by the image changing quite drastically. Normal perceived loudness comes from the Curve being at zero with the effect adjusted to a level that suits, and the Curve adjustment basically fine tunes what you're hearing. My phase meter didn't flip out when the Inflator was brought into play, although I suspect caution should be exercised.

On so-called 'finished' mixes the Inflator still added something of quality, and I feel it will be a major boon when revitalizing old multitrack recordings, which is where the RTAS version will come into its own as individual instruments do benefit greatly from careful use as I found out during my test run, allowing multiple processes without massive DSP drain.

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this baby. It does exactly what it says on the box, and everything I put through it came out louder and stronger, while the PPMs remained about the same. The signals kept whatever purity and colour they possessed prior to the process and there was no perceived extra limiting or compression added. On individual sounds it also works its magic, particularly on vocals and acoustic instruments as they seem to sit better in an overall mix.

I had no doubt that this would be a winner, and I'm sure it will be complementing many systems before long. □

Len Davies.



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