

VST3 · AU · Version 1.0 · Mzane Electric

Perfect Storm

Studio Black channel strip — EQ, compressor, and limiter with per-stage mix meters

One insert for tone, dynamics, and peak control. Shape with a five-band EQ, even out the performance with a musical compressor, then catch peaks with a true-peak limiter — and meter each stage as you work.

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Perfect Storm interface

1. Welcome

Perfect Storm by Mzane Electric is a Studio Black channel strip for tracking, mixing, and light mastering. Think of it as three tools in one window, always in this order: equalizer, compressor, limiter. That is the same path most mix engineers use on a vocal, guitar, bass, drum bus, or mix bus — clean the tone, control the dynamics, then set a safe ceiling. Each stage has its own meter window so you can see level and gain reduction, and each stage can be switched off without touching the others. Work by ear, then confirm with Bypass so loudness does not fool you.

This guide covers installation, the interface, control reference, and practical mixing guidance for mix engineers and musicians.

Key features

- Five-band EQ: high-pass, low shelf, two bells, high shelf, plus factory starting curves
- EQ In/Out meters and a drag-to-shape EQ graph
- Compressor with threshold, ratio, attack, release, knee, makeup, mix, and five styles
- Compressor GR, In, and Out meters plus a small knee view
- Lookahead limiter with ceiling, release, input drive, four styles, and True Peak
- Limiter GR, In, and Out meters with a Ceiling mark and TP badge
- Independent EQ / Comp / Limit switches plus global Bypass (BP)
- Input and output meters for the whole strip
- Activation and trial through your Mzane Electric account

What you will need

- A DAW that loads VST3 (and AU on macOS).
- Perfect Storm installed from your official Mzane Electric download.
- Audio on the track or bus where you insert the plugin.

2. Installation

After purchase (or a trial download), get the package from your Mzane Electric account or product page on mzaneelectric.com. Always install from the official download.

macOS

- Unzip the download. You will typically find both a **.vst3** and a **.component** (AU).
- VST3: copy into /Library/Audio/Plug-Ins/VST3/ (or your user Library VST3 folder) as **Perfect Storm.vst3**.
- AU: copy into /Library/Audio/Plug-Ins/Components/ (or your user Library Components folder) as **Perfect Storm.component**.
- Logic Pro and GarageBand use AU; many other DAWs use VST3.

Windows

- Unzip the Windows package.
- Copy **Perfect Storm.vst3** into C:\Program Files\Common Files\VST3\.

Restart your DAW or rescan plugins. If macOS asks for permission the first time, allow it and try again.

Tip: If the UI does not update after an install, remove the plugin from the track and insert it again.

3. Activation & Trial

Perfect Storm is activated through your Mzane Electric account. Without an active trial or full license, audio processing is disabled.

- Open the plugin in your DAW.
- If it is not yet activated, the activation window will appear. You can also click **License** at any time.
- Sign in or create your Mzane Electric account.
- Start a free trial, or unlock the full version after you have purchased.
- If you already bought Perfect Storm with the same account, full access should unlock automatically.

Purchase on **mzaneelectric.com**. After buying, download from your customer library, install, then activate in the plugin with the same account. For help, email **info@mzaneelectric.com**.

4. Interface overview

Read the faceplate left to right, the same way audio travels. The left column is EQ (In/Out meters, curve graph, then knobs and EQ Preset). The centre column is the compressor (GR / In / Out meters, knobs, knee view, Style). The right column is the limiter (GR / In / Out meters, knobs, Style, True Peak). Meters on the far right show the strip input and output (green / yellow / red). The header holds License, then the stage switches EQ / Comp / Limit, then BP. Drag knobs vertically; a popup shows the value. On the EQ graph, drag a handle left-right for frequency and up-down for gain (the high-pass handle is frequency only). Double-click a handle to reset that band's gain. Set compressor Threshold and limiter Ceiling with the knobs. Set compressor Threshold and limiter Ceiling with the knobs.



Figure — Perfect Storm interface.

Regions at a glance

Area	What you see
License	Opens activation, trial, and account options.
EQ / Comp / Limit	Stage on/off. Off bypasses that stage only; the others keep working.
BP	Global bypass for the whole strip. Use this for a fair A/B check.
EQ meters	EQ-stage input and output peak.

Area	What you see
EQ graph	EQ curve. Drag handles to set frequency and gain. Double-click a handle to reset gain.
EQ Preset	Factory starting curves. EQ only — compressor and limiter are not changed.
COMP window	Compressor GR (amber) plus input and output peak.
Knee view	Small picture of threshold, ratio, and knee. For reference while you set those knobs.
LIMIT window	Limiter GR plus input and output peak. Amber line on OUT is Ceiling.
TP	True Peak limiting. Prefer On for mixes, masters, and bounces.
Meters	Strip input (into Perfect Storm) and output (after all enabled stages).
Perfect Storm mark	Product identity on the faceplate — not a control.

Drag knobs **vertically** to adjust values. Your DAW saves and recalls settings with the project.

5. Quick start

1. Insert Perfect Storm on the track or bus you want to treat. Play the part in context of the mix.
2. If License asks you to activate, sign in or start a trial. Processing stays silent until the plugin is licensed or on trial.
3. Leave EQ, Comp, and Limit on at first so you can hear the whole strip. Turn a stage off later if you do not need it.
4. EQ first: load an EQ Preset close to the source (Vocal Clarity, Bass Guitar, Kick, and so on), or start from Default. Cut problems before you boost.
5. Compressor next: lower Thresh until the COMP GR meter moves on the loudest words or hits — often 2–6 dB on a vocal, less on a mix bus. Then set Attack, Release, Ratio, and Mix.
6. Limiter last: set Ceiling (often about -0.3 to -1.0 dB), leave TP on, and raise Limit In only until the LIMIT GR meter moves on the biggest peaks.
7. Raise Makeup so Bypass and processed levels feel similar, then click BP. If the part still sounds better processed, keep the settings. If it only sounded louder, ease the compressor or limiter.

6. Controls — what each one does

This section is the full control list. Drag knobs vertically. Popup readouts appear while you adjust. Your DAW saves every setting with the song. Styles change character (timing and feel). They do not replace the knobs — set the knobs for the part, then try a Style if you want a different attitude.

Control	Range	What it does
License	Button	Opens activation. Use the same Mzane Electric account you used to buy or to start a trial.
EQ	Off / On	Turns the equalizer on. Off leaves compressor and limiter running. Use Off to A/B just the EQ.
HPF	20 Hz – 20 kHz	High-pass (low cut). Removes rumble, mic stand noise, and unused low end below this frequency. Typical starting points: vocals 80–120 Hz, guitars 70–100 Hz, mix bus 20–30 Hz, kick/bass 25–40 Hz if you must high-pass at all.
Low Sh	–18 to +18 dB	Low shelf gain. Boost for warmth and weight; cut to tighten boom. Works with Low Sh Freq.
Low Sh Freq	20 Hz – 20 kHz	Corner of the low shelf. Around 80–200 Hz for body; lower for sub weight.

Control	Range	What it does
Bell 1	–18 to +18 dB	Lower peaking band (body / boxiness). Cut 200–500 Hz to reduce mud; a small boost around 100–200 Hz can add weight on kick or bass.
Bell 1 Freq	20 Hz – 20 kHz	Centre frequency of Bell 1. Drag the lower handle on the EQ graph, or use this knob.
Bell 2	–18 to +18 dB	Upper peaking band (presence / bite). Boost 2–5 kHz for clarity; cut if the source is harsh or nasal.
Bell 2 Freq	20 Hz – 20 kHz	Centre frequency of Bell 2. Presence for vocals is often 3–5 kHz; pick attack for guitars around 2–4 kHz.
Hi Sh	–18 to +18 dB	High shelf gain. Gentle boost above 8–12 kHz for air; a cut tames hiss or cymbal splash.
Hi Sh Freq	20 Hz – 20 kHz	Corner of the high shelf.
EQ Preset	8 curves	Loads EQ only: Default, Vocal Clarity, Vocal Warm, Acoustic Guitar, Electric Guitar, Bass Guitar, Kick, Mix Bus Light. Always tweak to the recording — presets are starting points, not finished mixes.
EQ graph handles	Mouse	Drag left-right = frequency, up-down = gain. HPF is frequency only. Double-click a handle to reset that band's gain.
Comp	Off / On	Turns the compressor on. Off leaves EQ and limiter running.
Thresh	-60 to 0 dB	Level where compression starts. Lower = more compression. Watch the COMP GR meter: you want reduction on peaks, not a constant squash.
Ratio	1 to 20	How hard the compressor reduces signal above threshold. 1:1 is off. 2–4:1 is mix-friendly. 6–8:1 is firmer (vocals, bass). Higher ratios are for peak control, not gentle levelling.
Attack	0.1 to 200 ms	How fast the compressor grabs. Fast (under ~5 ms) tames transients and can thin drums or consonants. Medium (5–20 ms) lets the attack through, then settles. Slow (20–40+ ms) keeps punch on drums and picks.
Release	5 to 1000 ms	How fast gain returns after the peak. Too fast can pump or distort. Too slow can hold the part down into the next note. Aim for recovery that follows the groove or the phrase.
Knee	0 to 24 dB	How gradually compression fades in around threshold. 0 dB is a hard corner (more obvious). 6–12 dB is smoother and usually better on vocals, bass, and buses.
Makeup	–24 to +24 dB	Gain after the compressor. Use it so processed and bypassed levels match — otherwise "more compressed" just sounds louder.
Mix	0 to 100%	Dry/wet. 100% is fully compressed. 30–50% is parallel compression (punchy drums, thicker vocals) without losing transients.
Comp Style	Five styles	Clean: even, transparent. Punch: faster, peak-oriented. Smooth: gentler, more even levelling. Vocal: musical mid timing and a softer knee. Bus Light: slower, glue-friendly, keeps ratio modest.
Knee view	Display	Shows threshold, ratio, and knee together. It does not process audio; it helps you see the compressor curve.
Limit	Off / On	Turns the limiter on. Off leaves EQ and compressor running. Turn Limit off on a track if a bus limiter will finish the job.

Control	Range	What it does
Limit In	-24 to +24 dB	Drive into the limiter. Raise until the LIMIT GR meter shows a little gain reduction on the loudest hits only. This is not a volume knob for the mix — use Makeup and your DAW fader for level.
Ceiling	-12 to 0 dB	Hard output stop. Nothing after the limiter should exceed this. Typical mix/master starts: -0.3 to -1.0 dB. The amber mark on the LIMIT OUT meter shows Ceiling.
Limit Rel	10 to 1000 ms	How quickly the limiter lets go. Faster keeps punch but can pump. Slower is smoother and can feel quieter or duller if you overdo it.
Look	0 to 10 ms	Lookahead. The limiter sees the peak a few milliseconds early and catches it more cleanly. About 1–4 ms is a practical start. Adds a small amount of latency.
Limit Style	Four styles	Transparent: clean brickwall. Punch: faster recovery, more transient edge. Loud: denser, more aggressive. Soft Clip: a touch of colour near the ceiling.
TP	Off / On	True Peak. Watches for peaks that can appear between samples after bounce or encoding. Leave On for mixes, masters, and anything you will upload. You can turn it off for a creative track effect if you prefer.
BP	Off / On	Bypasses the entire strip. Always match loudness (Makeup / Limit In / DAW fader) before you decide the processing is an improvement.
Meters	In / Out	Input is the signal entering Perfect Storm. Output is after every enabled stage. If output is much hotter than input, you are probably hearing loudness, not better mix decisions.

7. How to work the strip (EQ → Comp → Limit)

Audio in Perfect Storm always travels left to right: equalizer, then compressor, then limiter. That order matters. EQ first so the compressor is not reacting to rumble or harshness you were going to cut anyway. Compressor next so the performance sits still. Limiter last so peaks cannot jump the ceiling.

You do not have to use all three stages. A vocal might want EQ + Comp, with Limit off if the mix bus already has a limiter. A mix bus might want a light EQ, Bus Light compression, and a polite ceiling. Use the stage switches instead of flattening knobs — settings stay ready when you turn a stage back on.

Each window meters that stage only. If EQ Out is moving but COMP GR stays at 0, the compressor is not working yet - lower Threshold. If LIMIT GR is constantly crushed, you are driving too hard - ease Limit In or raise Ceiling.

A reliable mix pass on any track

- Solo the track once to find obvious problems (rumble, boxiness, harshness), then un-solo and mix in context.
- EQ: high-pass what does not belong, cut mud (often 200–500 Hz), add presence only if the part still hides.
- Comp: get 2–6 dB of gain reduction on the loudest moments for vocals and bass; 1–3 dB on a bus.
- Set Attack so the start of the note still speaks. Set Release so the compressor breathes with the part.
- Match Makeup to Bypass. If it only sounded better because it was louder, you are not done.
- Limit: catch leftovers. A few dB of GR on peaks is plenty. Leave TP on for anything that will be bounced.
- Finish in the full mix. A vocal that sounds “radio ready” soloed is often too bright or too small in the song.

Example: lead vocal that jumps out on choruses

The verse is fine, but chorus notes jump and some words feel dull. You want the vocal even and present without making it thin or lispy.

- Insert Perfect Storm on the lead vocal. Play a chorus in the mix, not soloed.

- EQ Preset: Vocal Clarity, then listen. If it is already bright, switch to Vocal Warm or ease Hi Sh and Bell 2.
- Raise HPF until rumble and plosives calm down (often 80–100 Hz) without losing chest.
- If the vocal is boxy, dip Bell 1 around 300–400 Hz a couple of dB.
- Comp Style: Vocal. Ratio about 4:1. Lower Thresh until you see a few dB of GR on the loud words.
- Attack around 8–15 ms so consonants stay clear. Release around 80–150 ms so it recovers between phrases.
- Makeup to match Bypass. Mix 100% unless you want a little dry attack (try 80–90%).
- Limit Style: Transparent. Ceiling about –0.5 dB, TP On. Raise Limit In only for shouty peaks.
- A/B with BP. Automate Makeup or your DAW fader for the chorus if the singer still steps forward.

Result: the vocal stays in its lane, presence is consistent, and the limiter only catches the shouts.

Tip: EQ Preset never moves Comp or Limit. After you load a curve, the dynamics knobs stay where you left them.

Tip: If S's and cymbals get harsh after a high-shelf boost, cut Bell 2 a little instead of adding more air.

Tip: Parallel drums: Comp Mix 35–50%, Punch style, lower Thresh for a few dB of GR, then Limit only if peaks still jump.

8. Mixing guidance

- Always mix in context. Solo only to find a problem frequency, then un-solo before you commit.
- Cut before you boost. A small dip at 250–400 Hz often does more than a large high-shelf boost.
- High-pass until the source loses weight, then back off a little. Unused low end steals headroom from kick and bass.
- Compressor first job is evenness, not loudness. Makeup is for matching, not for “making it slam.”
- Fast Attack + high Ratio on drums removes punch. If the kit feels small, slow Attack or raise Mix dry percentage.
- Release should follow the tempo: faster songs often want faster release; ballads can use longer release.
- Bus Light and Mix around 100% with 1–2 dB of GR is glue. Heavy GR on a mix bus makes the mix smaller.
- Limiter is a ceiling, not a loudness maximizer. If you need it “louder,” raise the part earlier or accept less peak.
- Leave TP on for mix bus, master, podcasts, and anything going to streaming. Turn it off only for a creative effect.
- Lookahead of 2–4 ms cleans peaks. If the session feels late against other tracks, remember lookahead adds latency; most DAWs compensate.
- Use stage switches as A/B: flip EQ off to hear whether the curve is helping; flip Comp off to hear the raw dynamics.
- Match Bypass loudness every time. If you skip this step, you will keep settings that only won because they were louder.
- One strip can do a lot, but it is not a substitute for arrangement and fader balance. Fix the part and the balance first.
- Save DAW presets of your favourite vocal, bass, and bus chains so you start from a known place on the next song.

9. Mixing examples (starting points)

Use these as starting recipes, then listen. Where an EQ Preset is listed, load it first — it only sets the EQ. Play the source in the mix, then change one control at a time. Finish every recipe with BP at matched loudness.

Lead vocal — pop / rock, in the mix

Factory preset: Vocal Clarity

Even level, clear words, no rumble, no shouty peaks.

- EQ: Vocal Clarity. HPF about 80–100 Hz. If it is already bright, ease Hi Sh or load Vocal Warm instead.
- If boxy, Bell 1 around 350 Hz, –1 to –3 dB. If dull in the mix, Bell 2 around 3–4 kHz, +1 to +2.5 dB.
- Comp: Style Vocal, Ratio 3–4:1, Attack 8–15 ms, Release 80–150 ms, Knee 6–10 dB.
- Thresh for about 3–6 dB GR on the loudest words. Mix 100%. Makeup to match Bypass.
- Limit: Transparent, Ceiling –0.5 dB, TP On, Look 2 ms. Limit In only for leftover peaks (1–2 dB GR).

Watch for: Harsh S's mean too much 4–8 kHz or Hi Sh. Thin sound means HPF is too high or Attack is too fast.

Warm ballad vocal

*Factory preset: **Vocal Warm***

Chest and air without mud, gentle levelling.

- EQ: Vocal Warm. Keep Low Sh modest (+1 to +2 dB). Dip Bell 1 if the booth is boxy.
- Comp: Smooth or Vocal. Ratio 2.5–3.5:1. Attack 10–20 ms. Release 100–200 ms. Knee 8–12 dB.
- Thresh for 2–4 dB GR — enough to hold the whisper-to-chorus range without pumping.
- Limit: Transparent, Ceiling –0.5 to –1.0 dB, TP On. Very little Limit In.

Watch for: If it feels sleepy, you over-compressed. Raise Thresh or Mix down to 80–90%.

Background vocals / doubles

*Factory preset: **Vocal Clarity***

A tight stack that sits under the lead, not a second lead.

- EQ: Vocal Clarity, then high-pass a little higher than the lead (100–140 Hz) and ease Bell 2 so they are less “in your face.”
- Comp: Vocal or Smooth, Ratio 4:1, faster Attack (5–10 ms) so the stack is more even than the lead.
- Thresh for 4–8 dB GR — backgrounds can be more controlled.
- Limit: optional. If they still poke, Ceiling –0.5 dB with light Limit In. Or turn Limit off and catch them on a vocal bus.

Watch for: If the stack steals the lead, cut 2–4 kHz on the backgrounds rather than turning the lead up forever.

Spoken word, podcast, voiceover

*Factory preset: **Vocal Clarity***

Clear speech, controlled peaks, safe ceiling for upload.

- EQ: HPF 80–100 Hz. Cut Bell 1 at 200–400 Hz if the room is boxy. Small Bell 2 boost at 3–5 kHz for diction if needed.
- Comp: Smooth, Ratio 3–4:1, Attack 10–20 ms, Release 80–150 ms.
- Thresh for 4–8 dB GR so quiet sentences and loud laughs are closer together.
- Limit: Transparent, TP On, Ceiling –1.0 dB (comfortable for many podcast hosts). Light Limit In.

Watch for: Mouth noise and S's get worse if you boost highs and smash the limiter. Prefer more compression, less bright EQ.

Acoustic guitar (recorded with a mic)

*Factory preset: **Acoustic Guitar***

Body without boom, sparkle without scratch, even strumming.

- EQ: Acoustic Guitar. HPF 70–90 Hz. Keep the 250 Hz cut if the guitar is boomy; ease it if the guitar is already thin.
- Comp: Clean or Smooth. Ratio 2–3:1. Attack 15–30 ms so the pick still speaks. Release 80–150 ms.

- Thresh for 2–4 dB GR on the loudest strums. Mix 80–100%.
- Limit: off, or Transparent with almost no Limit In if a few chords still jump.

Watch for: Scratchy top means too much 4–5 kHz or Hi Sh. Lifeless guitar means Attack is too fast.

Electric guitar (rhythm, already amped)

Factory preset: **Electric Guitar**

Tighten the low mids, keep bite, stop stray peaks from filling the mix.

- EQ: Electric Guitar. HPF about 90 Hz. The 400 Hz cut clears mud against bass. Bell 2 around 2.5 kHz adds pick if the part hides.
- If cymbals or vocals fight the guitar, ease Hi Sh rather than boosting the vocal forever.
- Comp: Punch or Clean. Ratio 3–4:1. Attack 10–25 ms. Thresh for 2–5 dB GR on the loudest chugs.
- Limit: Punch or Transparent. Ceiling –0.3 to –0.5 dB only if the part still spikes. Many rhythm guitars need no limiter.

Watch for: Over-limiting distortion guitars makes them fizz. Prefer EQ and modest compression.

Bass guitar

Factory preset: **Bass Guitar**

Even notes, solid low end, no clicky peaks, space for the kick.

- EQ: Bass Guitar. HPF only if there is rumble (around 30–40 Hz). Low Sh at ~90 Hz for weight. Cut Bell 1 around 280 Hz if it is muddy. Bell 2 around 1–1.5 kHz if notes disappear on small speakers.
- Comp: Smooth or Vocal. Ratio 4:1. Attack 10–20 ms (faster if notes are very uneven; slower if you need more pluck).
- Release so each note recovers — often 80–160 ms. Thresh for 4–8 dB GR. Mix 100%. Knee 6–10 dB.
- Limit: Transparent, TP On if this is a featured bass. Ceiling –0.5 dB. Limit In for the loudest pops only.

Watch for: If the kick disappears, you boosted the same low shelf as the kick. Cut a little 60–80 Hz on one of them, not both up.

Kick drum

Factory preset: **Kick**

Click and weight, even hits, no leftover boom into the chorus.

- EQ: Kick. Low Sh around 60–80 Hz for weight. Cut Bell 1 around 300 Hz for cardboard. Bell 2 around 3–4 kHz for beater click if the kick is dull.
- Comp: Punch. Ratio 4:1. Attack 20–40 ms so the click gets through, then the compressor settles the body.
- Release 50–120 ms, synced to how fast the kicks arrive. Thresh for 3–6 dB GR on the hardest hits.
- Limit: Punch, Look 1–2 ms, Ceiling –0.3 dB. Limit In only if a few hits still jump out.

Watch for: Click but no body = HPF too high or Attack too fast. Boom that never stops = not enough 300 Hz cut, or Release too slow.

Drum bus (kit glue)

Factory preset: **Default**

The kit feels like one instrument. Peaks stay, punch stays.

- EQ: start Default. HPF 20–30 Hz if the room is rumbly. Tiny Hi Sh only if the kit is dull after compression.
- Comp: Punch or Bus Light. Ratio 2–4:1. Attack 15–30 ms. Release with the groove (often 80–150 ms).

- Thresh for 1–3 dB GR on the snare/kick backbeat — glue, not smash. Mix 50–80% for parallel punch, or 100% for simple glue.
- Limit: Punch, Look 1–2 ms, Ceiling –0.3 dB, TP On if this bus is going to the mix. A few dB GR on the biggest hits only.

Watch for: If cymbals pump, Release is too fast or GR is too high. If the kit gets small, raise Thresh and slow Attack.

Parallel drum crush (New York style)

*Factory preset: **Default***

Add weight under an untouched drum bus.

- Duplicate the drum bus or use Mix as the blend. On this insert, EQ can be slightly mid-forward; HPF ~30 Hz.
- Comp: Punch, Ratio 6–10:1, Attack 5–15 ms, Release 50–100 ms, Knee 2–6 dB.
- Thresh for 8–12 dB GR — this path is supposed to be obviously compressed.
- Mix 30–45% if this is the same insert as the main kit. If it is a duplicate track, Mix 100% and fade the track under the dry kit.
- Limit: optional Soft Clip or Punch for density. Keep TP On if the crush bus can overshoot.

Watch for: If the snare becomes a pillow, you blended too much crushed signal. Lower Mix or the duplicate fader.

Mix bus — gentle polish

*Factory preset: **Mix Bus Light***

A finished mix that is even and safe to bounce, without “mastering” the life out of it.

- Insert last on the stereo mix (after your mix is already balanced).
- EQ: Mix Bus Light. Keep moves tiny — 0.5 dB of low shelf or air is a lot on a mix.
- Comp: Bus Light, Ratio 2:1 or less, Attack 20–40 ms, Release 100–200 ms, Knee 8–12 dB.
- Thresh for about 1–2 dB GR on the chorus. Mix 100%. Makeup only to match Bypass.
- Limit: Transparent, TP On, Ceiling –0.5 to –1.0 dB (use –1.0 dB if you will send to streaming). Look 2–4 ms.
- Limit In for 1–2 dB GR on the loudest chorus only.

Watch for: If the mix feels smaller or the vocal recedes, you are doing too much on the bus. Ease Thresh and Limit In first.

Tracking (record through it, lightly)

*Factory preset: **Default***

A confident headphone sound without painting the take into a corner.

- EQ: only a high-pass if the room rumble is in the headphones. Leave the rest at Default until you know the mic.
- Comp: Clean or Vocal, Ratio 2–3:1, 1–3 dB GR. The singer should still hear their dynamics.
- Limit: Transparent, TP On, Ceiling –0.3 dB, almost no Limit In — protection, not an effect.
- Print the processed sound only if you are sure. Many people monitor through Perfect Storm but record dry, then print a mix later.

Watch for: Heavy compression while tracking makes later mixing harder. When in doubt, less.

Troubleshooting

Issue	What to try
No sound	Confirm activation (License). Check Bypass, mute, Level/Mix, and that audio is playing.

Issue	What to try
Plugin not found	Rescan plugins. Use AU in Logic/GarageBand; VST3 elsewhere. Verify install folders.
Activation problems	Sign in with the purchase account. Re-open License. Email info@mzaneelectric.com .
macOS blocks plugin	Re-download the official release and install again. Allow permission if prompted.

Support & product info

Product	Perfect Storm
Format	VST3 + AU (macOS universal) · VST3 (Windows)
Manufacturer	Mzane Electric
Version	1.0
Website	mzaneelectric.com
Support	info@mzaneelectric.com

Thank you for using Perfect Storm. For product support, contact Mzane Electric.