
Subject: EDS COMPRESSOR doesn't work with Paris & XP

Posted by [alex](#) on Tue, 27 Sep 2005 07:37:33 GMT

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sounds like.

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP

Posted by [Dimitrios](#) on Tue, 27 Sep 2005 08:28:10 GMT

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t; > > >>> EK Sound <spamnot.info@eksoundNO.com> wrote:

> > > >>>

> > > >>>>Are these rated for 133?? I had a similar problem with 66 trays

> =

> >in

> > =3D

> > >XP.

> > > >>>>

> > > >>>>David.

> > > >>>>

> > > >>>>Rod Lincoln wrote:

> > > >>>>

> > > >>>>>I'm building a compu

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP

Posted by [Alexander](#) on Tue, 27 Sep 2005 10:55:49 GMT

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new way) are about to do some master classes
for younger engineers here in Sydney, and I bet they will be full the first
day of release.

--

Martin Harrington

www.lendaneer-sound.com

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
news:4352c328@linux...

Hi Gene,

A few comments back at ya...

gene lennon wrote:

> sound and that this will cause tape delay.
> You would NOT be using the sync head in this environment. You record using
> the record head and play back using the play head, so your comments about
> the frequency response of the sync mode are not germane.

I was replying to Dave Parkins comment of this:

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP

Posted by [Don Nafe](#) on Tue, 27 Sep 2005 12:41:01 GMT

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hat way exclusively for

> several

> years. Next budget that allows. I will go that route again.

> Respectfully,

> Gene

>

> "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:

>>This is actually incorrect. On a 3 head R-R machine, the
>>Sel/Sync head (record head) and the Repro head (playback
>>head) will produce different results. If you try to record
>>to tape then play back with the Repro head, you *will* have
>>a very noticeable delay based on tape speed and the distance
>>between heads. During record, the electronics pass the
>>input signal back to the output stage directly. The signal
>>being output at that point has not been anywhere near the
>>tape. Only recording in "Repro" mode will do this (with
>>delay). The frequency response of the Repro head is also
>>much better as it is optimised for playback, where the
>>Sel/Sync head is optimised for recording. Also, the
>>material would have to be transferred off the tape in less
>>than 8 hours to keep the "sheen" of the analog recording.
>>Past that point the smallest domains self align as a result
>>of print-through, eliminating the highest frequencies from
>>the recording.

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP

Posted by [Alexander](#) on Tue, 27 Sep 2005 13:26:33 GMT

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>>

>>David.

>>

>But you can't do that in Paris.
It only sees dual mono, (split tracks).

--

Martin Harrington
www.lendaneer-sound.com

"Neil" <OIUIU@OIU.com> wrote in message news:4352e197\$1@linux...

>

> "Martin Harrington" <lendan@bigpond.net.au> wrote:

>>Off the top of my head, I would say yes.

>>You're processing 2 files, (dual mono), 2 plugins, as opposed to one
>>stereo

>

>>file and one plugin.

>

> OK, I'll try re-doing some L/R tracks into stereo interleaved
> tracks & report back if I notice a difference in CPU usage.

>

> Neil"Martin Harrington" <lendan@bigpond.net.au> wrote:

>But you can't do that in Paris.

>It only sees dual mono, (split tracks).

Yes, yes, yes, but there are so many people here now using other
DAW's... so just in case it might help anyone:

On the original version of one particular song I had, tracked &
being mixed in CubaseSX, as follows:

33 total tracks, @ 24-bit / 88.2k.

47 instances of various plugins.

And about a dozen instances of the SX EQ.

CPU usage was hovering between 88% & 90%.

After re-tracking 14 stereo L/R keyboard tracks into regular
stereo interleaved files/tracks, copying & pasting the exact
channel settings (plugins & all) from one of the L/R dual mono
channels it was replacing (except that I changed the pan
settings, of course) and deleting the original L/R tracks each
time, the CPU usage dropped down to about 80%. This is on an
AthlonXP 2800, BTW.

So, apparently it DOES make a difference, albeit not a huge
one... though enough to be able to insert another CPU-hungry
plugin, at least! lol

Neil

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP
Posted by [Dimitrios](#) on Tue, 27 Sep 2005 13:50:30 GMT
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>--
>Martin Harrington
>www.lendaneer-sound.com
>
>"Neil" <OIOIU@OIU.com> wrote in message [news:4352e197\\$1@linux...](mailto:news:4352e197$1@linux...)
>>
>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>Off the top of my head, I would say yes.
>>>You're processing 2 files, (dual mono), 2 plugins, as opposed to one

>>>stereo
>>
>>>file and one plugin.
>>
>> OK, I'll try re-doing some L/R tracks into stereo interleaved
>> tracks & report back if I notice a difference in CPU usage.
>>
>> Neil
>
>"W. Mark Wilson" <wmarkwilson@verizon.net> wrote:
>I've read numerous times that tape holds it's broadest freq and dynamics
>for
>about 5 seconds and that after 30 seconds, given a means of audible
>comparison, there is a noticeable difference. I have never had the
>opportunity to run a test but always assumed, based on the profile of the

>writers who espouse this notion, that this aspect of tape was accurately
>represented. Given a chance, I would lunge, not walk, at an opportunity
>to
>test this.

>
>Dubya
>

I think this may be true to an almost immeasurable degree, but it is also
true that analog alignment tapes were rated to hold plus or minus one tenth
of one db accuracy for 5 years or 1000 plays over the full audio spectrum,
and most Ampex alignment tapes were recorded on standard Ampex 206 tape.

Generally I would start hearing 256 (my normal first choice) become dull only after hundreds of passes. There is no arguing that this is one area where digital is vastly superior.

GeneTest tapes were recorded at low levels (185-200nWB) on low print tape for this exact reason... to maintain frequency response over time. Taking a roll of 250 or 456 to the edge of its retentivity will produce significant print in just 1 day. The finer domains will easily realign to this higher level changing the frequency response of the recorded material... hence my suggestion to get it transferred as soon as possible.

Regarding the Portico... I still don't see how having a tape head circuit in the

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP
Posted by [pauln\[2\]](#) on Wed, 28 Sep 2005 12:52:39 GMT
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, wanted to make

>>

>>>sure you aren't applying that. I do remember that from the early days

>>>(1.xx)

>>

>>>there was a bit of a gotcha in installing/reinstalling/upgrading

>>>versions. -reboot- between every move. In other words, if you uninstall..

>>

>>>reboot. come back, check the status, reboot... install, reboot.... etc..

>>

>>>Some ppl had this problem, some did not. You will also want to verify the

>>

>>>directory paths on the install and where it puts the Ensoniq system folder

>>

>>>(and this is where I think you have the issue in some way) that the plugs

>>

>>>reside in.

>>>

>>>AA

>>>

>>>

>>>"Keith" <kleee311@bellsouth.net> wrote in message news:43391e00\$1@linux...

>>>>

>>>> Using Windows ME and 3.0 software.

>>>> Also cleaned and reseated the daughter board as Rob Arsenault

>>>> mentioned with no changed.
>>>> The EQ section works on the channels, is it seperate from the effects
>>
>>>> system
>>>> on the board
>>>>
>>>> Thanks you all for your help,
>>>> Keith
>>>>
>>>>
>>>>
>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>need more info..
>>>>>what operating system and what version of Paris are you on?
>>>>>
>>>>>What it sounds like is that you are on WinXP and haven't correctly
>>>>>installed
>>>>>
>>>>>the effects subsystem.. but I'd need to confirm the info on your setup.
>>>>>
>>>>>AA
>>>>>
>>>>>
>>>>>"Keith" <klee311@bellsouth.net> wrote in message
>>>>>news:43386af9\$1@linux...
>>>>>>
>>>>>> Just install an eds1000 and the paris software and drivers and when
>> I
>>>>>
>>>>>> bring
>>>>>> up the program it comes up, all is well but when I try to use the
eds
>>>>>
>>>>>> inserts
>>>>>> or aux effects in the mixer window for compression, reverb, etc...
the
>>>>>
>>>>>> drop
>>>>>

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP
Posted by [alex](#) on Thu, 29 Sep 2005 09:05:32 GMT
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>>AA
>>> >>
>>> >>

>>> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>>news:435c7ec8\$1@linux...
>>> >>>
>>> >>> DeeJ, I've look for some old post I thought I saved from when you
> went
>>> >
>>> >>> through
>>> >>> this, but I can't find them, so, please forgive, but I need your
>>> >>> help.
>>> >I
>>> >>> finally installed the RME 9652 and Cubase SX3. I can't get them to
>>sync
>>> >up
>>> >>> at all. Cubase just sits there when I press play on Paris (I have
> the
>>> >adat
>>> >>> sync hooked up) I have tried everything I can think of, changing
>>settings
>>> >>> in the 9652 control panel to recieve adat sync, set cubase to
>>> >>> recieve
>>> >
>>> >>> sync,
>>> >>> etc. I'm just talking transport sync so far...havn't even tried
>>> >>> audio
>>> >yet.
>>> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate)
>>with
>>> >
>>> >>> Paris
>>> >>> using a Frontier Dakota.
>>> >>> etc(but it's late so I may be missing something) Do you have any
>>tips????
>>> >>> Rod
>>> >>
>>> >>
>>> >
>>>
>>
>>
>Hmm, Is "smooth" what you want for aggressive pop?
Not disagreeing, just wondering.

"Aaron Allen" <nospam@not_here.dude> wrote:
>What I've found is that light hardware compression with a peak limit in
and
>light compression on the way out to mix (be it through a plug, hardware,

>EDS or mix/bus/channel gain limiting) produces the most smooth results for
>my style of mixing... which is typically pop/agressive levels. Results may
>vary on material program, of course.
>
>AA
>
>
>
>"Cujo" <chris@nospamapplemanstudio.com> wrote in message
>news:435bfeb9\$1@linux...
>>
>> Just curious how many of you fellow Parisians approach compression while

>> recording
>> in to paris. For instance, does anyone compress Snares and Kicks or
>> Overheads
>> to get a hotter level without too much red. What about vocals?
>> Do you record em uncompressed and then add when mixing? Or do you like
the
>> effect of compressing while tracking and then again while mixing?
>> Also I'd love to know what some of our fav hardware compressors are and

>> why.
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Looks like you could modify a popper stopper ring to do this. I may give
it
>a try. My doggi

Subject: Re: EDS COMPRESSOR doesn't work with Paris & XP
Posted by [espresso](#) on Fri, 30 Sep 2005 02:53:33 GMT
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nna convince him make an automatic LATENCY compensator for VST
>> plugins
>> which I think would be great if succeeded.
>> Believe me if only two-three Paris users will sign this I will be having
>> no guts to ask him that or anything else.
>> This plugin sells for 49 \$ only...
>> Please respond with signing also.
>> With regards,
>> Dimitrios
>
>I have heard not so great things about the new Trident stuff from more than
a few.
I thought that little mixer they made looked cool, but I heard it did not
sound anything like the classic trident stuff. Flether seems to not liek

the Pre to much in that little Toft channel strip.

"James McCloskey" <excelsm@hotmail.com> wrote:

>

>The mic pre on the Toft will be using a Burr Brown OP Amp mic pre, the same
>as the Toft ATC-2. The rest of the console will be Trident 80B. Allen
Hyatt

>talks about all of the features though the thread. 56 channels at mix down
>on the 16 ch. model and 72 on the 24 ch. model, this thing should rock!

>There is also a 32 Ch. version coming out. I think I know what my next
analog

>console will be:) I can't wait to hear them.

>

>James

>

>

>

>"James McCloskey" <excelsm@hotmail.com> wrote:

>>

>>This is going to be great!!!

>>

>>Well it looks like Malcolm Toft and John Oram are going toe to toe with
>new

>>versions of the Trident 80b console. The killer thing is the 16 ch. versions
>>are going to cost around \$2,500.00. The Toft console also has an optional
>>digital I/O card. Can you say, killer front end for my Paris rig??? Check
>>out the thread at gearsluts.com under "New product alert!", Important you
>>start with the Toft thread. The whole Toft, Oram , trident war almost
started

>>again, the thread gets heated.

>>

>>Check out the specs.

>>

>><http://www.toftaudiodesigns.com/>

>>

>> [http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ ADB-Consoles.html](http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles.html)

>>

>><http://www.oram.co.uk/>

>>

>>James

>Yep, it's got the trident name, and a couple of nice transformers on the mix
bus, but it's not discrete or class A, so it's not going to sound anything
like a classic console. If you want a great front end for relatively cheap,
look at the Shadow Hills 8-channel pre.

"cujo" <chris@applemanstudio.com> wrote in message news:43622744\$
