

---

Subject: Dual Processor?????

Posted by [Chris Lang](#) on Mon, 13 Mar 2006 22:03:53 GMT

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---

t; >coax

> > >

> > >"Fred" <fred@reborn.com> wrote in message =  
news:443bf3e5\$1@linux...

> > >>

> > &g

---

---

Subject: Re: Dual Processor?????

Posted by [erlilo](#) on Tue, 14 Mar 2006 05:32:40 GMT

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---

emu card has coax and =  
optical.<BR>Thanks,=20

E<BR>"DJ" &lt;A=20

=

href=3D"mailto:animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole=  
\_@animas.net</A>&gt;=20

wrote in message<BR><A=20

=

href=3D"news:443d43c2\$1@linux">news:443d43c2\$1@linux</A>...<BR>&gt; I =  
use an=20

M-Audio C02 to convert coax to optical. Works=20

great.<BR>&gt;<BR>&gt;<BR>&gt; "fred"

---

---

Subject: Re: Dual Processor?????

Posted by [Chris Ludwig](#) on Tue, 14 Mar 2006 06:27:30 GMT

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&lt;<A=20

href=3D"mailto:fred@reborn.com">fred@reborn.com</A>&gt; wrote in =  
message <A=20

=

href=3D"news:443c012a\$1@linux">news:443c012a\$1@linux</A>...<BR>&gt;=20  
&gt;<BR>&gt; &gt; Any particular brands you would recommend?&nbsp;=

Saw a=20

number of them on ebay<BR>&gt; pretty<BR>&gt; &gt; cheap, but not =  
sure how=20

good they need to be.<BR>&gt; &gt; Thanks again<BR>&gt; =  
&gt;<BR>&gt; &gt;=20

"DJ" &lt;<A=20

=

href=3D"mailto:animix\_spam-this-ahole\_@animas.net&quot

---

---

Subject: Re: Dual Processor?????

Posted by [Chris Lang](#) on Tue, 14 Mar 2006 16:40:07 GMT

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linux" target="\_blank">443e6d7a@linux">news:443e6d7a@linux</A>...</DIV>For your=20  
application, there would be little advantage going optical as <BR>you =  
would=20

have to convert at the MEC.&nbsp; Optical DOES have lower jitter =  
<BR>by nature=20

though, so if you have the availability, choose optical over=20  
<BR>coax.<BR><BR>David.<BR><BR>Edna wrote:<BR>&gt; What would be the =  
advantage=20

with the optical?&nbsp; Im going to spdif from Emu<BR>&gt; 1212m to=20  
Paris.&nbsp; The emu card has coax and optical.<BR>&gt; Thanks, =

E<BR>&gt; "DJ"=20

&lt;animix</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0034\_01C65EEC.F62F0FD0--The link below stopped working, so here is  
another.

[http://nady.com/tuberibbon\\_mics\\_pg.html](http://nady.com/tuberibbon_mics_pg.html)

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

>

><http://news.harmony-cent>

---

---

Subject: Was DUAL PROC, now CHIPSET?????

Posted by [wmarkwilson](#) on Wed, 15 Mar 2006 04:23:08 GMT

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---

t;<BR><BR>Zmora<BR><BR><BR><BR>"Tom Bruhl" &lt;<A=20

href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt;=20

wrote:<BR>&gt;<BR>&gt;<BR>&gt;Rich,<BR>&gt;Isn't Dimitrios awesome? !=20

!<BR>&gt;Tom<BR>&gt;<BR>&gt;<BR>&gt;&nbsp; "rich" &lt;<A=20

href=3D"mailto:

---

---

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Chris Lang](#) on Wed, 15 Mar 2006 07:13:49 GMT

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target="\_blank">studiodog\_99@yahoo.com</A>&gt; =  
wrote in=20  
message =3D<BR>&gt;news:443e9606\$1@linux...<BR>&gt;<BR>&gt;&nbsp; =  
Since your LA=20  
setting is great (never thought to try what you did) -=20  
I<BR>=3D<BR>&gt;thought<BR>&gt;&nbsp; I'd ask if have any tricks for =  
pop/rock=20  
Vox - GIT - Bass or?&nbsp; Thanks =3D<BR>&gt;for<BR>&gt;&nbsp; all =  
your=20  
help!<BR>&gt;<BR>&gt;&lt;!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
Transitional//EN"&gt;<BR>&gt;&lt;HTML&gt;&lt;HEAD&gt; <BR>&gt;&lt;META=20  
http-equiv=3D3DContent-Type content=3D3D"text/html;=20  
=3D<BR>&gt;charset=3D3Diso-8859-1"&gt;<BR>&gt;&lt;META =  
content=3D3D"MSHTML=20  
6.00.2800.1400"=20  
=  
name=3D3DGENERATOR&gt;<BR>&gt;&lt;STYLE&gt;&lt;/STYL

---

---

Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [erlilo](#) on Wed, 15 Mar 2006 12:48:26 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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E&gt; <BR>&gt;&lt;/HEA=  
D&gt;<BR>&gt;&lt;BODY=20  
bgColor=3D3D#ffffff&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20  
=  
size=3D3D2&gt;Rich,&lt;/FONT&gt;&lt;/DIV&gt;&lt;DIV&gt;&lt;FONT=20  
face=3D3DArial size=3D3D2&gt;Isn't Dimitrios awesome? !=20  
=3D<BR>&gt;&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT =  
face=3D3DArial=20  
size=3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20  
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =  
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20  
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20  
=  
&lt;/DIV&gt;<BR>&gt;&lt;BLOCKQUOTE=3D20<BR>&gt;style=3D3D"PADDING-RIGHT: =  
0px;=20  
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>&gt;

---

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Wed, 15 Mar 2006 14:11:52 GMT  
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---

">studiodog\_99@yahoo.com">studiodog\_99@yahoo.com</A>'mailto:=  
studiodog\_99@yahoo.com"&gt;studiodog\_99@yahoo.com&lt;/A</A>&gt;&gt;=20

=3D<BR>&gt;wrote in=3D20<BR>&gt;&nbsp; message =  
&lt;A=3D20<BR>&gt;&nbsp;=20  
=3D<BR>&gt;href=3D3D"<A=20  
=  
href=3D'news:443e9606\$1@linux">news:443e9606\$1@linux</A>...</DIV><BR>Sinc=  
'>news:443e9606\$1@linux"&gt;news:443e9606\$1@linux&lt;/A>&gt;...&lt;/DIV&gt;=  
;&lt;BR&gt;Sinc</A>=3D<BR>&gt;e=20  
your=3D20<BR>&gt;&nbsp; LA setting is great (never thought to try what =  
you did)=20  
- I =3D<BR>&gt;thought&lt;BR&gt;I'd ask=3D20<BR>&gt;&nbsp; if have any =  
tricks for=20  
pop/rock Vox - GIT - Bass or? Thanks=20  
=3D<BR>&gt;for&lt;BR&gt;all=3D20<BR>&gt;&nbsp; your=20  
=  
help!&lt;/BLOCKQUOTE&gt;&lt;/BODY&gt;&lt; /HTML&gt; <BR>&gt;<BR>&gt;<BR></B=  
LOCKQUOTE></BODY></HTML>  
  
-----=\_NextPart\_000\_00CB\_01C65F0F.D9977DD0-

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Thu, 16 Mar 2006 05:15:37 GMT  
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---

>  
<A href=3D"news:443e6f1b\$1@linux">news:443e6f1b\$1@linux</A>...</DIV>  
<DIV><FONT face=3DArial size=3D2>David,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>There you go teaching me something=20  
again.</FONT></DIV>  
<DIV>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Thanks!</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"EK Sound" &lt;<A=20  
href=3D"mailto:askme@nospam.com">askme@nospam.com</A>&gt; wrote in =  
message <A=20  
href=3D"news:443e6d7a@linux">news:443e6d7a@linux</A>...</DIV>For =  
your=20  
application, there would be little advantage going optical as =  
<BR>you would=20  
have to convert at the MEC.&nbsp; Optical DOES have lower jitter =  
<BR>by=20  
nature though, so if you have the availability, choose optical over=20  
<BR>coax.<BR><BR>David.<BR><BR>Edna wrote:<BR>&gt; What would be the =

advantage with the optical?&nbsp; Im going to spdif from Emu<BR>&gt; =  
1212m=20  
to Paris.&nbsp; The emu card has coax and optical.<BR>&gt; Thanks, =  
E<BR>&gt;=20  
"DJ" &lt;animix</BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_019A\_01C65F29.7173F340--I wonder if this isn't somehow tied directly to  
the larger latency jump  
between the 1st and 2nd EDS cards?  
AA

"EK Sound" <askme@nospam.com> wrote in message news:443e8f0f\$1@linux...  
> What I was refering to was feeding the WC from the external generator to  
> your master MEC, then connecting a short BNC cable from the master MEC to  
> the slave MEC (assuming both MEC's are connected to EDS cards in ONE  
> computer). The two MEC's will clock quite happily this way, and will be  
> more stable (by my experience) than feeding them both directly from the WC  
> gen. If you had 3+ MEC's, you would have to connect WC directly to each  
> unit and place the "Use house sync" line into the Paris config file.  
>  
> David.  
>  
> Steve Cox wrote:  
>> You can't. There is only one in and one out on each MEC. I need to have  
>> both  
>> ins tied up with the master word clock or I will have pops n' snaps  
>> galore.  
>> People hate hearing that in their headphones, and I really don't care to  
>> spend the time snipping them out. With all the digital equipment, they  
>> all  
>> have to be controled by one clock source. What you are suggesting would  
>> be  
>> fine if I was ITB, but I am not. I have a motorized fader Digital  
&gt;

---

---

Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Neil](#) on Thu, 16 Mar 2006 05:33:18 GMT  
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---

#64;wp.pl" target="\_blank">docent191@wp.pl">docent191@wp.pl</A>>=20  
>> wrote in message <A=20  
>> =  
>> href=3D"news:443ea88e\$1@linux">news:443ea88e\$1@linux</A>...</DIV><BR><BR>=  
>> Dimitrios=20  
>> ouer Hiro !!!!!<BR>How many more sicrets are in=20  
>> Paris?<BR><BR>Zmora<BR><BR><BR><BR>"Tom Bruhl" <<A=20

```
>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
>> wrote:<BR>><BR>><BR>>Rich,<BR>>Isn't Dimitrios awesome? !=20

>> href=3D"mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>> =
>>wrote in=20

>>Since your LA=20
>> setting is great (never thought to try what you did) -=20

>>pop/rock=20

>>your=20
>> help!<BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20
>> =3D<BR>>charset=3D3Diso-8859-1"><BR>><META =
>>content=3D3D"MSHTML=20
>> 6.00.2800.1400">=20
>> =
>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>>D><BR>><BODY=20
>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
>> =
>>size=3D3D2>Rich,</FONT></DIV><BR>><DIV><FONT=20
```

---

---

Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [gene lennon](#) on Thu, 16 Mar 2006 23:58:32 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Ramsa DA7 motorized fader digital

```
>>>>>
>>>>>console
>>>>>
>>>>>
>>>>>
>>>>>>>for input, also set for 44.1
>>>>>>>>
>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>Don't do as I say, do as I think! ;-)
>>&
```

---

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Neil](#) on Fri, 17 Mar 2006 14:58:07 GMT

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---

converters.

>>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's

>>>> nice

>>>> wide -spacious,clear open , heavy bottom sound with my EMu converters.

>>

>>>> Let's

>>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

>>>>

>>>>

>>>>

>>>>

>>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>>>>>

>>>>>

>>>>>I sold my PT rig when I switched to Paris. I did it at the time

>>>>>primarily

>>>>>for the sound of the Paris mix bus. This was before HD.

>>>>>

>>>>>When HD was released, the distinction was far less obvious. HD still

>>>>>sounds

>>>>>different from Paris but not awful anymore, just different. Paris still

>>>> has

>>>>>more of an analog/tape sound plus the added benefit of sounding more

>>>>>aggressive

>>>>>when you push the gain stages.

>>>>>

>>>>>So now the big question! Do I prefer the sound of Paris over other DAWS

>>>> because

>>>>>its actually makes better sounding recordings, or is it because it is

>>

>>>>>closer

>>>>>to the sound I associate with my favorite albums from the last 30

>>>>>years?

>>>>>

>>>>>

>>>>>I think the truth is closer to the second, and I think this is largely

>> a

>>>>>learned behavior, empirical rather than based on any truth.

>>>>>

>>>>>In a recent session at another producer's studio (who will remain

>>>>>unnamed),

>>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

>>>>>big

>>>>>and clear and sounded very tape-like. Overall it sounded quite good and

>>>> not

>>>>>at all wimpy. The artist however hated the sound. He played us a number  
>>>> of  
>>>>>recent albums known to have been recorded in PT or similar sounding  
>>>>>DAWS  
>>>>>as examples of what he wanted. This is the sound he knows and more  
>>>>>important  
>>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of  
>>>>>about  
>>>>>10db and very little sense of depth, space or stereo width.  
>>>>>  
>>>>>Music may be universal but we all know it comes with cultural bias. How  
>>>> many  
>>>>>American teens would choose to listen to a steady diet of microtonal  
>>>>>music?  
>>>>>Might as well serve up a big plate of Haggis... And it not just teens.  
>>  
>>>>>Labels  
>>>>>work the exact same way. If someone has a hit record that sounds  
>>>>>crappy,  
>>>>>all the labels want the same crappy sound.  
>>>>>  
>>>>>Suddenly I am feeling very old. Fashions change taste changes but I  
>>>>>thought  
>>>>>good sound was forever. Perhaps not so. As a producer who still has at  
>>  
>>>>>least  
>>>>>one toe in the current market, I need to have some awareness of the  
>>>>>realities  
>>>>>of the market and the "new sound" is the new sound.  
>>>>>  
>>>>>My personal taste has not changed. For most projects that I foresee  
>>>>>myself  
>>>>>working on, I will continue to use Paris, but just as I have made  
>>>>>decisions  
>>>>>in the past to use SSL consoles rather than Neves to achieve a more  
>>>>>trendy  
>>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive PT  
>>  
>>>>>sound".  
>>>>>(Insert appropriate emoticon).  
>>>>>  
>>>>>Luckily it was reasonably easy to achieve. I recently purchased the  
>>>>>Waves  
>>>>>SSL bundle and running that in Logic can get me very close to the sound  
>>>> of  
>>>>>better sounding PT mixes. So I can still use Paris whenever I like and  
>> I  
>>>>>can experiment with a mix of the two styles.

>>>>>  
>>>>> What does all this mean? Nothing other then I understand why some  
>>>>> people  
>>>>> may prefer the way other systems sound and I think that my own  
>>>>> preferences  
>>>>> are biased by many years of listening to records made the old way. I  
>>>>> don't  
>>>>> see giving up Paris any time soon but I also don't think it's worth  
>>>>> fighting  
>>>>> over if someone else has different opinions on what sounds good.  
>>>>>  
>>>>> And don't forget. the cyclical nature of fashion almost guarantees that  
>> one  
>>>>> day we will once again be "in".  
>>>>>  
>>>>> Gene  
>>>>  
>>>  
>>>  
>>  
>  
>

I choose Polesoft Lockspam to fight spam, and you?  
<http://www.polesoft.com/refer.html> My client uses Logic and the Ensemble sounds like a good fit.  
Any hands on  
experience anyone?

Here's the overall scenario: We have an Apogee AD16X (16 channel AD converter), an RME card in the computer which accepts the Apogee's ADAT I/Os and a Motu 828 Mk 2 rack unit which runs in/out of the Mac via FW.

I want to improve the DA conversion, which is currently the DA in the Motu. I was originally looking at a UA 2092, a Benchmark DAC1 or a Prism DA2 - something along those lines for the DA converters, then I ran across the new Ensemble which is supposed to be a good fit with Logic.

Problem is I have no idea of the quality of the DA converters. Plus we don't really need the 4 mic pres (rack of Neves). Still, being able to integrate the AD 16X and Ensemble in the same routing software would be very convenient and we could maybe lose the RME and the MOTU altogether.

Any comments? Amen! A pithy observation.  
E

"Aaron Allen" <nospam@not\_here.dude> wrote in message news:44404413@linux...  
> The fact that this (PT/Paris debate, ad naseum) is actually even still a

> discussion after Paris being "dead" for this long says a whhhooole lot about  
> Paris, dunnit?  
> What a waste, thanks Creative, for your lack of vision :(  
>  
> AA  
>  
>  
> "Dedric Terry" <dedric@echomg.com> wrote in message news:443fe185@linux...  
> >I think you've misinterpreted that anyone is saying that one approach is  
> >better than another.  
> > On the contrary, this is just an observation in how we choose our  
> > preferences, and the fact that  
> > currently available technology significantly exceeds what was available  
> > 40, 30, 20 and even 10 years ago.  
> > Recording is about capturing audio - period. It's production, mixing, and  
> > the concept of creating listener appeal

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Fri, 17 Mar 2006 15:08:38 GMT  
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---

n't recorded on a PT system! This music is  
> >> unacceptable!  
> >> No, they listen to the song!!!! The song is what sells them. variety  
> >> is good when it comes to sound and production. Both sounds should be  
> >> acceptable!  
> >> But then again this post really wasn't about sound, now was it!  
> >>  
> >> LaMont, if you like PT better cool. Keep chasing your tail dude, your  
> >> sure  
> >> to end up in the same place!  
> >>  
> >>  
> >> "Martin Harrington" <lendan@bigpond.net.au> wrote:  
> >>>Good post, LaMont  
> >>>  
> >>>--  
> >>>Martin Harrington  
> >>>www.lendaneer-sound.com  
> >>>  
> >>>"LaMont" <jjdpro@aameritech.net> wrote in message  
> >>>news:443f2d4d\$1@linux...  
> >>>>  
> >>>> Gene,  
> >>>> Thank you very much for "speaking: the truth about this whole DAW

> >>>> "nastalgic"  
> >>>> sound thing.  
> >>>>  
> >>>> Let me just state that I've held my tongue for the last 5 years as I  
> >>>> watched  
> >>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity,  
newer  
> >>  
> >>>>

---

---

Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Fri, 17 Mar 2006 15:15:31 GMT  
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---

sounding  
> >>>> DAW technology.  
> >>>>  
> >>>> The DAW market has been held "ransom" to the "old' guard Engineers  
who  
> >>  
> >>>> ears  
> >>>> are trained to hear "un-natural" de-emphasis", muddled up recordings.  
> >>>>  
> >>>> I remember my very first recording session as a guitar player. The  
year  
> >>  
> >>>> 1982  
> >>>> as I remember recording my tracks to 2 ich Otari MTR, MCI  
mixer..Fine..  
> >>  
> >>>> The  
> >>>> sound was nice, clear just the way I recorded it. But, remember  
> >>>> thinking  
> >>>> "This does sound like a record" Hummmm... After all the other  
> >>>> instruments  
> >>>> were push up in the mix ,along with the vocals, stillnot a record  
> >>>> sound..  
> >>>>  
> >>>> In other works, where is the mudied drums? the thudy bass? the  
muddled  
> >>  
> >>>> vocals  
> >>>> that I heard since I was 4 years old??? where was this sound??  
> >>>>  
> >>>> Well, we hen attended the mix session, I soon found out that, the  
magic  
> >>

> >>>> was  
 > >>>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes,  
 > >>>> DBX160..2  
 > >>>> hours later they had that record sound..Hummm...I started thinkng  
 > >>>> again,  
 > >>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,  
 > >>>> witha  
 > >>>> ting og high end fidelity..hummmm This was not the record sound..  
 > >>>>  
 > >>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site  
 > >>>> priased  
 > >>>> it for it's "easy ability" to get that record sound!! wow!!! AND, we  
 > >>  
 > >>>> lawed  
 > >>>> every oter digital recorder mixer for being to ....Digital...Not warm  
 > >>  
 > >>>> enough,  
 > >>>> not dull , or muddy enough..  
 > >>>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on  
 > >>>> every  
 > >>>> forum that the current state of DAW's (namely Protools) mix was bad  
 as  
 > >>  
 > >>>> well  
 > >>>> as most plugins...Even more, they could not mix ITB(In the Box)  
 unless  
 > >>  
 > >>>> they  
 > >>>> has software emulations of their beloved (OLD) compressors EQ,  
 > >>>> Verbs.(UAD,MCDSP,  
 > >>>> Bomb factory)....  
 > >>>>  
 > >>>> So, like magic, companies pour massive resouces to reclaim the glorys  
 > >> days  
 > >>>> with the birth of the "Vinatage Plug ins). Their purpose was( is) to  
 > >>>> make  
 > >>>> your mixes"duller"=warmer, more professional(sit right, al in  
 all..Make  
 > >>  
 > >>>> the  
 > >>>> mixes sound like 1975!!!  
 > >>>>  
 > >>>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro  
 > >>  
 > >>>> Tools  
 > >>>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "  
 > >>>> RECORD-SOUND...  
 > >>>> With Garage bands, rap artist, Rock bands, Soul singers of today

having  
 > >> NO  
 > >>>> prior knowledge,nor the Formal training to 'get he 1975" sound, we  
 have  
 > >>  
 > >>>> the  
 > >>>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!  
 > >>>>  
 > >>>> Still, the old guard continues to hold it's thumb on the DAW market  
 and  
 > >>  
 > >>>> keep  
 > >>>> driving manufactures to making more and more vintage plugins. But,  
 > >>>> every  
 > >>>> now and then a product like Ozone's Izotope comes along (and others)  
 > >>>> that  
 > >>>> challeng the old "muddy up the mix crowd).  
 > >>>>  
 > >>>> Today kids are brought onthe Pro\_Tools(Mix & HD) sound. They expect  
 to  
 > >>  
 > >>>> hear  
 > >>>> that sound. they have no idea on how to get a 1975 sound..  
 > >>>>  
 > >>>> So, I've said all the above to say: Let's move on!!Yes , the Brian  
 > >>>> Tankersly(I  
 > >>>> adore), Nuendo endorsers,vinatge engineers) will continue to push to  
 > >>>> have  
 > >>>> all of their 1960,79, & 80 hardware as a plugin and continue to fight  
 > >> DAW  
 > >>>> companies to to fix summing buses or event new a new summing buss  
 > >>>> market  
 > >>>> segment to ensure they et the 1975 sound with todays DAW.  
 > >>>>  
 > >>>> For me,they can have the 1975 sound. I'm moving onward with the  
 cureent  
 > >>  
 > >>>> state  
 > >>>> of very high fidelity thats afforded me in PT HD And Nuendo..yes,  
 > >>>> Paris  
 > >>>> is still in my rig, but I will no longer  
 > >>>> fight mixes to get the 1975 sound..If the mixes are nice and  
 > >>>> Brightosund  
 > >>>> with bottom..So beit..I love the way PT HD sounds with the 192  
 > >>>> converters.  
 > >>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's  
 > >>>> nice  
 > >>>> wide -spacious,clear open , heavey bottom sound with my EMu

converters.

> >>

> >>>> Let's

> >>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

> >>>>

> >>>>

> >>>>

> >>>>

> >>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:

> >>>>>

> >>>>>

> >>>>>I sold my PT rig when I switched to Paris. I did it at the time

> >>>>>primarily

> >>>>>for the sound of the Paris mix bus. This was before HD.

> >>>>>

> >>>>>When HD was released, the distinction was far less obvious. HD still

> >>>>>sounds

> >>>>>different from Paris but not awful anymore, just different. Paris

still

> >>>> has

> >>>>>more of an analog/tape sound plus the added benefit of sounding more

> >>>>>aggressive

> >>>>>when you push the gain stages.

> >>>>>

> >>>>>So now the big question! Do I prefer the sound of Paris over other

DAWS

> >>>> because

> >>>>>its actually makes better sounding recordings, or is it because it is

> >>

> >>>>>closer

> >>>>>to the sound I associate with my favorite albums from the last 30

> >>>>>years?

> >>>>>

> >>>>>

> >>>>>I think the truth is closer to the second, and I think this is

largely

> >> a

> >>>>>learned behavior, empirical rather than based on any truth.

> >>>>>

> >>>>>In a recent session at another producer's studio (who will remain

> >>>>>unnamed),

> >>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

> >>>>>big

> >>>>>and clear and sounded very tape-like. Overall it sounded quite good

and

> >>>> not

> >>>>>at all wimpy. The artist however hated the sound. He played us a

number

> >>>> of  
> >>>>> recent albums known to have been recorded in PT or similar sounding  
> >>>>> DAWS  
> >>>>> as examples of what he wanted. This is the sound he knows and more  
> >>>>> important  
> >>>>> it is the sound he likes! Yikes!! Compressed to a dynamic range of  
> >>>>> about  
> >>>>> 10db and very little sense of depth, space or stereo width.  
> >>>>>  
> >>>>> Music may be universal but we all know it comes with cultural bias.  
How  
> >>>> many  
> >>>>> American teens would choose to listen to a steady diet of microtonal  
> >>>>> music?  
> >>>>> Might as well serve up a big plate of Haggis... And it not just  
teens.  
> >>  
> >>>>> Labels  
> >>>>> work the exact same way. If someone has a hit record that sounds  
> >>>>> crappy,  
> >>>>> all the labels want the same crappy sound.  
> >>>>>  
> >>>>> Suddenly I am feeling very old. Fashions change taste changes but I  
> >>>>> thought  
> >>>>> good sound was forever. Perhaps not so. As a producer who still has  
at

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [gene lennon](#) on Fri, 17 Mar 2006 16:38:56 GMT  
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r />  
> >>  
> >>>>> least  
> >>>>> one toe in the current market, I need to have some awareness of the  
> >>>>> realities  
> >>>>> of the market and the "new sound" is the new sound.  
> >>>>>  
> >>>>> My personal taste has not changed. For most projects that I foresee  
> >>>>> myself  
> >>>>> working on, I will continue to use Paris, but just as I have made  
> >>>>> decisions  
> >>>>> in the past to use SSL consoles rather than Neves to achieve a more  
> >>>>> trendy  
> >>>>> "Pop" mix, I am now experimenting with ways to capture the "elusive  
PT  
> >>

> >>>>sound".  
> >>>>(Insert appropriate emoticon).  
> >>>>  
> >>>>Luckily it was reasonably easy to achieve. I recently purchased the  
> >>>>Waves  
> >>>>SSL bundle and running that in Logic can get me very close to the  
sound  
> >>>> of  
> >>>>better sounding PT mixes. So I can still use Paris whenever I like  
and  
> >> I  
> >>>>can experiment with a mix of the two styles.  
> >>>>  
> >>>> What does all this mean? Nothing other then I understand why some  
> >>>> people  
> >>>>may prefer the way other systems sound and I think that my own  
> >>>>preferences  
> >>>>are biased by many years of listening to records made the old way. I  
> >>>>don't  
> >>>>see giving up Paris any time soon but I also don't think it's worth  
> >>>>fighting  
> >>>>over if someone else has different opinions on what sounds good.  
> >>>>

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Fri, 17 Mar 2006 19:00:13 GMT  
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quot;nastalgic"  
> >> >>> sound thing.  
> >> >>>  
> >> >>> Let me just state that I've held my tongue for the last 5 years as  
> I  
> >> watched  
> >> >>> the DAW proaudio market "Hyjack" forward thinking , new fedelity,  
> >newer  
> >> >> sounding  
> >> >>> DAW technology.  
> >> >>>  
> >> >>> The DAW market has been held "ransom" to the "old' guard Engineers  
> who  
> >> ears  
> >> >>> are trained to hear "un-natural" de-emphasis", muddled up  
recordings.  
> >> >>>  
> >> >>> I remember my very first recording session as a guitar player. The  
> >year

> > > 1982  
> > >> as I remember recording my tracks to 2 ich Otari MTR, MCI  
> > mixer..Fine..  
> > > The  
> > >> sound was nice, clear just the way I recorded it. But, remember  
> > thinking  
> > >> "This does sound like a record" Hummmm... After all the other  
> > instruments  
> > >> were push up in the mix ,along with the vocals, stillnot a record  
> > sound..  
> > >>  
> > >> In other works, where is the mudied drums? the thudy bass? the  
muddied  
> > vocals  
> > >> that I heard since I was 4 years old??? where was this sound??  
> > >>  
> > >> Well, we hen attended the mix session, I soon found out that, the  
> > magic  
> > > was  
> > >> about to occur!! Out comes the Putec(s),the 1176s,LA2(s) GAtes,  
> > DBX160..2  
> > >> hours later they had that record sound..Hummm...I started thinkng  
> > again,  
> > >> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,  
> > witha  
> > >> ting og high end fidelity..hummmm This was not the record sound..  
> > >>  
> > >> So here we are in 1997-98-99.PARis. The pro Engineers on this site  
> > priased  
> > >> it for it's "easy ability" to get that record sound!! wow!!! AND,  
> > we  
> > lawed  
> > >> every oter digital recorder mixer for being to ....Digital...Not

Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Sat, 18 Mar 2006 14:55:06 GMT  
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Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Neil](#) on Sat, 18 Mar 2006 15:25:12 GMT

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Id me what to think.

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>I trtrack with Paris with folks looki9ng over my shoulder all the time. It's  
>a matter of knowing what to do and how to do it. My system is very stable.

>

>As far as financial concerns go, yes, I stick with Paris because of  
>financial concerns. If I had the money, there is not doubt at all that I'd  
>be tracking to a pair of synced 2" 16 track machines and an API legacy  
>console.

>

>Different strokes ;o)

>

>Deej

>"Babu" <musiclab@lund.bonet.se> wrote in message news:443ff4c0\$1@linux...

>>

>> Hi All,

>>

>> I am a former Paris user who still use Paris now and then, especially  
when

>> I remix old songs recorded in Paris. I gave up in favour of Soundscape

>which

>> I truly love.

>>

>> when it comes to classical music, Paris simply has much left so desire.

It

>> nowhere as clean and accurate as the newer modern systems, be it PT,

>Soundscape,

>> Nuendo, Samplitude etc.

>>

>> I have a fairly large Paris setup and as much magic as it has it is quite  
>> unreliable compared to the other systems.  
>> For example: Paris can sometimes (randomly) add strange DC offset to the  
>> files. It can depending on heat cause clicks. Aux leakage. Just to mention

>Also,  
>> what is by some perceived as warmth, sounds to me like a bit clouded  
>midrange.  
>> I have recorded a fair amount of classical choirs in both Paris, Soundscape  
>> and Nuendo. In this genre there is simply no competition at all. My  
>Soundscape  
>> converters (Apogee) simply kills Paris in clarity and detail. OTOH with  
>pop/rock,  
>> especially acoustic pop/rock (live drums), Paris can sound a bit more  
>exciting  
>> than the others.  
>>  
>> Last but not least, sound aside Paris is a dinosaur. The routing options  
>> leave A LOT to desire. The I/O flexibility is back to the stone age  
>compared  
>> to newer systems. The non-sample accurate editing is a PITA. Lack of  
>professional  
>> I/O options. Very rudimentary handling of native plugins, especially in  
>stereo.  
>> No bussing possibilities. No VST/DX on master bus. No delay compensation.  
>> etc. ect...  
>>  
>> IMHO most people who are sticking to Paris are doing it for financial  
>reasons.  
>> Given the very low price the SH systems are going for, the price vs. sound  
>> performance ratio is amazing, compared to other DSP-based system. In a  
>true  
>> professional environment with clients hanging over your shoulder, the  
>compromises  
>> are just too big, all IMO of course.  
>>  
>> Just my 2 cents.  
>>  
>> Babu  
>>  
>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>> >Of course not, you just  
>> >have to treat Paris like any other DAW, and don't push it too hard  
>> >and it works great for classical.  
>> >  
>> >That's the beauty of it. It works either way. There is an issue with  
the  
>> D/A

>> >converters and jitter when using the Paris clock, but with an external  
>clock  
>> >I've never thought it sounded anything other than what I wanted it to  
>sound.  
>> >result....however, this is blasphemy and I have to immediately jack  
the  
>> >submix faders into the stratosphere so I can hear all that crappy  
>distortion  
>> >that I like.  
>> >  
>> >;O)  
>> >  
>> >  
>> >  
>> >"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...  
>> >>  
>> >> One myth I would like to dispel is that Paris sounds muddy, vintage,  
>> >> analog or less detailed than PT's.  
>> >>  
>> >> It's all in how hard you hit it.  
>> >>  
>> >> Had a conversation with SSC years ago about using Paris for  
>> >> classical and he really ground on me hard to try it and compare it  
to  
>> >> Sonic Solutions. Sonic has always been the gold standard for  
>> >> classical, and honestly I thought he was full of it, but I tried it,  
>using  
>> >> the same source material. He was right, it was actually better than  
>> >> Sonic on a 70-piece orchestra. Some of you have heard that CD.  
>> >> Did it sound "vintage" or muddy to you? Of course not, you just  
>> >> have to treat Paris like any other DAW, and don't push it too hard  
>> >> and it works great for classical. An orchestra recorded with the  
>> >> just 2 of the best mics in the world (DPA / B&K) the best pre  
>> >> (no tubes please!) and a great convertor is the ultimate test for  
>> >> clarity. One little loss of anything and the whole thing turns to  
>> >> crap. It must be eq'ed and mastered to perfection, but if it is, it  
>> >> sounds like you are in the room with the orchestra.  
>> >>  
>> >> Paris works extremely well on an orchestra and I can tell you that  
>> >> unless you push the levels the sound is as real, detailed, open and  
>> >> clear as I have ever heard.  
>> >> Personally, I think Paris murders PT's on orchestras. The clarity  
>> >> and lack of distortion, even on the upper harmonics of high violin  
>> >> notes, is really better and the soundstage and imaging is terrific.  
>> >>  
>> >> Try not hitting Paris so hard in the mixer, push the submix masters  
>> >> all the way up, and listen to the audio get nice and pristine.  
>> >>

>> >> DC

>> >

>> >

>>

>

>Hey Bill,

I guess it's on to either Apogee 16DAX or BenchMarks new DA converter. You can't go wrong with either choice.

"Bill Lorentzen" <bill@lorentzen.ws> wrote:

>I did a little more research and there seems to be some problems with the FW

>drivers - they don't work. Problems w/ core audio apparently on Apple's end.

>I remember when i bought the AD16X Apogee told me not to use the FW I/O

>because they could not get the drivers to work, and this seems to be the

>same problem. Hmmm. Bummer.

>

>

>"uptown jimmy" <johnson314@bellsouth.net> wrote in message

>news:44404dbe\$1@linux...

>> People are raving about its potential online, though it's not widely  
>> available yet. First run is already sold, with folks lining up for the  
>> second run.

>>

>> FWIW.

>>

>> Sounds like a ProTools killer to me. We'll see.

>>

>> Given the reputations of the two parties, I'd call it a no-brainer.

>>

>>

>> "Bill Lorentzen" <bill@lorentzen.ws> wrote in message

>> news:444045b2@linux...

>>> My client uses Logic and the Ensemble sounds like a good fit. Any hands

>>> on

>>> experience anyone?

>>>

>>> Here's the overall scenario: We have an Apogee AD16X (16 channel AD  
>>> converter), an RME card in the computer which accepts the Apogee's ADAT  
>> I/Os

>>> and a Motu 828 Mk 2 rack unit which runs in/out of the Mac via FW.

>>>

>>> I want to improve the DA conversion, which is currently the DA in the  
>> Motu.

>>> I was originally looking at a UA 2092, a Benchmark DAC1 or a Prism DA2  
-  
>>> something along those lines for the DA converters, then I ran across  
the  
>> new  
>>> Ensemble which is supposed to be a good fit with Logic.  
>>>  
>>> Problem is I have no idea of the quality of the DA converters. Plus we  
>> don't  
>>> really need the 4 mic pres (rack of Neves). Still, being able to  
>>> integrate  
>>> the AD 16X and Ensemble in the same routing software would be very  
>>> convenient and we could maybe lose the RME and the MOTU altogether.  
>>>  
>>> Any comments?  
>>>  
>>>  
>>  
>>  
>  
>"Jesse Skeens" <jskeens@gmail.com> wrote:  
>IF the numbers match  
>then what could possibly make them not the same?

For starters, it might be worth doing some reading on Quantum Physics. Matter isn't as it appears. It's largely probability fields more than actual solid stuff as we think of it. I'm not going to get into this here, but that's just one possibility that sprang to mind...

Cheers,  
Kim.This is a multi-part message in MIME format.

---=\_linux444089fb  
Content-Type: text/plain  
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Not quite in service yet. It has to charge for 8 hours first.

But it's in the building. :o) There was a line at the store out on to the street. Business is booming in computer parts on the Easter weekend. I got it though, and it's unpacked. Now I've gotta load up some software and see what I need to tweak before I put it in service.

Thank you again to all the people who donated. Excellent work. And you'll note we've had no outages since the server has been taken off the UPS and plugged into mains. :o) And hopefully once the UPS is on we'll have even

less... or, well, not less than none of course, but, oh you know what I mean! ;o)

Cheers,

Kim.

---=\_linux444089fb

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```

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Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Neil](#) on Sun, 19 Mar 2006 04:00:32 GMT

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software); and then use Battery 2, a general

>>>> purpose sampler or one of the preset drum romplers like BFD for your

>>>> actual sound library.

>>>>

>>>> Cheers,

>>>> -Jamie

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

>>>>

>>>>

>>>> John wrote:

>>>>> I have a Trap Kat drum electronic drum set and think it's time to get

>>>>> a new set. This one has 24 pads which allows for a great variety of

>>>>> drum sounds but it has no windows program to configure the midi parts

>>>>> of it and I have to use an external sound module (my motif keyboard)

>>>>> for the sounds. To make matters worse, the sensors fail every 2

>>>>> years. I've had it for 7 years. So every 2 years they want \$200 for

>>>>> a new film pad.

>>>>>

>>>>> So.....

>>>>>

>>>>> Is there an electronic drum set with lots of pads that is reliable?

>>>>> Is there a windows midi interface program for it?

>>>>>

>>>>> Ideally I want to have a couple thousand drum sounds in a library and

>>>>> be able to EASILY build drum sets based on them, then easily switch

>>>>> drum sets. I want to be able to easily configure the pan/volumes of

>>>>> each drum in the set through a windows midi app. Can this be done?  
>>>>> Easily? This is 2006 for crying out loud.  
>>>>>  
>>>>> Thanks.  
>>>>> John  
>>HI Martin,  
It doesn't. Paris is in his personal setup now. It would be of no use  
the church setup.

Chris

Martin Harrington wrote:

> Hmm..  
> From that article, it seems that BT is really only into the technical side  
> of the production, and not actually recording and mixing anything.  
> Where does Paris come into it?  
>  
> -- Martin Harrington  
> [www.lendaneer-sound.com](http://www.lendaneer-sound.com)  
>  
> "Paul Artola" <[artola@comcast.net](mailto:artola@comcast.net)> wrote in message  
> [news:ac52425f6ip43f9et2od7skjvh2tu67vqp@4ax.com...](mailto:news:ac52425f6ip43f9et2od7skjvh2tu67vqp@4ax.com...)  
>  
>> Brian Tankersley's name comes up regularly on this forum. As some of  
>> us know, his new gig in Houston (check out  
>> [http://broadcastengineering.com/mag/broadcasting\\_lakewood\\_church/index.html](http://broadcastengineering.com/mag/broadcasting_lakewood_church/index.html))  
>> would seem to spell the end of Brian's association with Paris.  
>> However, though it is not mentioned in the above article, a little  
>> Connecticut birdie tells me there is still some Paris in the middle  
>> of all this technology.  
>>  
>> BTW, the ADK computers mentioned in the article is the home of our own  
>> Chris Ludwig! Attaboy, Chris. Care to comment on the setup they are  
>> running at Lakewood?  
>>  
>>- Paul Artola  
>> Ellicott City, Maryland  
>>  
>  
>  
>  
  
--  
Chris Ludwig  
ADK  
[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>  
[www.adkproaudio.com](http://www.adkproaudio.com) <<http://www.adkproaudio.com/>>

(859) 635-5762 Well all is not so bad. I'm pretty fastidious about cables and connections so, natch, I didn't check the snake. But lo and behold by bass player was

"helping" by repatching some of the channels for us...!! d'oh. So we've got it down to 2 potentially flakey direct out's on the board.

after that we had a great day recording....

j

jef knight wrote:

> Hey guys,

>

> I've just set up to record my new band. Pretty straight forward 14

> tracks off the floor. I've got everything going through the patchbays

> into an Allen & Heath GL 24000 board and direct channel outs to the MEC.

>

> The weirdness I'm experincing is that the channels, 1, 4, 9, 10,

> seemingly, for sure 1, 4 and 9 are , rather than going to their

> respective MEC inputs, all lighting up on the #9 MEC input channel.

>

> I'm not going through the GL's matix, just the direct outs on each

> channel and it's not a Paris patchbay issue as they are all lighting up

> the #9 MEC input led. I'm using a custom made snake to get to the mech

> room - 4ft away - but I don't see how it could be the snake. It's a new

> A&H board and still under warrantee, but I really don't want it to be a

> flakey board, but I won't rule it out either, though I don't see how

> you'd get that much "crosstalk" on non-neighbouring channels.

>

> Other than that everything is working tickedy-boo.

>

> Any suggestions where/how to start diagnosing this?

>

> jefThis is a multi-part message in MIME format.

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oy, chuck us Beck's mate.....

Kim wrote:

>Now, some of you may have picked up that I enjoy the odd beer. ;o)

>

>I actually have a beer fridge with a glass door and all, which has a selection

>of 12 beers, from all over the place, at all times, and I try and rotate

>which beers are in the fridge each month when I do my beer shopping. :o)

>  
>So I was thinking that surely some of you have some great beer suggestions  
>for me. The difficult part is of course that boutique beers from north america  
>can be pretty hard to find down here in Australia. Our range of European  
>beers is getting better, especially if you shop in the right places, but  
>there's not that much from the U.S.  
>  
>But if you have favourite beer, give it a shot,I'd love to know what it is.  
>I'll see if I can't find some of them and give them a go. :o)  
>  
>I mean you guys must know something about beer. ;o)  
>  
>Cheers,  
>Kim.  
>  
>  
> -----  
>

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oy, chuck us Beck's mate.....<br>
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Kim wrote:
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```

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But if you have favourite beer, give it a shot,I'd love to know what it is.  
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I mean you guys must know something about beer. ;o)

Cheers,  
Kim.</pre>

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Sun, 19 Mar 2006 05:04:12 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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EccRnHrGORSPPnaMAHJHofX/61QS8ngYA4P0rGy3Nbs1JruWewtvNdSEyBtXH cn/P4Vluh4PA  
H0z29atnH2KPJxVNwMg5zzjoPf8AwoTvsg3RIQrXaADAbBAJz+fPWuq0SNJZ HJEbySSM7Bdi  
yAKvU4ZIP61ysWTcxkDq6gdR6V2PhZc6lG3O3yJmBI/+t/nNDgpaMl3irlpr W2kEkAzHli73  
QWkgKqOpO0kd+uccV0PhO3t4reSRcSpNkCTyLIQwz2wOenr/ADqLSlkji0S8 khaWVrRbdsLu  
OHxyR6AA/nWlpMK6Hp0UEofbDqDiPZgfKR8pweowRxxWqpKxk6juc5fRWsmq 2F3bsjKL1FKr  
AYxwwPJJPYcgda4cf62Ttknpjrn6/4V6Fq9u1trkUbP5hbVPM3bcZGFPvXn gz5mQeep5/2u  
vrWdWksRFts0QuRn2/Kr2neHr7U1LwxqsRz+8c4X8PXpUmk2Md/eCOUEwRrv kGRyOgH8/wAq  
7y2Et2wjVAEwOP4QOnNYU4WZvRoOabeiMTTfA0ZIXz9Tt0c5AATPP4kdqq67 4lutPha4t5Fu  
Y+paMHjt09ORzzXd21IAJQrXiCTONoXjJ/H/Aapbq3msWJK7IPdeFYd/px2r r5bLVGwlpF  
6niLrt34x93of85p1naRXFywlZlij+ZyoycZ6Dtyf61teKLNLHXJo4h+7kAl QDsGqnZ2d1db  
4bGB5ZOHfyxnHUD+dYOOuhg9NGaB1X7DCbe1Z7dMYENqVUHj+N+pP4GjT9Wv  
IWjuAkqqz4DC  
4O4kYPP9f0rOfTLaXgF9bTx7iDtmQpkE9eRyK6awjtRCGISEwgbigQEfh79a zLJxdrG9Onzx  
buEmp2fiBXg1LZlWOflixiaEE8MG/iHTj8xXHxtrJaXclriB5kTFCEcMRgZht 3/GrvnMI/LPZ  
RuqBmOOW2qemc5wOn5UuuOk1xb3anmeBWZT/AAs02n+QP41q4JWZjc1/CtvF Cj30zKjSflm5

h068c5zn+VdZ9vs44tzXOQOeAW/pXmtndmIRI0LkDCgnCjHX/IFa8esTSHy5 FjMbHG1Bg8+/  
enHn6FxjG2rPRNFu7W/d2glJCfKxaPHPHTUGoX1nDctHLdojZ4DHAJ/l6VBo Mkul2LzBRu8v  
fjkA5GRk5964rWNZkvLmVrgQNGXP3D93r36fnWicr2DkjylHXbdbXWbmPPAY sB7EZ6VHEX81  
E6c9Tk9/SqrKDKQWY4GASc+39K0dJjM92gAJB6YGPQ9uveoirO5k1Y6WIYCr 1l/HitvRdMnv  
7kCPaijq7nj9Mmo7WwjWJWcFn25wcACT/SfMs0MoCtx26LW8UtyH2G3NgbeY xmRWIGcgGs9x  
tfBrTuLiSVyxAOaz5IKzD1pFsjn5ZF9antl2eZ9AKp3TYdev4VctT+5k/AVU Lg0SJ96tNUJQ  
YHGOKzE5YVsRHdEO3auha7kFSQEZBFcD4tctqgUHog6fj/n8a9DnGDmvm/E7 ltYmK9AADn25  
/qKwral2pLcwSex4JHJlz3qNTyAScZ557UrYU8cL/KhRvYk/Tp7151TtY7YL qWlsnBYN1HBH  
fNWYsFQCOO+R/n1qvF90MO5z0+n+NWYhtHcj+XasGjTVFmLJXdjp2z/n1q5G QzcEEcn9fSqk  
fuuMj16GrkZJlwQffPariTK6LCDPfP41ZTr3/OoF5GTVhOvPStoq60MGzojS UtJVWGJTSaWk  
NMaE7UhpT0ppxSv0GNNYniWly6LLg4KMjrtyDW0aq38InsLiLAO+MgAjviha O4PYgSb7Tp8M  
+MeZGr49yBn9agPPU1X0OYS+HoBk/uwUOfY8foRVg1tR6mFbe4d6lToKjNPX 7vtW621MiaXn  
SpfaRDz+NeS3+TPIDxh2GBwAMn/61etMT/ZVzjqGQ/rXk+oIRdygBsiVuv5 9qiauhrcpMSQ  
c+vXP4VBIP3g2nH4VO65H3uuMEfT/wCtUciEFcdz6GuaK1NGWBzZpjHXAwf5 +9VmHueecVfE  
ZayRRlmznA6j3qq0DBuV2nnqD2z/AlfrWkVpOTcn+ytb3kMUjIJRtPyEHbnn qK67w/ayG2S4  
jkVHO9FKyBSRuxgh0YHoO461zTQ7dQhEe5145AwScDtXWaBcxQUUUNwEVgzE  
bpFyefRsfoTT  
SSZnJ3RqTadf3VoYfNnkQkNuHIDIAGF+WRcD221uwR6lOyfbYY1CPvUxWyHD  
AcHDTYPFVYmt  
zACQ5xgo3kswx/wHPY1p2qxd5ipOR7W8gBP4gVsnoYtHK6rZy2+p6ZJPI8j SXUk3myvGWLb  
MYwuen17V57GMyxFgAFPTPSvSvEVyappEKly+W05Yttl+5nHysT2z0rzOHk x8Y7Zz9KxrNb  
FRR2eiTQW1rM0p/1kgTJGQcD0/Gu30me0+yLsuYdznJXzACPQYJzXC6MXWOK dl2l8m53tGgJ  
YjYeegrq7d4pV3yafOS0e0O1oH53Z56npRSSubqTVPIWx0cMRF0JfPiVdwZsy DoPbPuKk1S6t  
TZyKs6SSJ8wWNgzcwDrUeRB5VqyMrlpx9g5lG4dOBjjNXJlmlhulbq3sJ4 44y4aLCKr7jk  
epz+FdFIYITlzJroeceLp0uNTt5EB/1IU5HPBPWnaFK6288aXDwsGV2aNwjB QDjk9Bn2qv4o  
BXU08wKjbOVHRec4H0zVK3mlt5g8MrlzJjK+np79K5W7MmbfNex1o0eC71QX N/ePftlkixsS  
IG3hUODuQ4GODwBmm2fhFI9PKEjQvds6tHNh9oBTBXnryOpFX9HurZ7KO7g0 23RgjIRKm6Qu  
qj7vscijtVpbmedZBf8AhyMJsy7w36o3fC9ueOma3UU0S9OpmwaA1jbXlJLq koiuZBG6QxhM  
sBuGSWxnGR05zXKeYEs7mK1jD7lt4DSEEsNxGTxjqO1b/iCSw0e5LW0Fx/a DHh5r0Ti26fw  
7SCfwOlcpLsz2yyZkl8kMxP3ssS3X8ayq2WyCKLGitb72FwlirLtlkxjHf 8a37fQliokt7  
s7CSPngWToOucjv3+lclbwSyBCsZ3bSVDAgN3xxn/wCvU5TIZPsuJeeR1xSp u6NT0bR7SeKG  
Z2uwyupABgUgYA6+o68e9c/e6XpsFxlJfagHlfJwpROf90bj39qo2vz2rNc2 ty7nhiSTlcYA  
5H+NZpg82RDHGyxkgD5fvHnp2/8A11s/dQlqVZP+PlgAcHn+X/166Lw6hW4Z 8HqF+7jH4/nW  
E9pJDOyuEBDH7pyPz+ua6DSHW2RHIOVBjOKzS6kN3Ouhyy5LIAOBnNbmlSxR  
2riTOS3cViWY  
SdoyWARuhA610EFgscOPNAx1GK1S0IS

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Subject: Re: Was DUAL PROC, now CHIPSET????  
Posted by [IOUOI](#) on Sun, 19 Mar 2006 15:23:44 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

s this sound??

>>>>

>>>>> Well, we hen attended the mix session, I soon found out that, the magic

>>>

>>>>> was

>>>>> about to occur!! Out comes the Putec(s),the 1176s,LA2(s) GAtes,

>>>>> DBX160..2  
 >>>>> hours later they had that record sound..Hummm...I started thinkng  
 >>>>> again,  
 >>>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,  
  
 >>>>> witha  
 >>>>> ting og high end fidelity..hummmm This was not the record sound..  
 >>>>>  
 >>>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site  
  
 >>>>> priased  
 >>>>> it for it's "easy ability" to get that record sound!! wow!!! AND,  
 we  
 >>>>>  
 >>>>> lawed  
 >>>>> every oter digital recorder mixer for being to ....Digital...Not warm  
 >>>>>  
 >>>>> enough,  
 >>>>> not dull , or muddy enough..  
 >>>>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on  
  
 >>>>> every  
 >>>>> forum that the current state of DAW's (namely Protools) mix was bad  
 as  
 >>>>>  
 >>>>> well  
 >>>>> as most plugins...Even more, they could not mix ITB(In the Box) unless  
 >>>>>  
 >>>>> they  
 >>>>> has software emulations of their beloved (OLD) compressors EQ,  
 >>>>> Verbs.(UAD,MCDSP,  
 >>>>> Bomb factory)....  
 >>>>>  
 >>>>> So, like magic, companies pour massive resouces to reclaim the glorys  
 >>> days  
 >>>>> with the birth of the "Vinatage Plug ins). Their purpose was( is) to  
  
 >>>>> make  
 >>>>> your mixes"duller"=warmer, more professional(sit right, al in all..Make  
 >>>>>  
 >>>>> the  
 >>>>> mixes sound like 1975!!!  
 >>>>>  
 >>>>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro  
 >>>>>  
 >>>>> Tools  
 >>>>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "  
 >>>>> RECORD-SOUND...

>>>>> With Garage bands, rap artist, Rock bands, Soul singers of today having  
 >>> NO  
 >>>>> prior knowledge,nor the Formal training to 'get he 1975" sound, we  
 have  
 >>>  
 >>>>> the  
 >>>>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!  
 >>>>>  
 >>>>> Still, the old guard continues to hold it's thumb on the DAW market  
 and  
 >>>  
 >>>>> keep  
 >>>>> driving manufactures to making more and more vintage plugins. But,  
  
 >>>>> every  
 >>>>> now and then a product like Ozone's Izatope comes along (and others)  
  
 >>>>> that  
 >>>>> challeng the old "muddy up the mix crowd).  
 >>>>>  
 >>>>> Today kids are brought onthe Pro\_Tools(Mix & HD) sound. They expect  
 to  
 >>>  
 >>>>> hear  
 >>>>> that sound. they have no idea on how to get a 1975 sound..  
 >>>>>  
 >>>>> So, I've said all the above to say: Let's move on!!Yes , the Brian  
 >>>>> Tankersly(I  
 >>>>> adore), Nuendo endorsers,vinatge engineers) will continue to push to  
  
 >>>>> have  
 >>>>> all of their 1960,79, & 80 hardware as a plugin and continue to fight  
 >>> DAW  
 >>>>> companies to to fix summing buses or event new a new summing buss  
 >>>>> market  
 >>>>> segment to ensure they et the 1975 sound with todays DAW.  
 >>>>>  
 >>>>> For me,they can have the 1975 sound. I'm moving onward with the cureent  
 >>>  
 >>>>> state  
 >>>>> of very high fidelity thats afforded me in PT HD And Nuendo..yes,  
  
 >>>>> Paris  
 >>>>> is still in my rig, but I will no longer  
 >>>>> fight mixes to get the 1975 sound..If the mixes are nice and  
 >>>>> Brightosund  
 >>>>> with bottom..So beit..I love the way PT HD sounds with the 192  
 >>>>> converters.

>>>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's

>>>>> nice

>>>>> wide -spacious,clear open , heavy bottom sound with my EMu converters.

>>>

>>>>> Let's

>>>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

>>>>>

>>>>>

>>>>>

>>>>>

>>>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>>>>>>

>>>>>>

>>>>>>>I sold my PT rig when I switched to Paris. I did it at the time

>>>>>>>primarily

>>>>>>>for the sound of the Paris mix bus. This was before HD.

>>>>>>>

>>>>>>>When HD was released, the distinction was far less obvious. HD still

>>>>>>>sounds

>>>>>>>different from Paris but not awful anymore, just different. Paris still

>>>>> has

>>>>>>more of an analog/tape sound plus the added benefit of sounding more

>>>>>>aggressive

>>>>>>when you push the gain stages.

>>>>>>

>>>>>>>So now the big question! Do I prefer the sound of Paris over other

DAWS

>>>>> because

>>>>>>its actually makes better sounding recordings, or is it because it

is

>>>

>>>>>>closer

>>>>>>to the sound I associate with my favorite albums from the last 30

>>>>>>years?

>>>>>>

>>>>>>

>>>>>>>I think the truth is closer to the second, and I think this is largely

>>> a

>>>>>>learned behavior, empirical rather than based on any truth.

>>>>>>

>>>>>>>In a recent session at another producer's studio (who will remain

>>>>>>>unnamed),

>>>>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

>>>>>>>big

>>>>>>>and clear and sounded very tape-like. Overall it sounded quite good

and

>>>>> not  
>>>>>at all wimpy. The artist however hated the sound. He played us a number  
>>>>> of  
>>>>>recent albums known to have been recorded in PT or similar sounding

>>>>>DAWS  
>>>>>as examples of what he wanted. This is the sound he knows and more  
>>>>>important  
>>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of

>>>>>about  
>>>>>10db and very little sense of depth, space or stereo width.  
>>>>>  
>>>>>Music may be universal but we all know it comes with cultural bias.  
How  
>>>>> many  
>>>>>American teens would choose to listen to a steady diet of microtonal  
>>>>>music?  
>>>>>Might as well serve up a big plate of Haggis... And it not just teens.  
>>>>>  
>>>>>Labels  
>>>>>work the exact same way. If someone has a hit record that sounds  
>>>>>crappy,  
>>>>>all the labels want the same crappy sound.  
>>>>>  
>>>>>Suddenly I am feeling very old. Fashions change taste changes but I  
>>>>>thought  
>>>>>good sound was forever. Perhaps not so. As a producer who still has  
at  
>>>>>  
>>>>>least  
>>>>>one toe in the current market, I need to have some awareness of the  
>>>>>realities  
>>>>>of the market and the "new sound" is the new sound.  
>>>>>  
>>>>>My personal taste has not changed. For most projects that I foresee

>>>>>myself  
>>>>>working on, I will continue to use Paris, but just as I have made  
>>>>>decisions  
>>>>>in the past to use SSL consoles rather than Neves to achieve a more

>>>>>trendy  
>>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive  
PT  
>>>>>  
>>>>>sound".  
>>>>>(Insert appropriate emoticon).

>>>>>  
>>>>> Luckily it was reasonably easy to achieve. I recently purchased the  
  
>>>>> Waves  
>>>>> SSL bundle and running that in Logic can get me very close to the sound  
>>>>> of  
>>>>> better sounding PT mixes. So I can still use Paris whenever I like  
and  
>>> I  
>>>>> can experiment with a mix of the two styles.  
>>>>>  
>>>>> What does all this mean? Nothing other than I understand why some

>>>>> people  
>>>>> may prefer the way other systems sound and I think that my own  
>>>>> preferences  
>>>>> are biased by many years of listening to records made the old way.  
I  
>>>>> don't  
>>>>> see giving up Paris any time soon but I also don't think it's worth  
>>>>> fighting  
>>>>> over if someone else has different opinions on what sounds good.  
>>>>>  
>>>>> And don't forget the cyclical nature of fashion almost guarantees that  
>>> one  
>>>>> day we will once again be "in".  
>>>>>  
>>>>> Gene  
>>>>>  
>>>>  
>>>>  
>>>>  
>>>  
>>  
>>  
>  
>  
> I choose Polesoft Lockspam to fight spam, and you?  
> <http://www.polesoft.com/refer.html>  
>  
> what the hell is all this about? exec summary please !

Dimitrios wrote:

> I have tried that for you (and me of course)..  
> You will need to have Chainer, the FREE spinaudio wrapper (wraps only one  
> but is enough!), the FREE Voxengo sample latency plugin and console WRAPPER..  
> There is a demo out there <http://www.console.jp/eng/download.html>  
> You can try for 30 days, no saving..  
>

> Now the ones that have followed some of my posts you are a little bit familiar  
 > with , so you have to...

>

> 1) Wrap Chainer from the free Spinaudio wrapper and name this as AA Chainer  
 > VST  
 > I name thus in order to have it appear first on Paris vst list...

>

> 2) After you install Console and you put ConsoleVST.dll in your VST folder  
 > you open console from inside chainer (consoleVST)

>

> You are wondering why not use straight ahead console, well do it ,but I found  
 > console extremely stable as I describe...

> If you don't have chainer then just wrap with free Spinaudio the console,  
 > etc...

>

> 3) Now inside console environnement you can drag and drop plugins and many  
 > many other things.

>

> In our situatio you will need the FREE with console CMX844 vst "mixer" plugin.  
 > This is a 16 channel mixer with EQ high and low and two auxes !!!  
 > This is vst !!  
 > So :

> You drag the mixer inside console environnement you also darg say a LA2 instance  
 > and a Voxengo sample latency instance.

>

> You connect audio in port (inside console) to voxengo sample latency inputs  
 > (put a 4096 latency there) then the outputs connect to a mixer's channel  
 > (CMX844). So you will have a dry 4096 sample latent sound, say snare drum...

> From same Plugin input you connect to LA2 inputs and the LA2 outputs to another  
 > mixer's cahnnel.

> You can use only one side of stereo signal cause we are mono ,right ?  
 > Now on channel 1 of mixer you have the dry unprocessed snare track where  
 > you can put some eq if you like and MORE (that will come later) and on channel  
 > two you will have the LA2 snaretrack processed.  
 > Both channels will be time aligned !  
 > Now putb exterem LA2 setting and just raise the fader where you like it !

>

> Thats only a small use of this new method...

> You have of course to align you drumtrack (snare) with rest of you tracks  
 > as you know.  
 > 100ms nudge to the left and just put on Paris VST slot2 another voxengo samplelatency  
 > instance and put 384 samples to the right.

>

> Now imagine using a vst reverb on mixer's aux !!! right inside the console  
 > environnement...

> Also you can put another instance of dry snare drum on mixer's cahannel 3  
 > and then or before put a FREE transient changer from digitalfishphones.  
 > It is better to use all 0 latent plugins there in order not to have to always

> calculate the extra latency.  
> I have sent to most of you the 0 latency dynamics plugins.  
> Most reverbs are 0 latent too..  
> If you will use something like waves L1 or Wavesren there will be an extra  
> 64 samples which have to be added to all your mixer channels...  
> But you can have templates and just save them from inside console and then  
> you don't have to reenter all these things.  
> The above scenario could be saved as UAD1\_snare.  
> I hoe the above will help some of you to expand your Paris usefulness.  
> We have to keep Paris not only alive but kicking too, right ?  
> Regards,  
> Dimitrios  
>  
> ps: Happy Eastern"uptown jimmy" <johnson314@bellsouth.net> wrote:  
> If you haven't tried Sam Smith, it's the best brewery in the world, IMO.  
> Everything they make is perfect.

Yeah! What he said.Plugin porno

;-)

Don

"John" <no@no.com> wrote in message news:44427089@linux...  
> what the hell is all this about? exec summary please !  
>  
> Dimitrios wrote:  
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---

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Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Deej \[1\]](#) on Tue, 21 Mar 2006 20:47:57 GMT  
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---

x..." target="\_blank">444279d6@linux...  
>>> Shit now I'm in trouble!  
>>>  
>>> dcn  
>>>  
>>> "John" <no@no.com> wrote in message news:44427515@linux...  
>>>> don't go anywhere. i'm going to get rick  
>>>>  
>>>> Don Nafe wrote:  
>>>>> Plugin porno  
>>>>>  
>>>>> ;-)  
>>>>>  
>>>>> Don  
>>>>>  
>>>>>  
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>> LA2

>>>>>> instance

>>>>>> and a Voxengo sample latency instance.

>>>>>>

>>>>>> You connect audio in port (inside console) to voxengo sample latency

>>>>>> inputs

>>>>>> (put a 4096 latency there) then the outputs connect to a mixer's

>>>>>> channel

>>>>>> (CMX844). So you will have a dry 4096 sample latent sound, say snare

>>>>>> drum...

>>>>>> From same Plugin input you connect to LA2 inputs and the LA2 outputs

>> to

>>>>>> another

>>>>>> mixer's cahnnel.

>>>>>> You can use only one side of stereo signal cause we are mono ,right

?

>>>>>> Now on channel 1 of mixer you have the dry unprocessed snare track

>>>>>> where  
>>>>>> you can put some eq if you like and MORE (that will come later) and  
>> on  
>>>>>> channel  
>>>>>> two you will have the LA2 snaretrack processed.  
>>>>>> Both channels will be time aligned !  
>>>>>> Now putb exterem LA2 setting and just raise the fader where you like  
>> it  
>>>>>> !  
>>>>>>  
>>>>>> Thats only a small use of this new method...  
>>>>>> You have of course to align you drumtrack (snare) with rest of you  
>>>>>> tracks  
>>>>>> as you know.  
>>>>>> 100ms nudge to the left and just put on Paris VST slot2 another  
>> voxengo  
>>>>>> samplelatency  
>>>>>> instance and put 384 samples to the right.  
>>>>>>  
>>>>>> Now imagine using a vst reverb on mixer's aux !!! right inside the  
>>>>>> console  
>>>>>> environement...  
>>>>>> Also you can put another instance of dry snare drum on mixer's  
>> cahannel  
>>>>>> 3  
>>>>>> and then or before put a FREE transient changer from  
>> digitalfishphones.  
>>>>>> It is better to use all 0 latent plugins there in order not to have  
>> to  
>>>>>> always  
>>>>>> calculate the extra latency.  
>>>>>> I have sent to most of you the 0 latency dynamics plugins.  
>>>>>> Most reverbs are 0 latent too..  
>>>>>> If you will use something like waves L1 or Wavesren there will be  
an  
>>>>>> extra  
>>>>>> 64 samples which have to be added to all your mixer channels...  
>>>>>> But you can have templates and just save them from inside console  
and  
>>>>>> then  
>>>>>> you don't have to reenter all these things.  
>>>>>> The above scenario could be saved as UAD1\_snare.  
>>>>>> I hoe the above will help some of you to expand your Paris  
>> usefulness.  
>>>>>> We have to keep Paris not only alive but kicking too, right ?  
>>>>>> Regards,  
>>>>>> Dimitrios  
>>>>>>

>>>>>> ps: Happy Eastern

>>

>>Hi,

The eds transfer thing could be the answer to how Paris handles things.  
Because I had a couple of eds cards stop working on my system and they were happily working on other ( I had recently bought some ) made me stop checking.

Until that time I had found that the 8,16 was the best candidate.

Paris worked with NO latency with VST !!

That's why senderella was working REALTIME.

The magic number for that is the 8 as first number which means that Paris works with a card transfer size of 8K instead of the normal 16K and as for card buffer count using 16 the buffer gets higher and the disk streaming is way better than 8,8 where the buffer remains as 8 as normal.

So the question is if the first number 8 instead of 16 makes Paris work too hard and produces much heat.

But with 8,16 transfer (8,8 can work too but streaming with too many tracks over many cards is problematic) we have Paris fly !!!

So senderella can work miracles with Paris like using VST and DX with auxes or submixing all your drumtracks and the processing as a whole etc etc.

So I need your contribution here.

If we want to take Paris to the next level we need this senderella (and not only) inside router to work at 0 latency !!

From there I can suggest a million uses to overcome with many Paris limitations...

Regards,

Dimitrios Thanks for the concern and the help.

Can't tell you how good it is to finally have that extra power. 3 or four cards (just for the extra effects) would be great!

Still, I'm beginning to think that a laptop and a Focusrite Sapphire Pro could probably replace my somewhat unwieldy Paris rig (it's gets moved around 8 times a year)... perhaps a supplement to it instead!

thanks, and sorry for the false panic,

Dan

"Aaron Allen" <nospam@not\_here.dude> wrote:

>man, this is great news - you had me worried for ya. Crackling usually ain't

>a good thing. Feel the extra DSP love, it's addicting though.

>

>AA

>

>"db" <daniel\_burne@yahoo.com> wrote in message news:44422050\$1@linux...

>>

>> Oops.

>> Just being an idiot.

>> SPDIF insert with the effect switched off was the problem.  
>> So looking forward to finally playing with two cards after the 1 year wait  
>> of trying to get this to happen and the 8 year wait to upgrade to a second  
>> card!  
>>  
>> Dan  
>>  
>> "db" <daniel\_burneNOSPAM@yahoo.com> wrote:  
>>>  
>>>Ok, finally got a second EDS card installed properly and working. After  
>> about  
>>>1 minute of working with it, I started getting a permanent crackle in  
one  
>>>of the two card submixes. Even whilst playback was stopped. The crackle  
>>>shows the submix faders. Any ideas?  
>>>  
>>>I've tried reinstalling the driver (both using setup and device manager  
>> -  
>>>the latter doesn't work at all, although having searched the newsgroup  
  
>>>this  
>>>was a suggested crackle solution).  
>>>  
>>>I'm going to try removing effects and plugs ins to see if that makes any  
>>>difference. In the meantime any advice greatly appreciated.  
>>>  
>>>Could it be a bad second eds card?  
>>>  
>>>Thanks,  
>>>Dan  
>>  
>  
>  
>I choose Polesoft Lockspam to fight spam, and you?  
><http://www.polesoft.com/refer.html>  
>  
>Hi,  
If I'm to use a 442 and an MEC on a 2 eds card rig, do I need to connect  
the BNC cables. I seem to remember something about needing an independent  
worldclock source when there are more than 3 interfaces, but was unsure for  
two cards.

Thanks,  
DanGiven that I move my rig around a fair bit and that's driving me nuts (MEC  
with 8 i/o, adat card, 2 eds cards, desktop pc, flatpanels, separate pres  
and mixing desk, etc), I was thinking about getting a laptop and an interface.  
assuming a quiet laptop, i could then probably also track in the same room

which would be very sweet!

Interface wise, the goal is really to have something capable to tracking acoustic guitar with at least 3 inputs. That said, might be useful to have the option for midi and extra inputs (you could just about track drums with 8). I think the focusrite sapphire pro is the best bet here (8 pre amps, adat, midi and spdif i/o, etc).

however, where i'm more stuck is the software front. since most of my ongoing projects are trapped in paris, it'd be very useful to have some kind of communicability between the systems. e.g. exporting projects. i'm guessing OMF works for protocols. but i've heard good things about cubase sx3. it'd be nice to have something that can handle softsynths, midi, automatic latency compensation, etc.

it'd be great to be able to transfer projects from paris to the laptop, do most of the additional tracking and editing in the laptop, and mix in paris (perhaps streaming out of the laptop into paris). otherwise mixing would i guess require rendering out from the laptop as 24bit wavs with the same start time, converting individually to 24 bit pafs (is there a bulk utility for this?) and importing.

i'm leaning towards sx3 and doing transfers via adat (or even d/a then a/d). a little worried about unnecessary a/d and the 20bit limitations on adat. is there a more elegant solution, perhaps?

finally, i'm pretty clueless beyond paris in terms of interface, so something logical, similar or relatively straightforward to learn (but not necessarily limited in features) would be great.

many thanks for any thoughts,  
danHello,  
Today must be my day and yours by the way...  
The chainer still amazes me !!  
See what I found !!!

You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and you would like to put say 3-4 UAD1 plugins on one audio track like say a vox, maybe a 1176LN and then a cambridge eq and a dreamverb for the vox only and then maybe a limiter plug all UAD1 plugz, that would normally in your situation using FXpansion give you 4 time 16384 sample latency means 65536 sample latency or in ms 1486.08 which means around 1.5 sec latency, hoo...

This is much !!

Now if you have chainer you will be able to put at least !! ( I can confirm later for more ) 10 instances of UAD1 plugins on same audiotrack without adding latency !!

Means if you use chainer (come on buy ity ..) and the free spinaudio lite to wrap chainer you would have for all 10 uad plugz (if you are crazy enough)

4096 samples altogether means 92,8 ms !!!!!

That is what I call a DISCOVERY.

I for sure am extremely happy with this.

Now see what you can do with all these.

First using the compressor 1176LN you can put it to severe compressing where then you have a volume to bus it on OUTPUT.

Then if you try an eq you are eq'ing the dry signal and not the compressed !, and then you have also a separate volume for the eq'ed vox, then add some dreamverb or Realverb and use the dry vocal again as feed !, then you have also the reverb volume as separate to add it on top of the dry, compressed eq'ed vox, all time aligned !!!

If you use two tracks with same vox as stereo you can also have a panpot for every UAD1 instance across the stereo field and the stereo reverb return and the stereo delays etc all these for 4096 samples as total, isn't that great !

With that latency you can work your automation better right ?

The how on my next post just curious to see if anyone is quick enough to respond that he likes what he reads :)

Regards,

DimitriosHey Dimitrios

Back in September you mentioned that Spinaudio could make a VST2ASIO for Paris

Any word?

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:444378ce\$1@linux...

>

> Hello,

> Today must be my day and yours by the way...

> The chainer still amazes me !!

> See what I found !!!

>

> You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and you > would

> like to put say 3-4 UAD1 plugins on one audio track like say a vox, maybe

> a 1176LN and then a cambridge eq and a dreamverb for the vox only and then

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 > The how on my next post just curious to see if anyone is quick enough to  
 > respond that he likes what he reads :)  
 > Regards,  
 > DimitriosDear Don,  
 No they did not want to try it out eventually.  
 It is like wormhole only two or three of use eventually bought this so we  
 can not expect much of a Paris oriented support if the plugin does not qualifies  
 for other users too.  
 Regards,  
 Dimitrios

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey Dimitrios  
 >  
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 >  
 >Paris  
 >  
 >Any word?  
 >

>Don  
>  
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:444378ce\$1@linux...  
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>> See what I found !!!  
>>  
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>> a 1176LN and then a cambridge eq and a dreamverb for the vox only and  
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>> respond that he likes what he reads :)  
>> Regards,  
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>  
>Dimitrios,

So the question is if the first number 8 instead of 16 makes Paris work too  
> hard

---

---

Subject: Re: Was DUAL PROC, now CHIPSET?????  
Posted by [Chris Ludwig](#) on Wed, 22 Mar 2006 13:47:45 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

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> for  
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> >> way better than 8,8 where the buffer remains as 8 as normal.  
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> >> From there I can suggest a million uses to overcome with many Paris  
> >limitations...  
> >> Regards,  
> >> Dimitrios  
> >  
> >

> >

>Oh man, D

I really would like to try this stuff out, but I must admit to being chicken.  
as my system works, I fear changing anything!

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Dear Don,

>No they did not want to try it out eventually.

>It is like wormhole only two or three of use eventually bought this so we

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>Regards,

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>>Any word?

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>>Don

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 >>> The how on my next post just curious to see if anyone is quick enouph  
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 >>> respond that he likes what he reads :)  
 >>> Regards,  
 >>> Dimitrios  
 >>  
 >>  
 >Oops.....sorry, forgot the link to the cool \*thing\*  
[http://www.plycon.com/cases/techstation\\_cases.htm](http://www.plycon.com/cases/techstation_cases.htm)  
  
 "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 news:4443a50e@linux...

> These are pretty cool if you want to do this. I think I could make one  
> myself that was better suited to my needs, but the idea is a good one. The  
> ones I'm using are by a company named SEN FU. They have been discontinued,  
> but they are great because you can stack them.  
>  
> so If I use EDSransfer 8,16 with the Senderella will work bussing VST  
> plugins to Paris auxes and bussing multiple drum tracks to a stereo  
pairwith  
> zero latency from the Senderella app.....correct? Now whjat about the  
> plugins themselves? For instance, If I were bussing tracks to a Waves REN  
> Comp, would the 64sample latency still be an issue?  
>  
> ;o)  
> Regards,  
>  
> Deej  
>  
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:4443a2b8\$1@linux...  
> >  
> > Dear DJ,  
> > Nice thought I never thought of taking apart a case...  
> >  
> > The magicnumbers are  
> > EDSTransfer 8,16  
> >  
> > The first number makes Paris run fast enough to have a 0 latency  
> senderella  
> > working and the second number ensures that the disk steraming can work  
> reliable  
> > as opposed to havinga transfer of 8,8  
> >  
> > Dimitrios  
> >  
> >  
> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
> > >Dimitrios,  
> > >  
> > > So the question is if the first number 8 instead of 16 makes Paris  
work  
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> > >> hard and produces much heat.  
> > >> But with 8,16 transfer (8,8 can work too but streaming with too many  
> > >tracks  
> > >> over many cards is problematic) we have Paris fly !!!  
> > >  
> > >I'm not quite sureI understand what settings would make Paris fly but  
> create  
> > >too much heat. what would be the fastest possible Paris settings? My ED

> > > cards are all exposed to the open air in a machine room with a big fan  
> > > blowing air over them. Unless the heat is sufficient to actually melt  
the  
> > > card in the PCI slot, I doubt it would be an issue for me since there  
is  
> > no  
> > > case. In the attached picture, the EDS cards are on the very top.  
> > >  
> > > DJ  
> > >  
> > >  
> > > "Dimitrios" <musurgio@otenet.gr> wrote in message  
> news:44436739\$1@linux...  
> > >>  
> > >> Hi,  
> > >> The eds transfer thing could be the answer to how Paris handles  
> things.  
> > >> Because I had a couple of eds cards stop working on my system and they  
> > were  
> > >> happily working on other ( I had recently bought some ) made me stop  
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> > >> Until that time I had found that the 8,16 was the best candidate.  
> > >> Paris worked with NO latency with VST !!  
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> > >limitations...  
> > >> Regards,  
> > >> Dimitrios  
> > >  
> > >  
> > >  
> >  
>  
>I did a job like this recently. I've got a 3 head Tascam unit here that is  
in good shape so I do a bit of this now and again. A guy brought in a 20  
year old cassette of his family opening their presents on Christmas morning.  
His son was 5 years old and can be clearly heard singing and laughing on the  
tape. Last year he was killed in a car wreck with a drunk driver down in San  
Antonio. I think the guy's wife is sending it to MADD for use in one of  
their TV ads.

It's heartbreaking to hear. One of the hardest jobs audio jobs I've ever  
done.

DJ

"TCB" <nobody@ishere.com> wrote in message news:44429158\$1@linux...  
>  
> Hey y'all,  
>  
> Here's one from the 'don't hear it too often' bin. I have a family friend  
> with a cassette of her 18 year old self singing. She wants to hear it  
again.  
> I won't go into detail but suffice it to say if you believe in god or  
karma  
> or the like you might get something more than just whatever you charge me  
> for this job. My problem is that I don't own an analog playback device of  
> any kind (and haven't for probably ten years) and I don't know much about  
> tape, even cassettes. So, if one of you guys would be willing to transfer  
> the performance on this tape to any digital file format you wish I'll pay  
> you whatever your rate. Also, I'll cover labor and time if the tape needs  
> to be moved to a new case or breaks or whatever. You don't need to do any  
> editing or restoration, I can do all of the digital work on my own, I just  
> want someone who really understands tape to get as much as is possible  
from  
> a thirty year old cassette.  
>

> Post here or email me at my thadbrown.com account. And thanks,  
>  
> TCBDear DJ,  
Thats nice, I would like to buy one but they ship only Fedex and that makes things scary...  
I have to pay a flat fee of 150\$ just for custom services and then some few bucks more for tax.  
I would like to find a place from where they can ship via US airmail like USPS and not any international courier or maybe find a similar in Europe...  
Any clew ?

Regarding your questions.

Senderella can be considered as a 64 buss system.  
You can occupy tracks 15 and 16 open two instances of senderella or chainer and then senderella and use that as returns.  
On track 15 (you can use any submix !!) you have senderella bus 1 return and on track 16 you have senderella 2 return

Then you use senderella as send 1 and 2 for all your tracks.  
To fully understand you have to open two instances of senderella send 1 and 2 so applying different amounts of send you can pan around the stereo field, got this ?

So you send all your drumtracks to 15 and 16 and then put a stereo DX 0 latency plugin like Waves C1, or most compressors out there and very nice ones too...

Also you can use your 15 and 16 as fedd for your external reverb !  
ACROSS submixes...  
Thats the beauty  
better use your last submix 15 and 16 audio tracks.  
Don't forget to use empty audio files on that tracks !!

If you wanna use a plugin with latency like rencomp (64 samples) or even UAD1 only solution thus far is to copy all drumtracks and then nudge the copied back and use only wet signal...

Regards,  
Dimitrios

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>news:4443a50e@linux...  
>> These are pretty cool if you want to do this. I think I could make one  
>> myself that was better suited to my needs, but the idea is a good one.

The

>> ones I'm using are by a company named SEN FU. They have been discontinued,  
>> but they are great because you can stack them.

>>

>> so If I use EDSransfer 8,16 with the Senderella will work bussing VST  
>> plugins to Paris auxes and bussing multiple drum tracks to a stereo  
>pairwith

>> zero latency from the Senderella app.....correct? Now whjat about the  
>> plugins themselves? For instance, If I were bussing tracks to a Waves  
REN

>> Comp, would the 64sample latency still be an issue?

>>

>> ;o)

>> Regards,

>>

>> Deej

>>

>> "Dimitrios" <musurgio@otenet.gr> wrote in message news:4443a2b8\$1@linux...

>> >

>> > Dear DJ,

>> > Nice thought I never thought of taking apart a case...

>> >

>> > The magicnumbers are

>> > EDSTransfer 8,16

>> >

>> > The first number makes Paris run fast enough to have a 0 latency

>> senderella

>> > working and the second number ensures that the disk steraming can work

>> reliable

>> > as opposed to havinga transfer of 8,8

>> >

>> > Dimitrios

>> >

>> >

>> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>> > >Dimitrios,

>> > >

>> > > So the question is if the first number 8 instead of 16 makes Paris

>work

>> > too

>> > > hard and produces much heat.

>> > > But with 8,16 transfer (8,8 can work too but streaming with too many

>> > >tracks

>> > > over many cards is problematic) we have Paris fly !!!

>> > >

>> > >I'm not quite sureI understand what settings would make Paris fly but

>> create

>> > >too much heat. what would be the fastest possible Paris settings? My

ED

>> > cards are all exposed to the open air in a machine room with a big fan  
>> > blowing air over them. Unless the heat is sufficient to actually melt >the  
>> > card in the PCI slot, I doubt it would be an issue for me since there >is  
>> > no  
>> > case. In the attached picture, the EDS cards are on the very top.  
>> > >  
>> > >DJ  
>> > >  
>> > >  
>> > >"Dimitrios" <musurgio@otenet.gr> wrote in message  
>> news:44436739\$1@linux...  
>> > >>  
>> > >> Hi,  
>> > >> The eds transfer thing could be the answer to how Paris handles  
>> things.  
>> > >> Because I had a couple of eds cards stop working on my system and they  
>> > were  
>> > >> happily working on other ( I had recently bought some ) made me stop  
>> > checking.  
>> > >>  
>> > >> Until that time I had found that the 8,16 was the best candidate.  
>> > >> Paris worked with NO latency with VST !!  
>> > >> That's why senderella was working REALTIME.  
>> > >> The magic number for that is the 8 as first number which means that  
>> paris  
>> > >> works with a card transfer size of 8K instead of the normal 16K and  
>> as  
>> > for  
>> > >> card buffer count using 16 the buffer gets higher and the disk  
>> streaming  
>> > is  
>> > >> way better than 8,8 where the buffer remains as 8 as normal.  
>> > >> So the question is if the first number 8 instead of 16 makes Paris  
>> work  
>> > too  
>> > >> hard and produces much heat.  
>> > >> But with 8,16 transfer (8,8 can work too but streaming with too many  
>> > tracks  
>> > >> over many cards is problematic) we have Paris fly !!!  
>> > >> So senderella can work miracles with paris like using VST and DX with  
>> auxes  
>> > >> or submixing all your drumtracks and the processing as a whole etc  
>> etc.

>> > >> So I need your contribution here.  
>> > >> If we want to take Paris to the next level we need this senderella  
>(and  
>> > >not  
>> > >> only) inside router to work at 0 latency !!  
>> > >> From there I can suggest a million uses to overcome with many Paris  
>> > >limitations...  
>> > >> Regards,  
>> > >> Dimitrios  
>> > >  
>> > >  
>> > >  
>> >  
>>  
>>  
>  
>Hey TCB!  
It sounds like you've got it handled, but I thought I'd make the offer.  
I've got a nakamichi MR-2, a dual Tech W-700R, same speck as the Tascam,  
and a Sony. I'd do it for free.

James

"TCB" <nobody@ishere.com> wrote:

>  
>Hey y'all,  
>  
>Here's one from the 'don't hear it too often' bin. I have a family friend  
>with a cassette of her 18 year old self singing. She wants to hear it again.  
>I won't go into detail but suffice it to say if you believe in god or karma  
>or the like you might get something more than just whatever you charge me  
>for this job. My problem is that I don't own an analog playback device of  
>any kind (and haven't for probably ten years) and I don't know much about  
>tape, even cassettes. So, if one of you guys would be willing to transfer  
>the performance on this tape to any digital file format you wish I'll pay  
>you whatever your rate. Also, I'll cover labor and time if the tape needs  
>to be moved to a new case or breaks or whatever. You don't need to do any  
>editing or restoration, I can do all of the digital work on my own, I just  
>want someone who really understands tape to get as much as is possible from  
>a thirty year old cassette.  
>  
>Post here or email me at my thadbrown.com account. And thanks,  
>  
>TCBHey guys, To clear things up !!  
USING CHAINER you DON'T risk your PARIS !!  
I just had my second thoughts on using the eds transfer string 8,16 which  
is a complete different thing ok ?

Secondly you have to go to [www.spinaudio.com](http://www.spinaudio.com) and download the free Lite Spinaudio wrapper...

Then find chainer as a demo and try the UAD-1 scenario of no more than 4096 samples latency no matter how many UAD plugins you are using per track..

Chainer has 10 pages

You just open on each page a input module and then a UAD1 plugin

All ten pages are either summed to output or to another page !!

Possibilities are endless.

You don't risk anything again ...

You have though to have UAD1 or Powercore cards to have a true benefit...

For those not having that you can still use the ten Chainer pages as for your advantage.

Each page can have its own plugin (vst) like page 1 a compressor page two an equaliser (from dry signal not compressed !) page three a reverb (from dry signal feeding again) and then with separate volume you can either output directly or bus it to another chainer's page for a total plugin like a limiter !

You can ske questions , that means that I don't do all these just for me.

Regards,  
Dimitrios

"cujo" <[chris@nospamapplemanstudio.com](mailto:chris@nospamapplemanstudio.com)> wrote:

>

>

>Oh man, D

>I really would like to try this stuff out, but I must admit to being chicken.

>as my system works, I fear changing anything!

>

>

>

>"Dimitrios" <[musurgio@otenet.gr](mailto:musurgio@otenet.gr)> wrote:

>>

>>Dear Don,

>>No they did not want to try it out eventually.

>>It is like wormhole only two or three of use eventually bought this so we

>>can not expect much of a Paris oriented support if the plugin does not qualifies

---

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Ne](#) on Wed, 22 Mar 2006 14:49:16 GMT

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all exposed to the open air in a machine room with a big fan  
> >blowing air over them. Unless the heat is sufficient to actually melt the  
> >card in the PCI slot, I doubt it would be an issue for me since there is  
> no  
> >case. In the attached picture, the EDS cards are on the very top.  
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