
Subject: My top Logic bug finally fixed?

Posted by [Jamie K](#) on Fri, 05 May 2006 17:55:31 GMT

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dWjJNJYooMp9MM3I

rxFEG5B64eIAcmMoCKEvEtdPt/0hfwTXkN3J6hLOpEaQt0+M7AkUNB+GWRqV
jo0iJ5m79yt9WimRLueCWUzLHJ9SQtx5U2iWilfgRu/3VwcVVTI4xfLdbpuh
tHa+udLu7G3ecBVkkZgfVLCX4KU247AbjK5yEid20QNUySztJLdUZvqcAjia
jRyCd/iLcHbkB8QqVA4mtD0pmJIIR2BboYyFbT9TutOuUuGns7y2o6JbyoU4
XZq/BkKkVAG5rSnnkbNbBMCAsgbnzRZkTWn1yEPE7ScIjoYiwEbqeAIHFSe/
t1yUPPZckkVc+Z9MsYrpNSvJU1SSCR4FjUzGaNQQvooV59RU16bgbHLsWA5h
sREd5NLPOY7HfZRstTttT0y0lj02K3c26zLHOvpcrU/HwBC1B6b775Tlily
4RK6+1GOZMbpPLO6sdPuon1RzHPcxRNHJaf7tkjUiMAGoAqRxpvUbihysbhm
BZ9W1pf+kjpxnTUL8SxXNCLaMotFLglrbCjLQb+9GyRjYsMrA596e2+ox31m
LaKyJjErNR4yzFAQrfES9Aa1pXddvDIAUbJTLfkotZqBYwwM9o2mj44YeaR0
jBk0gjH2i/E7k0/Vk7FGmu+iP1LUBFrqC51GNnIWR7YN1jMb77ciAQUXpTx9
8PEYjZmKKQ3KvNqnrtMQjshGstnBC0cbuAGWrGopxNWCP15IniFsKAKvc3
C2qTzfViXROKQxf3TsmxmjGylBWg5DptucrI3ock/wANlqE6ZrEv1tb9EWON
YrhInCfjVUVZCWJLAdq71r1wDiHJMJE2lOt6RZ2spvYbc26n95cTWrlZGj/u
2ald2Boel7eOWQnR82MzT//V8aRLcXlzfH9TaTV7m+1z/SrK7N8yR208U/oy
6gyrHCFKqBCRQdjmuAoA1sAOnn3fguzohS1jy0j2AjutNj1a1lu1vLgh2MsY
viGmK3U7MwRG34xmlei5EHhNnbmL+5vwameM+k1X6Xk2v/lrqdtSbRhJqQ+t
NA8SqSkUbAtH

Subject: Re: My top Logic bug finally fixed?

Posted by [Ab](#) on Fri, 05 May 2006 22:58:54 GMT

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ng me grin from ear to ear...

>>>>

>>>> As soon as I get this live disc out the door I will post the details.

>>>>

>>>> Paris lives!

>>>>

>>>> DC

>>>>

>>>

>>>

>>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>"Aaron Allen" <nospam@not_here.dude> wrote:

>DC, this can be achieved SO much faster using the Matt Craig Paris VST EQ,

>and in real time if you want to adjust your bands. Have you tried the VST

>Paris EQ for this application yet?

>It doth rock much.

Unless it works before the compressor in the signal chain, it won't come close. Do you know if it does? I'd love to save the time.

DCSo far have used this on two tracks by the same male vocalist... one was a soft vocal track using my "Claytor-67" tube mic, and as I said in a previous post, I was thoroughly unimpressed & immediately went back to the Chandler TG2 for that application. Tonight I had a chance to try it on a harder-edged vocal track with a TLM-103, and it worked out pretty good for that. The previous mic pre we'd been using for this was the Focusrite ISA 428 on the ISA 110 impedance setting, and the Portico definitely imparted a slightly thicker or richer, and also a little bit smoother, quality to the track, but I wouldn't call it a "warm"-sounding pre, necessarily. I liked the "silk" setting - not sure what that circuit's all about, but it worked for this application, and imparted a little bi

Subject: Re: My top Logic bug finally fixed?

Posted by [Jamie K](#) on Sat, 06 May 2006 08:31:32 GMT

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t; >> cost used around 400-500-600 \$

> > >> So with normal classic option you will have 16 adat ins and outs =

> > plus

> > >=3D

> > >>a spdif

> > >> in and out plus 2 analog 24/96 in and out plus two (32) midi =

> > ins/outs

> > >>

> > >> Now consider the above new plugins buy addon and for around 1000 =

> > >=3D

> > >>\$-1100\$

> > >> you will have a tremendous resource of fantastic sounding plugins.

> > >> If you here their pultec or NEve 1084 eq you will stop using the =

> > nice

> > >=3D

> > >>Paris

> > >> eq...

> > >>

> > >> Well you would need at least one mec and one adat card or best two

> =

> >=3D
 > > >>mecs two
 > > >> adat cards , or one mec two adat cards under Me (win98)
 > > >>
 > > >> Now if you would want to add more adat ins/outs to your system =
 > >like DJ
 > > >=3D
 > > >>wants
 > > >> (me too) you can buy another two Pulsar cards (your plugins are =
 > >=3D
 > > >>already bought)
 > > >> which leads to another 1000 \$ to have full three pulsar cards with
 > =
 > >18
 > > >=3D
 > > >>dsp
 > > >> chips !!! and be happy as I am...
 > > >>
 > > >> well there is the "Kingsize" option.
 > > >> there are also super Pulsar cards out there each having 15 dsp =
 > >chips
 > > =3D
 > > >>!!!
 > > >> In outs are the same, each card can be bought for around =3D
 > > >>900\$-1000-1100\$
 > > >> used and with three cards you can have 45 dsps !!!!!!!
 > > >> Ok back to reality...
 > > >>
 > > >> One Pulsar card with 6 dsps is adequate for mixing a song and =
 > >using =3D
 > > >>some
 > > >> great plugins as I mentioned.
 > > >> The same card can be configured for a synth recording platforma...
 > > >>
 > > >> I am happy to say more if I see anyone interested...
 > > >>
 > > >> Regards,
 > > >> Dimitrios
 > > >>
 > > >>
 > > >>
 > > >>I choose Polesoft Lockspam to fight spam, and you?
 > > >><http://www.polesoft.com/refer.html> =20
 > > >>
 > > >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 > > >><HTML><HEAD>
 > > >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
 > > >>charset=3D3Diso-8859-1">

> > >><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
> > >><STYLE></STYLE>
> > >></HEAD>
> > >><BODY bgColor=3D3D#ffffff>
> > >><DIV>Dimitrios,</DIV>
> > >><DIV>Scope pro looks quite =
> >impressive! =3D
> > >>I have a=3D20
> > >>few questions.</DIV>
> > >><DIV>I am on the brink of investing
> =
> >in a =3D
> > >>killer Cubase=3D20
> > >>rig (dual cores etc.) which will</DIV>
> > >><DIV>probably include an RME card =
> >for 16 =3D
> > >>channels of=3D20
> > >>ADAT and Midi in/out.</DIV>
> > >><DIV> </DIV>
> > >><DIV><FONT face=3D3DArial=3D20
> > >>size=3D3D2> &nbs=3D
> > >>p; =3D
> > >>; =3D
> > >> =3D20
> > >>OR</DIV>
> > >><DIV> </DIV>
> > >><DIV>Can I continue to use Cubase SX
> =
> >with a
> > >=3D
> > >

Subject: Re: My top Logic bug finally fixed?
Posted by [Ab](#) on Sat, 06 May 2006 12:00:43 GMT
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>Pulsar Pro=3D20
> > >>card in the same box</DIV>
> > >><DIV>and eliminate the RME =3D
> > >>card?</DIV>
> > >><DIV> </DIV>
> > >><DIV>If so will this buy me the =
> >software =3D
> > >>power to run=3D20
> > >>Pulsar plugins in Cubase (internally)</DIV>
> > >><DIV>and route in/out to Paris via =
> >ADAT in

> > =3D
 > > >>sync? =3D20
 > > >></DIV>
 > > >><DIV> </DIV>
 > > >><DIV>Process Paris tracks with =
 > >plugins in =3D
 > > >>realtime while=3D20
 > > >>sending softsynths to Paris also?</DIV>
 > > >><DIV> </DIV>
 > > >><DIV>Can I still use Cubase's MIDI =
 > >=3D
 > > >>to it's fullest=3D20
 > > >>including it's softsynths and return everything to</DIV>
 > > >><DIV>Paris? </DIV>
 > > >><DIV> </DIV>
 > > >><DIV>Latency equaling 1.5ms for =
 > >Pulsar =3D
 > > >>softsynths and 0=3D20
 > > >>for Pulsar plugins right? Close to the same </DIV>
 > > >><DIV>for Cubase and it's third =
 > >party=3D20
 > > >>softsynths?</DIV>
 > > >><DIV> </DIV>
 > > >><DIV>Do I need to run Pulsar =
 > >software mixers
 > > >=3D
 > > >>or can I=3D20
 > > >>call it's plugins and softsynths up</DIV>
 > > >><DIV>directly in Cubase? Probably =
 > >have =3D
 > > >>to use=3D20
 > > >>Pulsars patchbay to get to Cubase right?</DIV>
 > > >><DIV> </DIV>
 > > >><DIV>One Pro card would allow about
 > >=
 > >how many
 > > >=3D
 > > >>voices of=3D20
 > > >>softsynths. </DIV>
 > > >><DIV>How about a few nice reverbs =
 > >and 2 or
 > >=3D
 > > >>three nice=3D20
 > > >>comps with that?</DIV>
 > > >><DIV> </DIV>
 > > >><DIV>Any crazy workarounds to make =
 > >this =3D
 > > >>proposed=3D20

> > >>system with Pulsar work (like DJs w/RME)?</DIV>
> > >><DIV> </DIV>
> > >><DIV>What do you use for =3D
> > >>sequencing?</DIV>
> > >><DIV> </DIV>
> > >><DIV>Is Creamware a company that'll
> =
> >be =3D
> > >>around for a=3D20
> > >>while? Are they as large as Steinberg or =3D
> > >>RME?</DIV>
> > >><DIV>I'm worried about the EMU =
> >syndrome=3D20
> > >>here.</DIV>
> > >><DIV> </DIV>
> > >><DIV>
> > >><DIV> </DIV>
> > >><DIV>A close friend of mine is =
> >employed here
> > >=3D
> > >>in=3D20
> > >>Massachusetts by Analog Devices in R&D.</DIV>
> > >><DIV>He speaks very highly of the =
> >Sharc=3D20
> > >>chips.</DIV>
> > >><DIV> </DIV></DIV>
> > >><DIV>You can probably tell I don't =
> >want to
> > >=3D
> > >>learn another=3D20
> > >>mixer/software program. I'd prefer</DIV>
> > >><DIV>Pulsar to interact with Cubase
> =
> >like =3D
> > >>a UAD-1=3D20
> > >>card with softsynths. Pulsars' hardware</DIV>
> > >><DIV>looks tough to beat for =
> >the=3D20
> > >>cost. </DIV>
> > >><DIV> </DIV>
> > >><DIV>I'm seriously interested and =
> >also =3D
> > >>wondering about=3D20
> > >>the used market for Pulsar hardware.</DIV>
> > >><DIV>Thanks for this post and I'll =
> >be paying
> > >=3D
&g

Subject: Re: My top Logic bug finally fixed?
Posted by [LaMont](#) on Sat, 06 May 2006 12:54:22 GMT
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t; > >>very close=3D20
> > >>attention for your response.</DIV>
> > >><DIV>Tom </DIV>
> > >><DIV> </DIV>
> > >><BLOCKQUOTE=3D20
> > >>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
> =
> >=3D
> > >>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > >> <DIV>"Dimitrios" <<A=3D20
> > >> href=3D3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote
> =
> >in =3D
> > >>message=3D20
> > >> <A=3D20
> > >> =3D
> > =
>
>>>href=3D3D"news:44788b63\$1@linux">news:44788b63\$1@linux...</DIV>
=
> >Hi,<=3D
> > >>BR>Pulsar=3D20
> > >> as I posted before is an exceptional dsp system.
Except for the
> =
> >=3D
> > >>best synths=3D20
> > >> around (Moogs,Prophets,etc) it is a hell of a
PROCESSING=3D20
> > >> ENVIRONEMENT
Now a new company has produced new plugz for =
> >these=3D20
> > >> beasts.
Hold your breath =
> >
SSL9000
Neve1084
Pultec
API=3D20
> > >> 550
RMX-16 (AMS reverb !!!)
and an exceptional mastering =
> >dynamic
> > >=3D
> > >>EQ that=3D20
> > >> hard to believe what it can
do to your mixes.
Only pros =
> >could =3D
> > >>have=3D20
> > >> access to beats like these !

Also BSS dynamic 4 =
> >channel=3D20
> > >> eq/dymanics emulator also announced.
Still with me =3D
> > >>?

wHAT IS=3D20
> > >> THE MOST INTERESTING THE PRICES WILL BE LOW BALLERS !!
Imagine
> =
> >=3D
> > >>something=3D20

> > >> around 60-70 \$ each main plugin and a bundle with get them
all
> =
> >like
> > >=3D
> > >>500 \$=3D20
> > >> or something,prices yet to be anounced.

I have tried most =
> >=3D
> > >>plugins out=3D20
> > >> there , believe me these new ones are dream
come true for =3D
> > >>me...

Note=3D20
> > >> that already there is Vinco (1176 comp emulation).

Tons of
> =
> >free
> > >=3D
> > >>
> > >> ones.

I would not scream so loud so many times but PaRIS =
> >users
> > >=3D
> > >>with=3D20
> > >> adat in/outs
are "oblidged" to take this route.
Ok UAD1 are
> =
> >=3D
> > >>already=3D20
> > >> there but a Pulsar card with 6 dsps and all main plugins
cost =
> >used
> > >=3D
> > >>around=3D20
> > >> 400-500-600 \$
So with normal classic option you will have 16 =
> >adat
> > =3D
> > >>ins and=3D20
> > >> outs plus a spdif
in and out plus 2 analog 24/96 in and out =
> >plus =3D
> > >>two (32)=3D20
> > >> midi ins/outs

Now consider the above new plugins buy addon
> =
> >and
> > >=3D
> > >>for=3D20
> > >> around 1000 \$-1100\$
you will have a tremendous resource of =3D
> > >>fantastic=3D20
> > >> sounding plugins.
If you here their pultec or NEve 1084 eq you
> =
> >will
> > >=3D
> > >>stop=3D20
> > >> using the nice Paris
eq...

Well you would need at least
> =

> > one
 > > >=3D
 > > >>mec and=3D20
 > > >> one adat card or best two mecs two
adat cards , or one mec two
 > =
 > >adat
 > > >=3D
 > > >>cards=3D20
 > > >> under Me (win98)

Now if you would want to add more adat =3D
 > > >>ins/outs to=3D20
 > > >> your system like DJ wants
(me too) you can buy another two =
 > >Pulsar
 > > =3D
 > > >>cards=3D20
 > > >> (your plugins are already bought)
which leads to another 1000 \$
 > =
 > >to
 > > >=3D
 > > >>have=3D20
 > > >> full three pulsar cards with 18 dsp
chips !!! and be happy as =
 > >I=3D20
 > > >> am...

well there is the "Kingsize" option.
there are =
 > >also =3D
 > > >>super=3D20
 > > >> Pulsar cards out there each having 15 dsp chips !!!
In outs are
 > =
 > >the
 > > >=3D
 > > >>same,=3D20
 > > >> each card can be bought for around 900\$-1000-1100\$
used and =
 > >with =3D
 > > >>three=3D20
 > > >> cards you can have 45 dsps !!!!!!!
Ok back to =
 > >reality...

One
 > > >=3D
 > > >>Pulsar=3D20
 > > >> card with 6 dsps is adequate for mixing a song and using =
 > >some
great
 > > >=3D
 > > >>plugins=3D20
 > > >> as I mentioned.
The same card can be configured for a synth =3D
 > > >>recording=3D20
 > > >> platforma...

I am ha

Subject: Re: My top Logic bug finally fixed?
 Posted by [LaMont](#) on Sat, 06 May 2006 13:21:04 GMT

ppy to say more if I see anyone=3D20
> > >> interested...

Regards,
Dimitrios
</BLOCKQUOTE >
> > >><DIV>

I choose Polesoft Lockspam to fight =
> >spam, =3D
> > >>and=3D20
> > >>you?
<A=3D20
> > =
>
>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/r=
> >efer=3D
> > >>.html </DIV></BODY></HTML>
> > >>
> > >>
> > >
> >
> >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> ><HTML><HEAD>
> ><META http-equiv=3DContent-Type content=3D"text/html; =
> >charset=3Diso-8859-1">
> ><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D#ffffff>
> ><DIV>Thad,</DIV>
> ><DIV>That sounds like a routing mechanism =
> >that is easier=20
> >to deal with to me. So you</DIV>
> ><DIV>think the Pulsar mixer can be omitted =
> >from the=20
> >Paris-Cubase Loop using 'VST mode'?</DIV>
> ><DIV>Insert the Pulsar =
> >softsynths/plugins as VSTs=20
> >in Cubase? Will Pulsar still be doing the</DIV>
> ><DIV>number crunching onboard? Must=20
> >be.</DIV>
> ><DIV> </DIV>
> ><DIV>Otherwise from what I gather, Pulsar =
> >would be a=20
> >submix withing Cubase which would be a </DIV>
> ><DIV>submix within Paris.</DIV>
> ><DIV> </DIV>
> ><DIV>I have to read more about Pulsar's=20
> >implementation. Any good links guys?</DIV>
> ><DIV>Tom</DIV>
> ><DIV> </DIV>
> ><DIV> </DIV>

```

> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
> ><BLOCKQUOTE=20
> >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"TCB" <<A =
> >href=3D"mailto:nobody@ishere.com">nobody@ishere.com</A>>=20
> > wrote in message <A=20
> > =
> >
> >href=3D"news:4479cdc4$1@linux">news:4479cdc4$1@linux</A>...</DIV><BR>Also=
> >, for=20
> > those of you not completely married to PARIS Pulsar has a 'VST =
> >mode'<BR>where=20
> > the effects can be used directly in apps that support VST =
> >plug-ins.<BR>In this=20
> > case all of the latency compensation is done by the host app =
> >and<BR>the f/x=20
> > and instruments can be dropped in like any other VST effect. =
> >That's<BR>what=20
> > has _me_ looking at Pulsar--all those yummy John Bowen synths =
> >running<BR>in=20
> > Live. <BR><BR>TCB<BR><BR>"Dimitrios" <<A=20
> > href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>>=20
> > wrote:<BR>><BR>>Dear Parisians...<BR>>I will try to answer as =
> >much as=20
> > I can...<BR>><BR>>First of course there is full support under XP =
> >
> > win98/Me etc...<BR>><BR>>Latency with asio drivers is as low as =
> >1.5 ms=20
> > so Cubase SX or other app<BR>can<BR>>run along Pulsar.<BR>>I use =
> >Cubase=20
> > to run vsti instruments use 32bit Asio driver devices =
> >inside<BR>>Pulsar ,=20
> > you can have up to 64 !!! yes 64 asio 32bit floating devices=20
> > inside<BR>>pulsar then use Pulsar mixers ,and what mixers !! like =
> >Sony=20
> > Oxford, use<BR>mixer's<BR>>inserts to use dsp plugins and then =
> >route to=20
> > Paris.<BR>><BR>>Routing from Paris adat out inside Pulsar is 7,5 =
> >sample=20
> > going in 4 samples<BR>>the pulsar mixer and another 7,5 sample from =
> >adat=20
> > pulsar out to adat Paris<BR>>in.<BR>>so 19 samples for normal =
> >pulsar=20
> > routing from Paris and back again to Paris.<BR>>Some plugins like =
> >SPL=20
> > Transient designer (yes SPL has made the algorithm<BR>>for Pulsar =
> >!!, it=20

```

> > rocks , I have both the hardware and the pulsar one and
>they =
 > >sound=20
 > > about the same !!, this has 39 samples latency.
>What I normally =
 > >do is=20
 > > when routing from Paris to pulsar via adat I use some
>fixed =
 > >pluigins=20
 > > like Vinco (1176) compressor, SPL transient designer and
>then =
 > >a small=20
 > > free millidelay plugin to delay further for exactly a total
>of =
 > >80=20
 > > samples !!
>yOU KNOW WHY RIGHT ? , TO NUDGE THE TRACK INSIDE =
 > >pARIS 1 ms=20
 > > back.
>Anyway the delay is very minimal the normal 19-20 =
 > >samples =20
 > > does need any
>nudging...
>
>Regarding ADAT sync YES =
 > >there=20
 > > is a addon card that gets wordclock in out
>and adat=20
 > > sync.
>
>
>I would wholeheartly suggest Pulsar for =
 > >your rig=20
 > > to use SX native plugins
>routing back and forth from/to=20
 > > Paris.
>Pulsar according to my oppinion ,at least, is superior =
 > >to RME=20
 > > cards.
>The dsp environnement is the most sophisticated from =
 > >anything out=20
 > > there,
and
>the loving factor, like in pARIS ,IS HUGE =
 > >!!
>You=20
 > > will be addicted and you would not won't go back...
>There is =
 > >continuing=20
 > > support for drivers , they have WDM drivers along with
>asio =
 > >drivers and=20
 > > you can have wdm drivewrs along with asio drivers =
 > >!!
>
>These new=20
 > > plugins -emulators are a word class stuff.
>I am in love with =
 > >these new=20
 > > babies along with the older ones already there.
>There are many=20
 > > develoipers for Pulsar , NOTE that Timeworks plugins have
>been =
 > >ported=20
 > > to Pulsar too !!
>You can have Timeworks 4080 reverrb ! =
 > >TimeworksX=20
 > > compressor and many otehr
>from them for =
 > >Pulsar.
>
>So here=20
 > > is the minimal standard scenario for Pulsar-Paris:
>
>You =
 > >already=20
 > > Have Paris and one Mec with at least one adat card, right ?
>you =
 > >get=20
 > > Pulsar 6 dsp card -classic option which has 16 adat ins/outs =
 > >one
>spdif=20
 > > in/out and two midi in/outs with studio/effects plugin pack that=20

> > has
>Vinc0 (1176) Graphic eq, mPSYQ (BBE sonic maximizer) =
> > Mastereverb=20
> > Pro and
>other great plugins as standard.
>
>If you =
> > use ADAT=20
> > sync you get the sync addon card.
>
>The you are st to =
> > begin your=20
> >

Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Sat, 06 May 2006 17:40:48 GMT
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be =3D
>>around for=20
> > a=3D20
>>while? Are they as large as Steinberg or=20
> > =
> >=3D
>>RME?</DIV>
>><DIV><FO=
> > NT=20
> > face=3D3DArial size=3D3D2>I'm worried about the EMU=20
> > =
> > syndrome=3D20
>>here.</DIV>
>><DI=
> > V><FONT=20
> > face=3D3DArial size=3D3D2>=20
> > </DIV>
>><DIV>
>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>=20
> > </DIV>
>><DIV><FONT face=3D3DArial =
> > size=3D3D2>A close=20
> > friend of mine is employed=20
> > here
>=3D
>>in=3D20
>>Massachusetts by Analog =
> > Devices in=20
> > R&D.</DIV>
>><DIV><FONT =
> > face=3D3DArial=20
> > size=3D3D2>He speaks very highly of the=20
> > =
> > Sharc=3D20
>>chips.</DIV>
>><DIV&=
> > gt;<FONT=20
> > face=3D3DArial size=3D3D2>=20
> > </DIV></DIV>
>><DIV><FONT face=3D3DArial =
> >
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> > to
=3D
>>learn=20
> > another=3D20
>>mixer/software program. I'd=20
> > prefer</DIV>
>><DIV><FONT =
> > face=3D3DArial=20
> > size=3D3D2>Pulsar to interact with Cubase like =3D
>>a=20
> > UAD-1=3D20
>>card with softsynths. Pulsars'=20
> > hardware</DIV>
>><DIV><FONT =
> > face=3D3DArial=20

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> > size=3D3D2>looks tough to beat for the=3D20<BR>>>cost.=20
> > </FONT></DIV><BR>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2></FONT> =
> ></DIV><BR>>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>I'm seriously interested and also=20
> > =3D<BR>>>wondering about=3D20<BR>>>the used market for =
> >Pulsar=20
> > hardware.</FONT></DIV><BR>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>Thanks for this post and I'll be =
> >paying<BR>>=3D<BR>>>very=20
> > close=3D20<BR>>>attention for your=20
> > response.</FONT></DIV><BR>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>Tom =
> ></FONT></DIV><BR>>><DIV><FONT=20
> > face=3D3DArial size=3D3D2></FONT>=20
> > =
> ></DIV><BR>>><BLOCKQUOTE=3D20<BR>>>style=3D3D"PADDING=
> >-RIGHT:=20
> > 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>>BORDER-LEFT: =
> >#000000=20
> > 2px solid; MARGIN-RIGHT: 0px"><BR>>> =
> ><DIV>"Dimitrios"=20
> > <<A=3D20<BR>>> href=3D3D"<A=20
> > =
>
>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>mailto:musurgio=
> >@otenet.gr">musurgio@otenet.gr</A></A>>>=20
> > wrote in =3D<BR>>>message=3D20<BR>>> =
> ><A=3D20<BR>>> =20
> > =3D<BR>>>href=3D3D"<A=20
> > =
>
>href=3D'news:44788b63$1@linux">news:44788b63$1@linux</A>...</DIV><BR>Hi'>=
> >news:44788b63$1@linux">news:44788b63$1@linux</A>...</DIV>&=
> >lt;BR>Hi</A>,<=3D<BR>>>BR>Pulsar=3D20<BR>>> =20
> > as I posted before is an exceptional dsp system.<BR>Except for =
> >the=20
> > =3D<BR>>>best synths=3D20<BR>>> around =
> >(Moogs,Prophets,etc) it=20
> > is a hell of a<BR>PROCESSING=3D20<BR>>> =20
> > ENVIRONEMENT<BR>Now a new company has produced new plugz for=20
> > these=3D20<BR>>> beasts.<BR>Hold your breath=20
> > =
> ><BR>SSL9000<BR>Neve1084<BR>Pultec<BR>API=3D20<BR>=
> >>> =20

```

> > 550
RMX-16 (AMS reverb !!!)
and an exceptional =
 > > mastering=20
 > > dynamic
>=3D
>>EQ that=3D20
>> hard to =
 > > believe what=20
 > > it can
do to your mixes.
Only pros could=20
 > > =3D
>>have=3D20
>> access to beats like these=20
 > > !

Also BSS dynamic 4 channel=3D20
>> =
 > >
 > > eq/dynamics emulator also announced.
Still with me=20
 > > =3D
>>?

WHAT IS=3D20
>> THE =
 > > MOST=20
 > > INTERESTING THE PRICES WILL BE LOW BALLERS !!
Imagine=20
 > > =3D
>>something=3D20
>> around 60-70 \$ each =
 > > main plugin=20
 > > and a bundle with get them
all like
>=3D
>>500 =
 > >
 > > \$=3D20
>> or something,prices yet to be=20
 > > announced.

I have tried most =3D
>>plugins=20
 > > out=3D20
>> there , believe me these new ones are=20
 > > dream
come true for=20
 > > =3D
>>me...

Note=3D20
>> =
 > > that already=20
 > > there is Vinco (1176 comp emulation).

Tons of=20
 > > free
>=3D
>>
>> =
 > > ones.

I would=20
 > > not scream so loud so many times but PaRIS=20
 > > users
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>>with=3D20
>> adat =
 > > in/outs
are=20
 > > "oblidged" to take this route.
Ok UAD1 are=20
 > > =3D
>>already=3D20
>> there but a Pulsar card =
 > > with 6 dsps=20
 > > and all main plugins
cost=20
 > > used
>=3D
>>around=3D20
>> 400-500-600 =
 > > \$
So=20
 > > with normal classic option you will have 16 adat
=3D
>>ins =
 > >
 > > and=3D20
>> outs plus a spdif
in and out plus =
 > > 2 analog=20
 > > 24/96 in and out plus =3D
>>two (32)=3D20
>> =
 > > midi=20
 > > ins/outs

Now consider the above new plugins buy =
 > > addon=20
 > > and
>=3D
>>for=3D20
>> around 1000=20
 > > \$-1100\$
you will have a tremendous resource of=20
 > > =3D
>>fantastic=3D20
>> sounding =
 > > plugins.
If you=20
 > > here their pultec or NEve 1084 eq you=20
 > > will
>=3D
>>stop=3D20
>> using the nice=20

> > Paris
eq...

Well you would need at least=20
 > > one
>=3D
>>mec and=3D20
>> one adat card =
 > > or best two=20
 > > mecs two
adat cards , or one mec two=20
 > > adat
>=3D
>>cards=3D20
>> under Me=20
 > > (win98)

Now if you would want to add more adat=20
 > > =3D
>>ins/outs to=3D20
>> your system like DJ=20
 > > wants
(me too) you can buy another two=20
 > > Pulsar
=3D
>>cards=3D20
>> (your plugins =
 > > are already=20
 > > bought)
which leads to another 1000 \$=20
 > > to
>=3D
>>have=3D20
>> full three pulsar =
 > > cards with=20
 > > 18 dsp
chips !!! and be happy as I=3D20
>> =20
 > > am...

well there is the "Kingsize" =
 > > option.
there=20
 > > are also =3D
>>super=3D20
>> Pulsar cards out =
 > > there each=20
 > > having 15 dsp chips !!!
In outs are=20
 > > the
>=3D
>>same,=3D20
>> each card can =
 > > be bought for=20
 > > around 900\$-1000-1100\$
used and with=20
 > > =3D
>>three=3D20
>> cards you can have 45 dsps =
 > >
 > > !!!!!!!
Ok back to=20
 > > =
 > > reality...

One
>=3D
>>Pulsar=3D20
&g=
 > > t;> =20
 > > card with 6 dsps is adequate for mixing a song and using=20
 > > =
 > > some
great
>=3D
>>plugins=3D20
>> =
 > > as I=20
 > > mentioned.
The same card can be configured for a synth=20
 > > =3D
>>recording=3D20
>> =
 > > platforma...

I=20
 > > am happy to say more if I see anyone=3D20
>> =20
 > > =
 > > interested...

Regards,
Dimitrios
<=
 > > ;/BLOCKQUOTE>
>><DIV><FONT=20
 > > size=3D3D2>

I choose Polesoft Lockspam to fight =
 > > spam,=20
 > > =
 > > =3D
>>and=3D20
>>you?
<A=3D20
>>hr=
 > > ef=3D3D"<A=20
 > > =
 >
 > href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 > >'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=

> >=3D
>>.html =20
> > =
> ></DIV></BODY></HTML>
>>
>>&g=
> >t;
>
</BLOCKQUOTE></BODY></HTML>
> >
> >
>Dimitrios,

Hi these news of these new vintage plugins is really great, been waiting so long for some good eqs and more compression options (although Vinco is excellent).

I still run Paris but only as an effects box for my Creamware mixer.

JesseHi,
Pulsar's environment the "scope" as they call it is the one you WANNA use and not avoid.
Latency within pulsar is around 20 samples including adat in/out.
You can wire in and out whatever you can think off like adat ins /outs to from mixers ins/outs to effects ins outs to/from ASIO ins/outs whatever you can imagine and stay with 32 bit fixed not floating "fixed" meaning true 32bits as opposed to 32bit floating which is 24bits actually.
Just pristine audio no matter whatever routings you take or give...
You can ofcourse use Pulsar cards without the "scope"environment like RME cards but what is the point of doing that ?
Missing all that great routings and dsp effects ?

go to:

www.planetz.com/forums
And read your heart's out !!
You will be needing days and days of reading there...

Regards,
Dimitrios

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>
>
>Thad,
>That sounds like a routing mechani

Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Sat, 06 May 2006 17:48:16 GMT
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ng it's =

>softsynths
 > >=3D
 > >>and return everything to
 > >>Paris? =3D20
 > >>
 > >>Latency equaling 1.5ms for Pulsar softsynths and 0 for Pulsar =
 >plugins =3D
 > >>right? Close to the same=3D20
 > >>for Cubase and it's third party softsynths?
 > >>
 > >>Do I need to run Pulsar software mixers or can I call it's plugins =
 >and
 > =3D
 > >>softsynths up
 > >>directly in Cubase? Probably have to use Pulsars patchbay to get to
 =
 >=3D
 > >>Cubase right?
 > >>
 > >>One Pro card would allow about how many voices of softsynths. =3D20
 > >>How about a few nice reverbs and 2 or three nice comps with that?
 > >>
 > >>Any crazy workarounds to make this proposed system with Pulsar work
 =
 >=3D
 > >>(like DJs w/RME)?
 > >>
 > >>What do you use for sequencing?
 > >>
 > >>Is Creamware a company that'll be around for a while? Are they as =
 >large
 > >=3D
 > >>as Steinberg or RME?
 > >>I'm worried about the EMU syndrome here.
 > >>
 > >>
 > >>A close friend of mine is employed here in Massachusetts by Analog =
 >=3D
 > >>Devices in R&D.
 > >>He speaks very highly of the Sharc chips.
 > >>
 > >>You can probably tell I don't want to learn another mixer/software =
 >=3D
 > >>program. I'd prefer
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 > >>Pulsars' hardware
 > >>looks tough to beat for the cost.=3D20

> >>
 > >>I'm seriously interested and also wondering about the used market =
 >for =3D
 > >>Pulsar hardware.
 > >>Thanks for this post and I'll be paying very close attention for =
 >your =3D
 > >>response.
 > >>Tom=3D20
 > >>
 > >> "Dimitrios" <musurgio@otenet.gr> wrote in message =3D
 > >>news:44788b63\$1@linux...
 > >>
 > >> Hi,
 > >> Pulsar as I posted before is an exceptional dsp system.
 > >> Except for the best synths around (Moogs,Prophets,etc) it is a =
 >hell of
 > >=3D
 > >>a
 > >> PROCESSING ENVIRONEMENT
 > >> Now a new company has produced new plugz for these beasts.
 > >> Hold your breath=3D20
 > >> SSL9000
 > >> Neve1084
 > >> Pultec
 > >> API 550
 > >> RMX-16 (AMS reverb !!!)
 > >> and an exceptional mastering dynamic EQ that hard to believe what
 =
 >it
 > =3D
 > >>can
 > >> do to your mixes.
 > >> Only pros could have access to beats like these !
 > >>
 > >> Also BSS dynamic 4 channel eq/dynamics emulator also announced.
 > >> Still with me ?
 > >>
 > >> wHAT IS THE MOST INTERESTING THE PRICES WILL BE LOW BALLERS !!
 > >> Imagine something around 60-70 \$ each main plugin and a bundle =
 >with =3D
 > >>get them
 > >> all like 500 \$ or something,prices yet to be anounced.
 > >>
 > >> I have tried most plugins out there , believe me these new ones =
 >are =3D
 > >>dream
 > >> come true for me...
 > >>

> >> Note that already there is Vinco (1176 comp emulation).
 > >>
 > >> Tons of free ones.
 > >>
 > >> I would not scream so loud so many times but PaRIS users with adat
 =
 >=3D
 > >>in/outs
 > >> are "oblidged" to take this route.
 > >> Ok UAD1 are already there but a Pulsar card with 6 dsps and all =
 >main
 > =3D
 > >>plugins
 > >> cost used around 400-500-600 \$
 > >> So with normal classic option you will have 16 adat ins and outs =
 >plus
 > >=3D
 > >>a spdif
 > >> in and out plus 2 analog 24/96 in and out plus two (32) midi =
 >ins/outs
 > >>
 > >> Now consider the above new plugins buy addon and for around 1000 =
 >=3D
 > >>\$-1100\$
 > >> you will have a tremendous resource of fantastic sounding plugins.
 > >> If you here their pultec or NEve 1084 eq you will stop using the =
 >nice
 > >=3D
 > >>Paris
 > >> eq...
 > >>
 > >> Well you would need at least one mec and one adat card or best two
 =
 >=3D
 > >>mecs two
 > >> adat cards , or one mec two adat cards under Me (win98)
 > >>
 > >> Now if you would want to add more adat ins/outs to your system =
 >like DJ
 > >=3D
 > >>wants
 > >> (me too) you can buy another two Pulsar cards (your plugins are =
 >=3D
 > >>already bought)
 > >> which leads to another 1000 \$ to have full three pulsar cards with
 =
 >18
 > >=3D

> >>dsp
> >> chips !!! and be happy as I am...
> >>
> >> well there is the "Kingsize" option.
> >> there are also super Pulsar cards out there each having 15 dsp =
>chips
> =3D
> >>!!!
> >> In outs are the same, each card can be bought for around =3D
> >>900\$-1000-1100\$
> >> used and with three cards you can have 45 dsps !!!!!!!
> >> Ok back to reality...
> >>
> >> One Pulsar card with 6 dsps is adequate for mixing a song and =
>using =3D
> >>some
> >> great plugins as I mentioned.
> >> The same card can be configured for a synth recording platforma...
> >>
> >> I am happy to say more if I see anyone interested...
> >>
> >> Regards,
> >> Dimitrios
> >>
> >>
> >>
> >>I choose Polesoft Lockspam to fight spam, and you?
> >><http://www.polesoft.com/refer.html> =20
> >>
> >><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> >><HTML><HEAD>
> >><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
> >>charset=3D3Diso-8859-1">
> >><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
> >><STYLE></STYLE>
> >></HEAD>
> >><BODY bgColor=3D3D#ffffff>
> >><DIV>Dimitrios,</DIV>
> >><DIV>Scope pro looks quite =
>impressive! =3D
> >>I have a=3D20
> >>few questions.</DIV>
> >><DIV>I am on the brink of investing
=
>in a =3D
> >>killer Cubase=3D20
> >>rig (dual cores etc.) which will</DIV>
> >><DIV><FONT face=3D3D

Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Sat, 06 May 2006 17:51:13 GMT
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Arial size=3D3D2>probably include an RME card =
>for 16 =3D
> >>channels of=3D20
> >>ADAT and Midi in/out.</DIV>
> >><DIV> </DIV>
> >><DIV><FONT face=3D3DArial=3D20
> >>size=3D3D2> &nbs=3D
> >>p; =3D
> >>; =3D
> >> =3D20
> >>OR</DIV>
> >><DIV> </DIV>
> >><DIV>Can I continue to use Cubase SX
=
>with a
> >=3D
> >>Pulsar Pro=3D20
> >>card in the same box</DIV>
> >><DIV>and eliminate the RME =3D
> >>card?</DIV>
> >><DIV> </DIV>
> >><DIV>If so will this buy me the =
>software =3D
> >>power to run=3D20
> >>Pulsar plugins in Cubase (internally)</DIV>
> >><DIV>and route in/out to Paris via =
>ADAT in
> =3D
> >>sync? =3D20
> >></DIV>
> >><DIV> </DIV>
> >><DIV>Process Paris tracks with =
>plugins in =3D
> >>realtime while=3D20
> >>sending softsynths to Paris also?</DIV>
> >><DIV> </DIV>
> >><DIV>Can I still use Cubase's MIDI =
>=3D
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> >><DIV>Paris? </DIV>
> >><DIV> </DIV>
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> >><DIV> </DIV>

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> >>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;

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> >>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

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 >Pulsar
 > =3D
 > >>cards=3D20
 > >> (your plugins are already bought)
which leads to another 1000 \$
 =
 >to
 > >=3D
 > >>have=3D20
 > >> full three pulsar cards with 18 dsp
chips !!! and be happy as =
 >I=3D20
 > >> am...

well there is the "Kingsize" option.
there are =
 >also =3D

> >>super=3D20
 > >> Pulsar cards out there each having 15 dsp chips !!!
In outs are
 =
 >the
 > >=3D
 > >>same,=3D20
 > >> each card can be bought for around 900\$-1000-1100\$
used and =
 >with =3D
 > >>three=3D20
 > >> cards you can have 45 dsps !!!!!!!
Ok back to =
 >reality...

One
 > >=3D
 > >>Pulsar=3D20
 > >> card with 6 dsps is adequate for mixing a song and using =
 >some
great
 > >=3D
 > >>plugins=3D20
 > >> as I mentioned.
The same card can be configured for a synth =3D
 > >>recording=3D20
 > >> platforma...

I am happy to say more if I see anyone=3D20
 > >> interested...

Regards,
Dimitrios
</BLOCKQUOTE >
 > >><DIV>

I choose Polesoft Lockspam to fight =
 >spam, =3D
 > >>and=3D20
 > >>you?
<A=3D20
 > =
 >>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/r=
 >efer=3D
 > >>.html </DIV></BODY></HTML>
 > >>
 > >>
 > >
 >
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D#ffffff>
 ><DIV>Thad,</DIV>
 ><DIV>That sounds like a routing mechanism =
 >that is easier=20
 ><DIV>think the Pulsar mixer can be omitted =
 >from the=20

>Paris-Cubase Loop using 'VST mode'?</DIV>

>softsynths/plugins as VSTs=20

>be.</DIV>

><DIV>Otherwise from what I gather, Pulsar =
>would be a=20

>submix withing Cubase which would be a </DIV>

><DIV>submix wit

Subject: Re: My top Logic bug finally fixed?

Posted by [LaMont](#) on Sat, 06 May 2006 20:35:02 GMT

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rds won't lock to incoming spdif and
tthat needs to be addressed at some point, but I'm asking these inputs to
recognize other devices when daisy chained through two digital patchbays.
It's really a non issue because I'm not using them right now
anyway.....but I'll get around to it eventually.

I'm off to the hot springs now.....time to
chill.....errr.....relax.

;o)

"Neil" <IUOI@OI.com> wrote in message news:447a48f4\$1@linux...

>

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

> >Keep up the good work though, your exploits certainly make good fun
reading.

>

> Like a Stephen King novel. LOL

>

> :)deej,

relax it's just transference that started in your early teens with the
line "if you don't have sex with me i'll just die"

On Sun, 28 May 2006 20:05:59 -0600, "DJ"

<animix_spam-this-ahole_@animas.net> wrote:

>You guys just don't understand.....uuuuhhhhh.....well, I can't get
>away with that one can I? You do understand.....damn!!!!
>
>There has been a reason for all of this, believe me. I'm not *that* crazy
>and it looks like by
>
>1. removing that Behringer POS format converter from my system
>2. removing that Matrox P-750 from my system
>3. turning off some system services (a real minefield due to the Interlock
>dongle for Cubase)
>4. reconfiguring my VST-to-Paris aux digital matrix
>
>I have finally achieved what I have been wanting to do and the system is
>stable and functioning the way I envisioned. I still have a couple of
>non-critical issues to resolve, but that will happen next week when I add my
>4th EDS card, MEC, ADAT card and an A8iT and A8ot.
>
>The digital inputs on two of my HDSP cards won't lock to incoming spdif and
>tthat needs to be addressed at some point, but I'm asking these inputs to
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>reading.
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>> Like a Stephen King novel. LOL
>>
>> :)
>Why not use a linear phase EQ?

DC wrote:

> As I understand it, that EQ was pretty colored and non-linear.
> What I need is simple, clean, accurate band splits. The Paris EQ
> does this nicely, but the whole process is tedious to say the least.
>
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>
> DC
>
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> "RiverLake Farms" <edna@texomaonline.com> wrote:
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>>>>It is complicated, time-consuming, and a general PITA.

>>>>

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>>>>like it was designed to do this. Somewhere SSC is grinning...

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>>>>Paris for mastering. wadda concept.

>>>>

>>>>DC

>>>>

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>>>>

>>>>

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>>>>>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

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>>>>>>

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>>>>>>"DC" <dc@spammersinhell.com> wrote in message news:4477dc50\$1@linux...

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>>>>>>>Paris lives!

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>>>>>>>

>>>>>>>

>>>>>>>

>>>>

>>>>I choose Polesoft Lockspam to fight spam, and you?

>>><http://www.polesoft.com/refer.html>

>>>

>>>

>>

>>

>What is the exact goal of this process? I have reread the thread and am not clear on what you are doing? Where is Rick when I need him!

John

DC wrote:

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> What I need is simple, clean, accurate band splits. The Paris EQ

> does this nicely, but the whole process is tedious to say the least.

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> DC

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> "RiverLake Farms" <edna@texomaonline.com> wrote:

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>>>It doth rock much.

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>>>
>>>
>>
>>
>Sonalksis EQ is very nice.

"Aaron Allen" <nospam@not_here.dude> wrote:

>The plug for VST 'is' the EQ in paris. Same code, reported I believe. If

>there's a difference I didn't hear it.

>Bummer you're not on PC man, sorry to get you all excited about the VST

>version. However, there has to be other decent EQ's out there you can use
in

>this day and age of plugs.

>Gene, any thoughts?

>

>AA
>
>
>"DC" <dc@spammersinheck.com> wrote in message news:447a0b7b\$1@linux...
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Subject: Re: My top Logic bug finally fixed?
Posted by [excelav](#) on Sat, 06 May 2006 23:58:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

r />
>Word. I'd be willing to bet that this VST plug is somewhere in Tank's Steiny
arsenal in regular use. Matt did an amazing job of recreating the Paris
channel Eq/Gain mojo.
AA

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>>>> >
>>>> > HOWEVER, if you pay attention and are patient, the results are
>>>> > friggin' fabulous.

>>>> >
 >>>> > Sweet, huge and detailed. Just amazing really.
 >>>> >
 >>>> > There is much more to say. Later. BTW, you must leave some
 >>>> > headroom in your mixes to get the most out of this (but the
 >>>> > mastering guys have been saying that for years). This technique
 >>>> > works so beautifully with slamming the Paris mix buss that it seems
 >>>> > like it was designed to do this. Somewhere SSC is grinning...
 >>>> >
 >>>> > Paris for mastering. wadda concept.
 >>>> >
 >>>> > DC
 >>>> >
 >>>> > DC
 >>>> >
 >>>> >
 >>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
 >>>> >>>Yes DC, please do share...!!
 >>>> >>>
 >>>> >>>
 >>>> >>>"DC" <dc@spammersinhell.com> wrote in message
 >>>> >>>news:4477dc50\$1@linux...
 >>>> >>>>
 >>>> >>>> Hey all,
 >>>> >>>>
 >>>> >>>> I am discovering some *amazing* stuff trying a multiband
 >>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for the
 >>>> >>>> help with this.
 >>>> >>>>
 >>>> >>>> More to follow, but I am getting results, on very familiar
 >>>> >>>> material
 >>>> >>>> that are just making me grin from ear to ear...
 >>>> >>>>
 >>>> >>>> As soon as I get this live disc out the door I will post the
 >>>> >>>> details.
 >>>> >>>>
 >>>> >>>> Paris lives!
 >>>> >>>>
 >>>> >>>> DC
 >>>> >>>>
 >>>> >>>
 >>>> >>>
 >>>> >>
 >>>> >
 >>>>
 >>>>
 >>>> I choose Polesoft Lockspam to fight spam, and you?
 >>>> <http://www.polesoft.com/refer.html>

>>>>

>>>>

>>>

>>>

>>

>Saw this same thing - your in Milwaukee right? Me too - we should get together sometime and compare notes... send me your email sometime... if I remember your into accoustic git etc. right?

"Sanbar" <sanbar@wi.rr.com> wrote:

>I saw this gear for \$900. Is it worth it.

>

>1- 888 Digi 8 in 8 out rack

>1- 882 digi 8 in 8 out rack

>1- digi adat bridge

>1- Digi 11 space expansion rack

>5- Mix Farm Cards

>1- lexicon nuverb

>1- waves bundle

>1- 18 gig drive

>1- 2 gig drive

>1- 4 gig drive

>1- orb drive with 6 disks

>2- digi input cards

>1- mac powerpc computer with mouse and keyboard

>*all cables included

>*all manuals for everthing *plus all install disks for everything

>*also included 3 pro tools and one DVD instruction and help books

>

>Just checkin my system

DonA drummer that can't count to 4... go figure! ;-)

David.

Don Nafe wrote:

> Just checkin my system

>

> Don

>

>"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>> have to use 4x (gack!) separate units of the Hosa CDL-313 boxes to

>> convert the AES feeds to S/PDIF.

>>

>

>The CDL 313 boxes are 16 bit. I've got a couple of them here and they work

>very well, but if you want 24 bit word length ...

Doesn't the PARIS ADAT only support 20 bits?Correct. Cany you tell???..... I can't hear any difference.

"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote in message news:447c72f8\$1@linux...

>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> have to use 4x (gack!) separate units of the Hosa CDL-313 boxes to
> >> convert the AES feeds to S/PDIF.
> >>
> >
> >The CDL 313 boxes are 16 bit. I've got a couple of them here and they work
> >very well, but if you want 24 bit word length ...
>
> Doesn't the PARIS ADAT only support 20 bits?"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Correct. Cany you tell???..... I can't hear any difference.
>

Don't have the gear to make a comparison, but I suspect that the difference between 16 & 20 bits is greater than the difference between 20 & 24...

>"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote in message >news:447c72f8\$1@linux...
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> have to use 4x (gack!) separate units of the Hosa CDL-313 boxes to
>> >> convert the AES feeds to S/PDIF.
>> >>
>> >
>> >The CDL 313 boxes are 16 bit. I've got a couple of them here and they >work
>> >very well, but if you want 24 bit word length ...
>>
>> Doesn't the PARIS ADAT only support 20 bits?
>
>But Don's a Progger... he just counted to three there, after finishing counting to 7, 13, and 11, previously.

:)

EK Sound <askme@nospam.com> wrote:
>A drummer that can't count to 4... go figure! ;-)

>
>David.
>
>Don Nafe wrote:
>> Just checkin my system
>>
>> Don
>>
>>I've received some e-mails recently asking if I know if the M-Audio
Digipatch units will pass 24 bit audio. I have read in numerous forums over
the years that they pass audio bit for bit.

M-Audio's tech support is impossible to contact today (I tried) but I found
the following info online:

The Litepipe protocol used by the Digipatch, known as DT-16, is a format
intended to support 16-bit Type I ADAT devices. Other Litepipe formats are
not guaranteed to work reliably. All coaxial S/PDIF and Optical S/PDIF
(TosLink) are fully supported.
<http://www.technosound.com.cy/easyconsole.cfm?id=526>

Now what does this mean?.....well, my optical and lightpipe
devices work fine with these units and none of them are DT-16, to my
knowledge so does this mean that since the Digipatch Units use DT-16, they
are truncating 20 and 24 bit signals to 16 bit or should it mean that they
shouldn't work at all? I don't really know. I do know that I have never had
a problem passing optical 20 and 24 bit S/Pdif or 8 channel lightpipe
through these units so if they aren't supposed to work at all, and since
even though they aren't guaranteed to work then since they **are** working,
perhaps they are passing bit-for bit.....or maybe they are truncating to
16 bit so it **will** pass signal, but this doesn't **seem** to be supported by
the statement above. Either it should work, or it shouldn't.....it
would seem.....and if it works, since the following statement
was made:

"All coaxial S/PDIF and Optical S/PDIF (TosLink) are fully supported."

.....then it should it be supporting bit-for-bit transfers?????
I guess the answer to this question is as clear as mud...right?

One thing that the Digipatch doesn't do is to reclock signals so if your
cable runs are extremely long, you may get jitter or worse.

;o)Chris Ludwig <chrisl@adkproaudio.com> wrote:

>
>This will probably be a cleaner solution and more than likely more
>reliable.
>
><http://www.rme-audio.com/english/adi/adi4dd.htm>
>street price is 699-US

Thanks Chris, I do believe you may be right. I'd initially looked at the ADI44-DD. But that was when I first started and still believed I should be able to find a straight ADAT --> Multi-S/PDIF conversion box. Of course, I later found that I instead needed to go ADAT --> Multi-AES --> S/PDIF, then never got back around to re-considering the RME. Go figure.

This is starting to creep further and further up into the \$\$\$, though (especially considering the routing solution alone is beginning to get as expensive as any of the single units I was looking at hooking up).

I'm starting to wonder if the cash might rather be better spent by just grabbing a used Digipatch, then dedicating the ADAT port for Dimitrios' Pulsar/SCOPE scheme instead. ;)

In any case, thanks again for the helpful recommendation, Chris!

--m."DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> have to use 4x (gack!) separate units of the Hosa CDL-313 boxes to
>> convert the AES feeds to S/PDIF.
>
>The CDL 313 boxes are 16 bit. I've got a couple of them here and they work
>very well,

Aha! So the CDL's **are** 16-bit after all. That's how Sweetwater lists them, but when I visited Hosa's site they mention that they're 24-bit. I'd hoped perhaps Hosa had upgraded them in a newer manufacturing run, but I'm afraid what they're actually saying is simply marketing speak for, "sure, we can handle 24-bit, and we'll even be happy to throw away those pesky 4-8 extra bits for you." Ah well...

>I do
>stuff like this all the time to entertain the people here so the idea really
>appeals to me, but believe me, Chris Ludwigs idea is really the way to go.

Yeah, I get caught up in little experiments like this too. Then I start searching around everywhere until I finally kludge together a solution. And by that time I've got so much effort invested in it that I just instinctively pull out my checkbook.

Then, if I'm lucky, I stop myself to ask, "okay, now I know I **can** do this; but the question is **should** I do this."

Erm, yeah. Maybe... (And that's on a good day when my wife's looking at me with a certain look that clues me in that my GAS is getting the better of me again).

>Welcome to the party, BTW. Nice to see a new
>face.....errrr....well.....you know.
>
>;o)

Heh! Thanks, DJ -- nice to be here!!!

--m.Just plays more Waltz's than most of us

"Neil" <OIUOI@OI.com> wrote:

>
>But Don's a Progger... he just counted to three there, after
>finishing counting to 7, 13, and 11, previously.
>
>:)
>
>
>
>EK Sound <

Subject: Re: My top Logic bug finally fixed?

Posted by [LaMont](#) on Sun, 07 May 2006 05:45:05 GMT

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gling, but I threw

>caution to the wind and loaded up my keyboards and Les Paul (he said to bring

>my guitar, too) and headed out for what I figured was a good hour drive.

>

>Got to the gig with barely time to set up. There was a section of road just
>before the town that went down to one lane, and temporary signals letting
>small alternating drips of traffic through. Finally got there, and saw the
>Berringer, all ready to go. Great! It was indeed big. Looked like a 15" speaker,

>maybe a horn. I didn't really look that closely. 6 inputs in the back. I

>set up the keyboards, plugged them and the Les Paul in, and turned it on.

>Played a chord.

>

>What came out of the speaker was something resembling the sound from a tiny

>1" transistor radio speaker, on a dead battery. Crackly, faint, no bottom,

>no sound to speak of. The bandleader went pale. The drummer said, man this

>amp works great! or at least it did when I used it last. Maybe it's just

>got a dirty pot.

>
>When did you use it last? I cautiously inquired. I furiously twirled the
>pots, which didn't even respond with crackles, pops, anything. Tried plugging
>in to all the channels. Nothing.
>
>Oh, it was a few years ago. And, come to think of it, I loaned it to someone
>after that, and haven't used it since.
>
>Well.
>
>The guitarist said he had a tiny amp in his car, his spare amp. It was a
>20 watt MXR or some such, and I plugged all my stuff into a small mixer
and
>then into that amp, and managed to play the whole gig without any further
>complaints.
>
>I'm gonna take that Berringer right over to the repairman! said the drummer.
>
>
>It would make a good boat anchor.
>
>-steve
>
>
>
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>Well, I've been having some major freezeups in Cubase. I thought it might
>be
>>clock cables of unequal length. I was using a Behringer AES>Spdif format
>>converter on my quantec, interfacing digitally with one of my RME cards.
>I
>>just pulled the Quantec off the format converter and plugged the AES I/O
>>into my Mytek AD/DA and am now interfacing the Quantec via analog with
>>Paris. No crashes in Cubase in over 2 hours. I was getting a lockup about
>>once every 45 minutes.
>>
>>.....and that's my last piece of Behringer gear.
>>
>>;o)
>>
>>
>>
>

---=_linux447cd859

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[illegible]

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Posted by [LaMont](#) on Sun, 07 May 2006 05:46:58 GMT
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Subject: Re: My top Logic bug finally fixed?
Posted by [Deej \[1\]](#) on Sun, 07 May 2006 05:49:02 GMT
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Subject: Re: My top Logic bug finally fixed?
Posted by [excelav](#) on Sun, 07 May 2006 06:31:00 GMT
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---=_linux447cd859--Ok, here's what I have been doing.

-first- let me say that I owe Sakis everything for this, since what I am doing differs little from how he does it. Also, DJ got me thinking along these lines and I want to thank him as well for the great input.

Simply, it's 4-band multiband compression in Paris. DJ made the point that signal flow in Paris goes through the EDS compressor before the EQ. What this means is that if you split the bands with the PARIS EQ the EDS compressor is still responding to the full bandwidth signal because the compressors see the signal before the EQ.

If you do this, and open up the compressor windows, you will see the compressors working in perfect unison. It works fairly well nonetheless, but I wondered what would happen if you bounced the track with the comp off and the filter in (yes you have to do this 4 times for LO, LM HM, and HI bands) You then end up with bounced tracks that only have the desired bands on them.

Now, you turn off the EQ, and bring the 8 tracks back to the editor (use the time-locked tool please!) and put them in their correct channels. As Sakis said, use low comp. ratios and do not make big changes in threshold from one band to another. I ended up using various thresholds and about 1.55:1 ratios with little or no makeup gain. You want to see about 3-6db gain reduction depending on the material.

Group all the faders together. Run the sub master and global masters cranked and now you can use the PARIS mix buss as a fat control as you desire when bouncing back to 2 tracks.

This is **very** tedious and you have to be relentless about changing your comp settings until it is just right. But boy-howdy does it pay off if you do it well! I'm here to tell you that we made a real difference in an already-great sounding CD doing this.

If there is a native plug that would help here I would LOVE to use it and save all this work making the band-split tracks. Let me know.

I will tell you this, that done well, this process is spectacular sounding.

Mix cleaner. Do not push PARIS so hard and leave yourself something to work with at the mastering stage. Pushing PARIS hard with the 8 band-split tracks and the comps on sounds terrific and is very controllable.

I used Sakis recommended bands as a great starting point. (Use the steep rolloff-hipass or lopass filters rather than the shelf)

They are:

Lo 30-90hz.

Lo-Mid 90-540

Hi-Mid 540-6Khz

Hi 6-20Khz.

Do not push things when bouncing. Leave the channel level at 0.

Listen listen listen. This process should make things both more clear and bigger. If it gets muddy, you are probably hitting the compressors too hard. Take a stereo track you know well and spend an afternoon trying this out. (did I mention it was tedious?)

Those of you with native EQ plugs can probably do this in one pass, but I would still try it my way, just once and see if it is any better.

best,

DC

The live CD is DONE yes! Now I can go outside again...Thank you for validating my feelings. Gawd how I need a hug now!

;oD

"steve the artguy" <artguy@longtimenosee.net> wrote in message
news:447cb3a2\$1@linux...

>

> Folks-

>

> I haven't contributed any entertainment here in a long while.

> Here's a little story from a couple of days ago.

>

> I got a call a few days back from a drummer I haven't seen in years, but

> who I played with a few times. He was trying to line up some musicians for

> a gig last Sunday at the Blue Heron Inn, a rustic place in rustic Duncan

> Mills in rustic Sonoma County in rustic California. Leading the band was

> a blues guitarist who I'd never heard of, and the bass player was someone

> I'd never heard of. I'd never been to the place, and I hadn't anything

else

> going on, so I said, sure.

>

> How loud would we be? I asked. I have gotten used to just running
everything

> into a little mixer, then into a small amp with a line out to the PA.

>

> Oh, said the drummer, you don't have to bring an amp. I have this
Berringer

> Keyboard amp that's huge, has lots of power, lots of inputs, and sounds
great.

> Sound fabulous.

>

> Are you sure, I said? I've heard nothing but bad stories about Berringers,

> although there are rumors that the newer stuff is not bad. Oh, don't
worry,

> this amp is great! he repeated. My "Spidey sense" was tingling, but I

threw

> caution to the wind and loaded up my keyboards and Les Paul (he said to bring

> my guitar, too) and headed out for what I figured was a good hour drive.

>

> Got to the gig with barely time to set up. There was a section of road just

> before the town that went down to one lane, and temporary signals letting

> small alternating drips of traffic through. Finally got there, and saw the

> Berringer, all ready to go. Great! It was indeed big. Looked like a 15" speaker,

> maybe a horn. I didn't really look that closely. 6 inputs in the back. I

> set up the keyboards, plugged them and the Les Paul in, and turned it on.

> Played a chord.

>

> What came out of the speaker was something resembling the sound from a tiny

> 1" transistor radio speaker, on a dead battery. Crackly, faint, no bottom,

> no sound to speak of. The bandleader went pale. The drummer said, man this

> amp works great! or at least it did when I used it last. Maybe it's just

> got a dirty pot.

>

> When did you use it last? I cautiously inquired. I furiously twirled the

> pots, which didn't even respond with crackles, pops, anything. Tried

plugging

> in to all the channels. Nothing.

>

> Oh, it was a few years ago. And, come to think of it, I loaned it to someone

> after that, and haven't used it since.

>

> Well.

>

> The guitarist said he had a tiny amp in his car, his spare amp. It was a

> 20 watt MXR or some such, and I plugged all my stuff into a small mixer and

> then into that amp, and managed to play the whole gig without any further

> complaints.

>

> I'm gonna take that Berringer right over to the repairman! said the drummer.

>

>

> It would make a good boat anchor.

>

> -steve

>

>

>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >Well, I've been having some major freezeups in Cubase. I thought it might
> be
> >clock cables of unequal length. I was using a Behringer AES>Spdif format
> >converter on my quantec, interfacing digitally with one of my RME cards.
> I
> >just pulled the Quantec off the format converter and plugged the AES I/O
> >into my Mytek AD/DA and am now interfacing the Quantec via analog with
> >Paris. No crashes in Cubase in over 2 hours. I was getting a lockup about
> >once every 45 minutes.
> >
> >.....and that's my last piece of Behringer gear.
> >
> >;o)
> >
> >
>"DC" <dc@spammersonmars.com> wrote:
>If there is a native plug that would help here I would LOVE to use it
>and save all this work making the band-split tracks. Let me know.

Ozone.

<http://www.izotope.com>

NeilYa beat me to it Rich.

And thanks Neil - 5 / 7 / 9 / 11...done em all and made them sound like
4/4 - that's the hard part

Don

"Rich" <studiodog_99@yahoo.com> wrote in message news:447c8ca1\$1@linux...
>
>
> Just plays more Waltz's than most of us
> "Neil" <OIUOI@OI.com> wrote:
>>
>>But Don's a Progger... he just counted to three there, after
>>finishing counting to 7, 13, and 11, previously.
>>
>>:)
>>
>>
>>

>>EK Sound <askme@nospam.com> wrote:

>>>A drummer that can't count to 4... go figure! ;-)

>>>

>>>David.

>>>

>>>Don Nafe wrote:

>>>> Just checkin my system

>>>>

>>>> Don

>>>>

>>>>

>>

>I talked to M-Audio tech support about this today. the guy I was talking to was clueless about this but he said there's an lod timer still around who was with the company when these units were being made. He was taking the day off but he's supposed to call me tomorrow. I really curious to know if this unit will pass bit-for-bit. I don't notice an sonic voodoo going on, but long cable runs are a no-no with this. Eventually I'm going to get myself one of those FriendChip thangs.

;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447c7f1a@linux...

> I've received some e-mails recently asking if I know if the M-Audio

> Digipatch units will pass 24 bit audio. I have read in numerous forums
over

> the years that they pass audio bit for bit.

>

> M-Audio's tech support is impossible to contact today (I tried) but I
found

> the following info online:

>

>

>

> The Litepipe protocol used by the Digipatch, known as DT-16, is a format
> intended to support 16-bit Type I ADAT devices. Other Litepipe formats are
> not guaranteed to work reliably. All coaxial S/PDIF and Optical S/PDIF
> (TosLink) are fully supported.

> <http://www.technosound.com.cy/easyconsole.cfm?id=526>

>

>

>

> Now what does this mean?.....well, my optical and lightpipe
> devices work fine with these units and none of them are DT-16, to my
> knowledge so does this mean that since the Digipatch Units use DT-16, they

> are truncating 20 and 24 bit signals to 16 bit or should it mean that they
> shouldn't work at all? I don't really know. I do know that I have never
had
> a problem passing optical 20 and 24 bit S/Pdif or 8 channel lightpipe
> through these units so if they aren't supposed to work at all, and since
> even though they aren't guaranteed to work then since they *are* working,
> perhaps they are passing bit-for bit.....or maybe they are truncating
to
> 16 bit so it *will* pass signal, but this doesn't *seem* to be supported
by
> the statement above. Either it should work, or it shouldn't.....it
> would seem.....and if it works, since the following
statement
> was made:
>
> "All coaxial S/PDIF and Optical S/PDIF (TosLink) are fully supported."
>
>then it should it be supporting bit-for-bit
transfers????
> I guess the answer to this question is as clear as mud...right?
>
> One thing that the Digipatch doesn't do is to reclock signals so if your
> cable runs are extremely long, you may get jitter or worse.
>
> ;o)
>
> Why not just do a simple test and record a signal through it to
wavelab and check out the results on the bit depth meter...

David.

DJ wrote:

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> was clueless about this but he said there's an Iod timer still around who
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>>One thing that the Digipatch doesn't do is to reclock signals so if your
>>cable runs are extremely long, you may get jitter or worse.
>>
>>;o)
>>
>>
>
>
>Is that DJ's rack you got a pic of there?
AA

"Neil" <OIUOIU@OIU.com> wrote in message news:447cd859\$1@linux...
>
> "steve the artguy" <artguy@longtimenosee.net> wrote:
>>
>>Folks-
>>
>>I haven't contributed any entertainment here in a long while.
>>Here's a little story from a couple of days ago.
>>
>>I got a call a few days back from a drummer I haven't seen in years, but
>>who I played with a few times. He was trying to line up some musicians for
>>a gig last Sunday at the Blue Heron Inn, a rustic place in rustic Duncan
>>Mills in rustic Sonoma County in rustic California. Leading the band was
>>a blues guitarist who I'd never heard of, and the bass player was someone
>>I'd never heard of. I'd never been to the place, and I hadn't anything
>>else
>>going on, so I said, sure.
>>
>>How loud would we be? I asked. I have gotten used to just running
>>everything
>>into a little mixer, then into a small amp with a line out to the PA.
>>

>>Oh, said the drummer, you don't have to bring an amp. I have this
>>Berringer
>>Keyboard amp that's huge, has lots of power, lots of inputs, and sounds
> great.
>>Sound fabulous.
>>
>>Are you sure, I said? I've heard nothing but bad stories about Berringers,
>>although there are rumors that the newer stuff is not bad. Oh, don't
>>worry,
>>this amp is great! he repeated. My "Spidey sense" was tingling, but I
>>threw
>>caution to the wind and loaded up my keyboards and Les Paul (he said to
> bring
>>my guitar, too) and headed out for what I figured was a good hour drive.
>>
>>Got to the gig with barely time to set up. There was a section of road
>>just
>>before the town that went down to one lane, and temporary signals letting
>>small alternating drips of traffic through. Finally got there, and saw the
>>Berringer, all ready to go. Great! It was indeed big. Looked like a 15"
> speaker,
>>maybe a horn. I didn't really look that closely. 6 inputs in the back. I
>>set up the keyboards, plugged them and the Les Paul in, and turned it on.
>>Played a chord.
>>
>>What came out of the speaker was something resembling the sound from a
>>tiny
>>1" transistor radio speaker, on a dead battery.

Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Mon, 08 May 2006 14:47:09 GMT
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>>>>>>>>>> > is bouncing each stereo freq =
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>>>EQ only and then the next
>>>>>>>>>> > set etc until =
>>>all are=20
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>>>settings.
>>>>>>>>>> > (yes you have to do 4 passes =
>>>to just=20
>>>create the files to do this!)
>>>>>>>>>>=20
>>>>
>>>>>>>>>> > It is complicated, time-consuming, =
>>>and a=20
>>>general PITA.
>>>>>>>>>> =

>>>>
>>>>> >=20
>>>HOWEVER, if you pay attention and are patient, the results=20
>>>are
>>>>> > friggin'=20
>>>fabulous.
>>>>> >
>>>>> =
>>>>=20
>>>Sweet, huge and detailed. Just amazing =
>>>really.
>>>>>=20
>>>>
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>>>Later. BTW, you must leave some
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>>>the
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>>>that for=20
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>>>>> > works so =
>>>beautifully=20
>>>with slamming the Paris mix buss that it =
>>>seems
>>>>> >=20
>>>like it was designed to do this. Somewhere SSC is=20
>>>grinning...
>>>>> >
>>>>> =
>>>>=20
>>>Paris for mastering. wadda concept.
>>>>>=20
>>>>
>>>>> > DC
>>>>>=20
>>>>
>>>>> > DC
>>>>>=20
>>>>
>>>>> >
>>>>> =
>>>>>Rob=20
>>>Arsenault" <<FONT =
>>>face=3DArial=20
>>>size=3D2>mani2@nbnet.nb.ca>=20
>>>wrote:
>>>>> >>>Yes DC, please do=20
>>>share...!!
>>>>> =
>>>>>>
>>>>>=20
>>>>>>
>>>>> >>>"DC" <<A=20
>>>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
>>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>>>size=3D2>> wrote in=20
>>>message
>>>>>=20
>>>>>>news:4477dc50\$1@linux...
>>>>>=20
>>>>>>>
>>>>>> >>>> Hey=20
>>>all,
>>>>>> =
>>>>>>>
>>>>>>=20
>>>>>>> I am discovering some *amazing* stuff trying a=20
>>>multiband
>>>>>> >>>> split/compressor =
>>>in=20
>>>Paris. THANK YOU to Sakis and DeeJ for=20
>>>the
>>>>>> >>>> help with=20
>>>this.
>>>>>> =
>>>>>>>
>>>>>>=20
>>>>>>> More to follow, but I am getting results, on very =

not work for this.

DC

"Kim" <hiddensounds@hotmail.com> wrote:

>
>
>While I have heard a lot of people more knowledgeable than myself talk up
>this method of mastering, one thing has always bothered me...
>
>The Paris compressors are mono. Therefore your left and right channels are
>being processed separately. Surely your stereo imaging will go all over
the
>place?!? I mean, for starters, anything that's loud in a given frequency
>band, and not centred, will tend to get centred, because the louder channel
>will cop more compression. If, in a given band, the left channel is louder
>than the right channel, everything in that band will get panned further
right,
>because the left channel will get compressed / reduced in level more than
>the right channel. What's more, some sounds will no doubt cover more than
>one frequency band, and as this "repanning" effect is unlikely to be identical
>in all frequency bands, one part of a sound may get panned further right,
>while another band of it stays where it is, or even moves further left depending
>what is in that band.
>
>I would have thought that on material with considerable stereo content,
things
>will end up all over the shop in terms of stereo imaging.
>
>On the other hand, there's a very practical school of thought which says
>"If it sounds good, just do it"...
>
>Cheers,
>Kim.

>"Aaron Allen" <nospam@not_here.dude> wrote:

>>
>>
>>Ok, you asked for it..... PC mastering technique in Paris:
>>
>>Take your 2 track L/R master final mix file. Put the Left mix file on =
>>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels
>=
>>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =
>>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6
>=
>>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =
>>taste and what you're going for and program material. Use your ears, =

>>nobody can hand you that in text and be completely accurate. Start with
>=
>>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi
>=
>>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>>either the Paris Compressor or with a good sounding native POST Paris =
>>VST EQ. The placement is absolutely critical. Tie all faders together =
>>using Grouping on the mixer. Do not for ANY reason split these waves =
>>into another editor unless you're ready to fight phase and time delay =
>>demons between submixes. Also, be sure you have everything selected with
>=
>>the time lock tool when you do this - same reason about phase/time.=20
>>
>>Now, the thing is, you can adjust the Gain/EQ mojo separately for each
=
>>band, you can compress with different ratios, thresholds.. whatever =
>>suits the material, all in Paris. If you use the Paris compressor, be =
>>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =
>>7=3D8). Ditto on the eq bands, they must match, period.=20
>>
>>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more
>=
>>compressor on the global but do NOT compress with it. Threshold all the
>=
>>way up, ratio all the way down. Instead, use the gain output to beat the
>=
>>snot out of the signal hitting the global bus, but ... and this is also
>=
>>super important... keep the global fader at -0.3 or -0.5 dB or you'll =
>>blister the ^&*&\$ out of the cheapo wal mart digital converters that =
>>your stuff will eventually have to suffer.=20
>>Be careful in all this, you have SO much gain shaping you can turn the
=
>>wav into a baby ruth in the repro guy's editor... and no one wants to =
>>find a baby ruth floating in their pool of music. Don't smash it so much
>=
>>that it only takes 5 bits to play it back faithfully. Again, use your =
>>ears man.. pop and aggressive tunes will take more abuse than say, a =
>>ballad or classical. This is part of the 'program material dependant' =
>>thing I mentioned earlier. Don't treat a jazz standard like a Pantera =
>>tune, for example.=20
>>
>>Essentially you are creating a Waves multiband compressor, only you're
=
>>using Paris to do it and it sounds.. well, .. better IMO. YMMV. If you
=
>>plan to do this a lot, do your self a huge favor and create your own =
>>template PPJ you can just time lock drag the 'files' to and be on your

=

>>way.=20

>>

>>For you Mac mastering gurus, just replace the Paris VST EQ with a good

=

>>sounding phase coherent EQ capable of lo pass, band pass and hi pass.

=

>>Sorry, there is no equal that I'm aware of to the gain trick in the =

>>Paris VST EQ, but you do have the option of using the actual Paris EQ =

>>Gain in it's place post eq/compression for each group of channels.

>>

>>If anyone needs the Paris VST EQ, I suspect Doug Wellington has it =

>>posted on his page.

>>Doug, you still out there man?

>>

>>AA.=20

>>semi kinda not really a mastering dude guy

>> -----=

>>-----

>>

>>"John" <no@no.com> wrote in message news:447cb558\$1@linux...

>>=20

>>> So what's this trick mastering technique?

>>=20

>>> "Aaron Allen" <nospam@not_here.dude> wrote:

>>>>Word. I'd be willing to bet that this VST plug is somewhere in Tank's

>=

>>Steiny

>>=20

>>>>arsenal in regular use. Matt did an amazing job of recreating the =

>>Paris

>>=20

>>>>channel Eq/Gain mojo.

>>>>AA

>>>>

>>>>"chuck duffy" <cxsd@c.com> wrote in message news:447b8639\$1@linux...

>>>>

>>>>> Hi Don,

>>>>>

>>>>> The vst eq bit cancels with the paris eq when phase inverted.

>>>>>

>>>>> I forced Brian T to try it when he was unconvinced.

>>>>>

>>>>> I know that everyone is dubious, but matt worked 24 hours a day for

>=

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>>>>> to ensure that he could perfectly emulate the paris eq.

>>>>>

>>>>> I am familiar with the "pretty colored and non-linear" comment about
>=
>>this
>>>>> plug, as I read and responded to it way back when on whatever vst =
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>>>>>
>>>>>
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>>>>> wondering
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>>>>>
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>>>>>>
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>>>>>>>>
>>>>>>>>> > I'm going to skip over a million details and just say that the
>=
>>secret
>>>>>>>>> > is bouncing each stereo freq band with EQ only and then the =
>>next
>>>>>>>>> > set etc until all are done. Then you bring the bands back to
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>>setings.
>>>>>>>>> > (yes you have to do 4 passes to just create the files to do =
>>this!)
>>>>>>>>>
>>>>>>>>> DC, this can be achieved SO much faster using the Matt Craig =
>>Paris

>>> VST
>>>>>EQ,
>>>>>> and in real timeif you want to adjust your bands. Have you tried
>=
>>the
>>>>> VST
>>>>>> Paris EQ for this application yet?
>>>>>> It doth rock much.
>>>>>>
>>>>>> AA
>>>>>>
>>>>>>
>>>>>>
>>>>>> "DC" <dc@spammersinhell.com> wrote in message =
>>news:44793f10\$1@linux...
>>>>>> >
>>>>>> > Ok, here's the short version. I've been working on this most
=>
>>of
>>> the
>>>>>> > day and am about to turn in, so this is very incomplete.
>>>>>> >
>>>>>> > It is a version of Sakis' band-split technique where you use 4
>=
>>stereo
>>>>>> > bands and 8 channels and 8 compressors.
>>>>>> >
>>>>>> > I'm going to skip over a million details and just say that the
>=
>>secret
>>>>>> > is bouncing each stereo freq band with EQ only and then the =
>>next
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>>>>>> > It is complicated, time-consuming, and a general PITA.
>>>>>> >
>>>>>> > HOWEVER, if you pay attention and are patient, the results are
>>>>>> > friggin' fabulous.
>>>>>> >
>>>>>> > Sweet, huge and detailed. Just amazing really.
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>>>>>>> > Paris for mastering. wadda concept.
>>>>>>> >
>>>>>>> > DC
>>>>>>> >
>>>>>>> > DC
>>>>>>> >
>>>>>>> >
>>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>>>>>> >>>Yes DC, please do share...!!
>>>>>>> >>>
>>>>>>> >>>
>>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20
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>>>>>>> >>>> Hey all,
>>>>>>> >>>>
>>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband
>>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for
>=
>>the
>>>>>>> >>>> help with this.
>>>>>>> >>>>
>>>>>>> >>>> More to follow, but I am getting results, on very familiar=20
>>>>>>> >>>> material
>>>>>>> >>>> that are just making me grin from ear to ear...
>>>>>>> >>>>
>>>>>>> >>>> As soon as I get this live disc out the door I will post the
>=
>>
>>>>>>> >>>> details.
>>>>>>> >>>>
>>>>>>> >>>> Paris lives!
>>>>>>> >>>>
>>>>>>> >>>> DC
>>>>>>> >>>>
>>>>>>> >>>
>>>>>>> >>>
>>>>>>> >>
>>>>>>> >
>>>>>>>
>>>>>>>

Subject: Re: My top Logic bug finally fixed?
Posted by [Deej \[1\]](#) on Mon, 08 May 2006 14:52:26 GMT
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=>
>stereo
>>>>>> > bands and 8 channels and 8 compressors.
>>>>>> >
>>>>>> > I'm going to skip over a million details and just say that the

=

>secret

>>>>>> > is bouncing each stereo freq band with EQ only and then the =

>next

>>>>>> > set etc until all are done. Then you bring the bands back to =

>the

>>>>>> > editor, shut off the EQ and start working on your comp =

>settings.

>>>>>> > (yes you have to do 4 passes to just create the files to do =

>this!)

>>>>>> >

>>>>>> > It is complicated, time-consuming, and a general PITA.

>>>>>> >

>>>>>> > HOWEVER, if you pay attention and are patient, the results are

>>>>>> > friggin' fabulous.

>>>>>> >

>>>>>> > Sweet, huge and detailed. Just amazing really.

>>>>>> >

>>>>>> > There is much more to say. Later. BTW, you must leave some

>>>>>> > headroom in your mixes to get the most out of this (but the

>>>>>> > mastering guys have been saying that for years). This technique

>>>>>> > works so beautifully with slamming the Paris mix buss that it =

>seems

>>>>>> > like it was designed to do this. Somewhere SSC is grinning...

>>>>>> >

>>>>>> > Paris for mastering. wadda concept.

>>>>>> >

>>>>>> > DC

>>>>>> >

>>>>>> > DC

>>>>>> >

>>>>>> >

>>>>>> >>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

>>>>>> >>>Yes DC, please do share...!!

>>>>>> >>>

>>>>>> >>>

>>>>>> >>>"DC" <dc@spammersinhell.com> wrote in message=20

>>>>>> >>>news:4477dc50\$1@linux...

>>>>>> >>>>

>>>>>> >>>> Hey all,

>>>>>> >>>>

>>>>>> >>>> I am discovering some *amazing* stuff trying a multiband

>>>>>> >>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for

=

>the

>>>>>> >>>> help with this.

>>>>>> >>>>

>>>>>> >>>> More to follow, but I am getting results, on very familiar=20

```

>>>>>> >>>> material
>>>>>> >>>> that are just making me grin from ear to ear...
>>>>>> >>>>
>>>>>> >>>> As soon as I get this live disc out the door I will post the
=
>
>>>>>> >>>> details.
>>>>>> >>>>
>>>>>> >>>> Paris lives!
>>>>>> >>>>
>>>>>> >>>> DC
>>>>>> >>>>
>>>>>> >>>
>>>>>> >>>
>>>>>> >>
>>>>>> >
>>>>>>
>>>>>>
>>>>>> I choose Polesoft Lockspam to fight spam, and you?
>>>>>> http://www.polesoft.com/refer.html
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>
>>>>=20
>>>
>>>
>>
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></HEAD>
><BODY>
><DIV><FONT face=3DArial size=3D2><EM>Ok, you asked for it..... PC =
>mastering=20
>technique in Paris:</EM></FONT></DIV>

><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>final mix=20

>Put the=20
>Right mix file on Channels 2,4,6 and 8. Pan hard right. Using the Paris
=

```

>VST EQ,=20
>split the files into different bands. 1/2 will be lo pass, 3/4 will be =
>low mid=20
>band, 5/6 will be hi mid band, 7/8 will be hi pass. Freq will vary =
>depending on=20
>taste and what you're going for and program material. Use your ears, =
>nobody can=20
>hand you that in text and be completely accurate. Start with the Sakis=20

>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =
>either the=20
>Paris Compressor or with a good sounding native POST Paris VST EQ. The =
>placement=20
>is absolutely critical. Tie all faders together using Grouping on the =
>mixer. Do=20
>not for ANY reason split these waves into another editor unless you're =
>ready to=20
>fight phase and time delay demons between submixes. Also, be sure you =
>have=20
>everything selected with the time lock tool when you do this - same =
>reason about=20
>phase/time. </DIV>

><DIV>Now, the thing is, you can =
>adjust the=20
>Gain/EQ mojo separately for each band, you can compress with different =
>ratios,=20
>thresholds.. whatever suits the material, all in Paris. If you use the =
>Paris=20
>compressor, be sure to match each pair of tracks' settings (1=3D2, =
>3=3D4, 5=3D6, 7=3D8).=20
>Ditto on the eq bands, they must match, period. </DIV>

><DIV>Now then, for more secret sauce
=
>beyond the=20
>Eq/Gain trick.. put one more compressor on the global but do NOT =
>compress with=20
>it. Threshold all the way up, ratio all the way down. Instead, use the =
>gain=20
>output to beat the snot out of the signal hitting the global bus, but =
>... and=20
>this is also super important... keep the global fader at -0.3 or -0.5 dB
=
>or=20
>you'll blister the ^&*##&\$ out of the cheapo wal mart digital =
>converters=20

>that your stuff will eventually have to suffer. </DIV>
><DIV>Be careful in all this, you =
>have SO much=20

>their pool=20

>it back=20
>faithfully. Again, use your ears man.. pop and aggressive tunes will =
>take more=20
>abuse than say, a ballad or classical. This is part of the 'program =
>material=20
>dependant' thing I mentioned earlier. Don't treat a jazz standard like a
=
>Pantera=20
>tune, for example. </DIV>

><DIV>Essentially you are creating a Waves =
>multiband=20
>compressor, only you're using Paris to do it and it sounds.. well, .. =
>better=20
>IMO. YMMV. If you plan to do this a lot, do your self a huge favor and=20

>'files'=20
>to and be on your way. </DIV>

><DIV>For you Mac mastering gurus, just =
>replace the Paris=20
>VST EQ with a good sounding phase coherent EQ capable of lo pass, band =
>pass and=20

>trick in=20
>the Paris VST EQ, but you do have the option of using the actual Paris =
>EQ Gain=20
>in it's place post eq/compression for each group of =
>channels.</DIV>

><DIV>If anyone needs the Paris VST EQ, I =
>suspect Doug=20
>Wellington has it posted on his page.</DIV>
><DIV>Doug, you still out there =
>man?</DIV>

><DIV><FONT face=3D"Comic Sans MS"=20
>size=3D3>AA, </DIV>
><DIV>semi kinda not really a mastering dude=20
>guy</DIV>
><DIV><FONT face=3DArial=20

```

>size=3D2> -----
>-----</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>"John" </FONT><A =
>href=3D"mailto:no@no.com"><FONT=20
>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>size=3D2>> wrote in=20
>message </FONT><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =
>what's this=20
>trick mastering technique?<BR>> <BR>> "Aaron Allen" </FONT><A=20
>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>> =
>
>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =
>somewhere in=20

>an=20
>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20
>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" </FONT><A=20
>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>size=3D2>cxsd@c.com</FONT></A><FONT=20
>face=3DArial size=3D2>> wrote in message </FONT><A=20
>href=3D"news:447b8639$1@linux"><FONT face=3DArial=20
>size=3D2>news:447b8639$1@linux</FONT></A><FONT face=3DArial=20
>size=3D2>...<BR>>>><BR>>>> Hi=20
>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =
>paris eq=20
>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =
>try it=20
>when he was unconvinced.<BR>>>><BR>>>> I know that =
>everyone is=20
>dubious, but matt worked 24 hours a day for months<BR>>>> to =
>ensure=20
>that he could perfectly emulate the paris =
>eq.<BR>>>><BR>>>> I=20
>am familiar with the "pretty colored and non-linear" comment about=20
>this<BR>>>> plug, as I read and responded to it way back when =
>on=20
>whatever vst forum<BR>> it<BR>>>> was posted=20
>in.<BR>>>><BR>>>><BR>>>> I know this won't =
>help=20
>anyones perception, but when I hear people <BR>>>>=20
>wondering<BR>>>> how to capture the paris special sauce - this =
>plug is=20
>it.<BR>>>><BR>>>> =
>CHuck<BR>>>><BR>>>> "DC"=20

```

<<FONT face=3DArial=20
 >size=3D2>dc@spammersinheck.com<FONT face=3DArial =
 >size=3D2>>=20
 >wrote:
>>>
>>>As I understand it, that =
 >EQ was=20
 >pretty colored and non-linear.
>>>What I need is simple, =
 >clean,=20

 >nice,=20
 >but the whole process is tedious to say the=20
 >least.
>>>
>>>Sounds great=20
 >though.
>>>
>>>DC
>>>
=
 >>>>
>>>"RiverLake=20
 >Farms" <<FONT =
 >face=3DArial=20
 >size=3D2>edna@texomaonline.com<FONT face=3DArial =
 >size=3D2>>=20
 >wrote:
>>>>Is the Paris EQ plug still=20
 >available?
>>>>Thanks,=20
 >Edna
>>>>
>>>>"Aaron Allen" =
 ><<A=20
 >href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
 >size=3D2>nospam@not_here.dude> =
 >wrote in=20
 >message
>>>>news:447948de\$1@linux...
>>>>&g=
 >t;>>
>>>>>=20
 >> I'm going to skip over a million details and just say that the=20
 >secret
>>>>>> > is bouncing each stereo freq =
 >band with=20
 >EQ only and then the next
>>>>>> > set etc until =
 >all are=20

 >the
>>>>>>=20
 >> editor, shut off the EQ and start working on your comp=20
 >settings.
>>>>>> > (yes you have to do 4 passes =
 >to just=20
 >create the files to do=20
 >this!)
>>>>>>
>>>>>> DC, this =
 >can be=20
 >achieved SO much faster using the Matt Craig Paris
>=20
 >VST
>>>>>>EQ,
>>>>>> and in real =
 >timeif you=20
 >want to adjust your bands. Have you tried the
>>>=20
 >VST
>>>>>> Paris EQ for this application=20
 >yet?
>>>>>> It doth rock=20
 >much.
>>>>>>
>>>>>>=20
 >AA
>>>>>>
>>>>>>
>>>=
 >;>>>
>>>>>>=20

>"DC" <><FONT =
>face=3DArial=20
>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>size=3D2>> wrote in=20
>message ><FONT face=3DArial=20
>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
>size=3D2>...
>>>>> =
>>
>>>>> > Ok,=20

>of
>>=20
>the
>>>>> > day and am about to turn in, so =
>this is=20
>very incomplete.
>>>>> =
>>
>>>>>=20
>> It is a version of Sakis' band-split technique where you use 4=20
>stereo
>>>>> > bands and 8 channels and 8=20
>compressors.
>>>>> =
>>
>>>>> >=20
>I'm going to skip over a million details and just say that the=20
>secret
>>>>> > is bouncing each stereo freq =
>band with=20
>EQ only and then the next
>>>>> > set etc until =
>all are=20

>the
>>>>>=20
>> editor, shut off the EQ and start working on your comp=20
>settings.
>>>>> > (yes you have to do 4 passes =
>to just=20
>create the files to do this!)
>>>>>=20
>>
>>>>> > It is complicated, time-consuming, =
>and a=20
>general PITA.
>>>>> =
>>
>>>>> >=20
>HOWEVER, if you pay attention and are patient, the results=20
>are
>>>>> > friggin'=20
>fabulous.
>>>>> >
>>>>> =
>>=20

>really.
>>>>>=20

>>=20
>headroom in your mixes to get the most out of this (but=20
>the
>>>>> > mastering guys have been saying =
>that for=20
>years). This technique
>>>>> > works so =
>beautifully=20
>with slamming the Paris mix buss that it =

>seems
>>>>> >=20

>grinning...
>>>>> >
>>>>> =
>>=20

>>
>>>>> > DC
>>>>>=20
>>
>>>>> > DC
>>>>>=20
>>
>>>>> >
>>>>> =
>>>Rob=20
>Arsenault" <<FONT =
>face=3DArial=20
>size=3D2>mani2@nbnet.nb.ca>=20
>wrote:
>>>>> >>>Yes DC, please do=20
>share...!!
>>>>> =
>>>>
>>>>>=20
>>>>
>>>>> >>>"DC" <<A=20
>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>size=3D2>> wrote in=20
>message
>>>>>=20
>>>>news:4477dc50\$1@linux...
>>>>>=20
>>>>
>>>>> >>>> Hey=20
>all,
>>>>> =
>>>>
>>>>>=20
>>>>> I am discovering some *amazing* stuff trying a=20
>multiband
>>>>> >>>> split/compressor =
>in=20

>the
>>>>> >>>> help with=20
>this.
>>>>> =
>>>>
>>>>>=20
>>>>> More to follow, but I am getting results, on very =
>familiar=20
>
>>>>> >>>>=20
>material
>>>>> >>>> that are just =
>making me=20
>grin from ear to ear...
>>>>>=20
>>>>
>>>>> >>>> As soon as =
>I get=20
>this live disc out the door I will post the
>>>>> =
>
>>>>> details.
>>>>>=20
>>>>
>>>>> >>>> Paris=20
>lives!
>>>>> =
>

Subject: Re: My top Logic bug finally fixed?
Posted by [Deej \[1\]](#) on Mon, 08 May 2006 14:54:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
;>>>><BR>>>>>>=20
>>>>> DC<BR>>>>>>=20
>>>>><BR>>>>>>=20
>>>><BR>>>>>>=20
>>>><BR>>>>>> =
>>><BR>>>>>>=20
>><BR>>>>>>><BR>>>>>>><BR>>>>&=
>gt;>>=20
>I choose Polesoft Lockspam to fight spam, and =
>you?<BR>>>>>>>=20
></FONT><A href=3D"http://www.polesoft.com/refer.html"><FONT face=3DArial
=
>
>size=3D2>http://www.polesoft.com/refer.html</FONT></A><BR><FONT =
>face=3DArial=20
>size=3D2>>>>>>><BR>>>>>>><BR>>>>=
>>>><BR>>>>>>><BR>>>>>>><BR>>>> =
>
><BR>>>><BR>>>><BR>>></FONT> </BODY></HTML>
>
>This is a multi-part message in MIME format.
```

---=_linux447deee6
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

"Aaron Allen" <nospam@not_here.dude> wrote:
>Is that DJ's rack you got a pic of there?
>AA

You know, I heard David Koresh used Behringer too...

---=_linux447deee6
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Content-Transfer-Encoding: base64
Content-Disposition: attachment; filename="untitled.bmp"

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```

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tc+1cc7vvc61EMbvwW2trrWRzg+2MLYwvg+2zq3OrTC+ccbutQ++ML4wvi++
UMYPvq618L0QvIDGDr7ttQ2+7LUNvk7GLsZvvg2+iq3rteu1yrVtxi3GDb7t
ve697r0wxIHGr7XwvVHGks5RxvC9770xxhG+cs6SzIHGMcZRxlHGMcZRxhC+
McZSxILGk85yzo6tUMZwxpHGra1spS++L75Pvg62kcZwxk++kc6xznDGUMZQ
vIDGccZQvi++L75QvnHGkcaRzrHOkMZQvi++L74vviDGccZxxIHGks7T1rLO
ML4PthC+ML5xxrHOkc5wxi++T75wxpDGcMZwxpHOccYwvjC+D7bvvQ++D77O
tc61D74vxu69zbXtvc29rbXNtQ6+Dr7NtYytra3utS++T8ZPxi/GL8ZPxnDO
L8bOta21zrXvvQ/GD76uta61zr3vve+9D77vtQ++ccZxxjC+L74wvg++kc4v
xs29L8btXyY9L85vxi22zbUNvi/ODs6MtSqlqJSsrS6+Lr7ttWulCqWMrWud
rJ3Mpe21zLWrtay1zL2LrYytrK2ttc217bXtvey9y7Vqraytza2trc61D77u
tWyt7rXNtYylza3NtYyta62rpcut663stS2+TcbstUqlKqVLpay1jK0rpYyt
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pluULq3xxTHOkTzQzu7FrLXMvU7Ojtastay1b84uxs21TsYNvoy1DsZOxu29
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7bWrrUqdSp2Lpcyty62rrfTW9NbUztTO1M7UzvTO9Nb0ztPO1M701hXX9Nb0
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TlytIA+IkLVvrW+1j7UurQ2ILq1PrbC1Lp3tIMyUT6XRtU+tb61vrS2IDaUN
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bKVspey1Db7stQ227bWMre21zbWLrcu16rXKrau1rLXNte29Dr4wxjDGEL7w
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bq0QvIC+UL5spSyd7rWtra2t7rVQvg++7rUvviC+L74wvjC+Mb5RviG+EL7P
ta6tz7UwviC+UMZQvg++D7YPTi+2UcZxxnHGccayztPO0s6SxjC+ML4wvnDG
kc6xxnDGL74vvnDGkcZwxIG+ccZxxjC+UcbPta61D74wxg++zrWtta69rbXO
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i7WLTUutrLXuvS/GkM5vzk7GTsYMxoqti63NtQ+2ccaRzi/GzbUOvs21jKWt
ra21bLWMtey1LbYmtuy17LXttay1S6WMta217r2ttUytrbUvxhDGEMaPtc+9
MMayzq6tZmukWumDrJyLnMykrJzJe0dr5mLqe2yMrZTqeydjynsOpXC1j7WP
tSyt6qQKpYu1DMYMvi7GjLUOxi7GDr4vxs29rbXNvQ7G7r1rrSuljLUOvi7G
7bXttc21zLXMtaytjK1rpc21jK0Kna21D76NrY2tjK2Lpaulap1qpey17bXM
re21a6WLRQ2+Tsbtve29Db7NtWul7bXNrq227bWLpe21DbYNtsyti6WKpaul
y62rrYql1M7TztPO087TztPO9M701vTW9M7TzrPO1M4U1/TW087T1rLWstZQ
xo2tbKXOtc61cs6SzpPOk85yznLOcsZxzpLWEcYurQ6IE8ZRrdO9FMZRre+k
LlzLg6t7KWspa2pzKWNISsdSCFuKa02MTIxMjKpzjZRxtfK9E8YzxtK9UK1U
xjPG8r2ytZGtUK1xrfK9E75TzvK9DqXNnC6tcLVwtU+tLaXLnAul7r0Nvs21
7r2tteucLKWNtay1zLWKrYqtCZ1LrWutbK2ttQ++EL7PtY6t0LURvhG+z7Wv
rdC1Mb4RvG9Er4yxjLGMsYSvtG1kk1vrdG1Er4SvvG90bXQtdC1ELYQvm6l
bqUQvvC1jq3PtRC+8LWvrc+1EL4xvjG+Eb7xvRG+MsYRvq+1r7UQvhHGMcYx
xjHGEL4QvhC+ML7wvfC98L0RvjHGUsZSxnLOMcYQvu+9ML5xzpHOUMYPvjC+
ks6yznLGUCZyxnlGUsZzztC1j7UxxrPWktYwxq+1jrWvvc/Fr71NtS2tjrUQ
xjDGEMbvvc+98L1RzpLOstZwxi++L75Pxi/GD77ute+1ML5RxlHGEL7vTDG
cc6SsjC+z7Wure+1UL4wvg+277WutTDGMMYwxnHOz71utTDGsc7RzphOD8bv

xS/O7sWNtUylzbUOtk++cMYvxu69D76SznHG7r2Ntay97cUOzu7NTLXOxQ/G
UM6y3pHWL84v1k/WrcVttc+9Mcaz1rPeMM4PxjDOEMYPvhDGz71tvc7FjLXM
tcy1rLWsv3F7sWtxQ/OD84Q1s/Fbb2uxTDO8M2wzW/FsM0RztPeEape4VS
hVppe2h7yYPqgwdrpIPlSqdx1qnWgRCgjGmUk2MD6UvrU6tLaUspUytzbUu
xg2+b85sra21Dr4uxi7GrbWttYyt7r0uxu29rbXtvU/G0taQzIDGD77vte61
zrWurY6tLJ1NpQydz7Uwvq+1z7WOre217K1qpUqd7bUNvu217b2sray1Db4u
xg2+Db4Nvsy1zLUuvi2+j8Ytvmul7bVNVk6+DbbMtcyt7LUMtuy1y62zzrPO
1M7UztTO086zzpPG1M7TzrPOcsazxhTX9NazrPOstbS1IDGja2tre61zrVx
zrLO09az1nLOMMYwxIHG09ZSzm+10r159xjnevd79xnn9cWMe8liTHMLa6pi
qlqEMcEYxTmoUslai3OLc0prCWPwpPjmu/+7/9v/GOezvTnn/P/8/1rvGefY
3rO9j5yX3lr3Oe/0xRGtEK2zxXXeVM7yxQ2lLa3vvY21jbXPva+9i5Srnc2t
bbWNtSqlCaXJnEutTKXrnCylTa1OrU6tTqWQtfG9Eb7Qta+t0LURvIPO8r3y
vfK90bXSvRLGEr5TxvK9E8YSxjPGE8bSvXTO0b0SvvK9cK2QtRK+Er6wtXCt
0bWxtZCtkLXRtfK98r3yvbG90r3yxbG9b7WQtrLGMS4yzhLGEsbxxfG98b3x
xVPOU85TzIPOMs4yzlLOk9ZyzjHGEcYxxnLWstaS1IHOUcazztTWIM5TxlPG
dM50znTW0b2xvVPOtd7V3pTeEs4SzhLWMtYS1vHN8c0y1pPeIN6U3IPWEcbx
xVLOk9aT1jDGz7WutRC+cc5RxcH+770QvIHGcs4xxhG+UsZyzpPWctYRxhHG
cs7T1rLWcc4wxs+9McZRzpLWk9bxxbC9cs7T1hPfstYQxhDGcdZRzq+9rrXv
vTDGUcZRzjDG8MUQxjLOc9Zy1vDNzs0Q3IHmUeZOxdDVsm3QzRHe0NVuxY/N
8OWv1bDNsMWwxRLOUtbQzU69r72wvfDFEc5uve20TcVsvYy9bL1sva3ND9bv
1Y7N793P3fDdr9VOxW/Nr80uxS/NL81w1ZDNEtbRxeuD52LwrHK9D60wtZG9
kbXzxTXOdtazvbO9k71ullt7LZRRtXG9sr3RxZC9Tq2utTDGD77OvU2trWu
tc61771trW2tba3Ove+9zr3vva61zr1RxIHG8L3QtfC98L3QtdC10LXtnI+t
TqWwtRK+sLWwtfc9L77utWylS6XttQ6+rbWstWutrLXMtcy1rLWstYu1SqWL
rQ22DbYuvqytKZ2rre21DbbstcytzK3stQ227LXstZPGtM7VzvXW9da0znPG
Mr6TxrTOk8ZzxpPG9db11rPOcsZyxpLOUL7Nre61ML7vtVHGks7T1rPOccZQ
vIDGkc5RzILOkLWxtVnvOu+8/97/3v+63m1zilqOe05z7WqsYihKZTGqU

Subject: Re: My top Logic bug finally fixed?

Posted by [Jamie K](#) on Mon, 08 May 2006 14:54:33 GMT

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there is no equal that I'm aware of to the gain =

>>trick in=20

>>the Paris VST EQ, but you do have the option of using the actual Paris

=

>>EQ Gain=20

>>in it's place post eq/compression for each group of =

>>channels.</DIV>

>><DIV> </DIV>

>><DIV>If anyone needs the Paris VST EQ, I =

>>suspect Doug=20

>>Wellington has it posted on his page.</DIV>

>><DIV>Doug, you still out there =

>>man?</DIV>

>><DIV> </DIV>

>><DIV>20


```

>>size=3D3><EM><STRONG>AA,</STRONG></EM></FONT> </FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>semi kinda not really a mastering dude=20
>>guy</FONT></DIV>
>><DIV><FONT face=3DArial=20
>>size=3D2> -----=
>>-----</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>"John" <</FONT>><A =
>>href=3D"mailto:no@no.com"><FONT=20
>>face=3DArial size=3D2>no@no.com</FONT></A><FONT face=3DArial =
>>size=3D2>> wrote in=20
>>message </FONT>><A href=3D"news:447cb558$1@linux"><FONT face=3DArial=20
>>size=3D2>news:447cb558$1@linux</FONT></A><FONT face=3DArial=20
>>size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>> <BR>> So =
>>what's this=20
>>trick mastering technique?<BR>> <BR>> "Aaron Allen" <</FONT>><A=20
>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>size=3D2>nospam@not_here.dude</FONT></A><FONT face=3DArial size=3D2>> =
>>
>>wrote:<BR>>>Word. I'd be willing to bet that this VST plug is =
>>somewhere in=20
>>Tank's Steiny<BR>> <BR>>>arsenal in regular use. Matt did =
>>an=20
>>amazing job of recreating the Paris<BR>> <BR>>>channel Eq/Gain=20
>>mojo.<BR>>>AA<BR>>><BR>>>"chuck duffy" <</FONT>><A=20
>>href=3D"mailto:cxsd@c.com"><FONT face=3DArial =
>>size=3D2>cxsd@c.com</FONT></A><FONT=20
>>face=3DArial size=3D2>> wrote in message </FONT>><A=20
>>href=3D"news:447b8639$1@linux"><FONT face=3DArial=20
>>size=3D2>news:447b8639$1@linux</FONT></A><FONT face=3DArial=20
>>size=3D2>...<BR>>>><BR>>>> Hi=20
>>Don,<BR>>>><BR>>>> The vst eq bit cancels with the =
>>paris eq=20
>>when phase inverted.<BR>>>><BR>>>> I forced Brian T to =
>>try it=20
>>when he was unconvinced.<BR>>>><BR>>>> I know that =
>>everyone is=20
>>dubious, but matt worked 24 hours a day for months<BR>>>> to =
>>ensure=20
>>that he could perfectly emulate the paris =
>>eq.<BR>>>><BR>>>> I=20
>>am familiar with the "pretty colored and non-linear" comment about=20
>>this<BR>>>> plug, as I read and responded to it way back when =
>>on=20
>>whatever vst forum<BR>> it<BR>>>> was posted=20
>>in.<BR>>>><BR>>>><BR>>>> I know this won't =
>>help=20
>>anyones perception, but when I hear people <BR>>>>=20

```

>>wondering
>>> how to capture the paris special sauce - this =
>>plug is=20
>>it.
>>>
>>> =
>>CHuck
>>>
>>> "DC"=20
>><<FONT face=3DArial=20
>>size=3D2>dc@spammersinheck.com<FONT face=3DArial =
>>size=3D2>>=20
>>wrote:
>>>
>>>>As I understand it, that =
>>EQ was=20
>>pretty colored and non-linear.
>>>>What I need is simple, =
>>clean,=20
>>accurate band splits. The Paris EQ
>>>>does this =
>>nice,=20
>>but the whole process is tedious to say the=20
>>least.
>>>>
>>>>Sounds great=20
>>though.
>>>>
>>>>DC
>>>>
=
>>>>>
>>>>"RiverLake=20
>>Farms" <<FONT =
>>face=3DArial=20
>>size=3D2>edna@texomaonline.com<FONT face=3DArial =
>>size=3D2>>=20
>>wrote:
>>>>>Is the Paris EQ plug still=20
>>available?
>>>>>Thanks,=20
>>Edna
>>>>>
>>>>>"Aaron Allen" =
>><<A=20
>>href=3D"mailto:nospam@not_here.dude"><FONT face=3DArial=20
>>size=3D2>nospam@not_here.dude> =
>>wrote in=20
>>message
>>>>>>news:447948de\$1@linux...
>>>>>&g=
>>t;>>
>>>>>>=20
>>> I'm going to skip over a million details and just say that the=20
>>secret
>>>>>>> > is bouncing each stereo freq =
>>band with=20
>>EQ only and then the next
>>>>>>> > set etc until =
>>all are=20
>>done. Then you bring the bands back to =
>>the
>>>>>>>=20
>>> editor, shut off the EQ and start working on your comp=20
>>settings.
>>>>>>> > (yes you have to do 4 passes =
>>to just=20
>>create the files to do=20
>>this!)
>>>>>>>
>>>>>>> DC, this =
>>can be=20
>>achieved SO much faster using the Matt Craig Paris
>=20
>>VST
>>>>>>EQ,
>>>>>>> and in real =
>>timeif you=20
>>want to adjust your bands. Have you tried the
>>>>=20
>>VST
>>>>>>> Paris EQ for this application=20

>>yet?
>>>>> It doth rock=20
>>much.
>>>>>
>>>>>=20
>>AA
>>>>>
>>>>>
>>>=
>>;>>>
>>>>>=20
>>"DC" <FONT =
>>face=3DArial=20
>>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>>size=3D2>> wrote in=20
>>message <FONT face=3DArial=20
>>size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
>>size=3D2>...
>>>>>> =
>>>
>>>>>> > Ok,=20
>>here's the short version. I've been working on this most =
>>of
>=20
>>the
>>>>>> > day and am about to turn in, so =
>>this is=20
>>very incomplete.
>>>>>> =
>>>
>>>>>>=20
>>> It is a version of Sakis' band-split technique where you use 4=20
>>stereo
>>>>>> > bands and 8 channels and 8=20
>>compressors.
>>>>>> =
>>>
>>>>>> >=20
>>I'm going to skip over a million details and just say that the=20
>>secret
>>>>>> > is bouncing each stereo freq =
>>band with=20
>>EQ only and then the next
>>>>>> > set etc until =
>>all are=20
>>done. Then you bring the bands back to =
>>the
>>>>>>=20
>>> editor, shut off the EQ and start working on your comp=20
>>settings.
>>>>>> > (yes you have to do 4 passes =
>>to just=20
>>create the files to do this!)
>>>>>>=20
>>>
>>>>>> > It is complicated, time-consuming, =
>>and a=20
>>general PITA.
>>>>>> =
>>>
>>>>>> >=20
>>HOWEVER, if you pay attention and are patient, the results=20
>>are
>>>>>> > friggin'=20
>>fabulous.
>>>>>> >
>>>>>> =
>>>=20
>>Sweet, huge and detailed. Just amazing =
>>really.
>>>>>>=20
>>>
>>>>>> > There is much more to say. =20
>>Later. BTW, you must leave some
>>>>>> =
>>>=20
>>headroom in your mixes to get the most out of this (but=20
>>the
>>>>>> > mastering guys have been saying =

>>that for=20
 >>years). This technique
>>>>> > works so =
 >>beautifully=20
 >>with slamming the Paris mix buss that it =
 >>seems
>>>>> >=20
 >>like it was designed to do this. Somewhere SSC is=20
 >>grinning...
>>>>> >
>>>>> =
 >>>=20
 >>Paris for mastering. wadda concept.
>>>>>=20
 >>>
>>>>> > DC
>>>>>=20
 >>>
>>>>> > DC
>>>>>=20
 >>>
>>>>> >
>>>>> =
 >>>>Rob=20
 >>Arsenault" <FONT =
 >>face=3DArial=20
 >>size=3D2>mani2@nbnet.nb.ca>=20
 >>wrote:
>>>>> >>>Yes DC, please do=20
 >>share...!!
>>>>> =
 >>>>>
>>>>>=20
 >>>>>
>>>>> >>>"DC" <A=20
 >>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
 >>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >>size=3D2>> wrote in=20
 >>message
>>>>>=20
 >>>>>news:4477dc50\$1@linux...
>>>>>=20
 >>>>>
>>>>> >>>> Hey=20
 >>all,
>>>>> =
 >>>>>
>>>>>=20
 >>>>>> I am discovering some *amazing* stuff trying a=20
 >>multiband
>>>>> >>>> split/compressor =
 >>in=20
 >>Paris. THANK YOU to Sakis and DeeJ for=20
 >>the
>>>>> >>>> help with=20
 >>this.
>>>>> =
 >>>>>
>>>>>=20
 >>>>>> More to follow, but I am getting results, on very =
 >>familiar=20
 >>
>>>>> >>>>=20
 >>material
>>>>> >>>> that are just =
 >>making me=20
 >>grin from ear to ear...
>>>>>=20
 >>>>>
>>>>> >>>> As soon as =
 >>I get=20
 >>this live disc out the door I will post the
>>>>> =
 >>
 >>>>>> details.
>>>>>=20
 >>>>>
>>>>> >>>> Paris=20
 >>lives!
>>>>> =

>>>>>
>>>>>=20
>>>>> DC
>>>>>=20
>>>>>
>>>>>=20
>>>>
>>>>>=20
>>>>
>>>>> =
>>>
>>>>>=20
>>
>>>>>>
>>>>>>
>>&=
>>gt;>>=20
>>I choose Polesoft Lockspam to fight spam, and =
>>you?
>>>>>>=20
>><FONT face=3DArial
>=
>>
>>size=3D2>http://www.polesoft.com/refer.html
<FONT =
>>face=3DArial=20
>>size=3D2>>>>>>>
>>>>>>
>>>=
>>>>>
>>>>>>
>>>>>>
>>>> =
>>
>>
>>>
>>
> </BODY></HTML>
>>
>>
>HHHHHHHHUUUUUUUUUUUUUGGGGGGGGGGGGGG

don

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447ce9a6\$1@linux...

> Thank you for validating my feelings. Gawd how I need a hug now!

>

> ;oD

>

> "steve the artguy" <artguy@longtimenosee.net> wrote in message

> news:447cb3a2\$1@linux...

>>

>> Folks-

>>

>> I haven't contributed any entertainment here in a long while.

>> Here's a little story from a couple of days ago.

>>

>> I got a call a few days back from a drummer I haven't seen in years, but

>> who I played with a few times. He was trying to line up some musicians

>> for

>> a gig last Sunday at the Blue Heron Inn, a rustic place in rustic Duncan

>> Mills in rustic Sonoma County in rustic California. Leading the band was

>> a blues guitarist who I'd never heard of, and the bass player was someone

>> I'd never heard of. I'd never been to the place, and I hadn't anything

> else

>> going on, so I said, sure.
>>
>> How loud would we be? I asked. I have gotten used to just running
> everything
>> into a little mixer, then into a small amp with a line out to the PA.
>>
>> Oh, said the drummer, you don't have to bring an amp. I have this
> Berringer
>> Keyboard amp that's huge, has lots of power, lots of inputs, and sounds
> great.
>> Sound fabulous.
>>
>> Are you sure, I said? I've heard nothing but bad stories about
>> Berringers,
>> although there are rumors that the newer stuff is not bad. Oh, don't
> worry,
>> this amp is great! he repeated. My "Spidey sense" was tingling, but I
> threw
>> caution to the wind and loaded up my keyboards and Les Paul (he said to
> bring
>> my guitar, too) and headed out for what I figured was a good hour drive.
>>
>> Got to the gig with barely time to set up. There was a section of road
> just
>> before the town that went down to one lane, and temporary signals letting
>> small alternating drips of traffic through. Finally got there, and saw
>> the
>> Berringer, all ready to go. Great! It was indeed big. Looked like a 15"
> speaker,
>> maybe a horn. I didn't really look that closely. 6 inputs in the back. I
>> set up the keyboards, plugged them and the Les Paul in, and turned it on.
>> Played a chord.
>>
>> What came out of the speaker was something resembling the sound from a
> tiny
>> 1" transistor radio speaker, on a dead battery. Crackly, faint, no
>> bottom,
>> no sound to speak of. The bandleader went pale. The drummer said, man
>> this
>> amp works great! or at least it did when I used it last. Maybe it's just
>> got a dirty pot.
>>
>> When did you use it last? I cautiously inquired. I furiously twirled the
>> pots, which didn't even respond with crackles, pops, anything. Tried
> plugging
>> in to all the channels. Nothing.
>>
>> Oh, it was a few years ago. And, come to think of it, I loaned it to

> someone
 >> after that, and haven't used it since.
 >>
 >> Well.
 >>
 >> The guitarist said he had a tiny amp in his car, his spare amp. It was a
 >> 20 watt MXR or some such, and I plugged all my stuff into a small mixer
 > and
 >> then into that amp, and managed to play the whole gig without any further
 >> complaints.
 >>
 >> I'm gonna take that Berringer right over to the repairman! said the
 > drummer.
 >>
 >>
 >> It would make a good boat anchor.
 >>
 >> -steve
 >>
 >>
 >>
 >>
 >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
 >> >Well, I've been having some major freezeups in Cubase. I thought it
 >> >might
 >> be
 >> >clock cables of unequal length. I was using a Behringer AES>Spdif format
 >> >converter on my quantec, interfacing digitally with one of my RME cards.
 >> I
 >> >just pulled the Quantec off the format converter and plugged the AES I/O
 >> >into my Mytek AD/DA and am now interfacing the Quantec via analog with
 >> >Paris. No crashes in Cubase in over 2 hours. I was getting a lockup
 >> >about
 >> >once every 45 minutes.
 >> >
 >> >.....and that's my last piece of Behringer gear.
 >> >
 >> >;o)
 >> >
 >> >
 >>
 >
 >Thank you!! Man there is a wealth of info on this board. It would be great
 to someone take some of the How To stuff like this and make a reference of
 some sort... I'd buy it! Thanks again for all the help along the way!!

What about a weekly post on a subject to discuss some technique / hardware/software
 on. For instance I've been reading about the Mside st. miking but I never

see (never say never) it used for drum overheads - why is that??

"Aaron Allen" <nospam@not_here.dude> wrote:

>

>

>Ok, you asked for it..... PC mastering technique in Paris:

>

>Take your 2 track L/R master final mix file. Put the Left mix file on =

>Channels 1,3,5 and 7. Pan hard left. Put the Right mix file on Channels

=

>2,4,6 and 8. Pan hard right. Using the Paris VST EQ, split the files =

>into different bands. 1/2 will be lo pass, 3/4 will be low mid band, 5/6

=

>will be hi mid band, 7/8 will be hi pass. Freq will vary depending on =

>taste and what you're going for and program material. Use your ears, =

>nobody can hand you that in text and be completely accurate. Start with

=

>the Sakis Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid 540-6Khz Hi

=

>6-20Khz. Compress each 'set' of channels (1/2, 3/4, 5/6, 7/8) with =

>either the Paris Compressor or with a good sounding native POST Paris =

>VST EQ. The placement is absolutely critical. Tie all faders together =

>using Grouping on the mixer. Do not for ANY reason split these waves =

>into another editor unless you're ready to fight phase and time delay =

>demons between submixes. Also, be sure you have everything selected with

=

>the time lock tool when you do this - same reason about phase/time.=20

>

>Now, the thing is, you can adjust the Gain/EQ mojo separately for each =

>band, you can compress with different ratios, thresholds.. whatever =

>suits the material, all in Paris. If you use the Paris compressor, be =

>sure to match each pair of tracks' settings (1=3D2, 3=3D4, 5=3D6, =

>7=3D8). Ditto on the eq bands, they must match, period.=20

>

>Now then, for more secret sauce beyond the Eq/Gain trick.. put one more

=

>compressor on the global but do NOT compress with it. Threshold all the

=

>way up, ratio all the way down. Instead, use the gain output to beat the

=

>snot out of the signal hitting the global bus, but ... and this is also

=

>super important... keep the global fader at -0.3 or -0.5 dB or you'll =

>blister the ^&*&\$ out of the cheapo wal mart digital converters that =

>your stuff will eventually have to suffer.=20

>Be careful in all this, you have SO much gain shaping you can turn the =

>wav into a baby ruth in the repro guy's editor... and no one wants to =

>find a baby ruth floating in their pool of music. Don't smash it so much
=
>that it only takes 5 bits to play it back faithfully. Again, use your =
>ears man.. pop and aggressive tunes will take more abuse than say, a =
>

Subject: Re: My top Logic bug finally fixed?
Posted by [gene lennon](#) on Mon, 08 May 2006 15:35:42 GMT
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/>
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Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Mon, 08 May 2006 15:49:38 GMT
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Subject: Re: My top Logic bug finally fixed?

Posted by [Jamie K](#) on Mon, 08 May 2006 15:50:37 GMT

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Subject: Re: My top Logic bug finally fixed?

Posted by [TCB](#) on Mon, 08 May 2006 20:00:06 GMT

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Subject: Re: My top Logic bug finally fixed?

Posted by [Deej \[1\]](#) on Mon, 08 May 2006 20:01:56 GMT

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Subject: Re: My top Logic bug finally fixed?

Posted by [TCB](#) on Mon, 08 May 2006 20:20:08 GMT

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Subject: Re: My top Logic bug finally fixed?
Posted by [Tyrone Corbett](#) on Tue, 09 May 2006 01:51:28 GMT
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Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Tue, 09 May 2006 17:16:37 GMT
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Posted by [Jamie K](#) on Tue, 09 May 2006 17:20:52 GMT
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Subject: Re: My top Logic bug finally fixed?

Posted by [Tyrone Corbett](#) on Tue, 09 May 2006 17:41:52 GMT

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Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Tue, 09 May 2006 20:30:34 GMT
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Subject: Re: My top Logic bug finally fixed?

Posted by [Tyrone Corbett](#) on Tue, 09 May 2006 21:02:18 GMT

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Posted by [Tyrone Corbett](#) on Tue, 09 May 2006 21:02:40 GMT

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9/TrXqr29u0YiljQp6bRioVgt4N7QRbc+nJP5VPsOSUbPREbu7PFfiZ4d8Wz eMF1TQNoCnn5
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kPYiUbbfANQ/aKPQcbbl3/hMfDhHF/GR/vjFMPi7w8Ez/aManthh/U1RHw88 Ns2NsZPbDY4/

Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Thu, 11 May 2006 03:01:41 GMT
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sue on a vocal
might be "ok" in one section ("No, no, don't fix it... leave it - it sounds cool there!"), but "not OK" in others ("Lemme do another take on that." "That's not very far off, want to see if Auto-Tune will take care of it?", "No, not that one, lemme do it again"). So, it's different, and I think some recordists might find it frustrating, but I find it interesting.

NeilNot that I've done this but if all your faders are at "0" and you put each channel into write mode does that not set the start level on each fader once you activate write mode

Don

"John" <no@no.com> wrote in message news:448302b6\$1@linux...
>
> Is there a way to write an initial fader point in the automation window
> for
> all 16 faders? Once you get all your rough levels set it would be nice to
> set automation to start there.
>
> Thanks,
> JohnWhat uses do you have for wires? Below are a couple.

Input Wire receives audio from other channels or plugs

Output Wire sends audio to other channels or plugs. It passes through audio to the channel it is instantiated on AND also sends it to a virtual wires channel. Other plugs such as Key Gate can receive this audio signal and use it for processing.

I've used it to route Aux FX back to strips for added EQ and Panning etc.
ie: chorus on an acoustic 12 string guitar panned to the opposite side

I've also tried sending all the drums to two

Subject: Re: My top Logic bug finally fixed?
Posted by [Jamie K](#) on Thu, 11 May 2006 19:55:20 GMT
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wav files. All of this surprised me until I listened to the .wav of Hold On. Right at the place where it stuck before there were 5-6 seconds with subtle crackles in the background. Then I ripped it to MP3s and the exact same thing happened, crackles in that section of the CD. I can't prove this but I think the software or the drive is doing whatever it can to interpolate a section of the CD while the CD player decides it's faulty. So, me and my computer geek buddy went back to the ISOs and burned some of the CDs with enough erros that we expected the players to start interpolating. They chunked very quickly. This answered the question that been going on in the back of my head for some time, why do computer drives often read CDs that CD players won't deal with? I think that's the answer, but I can't prove it--CD players are designed to be less error tolerant than data/audio drives in CDs. This makes sense because drives in computers are designed to deal with the deeper and wider error correction that a data disk would include so they would deal with more bad data because of the higher error correction. However, I can say with confidence that most CD players appear to bomb out very quickly when they start interpolating.

All of this is why I think the burden of proof is on the slow burning crowd. For a while the problem was the pits weren't deep enough until someone pointed out that the pits can easily be between 65 and 130 nm and work just fine. Now we're on to elliptical burns and other such like. My ears say no, the data says no, the theory says no, so I'm going to stick with no until someone can convince me yes on one of the three. I'm certainly not going to go against all three.

TCB

>>That, and I return to my example about dusty
>>CDs--they generate slightly more errors than non-dusty CDs but I don't think
>>they sound different. I might be wrong, and good ABY testing would show
>that,
>>so it seems to me that's the way to go.
>
>
>I await your results.
>
>
>DC
>"TCB" <nobody@ishere.com> wrote:

>This is a complete non sequitor, I have no idea how this relates to anything.
>I was saying that non only do we not always perceive things perfectly but
>that humans actually modify the memories of perceptions after the fact.

Except that 2/3 of them perceived the situation accurately.

Non sequitor? By your standards all of them should have seen Bugs. Yet, 2/3's were totally accurate in their perceptions. And of course the
