

---

Subject: Reminder to Check all your cab's speakers when mic'ing!

Posted by [Neil](#) on Sat, 06 May 2006 16:43:29 GMT

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r />

> >adat cards ,=20

> > or one mec two adat cards under Me =

> >(win98)<BR>>><BR>>> Now=20

> > if you would want to add more adat ins/outs to your system like=20

> > DJ<BR>>=3D<BR>>>wants<BR>>> (me too) you can buy =

> >another=20

> > two Pulsar cards (your plugins are =3D<BR>>>already=20

> > bought)<BR>>> which leads to another 1000 \$ to have full =

> >three=20

> > pulsar cards with 18<BR>>=3D<BR>>>dsp<BR>>> chips =

> >!!! and=20

> > be happy as I am...<BR>>><BR>>> well there is the =

> >"Kingsize"=20

> > option.<BR>>> there are also super Pulsar cards out there =

> >each=20

> > having 15 dsp chips<BR>=3D<BR>>>!!!<BR>>> In outs =

> >are the=20

> > same, each card can be bought for around=20

> > =3D<BR>>>900\$-1000-1100\$<BR>>> used and with three =

> >cards you=20

> > can have 45 dsps !!!!!!!<BR>>> Ok back to=20

> > reality...<BR>>><BR>>> One Pulsar card with 6 dsps =

> >is=20

> > adequate for mixing a song and using =

> >=3D<BR>>>some<BR>>> great=20

> > plugins as I mentioned.<BR>>> The same card can be =

> >configured for=20

> > a synth recording platforma...<BR>>><BR>>> I am =

> >happy to say=20

> > more if I see anyone interested...<BR>>><BR>>> =20

> > Regards,<BR>>> =20

> > Dimitrios<BR>>><BR>>><BR>>><BR>>>I choose =

> >Polesoft=20

> > Lockspam to fight spam, and=20

> > you?<BR>>>http://www.polesoft.com/refer.html =20

> > <BR>>><BR>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 =

> >

> > =

> >Transitional//EN"><BR>>><HTML><HEAD><BR>>><=

> >META=20

> > http-equiv=3D3DContent-Type content=3D3D"text/html";=20

> > =3D<BR>>>charset=3D3Diso-8859-1"><BR>>><META =

> >content=3D3D"MSHTML=20

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> > 6.00.2800.1400"=20
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> > name=3D3DGENERATOR><BR>>><STYLE></STYLE><BR>>>=
> ></HEAD><BR>>><BODY=20
> > bgColor=3D3D#ffffff><BR>>><DIV><FONT face=3D3DArial=20
> > =
> > size=3D3D2>Dimitrios,</FONT></DIV><BR>>><DIV>&=
> >lt;FONT=20
> > face=3D3DArial size=3D3D2>Scope pro looks quite impressive! =20
> > =3D<BR>>>I have a=3D20<BR>>>few=20
> > questions.</FONT></DIV><BR>>><DIV><FONT=20
> > face=3D3DArial size=3D3D2>I am on the brink of investing in a=20
> > =3D<BR>>>killer Cubase=3D20<BR>>>rig (dual cores etc.) =
> >which=20
> > will</FONT></DIV><BR>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>probably include an RME card for 16 =
> >=3D<BR>>>channels=20
> > of=3D20<BR>>>ADAT and Midi=20
> > in/out.</FONT></DIV><BR>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2></FONT> =
> ></DIV><BR>>><DIV><FONT=20
> > =
> >face=3D3DArial=3D20<BR>>>size=3D3D2> &nbs=
> >p; =20
> > =
> >&nbs=3D<BR>>>p; =
> > =20
> > =
> >=3D<BR>>>; &nb=
> >sp; =20
> > =3D<BR>>> =20
> > =
> >=3D20<BR>>>OR</FONT></DIV><BR>>><DIV><FO=
> >NT=20
> > face=3D3DArial size=3D3D2></FONT>=20
> > </DIV><BR>>><DIV><FONT face=3D3DArial =
> >size=3D3D2>Can I=20
> > continue to use Cubase SX with a<BR>>>=3D<BR>>>Pulsar=20
> > Pro=3D20<BR>>>card in the same=20
> > box</FONT></DIV><BR>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>and eliminate the RME=20
> > =
> >=3D<BR>>>card?</FONT></DIV><BR>>><DIV><F=
> >ONT=20
> > face=3D3DArial size=3D3D2></FONT>=20

```

> > </DIV><BR>>><DIV><FONT face=3D3DArial =  
> >size=3D3D2>If so=20  
> > will this buy me the software =3D<BR>>>power to =  
> >run=3D20<BR>>>Pulsar=20  
> > plugins in Cubase=20  
> > (internally)</FONT></DIV><BR>>><DIV><FONT=20  
> > face=3D3DArial size=3D3D2>and route in/out to Paris via ADAT=20  
> > in<BR>=3D<BR>>>sync?=20  
> > =  
> >=3D20<BR>>></FONT></DIV><BR>>><DIV><FONT=  
> >=20  
> > face=3D3DArial size=3D3D2></FONT>=20  
> > </DIV><BR>>><DIV><FONT face=3D3DArial =  
> >

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Subject: Re: Reminder to Check all your cab's speakers when micing!  
Posted by [Bill Lorentzen](#) on Sat, 06 May 2006 17:42:41 GMT  
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sm that is easier to deal with to me.  
=  
>So you  
>think the Pulsar mixer can be omitted from the Paris-Cubase Loop using =  
>'VST mode'?  
>Insert the Pulsar softsynths/plugins as VSTs in Cubase? Will Pulsar =  
>still be doing the  
>number crunching onboard? Must be.  
>  
>Otherwise from what I gather, Pulsar would be a submix withing Cubase =  
>which would be a=20  
>submix within Paris.  
>  
>I have to read more about Pulsar's implementation. Any good links guys?  
>Tom  
>  
>  
>  
> "TCB" <nobody@ishere.com> wrote in message news:4479cdc4\$1@linux...  
>  
> Also, for those of you not completely married to PARIS Pulsar has a =  
>'VST mode'  
> where the effects can be used directly in apps that support VST =  
>plug-ins.  
> In this case all of the latency compensation is done by the host app =  
>and  
> the f/x and instruments can be dropped in like any other VST effect. =  
>That's

> what has \_me\_ looking at Pulsar--all those yummy John Bowen synths =  
 >running  
 > in Live.=20  
 >  
 > TCB  
 >  
 > "Dimitrios" <musurgio@otenet.gr> wrote:  
 > >  
 > >Dear Parisians...  
 > >I will try to answer as much as I can...  
 > >  
 > >First of course there is full support under XP win98/Me etc...  
 > >  
 > >Latency with asio drivers is as low as 1.5 ms so Cubase SX or other =  
 >app  
 > can  
 > >run along Pulsar.  
 > >I use Cubase to run vsti instruments use 32bit Asio driver devices =  
 >inside  
 > >Pulsar , you can have up to 64 !!! yes 64 asio 32bit floating devices  
 =  
 >inside  
 > >pulsar then use Pulsar mixers ,and what mixers !! like Sony Oxford, =  
 >use  
 > mixer's  
 > >inserts to use dsp plugins and then route to Paris.  
 > >  
 > >Routing from Paris adat out inside Pulsar is 7,5 sample going in 4 =  
 >samples  
 > >the pulsar mixer and another 7,5 sample from adat pulsar out to adat  
 =  
 >Paris  
 > >in.  
 > >so 19 samples for normal pulsar routing from Paris and back again to  
 =  
 >Paris.  
 > >Some plugins like SPL Transient designer (yes SPL has made the =  
 >algorithm  
 > >for Pulsar !!, it rocks , I have both the hardware and the pulsar one  
 =  
 >and  
 > >they sound about the same !!, this has 39 samples latency.  
 > >What I normally do is when routing from Paris to pulsar via adat I =  
 >use some  
 > >fixed pluigins like Vinco (1176 ) compressor, SPL transient designer  
 =  
 >and  
 > >then a small free millidelay plugin to delay further for exactly a =

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

> >spdif in/out and two midi in/outs with studio/effects plugin pack =  
 >that has  
 > >Vincos (1176) Graphic eq, mPSYQ (BBE sonic maximizer) Mastereverb Pro  
 =  
 >and  
 > >other great plugins as standard.  
 > >  
 > >If you use ADAT sync you get the sync addon card.  
 > >  
 > >The you are st to begin your great adventure.  
 > >The benefits are tremendous , you will have these great dsp =  
 >plugins/routing  
 > >plus Cubase SX native routing from Paris to Pulsar to SX back to =  
 >Pulsar  
 > and  
 > >back again to Paris.  
 > >Isn't that a great trip ?  
 > >regards,  
 > >Dimitrios  
 > >  
 > >  
 > >  
 > >"Tom Bruhl" <arpeggio@comcast.net> wrote:  
 > >>  
 > >>  
 > >>Dimitrios,  
 > >>Scope pro looks quite impressive! I have a few questions.  
 > >>I am on the brink of investing in a killer Cubase rig (dual cores =  
 >etc.)  
 > >=3D  
 > >>which will  
 > >>probably include an RME card for 16 channels of ADAT and Midi =  
 >in/out.  
 > >>  
 > >> OR  
 > >>  
 > >>Can I continue to use Cubase SX with a Pulsar Pro card in the same =  
 >box  
 > >>and eliminate the RME card?  
 > >>  
 > >>If so will this buy me the software power to run Pulsar plugins in =  
 >=3D  
 > >>Cubase (internally)  
 > >>and route in/out to Paris via ADAT in sync? =3D20  
 > >>  
 > >>Process Paris tracks with plugins in realtime while sending =  
 >softsynths  
 > =3D

> >>to Paris also?  
> >>  
> >>Can I still use Cubase's MIDI to it's fullest includi

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Subject: Re: Reminder to Check all your cab's speakers when micing!  
Posted by [neil\[1\]](#) on Sat, 06 May 2006 17:57:17 GMT

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hin Paris.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>I have to read more about Pulsar's=20

><DIV><FONT face=3DArial size=3D2>Tom</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

> =

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 > <<A href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>> =  
 >  
 > wrote:<BR>>><BR>>><BR>>>Dimitrios,<BR>>>Scope =  
 >pro=20  
  
 >on the=20  
 > brink of investing in a killer Cubase rig (dual cores=20  
 > etc.)<BR>>=3D<BR>>>which will<BR>>>probably include an =  
 >RME card=20  
 > for 16 channels of ADAT and Midi=20  
 > =  
  
 > OR<BR>>><BR>>>Can I continue to use Cubase SX with a =  
 >Pulsar Pro=20  
 > card in the same box<BR>>>and eliminate the RME=20

> card?<BR>>><BR>>>If so will this buy me the software power =  
>to run=20  
> Pulsar plugins in =3D<BR>>>Cubase (internally)<BR>>>and =  
>route in/o

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Subject: Re: Reminder to Check all your cab's speakers when micing!

Posted by [Don Nafe](#) on Sat, 06 May 2006 19:13:48 GMT

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ke =  
>DJs=20  
> w/RME)?</FONT></DIV><BR>>><DIV><FONT =  
>face=3D3DArial=20  
> size=3D3D2></FONT> =  
></DIV><BR>>><DIV><FONT=20  
> face=3D3DArial size=3D3D2>What do you use for=20  
> =  
>=3D<BR>>>sequencing?</FONT></DIV><BR>>><DIV>=  
>;<FONT=20  
> face=3D3DArial size=3D3D2></FONT>=20  
> </DIV><BR>>><DIV><FONT face=3D3DArial =  
>size=3D3D2>Is=20  
> Creamware a company that'll be =3D<BR>>>around for=20  
  
> =  
>=3D<BR>>>RME?</FONT></DIV><BR>>><DIV><FO=  
>NT=20  
> face=3D3DArial size=3D3D2>I'm worried about the EMU=20  
> =  
>syndrome=3D20<BR>>>here.</FONT></DIV><BR>>><DI=  
>V><FONT=20  
> face=3D3DArial size=3D3D2></FONT>=20  
> </DIV><BR>>><DIV><BR>>><DIV><FONT=20  
> face=3D3DArial size=3D3D2></FONT>=20  
> </DIV><BR>>><DIV><FONT face=3D3DArial =  
>size=3D3D2>A close=20  
> friend of mine is employed=20  
> here<BR>>=3D<BR>>>in=3D20<BR>>>Massachusetts by Analog =  
>Devices in=20  
> R&D.</FONT></DIV><BR>>><DIV><FONT =  
>face=3D3DArial=20  
> size=3D3D2>He speaks very highly of the=20  
> =  
>Sharc=3D20<BR>>>chips.</FONT></DIV><BR>>><DIV&=  
>gt;<FONT=20  
> face=3D3DArial size=3D3D2></FONT>=20  
> </DIV></DIV><BR>>><DIV><FONT face=3D3DArial =

>

> size=3D3D2>You can probably tell I don't want =  
>to<BR>=3D<BR>>>learn=20

> prefer</FONT></DIV><BR>>><DIV><FONT =  
>face=3D3DArial=20  
> size=3D3D2>Pulsar to interact with Cubase like =3D<BR>>>a=20

> hardware</FONT></DIV><BR>>><DIV><FONT =  
>face=3D3DArial=20  
> 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

><DIV>"Dimitrios"=20

> =  
>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>mailto:musurgio=  
>@otenet.gr">musurgio@otenet.gr</A>>>=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>>&=

> as I posted before is an exceptional dsp system.<BR>Except for =  
>the=20

>(Moogs,Prophets,etc) it=20

> ENVIRONEMENT<BR>Now a new company has produced new plugz for=20

> =

><BR>SSL9000<BR>Neve1084<BR>Pultec<BR>API=3D20<BR>=

> 550<BR>RMX-16 (AMS reverb !!!)<BR>and an exceptional =

>mastering=20

>believe what=20

> it can<BR>do to your mixes.<BR>Only pros could=20

>

>MOST=20

> INTERESTING THE PRICES WILL BE LOW BALLERS !!<BR>Imagine=20

>main plugin=20

> and a bundle with get them<BR>all like<BR>>=3D<BR>>>500 =

>

> anounced.<BR><BR>I have tried most =3D<BR>>>plugins=20

> dream<BR>come true for=20

>that already=20

---

Subject: Re: Reminder to Check all your cab's speakers when micing!

Posted by [neil\[1\]](#) on Sat, 06 May 2006 20:23:33 GMT

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It;/HTML><BR>>><BR>>>&g=

>t;<BR>><BR></BLOCKQUOTE></BODY></HTML>

>

>Hi,

You can use Soundpals ADAT\_3 which uses AES/EBU to adat and ADAT\_4 which is the oppositte.

I got both of them at ebay arounmd 50\$ !!

It is what I use they are only 16 bits but anyways I only record 16 bits inside Paris !

Don't get fooled with bits.

Rock'n'Roll lives inside 16 bits or maybe 12bits truncated ?

:)  
Regards,  
Dimitrios

"Mech" <mech@diespamm3ch.com> wrote:

>  
>Hi Guys!  
>  
>Greetings from a new Paris owner (yeah, there are a few of us out here),  
>  
>and apologies in advance if this sounds a little newbie-ish, but I wasn't  
>  
>able to find exactly the answer I was looking for in the archives.  
>  
>I'm currently architecting the way in which Paris is going to fit into my  
>studio.  
>One of the things that occurred to me, is that I've got all these digital  
>rack  
>effects with S/PDIF interfaces I never use. Since Paris only has a single  
>  
>S/PDIF interface, I was trying to figure out how to use multiple devices  
>at  
>the same time.  
>  
>I hit upon this particular brainstorm, and was wondering if you guys could  
>sanity check me here:  
>  
>I was lucky enough to snag a MEC with an ADAT interface, and was considering  
>using that for 4 discrete stereo effect auxes to those S/PDIF  
>devices. So far, the best way I can figure to do this is to use an Alesis  
>  
>AI-4 to convert the 8 channels of ADAT I/O to 8 channels of AES. Then,  
I'd  
>  
>have to use 4x (gack!) separate units of the Hosa CDL-313 boxes to  
>convert the AES feeds to S/PDIF.  
>  
>This "solution" would entail 5 separate widgets for a total cost of ~\$550  
>  
>(not including all the cables either). Ugh, a little messy!  
>  
>Can anybody think of a simpler and/or cheaper solution to accomplish this?  
> Or am I better off just forgetting about the S/PDIF option on these  
>rack effects and simply using conventional D/A/D conversion through  
>some of the extra audio jacks?  
>  
>TIA!!!!

>  
>--m.  
>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.

Sounds great though.

DC

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

>Is the Paris EQ plug still available?

>Thanks, Edna

>

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

>news:447948de\$1@linux...

>>

>> > 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!)

>>

>> 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.

>>

>> 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

>> > 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 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>  
>>  
>>  
>  
>Hey,

That was groovy, and I mean that in the fullest sense of the word. I watched it twice.

Sarah (stuck in the '70s)

[www.sarahtonin.com/wayward.htm](http://www.sarahtonin.com/wayward.htm)

"Ab" <ab.vangoor@wanadoo.fr> wrote in message news:447827a2\$1@linux...  
>  
> I hope you don't mind me sharing this with you.  
> [http://youtube.com/watch?v=QW\\_6iwi1Zs0&search=erwin%20mu sper](http://youtube.com/watch?v=QW_6iwi1Zs0&search=erwin%20mu+sper)  
> Our first hitsingle in the Netherlands when we still had hair.  
> The guy on Fender rhodes is Erwin Musper who nowadays owns a studio in  
> Cincinnati.  
> <http://www.studiothebambooroom.com/>  
> Shortly I came back in contact with him and we decided to do some new  
> stuff  
> on  
> which I'm working now. I guess some relationships never end, no matter the  
> distance.  
>  
> Greetings,  
>  
> AbThanks Sarah, Tom, DJ for your reactions.

Ab

"Sarah" <sarahjane@sarahtonin.com> wrote:  
>Hey,  
>  
> That was groovy, and I mean that in the fullest sense of the word.  
I  
>watched it twice.  
>  
>Sarah (stuck in the '70s)  
>  
>  
>[www.sarahtonin.com/wayward.htm](http://www.sarahtonin.com/wayward.htm)  
>  
>"Ab" <ab.vangoor@wanadoo.fr> wrote in message news:447827a2\$

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Subject: Re: Reminder to Check all your cab's speakers when micing!

Posted by Nil on Sat, 06 May 2006 20:25:48 GMT

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=<mailto:1@linux...> target="\_blank">1@linux...

>>

>> I hope you don't mind me sharing this with you.

>> [http://youtube.com/watch?v=QW\\_6iwi1Zs0&search=erwin%20mu sper](http://youtube.com/watch?v=QW_6iwi1Zs0&search=erwin%20mu+sper)

>> Our first hitsingle in the Netherlands when we still had hair.

>> The guy on Fender rhodes is Erwin Musper who nowadays owns a studio in

>> Cincinnati.

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

>> Shortly I came back in contact with him and we decided to do some new

>> stuff

>> on

>> which I'm working now. I guess some relationships never end, no matter the

>> distance.

>>

>> Greetings,

>>

>> Ab

>

>BEHRINGER = BE HERRING

Dubya = WI have been using a Matrox P750 in my Cubase rig. I have not been really happy with it. Sometimes the screen redraws have been very slow and overall performance has sorta' sucked, even with all of the latest drivers and Matrox bios. It just didn't seem to like Cubase SX/RME/UAD scenarios and I was actually getting better performance out of my old G450.....but, I need at least 3 x video displays or I will die. Anyway, I decided to bite the bullet so I Ghosted my system image that included a working P750 configuration because it took me a whole day to get the damned thing configured in the first place and I didn't want to lose all that work.....then I uninstalled the P750 drivers, the Powerdesk software, then I also ran the downloadable Matrox utility that totally removes every vestige of any Matrox code in the machine. Then I shut the machine down and yanked the P750. I then installed the old G450 AGP, rebooted the machine, then I installed the most recent Matrox G450 driver. It's a May 2006 version for Win XP. After another reboot, the system was very stable feeling and snappy and so I decided I needed to try a G450 PCI card too. Well, I had another G450 PCI lying around here doing nothing but I cleaned out my office last weekend and I had a whole bunch of old obsolete PCI cards, as couple of dead CRT monitors and some other crap here and decided to consign it all to the dumpster. I think I may have thrown the G450 PCI away when I dumped. "BUMMER" says I.....\$ooooooooo , I decided to pull the old G450 PCI out of my Paris rig and see how this would work in the Cubase rig. Well, it

works beautifully, and I mean \*really better than it ever had in the past.  
Now I'm gonna have to find myself another G450 PCI because if I don't have 4  
x displays running on both Paris and Cubase simultaneously, I will die.

This is some good news. The previous solution that I had been sticking with  
for the G450 was to use the generic G450 drivers in Win XP. They worked OK,  
but not great and really maginal performance wise when using both a G450 AGP  
and PCI card.

OK, that's all.....

;o)Deej,

You REALLY do have a death wish, don't you.

It's time to stop tinkering and get on with life.

I've learnt the hard way, every time I start tinkering, (probably because I  
have nothing else to do at the time, (that I want to do), I end up stuffing  
the system and have to start again, this is on my home computer though, I  
never touch the studio gear.

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

All the best,

--

Martin Harrington

[www.lendaneer-sound.com](http://www.lendaneer-sound.com)

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:447a36b0@linux...

>I have been using a Matrox P750 in my Cubase rig. I have not been really  
> happy with it. Sometimes the screen redraws have been very slow and  
> overall  
> performance has sorta' sucked, even with all of the latest drivers and  
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> OK,  
> but not great and really maginal performance wise when using both a G450  
> AGP  
> and PCI card.  
>  
> OK, that's all.....  
>  
> ;o)  
>  
>"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

:)You guys just don't understand.....uuuuhhhh.....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 ca

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Subject: Re: Reminder to Check all your cab's speakers when micing!

Posted by [Don Nafe](#) on Sat, 06 May 2006 22:10:51 GMT

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[href="mailto:lendan@bigpond.net.au" target="\\_blank">lendan@bigpond.net.au](mailto:lendan@bigpond.net.au) wrote:

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

> >reading.

> >>

> >> Like a Stephen King novel. LOL

> >>

> >> :)

> >

>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:447ae9cf\$1@linux...

> LOL!!!.....well.....apparently the prudish Marvell Yukon LAN controller

> was whispering to the IRQ's that it was sharing with two of my RME cards,

> telling them to put the brakes on when my track counts got hot and heavy.

> Disabling my LAN controller in the BIOS seems to have done the trick as

> far

> as resolving any remaining moral issues with two of the three RMEs and now

> they seem to be willing to \*go all the way\* any time I ask, without any

> hesitation at all.

>

> ;o)

You lucky Dog

dcn

>

> "rick" <parnell68@hotmail.com> wrote in message

> news:4ncl72druvvnrh0lbnjm31795uhd7h9k2v@4ax.com...

>> 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!!!!

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> 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  
>> >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  
>> >>  
>> >> :)  
>> >  
>>

>  
>it's like being 40 years younger...oh yeah...

On Mon, 29 May 2006 06:28:48 -0600, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

>LOL!!!.....well.....apparently the prudish Marvell Yukon LAN controller  
>was whispering to the IRQ's that it was sharing with two of my RME cards,  
>telling them to put the brakes on when my track counts got hot and heavy.  
>Disabling my LAN controller in the BIOS seems to have done the trick as far  
>as resolving any remaining moral issues with two of the three RMEs and now  
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>hesitation at all.

>  
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>  
>  
>"rick" <parnell68@hotmail.com> wrote in message  
>news:4ncl72druvvrh0lbnjm31795uht7h9k2v@4ax.com...

>> deej,  
>>

>> relax it's just transference that started in your early teens with the  
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>>  
>> On Sun, 28 May 2006 20:05:59 -0600, "DJ"  
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>my

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>> >

>> >The digital inputs on two of my HDSP cards won't lock to incoming spdif



size=3D2>...<BR>&gt;&gt;<BR>&gt;&gt; Hi=20  
Don,<BR>&gt;&gt;<BR>&gt;&gt; The vst eq bit cancels with the =  
paris eq=20  
when phase inverted.<BR>&gt;&gt;<BR>&gt;&gt; I forced Brian T to =  
try it=20  
when he was unconvinced.<BR>&gt;&gt;<BR>&gt;&gt; I know that =  
everyone is=20  
dubious, but matt worked 24 hours a day for months<BR>&gt;&gt; to =  
ensure=20  
that he could perfectly emulate the paris =  
eq.<BR>&gt;&gt;<BR>&gt;&gt; I=20  
am familiar with the "pretty colored and non-linear" comment about=20  
this<BR>&gt;&gt; plug, as I read and responded to it way back when =  
on=20  
whatever vst forum<BR>&gt; it<BR>&gt;&gt; was posted=20  
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available?<BR>&gt;&gt;&gt;&gt;Thanks,=20  
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&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt;=20  
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that for=20  
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grinning...<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; =  
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Paris for mastering.&nbsp; wadda concept.<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt;=20  
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wrote:<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt;&gt;&gt;&gt;Yes DC, please do=20  
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&gt;&gt;&gt;&gt;&gt;<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt;&gt;=20  
&gt;&gt;&gt;&gt;&gt; I am discovering some \*amazing\* stuff trying a=20  
multiband<BR>&gt;&gt;&gt;&gt;&gt;&gt;&gt; &gt;&gt;&gt;&gt;&gt; split/compressor =

[illegible]

I choose Polesoft Lockspam to fight spam, and =  
 you?<BR>&gt;&gt;&gt;&gt;&gt;=20  
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-----= NextPart 000 009C 01C6843F.575BFC10--Cough,cough....

```
>  
>  
>  
>Ab,  
>Nice hair too.  
>Tom  
> "Ab" <ab.vangoor@wanadoo.fr> wrote in message news:447a1846$1@linux...  
>  
> Thanks Sarah, Tom, DJ for your reactions.
```

>  
> Ab  
>  
> "Sarah" <sarahjane@sarahtonin.com> wrote:  
> >Hey,  
> >  
> > That was groovy, and I mean that in the fullest sense of the =  
>word.=20  
> I=20  
> >watched it twice.  
> >  
> >Sarah (stuck in the '70s)  
> >  
> >  
> >www.sarahtonin.com/wayward.htm  
> >  
> >"Ab" <ab.vangoor@wanadoo.fr> wrote in message =  
>news:447827a2\$1@linux...  
> >>  
> >> I hope you don't mind me sharing this with you.  
> >> [http://youtube.com/watch?v=3DQW\\_6iwi1Zs0&search=3Derwin% 20musper](http://youtube.com/watch?v=3DQW_6iwi1Zs0&search=3Derwin%20musper)  
> >> Our first hitsingle in the Netherlands when we still had hair.  
> >> The guy on Fender rhodes is Erwin Musper who nowadays owns a studio  
=  
>in  
>  
> >> Cincinnati.  
> >> <http://www.studiothebambooroom.com/>  
> >> Shortly I came back in contact with him and we decided to do some =  
>new  
>  
> >> stuff  
> >> on  
> >> which I'm working now. I guess some relationships never end, no =  
>matter  
> the  
> >> distance.  
> >>  
> >> Greetings,  
> >>  
> >> Ab=20  
> >  
> >  
>  
>  
>  
>I choose Polesoft Lockspam to fight spam, and you?  
><http://www.polesoft.com/refer.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><FONT face=3DArial size=3D2>Ab,</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Nice hair too.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Ab" <<A=20
> href=3D"mailto:ab.vangoor@wanadoo.fr">ab.vangoor@wanadoo.fr</A>> =
>wrote in=20
> message <A=20
> =
>href=3D"news:447a1846$

```

---

Subject: Re: Reminder to Check all your cab's speakers when mic'ing!  
 Posted by [Don Nafe](#) on Sun, 07 May 2006 18:35:50 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

```

e 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  
=<br>
>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  
=<br>
>months  
>>>> 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 =  
>forum  
>> it  
>>>> was posted in.  
>>>>  
>>>>  
>>>> I know this won't help anyones perception, but when I hear people=20  
>>>> wondering  
>>>> how to capture the paris special sauce - this plug is it.  
>>>>  
>>>> CHuck  
>>>>  
>>>> "DC" <dc@spammersinheck.com> 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.  
>>>>>  
>>>>>Sounds great though.  
>>>>>  
>>>>>DC  
>>>>>  
>>>>>  
>>>>>"RiverLake Farms" <edna@texomaonline.com> wrote:  
>>>>>>Is the Paris EQ plug still available?  
>>>>>>Thanks, Edna  
>>>>>>  
>>>>>>"Aaron Allen" <nospam@not\_here.dude> wrote in message  
>>>>>>news:447948de\$1@linux...  
>>>>>>>  
>>>>>>> > 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!)  
>>>>>>>  
>>>>>>> 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  
>>>>>> > 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
>>>
>>>
>>
>
><!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 6.00.5296.0" name=3DGENERATOR>
><STYLE></STYLE>
></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></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2><STRONG>Take your 2 track L/R master =
>final mix=20
>file. Put the Left mix file on Channels 1,3,5 and 7. Pan hard left. =
>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
>Frequencies... Lo 20-90hz. Lo-Mid 90-540 Hi-Mid =
>540-6Khz Hi=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. </STRONG></FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
 ><DIV><FONT face=3DArial size=3D2><STRONG>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. </STRONG></FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2><STRONG></STRONG></FONT> </DIV>  
 ><DIV><FONT face=3DArial size=3D2><STRONG>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. </STRONG></FONT></DIV>  
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 >gain shaping you can turn the wav into a baby ruth in the repro=20  
 >guy's editor... and no one wants to find a baby ruth floating in =  
 >their pool=20  
 >of music. Don't smash it so much that it only takes 5 bits to play =  
 >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  
 =  
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 >better=20

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>pass and=20  
>hi pass. Sorry, there is no equal that I'm aware of to the gain =  
>trick in=20  
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><DIV><FONT face=3DArial size=3D2>Doug, you still out there =  
>man?</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
><DIV><FONT face=3DArial size=3D2><FONT face=3D"Comic Sans MS"=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 =  
>w

---