
Subject: Can you hear me now??

Posted by [DC](#) on Sun, 31 Dec 2006 20:39:53 GMT

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sults in a lot of the same spaciousness on the top end that I hear

>> in

>>>Paris.

>>>

>>>You know, of course, what this means.....

>>>

>>>;o)

>>>

>>>

>>

>

>Hi Jon, I can chime in here on this question.

I often work at a local studio <http://www.lamourrecording.com/>
which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
beast.

Great feel, 96 channels @ 96K

Pro Tools, Nuendo/Cubase/Sonar/Logic Controller

Nice Comps/EQs on every channel

(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)

Some of the sweetest (24) Mic pres you'll find

All in a foot print that keeps the Engineer/Operator right in
front of the mix..There's a ton more features..

I had a chance (2years) ago to take the then Tascam 3200 for week session
spin. Due to the fact that no body in our area had a O2r/96, we rented
the tascam.. Man, to my ears and others, the Tascam delivers the goods. I
would have to say that the Tascam 3200 sonics was more "thick" than the DM2000.
Different converters and clocks.. But, we managed to get thru a session without
opening the manual!!

You're not going to do that with the Yammys.. he 3200 had full eq and dynamics
on every channel as well as I think 4 DSP processors for Verbs and dleays
chorus FX.. The verbs were the star of this board. The algo's were from TC!!
the verb masters. Man, these verbs sounded like our TC 3000 ..really!! The
EQs were usable as are the Comps/Lim..We click on the DAW controller layer
button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We have
Controll".. That easy.. We had transport, channel faders and Master faders
and edit scroll.. To be honest, we probable had more functions,but like I
stated earlier, we had not read the manual..
Oh well.

Like I told James, I'm looking seriously @ the DM4800 X2 for my Home studio..To
host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston, Paris

will be used as the master summing mixer/recorder..

The DM3200/4800 can't be beat in their price range. They have the sound, looks, and product maturity. Tascam knew they had a winner with the DM24, then knocked the ball out of the park with the DM3200, and now DM 4800..

Now that it's official that Mackie has dropped the Ball with the DXB(20K Plus), now selling at drastic discounts. The DXB is a one sweet sounding board as well. At 9k it competes very well with Yammys O2r/96..But, (2) x DM4800 @ around is just as and (imo) more potent ..AND dropped in a cool Argosy, BAMM!..

<http://www.argosyconsole.com/dm3200.htm>

"Jon Jiles" <nanaheyhey@no.com> wrote:

>

>Thanks for all the info James!

>

>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)

>Also, Cubase implementation will be a key factor if I move from Paris. I

>will consider the Yamaha boards too (used though due to price) because of

>the Yummy/Steinberg connection and better Cubase implementation I would suppose.

>The Tascam boards do seem like a very good value though... especially if

>they don't break and are not horribly non-intuitive.

>

>Thanks again,

>Jon

>

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

>>

>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved and

>>vary

>>usable. It was only the DM-24 that had the problems.

>>

>>James

>>

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

>>>

>>>Hey Jon!

>>>

>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s. A customer

>>>of mine also has one. The mixes from both sources sound good. You should

>>>always test drive before you buy. You have to like it. I would think

>twice

>>>before buying a DM-24, the Mic pres were not so good, they had low head
>>room.
>>> If you use the DM-24 for line ins only, I think you'd be Ok. There was
>>>an upgrade for the mic pres through Tascam, they may no longer be doing
>>that.
>>>
>>>I hear the DM manuals are terrible, you can go down load them. If you
>buy
>>>one, make sure you have 30 full days to test it. Clear your planner for
>>>test time. Read the manual in advance and go to the NG a lot before you
>>>get it. Every once in awhile Tascam puts out a lemon, so you want to
be
>>>able to fully test what you buy from them. Unless they have changed their
>>>policy, they only have a 90 day warranty!!!
>>>
>>>James
>>>
>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
>>>>
>>>>Hi,
>>>>
>>>>Anyone here actually had any real hands on with this board/controller,
>>especially
>>>>with Cubase 4? James got me intrigued but I have read that the build
quality
>>>>may be somewhat on cheesy side.
>>>>
>>>>Thanks,
>>>>Jon
>>>
>>
>Dj, And others do a search on my post about analog summing. I told you ..
DJ, I recommended to you (2 months) ago to get the
Neve 8816 <http://www.vintageking.com/New-Brands/Neve-AMS/Neve-8816-Summing-Mixer>

In-which you kindly ignored me (Lol!!!) .. But, hey, I tried. Now you know
what I've been experiencing all year (2006) when I started using a Soundcraft
Ghost to summ.. MAN!!! What a difference. You make better choices and my
mixes translate very well to other studios or to car. What ever I hear in
the studio, is the way it sounds everywhere else. But, the sound!! Man, mixes
just opens ups ..Punchier, tighter..

Aperson would have to drop a \$\$\$ coins to get that sound (ITB).. By adding
(Apogees or Lyxn0 Converters with a Lucid or Big Ben Clock..This is close,
but still missing some third order harmonic..
Like at our Church's studio, PTHD3 sound way amazing due to that SSL 4000
G/Plus with E series EQs and Lucid 96 clock on the 192s..Way tighter than
the Big Ben.. That config, makes my Paris (same Song) mixes sound like drab.

No kidding. It's emabarresing..(Lol!!)..

But, when I drag paris into the Studio sum out to the SSL, BooM!! new Mix!!
..out to the Rosetta..into the Alesis MAsterlink.. Tight focused, ballanced..

And what I cannot recommend to all Cubase/Neundo users to go analog summing..
Put the(Paris) back into you mixes.
Mont...

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>Well I was sorta' hoping this wouldn't happen but it did and now I may be

>doomed. What I have always objected to with the native mix bus is the
>*crowded* feeling that happens when summing. this is also the reason I have

>jumped through so many hoops to keep Paris viable. There's this feeling
of

>space at the ass end of a mix. I know this can be very much changed by gain

>staging tracks and busses.

>

>Well, I just got the Neve 5042 happening across the mix bus of Cubase 4
(the

>reason I was hearing phasing was because, like a dumbass, I was monitoring

>the mix channel in Totalmix...but anyway) and I am playing back a 30 track

>mix with no subbussing, no gainstaging, etc. Switching the 65042 in to the

>bus results in a lot of the same spaciousness on the top end that I hear
in

>Paris.

>

>You know, of course, what this means.....

>

>;o)

>

>DJ! Are you leaving Paris for good? Please tell us about it!

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>

>"DJ" <www.aarrrrggghhh!!!.com> wrote:

Well, here's a moment in Paris history. ;o)

....history being the operative word...Indeed. Welcome to native DAWville, DeeJ!

Cheers,
-Jamie
www.JamieKrutz.com

Kim wrote:

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>

> Well, here's a moment in Paris history. ;o)

>

> ...history being the operative word...Jamie K <Meta@Dimensional.com> wrote:

>

>Indeed. Welcome to native DAWville, DeeJ!

<strained breath> I knew I'd get him to come over to the dark
side eventually! <strained breath>

N. VaderNo.. :) To me I like Wizoo's W2 much better. the Waves Ir1 has some the best
Lexicon 480 samples I've heard. Then there's Voxengo's Convolution verb.(4
stereo or 8 mono) nice !! Then there's TL space (Digi's) convo verb..Killer!!

Then my no#2 fav SIR.. To me Sir's colorless sound just works in all the
DAWS.Nice and Rich..

Tha's not to say that Altiverb is not great, it is. But, there are other
choices. :) Take care

"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:

>

>Opinions, please. And how much of a resource hog is it?

>

>ThanksHey DJ,

You must be a hell of a guy and a tremendous resoyurce for Paris users group.
Although you decided to get out of Paris you still bought this latency compensator
to show your support to Paris developers for the good shake of the rest of
us !!!

Secondly can you please explain this timeline audio sync with editing thing
how you test that ?

If this is an issue with all vst plugins that have latency like uad1 why
should faderworks solve that ?

I will happily check this though just need some more insight.

Regards,
Dimitrios

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>So does audio stay in sync with the Paris editor timeline on UAD-1 plugins?

>

>Thanks,

>
>Deej
>
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bb9b5d\$1@linux...
>>
>> Hi all.
>> I am betatesting this little gem and works as promised !!
>> So clever and great interface !
>> We are into contact with Peter and I will let you know when it will be

>> available
>> to all of you guys who went ahead and bought it !!
>> Regards,
>> Dimitrios
>
>at least i'm on time for dinner...

On Sat, 27 Jan 2007 16:53:01 -0700, Jamie K <Meta@Dimensional.com>
wrote:

>
>Uh, er, well Rick, her band does have a regular old CD out ya know. Go
>to the CD Baby link below. "In stock now, will ship within 24 hours" as
>it says. BTW it's an excellent CD.
>
>"Sarahtonin has been rockin' it old school, and new school, and Quaker
>school, and all the schools in between..."
>
>Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>rick wrote:
>> Sarah, put out a legit (for us old folk cd) and gene and i will buy
>> it. we be Old School dudes!!!
>>
>>
>>
>> On 28 Jan 2007 03:21:22 +1000, "Gene Lennon"
>> <glennon@NOSPmyrealbox.com> wrote:
>>
>>> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>>> Hey,
>>>>
>>>> OK, week or two ago, I signed up with CD Baby www.cdbaby.com which if

>>>> you don't know, is an online "record store." So now Sarahtonin "Wayward"
>>>> has a page there at <http://www.cdbaby.com/cd/sarahtonin>
>>>> Sarah
>>> Congratulations.
>>>
>>> I won't be buying any 99-cent-per-song singles since I have the antediluvian
>>> version (Which I love.)
>>> Gene
>> just another brick in the road to hell.

On 28 Jan 2007 20:07:57 +1000, "Neil" <OI@OI.com> wrote:

>
> Jamie K <Meta@Dimensional.com> wrote:
>>
>> Indeed. Welcome to native DAWville, Dee!
>
> <strained breath> I knew I'd get him to come over to the dark
> side eventually! <strained breath>
>
> N. Vader
> Hi to all.
I have tested faderwoks in many ways and always had pristine results.
Latency was compensated everytime I was putting the latency number of the
latent plugin.
The clever idea of the author is the skip engaged function on the faderworks
instance where you put the latency.
So all other tracks get delayed except for the one with the latent plugin.
Now for circumstances where you Paris does not use UAD1 or other dsp cards
with big latencies this is a must have for all Paris users.
You can compensate for the latencies eds effects produce like eds compressor
with 0.001 (47 samples) or 0.002 (93 samples) or even the difference between
eds card1 and two (12 samples)
Or dx plugins that introduce latency like Waves plugins.
L1, Ren comp, ren vox, all these introduce 64 samples.
So if you have phase related tracks like drumtracks this is a must have even
with only eds processing !
On the above circumstances there is no perceived difference in the editor
with the time line of audio and its playback.
Now if you wanna use UAD1 cards this works great like above but of course
there is a difference between audio playing back and visual editing of waveforms.
This delay is caused by the uad1 plugins and no vst plugin can solve that.
Only Paris itself could do that.
On the above scenario there is a workaround though...
You can apply all your uad1 and other plugins using faderworks latency compensator
and then after you are certain as what to use then you can render with native
plugins.

This will give you the state of the audio playing back on line with editor bar.

If anyone wants to buy this great plugin which also is a great group maker like grouping (muting-soloing) certain groups (up to 32) like all drums all guitars all vocals etc.

There are many scenarios in mixing where you wanna hear just the el guitars and nothing else.

You just openm a guitar faderworks instance (anyone) and push the solo button on fadeworks.

This way only all grouped guitars (i.e group 2) will be heard.

Or maybe you wanna hear all drums (group1) and all guitars (group2) and nothing else.

Then you just open a drumtrack soloing its group and a guitar track soloing its group, thats simple and effective.

All the above adding the latency compensation DONE ON MY KIND REQUEST for all Paris users from the author (very nice person) I advice you to buy this (for all of you who haven't).

Of course it is your decision and maybe you would like to use the demo whenit will be uploaded with the latency compensator , that alright too.

I am sold !

Regards

DimitriosHahahahaha! Too funny. :) Gonna send five copies to my mother . . .

S

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message news:45bb7c02\$1@linux...

>

> "Sarah" <sarahjane@sarahtonin.com> wrote:

>>Hey,

>>

>> OK, week or two ago, I signed up with CD Baby www.cdbaby.com which if

>

>>you don't know, is an online "record store." So now Sarahtonin "Wayward"

>

>>has a page there at <http://www.cdbaby.com/cd/sarahtonin>

>>Sarah

>

> Congratulations.

>

> I wont be buying any 99-cent-per-song singles since I have the

> antediluvian

> version (Which I love.)

> Gene

>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bc4baa@linux...

>

Obviously the seventh sign of the apocolypseyay ! DJ scores ! Now lets see how complicated he

can make a Daw. hehe

John

Jamie K wrote:

>
> Indeed. Welcome to native DAWville, Deej!
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> Kim wrote:
>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>
>> Well, here's a moment in Paris history. ;o)
>>
>> ...history being the operative word...and i helped !

Neil wrote:

> Jamie K <Meta@Dimensional.com> wrote:
>> Indeed. Welcome to native DAWville, Deej!
>
> <strained breath> I knew I'd get him to come over to the dark
> side eventually! <strained breath>
>
> N. Vader
>
> I was holding off this purchase (as I did wormhole) as I didn't really have
an immediate use for the plugin...until yesterday...when I got handed a song
that is definitely going to require additional processing on my other rig as
the track count is quite ridiculous.

Can you say stems!

So I decided to put my money where my mouth is and bought the fader works
plugin...also sent an email to the company letting them know I'm a Paris
user.

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bc883f\$1@linux...

>
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- > latent plugin.
- > The clever idea of the author is the skip engaged function on the
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- > instance where you put the latency.
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- > guitars all vocals etc.
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- > guitars
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- > You just open a guitar faderworks instance (anyone) and push the solo
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- > on faderworks.
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> Of course it is your decision and maybe you would like to use the demo
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> will be uploaded with the latency compensator , that alright too.
> I am sold !
> Regards
> DimitriosHi dimitrios,

the problem with using large latency plugins with Paris is that as you play back the audio, if you are watching the timeline in the Paris editor and applying fader automation using the timeline as a reference, you will hear the audio much later than the reference event is displayed. I think your idea about the spinaudio wrapper reducing the latency to 4092 samples might make this problem go away.

;o)

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bc7377\$1@linux...

>
> Hey DJ,
> You must be a hell of a guy and a tremendous resoyurce for Paris users
> group.
> Although you decided to get out of Paris you still bought this latency
> compensator
> to show your support to Paris developers for the good shake of the rest of
> us !!!
> Secondly can you please explain this timeline audio sync with editing
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> how you test that ?
> If this is an issue with all vst plugins that have latency like uad1 why
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> Regards,
> Dimitrios
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> "DJ" <www.aarrrrggghhh!!!.com> wrote:
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>>> So clever and great interface !
>>> We are into contact with Peter and I will let you know when it will be
>
>>> available
>>> to all of you guys who went ahead and bought it !!
>>> Regards,
>>> Dimitrios
>>
>>
>So if I wanted to migrate to pulsar....not that I'm in a real rush as I have
a big mixing project on the go right now, but assuming...

Here's what I'm doing

95% + of my work - Mainly mixing - ocassionally I record 2 tracks...even
rarely 4 tracks

Maxed out at 48 tracks so far and ocassionally flying Paris tracks to Cubase
Rig max 16 tracks to and from on average a couple of stereo pairs (stems)

No UAD Cards (yet but their coming)

So using assuming Cubase as my primary mixer what all would need to be
purchased.

DonHey DJ,
I don't think you care now that much as you are selling your Paris stuff
!
Anyway would you consider a partial trade partial money for one mec one adat
module and one eds card ?
I have this nice AKG C562BL microphone plus cash.
You can name the difference needed.
Whats that AES out ??
Is this a module with one aes out ? or 4 AES ???
Regards,
Dimitrios

"DJ" <www.aarrrrggghhh!!!.com> wrote:

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>
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>>>> So clever and great interface !
>>>> We are into contact with Peter and I will let you know when it will
be
>>
>>>> available
>>>> to all of you guys who went ahead and bought it !!
>>>> Regards,
>>>> Dimitrios
>>>
>>>
>>
>
>Hey Neil! Did you watch Mike's video? If you didn't, you should check it
out.

James

"Neil" <IUOIU@OIU.com> wrote:

>
>I think I like the first mix better - the 2nd mix has some
>extra fizz on the guitar that it really doesn't need. Vocals
>sound better on the first, too - not sure what the difference
>is... a little bit of ambient somethingorother that's not there
>on the 2nd, maybe? Dunno.

>
>They both sound damn good.

>
>Neil

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

>>
>>Jon, when you get to da7.com do a search for Tascam DM-3200, there you
can
>>read Mike Ofca's first impressions on the DM-3200.

>>
>>Here is the first thing Mike mixed on the DM-3200 out of the box.

>>
>>http://innovationstudios.net/da7/pinwheel3_m.mp3

>>
>>He made some adjustments, here's the remix.
>>http://www.innovationstudios.net/da7/pinwheel5_m.mp3
>>
>>James
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>Hi Jon!
>>>
>>>Sorry, I can't compare the Tascam to the Yamaha, I have no real experience
>>>and I've never compared them side by side. I used a Yamaha 02r on a regular
>>>basis in the past, but that won't help here. So what I'm going to say
>is
>>>unqualified. There are some guys here that have used Tascam control surfaces
>>>with Cubase, so maybe someone could chime in. Tascam has been at it a
>while,
>>>so I would think their implementation of Cubase control would be good
by
>>>now???
>>>
>>>Your best bet is to go to all the Tascam NGs and do the research there.
>>
>>>You can start here: <http://www.tascamforums.com/>
>>>
>>>Also check out Mike Ofca reports on the Tascam DM-3200 on the DA7 NG at:
>>>da7.com. Mike has first hand experience with the DM-32. While your at
>>it
>>>check out his web site wh
