
Subject: What I love about mixing in tandem with Cubase and Paris

Posted by [Deej \[1\]](#) on Mon, 06 Mar 2006 02:54:48 GMT

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

>>>How many inputs do you have on each EDS card?

>>>AA

>>>

>>>"Steve Cox" <stevec1@charter.net> wrote in message

>>>news:443c492a\$

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [rick](#) on Mon, 06 Mar 2006 09:58:06 GMT

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tevec1@charter.net> wrote =

in message=20

<A=20

=

href=3D"news:443c492a\$1@linux">news:443c492a\$1@linux...
>><B=

R>>>Though=20

I have 3 EDS cards for each computer, 2 control 16s for each =

also
>=20

>
>>>MECs,
>>>through the years I have =

not=20

figured out yet how to record 32 Tracks=20

>>>simultaneously.
>>>Can this be=20

done?<B

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [Russ](#) on Mon, 06 Mar 2006 12:32:45 GMT

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;>

>>>>Though I have 3 EDS cards for each computer, 2 control 16s for each also

>>

>>

>>>>MECs,

>>>>through the years I have not figured out yet how to record 32 Tracks

>>>>simultaneously.

>>>>Can this be done?

>>>>Steve

>>>

>>>

>>>I choose Polesoft Lockspam to fight spam, and you?
>>><http://www.polesoft.com/refer.html>
>>>
>>>
>>
>>Hey Tom, looks like I was typing while you posted, so my last post will look like it isn't making any sense. Steve

"Tom Bruhl" <

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Deej \[1\]](#) on Mon, 06 Mar 2006 15:44:21 GMT
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t this? if so, fire away.
>
> David.
>
> Steve Cox wrote:
> > Loaded...16 all litepipe.
> > Steve
> > "Aaron Allen" <nospam@not_here.dude> wrote:
> >=20
> >>How many inputs do you have on each EDS card?
> >>AA
> >>
> >>"Steve Cox" <stevec1@charter.net> wrote in message =
>news:443c492a\$1@linux...
> >>
> >>>Though I have 3 EDS cards for each computer, 2 control 16s for each
>=
>also
> >=20
> >=20
> >>>MECs,
> >>>through the years I have not figured out yet how to record 32 =
>Tracks=20
> >>>simultaneously.
> >>>Can this be done?
> >>>Steve
> >>
> >>
> >>I choose Polesoft Lockspam to fight spam, and you?
> >><http://www.polesoft.com/refer.html>=20
> >>
> >>
> >=20

> >

>

><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [Jesse Skeens](#) on Tue, 07 Mar 2006 07:55:13 GMT

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sounding PT mixes. So I can still use Paris whenever I like and I can experiment with a mix of the two styles.

What does all this mean? Nothing other than I understand why some people may prefer the way other systems sound and I think that my own preferences are biased by many years of listening to records made the old way. I don't see giving up Paris any time soon but I also don't think it's worth fighting over if someone else has different opinions on what sounds good.

day we will once again be "in".

GeneGene,

There's a whole gene

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [rick](#) on Tue, 07 Mar 2006 10:04:28 GMT

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ordings, or is it because it is

closer

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

>

>

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

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

>

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

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

> and clear and sounded very tape-like. Overall it sounded quite good and not

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

> recent albums known to have been recorded in PT or similar sounding DAWs

> as examples of what he wanted. This is the sound he knows and more important

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

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Deej \[1\]](#) on Tue, 07 Mar 2006 12:34:23 GMT
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ere and there, my
Cubase/Paris hybrid is exactly what I hoped Paris would eventually become.
Just because Paris stopped doesn't mean we did. I think it's fun to put this
stuff together and see what it can achieve.

;o)

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:443c54af\$1@linux...

>
> Yeah, I still use Paris as main DAW, although I augment with cubase sx. I
> think of the spirit of this newsgroup to have evolved as those who are
searching
> for the best way to do their thang with music, and share it.... guys and
> gals that aren't swayed by popular opinion, unless it happens to be the
same
> thing that works for them sonically, or logistically, or ergonomically, or
> whatever, and are willing to share, or learn. I say, bring it on. If PT is

> working for you, and you can tell me how...I'll listen. Maybe it will make
> me better.
> Rod
> "Aaron Allen" <nospam@not_here.dude> wrote:
> >> Dawfensiveness
> >
> >
> >Dude, I love that term. And your right. Look at all the hits made
WAAAAYYYY
>
> >before we even had computers, much less DAWs. It ain't as much about the
>
> >tools as it is about the capturing of the moment. How you do that is
totally
>
> >personal and up to each of us. Sure, I can spank the daylights out a PT
> mix
> >in level with Paris, but then again Paris midi sucks. Use what floats it
> for
> >ya, I say. Use it how it floats it for ya. If it's good, everyone will
know
>
> >it when they hear it, and the means doesn't matter. I still prefer Paris
> in
> >a big way, but I program midi/song structures elsewhere where the 'sound'
>
> >doesn't matter and dump to.
> >
> >AA
> >
> >
> >"TC" <tc@spammetodeathyoubastards.org> wrote in message
> >news:443c155c\$1@linux...
> >> Well,
> >>
> >> I use PT HD, Logic 7 and Paris, with considerable investments in all
over
>
> >> the years.
> >

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [chuck duffy](#) on Tue, 07 Mar 2006 22:16:16 GMT
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>
here

> >>>
> >>> that
> >>>
> >>>>thought Nuendo was the answer to Paris are now questioning Nuendo.
> Some
> >>>>times other stuff just sounds different, and initially perceived as
>
> >>>>being
> >>>>better. Of course paris was left behind feature wise, and some
people
> >>>
> >>> love
> >>>
> >>>>the whiz-bang of all that. Others prefer the capabilities and the
> >>>>working
> >>>>methods of newer software. There will always be something to come
out
> >>>
> >>> that
> >>>
> >>>>will be more slick than Paris. Paris is still pretty slick and vary
>
> >>>>useable.
> >>>>When combined with a second DAW for effect processing, Paris becomes
>
> >>>>vary
> >>>>

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Kim](#) on Wed, 08 Mar 2006 00:39:56 GMT
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hard to beat.
> >>>>>
> >>>>>Many Paris commercial studio owners have expressed that they have, or
>
> >>>>>are
> >>>>>considering going with PT because it's "The industry standard". Many
>
> >>>>>feel
> >>>>>that if they don't jump to PT that they are losing business. For
some
> >>>
> >>> people
> >>>
> >>>>>this is the case, and they need to do what they need to do. However,
> it

> >>>>really should be based on the quality of the end result, not the
> >>>>equipment
> >>>>you use.
> >>>>
> >>>>Everybody has different needs. For most project studios, there is
> >>>>really
> >>>>no need for an expensive system like PT, or 2K for Nuendo, plus the
> cost
> >>>>of hardware. If your in a major market like N.Y., L.A., Nashville,
> or
> >>>
> >>> Austin,
> >>>
> >>>>then PT makes sense. For myself, I'm more in to recording live
> >>>>instruments,
> >>>>so paris works fine and sounds great. The day a record company wants
> to
> >>>>give me a million dollars to record an album and insist on a SSL 9000
>
> >>>>and
> >>>>a PT system, I'll buy them. When it comes to making a record, and
your
> >>>>
> >>>>talking
> >>>>
> >>>>sound quality, Paris can stand toe to toe with any DAW in the world.
>
> >>>>There
> >>>>have been some pretty big records done on Paris, just ask BT. By the
>
> >>>>way,
> >>>>he still mixes with Paris!
> &

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [chuck duffy](#) on Wed, 08 Mar 2006 02:36:46 GMT
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; > you ask "What's the best way to re-jet and rebuild a carburetor
> > on a '72 Camaro with a 305 engine in order to get me another
> > 20 or so horsepower?", someone here will refer you to the best
> > carb kit & jet size with which to do so.
> >
> > Neil
>
>
> I choose Polesoft Lockspam to fight spam, and you?

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

>

>We use a 12 output Rosendahl word clock generator at the studio and I still loop between the two MEC's... seems to be more stable somehow. You only *have to* run W/C directly to each MEC once you reach 3+ units.

David.

Steve Cox wrote:

> Not sure if it matters, but I don't really need to bnc the 2 mecs together

> do I? as I use a master word clock. The Aardsync. 4 word clock sends, I have

> everything set to 44.1 And I use a Ramsa DA7 motorized fader digital console

> for input, also set for 44.1

>

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

>

>>Don't do as I say, do as I think! ;-)

>>

>>David.

>>

>>Kim wrote:

>>

>>

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

>>>

>>>

>>>>one connected to Card A (default

>>>>master) and as Tom mentioned, one MEC connected to the *last

>>>>EDS card*

>>>

>>>

>>>You should also note that "last EDS card" refers to "whichever card has

>

> the

>

>>>last designation". It does not refer to anything to do with their physical

>>>location in your machine. Which one is last in a given machine with a

>

> given

>

>>>OS is almost impossible to predict. You will have to experiment to work

>

> it

>

>>>out.

>>>

>>>But the interfaces need to be on card A and card C in your case, as decided
>>>by the Paris software.
>>>
>>>Cheers,
>>>Kim.
>
>huh??? have another beer mate! ;-)

David.

Kim wrote:

> Correct. I

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Kim](#) on Wed, 08 Mar 2006 03:25:33 GMT
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f you're losing wordclock that will be fine.
>
> Cheers,
> Kim.
>
> "Steve Cox" <stevec1@charter.net> wrote:
>
>>Not sure if it matters, but I don't really need to bnc the 2 mecs together
>>do I? as I use a master word clock. The Aardsync. 4 word clock sends, I
>
> have
>
>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital console
>>for input, also set for 44.1
>>
>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>
>>>Don't do as I say, do as I think! ;-)
>>>
>>>David.
>>>
>>>Kim wrote:
>>>
>>>
>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>
>>>>
>>>>>one connected to Card A (default
>>>>>master) and as Tom mentioned, one MEC connected to the *last

>>>>>EDS card*
>>>>
>>>>
>>>>You should also note that "last EDS card" refers to "whichever card has
>>
>>the
>>
>>>>last designation". It does not refer to anything to do with their physical
>>>>location in your machine. Which one is last in a given machine with a
>>
>>given
>>
>>>>OS is almost impossible to predict. You will have to experiment to work
>>
>>it
>>
>>>>out.
>>>>
>>>>But the interfaces need to be on card A and card C in your case, as decided
>>>>by the Paris software.
>>>>
>>>>Cheers,
>>>>Kim.
>>
>Hi Dedric,

Sorry, I haven't had time to run these tests... I haven't forgotten about you! It is a zoo at the office right now... as soon as time permits, I will do the tests and forward the results.

Regards,

David.

Dedric Terry wrote:

> Thanks David! What audio card(s) do you have? What are your system specs?
>
> The test is pretty basic, but will give me an idea of comparative driver
> performance - just an sine wave (100Hz will do) stereo audio track; copied
> to 96 tracks; loop about 10 seconds or so of it at zero crossings.
>
> Put JMC900 in all 8 inserts of a track and copy that to another 2 tracks,
> with all plugins disabled. Run at 64 samples with "Low Latency" off in
> expert audio settings and enable plugins until Nuendo starts sputtering or
> crackling. Record the count when it can loop over a 10 second or so segment
> 4-5 times without sput

drivers, latest

>>>> full release). I loaded up a single sine wave, copied it to 96 tracks,

>>>> just

>>>> to load the audio engine (don't care about disc streaming). I loaded 8

>>>> Gsuite JCM900s (freeware) on the first few tracks and here's what I found,

>>>> and what I would like to confirm with other users:

>>>>

>>>> At 64 sample latency:

>>>> DAW # JCM900s

>>>> Nuendo 15

>>>> Samplitude 38

>>>>

>>>> (X2 4400 dual core; A8V Deluxe; 2G Ram; RME Digiface 2.94; etc)

>>>>

>>>> Holy crap - that's over twice the performance. So, does Sam8 not have PDC

>>>> at all? I know Nuendo has a long list of other features, such as audio

>>>> warp, scoring, midi and VSTi capabilities beyond Sam's, post features, etc,

>>>> etc, but that's over twice the performance. I know Samplitude handles it's

>>>> own audio buffering internally, which seems to be completely independent of

>>>> ASIO buffers, and to some degree seems to ignore ASIO buffers too. At 128,

>>>> Nuendo caught up - 39 JCMs. I have no doubt that there is a "sweet spot"

>>>> for DAWs, simply based on how they buffer, process and stream data, in what

>>>> sizes, etc, so optimal ASIO or internal buffer settings won't be consistent

>>>> on different systems, and certainly not between apps, but this seems to be

>>>> an extreme difference (I triple checked the test to be sure I wasn't

>>>> missing

>>>> something basic, but couldn't find anything. Samplitude's VIP buffer was at

>>>> 2048).

>>>>

>>>> Now, not being a Samplitude user, here's my lack of knowledge - that's all

>>>> I

>>>> could get out of it at any latency in the RME card. Nuendo kept adding

>>>> more

>>>> - over 64 at 512 samples. Why does Samplitude seem to gain nothing from

>>>> higher latency at the audio card? I'm sure I'm probably missing something

>>>> in understanding Samplitude's buffer approach (I did tweak the VIP buffers

>>>> to 8192 to get 38 plugins at 512 samples on the RME, but it seemed to lose

>>>> a

>>>> little performance at higher RME latency - not what I would expect).

>>>>

>>>> The other side of this is Nuendo has low latency issues. This was run with

>>>> "Low Latency" off in expert audio settings. With it on, it wouldn't even

>>>> run the 96 instances of a single audio file, no plugins, without breaking

>>>> up

>>>> - given what it is supposedly for, that can be reasoned away, but something

>>>> about Nuendo's PDC doesn't seem right to me - "disabling" it didn't add a
>>>> single plugin to the test results. Nuendo also needs to be restarted when
>>>> lowering latency settings or runs much worse

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 14:57:07 GMT

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; <paul@nospam.com> wrote:

>> >>>>>

>> >>>>>>Steve,

>> >>>>>>

>> >>>>>>How does YOUR post help this newsgroup? You've been here what...

two

>>

>> >>>>>>weeks

>> >>>>>>now and this isn't the first time you've come out swinging. Dave

is

>>

>> >>>>>>well

>> >>>>>>respected here and welcome to post whatever the hell he wants to.

>OK?

>> >>>>>>

>> >>>>>>

>> >>>>>>"Steve Cox" <stevec1@charter.net> wrote:

>> >>>>>>

>> >>>>>>>Dave,

>> >>>>>>>This being a Paris forum and all,.... your post is helping and

>> >>>>>>>encouraging

>> >>>>>>>the Paris users How??

>> >>>>>>>Steve

>> >>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote:

>> >>>>>>>

>> >>>>>>>>Howdy all,

>> >>>>>>>>

>> >>>>>>>> Havent dropped by in a month or so. Ill endeavour to drop by

>> >>>>>>>> still.

>> >>>>>>>>

>> >>>>>>>>Alot

>> >>>>>>>>

>> >>>>>>>>>of interesting posts to shuffle through....

>> >>>>>>>>>

>> >>>>>>>>> My PT's rig is going very well. It took me and the pro tools

rep

>> >>>>

>> >>>> less

>> >>>>

>> >>>>>>>than 48 hours to completely swap over systems. That includes the
>> new
>> >>>>
>> >>>>console
>> >>>>
>> >>>>>>>and surrounding furniture.
>> >>>>>>> The main difference to me with the mix bus in PT's, as opposed
>> to
>> >>>>>
>> >>>>>Paris,
>> >>>>>
>> >>>>>>>is how much larger it is. Its easier to get cloudy in Paris. Im
>still
>> >>>>>
>> >>>>>running
>> >>>>>
>> >>>>>>>at 48KHz on PT's. Paris certainly was a great way to spend 6
>years,
>> >>>
>> >>> but
>> >>>
>> >>>>>>>things
>> >>>>>>>
>> >>>>>>>really have progressed in the Digidesign world.
>> >>>>>>> Just a few thoughts.....
>> >>>>>>>
>> >>>>>>>Cheers
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>"Mike R." <emarenot@yahoo.com> wrote:
>> >>>>>>>
>> >>>>>>>>Hey Dave
>> >>>>>>>

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 15:00:34 GMT
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target="_blank">1@linux...
>> >>>>>>>>>
>> >>>>>>>>>Howdy all.
>> >>>>>>>>>
>> >>>>>>>>> Sad but exciting moment has arrived. My last Paris tracking
>>

>> >>>>>>>>> happened
>> >>>>>>>>>tonight. Six years Paris has been a loyal friend to me, but
its
>>
>> >>>>>>>>>time
>> >>>>>>>
>> >>>>>>>to
>> >>>>>>>
>> >>>>>>>>move
>> >>>>>>>>
>> >>>>>>>>>on.
>> >>>>>>>>>
>> >>>>>>>>> My Pro Tools rig has arrived, and Im setting it up this week.
>> >>>
>> >>> I
>> >>>
>> >>>>>bought
>> >>>>>
>> >>>>>>>>>a Pro tools HD3 accel PCI-e rig, with a control 24, and a dual
>> 2.0
>> >>>>>
>> >>>>>G5.
>> >>>>>
>> >>>>>>>>Hence
>> >>>>>>>>
>> >>>>>>>>>the excitement.
>> >>>>>>>>>
>> >>>>>>>>> paris has treated me well. Ive done a number of records on
it
>>
>> >>>>>>>>> that
>> >>>>>>>
>> >>>>>>>have
>> >>>>>>>
>> >>>>>>>>>done quite well here in Australia. I have won Engineer/producer
>> of
>> >>>>>
>> >>>>>the
>> >>>>>
>> >>>>>>>>>year
>> >>>>>>>>>
>> >>>>>>>>>for the last 2 years here in Western Australia, and I truly
>believe
>> >>>>>>
>> >>>>>>Paris
>> >>>>>>
>> >>>>>>>>>added something to my sound that other digital studios couldnt
>>

>> >>>>>>>>>achieve.
>> >>>>>>>>>
>> >>>>>>>>>
>> >>>>>>>>> I am keeping my Paris rig, cuz i cant entirely let go yet.
>> >>>>>>>>>
>> >>>>>>>>> Cheers to ya all.!!!
>> >>>>>>>>>
>> >>>>>>>>>Dave
>> >>>>>>>>>
>> >>>>>>>>>
>> >>>
>> >
>> >
>> >I choose Polesoft Lockspam to fight spam, and you?
>> ><http://www.polesoft.com/refer.html>
>> >
>> >
>>
>
>***Might as well serve up a big plate of Haggis***

Would that be Merle Haggis?

:)

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

>
>
>I sold my PT rig when I switched to Paris. I did it at the time primarily
>for the sound of the Paris mix bus. This was before HD.
>
>When HD was released, the distinction was far less obvious. HD still sounds
>different from Paris but not awful anymore, just different. Paris still
has
>more of an analog/tape sound plus the added benefit of sounding more aggressive
>when you push the gain stages.
>
>So now the big question! Do I prefer the sound of Paris over other DAWS
because
>its actually makes better sounding recordings, or is it because it is closer
>to the sound I associate with my favorite albums from the last 30 years?
>
>
>I think the truth is closer to the second, and I think this is largely a
>learned behavior,

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Neil](#) on Wed, 08 Mar 2006 15:23:39 GMT
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> >>
>> >> The fact that Paris is no longer made means that people are eventually
>>
>> >> either going to supplement their workflow with other systems, or move
>> on
>> >> once the hardware is no longer easy to come by.
>> >>
>> >> Dawfensiveness is just plain silly. That hasn't really been the spirit
>> of
>> >> this NG (although it has been touchy in the past at times) and I think
>> we
>> >> can all keep an open mind and help each other with good info on various
>>
>> >> platforms.
>> >>
>> >> If someone's moving to HD is going to somehow make another Paris user
>> feel
>> >> "inadequate" about their system, then so be it. Paris can hold it's
own
>>
>> >> sonically, and other systems will continue to have more features than
>>
>> >> Paris, but that's just the way it goes.
>> >>
>> >> This place has always been a step above other NG's since I've been
>around
>>
>> >> here (1998), and it's always been more about the community here than
>> >> current daw wars..
>> >>
>> >> Cheers,
>> >>
>> >> TC
>> >>
>> >>
>> >>
>> >>
>> >> Steve Cox wrote:
>> >>> Hey John, Point taken...Steve
>> >>> "John" <no@no.com> wrote:
>> >>>
>> >>>> If I ever get PT I'll be here telling everyone how good or lousy it
is
>>
>> >>>> and

>> >>>>it WILL help paris users decide to keep paris or move on. That's
>great
>> >>>
>> >>> help
>> >>>
>> >>>>!
>> >>>>
>> >>>>John
>> >>>>
>> >>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>> >>>>
>> >>>>>Hey Steve has a good point, this is the Paris news group, not that
>other
>> >>>>
>> >>>>people
>> >>>>
>> >>>>>aren't welcome! Both guys are entitled to their opinion. I think
>all
>> >>>
>> >>> should
>> >>>
>> >>>>>be welcome.
>> >>>>>For some time there has been a migration away from Paris by former
>Paris
>> >>>>>users. Some people have tried to justify their own choice by saying
>>
>> >>>>>things
>> >>>>>like the waters are safe in PT land, or PT sounds better than Paris.
>> It
>> >>>>>is discouraging to paris users, and kind of trolling. Some PT users
>>
>> >>>>>have
>> >>>>>actually come here in the past just to troll, and it didn't help
our
>>
>> >>>>>group
>> >>>>>much. It is psychological, it makes you feel like your missing out,
>> or
>> >>>>
>> >>>>>your
>> >>>>
>> >>>>>getting left behind. When BT left, a lot of people went with him
so

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [chuck duffy](#) on Thu, 09 Mar 2006 03:02:08 GMT

target="_blank">no@no.com> wrote:

>>>>>

>>>>>

>>>>>>If I ever get PT I'll be here telling everyone how good or lousy it

>

> is

>

>>>>>>and

>>>>>>it WILL help paris users decide to keep paris or move on. That's

>>

>>great

>>

>>>>>>help

>>>>>

>>>>>

>>>>>>!

>>>>>>

>>>>>>John

>>>>>>

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

>>>>>>

>>>>>>

>>>>>>>Hey Steve has a good point, this is the Paris news group, not that

>>

>>other

>>

>>>>>>>people

>>>>>>

>>>>>>

>>>>>>>aren't welcome! Both guys are entitled to their opinion. I think

>>

>>all

>>

>>>>>>>should

>>>>>>

>>>>>>

>>>>>>>be welcome.

>>>>>>>For some time there has been a migration away from Paris by former

>>

>>Paris

>>

>>>>>>>users. Some people have tried to justify their own choice by saying

>>>

>>>>>>>things

>>>>>>>like the waters are safe in PT land, or PT sounds better than Paris.

>>>

>>> It

>>>
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>>>
>>>>>>>have
>>>>>>>actually come here in the past just to troll, and it didn't help
>
> our
>
>>>>>>>group
>>>>>>>much. It is psychological, it makes you feel like your missing out,
>>>
>>>or
>>>
>>>>>>>your
>>>>>>>
>>>>>>>
>>>>>>>getting left behind. When BT left, a lot of people went with him
>
> so
>
>>>to
>>>
>>>>>>>speak.
>>>>>>>
>>>>>>>
>>>>>>>For the others that are going to switch, if you got to go, Ok, but
>>
>>don't
>>
>>>>>>>drag people away with you by knocking Paris. We need to encourage
>>>>>>>people
>>>>>>>to stick around. This NG is shrinking!
>>>>>>>I remember vary well a certain somebody, who I will leave unnamed;
>>>
>>>)
>>>
>>>>>>>raved
>>>>>>>
>>>>>>>
>>>>>>>about Nuendo for months on end. Now that certain somebody is not
>
> so
>
>>>>>>>sure
>>>>>>>that Nuendo is better sounding than Paris! ;) A couple of guys
>>
>>here
>>

>>>>>that
>>>>>
>>>>>
>>>>>>thought Nuendo was the answer to Paris are now questioning Nuendo.
>>>
>>>Some
>>>
>>>>>>times other stuff just sounds different, and initially perceived
>
> as
>
>>>>>>being
>>>>>>better. Of course paris was left behind feature wise, and some
>>
>>people
>>
>>>>>>love
>>>>>>
>>>>>>
>>>>>>>the whiz-bang of all that. Others prefer the capabilities and the
>>>>>>>working
>>>>>>>methods of newer software.

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Jesse Skeens](#) on Thu, 09 Mar 2006 08:49:39 GMT
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> either going to supplement their workflow with other systems, or move on
> once the hardware is no longer easy to come by.
>
> Dawfensiveness is just plain silly. That hasn't really been the spirit
> of this NG (although it has been touchy in the past at times) and I
> think we can all keep an open mind and help each other with good info on
> various platforms.
>
> If someone's moving to HD is going to somehow make another Paris user
> feel "inadequate" about their system, then so be it. Paris can hold it's
> own sonically, and other systems will con

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [rick](#) on Thu, 09 Mar 2006 09:42:53 GMT
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tinue to have more features

> than Paris, but that's just the way it goes.
>
> This place has always been a step above other NG's since I've been
> around here (1998), and it's always been more about the community here
> than current daw wars..
>
> Cheers,
>
> TC
>
>
>
>
> Steve Cox wrote:
>
>> Hey John, Point taken...Steve
>> "John" <no@no.com> wrote:
>>
>>> If I ever get PT I'll be here telling everyone how good or lousy it
>>> is and
>>> it WILL help paris users decide to keep paris or move on. That's great
>>
>>
>> help
>>
>>> !
>>>
>>> John
>>>
>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>> Hey Steve has a good point, this is the Paris news group, not that
>>>> other
>>>
>>>
>>> people
>>>
>>>> aren't welcome! Both guys are entitled to their opinion. I think all
>>
>>
>> should
>>
>>>> be welcome.
>>>> For some time there has been a migration away from Paris by former
>>>> Paris
>>>> users. Some people have tried to justify their own choice by saying
>>>> things
>>>> like the waters are safe in PT land, or PT sounds better than

>>>> Paris. It
>>>> is discouraging to paris users, and kind of trolling. Some PT users
>>>> have
>>>> actually come here in the past just to troll, and it didn't help our
>>>> group
>>>> much. It is psychological, it makes you feel like your missing out, or
>>>
>>>
>>> your
>>>
>>>> getting left behind. When BT left, a lot of people went with him so to
>>>
>>>
>>> speak.
>>>
>>>> For the others that are going to switch, if you got to go, Ok, but
>>>> don't
>>>> drag people away with you by knocking Paris. We need to encourage
>>>> people
>>>> to stick around. This NG is shrinking!
>>>> I remember vary well a certain somebody, who I will leave unnamed;)
>>
>>
>> raved
>>
>>>> about Nuendo for months on end. Now that certain somebody is not so
>>>> sure
>>>> that Nuendo is better sounding than Paris! ;) A couple of guys here
>>
>>
>> that
>>
>>>> thought Nuendo was the answer to Paris are now questioning Nuendo.
>>>> Some
>>>> times other stuff just sounds different, and initially perceived as
>>>> being
>>>> better. Of course paris was left behind feature wise, and some people
>>
>>
>> love
>>
>>>> the whiz-bang of all that. Others prefer the capabilities and the
>>>> working
>>>> methods of newer software. There will always be something to come out
>>
>>
>> that
>>

>>>> will be more slick than Paris. Paris is still pretty slick and vary
>>>> useable.
>>>> When combined with a second DAW for effect processing, Paris becomes
>>>> vary
>>>> hard to beat.
>>>>
>>>> Many Paris commercial studio owners have expressed that they have,
>>>> or are
>>>> considering going with PT because it's "The industry standard".
>>>> Many feel
>>>> that if they don't jump to PT that they are losing business. For some
>>
>>
>> people
>>
>>>> this is the case, and they need to do what they need to do.
>>>> However, it
>>>> really should be based on the quality of the end result, not the
>>>> equipment
>>>> you use.
>>>>
>>>> Everybody has different needs. For most project studios, there is
>>>> really
>>>> no need for an expensive system like PT, or 2K for Nuendo, plus the
>>>> cost
>>>> of hardware. If your in a major market like N.Y., L.A., Nashville, or
>>
>>
>> Austin,
>>
>>>> then PT makes sense. For myself, I'm more in to r

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [Kim](#) on Thu, 09 Mar 2006 10:58:12 GMT

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ecording live
>>>> instruments,
>>>> so paris works fine and sounds great. The day a record company
>>>> wants to
>>>> give me a million dollars to record an album and insist on a SSL
>>>> 9000 and
>>>> a PT system, I'll buy them. When it comes to making a record, and your
>>>
>>>
>>> talking
>>>

>>>> sound quality, Paris can stand toe to toe with any DAW in the
>>>> world. There
>>>> have been some pretty big records done on Paris, just ask BT. By
>>>> the way,
>>>> he still mixes with Paris!
>>>>
>>>> Opinions are Ok, but I feel that post about PT that are in effect
>>>> saying
>>>> that PT is better than Paris, are not all that helpful to Paris users.
>>
>>
>>
>>>> "Paul" <paul@nospam.com> wrote:
>>>>
>>>>> Steve,
>>>>>
>>>>> How does YOUR post help this newsgroup? You've been here what...
>>>>> two weeks
>>>>> now and this isn't the first time you've come out swinging. Dave
>>>>> is well
>>>>> respected here and welcome to post whatever the hell he wants to. OK?
>>>>>
>>>>>
>>>>> "Steve Cox" <stevec1@charter.net> wrote:
>>>>>
>>>>>> Dave,
>>>>>> This being a Paris forum and all,... your post is helping and
>>>>>> encouraging
>>>>>> the Paris users How??
>>>>>> Steve
>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote:
>>>>>>
>>>>>>> Howdy all,
>>>>>>>
>>>>>>> Havent dropped by in a month or so. Ill endeavour to drop by
>>>>>>> still.
>>>>>>>
>>>>>>>
>>>>>>> Alot
>>>>>>>
>>>>>>> of interesting posts to shuffle through....
>>>>>>>
>>>>>>> My PT's rig is going very well. It took me and the pro tools rep
>>
>>
>> less
>>
>>>>>>> than 48 hours to completely swap over systems. That includes the new


```
>>>
>>>
>>> console
>>>
>>>>>> and surrounding furniture.
>>>>>> The main difference to me with the mix bus in PT's, as opposed to
>>>>
>>>>
>>>> Paris,
>>>>
>>>>>> is how much larger it is. Its easier to get cloudy in Paris. Im
>>>>>> still
>>>>
>>>>
>>>> running
>>>>
>>>>>> at 48KHz on PT's. Paris certainly was a great way to spend 6 years,
>>
>>
>> but
>>
>>>>>> things
>>>>>>
>>>>>> really have progressed in the Digidesign world.
>>>>>> Just a few thoughts.....
>>>>>>
>>>>>> Cheers
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> "Mike R." <emarenot@yahoo.com> wrote:
>>>>>>
>>>>>>> Hey Dave
>>>>>>> You know, this group could almost be newly titled to include
>>>>>>> current
>>>>
>>>>
>>>> Paris
>>>>
>>>>>>> users and Paris users who have moved on to other systems, or Paris
>>
>>
>> users
>>
>>>>>>> who
>>>>>>>
```

>>>>>> are using other systems with Paris. For me the greatest loss is
>>>>>> when
>>>>>
>>>>>
>>>>> folks
>>>>>
>>>>>> leave Paris and then this NG. I hope you'll stick around.
>>>>>> Cheers,
>>>>>> MR
>>>>>>
>>>>>>
>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
>>>>>> news:441d9384\$1@linux...
>>>>>>
>>>>>>> Howdy all.
>>>>>

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [rick](#) on Fri, 10 Mar 2006 09:43:00 GMT
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;>>>>>is how much larger it is. Its easier to get cloudy in Paris.
Im
>> >still
>> >> >>>>>
>> >> >>>>>running
>> >> >>>>>
>> >> >>>>>>>at 48KHz on PT's. Paris certainly was a great way to spend
6
>> >years,
>> >> >>>
>> >> >>> but
>> >> >>>
>> >> >>>>>>>things
>> >> >>>>>>>
>> >> >>>>>>>really have progressed in the Digidesign world.
>> >> >>>>>>> Just a few thoughts.....
>> >> >>>>>>>
>> >> >>>>>>>Cheers
>> >> >>>>>>>
>> >> >>>>>>>
>> >> >>>>>>>
>> >> >>>>>>>
>> >> >>>>>>>
>> >> >>>>>>>"Mike R." <emarenot@yahoo.com> wrote:
>> >> >>>>>>>
>> >> >>>>>>>>Hey Dave

```

>> >> >>>>>>>> You know, this group could almost be newly titled to include
>> >current
>> >> >>>>>
>> >> >>>>> Paris
>> >> >>>>>
>> >> >>>>>>>> users and Paris users who have moved on to other systems,
or
>> >Paris
>> >> >>>
>> >> >>> users
>> >> >>>
>> >> >>>>>>>> who
>> >> >>>>>>>>
>> >> >>>>>>>> are using other systems with Paris. For me the greatest loss
>> is
>> >>
>> >> >>>>>>>> when
>> >> >>>>>>>>
>> >> >>>>>>>> folks
>> >> >>>>>>>>
>> >> >>>>>>>> leave Paris and then this NG. I hope you'll stick around.
>> >> >>>>>>>> Cheers,
>> >> >>>>>>>> MR
>> >> >>>>>>>>
>> >> >>>>>>>>
>> >> >>>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
>> >> >>>>>>>> news:441d9384$1@linux...
>> >> >>>>>>>>
>> >> >>>>>>>> Howdy all.
>> >> >>>>>>>>
>> >> >>>>>>>> Sad but exciting moment has arrived. My last Paris
>tracking
>> >>
>> >> >>>>>>>> happened
>> >> >>>>>>>> tonight. Six years Paris has been a loyal friend to me, but
>> its
>> >>
>> >> >>>>>>>> time
>> >> >>>>>>>>
>> >> >>>>>>>> to
>> >> >>>>>>>>
>> >> >>>>>>>> move
>> >> >>>>>>>>
>> >> >>>>>>>> on.
>> >> >>>>>>>>
>> >> >>>>>>>> My Pro Tools rig has arrived, and Im setting it up this
>week.
>> >> >>>

```

>> >> >>> I
>> >> >>>
>> >> >>>>>bought
>> >> >>>>>
>> >> >>>>>>>>a Pro tools HD3 accel PCI-e rig, with a control 24, and a
>dual
>> >> 2.0
>> >> >>>>>
>> >> >>>>>G5.
>> >> >>>>>
>> >> >>>>>>>>Hence
>> >> >>>>>>>>
>> >> >>>>>>>>>the excitement.
>> >> >>>>>>>>&g

Subject: Re: What I love about mixing in tandem with Cubase and Paris
Posted by [rick](#) on Fri, 10 Mar 2006 09:46:28 GMT
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t;>>>
>> >> >>>>>>>>> paris has treated me well. Ive done a number of records
on
>> it
>> >>
>> >> >>>>>>>>> that
>> >> >>>>>>>>
>> >> >>>>>>>>have
>> >> >>>>>>>>
>> >> >>>>>>>>>>>>done quite well here in Australia. I have won
>Engineer/producer
>> >> of
>> >> >>>>>
>> >> >>>>>the
>> >> >>>>>
>> >> >>>>>>>>>year
>> >> >>>>>>>>>
>> >> >>>>>>>>>>>>>for the last 2 years here in Western Australia, and I truly
>> >believe
>> >> >>>>>>>>
>> >> >>>>>>>>Paris
>> >> >>>>>>>>
>> >> >>>>>>>>>>>>>added something to my sound that other digital studios
>couldnt
>> >>
>> >> >>>>>>>>>>>>>achieve.
>> >> >>>>>>>>>>>>>
>> >> >>>>>>>>>>>>>

>> >> >>>>>>>>> I am keeping my Paris rig, cuz i cant entirely let go yet.

>> >> >>>>>>>>>

>> >> >>>>>>>>> Cheers to ya all.!!!

>> >> >>>>>>>>>

>> >> >>>>>>>>>Dave

>> >> >>>>>>>>>

>> >> >>>>>>>>>

>> >> >>>

>> >> >

>> >> >

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

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

>> >> >

>> >> >

>> >>

>> >

>> >

>>

>

>Looks cool, but he already owns the VSTi's, and that thing costs 3X what it would to build a computer. He also wants to load SX on it for sequencing at home... thanks for the suggestion anyway.

David.

Paul Artola wrote:

> Muse Receptor.

>

> - Paul Artola

> Ellicott City, Maryland

>

> On Tue, 11 Apr 2006 11:39:18 -0600, EK Sound <askme@nospam.com> wrote:

>

>

>>Hi all,

>>

>>A buddy of mine wants to build a soft-synth computer for live use

>>(WinXP). I am looking for MB/CPU recommendations for this. I NEED

>>this MB to have a minimum of 2 PCIx slots for existing hardware.

>>On-board video is actually preferred in this instance.

>>

>>Thanks for any recommendations!

>>

>>David.

>

>I can tell you that cables do make a difference in certain situations. I had a 10' Hosa "high quality" s/pdif cable run from my Eventide to an RME 9652.

It was unusable, with clicks and high pitched squeels. I returned them as defective for an identical set. Still had the same problem. I then returned them for a set of 15' Apogee s/pdif and it is fine. On the other hand, the Hosa 3' s/pdif cables worked fine in a different situation.

"Edna" <edna@texomaonline.com> wrote in message news:443c615a@linux...

> Are you referring to the coax cables? There's a lot of hype about

> cables,

> don't know how much of it is accurate. May'be an expert here can offer a

> recommendation. I'll be needing some myself.

> Edna

>

> "fred" <fred@reborn.com> wrote in message news:443c012a\$1@linux...

>>

>> Any particular brands you would recommend? Saw a number of them on ebay

> pretty

>> cheap, but not sure how good they need to be.

>> Thanks again

>>

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

>> >coax

>> >

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

>> >>

>> >> Is paris spdif coax or optical?

>> >> TIA

>> >

>> >

>>

>

>You're making it real hard for us to follow along. All I know so far is how to get a bear in a bird feeder !

John

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

>not really.....not in a day, at least. I'd have to hire Thad to

>write a 90,000 word *picture book* for it.

>

>;o)

>

>"John" <no@no.com> wrote in message news:443cdf7f\$1@linux...

>>

>> Can you describe what your cubase/paris hybrid is and does?

>> Thanks DJ

>>

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

>> >With the exception of a few occasional rough spots here and there, my

>> >Cubase/Paris hybrid is exactly what I hoped Paris would eventually
>become.
