
Subject: Summing Box w/built-in Comp-limiter
Posted by [Neil](#) on Sat, 18 Aug 2007 16:09:05 GMT
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/>
that I'm blessed to have your work to look at and learn from. I'm having
such a great time working on this stuff, and it really is a dream come true
to be able to move P

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Sat, 18 Aug 2007 17:56:27 GMT
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>>Mike Mullin
>>
>>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>
>>>Do we have four Mac users other than me whowould be willing to kick in
>\$20
>>>each?
>>>
>>>Thanks Mike!
>>>
>>>Gantt
>>>
>>>"Mike Audet" <

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Neil](#) on Sat, 18 Aug 2007 19:24:27 GMT
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Visual C++ 4.2 cross
platform
>>>>edition just to compile the code. The cheapest I've seen it for is around
>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100
>(I
>>>>live in Canada and shipping is always stupid expensive), I'll get to
work
>>>>on it.
>>>>But even then, I can't make any promises except to try.
>>>>
>>>>All the best,
>>>>
>>>>Mike

>>>>
>>>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>Deeeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will be
>all
>>>>
>>>>>over this.
>>>>>Did you by chance fix it so that the Mac mmap bug is gone for the
Mac
>>>>
>>>>>users?
>>>>>Question: can I run 'this' compressor also w/o causing problems on the
>>>
>>>>&

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Sat, 18 Aug 2007 23:29:08 GMT
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> wrote:
>>> While you were gone the Paris NG computer rebooted itself and when it
>>> came back up, it spit out the secret to life and the universe...
>>
>> I think I know which moment that was. I was under the shade of a tree
>> doing
>> a painting and smoking a peace pipe when suddenly the truth of everything
>> appeared before me and I was one with the universe. I telepathically
>> beamed
>> my vision to multiple locations (including this server of course) before
>> receiving a sudden pang of pain which seemed to have a psychic
>> relationship
>> to the words "Memory Exception Error in block FFE3 2B1A" at which point I
>> suddenly found myself falling off my chair, narrowly avoiding painting my
>> nose green in the process.
>>
>>> It's gone now though...
>>
>> Yes, it has. ;o)
>>
>>> where'd you go??
>>
>> Northern NSW. In particular Byron Bay, among other, err, similar places.
>> ;o)
>>
>> Cheers,
>> Kim.
>>
>>

>>> "Kim" <hiddensounds@hotmail.com> wrote:
>>>> For those who knew I was gone. :o)
>>>>
>>>> And I had a wonderful trip. I may post pics later...
>>
All types of Audio PostrrrrrrEALLY?!?

Gee, that sounds awefully tempting. It's probably gone by now...

Mmm, I don't know if I'd want to actually live in Byron though. It's very cool, but I'm not sure if it's big enough to maintain my interest.

But strewth... \$300,000 for a house including studio?

Cheers,
Kim.

"Martin Harrington" <lendan@bigpond.net.au> wrote:
>Hey Kim, did you notice in the paper a few weeks ago that there was a large
>recording studio including house, for sale around the mid \$300,000.00 just
>near Byron?
>--

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Dimitrios](#) on Sun, 19 Aug 2007 14:37:48 GMT
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6QT/WZ
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [DJ](#) on Sun, 19 Aug 2007 17:36:05 GMT

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5v54TVOE

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [IOOIU](#) on Sun, 19 Aug 2007 17:36:34 GMT
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Sun, 19 Aug 2007 17:38:40 GMT
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Sun, 19 Aug 2007 17:45:56 GMT
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GAuBcQAY98HZFZwjwVkczt+AcwO40MGFAy5TwGUjuPwOrnRw
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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Sun, 19 Aug 2007 18:24:01 GMT
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BXtwYkOEIbd

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [audioguy_editout](#) on Sun, 19 Aug 2007 18:30:29 GMT

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Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [DJ](#) on Sun, 19 Aug 2007 18:36:10 GMT

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NbNMwS5RAAAA8AAACQAAAAAAAAAAAAACAAAAAAAAAAcGNvbXAuZGxsUESB
AhQLFAAAAAGAg5xHNx7WN4luBgAAih8AAAKAAAAAAAAAAAAAQAgAAAAVVEAAHBj
b21wLmluaVBLBQYAAAAAAGACAG4AAACqVwAAAAA=

---=_linux470ac9b2--Hi Mike,

Adding the path fixed the problem with not being able to see the FX.
The new comp is great!

However, I'm having one other small problem with FreakQ.
It only displays the left output meter for some reason.

I just downloaded v1.6 to see if it was 1.5 that had the problem.
Apparently on my PC they both do.
My PC is using WinXP pro sp1.

Please let me know if you have any suggestions.
Thanks again for all of your support.

-Paul

"Mike Audet" <mike@....> wrote in message news:4707a725\$1@linux...

>

> Ooops! I uploaded an ini file for a new version of the plug that I'm

> still

> testing!

>

> Try this one, and let me know how it goes.

>

> Sorry about the confusion, guys.

>

> All the best,

>

> Mike

>

>

>

> "Mike Audet" <mike@....> wrote:

>>

>>

>>

>>Hi Erlio and Paul,

>>

>>Give this ini file a try. I had some initial problems - I had been

>>editing

>>the ini files in notepad, and it seems to add some formatting that PARIS

>>doesn't like. I opened the ini in visual studio and pasted into a new

>>file.

>> Hopefully, that will strip out any ugly formatting that is left. Worse

>>comes to worse, I'll just type the whole thing again.

>>

>>Let me know how it goes.

>>

>>Mike

>>

>>

>>erlilo <erling.lovik@lyse.net> wrote:

>>>Hei Mike

>>>
>>>I have the same problem in WinXP. The two others are showing up but
>>>not the new Paris compressor. ...In WinME, all three are showing up...
>>>
>>>...but my donation will show up for you when I again can find out how
>>>to use my PayPal after some years ;-)
>>>
>>>Thousand thanks for your "vintage work" here with Paris:-)
>>>
>>>Erling
>>>
>>>On 6 Oct 2007 11:00:51 +1000, "Mike Audet" <mike@....> wrote:
>>>
>>>>
>>>>Hmmm...are all of them not showing up? You could try adding
>>>>c:\windows\system32\ensoniq\plugins
>>>>(or whatever the exact text is) into your path. Let me know if you need
>>>>help with that.
>>>>
>>>>I'm really at a loss, though. I haven't had that problem at all.
>>>>
>>>>Let me know if it is just one plug or all of them.
>>>>
>>>>Mike
>>>>
>>>>
>>>>"PN" <pnl@nospam.com> wrote:
>>>>>
>>>>>Hi Mike,
>>>>>
>>>>>I unzipped the new plugs into c:\windows\system32\ensoniq\plugins dir.

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [audioguy_editout](#) on Sun, 19 Aug 2007 18:49:49 GMT
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/>
>>>>>However, I'm not seeing the new FX. What am I doing wrong?
>>
>

Me too/either. I was completely off the idea of using gates and samples
until I got the UAD-1 Neve 88RS.
;o)

"Cujo" <chris@applemanstudio.com> wrote in message news:470aa919\$1@linux...

>
>
> I never gate drums, but in some busy tunes, I edit the tom tracks. I'm
> pretty
> over samples for now anyway.
>
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>I'm almost embarrassed to post this but the "kick" preset on UAD-1's Neve
>
>>88RS plugin has such an efficient use of gating, EQ and compression that
>
>>just dropping it on a kick absolutely transforms it into something
>>altogether different.....and different in a good.....err.....no, not
>
>>good.....great way. Drumagog is also your friend in this situation and
>
>>using Drumagog BFD with the Neve 88RS...well.....anyway....
>>
>>
>>;o)
>>
>>"TCB" <nobody@ishere.com> wrote in message news:470a9d67\$1@linux...
>>>
>>> Greetings, Parisians! After missing AES thanks to work in the office I
>
>>> spent
>>> the rest of the weekend in a stinking hot recording room doing
>>> Monkiedrums.
>>> So then, I now have six tunes to edit.
>>>
>>> In previous experiences doing this lovely task I have manually edited
> all
>>> of the kick/snare/tom mics instead of using gates to get rid of extra
>
>>> sonic
>>> trash bleeding through from the rest of the kit.
>>>
>>> First, do you folks who work a lot with acoustic drums usually do this?
> If
>>> not, do you do something else?
>>>
>>> Thanks,
>>>
>>> TCB
>>
>>
>"TCB" <nobody@ishere.com> wrote:

>Thanks for the tips, I think I'm just going to do what I did before, even
>if it is pretty time consuming.

In that case, you can save yourself some headaches, you know, if you just use the Hitpoints feature in SX that allows you to chop/segment tracks at the start of each hit. This'll work great for your kick & snare tracks (which have the most strikes on 'em anyway), but horribly for toms (which have the least - in most cases, anyway). Do that for the kick track, then double-click on it once it's segmented & then zoom all the way out so you can select the whole track (all the hit segments) at once. Now, zoom back in so that you can see individual waveforms, but keep all of them selected.

THEN... decrease the "end" length of each hit till it's right at the end of the main kick waveform, and apply a fade (you're doing all of 'em at once, remember), NEXT - with all of the hits still selected - click the start point of all of 'em over to the left one notch & apply a short fadeup to just before the start of the waveform... this eliminates any clicks/pops as each file segment plays. Using this method, you'll no doubt have to go back in & edit the fades on some double-kick hits, quick accents, etc., but it's still going to take you less time to do that than it would to start from the beginning of the song & labor your way through it hit by hit.

Repeat this process with the snare track. Tom tracks, just do by hand.

I know you wrote the (a) book on Cubase, but I thought I'd mention this in case you haven't tried this method yet - will save you a ton of time.

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_026B_01C809EF.589DF600
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

WOW! You are doin

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [neil\[1\]](#) on Sun, 19 Aug 2007 23:14:03 GMT
[View Forum Message](#) <> [Reply to Message](#)

ref="http://www.polesoft.com/refer.html" target="_blank">http://www.polesoft.com/refer.html
-----=_NextPart_000_026B_01C809EF.589DF600

Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!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>WOW!&nbsp; You are doing some serious =
stuff here=20
Mike.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Thank you!!!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Mike Audet" &lt;mike@....&gt; wrote in message <A=20
  =
href=3D"news:470ac9b2$1@linux">news:470ac9b2$1@linux</A>...</DIV><BR>Hi =
All,=20
  <BR><BR>I figured I'd post a work in progress in case anyone finds it=20
  useful.&nbsp; It's<BR>the pcomp with a mix knob.&nbsp; Dimitrios =
helped set me=20
  on the right track about<BR>some design decision and took the time to =
try it=20
  for a while to make sure<BR>it wasn't broken in some horrible =
way.<BR><BR>The=20
  mix knob blends in direct signal, and the comp. gain knob raises =
the<BR>volume=20
  of the compressed signal in order to make up the gain, while =
leaving<BR>the=20
  direct signal unaffected.<BR><BR>When I get some time, I'll do the =
mono=20
  version and try to add the same thing<BR>to the two versions of=20
  NoLimit.<BR><BR>Cheers!<BR><BR>Mike<BR><BR></BLOCKQUOTE >
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=_NextPart_000_026B_01C809EF.589DF600--Hi Mike-
```

In light of this, what would you like me to do vis a vis directing funds?

Happy Thanksgiving

Ted

Feel free to call me @ 416.821.7084

"Mike Audet" <mike@...> wrote:

>

>No reference projects??!?!?!?!?

>

>Chuck, thank you so much for all the work you did. I'm very, very aware
>that I'm blessed to have your work to look at and learn from. I'm having
>such a great time working on this stuff, and it really is a dream come true
>to be able to move PARIS forward.

>

>I've sent you a couple of emails, but I have a feeling that my messages
get

>killed by your spam filter. I would love to work on the precision limiter,
>and It would be a huge help to have the wires code to look at. One of the
>things I still have no clue about (among many) is how the routing works.
> I would really, really, love to add a side chain to a compressor, and I
>think that the wires code would be a huge help.

>

>Thanks again for everything!

>

>Mike

>

>PS - I don't know if you've seen my little site at ensoniq.ca, but you've
>got a very special thanks right at the top.

>

>

>

>"chuck duffy" <c@c.com> wrote:

>>

>>Mike,

>>

>>The Mac stuff is built under Code Warrior, not visual C++. It's a real
>nightmare,

>>and if you think it was hard to grok the Visual C++ side, think about doing
>>it with no reference projects. Yikes.

>>

>>Chuck

>>

>>"Mike Mullin" <lunarlordship@sympatico.ca> wrote:
>>>
>>>I'm in and thanks Mike.
>>>cheers,
>>>Mike Mullin
>>>
>>>"Gantt Kushner" <

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Neil](#) on Sun, 19 Aug 2007 23:17:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

lank">ganttmann@comcast.net> wrote:
>>>>
>>>>Do we have four Mac users other than me whowould be willing to kick in
>>\$20
>>>>each?
>>>>
>>>>Thanks Mike!
>>>>
>>>>Gantt
>>>>
>>>>"Mike Audet" <mike@...> wrote:
>>>>>
>>>>>I would really like to tackle the Mac stuff, but I don't have a Mac
running
>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross
>platform
>>>>>edition just to compile the code. The cheapest I've seen it for is
around
>>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100
>>(I
>>>>>live in Canada and shipping is always stupid expensive), I'll get to
>work
>>>>>on it.
>>>>>But even then, I can't make any promises except to try.
>>>>>
>>>>>All the best,
>>>>>
>>>>>Mike
>>>>>
>>>>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>>Deeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will be
>>all
>>>>>
>>>>>>over this.
>>>>>>Did you by chance fix it so that the Mac mismap bug is gone for the

>Mac
>>>>>
>>>>>users?
>>>>>Question: can I run 'this' compressor also w/o causing problems on
the
>>>>>
>>>>>crunched version that shipped with the Paris rigs?
>>>>>
>>>>>AA
>>>>>
>>>>>
>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550\$1@linux...
>>>>>
>>>>>> Hey all,
>>>>>>
>>>>>> I've got some new goodies!
>>>>>>
>>>>>> I've just released the "PARIS compressor". It's the original PARIS
>>>>>>
>>>>>> compressor
>>>>>> algo before it was "crunched" to allow 16 compressors to fit on one
>>>EDS100
>>>>>> card. I've added meters (of course) AND
>>>>>>
>>>>>> I fixed the sample rate bug in this and my previous two plugins!
>>>>>>
>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for
their
>>>>>>
>>>>>> calculations,
>>>>>> even when they are working at 44.1K. Not these. They operate at
>the
>>>>>>
>>>>>> project
>>>>>> sample rate. Can you hear a differen

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMontt](#) on Mon, 20 Aug 2007 01:42:31 GMT
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ce? You tell me!
>>>>>>>
>>>>>>> you can download these at www.mikeaudet.com/ensoniq.ca or
>>>>>>> once the DNS goes through, simply at ensoniq.ca.
>>>>>>>
>>>>>>> These plugins are released as "pay what you can" (ie - not free).
>

>>
 >>>
 >>>>I'm
 >>>>>> not a rich man, and I could use the help.
 >>>>>>
 >>>>>> As always, let me know what you think.
 >>>>>>
 >>>>>>
 >>>>>>
 >>>>>
 >>>>
 >>>
 >>
 >>
 >I let 'em hum 90% of the time. I think the "hum" is an important part of the sound of drums. I've tried to get that incredibly clean, almost sample-like sound that, for example, Roger Nichols gets on a lot of Steely Dan stuff but I seem to almost always prefer the "hum". One project in 10 might cry out for the edited/gated tom sound and for those I'll gate the toms (sometimes snare and/or kick but not as often) and sometimes I'll edit them. Whatever works...

Gantt

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

>
 >Greetings, Parisians! After missing AES thanks to work in the office I spent
 >the rest of the weekend in a stinking hot recording room doing Monkiedrums.
 >So then, I now have six tunes to edit.
 >
 >In previous experiences doing this lovely task I have manually edited all
 >of the kick/snare/tom mics instead of using gates to get rid of extra sonic
 >trash bleeding through from the rest of the kit.
 >
 >First, do you folks who work a lot with acoustic drums usually do this?
 If
 >not, do you do something else?
 >
 >Thanks,
 >
 >TCBThad,

Upload the kick track to a server and I'll DL it and apply the Neve 88RS to it and upload it to another server for you. wouldn't hurt to try. You might like it.....and/or if you want, I'll run it through Drumagog BFD and send you back a few different kicks that you could use. I've gotoh.....something like 20 different high end, unprocessed BFD kicks here. ^The Drumagog BFD can filter part/all of the noise out of the kick and leave you with a relatively pristine product that you can then integrate

back into you room by way of paralleling it with your original kick track and/or mixing in the room/OH mics.

Deej

"TCB" <nobody@ishere.com> wrote in message news:470abf68\$1@linux...

>
> Believe me, Neil, If had a great sounding kit in a great room I'd do
> everything
> with five great mics and wouldn't edit a thing. But to steal a line from
> the Donny Rumsfeld Quote Book you don't make a record with the drums and
> room you want, you make a record with the drums and room you have. In this
> case I'm fighting the room (a lot) and the kit (a little, it's a Yamaha
> Recording
> Cus

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Mon, 20 Aug 2007 02:20:38 GMT
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tom kit, good drums but not stylistically perfect for the sound I
> want).
> Lastly, the Monkees tend to layer it on a bit when it comes to
> guitars/vox/keys
> later on, so I'm sure we're going to be going for much more of the spot
> mics
> than I would like given my own stylistic tendencies.
>
> I'm trying to be flexible with these guys. I have my own (very strong)
> opinions,
> but even though I'm kind of in charge of the recording I think I have to
> respect the ideas and sonic preferences of the whole band. We even used a
> click for the drum tracks because the drummer actually likes to record
> with a click.
>
> Favorite drums I've ever recorded were an old Ludwig maple kit that had
> what
> I swear were bullet holes in one of the toms. I got to use a huge concert
> hall at Yale and tracked with two Octava overheads, an SM-57 on the snare,
> I forget what kick mic, and a stereo pair about ten rows into the hall for
> ambience. This time I'm recording in a 14x12x11 room that is on the end of
> someones garage. A slightly different animal I fear.
>
> Thanks for the tips, I think I'm just going to do what I did before, even
> if it is pretty time consuming.
>
> TCB

>

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

>>

>>I do it with Tom tracks, but that's it... I just trim the start

>>of each roll/fill right up to the beginning of the first hit,

>>then fade out the last hit in no particular length, just as

>>long as each fade sounds natural.

>>

>>When I'm working with real drums, then I'm definitely going to

>>use the "organic-ness" (organosity? organisiousness?

>>organitude? :)) of the atmospheere of the whole kit, which

>>includes a certain amount of leakage. Now, I will admit this

>>much: back in the late 80's/early 90's I used to gate the shit

>>out of drums, because there was a certain discrete sound that

>>came from doing that, but I don't do that anymore.

>>

>>Actually, Thad, I'm kinda surprised you'd even consider doing

>>that (editing or gating), I kinda thought I recall you

>>mentioning you had a lot of taste for the lo-fi - if that's the

>>case, then the more bleed, the better, usually.

>>

>>Neil

>>

>>

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

>>>

>>>Greetings, Parisians! After missing AES thanks to work in the office I

> spent

>>>the rest of the weekend in a stinking hot recording room doing

>>>Monkiedrums.

>>>So then, I how have six tunes to edit.

>>>

>>>In previous experiences doing this lovely task I have manually edited all

>>>of the kick/snare/tom mics instead of using gates to get rid of extra

>>>sonic

>>>trash bleeding through from the rest of the kit.

>>>

>>>First, do you folks who work a lot with acoustic drums usually do this?

>>If

>>>not, do you do something else?

>>>

>>>Thanks,

>>>

>>>TCB

>>

>Yes, slow, painful editing of only toms, usually.

TCB wrote:

> Greetings, Parisians! After missing AES thanks to work in the office I spent
> the rest of the weekend in a stinking hot recording room doing Monkiedrums.
> So then, I now have six tunes to edit.
>
> In previous experiences doing this lovely task I have manually edited all
> of the kick

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [DJ](#) on Mon, 20 Aug 2007 02:29:18 GMT
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/snare/tom mics instead of using gates to get rid of extra sonic
> trash bleeding through from the rest of the kit.
>
> First, do you folks who work a lot with acoustic drums usually do this? If
> not, do you do something else?
>
> Thanks,
>
> TCB"Aaron Allen" <know-spam@not_here.dude> wrote:
>Yup, we agree on this process, but I might also add that it
>really depends on the player, the kit, the room, the mic
>placement and the song as to what vibe I'm batting for. Gating
>is the lazy way to fix those kinds of things
>(and the sound suffers for it IMHO) that should be attacked
>manually to keep a real kit vibe going.

Here's the biggest downside of gating (or editing leakage manually), as I see it: The Snare.
Toms, no biggie - I probably "need" to gate or edit those anyway because unless I've got some condensor mics on 'em AND I'm going for a more natural sound, then I'm going to be doing some crazy shit on the EQ side like boosting 7k & 10-12k a ton, carving out some low mids, and then boosting somewhere in the 100hz zone perhaps, as well. Maybe 700hz too if I want some more "pong" in there. Now that sounds great on the tom hits, but what about all the cymbals & rest of the kit in between

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Mon, 20 Aug 2007 03:16:03 GMT
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? YEECH! Pretty harsh, to say the least. So it's
edit/gate/automate.

Kick - also no biggie, because you so often don't get all that much of the rest of the kit in there anyway (assuming we're talking about an inside-the-kick mic), and I like a totally open front on the kick, too! So, gate, don't gate - with the kick it's usually not a problem. Biggest issues in this department come with double-kickers, where they're doing 16th notes on the kicks & you've got snare hits on top of kick hits. Sometimes the snare can screw you up there, but if you use a frequency-keyed gate, it can easily be worked around.

Snare... now THIS is the beeyatch. If you have to tweak the track a lot, EQ, compression, yet more compression, more EQ - hey do we have any more bands of EQ? Then yer pretty much fukt & you will almost definitely have to gate it - how do you know? Well, because if you're having to tweak THAT much to get a decent snare sound, then think of how the hi-hat right next to it is going to sound through the majorly-tweaked snare mic! Think of how the rest of the kit's going to sound through that same mic that you're (more than likely) going to want kind of in the forefront - yeah, the one that you've boosted 18 db at 5k, and another 12 at 7k just to get that "crack" just right, and also at 10k because now you've got the 'crack" but you've lost the "zing", and just to lose some of that shoebox sound, you've cut a big swath out of 300hz - ok, let's add another EQ plugin & cut the same at 400, but with a sharper "Q" setting so we don't lose the 500 we need for some body... hmm - sounds a little thin, better add some 120hz. And all that's compressed with an LA2A emulation on that track on top of an SSL quadcomp emulation across the whole kit.

So now you have to gate the snare, so you do... problem is, on all the hat hits (half of which are executed AT THE SAME TIME as the 2 & 4 on the snare) you're still hearing some harsh hat tone through the snare mic... can't get rid of it though, even if you gate/edit real tight, because the initial part of the hat strike still comes through... so then you end up with a big pulsing hi-hat thing going on & this also means that you can't pan the regular hat channel at all (otherwise, you'll hear it going from side to center as the snare gate does it's thing).

So, I guess what I'm trying to say is that you have to have good snare mic placement - using the null in your snare mic's pickup pattern to minimize how much hat gets in there in the first place - in order to successfully gate your snare... and if you have good snare mic placement, then it also follows that usually you don't have to tweak the snare track much... and if you don't have to tweak the snare track much, then the rest of

the kit through that mic sounds pretty natural, hence no need to gate it in the first place!

And then you get to pan your hi-hat!

:D

NeilBest of AES:

Paris Dinner

Bricasti M7

Neve Genesys

Lexicon PCM 96

Everything at Vintage King Audio

Nuendo 4 / Euphonix combo

Fairlight Xynergi

LaChapell mic pres

Lots of 500 thingies

Hanging out with some jazz friends Sat night

Gene

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

>

>I wound up stuck in the office until late on Friday and missed the PARIS AES

>dinner. How did it turn out? Any really new stuff at the show that a synthy

>guy like me can't live without?

>

I would like to work with you on a project some day.

Gene

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

> . . . had it been a real emergency, etc

>

> OK, I don't normally do this, but damn it, this song is driving me crazy

>and I need some opinions . . .

>

> I'm linking a demo of a song from the new CD project. It's a weird

>little ditty and I just wanna know what people think and also if anyone can

>tell me what the hell kind of music this is. Or maybe that doesn't matter.

>Who cares about categories anyway?

>

> Remember, it's just a quick demo, so excuse the midi drums and the raspy

>scratch vocal. :)

>

>to stream:

>

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Mon, 20 Aug 2007 04:44:50 GMT
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...

>>> Yes, it has. ;o)

>>>

>>>> where'd you go??

>>> Northern NSW. In particular Byron Bay, among other, err, similar places.

>>> ;o)

>>>

>>> Cheers,

>>> Kim.

>>>

>>>

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

>>>>> For those who knew I was gone. :o)

>>>>>

>>>>> And I had a wonderful trip. I may post pics later...

>Let's NOT turn this into a bashfest, ok guys?

intention here is too warn you about this very popluar device, nothing more.

<http://www.eweek.com/article2/0,1895,2191471,00.asp>

iPhone Turned into Pocket-Sized Hacking Platform

By Lisa Vaas

October 2, 2007

All iPhone applications run with full root privileges and any application vulnerability means winner takes all.

said H.D. Moore, thanks to the well-known security researcher having published shell code for the smart phone and instructions on how to use it as a portable hacking platform.

Because of his work, Moore's highly popular Metasploit Framework penetration-testing tool can now be used to easily write point-and-click exploits targeting iPhone

control of the device, given that all of the phone's applications run with root access.

Moore on Sept. 25 published details of his recent work on the iPhone.

Besides publishing shell code, Moore revealed multiple security chasms on Apple's

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [DJ](#) on Mon, 20 Aug 2007 13:05:00 GMT

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oad command, allowing users to generate stand-alone bind/reverse shell executables using a syntax supplied in his posting. Next up is an XOR encoder, and then all hell should break loose.

"Once the XOR encoder is done, the only step left is to find the bugs and write the exploits :-)," Moore wrote.

By the time this article posted, Apple had not responded to a request for comment. Hi All

I'm looking for a few good CD pressing houses in both Canada and the US to do a run of either 500 or 1000 CDs not CDR's

All suggestions are welcome

DO <http://www.sonicstate.com/news/shownews.cfm?newsid=5402>

Hey Thad or anyone, check out this new feature in Pro Tools 'Elastic Audio'. Yeah yeah, on the surface it lloks like ACID meets Ableton Live, but as you get deeper into the video(15 minutes), you start seessing some really powerful editing stuff.

This new Elastic Audio feature will replace their Beat-Detective feature which was already a powerful tool for Drum editing.. Hey Peeps,

Any one know if you can use an IF-2 as the sole interface to the EDS card with Paris? (no MEC, 442). I believe that's what a bundle 1 was but need to verify.

Thanks,

Jon You can use this by plugging the IF2 directly into Card A if you are using Paris internal clock and no other interfaces are being used on any other EDS cards. If you add more interfaces, you will need to go with a MEC or IF 442 and the IF 2 will no longer be able to be used as a standalone interface on an individual card but will need to be connected to the MEC or 442 as an "add on" interface due to it's inability to sync to other interfaces on the system.

Deej

"Jon Jiles" <nojij@yahoo.com> wrote in message news:470bc0ff\$1@linux...

>

> Hey Peeps,

>

> Any one know if you can use an IF-2 as the sole interface to the EDS card
> with Paris? (no MEC, 442). I believe that's what a bundle 1 was but need
> to verify.

>

> Thanks,

> JonDiscmakers - great quality, service and options. Prices may not be the
least expensive, but

I've never been disappointed. They also do online ordering for short runs
(self service - upload your
masters, artwork, etc, or send it in - quick turnaround).

www.discmakers.com

Regards,
Dedric

"Don Nafe" <

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [LaMont](#) on Mon, 20 Aug 2007 18:13:28 GMT

[View Forum Message](#) <> [Reply to Message](#)

;magma.ca" target="_blank">dnafe@magma.ca> wrote in message news:470bb59d\$1@linux...

> Hi All

>

> I'm looking for a few good CD pressing houses in both Canada and the US to
> do a run of either 500 or 1000 CDs not CDR's

>

> All suggestions are welcome

>

> DOn

>Elastic Audio is the name of the pitch correction feature in Samplitude
(like Melodyne). I guess Digi does not take Magix seriously enough not
to rip off their feature name.

LaMont wrote:

> <http://www.sonicstate.com/news/shownews.cfm?newsid=5402>

>

> Hey Thad or anyone, check out this new feature in Pro Tools 'Elastic Audio'.

> Yeah yeah, on the surface it lloks like ACID meets Ableton Live, but as you
> get deeper into the video(15 minutes), you start seessing some really powerful

> editing stuff.
>
> This new Elastic Audio feature will replace their Beat-Detective feature
> which was already a powerful tool for Drum editing..What she said and stuff.
I have tried the Paris gate for effect, but it's latency seems to render
it useless on drums for me. I have tried a posted compensation number, but
still did not sound right to me.

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

>Same here, tom tracks only, and then not always. I only have live drums
on
>final versions, and sometimes I like the racket and leave it in. It's like

>. . . all organic and stuff. :)

>

>S

>

>"Neil" <IOUOIU@OIU.com> wrote in message news:470ab0bb\$1@linux...

>>

>> I do it with Tom tracks, but that's it... I just trim the start
>> of each roll/fill right up to the beginning of the first hit,
>> then fade out the last hit in no particular length, just as
>> long as each fade sounds natural.

>>

>> When I'm working with real drums, then I'm definitely going to
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>> organitude? :)) of the atmospheere of the whole kit, which
>> includes a certain amount of leakage. Now, I will admit this
>> much: back in the late 80's/early 90's I used to gate the shit
>> out of drums, because there was a certain discrete sound that
>> came from doing that, but I don't do that anymore.

>>

>> Actually, Thad, I'm kinda surprised you'd even consider doing
>> that (editing or gating), I kinda thought I recall you
>> mentioning you had a lot of taste for the lo-fi - if that's the
>> case, then the more bleed, the better, usually.

>>

>> Neil

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Mon, 20 Aug 2007 23:06:31 GMT
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your spam filter. I would love to work on the precision limiter,
>and It would be a huge help to have the wires code to look at. One of the
>things I still have no clue about (among many) is how the routing works.

> I would really, really, love to add a side chain to a compressor, and I
> think that the wires code would be a huge help.
>
> Thanks again for everything!
>
> Mike
>
> PS - I don't know if you've seen my little site at ensoniq.ca, but you've
> got a very special thanks right at the top.
>
>
>
> "chuck duffy" <c@c.com> wrote:
>>
>> Mike,
>>
>> The Mac stuff is built under Code Warrior, not visual C++. It's a real
> nightmare,
>> and if you think it was hard to grok the Visual C++ side, think about doing
>> it with no reference projects. Yikes.
>>
>> Chuck
>>
>> "Mike Mullin" <lunarlordship@sympatico.ca> wrote:
>>>
>>> I'm in and thanks Mike.
>>> cheers,
>>> Mike Mullin
>>>
>>> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>>
>>>> Do we have four Mac users other than me who would be willing to kick in
>> \$20
>>>> each?
>>>>
>>>> Thanks Mike!
>>>>
>>>> Gantt
>>>>
>>>> "Mike Audet" <mike@...> wrote:
>>>>>
>>>>> I would really like to tackle the Mac stuff, but I don't have a Mac
runnin

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Mon, 20 Aug 2007 23:12:01 GMT

g
>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross
>platform
>>>>>edition just to compile the code. The cheapest I've seen it for is
around
>>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100
>>(I
>>>>>live in Canada and shipping is always stupid expensive), I'll get to
>work
>>>>>on it.
>>>>>But even then, I can't make any promises except to try.
>>>>>
>>>>>All the best,
>>>>>
>>>>>Mike
>>>>>
>>>>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>>Deeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will be
>>all
>>>>>
>>>>>>over this.
>>>>>>Did you by chance fix it so that the Mac mmap bug is gone for the
>Mac
>>>>>
>>>>>>users?
>>>>>>Question: can I run 'this' compressor also w/o causing problems on
the
>>>>>
>>>>>>crunched version that shipped with the Paris rigs?
>>>>>>
>>>>>>AA
>>>>>>
>>>>>>
>>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550\$1@linux...
>>>>>>
>>>>>>> Hey all,
>>>>>>>
>>>>>>> I've got some new goodies!
>>>>>>>
>>>>>>> I've just released the "PARIS compressor". It's the original PARIS
>>>
>>>>>>> compressor
>>>>>>> algo before it was "crunched" to allow 16 compressors to fit on one
>>>EDS100
>>>>>>> card. I've added meters (of course) AND
>>>>>>>
>>>>>>>> I fixed the sample rate bug in this and my previous two plugins!

>>>>>>>

>>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for their

>>>>>>>

>>>>>>> calculations,

>>>>>>> even when they are working at 44.1K. Not these. They operate at >the

>>>>>>>

>>>>>>> project

>>>>>>> sample rate. Can you hear a difference? You tell me!

>>>>>>>

>>>>>>> you can download these at www.mikeaudet.com/ensoniq.ca or

>>>>>>> once the DNS goes through, simply at ensoniq.ca.

>>>>>>>

>>>>>>> These plugins are released as "pay what you can" (ie - not free).

>

>>

>>>

>>>>I'm

>>>>>>> not a rich man, and I could use the help.

>>>>>>>

>>>>>>> As always, let me know what you think.

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>

>>>>

>>>

>>

>Wow, after reading the other posts, I feel kind of wierd saying this, but I like to use gates on the toms. I like the Paris gate a lot. I use the analog x gate or sinus Golden gate if I want to render the tracks. I do a lot of drum tracks for people and this works really good for me, and everyone always comments on likeing my toms. I like them because I can let how ever much "rumble" I want to get through. I don't use any lookahead on the Paris gate. With no lookahead,it adds 2 samples latency, usually not a big deal, and sometimes I like the coloration, but if I want to have them totally transparent, I just back the toms up 1 paris ms, and add 78 samples, via sampleslide. This will make them totally sample accurate. I like the Paris gates better than the other 2 that I mentioned, but the native ones have no latency, and work well also.

I've tried the automation thing with the toms, and for me it's not as good. I really don't like cutting the space out between the toms all together, it sounds too much like "parts is parts"

I don't do anything gate wise to the kik or snare.

FWIW, I'm currently mixing an album that I played on most of the tracks but

the artist hired a "BIG" name drummer for a couple tracks, like one of the biggest, who is known for his drum sound and engineering chops. The artist really liked my tom sound better than his, soooo, I'm mixing his tracks to make them sound like mine. Thankfully he didn't gate the toms on the multi tracks, I'm gating them, but letting "just enough" through to glue everything together.

Anyway that's how I like to do it, it really does depend on the d

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [EK Sound](#) on Mon, 20 Aug 2007 23:16:32 GMT

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rummer though.

If the Hihat is bleeding all over the snare mic, then it may be time for drumagog.

Rod

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

>

>Greetings, Parisians! After missing AES thanks to work in the office I spent
>the rest of the weekend in a stinking hot recording room doing Monkiedrums.
>So then, I how have six tunes to edit.

>

>In previous experiences doing this lovely task I have manually edited all
>of the kick/snare/tom mics instead of using gates to get rid of extra sonic
>trash bleeding through from the rest of the kit.

>

>First, do you folks who work a lot with acoustic drums usually do this?

If

>not, do you do something else?

>

>Thanks,

>

>TCBHey you guys that use the UAD plugs in Paris. Are you tired of not having
enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly KAK!
goed away and you can still push the plug to get some mojo out of it. Don't
turn anything down on the Paris plug, just have it sitting there. You can
also place it before the plug, but then you'll have to turn it down to lower
the input to the plug. If you place it after, it just acts like a big ole
sonic shock absorber.

Rod

RodHI Lamont,

Thsi software was the best thing over all I saw and SSL where barely pushing
it. Maybe it's because the Digi Booth was close. :)

Saw Tascam's GVI4 on a MAC and the beta for Giga 4.

Giga 4 seems to have addressed allot of stablity issues, i.e., Quick Sound.

Looks worth looking at again.

Chris

"LaMont" <jjdpro@gmail.com> wrote in message news:470aa932\$1@linux...

>
> Thanks. I suspect Digi will once again encrypt it's session files to keep
> their product exclusive..
>
> "Dedric Terry" <dterry@keyofd.net> wrote:
>>It works quite well. There are issues of manufacturers (ahem... Digi...)
>
>>changing their implementations with new revisions
>>and causing headaches for everyone else - particularly AAF - so at least
>
>>with EDL Convert, you can convert to
>>a format the recipient app can open. It can read and open PT 5 and
>>earlier
>
>>sessions (version 4 - 5 of course moving up to PT7); EDLs from most
>>everything (Sam/Sequoia, Sonic Studio, Vegas, discreet); Cool Edit
>>Pro/Audition .sess; OpenTL; AES31; OMF; Sadie; Soundscape; Tascam backup;
>
>>Wavelab, etc; and export to much the same.
>>
>>OMF of course usually works fine with most major DAWs, as is without
>>convert. But where problems occur, even running OMF's through it can
>>clean
>
>>up variations in implementation.
>>
>>A notable downside to OMF and AAF are the legacy dual mono format Digi
>>forced on the world. Projects with interleaved stereo
>>files are always split (per OMF specs) into dual mono. AAF is supposed
> to
>>support interleaved, but it also splits interleaved files.
>>Not EDL Convert's fault - just a legacy spec issue that is only now,
>>slowly
>
>>being recognized as such.
>>
>>Dedric
>>
>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a8051\$1@linux...
>>>
>>> Dedric, I'm curious.How well does that software works?
>>>

>>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>>>SSL bought it from CuiBonoSoft - it was EDL Convert Pro. Works great
> for
>>>
>>>>converting
>>>>EDLs, OMFs, etc (I use v4 - it's a lifesaver). The word from a v5 beta
>>>
>>>>tester is that it does in fact convert PT7 projects to and from Nuendo
> XML
>>>
>>>>and works very well.
>>>>
>>>>The support for PT7 transfers is the new feature to v5 that could be a
>>>>really big deal. Previously, due to Digi's lockout of
>>>>PT session formats from 3rd party developers, you could only go back to
>>> PT5.
>>>>Either CuiBono figured out 7,
>>>>or Digi sees the writing on the wall about customers' desires to move
>>>>between platforms and opened up the format
>>>>to CuiBonoSoft/SSL.
>>>>
>>>>It's also now twice the price it was, but still worth it.
>>>>
>>>>Regards,
>>>>Dedric
>>>>
>>>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a6145\$1@linux...
>>>>>
>>>>> Have you guys & gals seen this new SSL software product that will
>>>>> convert
>>>>> any session (EDL) into another format DAW session format.
>>>>>
>>>>> If this thing works, this could be big?
>>>>> <http://www.sonicstate.com/news/shownews.cfm?newsid=5384>
>>>>>
>>>>
>>
>Thanks Chris for the update..I hope GVI 4 is better than the current one.
I purchased GVI 4 months ago and 'cringed' when I use it..

"Chris Ludwig" <chrisl@adkproaudio.com> wrote:
>Hi Lamont,
&g

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Rod Lincoln](#) on Mon, 20 Aug 2007 23:55:00 GMT

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>

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>

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>>>

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Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Dedric Terry](#) on Tue, 21 Aug 2007 06:17:45 GMT
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;>
>>>>> No
>>>>>
>>>>> Chris
>>>>>
>>>>>
>>>>
>>>
>>>
>>
>
>me too. I use Paris's gates on live drums. But I think what we are dealing
with hear is :

- Era of Music
- Genre Of Music Style.

Like Reverb. in the 80's we spattered verb all over the place. Gate verb
settings on the kits..

90's..Rooms settings and Plates..

New Millenium- Dry,to natural ambience is the sound ..

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>Wow, after reading the other posts, I feel kind of wierd saying this, but

>I like to use gates on the toms. I like the Paris gate a lot. I use the analog

>x gate or sinus Golden gate if I want to render the tracks. I do a lot of

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>biggest, who is known for hi

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [TCB](#) on Tue, 21 Aug 2007 16:02:01 GMT

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a big =

ole
sonic=20

shock absorber.
Rod
Rod
</BLOCKQUOTE>

<DIV>

I choose Polesoft Lockspam to fight spam, = and=20

you?
<A=20

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer= ..html </DIV></BODY ></HTML>

-----=_NextPart_000_0207_01C80AA6.4DF37970--Additionally, you can only have one EDS card IIRC.

AA

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:470bc2f0\$1@linux...

> You can use this by plugging the IF2 directly into Card A if you are using
> Paris internal clock and no other interfaces are being used on any other
> EDS cards. If you add more interfaces, you will need to go with a MEC or
> IF 442 and the IF 2 will no longer be able to be used as a standalone
> interface on an individual card but will need to be connected to the MEC
> or 442 as an "add on" interface due to it's inability to sync to other
> interfaces on the system.

>

> Deej

>

> "Jon Jiles" <nojij@yahoo.com> wrote in message news:470bc0ff\$1@linux...

>>

>> Hey Peeps,

>>

>> Any one know if you can use an IF-2 as the sole interface to the EDS card
>> with Paris? (no MEC, 442). I believe that's what a bundle 1 was but need
>> to verify.

>>

>> Thanks,

>> Jon

>

>Actually... it was Avid that bought Digi...

David.

LaMont wrote:

> It does seem a bit ironic that Digi is the Majority stock holder of Avid.

> Being that most Pro Tools users are Mac users :)

>

> They (PT) Mac users have no idea that their app is owned by Bill Gates..

>

> "DJ" <animix _ at _ animas _ dot _ net> wrote:

>

>>"Bill L" <bill@billlorentzen.com> wrote in message news:470bc8f3\$1@linux...

>>

>>>Elastic Audio is the name of the pitch correction feature in Samplitude

>

>

>>>(like Melodyne). I guess Digi does not take Magix seriously enough not

>

> to

>

>>>rip off their feature name.

>>>

>>
 >>This is surely because Micorsoft owns a big chunk of Digidesign and
 >>therefore encourages them to do this.
 >>
 >>
 >>
 >>>LaMont wrote:
 >>>
 >>>><http://www.sonicstate.com/news/shownews.cfm?newsid=5402>
 >>>>
 >>>>Hey Thad or anyone, check out this new feature in Pro Tools 'Elastic
 >
 >
 >>>>Audio'.
 >>>>Yeah yeah, on the surface it lloks like ACID meets Ableton Live, but
 >
 > as
 >
 >>>>you
 >>>>get deeper into the video(15 minutes), you start seessing some really
 >
 >
 >>>>powerful
 >>>>editing stuff.
 >>>>
 >>>>This new Elastic Audio feature will replace their Beat-Detective feature
 >>>>which was already a powerful tool for Drum editing..
 >>
 >>
 >Hi Chuck,

I was writing to your old address. The worst part is that in my sent items,
 I have an email that I sent to your new address that you responded to a couple
 of years ago! So, I have no excuse.

I think I'm going to write a ducker that uses the left and right channels
 of a stereo plugin. I did come across a function in boxTranslator that says
 it connects the output of one plugin to an input of another, but it uses
 "order" and "flags" parameters that aren't defined anywhere, and I can't
 find an example of them being used, either.

Did you ever try compiling the Mac plugs under Visual Studio 4.2 cross platform?
 The reason I thought that would be the way to go is that the driver requires
 4.2, and the troll.h has a zillion entries for translating between Mac and
 PC.

I've yet to get a debug version of a plugin to load in PARIS, too.

Thanks again for everything!

Mike

"chuck duffy" <c@c.com> wrote:

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>Hi Mike. You are either getting spam filtered or using my old address.

My

>address is

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>c d u f f y @ i d e a c o r p o r a t i o n . c o m

>

>for the past couple years

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>Wires: no problem sharing the code if I can find it. Unfortunately there

>is no routing from effect to effect, across channels for inserts in the
architecture,

>so wires is a big hack. Basically what I do is steal 16 words of shared

>memory at the top of an ESP2 and reserve it. Then for each output wire,

>I send the audio a sample at a time up to one of the reserved words of memory.

> For each input wire I retrieve the audio a sample at a time from that reserved

>word. It's dirt simple, but suffers from a bad side effect. There is no

>shared memory BETWEEN effects chips. So say that you set up an output wire,

>and an effect

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [Bill L](#) on Wed, 22 Aug 2007 12:37:49 GMT

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ot visual C++. It's a real

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>>>Chuck

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```

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```

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>>>>>>> Hey all,
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>>>>>>>
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>>
>>>
>>>>
>>>>>>>I'm
>>>>>>> not a rich man, and I could use the help.
>>>>>>>
>>>>>>> As always, let me know what you think.
>>>>>>>
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>it connects the output of one plugin to an input of another, >but it uses
> "order" and "flags" parameters that aren't defined anywhere, and I can't
>find an example of them being used, either.

You can chain output to input, and you can do it using only the box markup code in the ini file. Basically it allows you to chain two or more plugs together, output of one to input of another. This serves to form a 'composite' plugin definition. But that's just the definition of the plug, not the instance.

There is no way to point the output of one instance of an insert plugin, to the input of an instance of an insert on another channel. This was confirmed by the guys who wrote the software and designed the hardware, that's where I came up with the idea for wires.

>Did you ever try compiling the Mac plugs under Visual Studio 4.2 cross platform?
> The reason I thought that would be the way to go is that the driver requires
>4.2, and the troll.h has a zillion entries for translating between Mac and
>PC.

Well, the reason I went with CodeWarrior, is that tha

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Ted Gerber](#) on Wed, 22 Aug 2007 13:25:05 GMT
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t's what all the mac
plugs were built with by the Ensoniq guys.

>I've yet to get a debug version of a plugin to load in PARIS, too.

It's not possible, AFAIK. What is possible, and I used on a minute by minute basis is the following:

Sprinkle debugprints throughout your code, then pick up the output with sysinternals debugview, available at www.sysinternals.com

>Thanks again for everything!

>

>

>Mike

>

>

>

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memory.
>> For each input wire I retrieve the audio a sample at a time from that
reserved
>>word. It's dirt simple, but suffers from a bad side effect. There is
no
>>shared memory BETWEEN effects chips. So say that you set up an output
wire,
>>and an effect and an input wire, and everything works great. But then
you
>>add another effect, and the effects engine shuffles the algos around to
>different
>>ESP2 chips to get a better allocation. Your input wire can get allocated
>>to one chip, the output to another. Then things no worky. The fix is
to
>>remove the input and output wire, then add them back, and in all likelihood
>>they will end up on the same chip, but its a pain.
>>
>>I have a great keyed gate and a sidechain I never released because wires
>>is not a reliable method, and there is no other way to route from channel
>>to channel among inserts.
>>
>>I also can't release the precision limiter because that is the property
>of
>>one of the original ensoniq guys, and I have an ironclad agreement with
>him
>>that I cannot release it, unless its for sale , and he gets a cut.
>>
>>The one thing I do think we should release is matts reverb, cause nobody
>>has heard from here in years.
>>
>>Chuck
>>
>>
>>
>>"Mike Audet" <mike@...> wrote:
>>>
>>>No reference projects?!?!?!?
>>>
>>>Chuck, thank you so much for all the work you did. I'm very, very aware
>>>that I'm blessed to have your work to look at and learn from. I'm having

>>>such a great time working on this stuff, and it really is a dream come
>>true
>>>to be able to move PARIS forward.
>>>
>>>I've sent you a couple of emails, but I have a feeling that my messages
>>get
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>>>and It would be a huge help to have the wires code to look at. One of
the
>>>things I still have no clue about (among many) is how the routing works.
>>> I would really, really, love to add a side chain to a compressor, and
>I
>>>think that the wires code would be a huge help.
>>>
>>>Thanks again for everything!
>>>
>>>Mike
>>>
>>>PS - I don't know if you've seen my little site at ensoniq.ca, but you've
>>>got a very special thanks right at the top.
>>>
>>>
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>>>"chuck duffy" <c@c.com> wrote:
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>>>>The Mac stuff is built under Code Warrior, not visual C++. It's a real
>>>>nightmare,
>>>>and if you think it was hard to grok the Visual C++ side, think about
>doing
>>>>it with no reference projects. Yikes.
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>>>>Chuck
>>>>
>>>>"Mike Mullin" <lunarlordship@sympatico.ca> wrote:
>>>>>
>>>>>I'm in and thanks Mike.
>>>>>cheers,
>>>>>Mike Mullin
>>>>>
>>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>>>>
>>>>>>Do we have four Mac users other than me whowould be willing to kick
>in
>>>>>\$20
>>>>>>each?
>>>>>>>

>>>>>Thanks Mike!

>>>>>

>>>>>Gantt

>>>>>

>>>>>"Mike Audet" <mike@...> wrote:

>>>>>

>>>>>>I would really like to tackle the Mac stuff, but I don't have a Mac

>>running

>>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross

>>>platform

>>>>>>edition just to compile the code. The cheapest I've seen it for is

>>around

>>>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100

>>>>(I

>>>>>>live in Canada and shipping is always stupid expensive), I'll get

to

>>>work

>>>>>>on it.

>>>>>>But even then, I can't make any promises except to try.

>>>>>>

>>>>>>All the best,

>>>>>>

>>>>>>Mike

>>>>>>

>>>>>>"Aaron Allen" <know-spam@not_here.dude> wrote:

>>>>>>>Deeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will

>be

>>>>all

>>>>>>

>>>>>>>over this.

>>>>>>>Did you by chance fix it so that the Mac mmap bug is gone for the

>>>Mac

>>>>>>>

>>>>>>>users?

>>>>>>>Question: can I run 'this' compressor also w/o causing problems on

>>the

>>>>>>

>>>>>>>crunched version that shipped with the Paris rigs?

>>>>>>>

>>>>>>>AA

>>>>>>>

>>>>>>>

>>>>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550\$1@linux...

>>>>>>>>

>>>>>>>> Hey all,

>>>>>>>>

>>>>>>>> I've got some new goodies!

>>>>>>>>

>>>>>>> I've just released the "PARIS compressor". It's the original PARIS
>>>>>
>>>>>>> compressor
>>>>>>> algo before it was "crunched" to allow 16 compressors to fit on
>one
>>>>>EDS100
>>>>>>> card. I've added meters (of course) AND
>>>>>>>
>>>>>>> I fixed the sample rate bug in this and my previous two plugins!
>>>>>>>
>>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for
>>their
>>>>>>>
>>>>>>> calculations,
>>>>>>> even when they are working at 44.1K. Not these. They operate
>at
>>&

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Bill L](#) on Wed, 22 Aug 2007 23:09:35 GMT
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e v4 - it's a lifesaver). The word from a v5
>>>>>>beta
>>>>>
>>>>>>tester is that it does in fact convert PT7 projects to and from Nuendo
>>> XML
>>>>>
>>>>>>and works very well.
>>>>>>>
>>>>>>>The support for PT7 transfers is the new feature to v5 that could be
>a
>>>>>>>really big deal. Previously, due to Digi's lockout of
>>>>>>>PT session formats from 3rd party developers, you could only go back
>to
>>>>> PT5.
>>>>>>>Either CuiBono figured out 7,
>>>>>>>or Digi sees the writing on the wall about customers' desires to move
>>>>>>>between platforms and opened up the format
>>>>>>>to CuiBonoSoft/SSL.
>>>>>>>
>>>>>>>It's also now twice the price it was, but still worth it.
>>>>>>>
>>>>>>>Regards,
>>>>>>>Dedric
>>>>>>>
>>>>>>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a6145\$1@linux...

>>>>>>
>>>>>> Have you guys & gals seen this new SSL software product that will
>>>>>> convert
>>>>>> any session (EDL) into another format DAW session format.
>>>>>>
>>>>>> If this thing works, this could be big?
>>>>>> <http://www.sonicstate.com/news/shownews.cfm?newsid=5384>
>>>>>>
>>>>>
>>>>
>>>
>>>
>>
>>
>>
>Hi Chuck,

It must have been extremely cool picking the brains of the PARIS designers.
Was there a particular version of code warrior that they used for the mac
plugs? It would be great to get those out, too.

What do you think of my work so far?

All the best,

Mike

"chuck duffy" <c@c.com> wrote:

>
>>I did come across a function in boxTranslator that says
>>it connects the output of one plugin to an input of another, >but it uses
>> "order" and "flags" parameters that aren't defined anywhere, and I can't
>>find an example of them being used, either.
>
>You can chain output to input, and you can do it using only the box markup
>code in the ini file. Basically it allows you to chain two or more plugs
>together, output of one to input of another. This serves to form a 'composite'
>plugin definition. But that's just the definition of the plug, not the instance.
> There is no way to point the output of one instance of an insert plugin,
>to the input of an instance of an insert on another channel. This was confirmed
>by the guys who wrote the software and designed the hardware, that's where
>I came up with the idea for wires.
>
>>Did you ever try compiling the Mac plugs under Visual Studio 4.2 cross
platform?
>> The reason I thought that would be the way to go is that the driver requires
>>4.2, and the troll.h has a zillion entries for translating between Mac
and
>>PC.

>
>Well, the reason I went with CodeWarrior, is that that's what all the mac
>plugins were built with by the Ensoniq guys.
>
>>I've yet to get a debug version of a plugin to load in PARIS, too.
>
>It's not possible, AFAIK. What is possible, and I used on a minute by minute
>basis is the following:
>
>Sprinkle debugprints throughout your code, then pick up the output with
sysinternals
>debugview, available at www.sysinternals.com
>
>>Thanks again for everything!
>>
>>
>>Mike
>>
>>
>>
>>"chuck duffy" <c@c.com> wrote:
>>>
>>>Hi Mike. You are either getting spam filtered or using my old address.
>> My
>>>address is
>>>
>>>c d u f f y @ i d e a c o r p o r a t i o n . c o m
>>>
>>>for the past couple years
>>>
>>>Wires: no problem sharing the code if I can find it. Unfortunately there
>>>is no routing from effect to effect, across channels for inserts in the
>>architecture,
>>>so wires is a big hack. Basically what I do is steal 16 words of shared
>>>memory at the top of an ESP2 and reserve it. Then for each output wire,
>>>I send the audio a sample at a time up to one of the reserved words of
>memory.
>>> For each input wire I retrieve the audio a sample at a time from that
>reserved
>>>word. It's dirt simple, but suffers from a bad side effect. There is
>no
>>>shared memory BETWEEN effects chips. So say that you set up an output
>wire,
>>>and an effect and an input wire, and everything works great. But then
>you
>>>add another effect, and the effects engine shuffles the algos around to
>>different
>>>ESP2 chips to get a better allocation. Your input wire can get allocated

>>>to one chip, the output to another. Then things no worky. The fix is
>to
>>>remove the input and output wire, then add them back, and in all likelihood
>>>they will end up on the same chip, but its a pain.
>>>
>>>I have a great keyed gate and a sidechain I never released because wires
>>>is not a reliable method, and there is no other way to route from channel
>>>to channel among inserts.
>>>
>>>I also can't release the precision limiter because that is the property
>>of
>>>one of the original ensoniq guys, and I have an ironclad agreement with
>>him
>>>that I cannot release it, unless its for sale , and he gets a cut.
>>>
>>>The one thing I do think we should release is matts reverb, cause nobody
>>>has heard from here in years.
>>>
>>>Chuck
>>>
>>>
>>>
>>>"Mike Audet" <mike@...> wrote:
>>>>
>>>>No reference projects?!?!?!?!
>>>>
>>>>Chuck, thank you so much for all the work you did. I'm very, very aware
>>>>that I'm blessed to have your work to look at and learn from. I'm having
>>>>such a great time working on this stuff, and it really is a dream come
>>>true
>>>>to be able to move PARIS forward.
>>>>
>>>>I've sent you a couple of emails, but I have a feeling that my messages
>>>get
>>>>killed by your spam filter. I would love to work on the precision limiter,
>>>>and It would be a huge help to have the wires code to look at. One of
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>>>>Mike
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>>>>PS - I don't know if you've seen my little site at ensoniq.ca, but you've
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>>>>>\$20
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>>>>>>>
>>>>>>>Gantt
>>>>>>>
>>>>>&g

Subject: Re: Summing Box w/built-in Comp-limiter
Posted by [Ted Gerber](#) on Thu, 23 Aug 2007 03:25:31 GMT
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y Rod,
>Is this because the Paris EQ is getting whacked and liking it?
>OR is it because the Paris native plug operates way low like in the EDS
>situation with Paris in general? =20
>
>I always have to throw a Waves 2 band in front of the Pultec to allow =
>the=20
>boosting I usually use there.
>

>Waddaya think?
>Tom=20
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>news:470bea62\$1@linux...
>
> Hey you guys that use the UAD plugs in Paris. Are you tired of not =
>having
> enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly
=
>KAK!
> goed away and you can still push the plug to get some mojo out of it.
=
>Don't
> turn anything down on the Paris plug, just have it sitting there. You
=
>can
> also place it before the plug, but then you'll have to turn it down to
=
>lower
> the input to the plug. If you place it after, it just acts like a big
=
>ole
> sonic shock absorber.
> Rod
> Rod
>
>
>
>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>Hey Rod,</DIV>
><DIV>Is this because the Paris EQ is getting
=
>whacked and=20
>liking it?</DIV>
><DIV>OR is it because the Paris native plug
=
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></DIV>

><DIV>I always have to throw a <FONT =
>face=3DArial=20
>size=3D2>Waves 2 band in front of the Pultec to allow the </DIV>

>face=3DArial=20
>size=3D2>use there.</DIV>

><DIV>Waddaya think?</DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Rod Lincoln" <A=20
> =
>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
>t;=20
> wrote in message <A=20
> =
>href=3D"news:470bea62\$1@linux">news:470bea62\$1@linux...</DIV>
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Rod
Rod
</BLOCKQUOTE>
><DIV>

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>
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>
>I don't know why. I suspect its because the Paris Native comp likes getting
>whacked. It's a totally different vibe than putting something before the
>UAD to limit the input. You can turn up the uad and get it working hard.

Honestly, it's because so many people when working in digital - whether they've worked in analog prior or not - are SO focused on "hitting it hard" & spanking this & spanking that, when really in digital it's just the opposite.. shit just works & sounds better when you BACK OFF just a bit.

Give ALL your inline processes some headroom - whether it's a channel level or a plugin or a mix buss... and your stuff will sound better. Paris kinda helps in this regard in that (like Chuck revealed to us) zero is really -20, so that helps on one inline gainstage, but with plugins in series, back off a hair & don't try to run everything at maximum absolute zero & you'll find a realm of clarity there, trust me!

Well, fuck it - don't trust me... try it & see for yourself!
lol

NeilPretty cool! Outta my price range, but still pretty cool :)

>
>George Benson is a friend so I am posting this info. Skinner auctioneers of
>Boston are auctioning a nice collection of high value guitars and other instruments
>that belong to George Benson on Oct 12-14. The catalog is available for download
>as PDF files. The address is:
>
> <http://www.skinnerinc.com/content/showauction.asp?fam=13&type=latest>
>
>I also posted this on GearsLutz.
>Gene"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
>Wow, after reading the other posts, I feel kind of wierd
>saying this, but I like to use gates on the toms.

Why do you feel wierd? Of the ones that said they use gating, Toms seemed to be the most prevelantly-gated thing.

Gene

"Neil" <oiuoiu@oiu.com> wrote:
>
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>
 >
 >
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 >>
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 >>
 >>I also posted this on Gearslut.
 >>Gene
 >Hey Neil, I appreciate the advice.
 I can't remember if you use UAD stuff or not, but it seems like, as good
 as they sound, one of their drawbacks is that they have a little less headroom
 than some other native plugs, at least in Paris (I can't speak for other
 DAWs). This is just a method I discovered, by accident, that helps you add
 a little more eq on a pultec plug, or whatever, without kacking out, on a
 track that may have been recorded hot.
 The UAD Neve compressor has a +14 or whatever setting (can't remember and
 I'm not looking at it right now)that allows you to push the plug into "coloration"
 area's, like the hardware version. That's not really doable if you get the
 digital kack that I get when I try it, unless I use the above trick.
 I personally think Paris's strength is in allowing you to push things in
 an "analog" way, to an extent, and sound good. It certainly isn't in editing
 or vsti's at this point.
 Rod
 "Neil" <IOUOIU@OIU.com> wrote:
 >
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>lol
>
&g
