
Subject: A big thank you to Mike Audet and Kerry G
Posted by [TC](#) on Sat, 15 Nov 2008 19:21:00 GMT

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nowadays (and we haven't even mentioned the myriad free and/or open source DAWs too, and some of them are getting pretty serious).

Worse - I don't reckon that servicing the small niche of full-time audio pros who *have* to buy apps is what gets the accountants excited, I'd imagine there's a lot more money in the vastly greater numbers of part-timers who are QED buying this stuff out of discretionary spending (it sure seems to me that Apple's turning Logic into "Garage Band Pro"). So now let's factor in the effects of a serious and long-lasting economic downturn, and a resulting rethinking of discretionary spending (a lot of full-time pros I know, myself included, have been *buying* instruments lately, because the part-timers - who innocently kept prices inflated - are now blowing them out in sacrifice sales; just take a look at the "For Sale" section of TalkBass)...

Subject: Re: A big thank you to Mike Audet and Kerry G
Posted by [Tom Bruhl](#) on Sat, 15 Nov 2008 22:11:10 GMT

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>

I'd love to have an idea of what they reckon their business model is going to be - it better be good. Kim just shot me an email. His service was down but hopes it will be back up today.

We all wish him luck!

Tom

Hey Kerry, you make think this sounds crazy but, there are many out there looking for a "Better Bread Basket" when it comes to a DAW.

Like you state, Reaper proves it. The Problem with most DAWS on the market, is that they were written from an old school engineer perspective with a few modern touches.

For me, I'm still looking for DAW Utopia. Paris was and is still my favorite Mixer/Recorder. Nuendo is my favorite work flow DAW.

From what were are told about Studio One, is that they are coming from a Producers perspective. Not all current DAW "over-blown" features are in it. Plus, the team who coded Studio are former Steinberg programmers. So, there you pedigree right there.

Simply put, there's are a lot to be stated for a simplistic DAW work flow. There are many many users who are still onthe fence when it comes to both midi sequencing and audio recording in a Personal computer. Just look at the responses over at gearslutz.

Yes, Protool 8 has some great features, but to me many others hate it's work flow. All in all,

Subject: Re: A big thank you to Mike Audet and Kerry G

Posted by [TC](#) on Sat, 15 Nov 2008 22:37:27 GMT

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? What about all the .paf files and their supporting files. I am not sure I understand completely.

I moved to a firewire and Reaper setup, but I sure do miss the DSP effects that were in Paris. However, I do love the sonics and convenience of tracking with the firewire. I had considered tracking with the firewire and mixdown/mastering in Paris, but that is such a hassle.

One last question for those that have experience with the UAD effects. Is it safe to say that the DSP effects in the UAD is equal or better than what was normally in the Paris DSP effects? Of course there are specials going on with the UAD-1e Express pak and I am considering that or perhaps investing in the UAD-2 Solo. Any quick thoughts on this? Thanks...

Well, SSL's Proconvert translator does convert ProTools 7 & 8 sessions and edits.

<http://www.solid-state-logic.com/music/pro-convert/index.asp>This is PAF only, although we *definitely* want PPJ support too. This will let Reaper open your 24-bit PAF audio files directly on the edit screen (and naturally PAF is the only format you can work at 24 bits inside PARIS in).

For the uninitiated - PARIS creates two distinct kind of files. One is the project format, PPJ. PPJ is like a Cubase .cpr file or a Logic .lso file; it's basically your "song" or "project" and it contains mix info, the locations of all your audio regions, your FX presets, etc. It was never designed to be readable by another app.

PAF is an audio file format like SD2, AIFF or WAV (it's been characterized as a form of "pure" WAV). PAF is PARIS's native audio file format, and the only format in which PARIS can record at 24 bit resolution.

Subject: Re: A big thank you to Mike Audet and Kerry G

Posted by [TC](#) on Sat, 15 Nov 2008 23:18:26 GMT

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PAF was always intended to be readable by other audio apps (Wavelab on PC and BIAS Peak on Mac have been able to read PAF since PARIS was in production). The only reason more apps don't support it is because PARIS didn't achieve the market penetration needed to convince many other software developers to support the format.

Yay! I was starting to think Kim threw in the towel. But hey, this is a pretty nifty site.

Sheh, thanks - poke around a bit and make yourself at home. It shouldn't make any difference if you post here or on the NG; posts from one wind up on the other within five minutes (in normal circumstances).so if i say something stupid here then i say something stupid everywhere...sure is a time saver. I noticed that Kerry isn't mirroring the "Paris General" site. I guess he's trying to save us from the REALLY stupid stuff!

Gantrick wrote on Thu, 16 April 2009 05:40so if i say something stupid here then i say something stupid everywhere...sure is a time saver.

This, indeed, is the Miracle Of The Internet in a nutshell. Well, actually

Subject: Re: A big thank you to Mike Audet and Kerry G

Posted by [TC](#) on Sun, 16 Nov 2008 03:44:04 GMT

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better of it. She is such a sweet cat. But, if I was going to give this thing to my wife to protect herself against a mugger, I did want some assurance that it would work as advertised. Am I wrong?

So, there I sat in a pair of shorts and a tank top with my reading glasses perched delicately on the bridge of my nose, directions in one hand, and tazer in another. The directions said that a one-second burst would shock and disorient your assailant; a two-second burst was supposed to cause muscle spasms and a major loss of bodily control; a three-second burst would purportedly make your assailant flop on the ground like a fish out of water. Any burst longer than three seconds would be wasting the batteries.

All the while I'm looking at this little device measuring about 5" long, less than 3/4 inch in circumference; pretty cute really and (loaded with two itsy, bitsy triple-A batteries) thinking to myself, 'no possible way!' What happened next is almost beyond description, but I'll do my best.. .?

I'm sitting there alone, Gracie looking on with her head tilted to one side as to say, 'don't do it dipshit,' reasoning that a one second burst from such a tiny little ole thing couldn't hurt all that bad. I decided to give myself a one second burst just for heck of it. I touched the prongs to my naked thigh, pushed the button, and. . HOLY MOTHER OF GOD. . WEAPONS OF MASS DESTRUCTION WHAT THE HELL!!!

I'm pretty sure Jessie Ventura ran in through the side door, picked me up in the recliner, then body slammed us both on the carpet, over and over and over again. I vaguely recall waking up on my side in the fetal position, with tears in my eyes, body soaking wet, both nipples on fire, testicles nowhere to be found, with my left arm tucked under my body in the oddest position, and tingling in my legs? The cat was making meowing sounds I had never heard before, clinging to a picture frame hanging above the fireplace, obviously in an attempt to avoid getting slammed by my body flopping all over the living room.

Note: If you ever feel compelled to 'mug' yourself with a tazer, one note of caution: there is no such thing as a one second bur

Subject: Re: A big thank you to Mike Audet and Kerry G

Posted by [Don Nafe](#) on Sun, 16 Nov 2008 22:39:52 GMT

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there we go. It's working... <http://now.eloqua.com/e/es.aspx?s=774&e=...1003C7801F0F9> 86

<http://www.avid.com/us/support/index.aspx?cmpid=208&elq=EAF1DD168403459BB1003C7801F0F986>

http://store.avid.com/us/index.cfm?page=templates/product_de

tail&PartNumber=8020-14075-00&categoryid=19Yay!

"Kim" <hiddenounds@hotmail.com> wrote in message news:49ed3e0d\$1@linux...

>
>
> Are we on? Is this thing on? [tap tap]
>
> Testing one two.
>
> Try another channel on the desk.
>
> Are there we go. It's working...Hi All

Me again...more Q's involving getting a UAD card to play nice in Paris

I have at my disposal FXpansion 3.3 / FFX4 / FaderWorks and sample slide

#1) where do each of these four apps reside (i.e. the vst folder?)

#2) when setting up a template for Paris what is the best order of instantiation and use?

#3) Where does one shut off Direct X.?

Thanks in advance

Don

ps I know Dimitrios laid all this out somewhere but I figured I get it all here and then submit it to the Paris Wiki site

pps. I'm not sure if this has been done but having links to each of the above apps and having FXpansion 3.3 as a download m

Subject: Re: A big thank you to Mike Audet and Kerry G
Posted by [Tom Bruhl](#) on Sun, 16 Nov 2008 23:24:38 GMT
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r />
>>>the sounds though it's a PITA.
>>>
>>>AA
>>>
>>>
>>>"Don Nafe" <dnafe@rogers.com> wrote in message news:49eef7ba@linux...
>>>> Hi all

>>>>
>>>> Well it appears out little experiment of building one computer to house
>>
>>>> two EDS cards and two UAD-1e cards has worked (I think)
>>>>
>>>> Never having used UAD cards before here's what happens when I click on
>> a
>>>> plug in the native drop down menu....
>>>>
>>>> What I get is a big brown horizontal window with the plug-in GUI (is
>>>> that
>>
>>>> the right word) imbedded in theft side of that brown window. And on the
>>
>>>> right side of the window are two places to load/save/delete etc. user
>>
>>>> presets.
>>>>
>>>> I can load up factory presets but none of the knobs change their
>>>> position
>>
>>>> but the sound does change.
>>>>
>>>> So here are my questions
>>>>
>>>> 1) is this GUI I'm getting normal
>>>>
>>>> 2) Is there a better was to integrate the cards? i.e. Using an
>>>> Expansion
>>
>>>> wrapper / FFX4 / Chainer / faderworks / sampleslide etc (things I've
>>>> heard
>>
>>>> about but didn't really take notice of)....and if so will that allow me
>> to
>>>> see the changes made to the controls when loading the factory presets.
>>>>
>>>> 3) What about Compensating for delay ? What's the basic delay
>>>> compensation I should use...right now I'm ballparking at roughly at
>>>> somewhere around 375ms (if I remember correctly) using paris
>>>> nudges...definitely less than 400 ms.

Subject: Re: A big thank you to Mike Audet and Kerry G
Posted by [Mike Audet](#) on Sun, 16 Nov 2008 23:37:24 GMT
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>>>> somewhere around 375ms (if I remember correctly) using paris
>>>> nudges...definitely less than 400 ms.

>>>>

>>>> 4) what about configuring the cards themselves...any tricks?

>>>>

>>>> I guess that's it for now but I'm sure I'll have more questions as
>>>> things progress

>>>>

>>>> Thanks for reading.

>>>>

>>>> Don

>>>>

>>>>

>>>>

>>>

>>>

>>

>>

>

>Thanks Kim, hope all is well!

Cheers,

-Jamie

www.JamieKruz.com

Kim wrote:

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>

> Testing one two.

>

> Try another channel on the desk.

>

> Are

Subject: Re: A big thank you to Mike Audet and Kerry G

Posted by [TC](#) on Mon, 17 Nov 2008 05:22:18 GMT

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e are using the asus p5k mobos

>>

>> I'd like to try paris out, and have a hackintosh.
>>
>> What do you think the chances are of having Paris working on an asus p5k?
>>
>>
>>
>>Have you checked on the Hackintosh wiki that that M/B is compatable?

The other way to go is EFix (www.efix.com).

But that again relies on compatable M/B combinations.

Martin H
Lend An Ear Sound

On 25/04/09 7:16 AM, in article 49f2321a@linux, "rokuez" <rokuez@yahoo.com> wrote:

> Psystar sold mac clones
>
> I though people had only got some mobos with specific chipsets to work?
>
> Or is a Paris rig with multiple eds cards and uad cards stable with any mobo?
> What about with a magma chasis attached?
>
> Eds cards are for PCI slots right?
>
> I'd like to build a hackintosh rig using am asus pk5 mobo to run osx but also
> to use xp running Paris in xp (no paralells or vmware)I believe that p5k mobo is compatible, except no one has got wireless or sound working in osx.

My ideal goal is to have a hackintosh/paris rig.

4 eds cards , 4 mecs 64 inputs/outputs with adat on each mec.

then have 3 HD's. one operating system/program HD with xp and osx on it. and two other HD's for projects that are mirrored so if one goes bad i have an exact copy of the other.

Does anyone have a rig like the one above^^ i.e having 4 eds cards in a mobo

i was paroozing threads last night and someone referenced this mobo

<http://www.asrock.com/mb/overview.asp?Model=AM2NF3-VSTA& s=AM2>

from this thread <http://kerrygalloway.com/ParisForums/index.php/t/13914/>

i read that once u have 3 mecs u need a worldclock tho. is there one that anyone can recommend?

Also how useful are the UAD-1 cards for mixing? i've never used them, are their plugins that great or useful concerning what is in paris or these extra drivers <http://www.ensoniq.ca/> Could someone who is using UAD Cards and Wave plugins with Paris shoot me an email at dnafe@rogers.com or skype me at dnafe23 with your phone number

I need to talk to a human to figure out how the fuck to get all these plugs and various wrappers working properly.

thanks

DonWhere can i get the cables to connect multiple EDS-1000 cards Error initializing Paris Enging. Error code 1/1

Does anyone know what that means?

I am in the process of moving paris over to a "newer" Dell 340 workstation pc. It has

- * 2.2gHZ P4 Intel single core processor
- * 1 GB memory
- * 1 EDS card
- * nVidia dual head vga card
- * no other cards in the system / network etc built into mobo
- * baseline XP pro and no other software installed (ie word, etc)
- * Scherzo driver installs OK
- * Tried it on Paris 2.2 & 3.0

I have had this running successfully on a PIII for years and will move back to it if I must but I really want to move this to a faster pc.

I ran the uart support program which supposedly writes to DebugView but it dies before anything gets written out.

Would the new multi-core drivers help?

Any thoughts are greatly appreciated.

hc

The "classic", meaning "pre-XP drivers", interpretation of 1/1 is "hardware not found".

Nowadays it generally means "did you follow all the steps in your install of the XP drivers, or did you skip one?"

Seriously (although it's hard to be serious when I've had a couple of glasses of cognac with a friend tonight), check your install docs for your drivers (either the earlier drivers by Chris Thoman or Mike Audet's new ones) and make certain you didn't inadvertently gloss over one (I wish I could

pin it down closer as to "which specific one" but it's not coming to me - but I know I glossed over one and it bit me in the ass with 1/1s). This is a frequent cause of 1/1 during PARIS XP installs.

Wiki entry:

<http://www.kerrygalloway.com/WikiPARIS/wikka.php?wakka=Error OneOne>
I can't speak for Mike about the new drivers. He's not the kind of guy to blow his own horn and he'd probably be the first to mention they may be slightly less optimized for single processor CPUs than the old XP drivers were.

But IMO I don't know if anybody would "feel" that theoretical difference, particularly in the course of a system upgrade.

And yes, I reckon the new drivers will help immensely; for one thing, Mike knows his own PSCL drivers inside out, and he's invested in seeing them working properly on everybody's rig, and that would certainly mean yours too. In my opinion, from a tech support standpoint those drivers are the best investment you'll make in your PARIS rig - bar none.

Don't give up. Unless there's some hidden deal-breaker problem (my own PC had its PCI slots die during a move) you should be up and running shortly. I don't know where you'd get 'em, but this is from a previous post:

Quote: The EDS interconnect cables are pin for pin 10 (one required) and 15 (two required for a two card system) conductor ribbon cables. These can be made from readily available parts at your local electronics supplier. Make them short (less than 4"). Some people cut down IDE cables, but I find it way less hassle to pick up the parts and build them properly.

David.

Dan B wrote:

> Hi,
> I'm interested in adding another EDS card, but there's a chance that if I
> manage to get hold of one it won't have the cable to connect it to another
> EDS. Is this a specific cable type or will some generic cable do the job?
> If so, which one / what are the specs? (In in the UK).
> BTW, if anyone has a spare cable or card... let me know...
>
> Thanks,
> Daniel

For clarity, I believe (and someone please correct me if I'm wrong) "pin for pin" means pin 1 = pin 1 on the other end, etc - no tricky "crossing over" of pins, just a straight equivalence, the kind you automatically get by just crimping on a connector.

The other option is just to throw the request on the "classifieds" forum, I'm guessing someone will probably have some extras for you cheap.actionearl@yahoo.com wrote:

> Where can i get the cables to connect multiple EDS-1000 cards :? .

>
>
> -----
> :: [posted via the PARISForums] ::
> :: kerrygalloway.com/ParisForums/ ::
> -----

I got my last reliable set from East Coast Music (Morgan). I got some off of Ebay to expand and have had nothing but trouble so now have to get a tester. Stick with a reliable source.

JHThanks Jeff!Does anyone know if there is a studio / individual who has a paris rig in los angeles?

I'd like to hear ensoniq paris system in action if possibleYou wont be running OS X on that M/B

Martin H
Lend An Ear Sound

On 26/04/09 8:56 AM, in article 49f39afe\$1 @linux, "rokuez"
<rokuez@yahoo.com> wrote:

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I've installed my two UAD cards and a few other VST and DX plugs on my Paris rig

I also installed the FXpansion wrapper, Faderworks, Sampleslide, FFX4 Chainer and Avcon Digital's Chainer but something is wonky in my setup and it's probably my fault but I need to get this sorted out soon. I have since uninstalled everything except my UAD cards and am back to square one.

a blank canvass so to speak

if it's possible and convenient a phone call or skype chat would be great and if you're up for it email me your phone # or Skype ID and I'll get back to you pronto

What I NEED to know is where do I install the all these goodies on my computer?

If I use the wrapper Dimitrios suggested (Avcon Digital) do I need the Expansion wrapper

If I use FFX4Chainer why are some of my DX plugs not showing up.

any and all help would be greatly appreciated

thanks in advance

DonDon, I am in Denmark right now, without my Paris system but I think I remember how to setup FXpansion and Chainer to work in a good way. Don't use any Paris VST folder, just let FXpansion find Chainer and Chainer to find Steinberg/Cubase VST map. Then you can open Chainer in Paris VST/DX and use your VST plugins there, as far as I remember. I used my UAD card this way in Paris some years ago.

Good luck
Erling

"Don Nafe" <dnafe@rogers.com> skrev i en meddelelse news:49f478da@linux...

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>

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>
> Don
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Right now the UAD plugs are in my Steinberg VST plugin folder

DirectX is disabled in Paris

FXpansion wrapper is pointed to that folder and finds the UAD plugins no
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or do I just install it where it want's to go and copy over the DLLs

thanks in advance to any human who'd care to talk to me in person

Don

"Erling" <erling.lovik@lyse.net> wrote in message news:49f4a73e@linux...

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>>
>
>
>(I've put a page up on the Wiki so we can get this process definitively documented.)Don, are we
talking about the same type of Chainer? FFX4 Chainer, isn't it

Vince Burel's VST to DX wrapper?

I'm talking about this Chainer: <http://www.xlutop.com/html/chainer.html> in combination with FXpansion 3.3.

Be sure there isn't any VST folder opened in Paris config file, it's just the Chainer who shall know that folder. I believe DirectX shall be enabled. You see FXpansion or FFX4 are making VST to DX, so I believe Paris should have DirectX enabled so the wrappers can find Paris as a DX user. I haven't used Faderworks but if it's a VSTplugin, I believe it shall be in the VST folder so Chainer can find and use it the way you want.

Good luck
Erling

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>

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>

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>

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>>>
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>>>
>>> Don
>>>
>>
>>
>>
>
>The way I remember it is a little different:

- Disable Directx
- Put your wrapper and Faderworks in the VST folder identified in the paris.cfg file.

Fire up Paris. You should be able to see the wrapper and Fadersworks as native plugs. Load any dx/other vst plugs you want in the wrapper. Set

your delays in Faderworks.

As I remember, TOm Bruhl is the one acutally utilizing this most (my rig is put away right now), so you might ping him specifically.

JH

Erling wrote:

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>>>

>>>

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>

>There aren't any on the PARIS map yet. But it certainly wouldn't surprise me to hear there were a few.

<http://www.frapppr.com/parisusers>So far so good

UAD plugs in VST folder with FFX4 chainer and Faderworks - just pointed Paris in that direction and so far all is looking good

next step Wave plugs

hehehe

wish me luck

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> pc. It has
>
> * 2.2gHZ P4 Intel single core processor
> * 1 GB memory
> * 1 EDS card
> * nVidia dual head vga card
> * no other cards in the system / network etc built into mobo
> * baseline XP pro and no other software installed (ie word, etc)
> * Scherzo driver installs OK
> * Tried it on Paris 2.2 & 3.0
>
> I have had this running successfully on a PIII for years and will move
> back to it if I must but I really want to move this to a faster pc.
>
> I ran the uart support program which supposedly writes to DebugView but it
> dies before anything gets written out.
>
> Would the new multi-core drivers help?
>
> Any thoughts are greatly appreciated.
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THat is the important thing

:~)

JHErling wrote on Sun, 26 April 2009 14:47I know we have written about wrapper combinations here up against the years, so if the archives are doing well and going back to the beginning of this century, it could be found something about it with some searching.

I believe the NG archives here go back to 2005. I believe Kim has the contents of Chuck's NG before that archived on CD/DVD. If there were a lot of interest in having them online and searchable, I could talk to Kim and Chuck. It *would* be nice to get them into searchable format, there was a lot of good stuff in there. That Xlutop chainer looks pretty impressive...does it do both mono and stereo plugs because the FFX4 is either mono or stereo.

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>>>>>>>>>
>>>>>>>>>>a blank canvass so to speak
>>>>>>>>>>
>>>>>>>>>>>if it's possible and convenient a phone call or skype chat would be
>>>>>>>>>>>great and if you're up for it email me your phone # or Skype ID and
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>>>>>>>>>>>
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>>>>>>>>>>>>What I NEED to know is where do I install the all these goodies on
>>>>>>>>>>>>my computer?
>>>>>>>>>>>>
>>>>>>>>>>>>>If I use the wrapper Dimitrios suggested (Avcon Digital) do I need
>>>>>>>>>>>>>>the Fxpansion wrapper

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

>
>In the past google would not full index this site because it used parameterized
>urls. This is no longer the case, and google is now full indexing *all*
>posts on this site. In some cases this is a good thing, and in others not
>so good - think on some of the general threads in years past.
>
>Some of us post personal information, where we live, kids, dogs, photos,
>life, income, love, divorce, death, etc., etc. Be aware that it's now on
>display for the whole world, searchable by your name (if you use your name).
>
>ChuckHey Folks, I had inquiry today about recording a phone interview - Greece to
US.

My studio is set up primarily for recording music though I do quite a bit of
dialog recording and editing now.

So, I'm looking into the best way to do this. I'm just starting to interface
with the client
and I want to do some research on my own before getting back to them.

I checked out ISDN on Wiki and I guess I'm looking for more cut to the quick
advice.

I'm wondering I using something like SKYPE recorded from soundcard to PARIS
etc is the way to go.

Ideas and suggestions would be greatly appreciated.

Best,

Lance <http://www.google.com/search?q=Gantt+Kushner+emuensoniqparis-general&hl=en&start=10&sa=N&filter=0>

Chuck

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>Yeow! Does that mean that all past posts are google-search-able? Kinda
like
>finding out that you've been walking around w/ your fly down - for the past
>3 years!
>
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>>Chuck
>If you have recorded stereo, let's say on channel 3 and 4 -
You're opening a stereoplugin on channel 3 in Native Inserts -
There shall be a stereo checkbox you have to activate and the system will
read channel 4 automatic, as far as I remember.

Good luck
Erling

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> So now the dumb question
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> How does one use stereo plugins in Paris or is it possible?
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>> display for the whole world, searchable by your name (if you use your name).
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Yeah, imagine having a potential employer google you and get some of the general forum politics and religion bickering over the years.. a little too much info.

That's pretty much why I just like to go by "TC". It affords some small level of privacy from the googles.

I heard now that google is creating medical records on people, and they've partnered with certain HMO's in the US? That's a bit alarming if true..

Cheers,

TCThanks guys...gonna give it a go this afternoon

Living dangerously

Don

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:49f5cff2@linux...
> Hey Don,
>
> Glad to hear things are coming together for you!
>
> When you open the native plugins list there's a little stereo box you
> can check in the lower left hand corner. It chooses the
> track to the right as the right channel. Sometimes Paris doesn't like
> using paris mono effects with stereo natives though. It's helpful

> to have the audio on the stereo tracks be exactly the same length
> and with no edits. Sometimes it doesn't matter regarding the edits.
>
> Tom
>
>
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>>>>> Paris as a DX user.
>>>>> I haven't used Faderworks but if it's a VSTplugin, I believe it shall
>>>>> be in the VST folder so Chainer can find and use it the way you
>>>>> want.
>>>>>
>>>>> Good luck
>>>>> Erling
>>>>>
>>>>> "Don Nafe" <dnafe@rogers.com> skrev i en meddelelse
>>>>> <news:49f4ab69@linux...>
>>>>>
>>>>>> Thanks Erling
>>>>>>
>>>>>> Right now the UAD plugs are in my Steinberg VST plugin folder
>>>>>>
>>>>>> DirectX is disabled in Paris
>>>>>>
>>>>>> FXpansion wrapper is pointed to that folder and finds the UAD
>>>>>> plugins no problem.
>>>>>>
>>>>>> Now do I install FFX4 chainer in the steinberg VST folder or just
>>>>>> install it where it want's to go and copy over the DLLs
>>>>>>
>>>>>> and if I want to use Faderworks, does it also get installed into
>>>>>> that folder or do I just install it where it want's to go and copy
>>>>>> over the DLLs
>>>>>>
>>>>>>
>>>>>>> thanks in advance to any human who'd care to talk to me in person
>>>>>>>
>>>>>>> Don
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>> "Erling" <erling.lovik@lyse.net> wrote in message

>>>>>>>news:49f4a73e@linux...

>>>>>>>

>>>>>>>Don, I am in Denmark right now, without my Paris system but I think
>>>>>>>I remember how to setup FXpansion and Chainer to work in a good
>>>>>>>way. Don't use any Paris VST folder, just let FXpansion find
>>>>>>>Chainer and Chainer to find Steinberg/Cubase VST map. Then you can
>>>>>>>open Chainer in Paris VST/DX and use your VST plugins there, as far
>>>>>>>as I remember. I used my UAD card this way in Paris some years ago.

>>>>>>>

>>>>>>>Good luck

>>>>>>>Erling

>>>>>>>

>>>>>>>"Don Nafe" <dnafe@rogers.com> skrev i en meddelelse

>>>>>>>news:49f478da@linux...

>>>>>>>

>>>>>>>Need advice

>>>>>>>

>>>>>>>I've instlled my two UAD cards and a few other VST and DX plugs on
>>>>>>>my Paris rig

>>>>>>>

>>>>>>>I also installed the FXpansion wrapper, Faderworks, Sampleslide,
>>>>>>>FFX4 Chainer and Avcon Digital's Chainer but something is wonky in
>>>>>>>my setup and it's probably my fault but I need to get this sorted
>>>>>>>out soon. I have since uninstalled everything except my UAD cards
>>>>>>>and am back to square one.

>>>>>>>

>>>>>>>a blank canvass so to speak

>>>>>>>

>>>>>>>if it's possible and convenient a phone call or skype chat would
>>>>>>>be great and if you're up for it email me your phone # or Skype ID
>>>>>>>and I'll get back to you pronto

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>What I NEED to know is where do I install the all these goodies on
>>>>>>>my computer?

>>>>>>>

>>>>>>>If I use the wrapper Dimitrios suggested (Avcon Digital) do I need
>>>>>>>the Fxpansion wrapper

>>>>>>>

>>>>>>>If I use FFX4Chainer why are some of my DX plugs not showing up.

>>>>>>>

>>>>>>>any and all help would be greatly appreciated

>>>>>>>

>>>>>>>thanks in advance

>>>>>>>

>>>>>>>Don

>>>>>>>

>>
>
>Yeah, imagine having a potential employer google you and get some of the

>general forum politics and religion bickering over the years.. a little

>too much info.
>
>
>That's pretty much why I just like to go by "TC". It affords some small

>level of privacy from the googles.
>
>I heard now that google is creating medical records on people, and
>they've partnered with certain HMO's in the US? That's a bit alarming if

>>true..
>
>Cheers,
>
>TCThe one little bit of almost good news is that if I google my name the Paris
posts don't begin showing up until the 7th page.

Henceforth, I shall behave myself!

GAntt

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>Well, I tried my best to behave through most of the flaming that I've been
>a part of. Kinda scary though. I wonder if they google people who are
applying
>for security clearances these days!
>
>Gantt (a little late to change my name! I'll use a pseudonym for my next
>flame war.)
>
>TC <tc@spammetodeathyoubastards.org> wrote:
>>Gantt Kushner wrote:
>>> Yeow! Does that mean that all past posts are google-search-able? Kinda
>like
>>> finding out that you've been walking around w/ your fly down - for the
>past
>>> 3 years!
>>>
>>> Gantt
>>>
>>>

>>> "chuck duffy" <c@c.com> wrote:
>>>> In the past google would not full index this site because it used parameterized
>>>> urls. This is no longer the case, and google is now full indexing *all*
>>>> posts on this site. In some cases this is a good thing, and in others
>not
>>>> so good - think on some of the general threads in years past.
>>>>
>>>> Some of us post personal information, where we live, kids, dogs, photos,
>>>> life, income, love, divorce, death, etc., etc. Be aware that it's now
>on
>>>> display for the whole world, searchable by your name (if you use your
>name).
>>>>
>>>> Chuck
>>>
>>
>>Yeah, imagine having a potential employer google you and get some of the
>
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>
>>level of privacy from the googles.
>>
>>I heard now that google is creating medical records on people, and
>>they've partnered with certain HMO's in the US? That's a bit alarming if
>
>>>true..
>>
>>Cheers,
>>
>>TC
>Google hit something like this first shot out. I'm sure you'll find what you
need by putting in similar search criteria.

[http://www.google.com/search?q=phone+recording+equipment&
;rls=com.microsoft:en-us&ie=UTF-8&oe=UTF-8&start Index=&startPage=1](http://www.google.com/search?q=phone+recording+equipment&rls=com.microsoft:en-us&ie=UTF-8&oe=UTF-8&start%20Index=&startPage=1)

<http://www.hellodirect.com/phone-recording-equipment.shtml>

AA

"lance" <lance.rocks@verizon.net> wrote in message news:49f5b9e3@linux...
> Hey Folks, I had inquiry today about recording a phone interview - Greece
> to US.

>
> My studio is set up primarily for recording music though I do quite a bit
> of dialog recording and editing now.
>
> So, I'm looking into the best way to do this. I'm just starting to
> interface with the client
> and I want to do some research on my own before getting back to them.
>
> I checked out ISDN on Wiki and I guess I'm looking for more cut to the
> quick advice.
>
> I'm wondering I using something like SKYPE recorded from soundcard to
> PARIS etc is the way to go.
>
> Ideas and suggestions would be greatly appreciated.
>
> Best,
>
> LanceGreetings, PARISians,

Still here after many a year but I've definitely been out of the loop. (Fairly frequent lurking, but too busy to contribute much. Sorry.)

Two years ago, my wife and I moved. I had had a nice sound-proof studio and control room I had built back in the mid-90s, taking over 1/3 of my basement, but now I'll have to be rebuilding that. (My summer plan, hopefully.) Anyway, after ripping apart my studio and PARIS rig, I now need to get up and running again in a temporary area in order to finally complete a project started a few years ago. My new home is such that I will probably need to do most mixing/editing via headphones (with occasional real-world auditions via my near fields, of course) until I rebuild the studio.

Any tips on some very good-to-great (yet hopefully cost effective) headphones? (What DO good phones go for?) I would like to be able to support local businesses and, of course, be able to audition the phones there, so hopefully nothing too esoteric. Can I get a really nice pair for, say, less than \$200.

Many thanks in advance,
Larry HoganSo, what would happen if Kim wiped out all the past general NG post? Who would like to take a vote on this one? I think our intent was private conversation between the members of our little news group, not for the whole world Viewing. Maybe it's time to start fresh.

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

>
>In the past google would not full index this site because it used parameterized
>urls. This is no longer the case, and google is now full indexing *all*
>posts on this site. In some cases this is a good thing, and in others not

>so good - think on some of the general threads in years past.
>
>Some of us post personal information, where we live, kids, dogs, photos,
>life, income, love, divorce, death, etc., etc. Be aware that it's now on
>display for the whole world, searchable by your name (if you use your name).
>
>ChuckThat's the thing I've liked about the NG over the last 8 or 9 years, it
was relatively private..

Cheers,

TC

JM wrote:

> So, what would happen if Kim wiped out all the past general NG post? Who
> would like to take a vote on this one? I think our intent was private conversation
> between the members of our little news group, not for the whole world Viewing.
> Maybe it's time to start fresh.

>

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>> life, income, love, divorce, death, etc., etc. Be aware that it's now on
>> display for the whole world, searchable by your name (if you use your name).

>>

>> Chuck

>I think I'd vote to wipe the General NG and leave this one intact. There's
too much valuable information floating around here to lose.

Gantt

"JM" <no@more.com> wrote:

>

>So, what would happen if Kim wiped out all the past general NG post? Who
>would like to take a vote on this one? I think our intent was private
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>between the members of our little news group, not for the whole world Viewing.
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>>life, income, love, divorce, death, etc., etc. Be aware that it's now

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>>display for the whole world, searchable by your name (if you use your name).

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>>Chuck

>Still love my Sennheiser HD580's. Don't know if you can still get them, though.

I have a pair of Audio Technica M50's but I don't think they're anywhere
near as accurate. They are great for bass players, though.

Gantt

"Larry Hogan" <ooglybong@nycap.rr.com> wrote:

>

>Greetings, PARISians,

>

>Still here after many a year but I've definitely been out of the loop. (Fairly
>frequent lurking, but too busy to contribute much. Sorry.)

>

>Two years ago, my wife and I moved. I had had a nice sound-proof studio
and

>control room I had built back in the mid-90s, taking over 1/3 of my basement,

>but now I'll have to be rebuilding that. (My summer plan, hopefully.) Anyway,

>after ripping apart my studio and PARIS rig, I now need to get up and running

>again in a temporary area in order to finally complete a project started

>a few years ago. My new home is such that I will probably need to do most

>mixing/editing via headphones (with occasional real-world auditions via

my

>near fields, of course) until I rebuild the studio.

>

>Any tips on some very good-to-great (yet hopefully cost effective) headphones?

>(What DO good phones go for?) I would like to be able to support local businesses

>and, of course, be able to audition the phones there, so hopefully nothing

>too esoteric. Can I get a really nice pair for, say, less than \$200.

>

>Many thanks in advance,

>Larry HoganMy thinking is, remove all the old post on the general NG and start with a
blank general news group. There are too many things that have been said

that could be easily misconstrued, we have had a hard enough time ourselves

understanding each-other and what we really meant in some of those past posts.

Yes, we should leave the Paris NG in-tact, but the general NG needs sanitizing.

I don't think we'd lose much of anything if it were wiped out. What do

you think?

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>I think I'd vote to wipe the General NG and leave this one intact. There's
>too much valuable information floating around here to lose.
>
>Gantt
>
>"JM" <no@more.com> wrote:
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>>would like to take a vote on this one? I think our intent was private
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>>>so good - think on some of the general threads in years past.
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>>>Some of us post personal information, where we live, kids, dogs, photos,
>>>life, income, love, divorce, death, etc., etc. Be aware that it's now
>on
>>>display for the whole world, searchable by your name (if you use your
name).
>>>
>>>Chuck
>>
>If you could find a used pair of Grado SR325's they might fall into your
price range

Don

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:49f61039\$1@linux...

>
> Still love my Sennheiser HD580's. Don't know if you can still get them,
> though.
> I have a pair of Audio Technica M50's but I don't think they're anywhere
> near as accurate. They are great for bass players, though.
>
> Gantt
>
> "Larry Hogan" <ooglybong@nycap.rr.com> wrote:
>>

>>Greetings, PARISians,
>>
>>Still here after many a year but I've definitely been out of the loop.
>>(Fairly
>>frequent lurking, but too busy to contribute much. Sorry.)
>>
>>Two years ago, my wife and I moved. I had had a nice sound-proof studio
> and
>>control room I had built back in the mid-90s, taking over 1/3 of my
>>basement,
>>but now I'll have to be rebuilding that. (My summer plan, hopefully.)
>>Anyway,
>>after ripping apart my studio and PARIS rig, I now need to get up and
>>running
>>again in a temporary area in order to finally complete a project started
>>a few years ago. My new home is such that I will probably need to do most
>>mixing/editing via headphones (with occasional real-world auditions via
> my
>>near fields, of course) until I rebuild the studio.
>>
>>Any tips on some very good-to-great (yet hopefully cost effective)
>>headphones?
>>(What DO good phones go for?) I would like to be able to support local
>>businesses
>>and, of course, be able to audition the phones there, so hopefully nothing
>>too esoteric. Can I get a really nice pair for, say, less than \$200.
>>
>>Many thanks in advance,
>>Larry Hogan
>Gantt Kushner wrote on Mon, 27 April 2009 10:12Kinda scary though. I wonder if they google
people who are applying
for security clearances these days!

Depends on the level and type of clearance. Lower stuff like the equivalent of Canada's Level 3,
probably not much more than a desultory riffle through.

Higher stuff, they tend to turn you a bit more inside out.

- KI use Sony MDR-7506 and MDR-V6. They sound almost identical and each run
about \$100 bucks. I like the way they sound but haven't had great luck
mixing with them.

Wayne

"Larry Hogan" <ooglybong@nycap.rr.com> wrote in message
news:49f5fa71\$1@linux...

>

> Greetings, PARISians,
>
> Still here after many a year but I've definitely been out of the loop.
> (Fairly
> frequent lurking, but too busy to contribute much. Sorry.)
>
> Two years ago, my wife and I moved. I had had a nice sound-proof studio
> and
> control room I had built back in the mid-90s, taking over 1/3 of my
> basement,
> but now I'll have to be rebuilding that. (My summer plan, hopefully.)
> Anyway,
> after ripping apart my studio and PARIS rig, I now need to get up and
> running
> again in a temporary area in order to finally complete a project started
> a few years ago. My new home is such that I will probably need to do most
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> near fields, of course) until I rebuild the studio.
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> businesses
> and, of course, be able to audition the phones there, so hopefully nothing
> too esoteric. Can I get a really nice pair for, say, less than \$200.
>
> Many thanks in advance,
> Larry Hogan
Although I'm not too worried, I certainly don't care to be overly googlized.
I went to Outlook accounts and under news/properties, I think I changed my
friendly name. I'll find out when I post this.

WayneYup . . . it worked. So, this is an alternative for the newsgroup.
Wayne

"WC in Vegas" <waynecarson@cox.net> wrote in message
news:49f62b21\$1@linux...

> Although I'm not too worried, I certainly don't care to be overly
> googlized. I went to Outlook accounts and under news/properties, I think I
> changed my friendly name. I'll find out when I post this.

>

> Wayne

>Audio Technica ATH-M50S are quite popular.

Looks like Google's been indexing General through webnews.parisnewsgroup.com, the NG's web interface (obviously it's not doing it through the forums since General's not even mirrored here). Deleting General won't kill stuff that's been cached. But assuming Kim can pick and choose which groups are presented on the web via that interface, I'm guessing simply uncoupling the General NG from that web interface would have every bit as much effect as deleting it, wouldn't it?

General is not something that concerns the forums; Kim remains the community's actual host and my role's just mirroring the technical and platform-specific side of things. But since this stuff took place on Main before General existed, some contentious threads made it into the forums too. As a general rule I move OT to another subforum when I run across it instead of deleting it. But let me know if you come across threads I'm serving on the forum through my mirroring of "Main" that you reckon aren't in the community's interest. I can delete posts and threads here without affecting the NG at all.

I volunteer-webhost my son's elementary school PAC on kerrygalloway.com (a PAC is a Parent Advisory Council - in America I think the equivalent is a PTA), so I have a particular interest in what gets served alongside them. I'm happy for input that helps keep the forums reasonably on track.OTOH, even if it's more searchable now, it's always been a public forum. It's fun to go back and read some of those discussions.

Cheers,
-Jamie
www.JamieKrutz.com

JM wrote:

> My thinking is, remove all the old post on the general NG and start with a
> blank general news group. There are too many things that have been said
> that could be easily misconstrued, we have had a hard enough time ourselves
> understanding each-other and what we really meant in some of those past posts.
> Yes, we should leave the Paris NG in-tact, but the general NG needs sanitizing.
> I don't think we'd lose much of anything if it were wiped out. What do
> you think?

>

> "Gantt Kushner" <ganttmann@comcast.net> wrote:

>> I think I'd vote to wipe the General NG and leave this one intact. There's
>> too much valuable information floating around here to lose.

>>

>> Gantt

>>

>> "JM" <no@more.com> wrote:

>>> So, what would happen if Kim wiped out all the past general NG post? Who
>>> would like to take a vote on this one? I think our intent was private
>> conversation

>>> between the members of our little news group, not for the whole world Viewing.

>>> Maybe it's time to start fresh.

>>>

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

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>>>> so good - think on some of the general threads in years past.

>>>>
>>>> Some of us post personal information, where we live, kids, dogs, photos,
>>>> life, income, love, divorce, death, etc., etc. Be aware that it's now
>> on
>>>> display for the whole world, searchable by your name (if you use your
> name).
>>>> Chuck
>WC in Vegas wrote:
> Although I'm not too worried, I certainly don't care to be overly googlized.

me neither, it just sounds so wrong when you put it that way... ;-)

Cheers,

TCTC wrote on Mon, 27 April 2009 17:37WC in Vegas wrote:
> Although I'm not too worried, I certainly don't care to be overly googlized.

me neither, it just sounds so wrong when you put it that way...

Cheers,

TC

Nothing personal meant by this at all, but I'm still grappling with the imagery of a WC in Vegas. Ha
!!! It's hard to laugh cause I got a full belly of spaghetti!
Wayne

"kerryg" <kg@kerrygalloway.com> wrote in message news:49f65698@linux...
> TC wrote on Mon, 27 April 2009 17:37
>> WC in Vegas wrote:
>> > Although I'm not too worried, I certainly don't care to be overly
>> > googlized.
>>
>>
>> me neither, it just sounds so wrong when you put it that way... ;)
>>
>> Cheers,
>>
>> TC
>
>
> Nothing personal meant by this at all, but I'm still grappling with the
> imagery of a WC in Vegas. .
>
>
> -----

> :: [posted via the PARISForums] ::

> :: kerrygalloway.com/ParisForums/ ::

> -----MDR-7506's and V6's are too bright for critical listening. They're good for editing because you hear EVERYTHING and I don't mind the low end, though. But if ever there were a pair of cans to NOT mix with, 7506's are them!

Gantt

"Wayne Carson" <waynecarson@cox.net> wrote:

>I use Sony MDR-7506 and MDR-V6. They sound almost identical and each run

>about \$100 bucks. I like the way they sound but haven't had great luck

>mixing with them.

>Wayne

>

>

>"Larry Hogan" <ooglybong@nycap.rr.com> wrote in message

>news:49f5fa71\$1@linux...

>>

>> Greetings, PARISians,

>>

>> Still here after many a year but I've definitely been out of the loop.

>> (Fairly

>> frequent lurking, but too busy to contribute much. Sorry.)

>>

>> Two years ago, my wife and I moved. I had had a nice sound-proof studio

>> and

>> control room I had built back in the mid-90s, taking over 1/3 of my

>> basement,

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>> again in a temporary area in order to finally complete a project started

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>> near fields, of course) until I rebuild the studio.

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>> Any tips on some very good-to-great (yet hopefully cost effective)

>> headphones?

>> (What DO good phones go for?) I would like to be able to support local

>> businesses

>> and, of course, be able to audition the phones there, so hopefully nothing
>> too esoteric. Can I get a really nice pair for, say, less than \$200.
>>
>> Many thanks in advance,
>> Larry Hogan
>
>I don't trust the low end on M50's. Seems hyped to me.

Gantt

Dave Harrison. <info@eksound.com> wrote:

>Audio Technica ATH-M50S are quite popular.I'm probably not the guy to ask, but I've always got
on very well with plain ol' AKG 270s and 271s.Thanks to everyone for your quick responses. I
obviously have a lot to think
about, more importantly to hopefully be able to check some of these out at
local stores. Would Guitar Center (45 minutes away) be a good source, or
might Best Buy (15 minutes drive) be just as good? (I would guess that Best
Buy would carry more like "living room" types of consumer headphones, right?)

getting a decent pair since mine are pretty old and crumbly around the padding.

And the concept that a pair might be great for editing, but (what?) too
harsh or exhausting to also mix with seems ironic, to say the least. It would
have seemed like good 'phones would have been good 'phones. Ha. Guess I have
a lot to learn.

If a pair were really superb for both functions, my budget might be able
to stretch a bit, so any more advice is still appreciated. :-)

Thanks again.
Larry Hogan

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>MDR-7506's and V6's are too bright for critical listening. They're good
for
>editing because you hear EVERYTHING and I don't mind the low end, though.
> But if ever there were a pair of cans to NOT mix with, 7506's are them!

>
>Gantt

>
>"Wayne Carson" <waynecarson@cox.net> wrote:

>>I use Sony MDR-7506 and MDR-V6. They sound almost identical and each run
>>about \$100 bucks. I like the way they sound but haven't had great luck

>>mixing with them.

>>WayneThanks, Gantt. I checked the HD-580s out online, and you're right; they're

apparently discontinued. People reviewing them at Amazon seem to recommend the Sennheiser HD-595 as a great replacement, but the negative aspect of some reports indicate that they're almost as loud to those around you as they are to the wearer, and that the leakage is actually both ways and that that is part of their supposed design superiority. Not a fan of leakage, even though they reportedly sound great and are comfortable for long periods of use. Comfort is a big plus, of course.

Thanks again.
Larry

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>Still love my Sennheiser HD580's. Don't know if you can still get them, though.

> I have a pair of Audio Technica M50's but I don't think they're anywhere near as accurate. They are great for bass players, though.

>

>Gantt<http://www.extremeheadphones.com/> if you need isolation that's, well.. extreme. I love mine to drum with live, nothing touches them. I think they're a bit dark but I like that extra low end umpph live, and I got the 'black' series with the extended low end. They're pretty close to 30dB isolation IIRC, and anything over about 100hz dies before it reaches your ears with them.

I have the K240, this looks like the replacement model (240 Mark II).

Clarity is pretty good on my 240's, but they are very open and bleeding....

http://www.akg.com/site/products/powerslave,id,1063,pid,1063,nodeid,2,_language,EN.html

I have tried electrostatics, and thought they were pretty good but thin for my tastes.. YMMV.

AA

"Larry Hogan" <ooglybong@nycap.rr.com> wrote in message news:49f67eb7\$1@linux...

>

> Thanks to everyone for your quick responses. I obviously have a lot to think

> about, more importantly to hopefully be able to check some of these out at local stores. Would Guitar Center (45 minutes away) be a good source, or > might Best Buy (15 minutes drive) be just as good? (I would guess that

> Best

> Buy would carry more like "living room" types of consumer headphones, > right?)

>
> I really don't use headphones much-hence my needing advice to think about
> getting a decent pair since mine are pretty old and crumbly around the
> padding.
> And the concept that a pair might be great for editing, but (what?) too
> harsh or exhausting to also mix with seems ironic, to say the least. It
> would
> have seemed like good 'phones would have been good 'phones. Ha. Guess I
> have
> a lot to learn.
>
> If a pair were really superb for both functions, my budget might be able
> to stretch a bit, so any more advice is still appreciated. :-)
>
> Thanks again.
> Larry Hogan
>
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>>
>>MDR-7506's and V6's are too bright for critical listening. They're good
> for
>>editing because you hear EVERYTHING and I don't mind the low end, though.
>> But if ever there were a pair of cans to NOT mix with, 7506's are them!
>>
>>Gantt
>>
>>"Wayne Carson" <waynecarson@cox.net> wrote:
>>>I use Sony MDR-7506 and MDR-V6. They sound almost identical and each run
>>>about \$100 bucks. I like the way they sound but haven't had great luck
>
>>>mixing with them.
>>>Wayne
>I love my AKG 240 Studio, that also match your price.
<http://www.akg.com/personal/>
They're half open but my experience since the early sixties with headphones,
open and halfopened systems have allways seems to be more natural in my
ears. Here in Europe, AKG and Sennheiser have allways delivered good
headphones for studio/sound use. Sennheiser HD-25 closed system, have been
defacto standard for Broadway and mixing on festivals for years here in
Europe and is well worth to use if there's much noise around you.
<http://www.sennheiserusa.com/newsite/category.asp?transid=ca t3>
<http://www.sennheiserusa.com/newsite/category.asp?transid=ca t0>
Have used them for years for controllistening, when making sounds on
festivals and have seen them nearly everywhere here in Scandinavia for that
kind of jobs. In my studio, I am using Stax electrostatic HP to
controllisten since '80. It's the best "speakers" you can ever own but
prices are really at the wrong end nowaday and they are really open and

dangerous, since the sound are so good that you're not observing that it's too easy to play with too much extremely high volume, since the sound is just silky.

<http://www.stax.co.jp/Export/SR404e.html>

Good luck
Erling

"Larry Hogan" <ooglybong@nycap.rr.com> skrev i en meddelelse
news:49f5fa71\$1@linux...

>
> Greetings, PARISians,
>
> Still here after many a year but I've definitely been out of the loop.
> (Fairly
> frequent lurking, but too busy to contribute much. Sorry.)
>
> Two years ago, my wife and I moved. I had had a nice sound-proof studio
> and
> control room I had built back in the mid-90s, taking over 1/3 of my
> basement,
> but now I'll have to be rebuilding that. (My summer plan, hopefully.)
> Anyway,
> after ripping apart my studio and PARIS rig, I now need to get up and
> running
> again in a temporary area in order to finally complete a project started
> a few years ago. My new home is such that I will probably need to do most
> mixing/editing via headphones (with occasional real-world auditions via my
> near fields, of course) until I rebuild the studio.
>
> Any tips on some very good-to-great (yet hopefully cost effective)
> headphones?
> (What DO good phones go for?) I would like to be able to support local
> businesses
> and, of course, be able to audition the phones there, so hopefully nothing
> too esoteric. Can I get a really nice pair for, say, less than \$200.
>
> Many thanks in advance,
> Larry Hogan
That's because they have an extremely false bottom end. As a location recordist / mixer, I, and indeed most of the location industry use the Sony's, but mainly so we can hear the rumble of a boom mic on the end of a pole, or traffic / Aircon noise.

Martin H
Lend An Ear Sound
On 28/04/09 7:30 AM, in article 49f629c1@linux, "Wayne Carson"

<waynecarson@cox.net> wrote:

> I use Sony MDR-7506 and MDR-V6. They sound almost identical and each run
> about \$100 bucks. I like the way they sound but haven't had great luck
> mixing with them.

> Wayne

>

>

> "Larry Hogan" <ooglybong@nycap.rr.com> wrote in message

> news:49f5fa71\$1@linux...

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>>

>> Many thanks in advance,

>> Larry Hogan

>

>damn...i just had to let myself go...i wonder if i qualify for unemployment comp or a bailout of
some kind... Beyerdynamic DT 770 is pretty nice and isolates well. Guitar Center has regularly
offered them for \$150 on their Memorial Day & Labor Day sales (if you can
wait a month or so :)

dale

P.S. I listened to several Ultrasonic models & thought they were crap (rather

spendy crap too)

"Larry Hogan" <ooglybong@nycap.rr.com> wrote:

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