
Subject: Re: You know I really freaking hate RAP
Posted by [EK Sound](#) on Sat, 10 Feb 2007 17:11:14 GMT
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MUCCDsRRyfKgfl9KACfUD60Dz8vzpbHlnNA
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X5wDhtseVY/aWwe74el1b

Subject: You know I really freaking hate RAP
Posted by [chuck duffy](#) on Sat, 10 Feb 2007 17:56:58 GMT
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UuyFukHAe8gMjRTSh0eX4
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Subject: Re: You know I really freaking hate RAP
Posted by [Deej \[4\]](#) on Sat, 10 Feb 2007 18:00:30 GMT
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Subject: Re: You know I really freaking hate RAP
Posted by [Don Nafe](#) on Sat, 10 Feb 2007 18:12:49 GMT
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Subject: Re: You know I really freaking hate RAP
Posted by [neil\[1\]](#) on Sat, 10 Feb 2007 18:42:31 GMT
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qzXdi5mRV5yJykX5rggea0MvG0pb8HUcNtmERWK
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Subject: Re: You know I really freaking hate RAP
Posted by [chuck duffy](#) on Sat, 10 Feb 2007 18:48:51 GMT
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Subject: Re: You know I really freaking hate RAP
Posted by [Aaron Allen](#) on Sat, 10 Feb 2007 21:05:57 GMT
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and Paris and as a matter of fact with making Paris a better daw...
I wish though that all yioU Paris users and posters here would jump on because
this would make things better for all of us...

So Senderella really works great !

FIRST OF ALL you have to put a line in your Paris cfg :

EDSTransfer=8,8

Then...

1) If you work 16bit file you need a 16bit empty track , you can make this just by recording nothing for say 6 minutes and then name it 16bit_emptyfile.

If you work 24 bit then you need a 24 bit empty file.

NOTE that you must send 16bit files over to an empty 16bit file and 24bit to an empty 24bits.

OK you may ask what is this empty thing needed ?

Well this is for SUMMING the senderella sends ,this means that wherever you put the senderella as a RETURN (SUMMING AUX) there you have to put an empty file.

2)Senderella has a redirect option which means you can either let the sending track to continue sounding on main mix OR muting it by redirecting, so that it only goes to senderella return.

3) You can have 64 auxes !

4) This is submix crossable.

Means you can have a DX reverb as aux for all your eds cards !!

You just need to open the return senderella (on a 4 card Paris system) on track 64 (for stereo scroll down) and then by sending senderel

Subject: Re: You know I really freaking hate RAP
Posted by [TCB](#) on Sun, 11 Feb 2007 00:42:17 GMT

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s - what, with

>>most people preferring to mix & match external mic pres &

>>channel strips anyway.

>>

>>2.) If you DO get a console, it then becomes the focus of your
>>room, and your rack of massenburg, neve, and API preamps takes
>>an immediate back seat; and because lots of clients are brand-
>>aware, you'd better make it a good desk, otherwise you may find
>>your "investment" may actually cost you gigs.

>>

>>Isallimsayin.

>>

>

>The SSL PT thing was a figure of speech, well maybe not. I have had people
>actually say this many times. I guess my point is, it depends on what level
>your on, and what you charge. I'm sure some people would not pay to record

>in a Tascam room. I'm sure there are people that wouldn't record in Steinberg/RME
&

Subject: Re: You know I really freaking hate RAP
Posted by [Aaron Allen](#) on Sun, 11 Feb 2007 02:40:59 GMT
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ntrolling the paris audio tracks (full left 31 and
full
>>right 32) you can have a quick stereo senderella aux system with free plugz
>>!
>>
>>I will need your input here with you trying it too because I feel bored
being
>>alone on this ride !
>>
>>Regards,
>>Dimitrios
>True, in that sector of biz - jingle & ad agency clients - no
one cares about gear, they care about end product... let's face
it, though - most musicians are not that way... it's the reason
an Epiphone Les Paul Standard plays just as good and has just as
good of workmanship as a Gibson Les Paul Standard, but costs
about a fourth as much... Gibson is the aspiration brand, Epi
isn't.

So, yes, musicians care about the sound quality of the product
(sometimes LOL), but they also are more susceptible to being
brand-sensitive. Like I've said before, if you've got the
engineering chops, you can do a damn good recording with a
bunch of SM-57's & a Peavey console, but that isn't the point...
the point is this: if you choose to go with a console, it's not
just a sonic tool, it becomes the trademark of your studio.

Think about it... what do most people "oooh & ahh" about when
they walk into a room for the first time? Is it your \$40k's
worth of vintage mic pres & compressors? No, it's the effen
console!

The console helps sell your studio, bottom line. Or, it can in
fact, hinder that process. And there's more to what I'm saying
than just the "brand hype" factor - Consider the fact that if
you convert from being a rack-based studio (with different
flavors of stand-alone mics pres, etc) to a console-based
o

Subject: Re: You know I really freaking hate RAP
Posted by [Gary Flanigan](#) on Sun, 11 Feb 2007 17:13:17 GMT
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```
ADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
> <DIV>"Dimitrios" <<A=20  
> =  
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```
