
Subject: Re: My last act of desperation to stay with Paris

Posted by [Deej \[4\]](#) on Tue, 16 Jan 2007 04:09:39 GMT

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Arial size=3D2>AA</DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20

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<DIV>"Brandon" <a@a.com> wrote in =
message=20

news:45d06c80@linux...</DIV>

<DIV>I watched this last night and I am a little=20

dumbfounded.</DIV>

<DIV>He barely compresses at all.</DIV>

<DIV>Maybe 2db to tape and almost nothing=20

afterwards.</DIV>

<DIV>Man, I compress the S*h*t </DIV>

everything.</DIV>

<DIV>Is this just my noviceness =
showing?</DIV>

<DIV>I cant remember how much compression he thru =
on=20

the</DIV>

<DIV>master bus.</DIV>

<DIV>Anyway....</DIV>

<DIV>freaked me out.</DIV><FONT =
face=3DArial>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon </DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0029_01C74E7F.CA731020--Yup, 99.997% chance of this being the case...

I was never able

to get an EDS card working right in slot #1 on either mobo I

had in my older Paris rig, and when I assembled my recent one I

didn't even try it - set up like a dream with no problems.

Neil

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

>Almost assured that slot one is sharing with your video card. Move to slot

2

>or 3.

>

>AA

>

Subject: My last act of desperation to stay with Paris
Posted by [Amuse](#) on Tue, 16 Jan 2007 04:13:22 GMT
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bfounder.

He barely compresses at all.

Maybe 2db to tape and almost nothing afterwards.

Man, I compress the S*\h*t out of everything.

Is this just my noviceness showing?

I cant remember how much compression he thru on the master bus.

Anyway....

freaked me out.

--=20

Thanks,

Brandon

-----=_NextPart_000_0029_01C74E7F.CA731020

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<DIV>no idea about that vid, but you said to =
"tape"..=20

this could be the magic word. Tape when hit is compression, especially =
is dude=20

is using dBX or biasing the machine for it (and certain types of tape =
can help=20

this phenomenon). </DIV>

<DIV> </DIV>

<DIV><FONT face=3D

Subject: Re: My last act of desperation to stay with Paris
Posted by [Amuse](#) on Tue, 16 Jan 2007 05:19:49 GMT
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/>

>

>"RiverLake Farms" <edna@texomaonline.com> wrote in message
>news:45d0745e@linux...
>> Thanks Aaron. It has its own IRQ, not shared. The EDS was detected,
as I
>> got the "found new hardware, multimedia audio controller" thing. However,

>> it didn't want to accept the scherzo as a driver - I had to manually force

>> it to accept it, as per instructions for manual installation. It did
then
>> put it in system devices and says its working properly. I also have the

>> midi driver in DM under sound. I might try changing the pci slot, its
now
>> in slot one, and a different video card.
>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>> news:45cffaaa\$1@linux...
>>> 1/1 means the software doesn't recognize a usable hardware set. Check
IRQ
>>> sharing, make sure that you see the EDS in the hardware list correctly,

>>> and make sure the connection from the MEC to the EDS is all good. Be
very
>>> sure of these things, and be methodical and you'll find it.
>>>
>>> AA
>>>
>>> "RiverLake Farms" <edna@texomaonline.com> wrote in message
>>> news:45cfef8b@linux...
>>>>I attempted to move Paris to an older AMD based computer, to free up my
P4
>>>>for VSTis. I went thru the installation as outlined for 3.0 under XP,

>>>>although I didn't get the scherzo installed til last. Anyway, now I
am
>>>>getting the failure to load Paris engine, error 1/1, which as far as
I
>>>>can find out means that Paris is not finding the scherzo driver. There

>>>>are no conflicts showing in device manager, and the scherzo is listed
in
>>>>System Devices as "working." Video card (G400 matrox) is on an irq by

>>>>itself. Anyone have any hints as to what I can try?
>>>>
>>>
>>>
>>>
>>

>>

>

>This is a multi-part message in MIME format.

-----=_NextPart_000_00C6_01C74E80.7ABCC340

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Sorry... Aaron...

I didn't mean tape as in tape it was actually a protocols rig.

--=20

Thanks,

Brandon=20

"Aar

Subject: Re: My last act of desperation to stay with Paris
Posted by [Paul Artola](#) on Wed, 17 Jan 2007 06:49:02 GMT

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>

of

>Neil's intentions as to his methodology in these mixes. I'm going to leave

>it at that Personally, I liked Neil's mixes and I don't find anything

>objectionable about Cubase 4 sonically. I have recently been getting a bit

>of time on a Digi 002 system as well and this sounds good too, but I don't

>thing it sounds any better/worse than Cubase. The secret is in the sauce
and

>my sauce is integrating outboard gear and 4 x UAD-1 cards.

>

>Regards,

>

>Deej

>

Thanks Deej-

I too liked Neil's mixes, and very much appreciated his contributions, which I thanked him for each time I posted a response to them. I find myself, as I listen to mixes by anyone, separating out the choices that the engineer has made - levels, panning, dynamic and temporal options and EQ - from the sound of the platform itself. Maybe I'm deluding myself? Does 30 years of voicing and tuning pianos for the likes of Leonard Bernstein, Gonzala Rubalcaba and Chick Corea- trying to interpret their subjective descriptions and turn them into meaningful results- develop a different way of listening? I honestly have no idea. All I know is that "presence" and "3-dimensionality" are real to me. I also know that we have no current way of quantifying same.

>The secret is in the sauce and my sauce is integrating outboard gear and 4 x UAD-1 cards.

I'm in the exact same place. Thanks for taking the time to contribute.

Ted

PS FWIW - I blew the budget doing the "Audiophile thing" years ago &

I would say Neil's (and your) skill in engineering far surpasses mine &

Oh - I'm a PK too :)I agree with you. Too much emphasis on the 1975 sound. The industry has gotten behind the "old" guard Engineers and their wants.

Me, I like the New sound of digital and all of it's possibilities. However, If I'm hired get a certain sound, i go for it. But, I'm a fan a fan of the new wide open sound..

Dedric, it seems that the music industry is in a spiraling motion of perpetual back tracking. Classic Rock, 1970 R & B...

We are not moving forward...

Dedric Terry <dterry@keyofd.net> wrote:

>The thing is - I've never been 100% sold on "the record sound" - some
>aspects are good, but to me it usually sounds like a creative approximation
>of what a band sounds like, rather than an uncanny representation. Glue
is
>fine creatively, but it doesn't exist in the real world, which is what
>recording was original intended to capture.

>

>Imho, because of the stargazing factor among engineers (copy the
>"hitmakers"), what used to be a limitation in the goal of reproducing a
>performance (noise, nonlinear phase, crosstalk, saturation, harmonic
>distortion) has become a vintage fad.

>

>I say use what works creatively, but not because it's "that sound" or
>someone says you need it, but because "that sound" happens to be the one
you

>personally want to make a specific recording more enjoyable. Let's keep
the

>creativity in art rather than trying to duplicate what xyz famous engineer
>did. Certainly learn new techniques, but also learn the real reasons behind
>them - including knowing when these happen by intent, by default, by
>accident, or simply by limitation (i.e. because there was no other option).

>

>Imho, the best
