
Subject: Dumb UAD-1 Questions (just purchased - finally)
Posted by [Mark McDermott](#) on Wed, 22 Nov 2006 19:19:36 GMT
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ot; scenario =
(the=20
familiar).
>
> Another killer way to use this platform is =
as a=20
real time FX processor
> interfacing with the Paris ADAT and =
S/Pdif I/O=20
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> auxes. The Vinco doesn't use an =
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> modes. Again as you pointed out, =
it's an=20
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> nice opto. I will be looking at =
some of=20
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> because I have heard some =
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that were posted of the DAS EQ's and
> they were damned nice. The =
API=20
sounded killer and the Pultec gave

Subject: Re: Dumb UAD-1 Questions (just purchased - finally)
Posted by [DJ](#) on Wed, 22 Nov 2006 20:22:10 GMT
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X2dVQDB4wO/41myPCsO+4dREw5wwOR+FUdUv
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Subject: Re: Dumb UAD-1 Questions (just purchased - finally)
Posted by [Mark McDermott](#) on Wed, 22 Nov 2006 22:14:01 GMT
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ards or as being familiar. Either you have to work in XTC
=
>mode=20
>> which negates the ability to sum in Pulsar (the step backwards) or you
=
>sum=20
>> in Pulsar and apply the Scope plugs there, or you work "in series" =
>wherein=20
>> with the VST plugins are required to be first in the series, similar
=
>to the=20
>> Paris native>EDS "in series" scenario (the familiar).
>>=20
>> Another killer way to use this platform is as a *real time* FX =
>processor=20
>> interfacing with the Paris ADAT and S/Pdif I/O on the Paris inserts =
>and=20
>> auxes. The Vinco doesn't use an inordinate amount of DSP and it's got
=
>two=20
>> modes. Again as you pointed out, it's an 1176 ringer, but it also does
=
>a=20
>> nice opto. I will be looking at some of the third party plugins as =
>well=20
>> because I have heard some comparisons that were posted of the DAS EQ's
=
>and=20
>> they were damned nice. The API sounded killer and the Pultec gave a =
>good=20
>> account of itself vs the UAD-1 Pultec. Using these as "real time" =
>plugins on=20
>> Paris auxes/inserts may be similar to having a "zero audible latency"
=
>UAD-1=20
>> scenario.
>>=20
>> You and I had different expectations for this platform and mine have =

>been=20
>> met in spades. The way I use Scope works wonders for my particular =
>Paris=20
>> summing madness and it is the most stable and flexible native audio =
>platform=20
>> I've ever encountered. I was going more for I/O connectivity on a =
>stable=20
>> platform and the incredible (and to me, fast & intuitive) routing =
>options=20
>> than the plugins. the plugins and synths were icing on the cake for =
>me. I=20
>> really never expected to give up my UAD cards but if the 3rd party =
>plugins=20
>> are to my liking and I get sick of mixing on three platforms, I just =
>might..=20
>> In the meantime, the stability and the routing were the major ticket =
>IMO.=20
>> The routing has saved me lots of \$\$\$ because it allows the Scope =
>platform to=20
>> be used as a digital patchbay, enhancing what I already have here that
=
>I was=20
>> getting ready to expand.. These two things were worth the price of=20
&g

Subject: Re: Dumb UAD-1 Questions (just purchased - finally)
Posted by [Rob Arsenault](#) on Wed, 22 Nov 2006 22:43:32 GMT
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t;> admission.
>>=20
>> Cheers,
>> ;o)
>>=20
>> "Neil" <OIUOIU@OIU.com> wrote in message news:45952a49\$1@linux...
>>>
>>> Yeah, this looks like the same thing as their "Mix & Master
>>> Pack", which I also have... this is another problem with the
>>> Creamware stuff - they have a couple of different names for
>>> every product, and it's confusing (can't help their marketing
>>> efforts any, either); it's like they decided to rename their
>>> entire product line, but never dropped the old names, either.
>>>
>>> Anyway, yes, to me this looks like the exact same thing as what
>>> they now call their Mix & Master Pack, and IMO, YMMV, etc, some
>>> of the FX are useful, and some of 'em are total crap... or more
>>> accurately, some are useful, some are crap, some don't seem to

>>> do much of anything at all and so you have to wonder: "why
>>> bother even writing this plugin?". I noticed in one of the
>>> Pulsar forum threads the other day where someone mentioned that
>>> you have to get the Vinco compressor in the red before it does
>>> anything. I didn't find that to be the case, but then I haven't
>>> tried it on low-level signals (and maybe they were
>>> exaggerating a bit).
>>>
>>> Also, Aaron, what they mention on that page you liked to (down
>>> at the bottom of the page) with regard to the list
>>> of "plugins", well some of 'em ain't exactly plugins!. I'll
>>> paste that list in & run through it in the order they mention
>>> the items (my comments in parenthesis below):
>>>
>>>
>>> *MasterVerb Pro (a pretty nice-sounding reverb, IMO. Not raving
>>> about it, necessarily, but it sucketh not).
>>>
>>> *Optimaster (this is something like Izotope's Ozone... a Multi-
>>> EFX mastering app. It's got a Compressor, a limiter, expander,
>>> all multi-band (3 bands). It's not as versatile as Ozone, and
>>> doesn't have a stereo spread section (or a reverb, but that
>>> would be your "MasterVerb", above), but it sounds pretty good,
>>> I think - very smooth. The limiter is either totally incapable
>>> of brickwaling, or I haven't figured out how to get it there,
>>> because I've had to adjust the master level down to avoid overs
>>> even when using this. It has a bunch of presets (not all of the
>>> plugins do), some of which seem pretty useful as starting
>>> points. I wouldn't want to run a Mastering house using this
>>> application, so their choice of name may be stretching things a
>>> bit, but if you want to strap something nice & smooth & clear-
>>> sounding/uncolored across your Pulsar mixer's 2-buss, then this
>>> would be the one to use).
>>>
>>> *Vinco Vintage Compressor (a one-trick pony dead-on (at least
>>> as far as I can tell from what I've run through it so far)
>>> emulation of an 1176, but cleaner - maybe a little
>>>>
