
Subject: Muhahahahhah!!!!

Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 06:17:47 GMT

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s-ahole_@animas.net" target="_blank">animix_spam-this-ahole_@animas.net> wrote:

Subject: Re: Muhahahahhah!!!!

Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 17:54:39 GMT

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>

Aw Hell. I swore last time I wasn't gonna get sucked into your crazy world,
DJ. I won't sleep right for a week now.

Bill

"justcron" <paris@hydrorecords.com> wrote in message news:44302acb@linux...

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> news:44302a28@linux...

>> Yep.....the Paris monitor>digital out into a Benchmark DAC-1. I

Subject: Re: Muhahahahhah!!!!

Posted by [pauln\[2\]](#) on Fri, 24 Feb 2006 18:04:30 GMT

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he

directory

> > path to the plugins is the same.

> >

> > Both computers are properly networked using the INTEL NIC cards and the

> > Linksys switch that is recommended by Ric at FXTand the network is

> > functioning properly.

> >

> > When I install the FXT prog

Subject: Re: Muhahahahhah!!!!

Posted by [Tom Bruhl](#) on Fri, 24 Feb 2006 18:57:19 GMT

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>went 3 hours over because of Ivory so it came close to paying for

>>> >itself

>>> in
>>> >one gig.
>>> >
>>> >This VSTi is truly amazing in the hands of a great player with a great
>>> >controller. I forget which Yamaha controller he was using, but it was
> an
>>> >older one with fully weighted keys and complemented Ivory to a tee.
>>> >
>>> >(yawn.....off to bed now.....ta!)
>>> >
>>> >;o).
>>> >
>>> >
>>> >
>>> >
>>> >
>>> >
>>
>>FYI, for balancing and bumping the RNC, Aphex, ART, BSS, and Samson make transformer,
balancing bump boxes. The ART T8 transformer/isolator is 8ch., cost about
\$135.00 and has hum elimination.

James

"Cujo" <chris@applemanstudio.com> wrote:

>
>
>So the guys at Cinemag know what tranny the RNC needs?
>Also, how did you balance it?
>
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>I found an old (and discontinued, of course) box called an Underscore
>>Electronics ISObrick. It already had 8 steel core tranny in it. These
were
>>subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had
>4
>>of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner
>>of Underscore and when he got sick and had to close his business, Jensen
>>sort of picked up on servicing his stuff . I got a very good deal fromn
>>Jensen on this. The steel core trannies have an aggressive flavor to them.
>>
>>
>>

>>Cujo" <chris@applemanstudio.com> wrote in message news:442fb340\$1@linux...
>>>
>>>
>>> Ugg not enough coffee around here for me to get my head around that!
>>>
>>> Seriously though, DJ who modded yer RNC?
>>>
>>> Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue
>>(Which
>>> I hear are pretty good)
>>>
>>>
>>>
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>> >I just opened 16 UAD-1 plugins on two tracks that were processing
>>incoming
>>> >Paris audio. Nary a flam.
>>> >
>>> >Pretty impressive.
>>> >
>>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>> >news:442f799b@linux...
>>> >> Doesn't seem to matter whether the ASIO direct monitoring is on or
>off
>>> in
>>> >> totalmix and what's really wierd is it doesn't seem to matter whether
>>> or
>>> >not
>>> >> Cubase SX is even timeline synced. Apparently, it's seeing the incoming
>>> >> audio (and I would assume the clock associated with it) and the PDC
>in
>>> SX
>>> >is
>>> >> automatically playing the audio ahead in time by the amount of delay
>>it's
>>> >> automatically compensating. I know this sounds impossible, but it
seems
>>> to
>>> >> be happening.....errrr.....well it actually *is happening.
>I
>>just
>>> >> checked it by processing a pair of kic tracks trrough a pair of 1176's
>>> and
>>> >> recorded the returns to a stereoi pair of Paris tracks. Placing them
>>side
>>> >by
>>> >> side, they are exactly lined up on the timeline and the only reason
>>they

>>> >> won't phase cancel is because the processed tracks are now louder,
>>having
>>> >> been processed by the 1176's.
>>> >>
>>> >> This is so strange.....I think I may need to go to sleep and wake
>>> up
>>> >in
>>> >> the morning and see if this was some kind of hallucination.
>>> >>
>>> >>
>>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>> >> news:442f73f8@linux...
>>> >> > I tried this about a year ago and then blew it off because it didn't
>>> >seem
>>> >> to
>>> >> > be working. Just for the hell of it, I just did it again. Basically,
>>> in
>>> >a
>>> >> > nutshell, what appears to be happening.....and get this.....I
can
>>> take
>>> >> > track from Paris, create an insert through an ADAT I/O, send this
>>signal
>>> >> > from the ADAT output of paris to an ADAT input of an RME card. Now
>I
>>> >open
>>> >> > Cubase SX and create an audio channel and set the channel's ADAT
>I/O
>>> to
>>> >> the
>>> >> > RME input that is receiving the ADAT signal from the Paris insert
>>send.
>>> >> Then
>>> >> > I set this Cubase audio channel output to send through an adat output
>>> >> which
>>> >> > is connected to the Paris insert return. Next I drop a UAD-1 1176
>(or
>>> >> > whatever) in the insert slot of the Cubase channel, making sure
that
>>> >ASIO
>>> >> > direct monitoring is disabled in Cubase SX but *enabled* in the
RME
>>> HDSP
>>> >> > Totalmix applet (not sure ye

Subject: Re: Muhahahahhah!!!!

Posted by [Mic Cross](#) on Fri, 24 Feb 2006 19:53:40 GMT

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gt; Just now finished installing it on my Receptor for live use. I'll be
>>firing
>>> it up tomorrow morning - can't wait!!!
>>>
>>>
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>> >I've had an absolutely wonderful pianist over here for a session
>>> >tonight
>>> >doing some cover tunes. He's got a Yamaha controller with some nice
>>> >piano
>>> >sounds and was pretty leery of using a VSTi so we started out using his
>>> >keyboard DI'ed. I also midi'ed him up to Ivory and started tracking
>>> >both
>>> >Ivory and the Yammy into Paris. Then I A/B'ed the tracks for him and
>>after
>>> >about an hour I couldn't get the guy to stay focused on the session he
>>was
>>> >so wrapped up in it. Luckily, the artist who hired him was pretty
>>forgiving
>>> >of the waste of session time and we got to enjoy some pretty inspired
>>> >noodling around.....on the clock of course. I'd say the
>>> >session
>>>

Subject: Re: Muhahahahhah!!!!

Posted by [Mic Cross](#) on Fri, 24 Feb 2006 20:31:26 GMT

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t if this makes any difference.....I'll
>>> know
>>> >> > more as I experiment with it. When I hit play on the Paris transport,
>>> >> Paris
>>> >> > sends ADAT sync to Cubase and the applications lock up their
>>timelines
>>> >and
>>> >> > play back in sync. The thing that is blowing me away is that
>>apparently,
>>> >> the
>>> >> > Cubase PDC *sees* this incoming timecode and actually plays back
>the
>>> >audio
>>> >> > that is being processed through the UAD-1 plugin sample
>>> >> > accurately....effectively providing plugin delay compensation of
>>UAD-1

>>> >> > plugins in Paris.
>>> >> >
>>> >> > Since it didn't work a year ago, I'm wondering why it's working now.
>>> >Maybe
>>> >> > it has something to do with leaving the ASIO direct monitoring >>enabled
>>> >in
>>> >> > Totalmix, but not in SX.....or maybe it was just a bug in the SX >>PDC.
>>> >I'm
>>> >> > going to play around with this some more, but it sure is cool to >be
>>> able
>>> >> to
>>> >> > insert a Pultec and an 1176 on a drum track that is being streamed >>from
>>> >> > Paris. It will also (theoretically) be possible to bus an entire >>Paris
>>> >> drum
>>> >> > submix to something like a stereo Fairchild and return it to a >>stereo
>>> >> pair
>>> >> > of Paris tracks.
>>> >> >
>>> >> > This would be a nice way to keep the mix in Paris, but to still >>process
>>> >> > certain tracks with UAD processors if needed.
>>> >> >
>>> >> > Hmmmm.....
>>> >> >
>>> >> >
>>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>> >> > news:442f665c@linux...
>>> >> > > I've been A/B'ing some mixes here, comparing the sonics of flying
>>> the
>>> >> > tracks
>>> >> > > across the digital matrix from Cubase SX to Paris and having a >>bunch
>>> >of
>>> >> > > UAD-1 plugins inserted as opposed to inserting analogue gear into
>>> a
>>> >> > straight
>>> >> > > Paris mix. I'm definitely leaning toward the Paris/analogue mix.
>>> Even
>>> >> with
>>> >> > > all of the processing power available and having the Paris summing
>>> >bus,

>>> >> > something about the hybrid mix just sound smaller. Maybe it's
the
>>> >> > truncation
>>> >> > > that happens when 40+ tracks that are being processed at 32 bit
>in
>>> SX
>>> >> are
>>> >> > > flown over a 20 bit ADAT pipe. I dunno
>>> >> > >
>>> >> > > I know there are lots of advantages to having the editing power
>of
>>> SX
>>> >> and
>>> >> > I
>>> >> > > did use it a lot in my last project. As far as plugins go, I'm
>>getting
>>> >> > > something that suits me just fine using analog processors in Paris.
>>> >Are
>>> >> > they
>>> >> > > emulations of LA-2A's or 1176's.....well nooooo.....but
I've
>>> got
>>> >a
>>> >> > > couple of Distressors, a couple of RNC's which output at +4 and
>are
>>> >> > balanced
>>> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in
>my
>>> >Avalon
>>> >> > > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips
>do
>>> a
>>> >> good
>>> >> > > job inserted on tracks, plus there's an SPL Transient designer
>for
>>> >kick,
>>> >> > an
>>> >> > > SPL de-esser and an old TL Audio tube EQ here. Patching this stuff
>>> >into
>>> >> a
>>> >> > > mix just seems to bring it to life in a way I'm not hearing in
>a
>>> >hybrid
>>> >> > mix.
>>> >> > > Add the Paris plugs and it's a pretty decent mix arsenal. If I
>sold
>>> 3
>>> >x

>>> >> > > UAD-1 cards and my HDSP 9652's, I could likely afford another nice
>>> >> > > compressor or two.....maybe an ELOP or something.
>>> >> > >
>>> >> > > Actually, I really wouldn't mind having two more Distressors.
I
>may
>>> >just
>>> >> > do
>>> >> > > this. The only thing I'm gonna miss is instant recall, but hell,
>>I've
>>> >> got
>>> >> > a
>>> >> > > damn digital camera around here somewhere.
>>> >> > >
>>> >> > > I think I've given the monster hybrid DAW thing a fair chance.
>It
>>> >sounds
>>> >> > > good, but I'm just not sold on it. I've worked my ass off putting
>>> it
>>> >> > > together and getting it to work properly and I think part of my
>>> >> reluctance
>>> >> > > to let it go is the many hours spent learning how to use this
>>thing.
>>> >> > >
>>> >> > > I dunno. decisions.....decisions.....
>>> >> > >
>>> >> > >
>>> >> >
>>> >> >
>>> >>
>>> >>
>>> >>
>>> >
>>> >
>>>
>>
>>
>Bill, you're right; for what he's currently using Paris for,
he'd be an ideal candidate for a "DAW interfaced with an SSL"-
type studio setups...

....problem is, you can't get an SSL for what he's got invested
in his Paris rig!

Neil

"Bill Lorentzen" <bill@lorentzen.ws> wrote:
>Deej,

>
>After reading your story, I wondered why do
