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Subject: What I love about mixing in tandem with Cubase and Paris

Posted by [Deej \[1\]](#) on Mon, 06 Mar 2006 02:54:48 GMT

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>> "Aaron Allen" <nospam@not\_here.dude> wrote:

>>>How many inputs do you have on each EDS card?

>>>AA

>>>

>>>"Steve Cox" <stevec1@charter.net> wrote in message

>>>news:443c492a\$

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [rick](#) on Mon, 06 Mar 2006 09:58:06 GMT

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tevec1@charter.net</A>&gt; wrote =

in message=20

<A=20

=

href=3D"news:443c492a\$1@linux">news:443c492a\$1@linux</A>...<BR>&gt;&gt;<B=

R>&gt;&gt;Though=20

I have 3 EDS cards for each computer, 2 control 16s for each =

also<BR>&gt;=20

<BR>&gt; <BR>&gt;&gt;&gt;MECs,<BR>&gt;&gt;&gt;through the years I have =

not=20

figured out yet how to record 32 Tracks=20

<BR>&gt;&gt;&gt;simultaneously.<BR>&gt;&gt;&gt;Can this be=20

done?<B

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [Russ](#) on Mon, 06 Mar 2006 12:32:45 GMT

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;>

>>>>Though I have 3 EDS cards for each computer, 2 control 16s for each also

>>

>>

>>>>MECs,

>>>>through the years I have not figured out yet how to record 32 Tracks

>>>>simultaneously.

>>>>Can this be done?

>>>>Steve

>>>

>>>

---

>>>I choose Polesoft Lockspam to fight spam, and you?  
>>><http://www.polesoft.com/refer.html>  
>>>  
>>>  
>>  
>>Hey Tom, looks like I was typing while you posted, so my last post will look like it isn't making any sense. Steve

"Tom Bruhl" <

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Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Deej \[1\]](#) on Mon, 06 Mar 2006 15:44:21 GMT  
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t this? if so, fire away.  
>  
> David.  
>  
> Steve Cox wrote:  
> > Loaded...16 all litepipe.  
> > Steve  
> > "Aaron Allen" <nospam@not\_here.dude> wrote:  
> >=20  
> >>How many inputs do you have on each EDS card?  
> >>AA  
> >>  
> >>"Steve Cox" <stevec1@charter.net> wrote in message =  
>news:443c492a\$1@linux...  
> >>  
> >>>Though I have 3 EDS cards for each computer, 2 control 16s for each  
>=  
>also  
> >=20  
> >=20  
> >>>MECs,  
> >>>through the years I have not figured out yet how to record 32 =  
>Tracks=20  
> >>>simultaneously.  
> >>>Can this be done?  
> >>>Steve  
> >>  
> >>  
> >>I choose Polesoft Lockspam to fight spam, and you?  
> >><http://www.polesoft.com/refer.html>=20  
> >>  
> >>  
> >=20

> >

>

><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

---

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Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [Jesse Skeens](#) on Tue, 07 Mar 2006 07:55:13 GMT

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sounding PT mixes. So I can still use Paris whenever I like and I can experiment with a mix of the two styles.

What does all this mean? Nothing other than I understand why some people may prefer the way other systems sound and I think that my own preferences are biased by many years of listening to records made the old way. I don't see giving up Paris any time soon but I also don't think it's worth fighting over if someone else has different opinions on what sounds good.

day we will once again be "in".

GeneGene,

There's a whole gene

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris

Posted by [rick](#) on Tue, 07 Mar 2006 10:04:28 GMT

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ordings, or is it because it is

closer

> to the sound I associate with my favorite albums from the last 30 years?

>

>

> I think the truth is closer to the second, and I think this is largely a

> learned behavior, empirical rather than based on any truth.

>

> In a recent session at another producer's studio (who will remain unnamed),

> I listened to some pop-rock mixes done on a Paris rig. The sound was big

> and clear and sounded very tape-like. Overall it sounded quite good and not

> at all wimpy. The artist however hated the sound. He played us a number of

> recent albums known to have been recorded in PT or similar sounding DAWs

> as examples of what he wanted. This is the sound he knows and more important

> it is the sound he likes! Yikes!! Compressed to a dynamic range of about  
> 10db and very little sense of depth, space or stereo width.  
>  
> Music may be universal but we all know it comes with cultural bias. How  
many  
> American teens would choose to listen to a steady diet of microtonal  
music?  
> Might as well serve up a big plate of Haggis... And it not just teens.  
Labels  
> work the exact same way. If someone has a hit record that sounds crappy,  
> all the labels want the same crappy sound.  
>  
> Suddenly I am feeling very old. Fashions change taste changes but I  
thought  
> good sound was forever. Perhaps not so. As a producer who still has at  
least  
> one toe in the current market, I need to have some awareness of the  
realities  
> of the market and the "new sound" is the new sound.  
>  
> My personal taste has not changed. For most projects that I foresee myself  
> working

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Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Deej \[1\]](#) on Tue, 07 Mar 2006 12:34:23 GMT  
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ere and there, my  
Cubase/Paris hybrid is exactly what I hoped Paris would eventually become.  
Just because Paris stopped doesn't mean we did. I think it's fun to put this  
stuff together and see what it can achieve.

;o)

"Rod Lincoln" <[rlincoln@nospam.kc.rr.com](mailto:rlincoln@nospam.kc.rr.com)> wrote in message  
news:443c54af\$1@linux...

>  
> Yeah, I still use Paris as main DAW, although I augment with cubase sx. I  
> think of the spirit of this newsgroup to have evolved as those who are  
searching  
> for the best way to do their thang with music, and share it.... guys and  
> gals that aren't swayed by popular opinion, unless it happens to be the  
same  
> thing that works for them sonically, or logistically, or ergonomically, or  
> whatever, and are willing to share, or learn. I say, bring it on. If PT is

> working for you, and you can tell me how...I'll listen. Maybe it will make  
> me better.  
> Rod  
> "Aaron Allen" <nospam@not\_here.dude> wrote:  
> >> Dawfensiveness  
> >  
> >  
> >Dude, I love that term. And your right. Look at all the hits made  
WAAAAYYYY  
>  
> >before we even had computers, much less DAWs. It ain't as much about the  
>  
> >tools as it is about the capturing of the moment. How you do that is  
totally  
>  
> >personal and up to each of us. Sure, I can spank the daylights out a PT  
> mix  
> >in level with Paris, but then again Paris midi sucks. Use what floats it  
> for  
> >ya, I say. Use it how it floats it for ya. If it's good, everyone will  
know  
>  
> >it when they hear it, and the means doesn't matter. I still prefer Paris  
> in  
> >a big way, but I program midi/song structures elsewhere where the 'sound'  
>  
> >doesn't matter and dump to.  
> >  
> >AA  
> >  
> >  
> >"TC" <tc@spammetodeathyoubastards.org> wrote in message  
> >news:443c155c\$1@linux...  
> >> Well,  
> >>  
> >> I use PT HD, Logic 7 and Paris, with considerable investments in all  
over  
>  
> >> the years.  
> &gt;

---

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Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [chuck duffy](#) on Tue, 07 Mar 2006 22:16:16 GMT  
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>  
here

> >>>  
> >>> that  
> >>>  
> >>>>thought Nuendo was the answer to Paris are now questioning Nuendo.  
> Some  
> >>>>times other stuff just sounds different, and initially perceived as  
>  
> >>>>being  
> >>>>better. Of course paris was left behind feature wise, and some  
people  
> >>>  
> >>> love  
> >>>  
> >>>>the whiz-bang of all that. Others prefer the capabilities and the  
> >>>>working  
> >>>>methods of newer software. There will always be something to come  
out  
> >>>  
> >>> that  
> >>>  
> >>>>will be more slick than Paris. Paris is still pretty slick and vary  
>  
> >>>>useable.  
> >>>>When combined with a second DAW for effect processing, Paris becomes  
>  
> >>>>vary  
> >>>>

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Kim](#) on Wed, 08 Mar 2006 00:39:56 GMT  
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---

hard to beat.  
> >>>>>  
> >>>>>Many Paris commercial studio owners have expressed that they have, or  
>  
> >>>>>are  
> >>>>>considering going with PT because it's "The industry standard". Many  
>  
> >>>>>feel  
> >>>>>that if they don't jump to PT that they are losing business. For  
some  
> >>>  
> >>> people  
> >>>  
> >>>>>this is the case, and they need to do what they need to do. However,  
> it

> >>>>really should be based on the quality of the end result, not the  
> >>>>equipment  
> >>>>you use.  
> >>>>  
> >>>>Everybody has different needs. For most project studios, there is  
> >>>>really  
> >>>>no need for an expensive system like PT, or 2K for Nuendo, plus the  
> cost  
> >>>>of hardware. If your in a major market like N.Y., L.A., Nashville,  
> or  
> >>>  
> >>> Austin,  
> >>>  
> >>>>then PT makes sense. For myself, I'm more in to recording live  
> >>>>instruments,  
> >>>>so paris works fine and sounds great. The day a record company wants  
> to  
> >>>>give me a million dollars to record an album and insist on a SSL 9000  
>  
> >>>>and  
> >>>>a PT system, I'll buy them. When it comes to making a record, and  
your  
> >>>>  
> >>>>talking  
> >>>>  
> >>>>sound quality, Paris can stand toe to toe with any DAW in the world.  
>  
> >>>>There  
> >>>>have been some pretty big records done on Paris, just ask BT. By the  
>  
> >>>>way,  
> >>>>he still mixes with Paris!  
> &

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [chuck duffy](#) on Wed, 08 Mar 2006 02:36:46 GMT  
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---

; > you ask "What's the best way to re-jet and rebuild a carburetor  
> > on a '72 Camaro with a 305 engine in order to get me another  
> > 20 or so horsepower?", someone here will refer you to the best  
> > carb kit & jet size with which to do so.  
> >  
> > Neil  
>  
>  
> I choose Polesoft Lockspam to fight spam, and you?

> <http://www.polesoft.com/refer.html>

>

>We use a 12 output Rosendahl word clock generator at the studio and I still loop between the two MEC's... seems to be more stable somehow. You only \*have to\* run W/C directly to each MEC once you reach 3+ units.

David.

Steve Cox wrote:

> Not sure if it matters, but I don't really need to bnc the 2 mecs together

> do I? as I use a master word clock. The Aardsync. 4 word clock sends, I have

> everything set to 44.1 And I use a Ramsa DA7 motorized fader digital console

> for input, also set for 44.1

>

> "Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote:

>

>>Don't do as I say, do as I think! ;-)

>>

>>David.

>>

>>Kim wrote:

>>

>>

>>>"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote:

>>>

>>>

>>>>one connected to Card A (default

>>>>master) and as Tom mentioned, one MEC connected to the \*last

>>>>EDS card\*

>>>

>>>

>>>You should also note that "last EDS card" refers to "whichever card has

>

> the

>

>>>last designation". It does not refer to anything to do with their physical

>>>location in your machine. Which one is last in a given machine with a

>

> given

>

>>>OS is almost impossible to predict. You will have to experiment to work

>

> it

>

>>>out.

>>>

>>>But the interfaces need to be on card A and card C in your case, as decided  
>>>by the Paris software.  
>>>  
>>>Cheers,  
>>>Kim.  
>  
>huh??? have another beer mate! ;-)

David.

Kim wrote:

> Correct. I

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Kim](#) on Wed, 08 Mar 2006 03:25:33 GMT  
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---

f you're losing wordclock that will be fine.  
>  
> Cheers,  
> Kim.  
>  
> "Steve Cox" <stevec1@charter.net> wrote:  
>  
>>Not sure if it matters, but I don't really need to bnc the 2 mecs together  
>>do I? as I use a master word clock. The Aardsync. 4 word clock sends, I  
>  
> have  
>  
>>everything set to 44.1 And I use a Ramsa DA7 motorized fader digital console  
>>for input, also set for 44.1  
>>  
>>"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote:  
>>  
>>>Don't do as I say, do as I think! ;-)  
>>>  
>>>David.  
>>>  
>>>Kim wrote:  
>>>  
>>>  
>>>>"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote:  
>>>>  
>>>>  
>>>>>one connected to Card A (default  
>>>>>master) and as Tom mentioned, one MEC connected to the \*last

>>>>>EDS card\*  
>>>>  
>>>>  
>>>>You should also note that "last EDS card" refers to "whichever card has  
>>  
>>the  
>>  
>>>>last designation". It does not refer to anything to do with their physical  
>>>>location in your machine. Which one is last in a given machine with a  
>>  
>>given  
>>  
>>>>OS is almost impossible to predict. You will have to experiment to work  
>>  
>>it  
>>  
>>>>out.  
>>>>  
>>>>But the interfaces need to be on card A and card C in your case, as decided  
>>>>by the Paris software.  
>>>>  
>>>>Cheers,  
>>>>Kim.  
>>  
>Hi Dedric,

Sorry, I haven't had time to run these tests... I haven't forgotten about you! It is a zoo at the office right now... as soon as time permits, I will do the tests and forward the results.

Regards,

David.

Dedric Terry wrote:

> Thanks David! What audio card(s) do you have? What are your system specs?  
>  
> The test is pretty basic, but will give me an idea of comparative driver  
> performance - just an sine wave (100Hz will do) stereo audio track; copied  
> to 96 tracks; loop about 10 seconds or so of it at zero crossings.  
>  
> Put JMC900 in all 8 inserts of a track and copy that to another 2 tracks,  
> with all plugins disabled. Run at 64 samples with "Low Latency" off in  
> expert audio settings and enable plugins until Nuendo starts sputtering or  
> crackling. Record the count when it can loop over a 10 second or so segment  
> 4-5 times without sput

---

---

drivers, latest

>>>> full release). I loaded up a single sine wave, copied it to 96 tracks,

>>>> just

>>>> to load the audio engine (don't care about disc streaming). I loaded 8

>>>> Gsuite JCM900s (freeware) on the first few tracks and here's what I found,

>>>> and what I would like to confirm with other users:

>>>>

>>>> At 64 sample latency:

>>>> DAW # JCM900s

>>>> Nuendo 15

>>>> Samplitude 38

>>>>

>>>> (X2 4400 dual core; A8V Deluxe; 2G Ram; RME Digiface 2.94; etc)

>>>>

>>>> Holy crap - that's over twice the performance. So, does Sam8 not have PDC

>>>> at all? I know Nuendo has a long list of other features, such as audio

>>>> warp, scoring, midi and VSTi capabilities beyond Sam's, post features, etc,

>>>> etc, but that's over twice the performance. I know Samplitude handles it's

>>>> own audio buffering internally, which seems to be completely independent of

>>>> ASIO buffers, and to some degree seems to ignore ASIO buffers too. At 128,

>>>> Nuendo caught up - 39 JCMs. I have no doubt that there is a "sweet spot"

>>>> for DAWs, simply based on how they buffer, process and stream data, in what

>>>> sizes, etc, so optimal ASIO or internal buffer settings won't be consistent

>>>> on different systems, and certainly not between apps, but this seems to be

>>>> an extreme difference (I triple checked the test to be sure I wasn't

>>>> missing

>>>> something basic, but couldn't find anything. Samplitude's VIP buffer was at

>>>> 2048).

>>>>

>>>> Now, not being a Samplitude user, here's my lack of knowledge - that's all

>>>> I

>>>> could get out of it at any latency in the RME card. Nuendo kept adding

>>>> more

>>>> - over 64 at 512 samples. Why does Samplitude seem to gain nothing from

>>>> higher latency at the audio card? I'm sure I'm probably missing something

>>>> in understanding Samplitude's buffer approach (I did tweak the VIP buffers

>>>> to 8192 to get 38 plugins at 512 samples on the RME, but it seemed to lose

>>>> a

>>>> little performance at higher RME latency - not what I would expect).

>>>>

>>>> The other side of this is Nuendo has low latency issues. This was run with

>>>> "Low Latency" off in expert audio settings. With it on, it wouldn't even

>>>> run the 96 instances of a single audio file, no plugins, without breaking

>>>> up

>>>> - given what it is supposedly for, that can be reasoned away, but something

>>>> about Nuendo's PDC doesn't seem right to me - "disabling" it didn't add a  
>>>> single plugin to the test results. Nuendo also needs to be restarted when  
>>>> lowering latency settings or runs much worse

---

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Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 14:57:07 GMT

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; <paul@nospam.com> wrote:

>> >>>>>

>> >>>>>>Steve,

>> >>>>>>

>> >>>>>>How does YOUR post help this newsgroup? You've been here what...

two

>>

>> >>>>>>weeks

>> >>>>>>now and this isn't the first time you've come out swinging. Dave

is

>>

>> >>>>>>well

>> >>>>>>respected here and welcome to post whatever the hell he wants to.

>OK?

>> >>>>>>

>> >>>>>>

>> >>>>>>"Steve Cox" <stevec1@charter.net> wrote:

>> >>>>>>

>> >>>>>>>Dave,

>> >>>>>>>This being a Paris forum and all,.... your post is helping and

>> >>>>>>>encouraging

>> >>>>>>>the Paris users How??

>> >>>>>>>Steve

>> >>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote:

>> >>>>>>>

>> >>>>>>>>Howdy all,

>> >>>>>>>>

>> >>>>>>>> Havent dropped by in a month or so. Ill endeavour to drop by

>> >>>>>>>> still.

>> >>>>>>>>

>> >>>>>>>>Alot

>> >>>>>>>>

>> >>>>>>>>>of interesting posts to shuffle through....

>> >>>>>>>>>

>> >>>>>>>>> My PT's rig is going very well. It took me and the pro tools

rep

>> >>>

>> >>> less

>> >>>

>> >>>>>>>than 48 hours to completely swap over systems. That includes the  
>> new  
>> >>>>  
>> >>>>console  
>> >>>>  
>> >>>>>>>and surrounding furniture.  
>> >>>>>>> The main difference to me with the mix bus in PT's, as opposed  
>> to  
>> >>>>>  
>> >>>>>Paris,  
>> >>>>>  
>> >>>>>>>is how much larger it is. Its easier to get cloudy in Paris. Im  
>still  
>> >>>>>  
>> >>>>>running  
>> >>>>>  
>> >>>>>>>at 48KHz on PT's. Paris certainly was a great way to spend 6  
>years,  
>> >>>  
>> >>> but  
>> >>>  
>> >>>>>>>things  
>> >>>>>>>  
>> >>>>>>>really have progressed in the Digidesign world.  
>> >>>>>>> Just a few thoughts.....  
>> >>>>>>>  
>> >>>>>>>Cheers  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>>>  
>> >>>>>>>"Mike R." <emarenot@yahoo.com> wrote:  
>> >>>>>>>  
>> >>>>>>>>Hey Dave  
>> >>>>>>>

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 15:00:34 GMT  
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target="\_blank">1@linux...  
>> >>>>>>>>>  
>> >>>>>>>>>Howdy all.  
>> >>>>>>>>>  
>> >>>>>>>>> Sad but exciting moment has arrived. My last Paris tracking  
>>

>> >>>>>>>>> happened  
>> >>>>>>>>>tonight. Six years Paris has been a loyal friend to me, but  
its  
>>  
>> >>>>>>>>>time  
>> >>>>>>>  
>> >>>>>>>to  
>> >>>>>>>  
>> >>>>>>>>move  
>> >>>>>>>>  
>> >>>>>>>>>on.  
>> >>>>>>>>>  
>> >>>>>>>>> My Pro Tools rig has arrived, and Im setting it up this week.  
>> >>>  
>> >>> I  
>> >>>  
>> >>>>>bought  
>> >>>>>  
>> >>>>>>>>>a Pro tools HD3 accel PCI-e rig, with a control 24, and a dual  
>> 2.0  
>> >>>>>  
>> >>>>>G5.  
>> >>>>>  
>> >>>>>>>>Hence  
>> >>>>>>>>  
>> >>>>>>>>>the excitement.  
>> >>>>>>>>>  
>> >>>>>>>>> paris has treated me well. Ive done a number of records on  
it  
>>  
>> >>>>>>>>> that  
>> >>>>>>>  
>> >>>>>>>have  
>> >>>>>>>  
>> >>>>>>>>>done quite well here in Australia. I have won Engineer/producer  
>> of  
>> >>>>>  
>> >>>>>the  
>> >>>>>  
>> >>>>>>>>>year  
>> >>>>>>>>>  
>> >>>>>>>>>for the last 2 years here in Western Australia, and I truly  
>believe  
>> >>>>>>  
>> >>>>>>Paris  
>> >>>>>>  
>> >>>>>>>>>added something to my sound that other digital studios couldnt  
>>

>> >>>>>>>>>achieve.  
>> >>>>>>>>>  
>> >>>>>>>>>  
>> >>>>>>>>> I am keeping my Paris rig, cuz i cant entirely let go yet.  
>> >>>>>>>>>  
>> >>>>>>>>> Cheers to ya all.!!!  
>> >>>>>>>>>  
>> >>>>>>>>>Dave  
>> >>>>>>>>>  
>> >>>>>>>>>  
>> >>>  
>> >  
>> >  
>> >I choose Polesoft Lockspam to fight spam, and you?  
>> ><http://www.polesoft.com/refer.html>  
>> >  
>> >  
>>  
>  
>\*\*\*Might as well serve up a big plate of Haggis\*\*\*

Would that be Merle Haggis?

:)

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>  
>  
>I sold my PT rig when I switched to Paris. I did it at the time primarily  
>for the sound of the Paris mix bus. This was before HD.  
>  
>When HD was released, the distinction was far less obvious. HD still sounds  
>different from Paris but not awful anymore, just different. Paris still  
has  
>more of an analog/tape sound plus the added benefit of sounding more aggressive  
>when you push the gain stages.  
>  
>So now the big question! Do I prefer the sound of Paris over other DAWS  
because  
>its actually makes better sounding recordings, or is it because it is closer  
>to the sound I associate with my favorite albums from the last 30 years?  
>  
>  
>I think the truth is closer to the second, and I think this is largely a  
>learned behavior,

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Neil](#) on Wed, 08 Mar 2006 15:23:39 GMT  
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> >>  
>> >> The fact that Paris is no longer made means that people are eventually  
>>  
>> >> either going to supplement their workflow with other systems, or move  
>> on  
>> >> once the hardware is no longer easy to come by.  
>> >>  
>> >> Dawfensiveness is just plain silly. That hasn't really been the spirit  
>> of  
>> >> this NG (although it has been touchy in the past at times) and I think  
>> we  
>> >> can all keep an open mind and help each other with good info on various  
>>  
>> >> platforms.  
>> >>  
>> >> If someone's moving to HD is going to somehow make another Paris user  
>> feel  
>> >> "inadequate" about their system, then so be it. Paris can hold it's  
own  
>>  
>> >> sonically, and other systems will continue to have more features than  
>>  
>> >> Paris, but that's just the way it goes.  
>> >>  
>> >> This place has always been a step above other NG's since I've been  
>around  
>>  
>> >> here (1998), and it's always been more about the community here than  
>> >> current daw wars..  
>> >>  
>> >> Cheers,  
>> >>  
>> >> TC  
>> >>  
>> >>  
>> >>  
>> >>  
>> >> Steve Cox wrote:  
>> >>> Hey John, Point taken...Steve  
>> >>> "John" <no@no.com> wrote:  
>> >>>  
>> >>>> If I ever get PT I'll be here telling everyone how good or lousy it  
is  
>>  
>> >>>> and

>> >>>>it WILL help paris users decide to keep paris or move on. That's  
>great  
>> >>>  
>> >>> help  
>> >>>  
>> >>>>!  
>> >>>>  
>> >>>>John  
>> >>>>  
>> >>>>"James McCloskey" <excelsm@hotmail.com> wrote:  
>> >>>>  
>> >>>>>Hey Steve has a good point, this is the Paris news group, not that  
>other  
>> >>>>  
>> >>>>people  
>> >>>>  
>> >>>>>aren't welcome! Both guys are entitled to their opinion. I think  
>all  
>> >>>  
>> >>> should  
>> >>>  
>> >>>>>be welcome.  
>> >>>>>For some time there has been a migration away from Paris by former  
>Paris  
>> >>>>>users. Some people have tried to justify their own choice by saying  
>>  
>> >>>>>things  
>> >>>>>like the waters are safe in PT land, or PT sounds better than Paris.  
>> It  
>> >>>>>is discouraging to paris users, and kind of trolling. Some PT users  
>>  
>> >>>>>have  
>> >>>>>actually come here in the past just to troll, and it didn't help  
>our  
>>  
>> >>>>>group  
>> >>>>>much. It is psychological, it makes you feel like your missing out,  
>> or  
>> >>>>  
>> >>>>>your  
>> >>>>  
>> >>>>>getting left behind. When BT left, a lot of people went with him  
>so

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [chuck duffy](#) on Thu, 09 Mar 2006 03:02:08 GMT

target="\_blank">no@no.com> wrote:

>>>>>

>>>>>

>>>>>>If I ever get PT I'll be here telling everyone how good or lousy it

>

> is

>

>>>>>>and

>>>>>>it WILL help paris users decide to keep paris or move on. That's

>>

>>great

>>

>>>>>>help

>>>>>

>>>>>

>>>>>>!

>>>>>>

>>>>>>John

>>>>>>

>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>>>>

>>>>>>

>>>>>>>Hey Steve has a good point, this is the Paris news group, not that

>>

>>other

>>

>>>>>>>people

>>>>>>>

>>>>>>>

>>>>>>>aren't welcome! Both guys are entitled to their opinion. I think

>>

>>all

>>

>>>>>>>should

>>>>>>>

>>>>>>>

>>>>>>>>be welcome.

>>>>>>>>For some time there has been a migration away from Paris by former

>>

>>Paris

>>

>>>>>>>>users. Some people have tried to justify their own choice by saying

>>>

>>>>>>>>things

>>>>>>>>like the waters are safe in PT land, or PT sounds better than Paris.

>>>

>>> It

>>>  
>>>>>>>is discouraging to paris users, and kind of trolling. Some PT users  
>>>  
>>>>>>>have  
>>>>>>>actually come here in the past just to troll, and it didn't help  
>  
> our  
>  
>>>>>>>group  
>>>>>>>much. It is psychological, it makes you feel like your missing out,  
>>>  
>>>or  
>>>  
>>>>>>>your  
>>>>>>>  
>>>>>>>  
>>>>>>>getting left behind. When BT left, a lot of people went with him  
>  
> so  
>  
>>>to  
>>>  
>>>>>>>speak.  
>>>>>>>  
>>>>>>>  
>>>>>>>For the others that are going to switch, if you got to go, Ok, but  
>>  
>>don't  
>>  
>>>>>>>drag people away with you by knocking Paris. We need to encourage  
>>>>>>>people  
>>>>>>>to stick around. This NG is shrinking!  
>>>>>>>I remember vary well a certain somebody, who I will leave unnamed;  
>>>  
>>>)  
>>>  
>>>>>>>raved  
>>>>>>>  
>>>>>>>  
>>>>>>>about Nuendo for months on end. Now that certain somebody is not  
>  
> so  
>  
>>>>>>>sure  
>>>>>>>that Nuendo is better sounding than Paris! ; ) A couple of guys  
>>  
>>here  
>>

>>>>>that  
>>>>>  
>>>>>  
>>>>>>thought Nuendo was the answer to Paris are now questioning Nuendo.  
>>>  
>>>Some  
>>>  
>>>>>>times other stuff just sounds different, and initially perceived  
>  
> as  
>  
>>>>>>being  
>>>>>>better. Of course paris was left behind feature wise, and some  
>>  
>>people  
>>  
>>>>>>love  
>>>>>>  
>>>>>>  
>>>>>>>the whiz-bang of all that. Others prefer the capabilities and the  
>>>>>>>working  
>>>>>>>methods of newer software.

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Jesse Skeens](#) on Thu, 09 Mar 2006 08:49:39 GMT  
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---

> either going to supplement their workflow with other systems, or move on  
> once the hardware is no longer easy to come by.  
>  
> Dawfensiveness is just plain silly. That hasn't really been the spirit  
> of this NG (although it has been touchy in the past at times) and I  
> think we can all keep an open mind and help each other with good info on  
> various platforms.  
>  
> If someone's moving to HD is going to somehow make another Paris user  
> feel "inadequate" about their system, then so be it. Paris can hold it's  
> own sonically, and other systems will con

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [rick](#) on Thu, 09 Mar 2006 09:42:53 GMT  
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---

tinue to have more features

> than Paris, but that's just the way it goes.  
>  
> This place has always been a step above other NG's since I've been  
> around here (1998), and it's always been more about the community here  
> than current daw wars..  
>  
> Cheers,  
>  
> TC  
>  
>  
>  
>  
> Steve Cox wrote:  
>  
>> Hey John, Point taken...Steve  
>> "John" <no@no.com> wrote:  
>>  
>>> If I ever get PT I'll be here telling everyone how good or lousy it  
>>> is and  
>>> it WILL help paris users decide to keep paris or move on. That's great  
>>  
>>  
>> help  
>>  
>>> !  
>>>  
>>> John  
>>>  
>>> "James McCloskey" <excelsm@hotmail.com> wrote:  
>>>  
>>>> Hey Steve has a good point, this is the Paris news group, not that  
>>>> other  
>>>  
>>>  
>>> people  
>>>  
>>>> aren't welcome! Both guys are entitled to their opinion. I think all  
>>  
>>  
>> should  
>>  
>>>> be welcome.  
>>>> For some time there has been a migration away from Paris by former  
>>>> Paris  
>>>> users. Some people have tried to justify their own choice by saying  
>>>> things  
>>>> like the waters are safe in PT land, or PT sounds better than

>>>> Paris. It  
>>>> is discouraging to paris users, and kind of trolling. Some PT users  
>>>> have  
>>>> actually come here in the past just to troll, and it didn't help our  
>>>> group  
>>>> much. It is psychological, it makes you feel like your missing out, or  
>>>  
>>>  
>>> your  
>>>  
>>>> getting left behind. When BT left, a lot of people went with him so to  
>>>  
>>>  
>>> speak.  
>>>  
>>>> For the others that are going to switch, if you got to go, Ok, but  
>>>> don't  
>>>> drag people away with you by knocking Paris. We need to encourage  
>>>> people  
>>>> to stick around. This NG is shrinking!  
>>>> I remember vary well a certain somebody, who I will leave unnamed; )  
>>  
>>  
>> raved  
>>  
>>>> about Nuendo for months on end. Now that certain somebody is not so  
>>>> sure  
>>>> that Nuendo is better sounding than Paris! ; ) A couple of guys here  
>>  
>>  
>> that  
>>  
>>>> thought Nuendo was the answer to Paris are now questioning Nuendo.  
>>>> Some  
>>>> times other stuff just sounds different, and initially perceived as  
>>>> being  
>>>> better. Of course paris was left behind feature wise, and some people  
>>  
>>  
>> love  
>>  
>>>> the whiz-bang of all that. Others prefer the capabilities and the  
>>>> working  
>>>> methods of newer software. There will always be something to come out  
>>  
>>  
>> that  
>>

>>>> will be more slick than Paris. Paris is still pretty slick and vary  
>>>> useable.  
>>>> When combined with a second DAW for effect processing, Paris becomes  
>>>> vary  
>>>> hard to beat.  
>>>>  
>>>> Many Paris commercial studio owners have expressed that they have,  
>>>> or are  
>>>> considering going with PT because it's "The industry standard".  
>>>> Many feel  
>>>> that if they don't jump to PT that they are losing business. For some  
>>  
>>  
>> people  
>>  
>>>> this is the case, and they need to do what they need to do.  
>>>> However, it  
>>>> really should be based on the quality of the end result, not the  
>>>> equipment  
>>>> you use.  
>>>>  
>>>> Everybody has different needs. For most project studios, there is  
>>>> really  
>>>> no need for an expensive system like PT, or 2K for Nuendo, plus the  
>>>> cost  
>>>> of hardware. If your in a major market like N.Y., L.A., Nashville, or  
>>  
>>  
>> Austin,  
>>  
>>>> then PT makes sense. For myself, I'm more in to r

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [Kim](#) on Thu, 09 Mar 2006 10:58:12 GMT

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ecording live  
>>>> instruments,  
>>>> so paris works fine and sounds great. The day a record company  
>>>> wants to  
>>>> give me a million dollars to record an album and insist on a SSL  
>>>> 9000 and  
>>>> a PT system, I'll buy them. When it comes to making a record, and your  
>>>  
>>>  
>>> talking  
>>>

>>>> sound quality, Paris can stand toe to toe with any DAW in the  
>>>> world. There  
>>>> have been some pretty big records done on Paris, just ask BT. By  
>>>> the way,  
>>>> he still mixes with Paris!  
>>>>  
>>>> Opinions are Ok, but I feel that post about PT that are in effect  
>>>> saying  
>>>> that PT is better than Paris, are not all that helpful to Paris users.  
>>  
>>  
>>  
>>>> "Paul" <paul@nospam.com> wrote:  
>>>>  
>>>>> Steve,  
>>>>>  
>>>>> How does YOUR post help this newsgroup? You've been here what...  
>>>>> two weeks  
>>>>> now and this isn't the first time you've come out swinging. Dave  
>>>>> is well  
>>>>> respected here and welcome to post whatever the hell he wants to. OK?  
>>>>>  
>>>>>  
>>>>> "Steve Cox" <stevec1@charter.net> wrote:  
>>>>>  
>>>>>> Dave,  
>>>>>> This being a Paris forum and all,... your post is helping and  
>>>>>> encouraging  
>>>>>> the Paris users How??  
>>>>>> Steve  
>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote:  
>>>>>>  
>>>>>>> Howdy all,  
>>>>>>>  
>>>>>>> Havent dropped by in a month or so. Ill endeavour to drop by  
>>>>>>> still.  
>>>>>>>  
>>>>>>>  
>>>>>>> Alot  
>>>>>>>  
>>>>>>> of interesting posts to shuffle through....  
>>>>>>>  
>>>>>>> My PT's rig is going very well. It took me and the pro tools rep  
>>  
>>  
>> less  
>>  
>>>>>>> than 48 hours to completely swap over systems. That includes the new

>>>  
>>>  
>>> console  
>>>  
>>>>>> and surrounding furniture.  
>>>>>> The main difference to me with the mix bus in PT's, as opposed to  
>>>>  
>>>>  
>>>> Paris,  
>>>>  
>>>>>> is how much larger it is. Its easier to get cloudy in Paris. Im  
>>>>>> still  
>>>>  
>>>>  
>>>> running  
>>>>  
>>>>>> at 48KHz on PT's. Paris certainly was a great way to spend 6 years,  
>>  
>>  
>> but  
>>  
>>>>>> things  
>>>>>>  
>>>>>> really have progressed in the Digidesign world.  
>>>>>> Just a few thoughts.....  
>>>>>>  
>>>>>> Cheers  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>> "Mike R." <emarenot@yahoo.com> wrote:  
>>>>>>  
>>>>>>> Hey Dave  
>>>>>>> You know, this group could almost be newly titled to include  
>>>>>>> current  
>>>>  
>>>>  
>>>> Paris  
>>>>  
>>>>>>> users and Paris users who have moved on to other systems, or Paris  
>>  
>>  
>> users  
>>  
>>>>>>> who  
>>>>>>>

>>>>>> are using other systems with Paris. For me the greatest loss is  
>>>>>> when  
>>>>>  
>>>>>  
>>>>> folks  
>>>>>  
>>>>>> leave Paris and then this NG. I hope you'll stick around.  
>>>>>> Cheers,  
>>>>>> MR  
>>>>>>  
>>>>>>  
>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message  
>>>>>> news:441d9384\$1@linux...  
>>>>>>  
>>>>>>> Howdy all.  
>>>>>

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [rick](#) on Fri, 10 Mar 2006 09:43:00 GMT  
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---

;>>>>>is how much larger it is. Its easier to get cloudy in Paris.  
Im  
>> >still  
>> >> >>>>>  
>> >> >>>>>running  
>> >> >>>>>  
>> >> >>>>>>>at 48KHz on PT's. Paris certainly was a great way to spend  
6  
>> >years,  
>> >> >>>  
>> >> >>> but  
>> >> >>>  
>> >> >>>>>>>things  
>> >> >>>>>>>  
>> >> >>>>>>>really have progressed in the Digidesign world.  
>> >> >>>>>>> Just a few thoughts.....  
>> >> >>>>>>>  
>> >> >>>>>>>Cheers  
>> >> >>>>>>>  
>> >> >>>>>>>  
>> >> >>>>>>>  
>> >> >>>>>>>  
>> >> >>>>>>>  
>> >> >>>>>>>"Mike R." <emarenot@yahoo.com> wrote:  
>> >> >>>>>>>  
>> >> >>>>>>>>Hey Dave

```

>> >> >>>>>>>>You know, this group could almost be newly titled to include
>> >current
>> >> >>>>>
>> >> >>>>>Paris
>> >> >>>>>
>> >> >>>>>>>>users and Paris users who have moved on to other systems,
or
>> >Paris
>> >> >>>
>> >> >>> users
>> >> >>>
>> >> >>>>>>>>who
>> >> >>>>>>>>
>> >> >>>>>>>>are using other systems with Paris. For me the greatest loss
>> is
>> >>
>> >> >>>>>>>>when
>> >> >>>>>>>>
>> >> >>>>>>>>folks
>> >> >>>>>>>>
>> >> >>>>>>>>leave Paris and then this NG. I hope you'll stick around.
>> >> >>>>>>>>Cheers,
>> >> >>>>>>>>MR
>> >> >>>>>>>>
>> >> >>>>>>>>
>> >> >>>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
>> >> >>>>>>>>news:441d9384$1@linux...
>> >> >>>>>>>>
>> >> >>>>>>>>>Howdy all.
>> >> >>>>>>>>>
>> >> >>>>>>>>> Sad but exciting moment has arrived. My last Paris
>tracking
>> >>
>> >> >>>>>>>>> happened
>> >> >>>>>>>>>>tonight. Six years Paris has been a loyal friend to me, but
>> its
>> >>
>> >> >>>>>>>>>>time
>> >> >>>>>>>>>>
>> >> >>>>>>>>>>to
>> >> >>>>>>>>>>
>> >> >>>>>>>>>>move
>> >> >>>>>>>>>>
>> >> >>>>>>>>>>on.
>> >> >>>>>>>>>>
>> >> >>>>>>>>>> My Pro Tools rig has arrived, and Im setting it up this
>week.
>> >> >>>

```

>> >> >>> I  
>> >> >>>  
>> >> >>>>>bought  
>> >> >>>>>  
>> >> >>>>>>>>a Pro tools HD3 accel PCI-e rig, with a control 24, and a  
>dual  
>> >> 2.0  
>> >> >>>>>  
>> >> >>>>>G5.  
>> >> >>>>>  
>> >> >>>>>>>>Hence  
>> >> >>>>>>>>  
>> >> >>>>>>>>>the excitement.  
>> >> >>>>>>>>&g

---

---

Subject: Re: What I love about mixing in tandem with Cubase and Paris  
Posted by [rick](#) on Fri, 10 Mar 2006 09:46:28 GMT  
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---

t;>>>  
>> >> >>>>>>>>> paris has treated me well. Ive done a number of records  
on  
>> it  
>> >>  
>> >> >>>>>>>>> that  
>> >> >>>>>>>>  
>> >> >>>>>>>>have  
>> >> >>>>>>>>  
>> >> >>>>>>>>>>done quite well here in Australia. I have won  
>Engineer/producer  
>> >> of  
>> >> >>>>>  
>> >> >>>>>the  
>> >> >>>>>  
>> >> >>>>>>>>>year  
>> >> >>>>>>>>>  
>> >> >>>>>>>>>>>>for the last 2 years here in Western Australia, and I truly  
>> >believe  
>> >> >>>>>>>>  
>> >> >>>>>>>>Paris  
>> >> >>>>>>>>  
>> >> >>>>>>>>>>>>>added something to my sound that other digital studios  
>couldnt  
>> >>  
>> >> >>>>>>>>>>>>>achieve.  
>> >> >>>>>>>>>>>>>  
>> >> >>>>>>>>>>>>>

yet.

>> >> >>>>>>>>>>

>> >> >>>>>>>>> Cheers to ya all.!!!

>> >> >>>>>>>>>>

>> >> >>>>>>>>>>Dave

>> >> >>>>>>>>>>

>> >> >>>>>>>>>>>

>> >> >>>

>> >> >

>> >> >

>> >> >I choose Polesoft Lockspam to fight spam, and you?

```
>> >> >http://www.polesoft.com/refer.html
```

>> >> >

>> >> >

>> >>

>>>

>>>

>>

✓

>Looks cool, but he already owns the VSTi's, and that thing costs 3X what it would to build a computer. He also wants to load SX on it for sequencing at home... thanks for the suggestion anyway.

David.

Paul Artola wrote:

> Muse Receptor.

 $\geq$ 

> - Paul Artola

> Ellicott City, Maryland

 $\geq$ 

> On Tue, 11 Apr 2006 11:39:18 -0600, EK Sound <askme@nospam.com> wrote:

 $\geq$  $\geq$ 

>>Hi all,

>>

>>A buddy of mine wants to build a soft-synth computer for live use

>>(WinXP). I am looking for MB/CPU recommendations for this. I NEED

>>this MB to have a minimum of 2 PCIx slots for existing hardware.

>>On-board video is actually preferred in this instance.

>>

>>Thanks for any recommendations!

>>

>>David.

✓

>I can tell you that cables do make a difference in certain situations. I had a 10' Hosa "high quality" s/pdif cable run from my Eventide to an RME 9652.

It was unusable, with clicks and high pitched squeels. I returned them as defective for an identical set. Still had the same problem. I then returned them for a set of 15' Apogee s/pdif and it is fine. On the other hand, the Hosa 3' s/pdif cables worked fine in a different situation.

"Edna" <edna@texomaonline.com> wrote in message news:443c615a@linux...

> Are you referring to the coax cables? There's a lot of hype about

> cables,

> don't know how much of it is accurate. May'be an expert here can offer a

> recommendation. I'll be needing some myself.

> Edna

>

> "fred" <fred@reborn.com> wrote in message news:443c012a\$1@linux...

>>

>> Any particular brands you would recommend? Saw a number of them on ebay

> pretty

>> cheap, but not sure how good they need to be.

>> Thanks again

>>

>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>> >coax

>> >

>> >"Fred" <fred@reborn.com> wrote in message news:443bf3e5\$1@linux...

>> >>

>> >> Is paris spdif coax or optical?

>> >> TIA

>> >

>> >

>>

>

>You're making it real hard for us to follow along. All I know so far is how to get a bear in a bird feeder !

John

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>not really.....not in a day, at least. I'd have to hire Thad to

>write a 90,000 word \*picture book\* for it.

>

>;o)

>

>"John" <no@no.com> wrote in message news:443cdf7f\$1@linux...

>>

>> Can you describe what your cubase/paris hybrid is and does?

>> Thanks DJ

>>

>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>> >With the exception of a few occasional rough spots here and there, my

>> >Cubase/Paris hybrid is exactly what I hoped Paris would eventually  
>become.

---