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Subject: Re: PARIS & XP-How Well Does it Work?

Posted by [RZ](#) on Thu, 23 Feb 2006 20:58:41 GMT

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se 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  
>

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Subject: Re: PARIS & XP-How Well Does it Work?

Posted by [EK Sound](#) on Thu, 23 Feb 2006 21:14:54 GMT

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> >> > 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  
> sen

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Subject: PARIS & XP-How Well Does it Work?

Posted by [Gary Flanigan](#) on Thu, 23 Feb 2006 21:52:05 GMT

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f 1176's

> and  
>> >> recorded the returns to a stereo 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 becau

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Chris Ludwig](#) on Fri, 24 Feb 2006 02:46:10 GMT  
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e:  
>>I just opened 16 UAD-1 plugins on two tracks that were processing incoming  
>>Paris audio. Nary a flam.  
>>  
>>Pretty impressive.  
>  
>Deej, if I'm understanding you correctly, then yeah - this is  
>not unusual, in fact, it's the norm... even if you are routing  
>some of those channels through groups in SX it should still  
>compensate if you're using anything higher than v1.xx (IIRC -  
>version 2 was the one they started being able to have latency  
>compensation in the group channels). The TotalMix software  
>takes care of this upfront during any kind of input phase  
>(whether it's reacording/rolling, or monitoring while it's  
>standing still, and then during playback, it's SX that does it.  
>  
>One question though, is it making any difference if you have a  
>channel in "monitor" mode - meaning the channel selected & the  
>monitor button pressed vs. not pressed? Just wondering if that  
>makes any difference in latency your situation.  
>  
>NeilNI makes some quality stuff accross the board. I should check that out.  
"John Macy" <

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 02:51:33 GMT  
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ank">spamlessjohn@johnmacy.com> wrote in message  
news:44301904\$1@linux...

>  
> GuitarRig 2 is amazing. I work with a guitar player that likes his better  
> than his amps. There is a latency issue, though. Slight, but bothers some

> players.  
>  
> That said, it's pretty hard to beat a 65 Deluxe Reverb with some Robert  
> Keeley  
> stomp boxes in front of it....  
>  
>  
>  
> "justcron" <paris@hydrorecords.com> wrote:  
>>Theres always been the Line6 vs SansAmp debate. They're both great  
>>tools..  
>  
>>if you can, get one of each. :) I love the SansAmp second only to  
>>actual  
>  
>>tubes.  
>>

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Don Nafe](#) on Fri, 24 Feb 2006 13:19:34 GMT  
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gt; >> >> > 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,

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [EK Sound](#) on Fri, 24 Feb 2006 18:03:24 GMT  
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/>  
> >  
> >  
>  
>How is the Receptor working out?

"Phil Aiken" <paiken@partners.org> wrote in message news:442ed3d5\$1@linux...

>  
> You're right.  
> It's very cool.  
> Runs like a freakin' champ on Receptor - something that can't be said of  
> large piano libraries using Kontakt II and streaming from disc.  
> So far there are piano libraries I prefer the sound of, but Ivory is just  
> so playable, so expressive, and easy to customize sound-wise, if not  
> sample-wise.  
> I've been noodling all day. At first the Steinway was my least fave...now  
> it is my favorite - go figure.  
> Wish list:  
>       Better in mono.  
>       Half-pedaling.  
>       An upright piano would be cool.  
>  
> Highly recommended for anyone who needs a VSTi piano.

>  
>  
>  
>  
> DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>Once you get your optimum velocity curve dialed in, you're gonna be  
>>grinnin  
>>like a cheshire cat.  
>>  
>>;o)  
>>  
>>"Phil Aiken" <paiken@partners.org> wrote in message

>>news:442e00d7\$1@linux...

>>>

>>&

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Subject: Re: PARIS & XP-How Well Does it Work?

Posted by [Tom Bruhl](#) on Fri, 24 Feb 2006 23:08:42 GMT

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ef="mailto:442f799b@linux..." target="\_blank">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 yet 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 soimething 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  
> >>> >&gt;

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Rob Arsenault](#) on Fri, 24 Feb 2006 23:25:38 GMT  
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; > > 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  
> >>> &g

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Deej \[1\]](#) on Sat, 25 Feb 2006 00:32:21 GMT  
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t;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  
> &

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Gary Flanigan](#) on Sat, 25 Feb 2006 23:06:47 GMT  
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>  
> >> > If Cubase SX PDC works with FXT then I think this will work. Right  
now,  
> > I  
> >> > can use UAD-1 plugins as inserts by sending/returning audio from  
Paris  
> >> > to/from Cubase SX with the UAD-1 cards residing in the Cubase SX  
> > machine.  
> >> > I  
> >> > will be experimenting with installing an FX Teleport \*wrapped\* UAD-1  
> >> > plugin  
> >> > from the FXT server into an insert in Cubase SX, then  
sending/returning  
> >> > audio from Paris to/from this plugin in Cubase SX.  
> >> >  
> >> > I will probably be posting up about this tomorrow night.  
> >> >  
> >> > Deej  
> >> >  
> >> >  
> >> > "Rob Arsenault" <[info@studiomanitou.com](mailto:info@studiomanitou.com)> wrote in message  
> >> > news:4433c2a5@linux...  
> >> >> DJ, so does this mean one could have UAD plugs running in real-time  
in  
> >> >> Cubase SX on a second box and have Paris networked to this box via  
TX  
> >> >> teleport therefore allowing for "Auto latency compensation" within  
> > Paris?  
> >> >>  
> >> >> If so, this is awesome news...!!  
> >> >> If not, then back to regular scheduled programming.  
> >> >>  
> >> >> RoB a  
> >> >>  
> >> >>  
> >> >>

> > > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > > news:443026f4@linux...  
> > > > On my cubase SX (host) machine, there are numerous folders where  
VST  
> > > > plugins reside, as follows:  
> > > >  
> > > > c>Program files>Steinberg>VST Plugins>Powered Plugins  
> > > > c>Program files>Steinberg>VST Plugins>Powered Plugins>mono  
> > > > c>Program files>Steinberg>Cubase SX3&gt

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Ted Fay](#) on Sat, 04 Mar 2006 05:36:52 GMT  
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/>  
>>>>>>>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.  
>>>>>>>  
&

---

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Subject: Re: PARIS & XP-How Well Does it Work?  
Posted by [Chris Ludwig](#) on Sat, 04 Mar 2006 14:09:01 GMT  
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I 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., N

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