

---

Subject: Summing Box w/built-in Comp-limiter  
Posted by [Neil](#) on Sat, 18 Aug 2007 16:09:05 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

/>  
that I'm blessed to have your work to look at and learn from. I'm having  
such a great time working on this stuff, and it really is a dream come true  
to be able to move P

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMont](#) on Sat, 18 Aug 2007 17:56:27 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>>Mike Mullin  
>>  
>>"Gantt Kushner" <ganttmann@comcast.net> wrote:  
>>>  
>>>Do we have four Mac users other than me whowould be willing to kick in  
>\$20  
>>>each?  
>>>  
>>>Thanks Mike!  
>>>  
>>>Gantt  
>>>  
>>>"Mike Audet" <

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Neil](#) on Sat, 18 Aug 2007 19:24:27 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Visual C++ 4.2 cross  
platform  
>>>>edition just to compile the code. The cheapest I've seen it for is around  
>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100  
>(I  
>>>>live in Canada and shipping is always stupid expensive), I'll get to  
work  
>>>>on it.  
>>>>But even then, I can't make any promises except to try.  
>>>>  
>>>>All the best,  
>>>>  
>>>>Mike

---

>>>>  
>>>>"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>>>>>Deeeeewwwwwwwwd..... As soon as these 15-18 hr days cease, I will be  
>all  
>>>>  
>>>>>over this.  
>>>>>Did you by chance fix it so that the Mac mmap bug is gone for the  
Mac  
>>>>  
>>>>>users?  
>>>>>Question: can I run 'this' compressor also w/o causing problems on the  
>>>  
>>>>&

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMontt](#) on Sat, 18 Aug 2007 23:29:08 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

> wrote:  
>>> While you were gone the Paris NG computer rebooted itself and when it  
>>> came back up, it spit out the secret to life and the universe...  
>>  
>> I think I know which moment that was. I was under the shade of a tree  
>> doing  
>> a painting and smoking a peace pipe when suddenly the truth of everything  
>> appeared before me and I was one with the universe. I telepathically  
>> beamed  
>> my vision to multiple locations (including this server of course) before  
>> receiving a sudden pang of pain which seemed to have a psychic  
>> relationship  
>> to the words "Memory Exception Error in block FFE3 2B1A" at which point I  
>> suddenly found myself falling off my chair, narrowly avoiding painting my  
>> nose green in the process.  
>>  
>>> It's gone now though...  
>>  
>> Yes, it has. ;o)  
>>  
>>> where'd you go??  
>>  
>> Northern NSW. In particular Byron Bay, among other, err, similar places.  
>> ;o)  
>>  
>> Cheers,  
>> Kim.  
>>  
>>

>>> "Kim" <hiddensounds@hotmail.com> wrote:  
>>>> For those who knew I was gone. :o)  
>>>>  
>>>> And I had a wonderful trip. I may post pics later...  
>>  
All types of Audio PostrrrrrrrEALLY?!?

Gee, that sounds awefully tempting. It's probably gone by now...

Mmm, I don't know if I'd want to actually live in Byron though. It's very cool, but I'm not sure if it's big enough to maintain my interest.

But strewth... \$300,000 for a house including studio?

Cheers,  
Kim.

"Martin Harrington" <lendan@bigpond.net.au> wrote:  
>Hey Kim, did you notice in the paper a few weeks ago that there was a large  
>recording studio including house, for sale around the mid \$300,000.00 just  
>near Byron?  
>--

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Dimitrios](#) on Sun, 19 Aug 2007 14:37:48 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

6QT/WZ  
VklDWVdCxLStEq4V1ZYjajl6dH5sArIT2RVXyOwAUXayR9NqbjTcr3P/XFv/  
Lkv/5ZZ+yAf8DvlAXTwwNKAMC6GHghiJbxEhhlwMB1sSn9aKHRFRmgkjQQ6  
jCMZhqjEsH/oEwxHUrlw9CXiETqsdyaYQlCpfcB4No9tPA9DVCkZz/dM41IL  
odQ6Hvns4wH+z42Nf+GMwX+Xxn+Jif/wGTv/7+XOyt/w717wBLu8VeXjn0eR  
SIXoaE9LiICO/QvP0r/k9NHZE/7R/buF3heEb1nwi0cTlbv71D4bjiO8/wvC  
C/p/N2Z4/xeEF/SfHTO8/wwCC/p7xgzvHx3+VkSAVdhzDZhfbR+dgp1dQ6bv  
jFs9dldqSaqs9PkJt1jhrvRuvfJURh5Y8QQDSJlw84Ol/RnRH+vz8lqPBqL3  
A9q6j2mpxlZdkNtgKAjx7QGRjRYZm+B3FGzwy0eDv88OP7Ms/Fj9mxzS0+xm  
l+HjrOubtoqZWlftvtwhwdYmUJYWqxID01akDj5MhGEaZGaWuTK7z9BnDIg  
aEOzHmV5OkDSjBqSYwd8cUgUMO/YtlzbZuYgMqGwkUzs217WNg/JUNaW0RKK  
EJcni/BHTXEfK18hfokgQGzy8WYvcohl8RBEyQwl+dOJp/eQGyUb8Evo8Uw1  
Jqf5F/ki6GEKqBkUfAWINbbccbukyaOhYCx29HdyLOGi0C9S3t4zRHW+JeWF  
1GOuZIT3gBzXQrokg8tc9tSXJM/JQMU/v/nDv4fkoA07NjRWgdYcWsNe3vN  
kHG41H2UujPY3RXJaOJRz/dBF/p3tA9jv5cu3ec7yAfqqwyyM+IScRRcdm0  
tqzwsUWsbRYOHHCWsg3uvpxbulgw8ol8C37MRyUZt5ew7wlzbnNFmS/cjyA  
hsP3QWeTIt3fii/hGVohMyskzarID5WS5T9g2JfHRjLELEoRkrRRZPn1pASg  
mY/DjAGNfJfcDdDxm7zYDG1Sl/cvsUq7VCqjHz0bFovvReFPzJmYFR5gXBie

0TCkhmTfp271QHH+k7b5D4EBfPPW2+lbMlqZh+bPUtyBeQX+vjDuHbhXt8N0  
aoblp9NhfiGjEW/CYt7bLYihT/qdd9wuxEX9dsisbTpQ6RsWGuSTBJ62nwb9  
q5gG53d0yJ3Qs7VaHzn/DwGYWkQy+OnN2yU/uv9NBj4n2xXI8ZvF1JJJa41Nw  
RmDJu7EnVGJKur7QRyYm9XEPpNrI9ttamc/baZxHOPbLnaKKZsVHV4h1BNJi  
qhr44cj5fKYpOG8iKeSBrf0isbV3qD/C/J10yt92dEikriqavn8S1E9+I2YO  
IFwNNojaqhHaivCuQJrPEhkmTa/CQWPouDOs/RpS952CRpA/qYs6QvW7YW1d  
I4XPRBKYugir++Bg3XHYNGUolzRgfk0wQxYfUKyHCv3PyVET6ksoYKFQAKgn  
1pFn7ZU0iKsmlOI7GXMgJKtAbJddKoAYE8SGNgQj3VkJX0TYGyp+2hI8hmh  
Ba/QAjomTiGFw+4pHhkhVzUSl8C/of9PTcZgc8AVx9AxQhFoxBMANY2AZcGG  
rimSaZ9KpSWa2ym4dYqMxKtSh4vywXyxNof11qivtySuiMqd8zH3UJJqIKkG  
pYaQF9ZsU0SufESiQOvDyQENJ8HDNIAF5dwkfJJqWSh2kyJv3SgawkiGnJTc  
9xu3eGn4ZYjPm6gFlyQCi6qr5jHojAfh+4gBPNJwQChxvoDuivCwXnfln8+j  
ttQWrbVBSQc1nny2Rp1aRWOX9xH4El/qFSyDgg9Mw4sTNNgkbQPS5P0QUNAd  
ESMUPF+ul9iTVaiHQJL/Yjo626Nq5CioZyukCEfjypHURlyHgSPQ6okciUcG  
VWUwyB/K02yDxaqBYWGTZH6RYS1qJdFR1wlh4gpM2uE42qkvJOLuUJDfrHf2  
q4F+IKFGhorqhZEc92r9CVVJAHLqCjUwFEIOPOgWAQAkAfYhzj5DaYR7/Oc/  
KUZHXTckzPkaEgzUR3u5JloulZAYrLnLIBDv8u4ifUkOLrbUX5D/aZulRtbu  
TkHSJHsUX5wSiKZAvu0CTFwUeZf0GHhLiWxdMtKR1LESj1lCz7sgkfpTMM4m  
paYNwweoMEFHTBEJpqd9EqVRqa+BupuUfNvl0F/5KngoufJVqekNwpnhwDap  
Z18O/pjiA3LsgNGj24e5j9TE0dNnYVh6vfZ8WluxPheWfm30oQuG3nER9FS+  
6gZFGExNB9At8M7E+8NB1JS6mfAqUGpsfgr4K/xEGFKH3IWpGig4O450KRk  
H/CrWKetln3naLjgKil5EiWHBylajRwMpR0rNGD0qWm0YQCp86keVakrE6+C  
PDtFuGYjNL5FdiM7xAul7Htz5OxysY4ca79crZgJvjUU3Y1nPhV1nRi56un0  
pFBbA5+bXIXaRmyNoOrCpa64DdXPuVO/VDzb5ib8PWGPPraASHvJJl8ZpII  
nnqValyV+yTUWq33LeZrqGVvYVTKkT6yW+rVCmoAQ6leDyRL9AV4n7zDpelN  
2rIYPhe8eRr0B8vfBZxxCv

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [DJ](#) on Sun, 19 Aug 2007 17:36:05 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

5v54TVOE

5nkvTQtdo3yg0f2ihQ1aWpHWNkHr1F3rqtB2rNN6f6XtLtT27q/tp9CyjmoD  
y7Sh0Vo+TRt1ShtXpk0I045Qakfv1o7L0KZ7aDPPanOKtXm9tJLL2ulZ2pk9  
tHN/1c7P0y5haJft065M0q55pq1cpN3cTbv1kHbncO2ee9r9Uu0hqvb0l9ra  
rtrTO7Tn/LQXj2iv8LV/nNteitE2ntY+iNI+rtG+4GpbftSq+ml1m3XgrqMu  
1FmrdQ6TdM4NOg+BznOhrquzrkeJrvdtXX+BjrVZF4jpQtJ0YT/rlj10sWLd  
0DO6RG9dyjTdJ6d049116Zm6zB902YRu6hDdtC91hTd0pV11szN05dt0Cx7p  
PvPRLc/UrdysW3NLV+muq0rQfVuhqz6k2/VUt89bdyBBd3iG7li1rrZBd5rQ  
neutuzhc93uB7tpa3Z9HdHdu6u7pdI866Z4G6V6O0Mmm6FQVOt16HbIXTzml  
t7qmt3ukd1Lp3Wj6ji56ry56pq++J0vvy9H3D9OzlVUBMXpOrJ43WC+I0UdH  
6eP4+vhQfZK/fmQ/fWp3/fgO+nQ7fYZBP+mFfsodvfg3fcERffE2/YwV+jnT  
9RVC/cl4/WcD9Mud9V/K9auv6tcf0G9cpd8yTb8tQb/TV78H0+/7U39gn/7w  
Av2xcfragehkrj9br79Qpa/P0zdw9dfp+pv1+rvr9feF+ke++ifP9S9+0LcU  
6pVBeo1Kb/jJgEkNNLbB+rnBfruBkW5w62jocMnQeb6ha4ih+zODzyZD30TD  
ANLA3mMIHGclSLwfiAlxhuiaYbBuwzDUgzD1YbkSsNovmHMX4YJ5QZhN0Pm  
CUP2BMMUjUG8ylAw0FBUZyj91DBLbiHbYpjfbBon+HzKMPyBsPKTMNqmWF9

mWGjg2HzOsPWHobqXYZdgYbvjxr2Rxp+OmM4Msxw7KKhNtFwqt5wNslw/qLh  
Urh97OGa9GGG8cNtzmGxr2Gv3sbHm0wPHU1vFhoaNYaFLkG9W2DPsFAHiUo  
fQn6GsKWQjjkEYzrhFsE0WEH0ZIBdCkkuv1J9AonfDcT/SnEoEzC7xQR1IMI  
KSN4dwhBKBH1FRH7khgaRyRUEUlqYuRw4pNviLEq4tNhhHADkfmCyOYTU5YR  
ebcJSV+isJgoOUnMdCDmfEKUVxHzm4jFg4jPC4nIR4gvSWJ1JLFuHIFZR1RZ  
Ed/EEtvmEztOEruB2Msj9hcTP+0jDj8hjvUgasYSJ78g6s4Qv+qI3wYR9ROJ  
K6ula3XEDSVx24doHEncLycefk88vkk8pxOvWIRsLKEsJzQ7Cf1lglSRFC+S  
LiBtMkj7BaRTNelyInRvljtZk14+ZNcosns62Wsm6buG7LePHHiOZN8nA7Qk  
x5nk9ibDeWREEhmdSQ4uJoculhPWkUk7yZTD5Oiz5Jir5Ph7ZNpLcqKWzKKR  
OY5kbgdSzCQlvcnCGWSJPzmDQ84OI8sE5LwocmE0uSSWXBpLroghV0aTqyPJ  
dXyykkduCia3+JFb+5PVPuR3Xcg9HuQ+B/JHCvmThjz8gjx6jzxxlfzIDHn6  
MHI2J3I+PXlxCXI5OtkwifxjJPMngLzdn2zsQN7HyQdPyaYG8ulR8sW3ZPMS  
Up5PqkaR2IDS4G26TJYDzAOYD7AQXWwBlgB8BrAUyBm6+wJ8AbASYBXAaoC1  
AOsAvgbYALAR3XYBtgB8C7AVYDvADoDvAHYDfA+wD2A/wAF0wzVdL44AHAM4  
AVALcBLgtOISjO6y59E1GF0p0OUZ3cMB/gC4AXAT4A461wPcB3iADsgATwCe  
A7wEaAFQAKgAtAAG4yfnMRwwGmDWgNkBuudizoC5AdYBME/AvAFjAtYDMB/A  
+gA2ADAWYP6ABQMWCigYYBGARQMWB9gwwBIBSwFsNGBjAfsUslmAZQG6kWJT  
AZsGWCFgpYDNBnTfxhYAtgSw5YCTBGwNYJWAVQG2FbAdgO0BbD9gBwE7Clgt  
YHWAnQesHrCrgP0J2F3AHgD2BLCXgCkA0wK6kuM0wO0AZwDuAbgX4N0B9wV8  
IOABglcCusjjgwFPADwF8LGApwM+CfA8wKWAzwB08ccXA74C8DWAbwJ8G+C7  
AT8A+FHATwF+AfAGwG8Cfh/wp4DLAdcDhQoUB6C4A6ULUHyAMggoHKBEAGUo  
UFKAMgEoWUARA2U6UCqA8jlQVgOICijfAeUAUE4A5RxQGoByFyhPgCIHKgDV  
DqgeQO0G1AFA5QA1GqhJQB0P1GygFgK1DKjLgLoeqNuB+iNQa4F6Cai3gPoY  
qCqg0YDmCrRuQBsEtHCgJQBtHNAmA2060BYDbS3QqoF2EGhngPYH0JqApga6  
DdA9gd4P6DyGjwA9DejTgF4B9K+Avh3oR4B+Aeh3gS4DK3TJ7QRWA8AqAqxG  
g9VksJoDVqvAagdYHQerBrB6DNYA1h5g3R+so8B6LFhPA+vFYLOZrA+D9WWw  
fgl2FLDxAptAsEkEmxywqQCbjWBzCGyugM1LsLUD295gGwW2aWA7E2zXg+1B  
sL0KtjKwcwE7NtglgZ0Y7JaD3fdgVw92zWDvAvYBYD8a7EvA/muwPw7298CB  
Dg59wSERHKTgsA4cToDDQ3C0B0d/cBwHjhXguAscG8CRACdfcEoGp1ngVA1O  
xv8nAhj9gTEG

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [IOOIU](#) on Sun, 19 Aug 2007 17:36:34 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

8MqKPwz1EP1TbualWWP9uUX73P1jeAuMvrLy+P9oxkKjcuvzG  
uyiv+6H8y/hLamT8RU5Pu3W6XlukDXx6zAi1lCHnV4weMX4V/270GJS2dBPj  
19LnDxgy3RFbj8XvKkP55wMxN2Y96VgwnKJYtJtGdMTz+3dJPzkS/fdcndOP  
XF/Sv/jXXqXO94PaJ46gay1a1lpZRfZDgHucXlppek3BdXgjiSQttyvkT0DZ  
leG3QYli9P6bfN0Iz+jCY4qQ0cUz3ndTOh+I2DY2BJ0FXKAXJp4IEbf6dpSz  
+LWobT7iAAs0ssQNazOp/salQMSYuo0fMH0C5ZF84loGOiPYO16HV/ekT0mH  
GYkQhb3jjZiaze0df6hMxWOvxs2K1MUtilTUY41bFalTFKmybCGGpil6AFvZ  
H7ejbEVbyZeFIKvHLsnScbY9xMxxLepSCoPFdsg8e/o1niwweJs+23sFNv9  
dorthEHkIG7N5jYRjIBIAX7k7E2mgsm0MK7MPBssr9DiNnFyfywx5SrVwhdm  
8dnGRIIS9HuwxWeFWee2swGzzmguOaS+ZZzlylADzfzmu1xfMqGcHWpr2coL  
71fYWrbWZ1gj2o8u5Xn3hNqPTg1+UWl9Runp7FAD0MW8cInCAHRxfUYx1liA  
kdnYcKx7I58J2IbzbqKnBL3B1K9iKsyXYxrPfeLONG2+WW95v7JITC8QrvvEp

Vr1S3JNENOr8CMcXI5zVgGLLqFhko87tBOF1YtQ5jQq2R3hflSbC+wL2lLtS  
QTLq3LWYGqWT28Or+euxzMk2LNOGZU7+mTSw29ITzoEe4AJExEko86mP9+K  
CSHAXCQqQ0adJ90ZExXqiEzoJCZu4IbCb9T5+vu3YmOlmu9QoVQVlboBEcYD  
wBwrf78TXqjgBF4wIAWtxMJrROzvgT8adN4tuRBVEYINRHg3kFWaV7P4eYv6  
mb766H6fCbF2va9+Zp1REHxjobqj1NKsi6WkuvqZsIlgHNSexfr5Ssr8Zwuk  
N0MUq4/WYomZDnlugrQTymjD7R2L1mcdBGc3FSHyW0MQdi3ZldGhzq0TDf0D  
gkGV14sQ0kpLtsou9qprc9gpx31Myv9b6mU37Kfv6WM3jJKUd1gahmsCBR5  
vatlb5Wp7QGtvih7vyXDimi3fj99jyhDBBh2ne2gzxvORq86gc3gYI9CRQ1G  
H8nSWr+YtbMTylyMTjlbjF5lruBOUSjJQ1BJfmkXfvkUB++C3OLgfHoW0LOa  
npX0LKOni56Mnk309NGzjZ7t+MxNjKJTINOQpoHiJ9lzk57p9JxNzxR6DkUu  
x8xD6z95OiwuxhshalqFcTbEGSkhN1HH8jm2XEFv+Ar2IWhCcNpVW2aFOHgl  
UUql5xR6TqVnDjwT6Yna1WV5vUZGDwVSKx4Ve+K/lp7z8L3tKku3op5TISJv  
LLwVW21EAep303bii+mAyXxzgvAuhoyJtfhfLMBjJ7LGqC+l6rRpzjHwjGU  
DZTDZETpZPHs+pc7RvsW32fptfpwblfxOCWbPVHOVr95osEYI0ybtUA1IX/4  
fcYyU/usJU/3nGV57Oored3MY5C+4Ewy31TlRptvqvMGvvpDX9LtuWefEWtx  
JwMeFi/i5p8YnoThacAclAEVPk8H8U88Z3iGXUaTaFeQjCYvCTM5yEZanmYA  
qPt4x7C3n7aWaKP+n6H7+awZqH2KgdRm76lfOcnalV5PzKPwexCXnfebdoC  
tHwxNQQSxvPE7OINUZxWYU2AqdNyGfzKdP1GNhOU7wrJ4rUddm0VePjK/B55  
6thr3FPJXuaePczlPbvYz7lnM3sWPdZMpP9mMH0klYKpoMXQzi9mFcGvei0b  
QlWksVCOXAjzayPnv

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMontt](#) on Sun, 19 Aug 2007 17:38:40 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

7wL89sw/9Cg/LZdEfMfoPzazyF/R4c/v3S5J+N/MS0F  
0xwdSoatszGupiNA38VsezCzFRM+CcqM+R0YvVWOtqbsh/C6QHgjvMDYYbh  
FzuU/PfbJTV1zC6pqbsQ62lfQNZxwW9EfO9/nJi6FFMHhfKD6dpD1J90g9Ze  
6fcnslrZn8wqZX8qs8r+TFaCfut2pF11HWjT+HnvOo0fH8Z+fD2EnwL2gJPK  
0yW3/MPS+Hlqp1SpUTulSv3HTmn8DNkjpZ+Hdkrjpw/3rGI90WPt9yW8KJNe  
JPXXwSMYX4DxyUEMWIsxrr8cZxX+CmFdIdwVwx3X5HAphl2BsLYMwnY5jKyv  
3SGxvnKHxPqrOyTWX0KPdTAWKb7G+fOxB1qpzTBy0zUlcxK9FCpUjemvhKbj  
Ca+pvP3pbNfQCr8/kSXI/mQWJ/tTmVb2Z7KOcqTtQ9p9r/GDNYffpcFzAKKi  
pKi9FGXEqMvfB3Fg3YiRdjnSyjBcEwinlUN4vxzGrwd9T9L7CT7PL/f7E9gi  
2T+UzZP9KWwq8fg2Enrlew5R153wD7k4NrLc709gw2T/UDaAijmwWOr3+H/r  
3vvd+9373fvd+9373fvd+/1/+JUcEYRqcO3gHEd43KjDgrAC3HZwvzjM4zlh  
LRXcCHD/Dm4guEng1FgW8jSBqwNXA24KxOWAmwdOB24ruNfBbQS3VHrHxCpB  
ePagIKwFV1wN6eAGgusO7gSkbQeXD24euCTI04dsYgvChUOCcATcLHBDwHVA  
2jFwew9yurWVglBWYf1t0r/tQJOBOWOuC/DXD9xAqV4Zwx9QCSYhQWUShqlN  
whitScjUmlRfRZuEE11N6jShh1AoForRi+YufGmRqpfwYJ9otSCYtGqT5sCD  
6m5Cn8JWldqkvq59wB+rUpvUN4SuGELvdbXKpBY1zwvqwlbzSIE0w05b6F74  
rUkjmlc615iXPlqXtm6wRS/0Ky6sdn8m8/3m8tSYswrvx9mXp7zSyEKKJii  
VIKQLGHMmmqTVkXnT8Ffb+pRbtKUwWs0asgBf1ARyBlUi0QHhS/vvrFr7Jq  
xMqyLkLq09+VzbWJYllziyB+rTlgrucOsUB8TE2/x5gKsbcw98lfs6xK8a  
K4pzXTfGTvR1EaLQz7gf87xwmeeh/NU3/loD/lH1T33ZFeUdThG/fa7z39K  
/nYH5fkC3uvPv08cHQf+JydVIPrO7pXxcdrFDwE8eNwje4C+RcfC+QnHtxK  
Hlx3zQPWffTTfB6gd32qqHtt1jdVR+vew34pbrPvSyOXeWnY785djX4u0YJ

D+GnoQJBKBUEqyDs360qE4TyTYbK3apDeUtgyB3OUR/ZZPiqxFmzW3V0S+Gx  
vCVfjzPUwLD9JOF4jvr49fITmwwnBy09WeKsSx5ft1t1Kmn bqS2F33TXfJO3  
5Jv6pL+NM/xtx3CblNimu2yfJJzWHjqdoz5dcuX09flzmYVnNhnO2DPODlp6  
1njzblnZrDfLnjzevvCofbfK3uquT9pWP2dA/ZbC+hPVDd01DWmjGvKWNHxQ  
0VCfdC6m+Nw4w7nFD5/bMfzc8WUOmP7Dah3TXY410x2fJDganjqvPXR++Efn  
c9TnV1WcL7lyvm7b+evlFwbOuZBZeOHXgy9sMlywRI2wZzQK8Y2DljZOWNho  
vNloSWoscTYem9TozWqKudqUPL7J8FjTwqNNG3o37VY11WxvanVf1LovJm27  
mB59cc6Ai8vbLm4pvLi36uKJ6oueNZe6ay4NfvJS2qhL069eyltyacNnlz6o  
uFTx5qX6pEtXTM0xxc1D/tA8ztA87VTz4oeb35jQvGN48z5P8/FlzayOwRTv  
l7JhtSw9l013sZdT2Jrp7J3J7JMEVn2INTzFvnu7RXuo5YFjLcM/avnpCy05  
6pZFeS2rKlre9rSUXGkps7fUbWth41qul7fGDGwdOKf18cLWzMLWGxNbfz24  
teBw6yZD63vWVmtU65HhrfaMVs9opxDv7F3nHLTU+bjKOWGh87lKp/Gm87WH  
nJYk59Z4Z4nT+UWx89gkZ8NZpzfLKZa6Yq66Eoa4kse70jJchsdcs3u4Fh51  
rVzm2tDb9afNrt0q1xczXDXbXWdrXa1u1/dX3Vq3u+/X7qRt7sdnuNOj3ZO3  
uucMcC/c7F7e5l7lHtLobu4xL23yl1Z6z5R7XaUuj1r3B16T3eNp+8HnsFP  
eoZXetJGefTbPdOveoxjPXILPKbtng2febYe8nxQ4dn7safiTU/tLzz1SZ6W  
s54rJq+mvzem2Ns/yTvkD94R17zjDF79H73TTnnnR3sXP+xdMcb7xgTv78d7  
dwz37u7j3efxHtznPb7MWz/Uy+q8bYt8guDrdsrXR/QNfMk3rNY38mFfeq7v  
6U99012++X19L6f48p/2rZnue2uG753Jvv9j77vDojq+v8+9W+iwVBVB14bY  
d6kLu7BLFRUEQQ22wAqLoMjishSxAvbEkmhsQUUTFY0ajTGWWCAqGjWKEY3G  
RjQqdmF7u/c3WxSixu/X3/M+7x/vyzwezsyZcz5z7rQ7w2HX6vBX+5mvjqflf  
na17dWXxqztRr5paXsnWvilCmq3rml0Tm70vNvtGNft93xzm0jx4SvOln5vH  
481Zgub8wubSquZ5J5uX3W5e+6J5i6p5l7L5p+fNNbeaz/3S3LCp+Y60uSmi  
uYXerPulhVbU4tS9pWNdS3dhSz9FS2BZC5/WEIfWMkLZMi6jJfNsS16vlulZ  
LXN/bVnCaFmZ1FK5qGXroZY991oOUVtqu7ac82u5wm+5FdPyIKrIBbdF1U8G  
7jJrtcy5Qea5Q9ajRNZflAvEZGE/y2LFskRv2SenZOmZsmxCNu1LWWIXWfk2  
2Wc+spWbZZXusm8rZLueyg4kyl5Vy04TsovDZdfWyu7clD3qJHs5QqaqkJF7  
5VbX5E4qeUcXOdNX7suRsyLnFi5IEYex5cn+ctTu8vT7eSTXsjFv8mL8nn  
TJcvjJMvd5avvirfuEq+LUG+B5Mf2Cc/Nk5+GuQXquQNXPNevl9ofzJc3lL  
oVvjUmBShfVzBSNd0eGSomulwmeTYgCpCByn4P2giKYphqUok

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMontt](#) on Sun, 19 Aug 2007 17:45:56 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

GAuBcQAY98HZFZwjwVkczt+AcwO40MGFAy5TwGUjuPwOrnRw  
5YHrNHDdDq53wM0D3laD2wJwOwFuGnAPAHcxuH8H7o/Aoyd4TASPKvC4Cx26  
Qoc06LAZOtyDjr2gYzZ03AUdm6FTMHSAZ1Ogac9el4Cz43g2Qsd/aHzHOH8  
Abw6gdck8DoI3lbgNqreO8BbD12SoMu30EULXZOg63ZgAjDHAHM/dHOEbpOh  
2xno7gPd50P3B9AjFnrsGJ720DMfel6DXmHQayv4OIBPCfjch96J0PsY+PYH  
30ro4wB95kAfGfTNhr53oN9o6HcR+sdB/1MwIAIGnICB4TDwBAyKhEGngTUM  
WJeBPQbY98EvD/x04L8YAjpCwE4l5EHgZQiaBEEEBK8Fjj9wLkFIHoQ6Quhe  
4KYAVwO8KggBAmFyCK8CfIIAAQ/QEQWRHpD5FWIWg7R8RBjCzHnIHYPDE6G  
ul4Q9xcM2Q1DS2HYUljvDPGvIKEOhm+CxFJISoURHEj2hGQSUh7CyHoYdQxG  
74JPNkDqFzBmEYwth3GzYfwsmdAHPp0HaZ9B+moQfgMT90NGHWTApESJrIA  
NhtyRsLk6TBIC+RehKkGELMgPwumbQLJLZB6QWE6FG2H4haYLoDSL2FGE8yK  
gNmbjL/9KcuE8t9gXijM3wkLu8KitbDEDT77CpZ6wrJvYQUbvjgJK8fCKjms

XgVrg2FdI3y9FDaEw0YFVO2FLfnwbSBsJWD7b7BjM3xXCrtT4Xsu7OsB+53h  
ABV+MsAhHRwh4Zg1nOgAtf3hZCycngRnlsKvh+H8M7jYE+oz4PdqaJDBH9Fw  
YwPc1MGddGi8APf58OAwNIXAkxp4nggv/4aWMID0AIU9aCvAEG7a/n/FaF9j  
1lLMbhTmGI45szC3PliHfphnIOYdhzEzsB4LMZ8fsT6PsQG+GEuM+ddgwZ5Y  
6Cws7AkWkY5FN2Jxk7FhBizxaywIEhstx8buxT4twiYOxrJ6YJNtsKk6bJoK  
KySwUmds9iCsPBVbsBRbchFb7omtLMDWXMcqH2BVddjWJGzHQ2zPYmx/KHZQ  
hR2txWrXYXVzsPMSrF6CXS3D/tyl3f0Ve4BjT4ZiLzdcitMO9O0/a/E7YJw  
RhPu8R3uNQvno77puADP8EDpuChK3DBGXywE56Qjadcwccm4el38UlleF4A  
LtXhMxrw8lp8cS2+ogFfo8M3BeHb5uO7m/AD6fjR5/ip5fiFwXiDK35Tid9/  
gT814PLuuP5TCnUfxaEzxb2S0iWQ4vOQMmgvhfMlJeJzytAqSspvlAmulCwp  
RfyCMr2CUuFP+ZygrP6bUvWA8h2FcoBHOEI5RyN0vAV5W4U5YkjRa42bf8+  
VI9carfL1AGjqRwdNbqGmrSNO4PNfsatbAbtWwZdVkX6vrL1O3bqT9uptae  
oF7Cqbdyql+VVNUOGq2c5lpO61ZNG6SkhefSEmXP4y7TJtfSpt+kLe5KW7uM  
Vt2bdvAZ7cxt2h9aWIMMTX2UbjOR7hIE7xdC502hJ/xGT0unT+tJr+hE/OpA  
376efqQ3/UIT/e5tuszkIP5l1UlVNeCsVcR5q9F0q8nTreb0slplZ7Wjn9Xx  
BVYN3laPX5m2/wTr/teto7ZYj9l1PU1pvXiu9eYE68PjrS/vtn4SZUPxtvEK  
swncYpM43CYn0qZijs1Gqs2hKzZXntu8TLG1o9n2ptpGjBNe24784btenfb  
g9/YXq2wLR20c+Hbsb3skhLtxDfslh+x+15hV7/Ernm6vcsp+4Bc+9ES+5l/  
7L/+2v54rf29OAE6v0PfMofEQAdposO6yw4nfnZ46ORo/5ujv9px3ArHitWO  
u+wdG2SOxDAN3w5OyZ84zXJwquY6XWk0bf/rGWP2MhbGMA6kMu4/c3bFnCPX  
O0sOOX8zzrlhoQud68lpdZkS47Jxg8vv813phCvP2nXadtftN13vbHPzsHUb  
bu22YlvbiT/dND+4B/RzFw92/87K/ZHYo+dsj4kcj6qNHnd/6NC1sEPa0w6b  
3Trck3Xstbhj9o2Oux50bN7TKTi406zyTqe+8LTP8hxF8dw4xbNpU2f/LZ3n  
FWH+0MWR09dek5q9DjK9rQZ4p3b03vHQW7+mS9LALt9+30XbuWtSUdfittab

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Bill L](#) on Sun, 19 Aug 2007 18:24:01 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

q/lwPJGk62ymqQ  
zA3Jmtrlcs+hNYhkNW1kbufB9AUD70v/v39/hxWlcpNFwsxlcUmyaBJ6F6Hy  
J5lcqcgISlPlHpKSFIsSU5Cfm5M3ZWBmbi7UQVJkWoPlmiSUZmRniCWZFq0U  
aWFmjjhKnCeViHPjcyZKhJLpJgOlX/gSYyM5eYI84VRR5hCpaKpAMCoiJiJi  
tFQyJDJFiqqRBBX9BIXxcB7jF5uceMsg0myQ+I4BCI0t5IsI0nf1xQVtlYca  
tR8APyfzLc2hqWPhKMYvEuVliiVvo0SO5veUStATSnLyJgmiBQKkDM8QSI6O  
9K1HintXGTW5E/gTxSVJQsnU4Uh7pHhIpgCvO0UFGQLBCNT4e41g6xsro2aS  
VBihkQinJ4uy/mFssi0SZUiR30kRo9tYCASoJi0tU5QILMyVpglzc8UZacjR  
/FyhVCToyWL1ZEUIjAk9Dg/4fHabRxxREWN6SnckZ+UjwCjx1KmFeTkZQmM7  
r6t3YnypZKREmCESCMZEPCZFRI9FNv4YP984OdAkMj6u4HXhny6/3aHTUEuR  
bUcXtRGH5Plm+ZC35X6traDufKcN44BCMcYvEEkj8jKRj3kFU3OkEbm5xt4p  
MPagSZb75nlS4+JQp4chVDSPhuQVSNFULpBaevsfuqYHeK0IMM8pV2M/vaf/  
zgA/04iSkflm8Fot3xq9URbNNDRIp2bstr2ZJ+Z51Tr+r/vhFZqrBTEl0iTj  
Enlbw9izb1Z6VKbUtGi7QFZJZuRgYU5eAAeAikpoAuSPzJalCrIBKJZyslCa  
lwZPVEqZKhZLS0WSKLEoC70nkSRaICucDnRjLiMSeT8FUqToZ2yJCX856q+g  
N2tzhGkvYAmSgiJM3PRDMBZ17Mr360VGoZoN8DNEEtRV/q9XeVpxjjRbWFCQ  
MykPLXgAR4yPFnSucXK+tRWwTSsSIWV01JDkkWaP8FzxJDYLnFCLfsggKSJ1  
iFFnCKSIRZWUxErQ4MYJEZpIAsdxBJUrykOnGDynoCAfLQCIAKMa6iFxcUxJ

higf9Qyq/xTPkohEAF/gU01jiPBwUUmOFOBLLC2/UCLKQGLYixfk5EE0niEu  
gBBcKBuiy2F4lnBiAUazpGVJxbkmXy2uwijkE8ql80xQC7A0S84JSzPuSVKR  
ZCpsgDRh5uTCaMlaVmZOEaC1OgRV5Qhzc0pFUWh7RUs5NwVNPkObWRCTh4ze  
FkMtFi8SFr2jDhMgOqdAODFXZJwQwkzLbh+FHqUAhsUkD4+J9/cze/puepZj  
M9jIJ55vPccYKRWWxyNKR/QpF73Lje9tMP3trwlqkkgaKzSuk+mmlRQpLBC9  
D749taf21J7+r6XFbsDI5gKjMRQYXRF3SQTG7ynAsBIBo3/+W/cmdJmKq0Ay  
I18ODFY9MDj1Zh30AgBxoRTyjS9WdJlXynLF4inCbLTDorxEICsy7nlCqVSI  
XqYgMb17AaSmd7I416iD7HNFRSLTvovyTHEWc6poKtoyzeUEEdrkjXUZU/Pf  
5HPyzFnGFWCsbTD7kp8ifePF1JySN7bJOZOypW2w4kVZxqLx97NQ4wLAZOa8  
fseggx3TdChjovNGKLNxgVGPASygPDNXLmXEGv+QFea9kb6RSaRMEbpQTle3  
ZKY3KPKzwHj6Q2epUCaICvIjMjMtZXRY9u3DzBLm5loykU/M/AJ0hbHUmbCY  
TKRvQmT2ykF4UpMWOH4VMN9IjD1oEpn0mCypwinGp0JVlkmeMBdZ5CONDHFe  
nvm9GmosKGE9spB/5joKGfO/Ystvw5vjF8nNF+st5jnJfUeNN9+B0b+76/n  
1lwwftltJy8eUbJxbOLBPEbJ0J7aU3tqT+2pPbWn9tSe2IN7ak/t6f9MYgDM  
RMya5cDqwuKzJrC+Zv3Eusy6zXrMURB6sMewp7E3sBP9G/zXBBwOqA04E/Bb  
wN8BiwJXB3oEDQ1aFLQ0aGPQd0Fng24EPQyiBLsFdwsOD04MHh88PXhJ8Jrg  
H4NPB/8eHMRj44SHXOd25KXy1vJ8ws+FK8OLjH9pxgTglbbW76jflb+d/kWB  
WwOLgmM51Zw9nLOci5xOIUEh0hDP0NLQh6GT+EX8mfxy/iL+Cv5a/iY+sACq  
kS2VZcvqzOrJGsAazxKx8lgzWDtYP7BqWb+xrrJuspzY/mwOW8AWsaewpexS  
dgX7ml+Ww9J/UIB+0IKgg0HPgroFLwwO4ozgXOA85GAhF0JloTjXjevHjeCm  
cCdyi7iV3EPcOm4sr5S3nreJt5d3jPcn7yIPzXMP8wnzD0sKE4blhX0WVhm2  
I6wu7l+ww8OwcJfwruEl4ZXhR9Ezlj8FAOORnz7sbeysQGxggqDY4OLgXcF/  
BXtwYkOEIbd

---

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [audioguy\\_editout](#) on Sun, 19 Aug 2007 18:30:29 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

C8FDv0MLQxaHLQ/O587hLuN9xT3BPcx9ytVzgdeMF8rioz67z  
CF6HsIQwZnhK+JlwJj+PLzf2XxJAAGJOFj0tF+zL7ld/aL8ZH6+/o3+1ACv  
gF4BQYHKoKKQ1eHufC4/nr+Av4YP6QDG3x/0QzYPWc9Yh9kn2Df8ov2H+mf5  
OwdEBYwMcA9kBhCnZg+eE7yfc5hznaPmGDIOIYNCEkKmhCwOORNyBflsG9op  
dGlodeiPoTWf0K1oTbcQG4GV8LtifrhePiNcDv+cP40fiW/0exnvumjP0Bn  
ebJCWXGs4ayRrLGsdFYWK5cIYZWwZrPmsZawKilbWNWSPawfWUdYNaw61hXW  
n6y7LCrbls1ge7C92H3Zfmgso9hJ7FR2FhrPfHYhey57KXsNexf7EPs4u5Hd  
wh7uN9kv32+W3xK/XX72/hH+0/w3+x/zv+z/xB8LcA7oFsAOGb9QGnAt4FnA  
qMCpgWWBXwRuDtWXBuoCLQN6otmxLqgXUG1QZeD/grqGywMNN7o6RkGEMeN  
5yZxR3JTueO56dxMbYJ3I5vPIXJLuDO5c7I7uT+iOXKUW8M9xT3LvcCt5zZw  
r3NvcRu5f3ObuM+4r7hyrpqrR6NJ5Vnz7HkMnhvfv9q3Oj9lojA6EARBEARB  
EAQDd6ag3/ScceCIAiChSAIgmAhCIlgWAgWgmAhCIlgCIKFIFglgmAhCIlg  
CBaC4H12/4oX5sjgc8+nTVoykpWc5MUVI0UpiUgoFalkTerS0J40pSVt6UhX  
XqUnfRnIUeByJmN5l4km4kNmMpeFLDWTa9nlp2xIJ1+yl4McNS8nOctFbnKX  
H03rUxzEEECsSaSQRGZZ5JCHC4MiShCEqKCKmia6gRc00UIbHXTxih76GGCI  
Ed4wxjsmmGreZ5hjgSVWWGODT2yxwxf2OOCib5xw1i5cccMdP3jgCYcxplg  
kimmWGWOebp0rDIEoUhK6yyxjobjGGTLbbZYZev7GmbBhxyxDeO+c4Jp9qu  
GedccMkV19xo17bc8Yt7HnjKN08888lrb7zzhw8+6diYjduETdqUTduMzdqc  
zVvXGlu0pd+MrhxnRZ98UAnqQTfoBYNgFlyDSfARzIOVpwwYnINnECsny265

WA41Cx1NwUzd36rbV/U5q06G6mFfXZqqPwd14K7q51XfqurZVS2Hqt1Ctdqr  
TifV6KbqpFQNUf415d5U3l3PFC2c2W3URZPxvXdoW3Ylu3o+i3txm7t3Tpb  
x+n8bWDSpLVXTdPRJo3NRLu0MDtz0H4/TEq7k/Ncr+iJV/Xa2puxN/Vm3sG7  
eHfv4eV98at+3R/6E3+mS7zz9/5R9/jqxwqJQqqQKfz+luf+3YmbhN5K6bWM  
yZqiEROaitnrpa7f8/v+wHciRlgQIUKECBEi/Nf4B1BLAwQUAAAACACDnEc3  
HtY3gi4GAACKHwAACQAAAHBjb21wLmluae1Z32/bNhB+doD8DwcDfWsDyXa8  
VsMemrQdAjl4KTZQ1EUIERbbGhSk+jEQdD/fUdSIKjG8a822LqWaRqSoo53  
3x2P90EfVCE5/7i/d0OLkklxSj7LAV6AXjPDhJk9JxIsY+D7ltRSsH+7u7v  
6Z8PwFlcAoqJ5eJEIOoN53pVnshZfpBy3rWr8CktP+o+9iC/UMf4/Egu9AxA  
TooZ0DI/EEeyUABMjJZPJ/3ps7ky83KuRo/MN+snXBIUoRsTp1TRArx2DzMm  
ohcvhgcbWlwsokB3ANIJV266aV+WSU1m+ddiv4NUtIHTG8pXSR28NIKMVLtD  
ooqqt1SoygpaZpKnK4S2VO0N9GiN1lloJqHVrNTQitJSw8AIMFIHtarh40KJ  
UiS5Xi08IW27A/CWIXsLleVckpKuoVUVNxxJ1d2lUrmU1ySj5AGsnlTs9gJP  
12AVrOh8E1ljOlGdTqeSBtZLLbROp4kmXPOYiDGBZrvKMG3GFp3m/cCFSeVQ  
a5AbtCxyPwBzBoSPyB3q9P4Ezz5OhNBu93AbDYZDgCwaamwUw/CPuuevxyX  
cIF2Uak6c3TRh9qil1mktljwBb3BRi3ITNqitawISiP4BRPPXRdVPMA9IJT8  
iBRn4h2PQjfS3kBT3fBS5t7oL5aqLAr7Q+vMuu3vIXZOS4PtTRIO7bNCqk/X  
QsYaYw0BN/IQAFakjg4dCKds0bXriZjSyESk4J9SmpzzCPtzwVQ5innUfdbd  
Fo3X6ed5qUrMDNRoiSdwSxUQkUJa3EHJpoJwwC2fYXKfzDHH6/yOWaSkafUU  
8UKTO2v221gxDymTrq6OPaCaBFahhXCF+lxpwAlH2KVb1XWYvfot0FJr1Elf  
tfRoa9gualWZzdEkljcUbjOWZDAITAARmdWk84SmFp11Yqvm2W6Sasv2Js0a  
2w+DlvGhM36sl9l4ARXz0zoP4yDqVzcPhtJD/NMD6Ebh5tZv1/SGVTLFDbW+  
ED75hr1qw16175Nv6HJftXGw5YZVQB1LocsyG1TW03gUmcjnqooXJXVOB8bp  
vGBiWh9HLNt2DbWbpG/nXKh9umQzekliTr1r2DtwLwMbcz0Xc6/Nqt2NzuQt  
TEipjPXOliw78U8uRVpq43NKrsvdTRzYuSUMNjWBf65e2iTcr6+isV32FEYm  
UhfeMCnk7FvNPLRzddJoSpPGf71BYP03cLaN3Ko6YfbsBV0nzL6fMEuabA3D  
2KTDEoypmZQK4jtlKSd3Ooo1JGSeYtSTQs7x8tETJcO9M0ynFo6Wn

---

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [DJ](#) on Sun, 19 Aug 2007 18:36:10 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

NbNMwS5RAAAA8AAACQAAAAAAAAAAAAACAAAAAAAAAAcGNvbXAuZGxsUESB  
AhQLFAAAAAGAg5xHNx7WN4luBgAAih8AAAKAAAAAAAAAAAAAQAgAAAAVVEAAHBj  
b21wLmluaVBLBQYAAAAAAGACAG4AAACqVwAAAAA=

---=\_linux470ac9b2--Hi Mike,

Adding the path fixed the problem with not being able to see the FX.  
The new comp is great!

However, I'm having one other small problem with FreakQ.  
It only displays the left output meter for some reason.

I just downloaded v1.6 to see if it was 1.5 that had the problem.  
Apparently on my PC they both do.  
My PC is using WinXP pro sp1.

Please let me know if you have any suggestions.  
Thanks again for all of your support.

-Paul

"Mike Audet" <mike@....> wrote in message news:4707a725\$1@linux...

>

> Ooops! I uploaded an ini file for a new version of the plug that I'm

> still

> testing!

>

> Try this one, and let me know how it goes.

>

> Sorry about the confusion, guys.

>

> All the best,

>

> Mike

>

>

>

> "Mike Audet" <mike@....> wrote:

>>

>>

>>

>>Hi Erlio and Paul,

>>

>>Give this ini file a try. I had some initial problems - I had been

>>editing

>>the ini files in notepad, and it seems to add some formatting that PARIS

>>doesn't like. I opened the ini in visual studio and pasted into a new

>>file.

>> Hopefully, that will strip out any ugly formatting that is left. Worse

>>comes to worse, I'll just type the whole thing again.

>>

>>Let me know how it goes.

>>

>>Mike

>>

>>

>>erlilo <erling.lovik@lyse.net> wrote:

>>>Hei Mike

>>>  
>>>I have the same problem in WinXP. The two others are showing up but  
>>>not the new Paris compressor. ...In WinME, all three are showing up...  
>>>  
>>>...but my donation will show up for you when I again can find out how  
>>>to use my PayPal after some years ;-)  
>>>  
>>>Thousand thanks for your "vintage work" here with Paris:-)  
>>>  
>>>Erling  
>>>  
>>>On 6 Oct 2007 11:00:51 +1000, "Mike Audet" <mike@....> wrote:  
>>>  
>>>>  
>>>>Hmmm...are all of them not showing up? You could try adding  
>>>>c:\windows\system32\ensoniq\plugins  
>>>>(or whatever the exact text is) into your path. Let me know if you need  
>>>>help with that.  
>>>>  
>>>>I'm really at a loss, though. I haven't had that problem at all.  
>>>>  
>>>>Let me know if it is just one plug or all of them.  
>>>>  
>>>>Mike  
>>>>  
>>>>  
>>>>"PN" <pnl@nospam.com> wrote:  
>>>>>  
>>>>>Hi Mike,  
>>>>>  
>>>>>I unzipped the new plugs into c:\windows\system32\ensoniq\plugins dir.

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [audioguy\\_editout](#) on Sun, 19 Aug 2007 18:49:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

/>  
>>>>>However, I'm not seeing the new FX. What am I doing wrong?  
>>  
>

Me too/either. I was completely off the idea of using gates and samples  
until I got the UAD-1 Neve 88RS.  
;o)

"Cujo" <chris@applemanstudio.com> wrote in message news:470aa919\$1@linux...

>  
>  
> I never gate drums, but in some busy tunes, I edit the tom tracks. I'm  
> pretty  
> over samples for now anyway.  
>  
>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>I'm almost embarrassed to post this but the "kick" preset on UAD-1's Neve  
>  
>>88RS plugin has such an efficient use of gating, EQ and compression that  
>  
>>just dropping it on a kick absolutely transforms it into something  
>>altogether different.....and different in a good.....err.....no, not  
>  
>>good.....great way. Drumagog is also your friend in this situation and  
>  
>>using Drumagog BFD with the Neve 88RS...well.....anyway....  
>>  
>>  
>>;o)  
>>  
>>"TCB" <nobody@ishere.com> wrote in message news:470a9d67\$1@linux...  
>>>  
>>> Greetings, Parisians! After missing AES thanks to work in the office I  
>  
>>> spent  
>>> the rest of the weekend in a stinking hot recording room doing  
>>> Monkiedrums.  
>>> So then, I now have six tunes to edit.  
>>>  
>>> In previous experiences doing this lovely task I have manually edited  
> all  
>>> of the kick/snare/tom mics instead of using gates to get rid of extra  
>  
>>> sonic  
>>> trash bleeding through from the rest of the kit.  
>>>  
>>> First, do you folks who work a lot with acoustic drums usually do this?  
> If  
>>> not, do you do something else?  
>>>  
>>> Thanks,  
>>>  
>>> TCB  
>>  
>>  
>"TCB" <nobody@ishere.com> wrote:

>Thanks for the tips, I think I'm just going to do what I did before, even  
>if it is pretty time consuming.

In that case, you can save yourself some headaches, you know, if you just use the Hitpoints feature in SX that allows you to chop/segment tracks at the start of each hit. This'll work great for your kick & snare tracks (which have the most strikes on 'em anyway), but horribly for toms (which have the least - in most cases, anyway). Do that for the kick track, then double-click on it once it's segmented & then zoom all the way out so you can select the whole track (all the hit segments) at once. Now, zoom back in so that you can see individual waveforms, but keep all of them selected.

THEN... decrease the "end" length of each hit till it's right at the end of the main kick waveform, and apply a fade (you're doing all of 'em at once, remember), NEXT - with all of the hits still selected - click the start point of all of 'em over to the left one notch & apply a short fadeup to just before the start of the waveform... this eliminates any clicks/pops as each file segment plays. Using this method, you'll no doubt have to go back in & edit the fades on some double-kick hits, quick accents, etc., but it's still going to take you less time to do that than it would to start from the beginning of the song & labor your way through it hit by hit.

Repeat this process with the snare track. Tom tracks, just do by hand.

I know you wrote the (a) book on Cubase, but I thought I'd mention this in case you haven't tried this method yet - will save you a ton of time.

NeilThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_026B\_01C809EF.589DF600  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

WOW! You are doin

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [neil\[1\]](#) on Sun, 19 Aug 2007 23:14:03 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ref="http://www.polesoft.com/refer.html" target="\_blank">http://www.polesoft.com/refer.html  
-----=\_NextPart\_000\_026B\_01C809EF.589DF600

Content-Type: text/html;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>WOW!&nbsp; You are doing some serious =
stuff here=20
Mike.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Thank you!!!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Mike Audet" &lt;mike@....&gt; wrote in message <A=20
  =
href=3D"news:470ac9b2$1@linux">news:470ac9b2$1@linux</A>...</DIV><BR>Hi =
All,=20
  <BR><BR>I figured I'd post a work in progress in case anyone finds it=20
  useful.&nbsp; It's<BR>the pcomp with a mix knob.&nbsp; Dimitrios =
helped set me=20
  on the right track about<BR>some design decision and took the time to =
try it=20
  for a while to make sure<BR>it wasn't broken in some horrible =
way.<BR><BR>The=20
  mix knob blends in direct signal, and the comp. gain knob raises =
the<BR>volume=20
  of the compressed signal in order to make up the gain, while =
leaving<BR>the=20
  direct signal unaffected.<BR><BR>When I get some time, I'll do the =
mono=20
  version and try to add the same thing<BR>to the two versions of=20
  NoLimit.<BR><BR>Cheers!<BR><BR>Mike<BR><BR></BLOCKQUOTE >
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=_NextPart_000_026B_01C809EF.589DF600--Hi Mike-
```

In light of this, what would you like me to do vis a vis directing funds?

Happy Thanksgiving

Ted

Feel free to call me @ 416.821.7084

"Mike Audet" <mike@...> wrote:

>

>No reference projects??!?!?!?!?

>

>Chuck, thank you so much for all the work you did. I'm very, very aware  
>that I'm blessed to have your work to look at and learn from. I'm having  
>such a great time working on this stuff, and it really is a dream come true  
>to be able to move PARIS forward.

>

>I've sent you a couple of emails, but I have a feeling that my messages  
get

>killed by your spam filter. I would love to work on the precision limiter,  
>and It would be a huge help to have the wires code to look at. One of the  
>things I still have no clue about (among many) is how the routing works.  
> I would really, really, love to add a side chain to a compressor, and I  
>think that the wires code would be a huge help.

>

>Thanks again for everything!

>

>Mike

>

>PS - I don't know if you've seen my little site at ensoniq.ca, but you've  
>got a very special thanks right at the top.

>

>

>

>"chuck duffy" <c@c.com> wrote:

>>

>>Mike,

>>

>>The Mac stuff is built under Code Warrior, not visual C++. It's a real  
>nightmare,

>>and if you think it was hard to grok the Visual C++ side, think about doing  
>>it with no reference projects. Yikes.

>>

>>Chuck

>>

>>"Mike Mullin" <lunarlordship@sympatico.ca> wrote:  
>>>  
>>>I'm in and thanks Mike.  
>>>cheers,  
>>>Mike Mullin  
>>>  
>>>"Gantt Kushner" <

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Neil](#) on Sun, 19 Aug 2007 23:17:47 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

lank">ganttmann@comcast.net> wrote:  
>>>>  
>>>>Do we have four Mac users other than me whowould be willing to kick in  
>>\$20  
>>>>each?  
>>>>  
>>>>Thanks Mike!  
>>>>  
>>>>Gantt  
>>>>  
>>>>"Mike Audet" <mike@...> wrote:  
>>>>>  
>>>>>I would really like to tackle the Mac stuff, but I don't have a Mac  
running  
>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross  
>platform  
>>>>>edition just to compile the code. The cheapest I've seen it for is  
around  
>>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100  
>>(I  
>>>>>live in Canada and shipping is always stupid expensive), I'll get to  
>work  
>>>>>on it.  
>>>>>But even then, I can't make any promises except to try.  
>>>>>  
>>>>>All the best,  
>>>>>  
>>>>>Mike  
>>>>>  
>>>>>"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>>>>>>Deeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will be  
>>all  
>>>>>  
>>>>>>over this.  
>>>>>>Did you by chance fix it so that the Mac mismap bug is gone for the

>Mac  
>>>>>  
>>>>>users?  
>>>>>Question: can I run 'this' compressor also w/o causing problems on  
the  
>>>>>  
>>>>>crunched version that shipped with the Paris rigs?  
>>>>>  
>>>>>AA  
>>>>>  
>>>>>  
>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550\$1@linux...  
>>>>>  
>>>>>> Hey all,  
>>>>>>  
>>>>>> I've got some new goodies!  
>>>>>>  
>>>>>> I've just released the "PARIS compressor". It's the original PARIS  
>>>>>>  
>>>>>> compressor  
>>>>>> algo before it was "crunched" to allow 16 compressors to fit on one  
>>>EDS100  
>>>>>> card. I've added meters (of course) AND  
>>>>>>  
>>>>>> I fixed the sample rate bug in this and my previous two plugins!  
>>>>>>  
>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for  
their  
>>>>>>  
>>>>>> calculations,  
>>>>>> even when they are working at 44.1K. Not these. They operate at  
>the  
>>>>>>  
>>>>>> project  
>>>>>> sample rate. Can you hear a differen

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMontt](#) on Mon, 20 Aug 2007 01:42:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ce? You tell me!  
>>>>>>>  
>>>>>>> you can download these at [www.mikeaudet.com/ensoniq.ca](http://www.mikeaudet.com/ensoniq.ca) or  
>>>>>>> once the DNS goes through, simply at [ensoniq.ca](http://ensoniq.ca).  
>>>>>>>  
>>>>>>> These plugins are released as "pay what you can" (ie - not free).  
>

>>  
>>>  
>>>>I'm  
>>>>>> not a rich man, and I could use the help.  
>>>>>>  
>>>>>> As always, let me know what you think.  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>  
>>>>  
>>>  
>>  
>>  
>I let 'em hum 90% of the time. I think the "hum" is an important part of the sound of drums. I've tried to get that incredibly clean, almost sample-like sound that, for example, Roger Nichols gets on a lot of Steely Dan stuff but I seem to almost always prefer the "hum". One project in 10 might cry out for the edited/gated tom sound and for those I'll gate the toms (sometimes snare and/or kick but not as often) and sometimes I'll edit them. Whatever works...

Gantt

"TCB" <nobody@ishere.com> wrote:

>  
>Greetings, Parisians! After missing AES thanks to work in the office I spent  
>the rest of the weekend in a stinking hot recording room doing Monkiedrums.  
>So then, I now have six tunes to edit.  
>  
>In previous experiences doing this lovely task I have manually edited all  
>of the kick/snare/tom mics instead of using gates to get rid of extra sonic  
>trash bleeding through from the rest of the kit.  
>  
>First, do you folks who work a lot with acoustic drums usually do this?  
If  
>not, do you do something else?  
>  
>Thanks,  
>  
>TCBThad,

Upload the kick track to a server and I'll DL it and apply the Neve 88RS to it and upload it to another server for you. wouldn't hurt to try. You might like it.....and/or if you want, I'll run it through Drumagog BFD and send you back a few different kicks that you could use. I've got .....oh.....something like 20 different high end, unprocessed BFD kicks here. ^The Drumagog BFD can filter part/all of the noise out of the kick and leave you with a relatively pristine product that you can then integrate

back into your room by way of paralleling it with your original kick track and/or mixing in the room/OH mics.

Deej

"TCB" <nobody@ishere.com> wrote in message news:470abf68\$1@linux...

>  
> Believe me, Neil, If had a great sounding kit in a great room I'd do  
> everything  
> with five great mics and wouldn't edit a thing. But to steal a line from  
> the Donny Rumsfeld Quote Book you don't make a record with the drums and  
> room you want, you make a record with the drums and room you have. In this  
> case I'm fighting the room (a lot) and the kit (a little, it's a Yamaha  
> Recording  
> Cus

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Bill L](#) on Mon, 20 Aug 2007 02:20:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

tom kit, good drums but not stylistically perfect for the sound I  
> want).  
> Lastly, the Monkees tend to layer it on a bit when it comes to  
> guitars/vox/keys  
> later on, so I'm sure we're going to be going for much more of the spot  
> mics  
> than I would like given my own stylistic tendencies.  
>  
> I'm trying to be flexible with these guys. I have my own (very strong)  
> opinions,  
> but even though I'm kind of in charge of the recording I think I have to  
> respect the ideas and sonic preferences of the whole band. We even used a  
> click for the drum tracks because the drummer actually \_likes\_ to record  
> with a click.  
>  
> Favorite drums I've ever recorded were an old Ludwig maple kit that had  
> what  
> I swear were bullet holes in one of the toms. I got to use a huge concert  
> hall at Yale and tracked with two Octava overheads, an SM-57 on the snare,  
> I forget what kick mic, and a stereo pair about ten rows into the hall for  
> ambience. This time I'm recording in a 14x12x11 room that is on the end of  
> someones garage. A slightly different animal I fear.  
>  
> Thanks for the tips, I think I'm just going to do what I did before, even  
> if it is pretty time consuming.  
>  
> TCB

>  
> "Neil" <IOUOIU@OIU.com> wrote:  
>>  
>>I do it with Tom tracks, but that's it... I just trim the start  
>>of each roll/fill right up to the beginning of the first hit,  
>>then fade out the last hit in no particular length, just as  
>>long as each fade sounds natural.  
>>  
>>When I'm working with real drums, then I'm definitely going to  
>>use the "organic-ness" (organosity? organisiousness?  
>>organitude? :) ) of the atmospheere of the whole kit, which  
>>includes a certain amount of leakage. Now, I will admit this  
>>much: back in the late 80's/early 90's I used to gate the shit  
>>out of drums, because there was a certain discrete sound that  
>>came from doing that, but I don't do that anymore.  
>>  
>>Actually, Thad, I'm kinda surprised you'd even consider doing  
>>that (editing or gating), I kinda thought I recall you  
>>mentioning you had a lot of taste for the lo-fi - if that's the  
>>case, then the more bleed, the better, usually.  
>>  
>>Neil  
>>  
>>  
>>"TCB" <nobody@ishere.com> wrote:  
>>>  
>>>Greetings, Parisians! After missing AES thanks to work in the office I  
> spent  
>>>the rest of the weekend in a stinking hot recording room doing  
>>>Monkiedrums.  
>>>So then, I how have six tunes to edit.  
>>>  
>>>In previous experiences doing this lovely task I have manually edited all  
>>>of the kick/snare/tom mics instead of using gates to get rid of extra  
>>>sonic  
>>>trash bleeding through from the rest of the kit.  
>>>  
>>>First, do you folks who work a lot with acoustic drums usually do this?  
>>If  
>>>not, do you do something else?  
>>>  
>>>Thanks,  
>>>  
>>>TCB  
>>  
>Yes, slow, painful editing of only toms, usually.

TCB wrote:

> Greetings, Parisians! After missing AES thanks to work in the office I spent  
> the rest of the weekend in a stinking hot recording room doing Monkiedrums.  
> So then, I now have six tunes to edit.  
>  
> In previous experiences doing this lovely task I have manually edited all  
> of the kick

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [DJ](#) on Mon, 20 Aug 2007 02:29:18 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

/snare/tom mics instead of using gates to get rid of extra sonic  
> trash bleeding through from the rest of the kit.  
>  
> First, do you folks who work a lot with acoustic drums usually do this? If  
> not, do you do something else?  
>  
> Thanks,  
>  
> TCB"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>Yup, we agree on this process, but I might also add that it  
>really depends on the player, the kit, the room, the mic  
>placement and the song as to what vibe I'm batting for. Gating  
>is the lazy way to fix those kinds of things  
>(and the sound suffers for it IMHO) that should be attacked  
>manually to keep a real kit vibe going.

Here's the biggest downside of gating (or editing leakage manually), as I see it: The Snare.  
Toms, no biggie - I probably "need" to gate or edit those anyway because unless I've got some condensor mics on 'em AND I'm going for a more natural sound, then I'm going to be doing some crazy shit on the EQ side like boosting 7k & 10-12k a ton, carving out some low mids, and then boosting somewhere in the 100hz zone perhaps, as well. Maybe 700hz too if I want some more "pong" in there. Now that sounds great on the tom hits, but what about all the cymbals & rest of the kit in between

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMont](#) on Mon, 20 Aug 2007 03:16:03 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

? YEECH! Pretty harsh, to say the least. So it's  
edit/gate/automate.

Kick - also no biggie, because you so often don't get all that much of the rest of the kit in there anyway (assuming we're talking about an inside-the-kick mic), and I like a totally open front on the kick, too! So, gate, don't gate - with the kick it's usually not a problem. Biggest issues in this department come with double-kickers, where they're doing 16th notes on the kicks & you've got snare hits on top of kick hits. Sometimes the snare can screw you up there, but if you use a frequency-keyed gate, it can easily be worked around.

Snare... now THIS is the beeyatch. If you have to tweak the track a lot, EQ, compression, yet more compression, more EQ - hey do we have any more bands of EQ? Then yer pretty much fukt & you will almost definitely have to gate it - how do you know? Well, because if you're having to tweak THAT much to get a decent snare sound, then think of how the hi-hat right next to it is going to sound through the majorly-tweaked snare mic! Think of how the rest of the kit's going to sound through that same mic that you're (more than likely) going to want kind of in the forefront - yeah, the one that you've boosted 18 db at 5k, and another 12 at 7k just to get that "crack" just right, and also at 10k because now you've got the 'crack" but you've lost the "zing", and just to lose some of that shoebox sound, you've cut a big swath out of 300hz - ok, let's add another EQ plugin & cut the same at 400, but with a sharper "Q" setting so we don't lose the 500 we need for some body... hmm - sounds a little thin, better add some 120hz. And all that's compressed with an LA2A emulation on that track on top of an SSL quadcomp emulation across the whole kit.

So now you have to gate the snare, so you do... problem is, on all the hat hits (half of which are executed AT THE SAME TIME as the 2 & 4 on the snare) you're still hearing some harsh hat tone through the snare mic... can't get rid of it though, even if you gate/edit real tight, because the initial part of the hat strike still comes through... so then you end up with a big pulsing hi-hat thing going on & this also means that you can't pan the regular hat channel at all (otherwise, you'll hear it going from side to center as the snare gate does it's thing).

So, I guess what I'm trying to say is that you have to have good snare mic placement - using the null in your snare mic's pickup pattern to minimize how much hat gets in there in the first place - in order to successfully gate your snare... and if you have good snare mic placement, then it also follows that usually you don't have to tweak the snare track much... and if you don't have to tweak the snare track much, then the rest of

the kit through that mic sounds pretty natural, hence no need to gate it in the first place!

And then you get to pan your hi-hat!

:D

NeilBest of AES:

Paris Dinner

Bricasti M7

Neve Genesys

Lexicon PCM 96

Everything at Vintage King Audio

Nuendo 4 / Euphonix combo

Fairlight Xynergi

LaChapell mic pres

Lots of 500 thingies

Hanging out with some jazz friends Sat night

Gene

"TCB" <nobody@ishere.com> wrote:

>

>I wound up stuck in the office until late on Friday and missed the PARIS AES

>dinner. How did it turn out? Any really new stuff at the show that a synthy

>guy like me can't live without?

>

I would like to work with you on a project some day.

Gene

"Sarah" <sarahjane@sarahtonin.com> wrote:

> . . . had it been a real emergency, etc

>

> OK, I don't normally do this, but damn it, this song is driving me crazy

>and I need some opinions . . .

>

> I'm linking a demo of a song from the new CD project. It's a weird

>little ditty and I just wanna know what people think and also if anyone can

>tell me what the hell kind of music this is. Or maybe that doesn't matter.

>Who cares about categories anyway?

>

> Remember, it's just a quick demo, so excuse the midi drums and the raspy

>scratch vocal. :)

>

>to stream:

>

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMont](#) on Mon, 20 Aug 2007 04:44:50 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

...

>>> Yes, it has. ;o)

>>>

>>>> where'd you go??

>>> Northern NSW. In particular Byron Bay, among other, err, similar places.

>>> ;o)

>>>

>>> Cheers,

>>> Kim.

>>>

>>>

>>>> "Kim" <hiddensounds@hotmail.com> wrote:

>>>>> For those who knew I was gone. :o)

>>>>>

>>>>> And I had a wonderful trip. I may post pics later...

>Let's NOT turn this into a bashfest, ok guys?

intention here is to warn you about this very popular device, nothing more.

<http://www.eweek.com/article2/0,1895,2191471,00.asp>

iPhone Turned into Pocket-Sized Hacking Platform

By Lisa Vaas

October 2, 2007

All iPhone applications run with full root privileges and any application vulnerability means winner takes all.

said H.D. Moore, thanks to the well-known security researcher having published shell code for the smart phone and instructions on how to use it as a portable hacking platform.

Because of his work, Moore's highly popular Metasploit Framework penetration-testing tool can now be used to easily write point-and-click exploits targeting iPhone

control of the device, given that all of the phone's applications run with root access.

Moore on Sept. 25 published details of his recent work on the iPhone. Besides publishing shell code, Moore revealed multiple security chasms on Apple's

---

---

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [DJ](#) on Mon, 20 Aug 2007 13:05:00 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

oad command, allowing users to generate stand-alone bind/reverse shell executables using a syntax supplied in his posting. Next up is an XOR encoder, and then all hell should break loose.

"Once the XOR encoder is done, the only step left is to find the bugs and write the exploits :-)," Moore wrote.

By the time this article posted, Apple had not responded to a request for comment. Hi All

I'm looking for a few good CD pressing houses in both Canada and the US to do a run of either 500 or 1000 CDs not CDR's

All suggestions are welcome

DO <http://www.sonicstate.com/news/shownews.cfm?newsid=5402>

Hey Thad or anyone, check out this new feature in Pro Tools 'Elastic Audio'. Yeah yeah, on the surface it lloks like ACID meets Ableton Live, but as you get deeper into the video(15 minutes), you start seessing some really powerful editing stuff.

This new Elastic Audio feature will replace their Beat-Detective feature which was already a powerful tool for Drum editing.. Hey Peeps,

Any one know if you can use an IF-2 as the sole interface to the EDS card with Paris? (no MEC, 442). I believe that's what a bundle 1 was but need to verify.

Thanks,

Jon You can use this by plugging the IF2 directly into Card A if you are using Paris internal clock and no other interfaces are being used on any other EDS cards. If you add more interfaces, you will need to go with a MEC or IF 442 and the IF 2 will no longer be able to be used as a standalone interface on an individual card but will need to be connected to the MEC or 442 as an "add on" interface due to it's inability to sync to other interfaces on the system.

Deej

"Jon Jiles" <nojij@yahoo.com> wrote in message news:470bc0ff\$1@linux...

>

> Hey Peeps,

>

> Any one know if you can use an IF-2 as the sole interface to the EDS card  
> with Paris? (no MEC, 442). I believe that's what a bundle 1 was but need  
> to verify.

>

> Thanks,

> JonDiscmakers - great quality, service and options. Prices may not be the  
least expensive, but

I've never been disappointed. They also do online ordering for short runs  
(self service - upload your  
masters, artwork, etc, or send it in - quick turnaround).

www.discmakers.com

Regards,  
Dedric

"Don Nafe" <

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [LaMont](#) on Mon, 20 Aug 2007 18:13:28 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

;magma.ca" target="\_blank">dnafe@magma.ca> wrote in message news:470bb59d\$1@linux...

> Hi All

>

> I'm looking for a few good CD pressing houses in both Canada and the US to  
> do a run of either 500 or 1000 CDs not CDR's

>

> All suggestions are welcome

>

> DOn

>Elastic Audio is the name of the pitch correction feature in Samplitude  
(like Melodyne). I guess Digi does not take Magix seriously enough not  
to rip off their feature name.

LaMont wrote:

> <http://www.sonicstate.com/news/shownews.cfm?newsid=5402>

>

> Hey Thad or anyone, check out this new feature in Pro Tools 'Elastic Audio'.

> Yeah yeah, on the surface it lloks like ACID meets Ableton Live, but as you  
> get deeper into the video(15 minutes), you start seessing some really powerful

> editing stuff.  
>  
> This new Elastic Audio feature will replace their Beat-Detective feature  
> which was already a powerful tool for Drum editing..What she said and stuff.  
I have tried the Paris gate for effect, but it's latency seems to render  
it useless on drums for me. I have tried a posted compensation number, but  
still did not sound right to me.

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Same here, tom tracks only, and then not always. I only have live drums  
on  
>final versions, and sometimes I like the racket and leave it in. It's like

>. . . all organic and stuff. :)

>

>S

>

>"Neil" <IOUOIU@OIU.com> wrote in message news:470ab0bb\$1@linux...

>>

>> I do it with Tom tracks, but that's it... I just trim the start  
>> of each roll/fill right up to the beginning of the first hit,  
>> then fade out the last hit in no particular length, just as  
>> long as each fade sounds natural.

>>

>> When I'm working with real drums, then I'm definitely going to  
>> use the "organic-ness" (organosity? organisiousness?  
>> organitude? :) ) of the atmospheere of the whole kit, which  
>> includes a certain amount of leakage. Now, I will admit this  
>> much: back in the late 80's/early 90's I used to gate the shit  
>> out of drums, because there was a certain discrete sound that  
>> came from doing that, but I don't do that anymore.

>>

>> Actually, Thad, I'm kinda surprised you'd even consider doing  
>> that (editing or gating), I kinda thought I recall you  
>> mentioning you had a lot of taste for the lo-fi - if that's the  
>> case, then the more bleed, the better, usually.

>>

>> Neil

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Bill L](#) on Mon, 20 Aug 2007 23:06:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

your spam filter. I would love to work on the precision limiter,  
>and It would be a huge help to have the wires code to look at. One of the  
>things I still have no clue about (among many) is how the routing works.

> I would really, really, love to add a side chain to a compressor, and I  
> think that the wires code would be a huge help.  
>  
> Thanks again for everything!  
>  
> Mike  
>  
> PS - I don't know if you've seen my little site at ensoniq.ca, but you've  
> got a very special thanks right at the top.  
>  
>  
>  
> "chuck duffy" <c@c.com> wrote:  
>>  
>> Mike,  
>>  
>> The Mac stuff is built under Code Warrior, not visual C++. It's a real  
> nightmare,  
>> and if you think it was hard to grok the Visual C++ side, think about doing  
>> it with no reference projects. Yikes.  
>>  
>> Chuck  
>>  
>> "Mike Mullin" <lunarlordship@sympatico.ca> wrote:  
>>>  
>>> I'm in and thanks Mike.  
>>> cheers,  
>>> Mike Mullin  
>>>  
>>> "Gantt Kushner" <ganttmann@comcast.net> wrote:  
>>>>  
>>>> Do we have four Mac users other than me who would be willing to kick in  
>> \$20  
>>>> each?  
>>>>  
>>>> Thanks Mike!  
>>>>  
>>>> Gantt  
>>>>  
>>>> "Mike Audet" <mike@...> wrote:  
>>>>>  
>>>>> I would really like to tackle the Mac stuff, but I don't have a Mac  
runnin

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Bill L](#) on Mon, 20 Aug 2007 23:12:01 GMT

g  
>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross  
>platform  
>>>>>edition just to compile the code. The cheapest I've seen it for is  
around  
>>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100  
>>(I  
>>>>>live in Canada and shipping is always stupid expensive), I'll get to  
>work  
>>>>>on it.  
>>>>>But even then, I can't make any promises except to try.  
>>>>>  
>>>>>All the best,  
>>>>>  
>>>>>Mike  
>>>>>  
>>>>>"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>>>>>>Deeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will be  
>>all  
>>>>>  
>>>>>>over this.  
>>>>>>Did you by chance fix it so that the Mac mmap bug is gone for the  
>Mac  
>>>>>  
>>>>>>users?  
>>>>>>Question: can I run 'this' compressor also w/o causing problems on  
the  
>>>>>  
>>>>>>crunched version that shipped with the Paris rigs?  
>>>>>>  
>>>>>>AA  
>>>>>>  
>>>>>>  
>>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550\$1@linux...  
>>>>>>  
>>>>>>> Hey all,  
>>>>>>>  
>>>>>>> I've got some new goodies!  
>>>>>>>  
>>>>>>> I've just released the "PARIS compressor". It's the original PARIS  
>>>  
>>>>>>> compressor  
>>>>>>> algo before it was "crunched" to allow 16 compressors to fit on one  
>>>EDS100  
>>>>>>> card. I've added meters (of course) AND  
>>>>>>>  
>>>>>>>> I fixed the sample rate bug in this and my previous two plugins!

>>>>>>>  
>>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for  
their  
>>>>>>>  
>>>>>>> calculations,  
>>>>>>> even when they are working at 44.1K. Not these. They operate at  
>the  
>>>>>>>  
>>>>>>> project  
>>>>>>> sample rate. Can you hear a difference? You tell me!  
>>>>>>>  
>>>>>>> you can download these at [www.mikeaudet.com/ensoniq.ca](http://www.mikeaudet.com/ensoniq.ca) or  
>>>>>>> once the DNS goes through, simply at [ensoniq.ca](http://ensoniq.ca).  
>>>>>>>  
>>>>>>> These plugins are released as "pay what you can" (ie - not free).  
>  
>>  
>>>  
>>>>I'm  
>>>>>>> not a rich man, and I could use the help.  
>>>>>>>  
>>>>>>> As always, let me know what you think.  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>  
>>>>  
>>>  
>>>>  
>>  
>Wow, after reading the other posts, I feel kind of wierd saying this, but  
I like to use gates on the toms. I like the Paris gate a lot. I use the analog  
x gate or sinus Golden gate if I want to render the tracks. I do a lot of  
drum tracks for people and this works really good for me, and everyone always  
comments on likeing my toms. I like them because I can let how ever much  
"rumble" I want to get through. I don't use any lookahead on the Paris gate.  
With no lookahead,it adds 2 samples latency, usually not a big deal, and  
sometimes I like the coloration, but if I want to have them totally transparent,  
I just back the toms up 1 paris ms, and add 78 samples, via sampleslide.  
This will make them totally sample accurate. I like the Paris gates better  
than the other 2 that I mentioned, but the native ones have no latency, and  
work well also.  
I've tried the automation thing with the toms, and for me it's not as good.  
I really don't like cutting the space out between the toms all together,  
it sounds too much like "parts is parts"

I don't do anything gate wise to the kik or snare.

FWIW, I'm currently mixing an album that I played on most of the tracks but

the artist hired a "BIG" name drummer for a couple tracks, like one of the biggest, who is known for his drum sound and engineering chops. The artist really liked my tom sound better than his, soooo, I'm mixing his tracks to make them sound like mine. Thankfully he didn't gate the toms on the multi tracks, I'm gating them, but letting "just enough" through to glue everything together.

Anyway that's how I like to do it, it really does depend on the d

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [EK Sound](#) on Mon, 20 Aug 2007 23:16:32 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

rummer though.

If the Hihat is bleeding all over the snare mic, then it may be time for drumagog.

Rod

"TCB" <nobody@ishere.com> wrote:

>

>Greetings, Parisians! After missing AES thanks to work in the office I spent  
>the rest of the weekend in a stinking hot recording room doing Monkiedrums.  
>So then, I how have six tunes to edit.

>

>In previous experiences doing this lovely task I have manually edited all  
>of the kick/snare/tom mics instead of using gates to get rid of extra sonic  
>trash bleeding through from the rest of the kit.

>

>First, do you folks who work a lot with acoustic drums usually do this?

If

>not, do you do something else?

>

>Thanks,

>

>TCBHey you guys that use the UAD plugs in Paris. Are you tired of not having  
enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly KAK!  
goed away and you can still push the plug to get some mojo out of it. Don't  
turn anything down on the Paris plug, just have it sitting there. You can  
also place it before the plug, but then you'll have to turn it down to lower  
the input to the plug. If you place it after, it just acts like a big ole  
sonic shock absorber.

Rod

RodHI Lamont,

Thsi software was the best thing over all I saw and SSL where barely pushing  
it. Maybe it's because the Digi Booth was close. :)

Saw Tascam's GVI4 on a MAC and the beta for Giga 4.

Giga 4 seems to have addressed allot of stablity issues, i.e., Quick Sound.

Looks worth looking at again.

Chris

"LaMont" <jjdpro@gmail.com> wrote in message news:470aa932\$1@linux...

>  
> Thanks. I suspect Digi will once again encrypt it's session files to keep  
> their product exclusive..  
>  
> "Dedric Terry" <dterry@keyofd.net> wrote:  
>>It works quite well. There are issues of manufacturers (ahem... Digi...)  
>  
>>changing their implementations with new revisions  
>>and causing headaches for everyone else - particularly AAF - so at least  
>  
>>with EDL Convert, you can convert to  
>>a format the recipient app can open. It can read and open PT 5 and  
>>earlier  
>  
>>sessions (version 4 - 5 of course moving up to PT7); EDLs from most  
>>everything (Sam/Sequoia, Sonic Studio, Vegas, discreet); Cool Edit  
>>Pro/Audition .sess; OpenTL; AES31; OMF; Sadie; Soundscape; Tascam backup;  
>  
>>Wavelab, etc; and export to much the same.  
>>  
>>OMF of course usually works fine with most major DAWs, as is without  
>>convert. But where problems occur, even running OMF's through it can  
>>clean  
>  
>>up variations in implementation.  
>>  
>>A notable downside to OMF and AAF are the legacy dual mono format Digi  
>>forced on the world. Projects with interleaved stereo  
>>files are always split (per OMF specs) into dual mono. AAF is supposed  
> to  
>>support interleaved, but it also splits interleaved files.  
>>Not EDL Convert's fault - just a legacy spec issue that is only now,  
>>slowly  
>  
>>being recognized as such.  
>>  
>>Dedric  
>>  
>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a8051\$1@linux...  
>>>  
>>> Dedric, I'm curious.How well does that software works?  
>>>

>>> "Dedric Terry" <dterry@keyofd.net> wrote:  
>>>>SSL bought it from CuiBonoSoft - it was EDL Convert Pro. Works great  
> for  
>>>  
>>>>converting  
>>>>EDLs, OMFs, etc (I use v4 - it's a lifesaver). The word from a v5 beta  
>>>  
>>>>tester is that it does in fact convert PT7 projects to and from Nuendo  
> XML  
>>>  
>>>>and works very well.  
>>>>  
>>>>The support for PT7 transfers is the new feature to v5 that could be a  
>>>>really big deal. Previously, due to Digi's lockout of  
>>>>PT session formats from 3rd party developers, you could only go back to  
>>> PT5.  
>>>>Either CuiBono figured out 7,  
>>>>or Digi sees the writing on the wall about customers' desires to move  
>>>>between platforms and opened up the format  
>>>>to CuiBonoSoft/SSL.  
>>>>  
>>>>It's also now twice the price it was, but still worth it.  
>>>>  
>>>>Regards,  
>>>>Dedric  
>>>>  
>>>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a6145\$1@linux...  
>>>>>  
>>>>> Have you guys & gals seen this new SSL software product that will  
>>>>> convert  
>>>>> any session (EDL) into another format DAW session format.  
>>>>>  
>>>>> If this thing works, this could be big?  
>>>>> <http://www.sonicstate.com/news/shownews.cfm?newsid=5384>  
>>>>>  
>>>>  
>>  
>Thanks Chris for the update..I hope GVI 4 is better than the current one.  
I purchased GVI 4 months ago and 'cringed' when I use it..  
  
"Chris Ludwig" <chrisl@adkproaudio.com> wrote:  
>Hi Lamont,  
&g

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Rod Lincoln](#) on Mon, 20 Aug 2007 23:55:00 GMT

t;Thsi software was the best thing over all I saw and SSL where barely pushing

>it. Maybe it's because the Digi Booth was close. :)

>

>Saw Tascam's GVI4 on a MAC and the beta for Giga 4.

>

>Giga 4 seems to have addressed allot of stabilty issues, i.e., Quick Sound.

>Looks worth looking at again.

>

>

>Chris

>

>"LaMont" <jjdpro@gmail.com> wrote in message news:470aa932\$1@linux...

>>

>> Thanks. I suspect Digi will once again encrypt it's session files to keep

>> their product exclusive..

>>

>> "Dedric Terry" <dterry@keyofd.net> wrote:

>>>It works quite well. There are issues of manufacturers (ahem... Digi...)

>>

>>>changing their implementations with new revisions

>>>and causing headaches for everyone else - particularly AAF - so at least

>>

>>>with EDL Convert, you can convert to

>>>a format the recipient app can open. It can read and open PT 5 and

>>>earlier

>>

>>>sessions (version 4 - 5 of course moving up to PT7); EDLs from most

>>>everything (Sam/Sequoia, Sonic Studio, Vegas, discreet); Cool Edit

>>>Pro/Audition .sess; OpenTL; AES31; OMF; Sadie; Soundscape; Tascam backup;

>>

>>>Wavelab, etc; and export to much the same.

>>>

>>>OMF of course usually works fine with most major DAWs, as is without

>>>convert. But where problems occur, even running OMF's through it can

>>>clean

>>

>>>up variations in implementation.

>>>

>>>A notable downside to OMF and AAF are the legacy dual mono format Digi

>>>forced on the world. Projects with interleaved stereo

>>>files are always split (per OMF specs) into dual mono. AAF is supposed

>> to

>>>support interleaved, but it also splits interleaved files.

>>>Not EDL Convert's fault - just a legacy spec issue that is only now,

>>>slowly  
>>  
>>>being recognized as such.  
>>>  
>>>Dedric  
>>>  
>>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a8051\$1@linux...  
>>>>  
>>>> Dedric, I'm curious.How well does that software works?  
>>>>  
>>>> "Dedric Terry" <dterry@keyofd.net> wrote:  
>>>>>SSL bought it from CuiBonoSoft - it was EDL Convert Pro. Works great  
>> for  
>>>>  
>>>>>converting  
>>>>>EDLs, OMFs, etc (I use v4 - it's a lifesaver). The word from a v5 beta  
>>>>  
>>>>>tester is that it doe

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Dedric Terry](#) on Tue, 21 Aug 2007 06:17:45 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

;>  
>>>>> No  
>>>>>  
>>>>> Chris  
>>>>>  
>>>>>  
>>>>  
>>>  
>>>  
>>  
>  
>me too. I use Paris's gates on live drums. But I think what we are dealing  
with hear is :

- Era of Music
- Genre Of Music Style.

Like Reverb. in the 80's we spattered verb all over the place. Gate verb  
settings on the kits..

90's..Rooms settings and Plates..

New Millenium- Dry,to natural ambience is the sound ..

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>

>Wow, after reading the other posts, I feel kind of wierd saying this, but

>I like to use gates on the toms. I like the Paris gate a lot. I use the analog

>x gate or sinus Golden gate if I want to render the tracks. I do a lot of

>drum tracks for people and this works really good for me, and everyone always

>comments on likeing my toms. I like them because I can let how ever much

>"rumble" I want to get through. I don't use any lookahead on the Paris gate.

>With no lookahead,it adds 2 samples latency, usually not a big deal, and

>sometimes I like the coloration, but if I want to have them totally transparent,

>I just back the toms up 1 paris ms, and add 78 samples, via sampleslide.

>This will make them totally sample accurate. I like the Paris gates better

>than the other 2 that I mentioned, but the native ones have no latency, and

>work well also.

>I've tried the automation thing with the toms, and for me it's not as good.

>I really don't like cutting the space out between the toms all together,

>it sounds too much like "parts is parts"

>

>I don't do anything gate wise to the kik or snare.

>

>FWIW, I'm currently mixing an album that I played on most of the tracks but

>the artist hired a "BIG" name drummer for a couple tracks, like one of the

>biggest, who is known for hi

---

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [TCB](#) on Tue, 21 Aug 2007 16:02:01 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

a big =

ole<BR>sonic=20

shock absorber.<BR>Rod<BR>Rod<BR></BLOCKQUOTE>

<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, = and=20

you?<BR><A=20

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer= ..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_0207\_01C80AA6.4DF37970--Additionally, you can only have one EDS card IIRC.

AA

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:470bc2f0\$1@linux...

> You can use this by plugging the IF2 directly into Card A if you are using  
> Paris internal clock and no other interfaces are being used on any other  
> EDS cards. If you add more interfaces, you will need to go with a MEC or  
> IF 442 and the IF 2 will no longer be able to be used as a standalone  
> interface on an individual card but will need to be connected to the MEC  
> or 442 as an "add on" interface due to it's inability to sync to other  
> interfaces on the system.

>

> Deej

>

> "Jon Jiles" <nojij@yahoo.com> wrote in message news:470bc0ff\$1@linux...

>>

>> Hey Peeps,

>>

>> Any one know if you can use an IF-2 as the sole interface to the EDS card  
>> with Paris? (no MEC, 442). I believe that's what a bundle 1 was but need  
>> to verify.

>>

>> Thanks,

>> Jon

>

>Actually... it was Avid that bought Digi...

David.

LaMont wrote:

> It does seem a bit ironic that Digi is the Majority stock holder of Avid.

> Being that most Pro Tools users are Mac users :)

>

> They (PT) Mac users have no idea that their app is owned by Bill Gates..

>

> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>

>>"Bill L" <bill@billlorentzen.com> wrote in message news:470bc8f3\$1@linux...

>>

>>>Elastic Audio is the name of the pitch correction feature in Samplitude

>

>

>>>(like Melodyne). I guess Digi does not take Magix seriously enough not

>

> to

>

>>>rip off their feature name.

>>>

>>  
 >>This is surely because Micorsoft owns a big chunk of Digidesign and  
 >>therefore encourages them to do this.  
 >>  
 >>  
 >>  
 >>>LaMont wrote:  
 >>>  
 >>>><http://www.sonicstate.com/news/shownews.cfm?newsid=5402>  
 >>>>  
 >>>>Hey Thad or anyone, check out this new feature in Pro Tools 'Elastic  
 >  
 >  
 >>>>Audio'.  
 >>>>Yeah yeah, on the surface it lloks like ACID meets Ableton Live, but  
 >  
 > as  
 >  
 >>>>you  
 >>>>get deeper into the video(15 minutes), you start seessing some really  
 >  
 >  
 >>>>powerful  
 >>>>editing stuff.  
 >>>>  
 >>>>This new Elastic Audio feature will replace their Beat-Detective feature  
 >>>>which was already a powerful tool for Drum editing..  
 >>  
 >>  
 >Hi Chuck,

I was writing to your old address. The worst part is that in my sent items,  
 I have an email that I sent to your new address that you responded to a couple  
 of years ago! So, I have no excuse.

I think I'm going to write a ducker that uses the left and right channels  
 of a stereo plugin. I did come across a function in boxTranslator that says  
 it connects the output of one plugin to an input of another, but it uses  
 "order" and "flags" parameters that aren't defined anywhere, and I can't  
 find an example of them being used, either.

Did you ever try compiling the Mac plugs under Visual Studio 4.2 cross platform?  
 The reason I thought that would be the way to go is that the driver requires  
 4.2, and the troll.h has a zillion entries for translating between Mac and  
 PC.

I've yet to get a debug version of a plugin to load in PARIS, too.

Thanks again for everything!

Mike

"chuck duffy" <c@c.com> wrote:

>

>Hi Mike. You are either getting spam filtered or using my old address.

My

>address is

>

>c d u f f y @ i d e a c o r p o r a t i o n . c o m

>

>for the past couple years

>

>Wires: no problem sharing the code if I can find it. Unfortunately there

>is no routing from effect to effect, across channels for inserts in the architecture,

>so wires is a big hack. Basically what I do is steal 16 words of shared

>memory at the top of an ESP2 and reserve it. Then for each output wire,

>I send the audio a sample at a time up to one of the reserved words of memory.

> For each input wire I retrieve the audio a sample at a time from that reserved

>word. It's dirt simple, but suffers from a bad side effect. There is no

>shared memory BETWEEN effects chips. So say that you set up an output wire,

>and an effect

---

Subject: Re: Summing Box w/built-in Comp-limiter

Posted by [Bill L](#) on Wed, 22 Aug 2007 12:37:49 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

ot visual C++. It's a real

>>nightmare,

>>>and if you think it was hard to grok the Visual C++ side, think about doing

>>>it with no reference projects. Yikes.

>>>

>>>Chuck

>>>

>>>"Mike Mullin" <lunarlordship@sympatico.ca> wrote:

>>>>

>>>>I'm in and thanks Mike.

>>>>cheers,

>>>>Mike Mullin

>>>>

>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote:

```

>>>>>
>>>>>Do we have four Mac users other than me whowould be willing to kick
in
>>>>$20
>>>>>each?
>>>>>
>>>>>Thanks Mike!
>>>>>
>>>>>Gantt
>>>>>
>>>>>"Mike Audet" <mike@...> wrote:
>>>>>>
>>>>>>I would really like to tackle the Mac stuff, but I don't have a Mac
>running
>>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross
>>platform
>>>>>>edition just to compile the code. The cheapest I've seen it for is
>around
>>>>>>$80 plus shipping. If a Mac user wants to send me a copy or the $100
>>>(I
>>>>>>live in Canada and shipping is always stupid expensive), I'll get to
>>work
>>>>>>on it.
>>>>>>But even then, I can't make any promises except to try.
>>>>>>
>>>>>>All the best,
>>>>>>
>>>>>>Mike
>>>>>>
>>>>>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>>>Deeeewwwwwwwwwwd..... As soon as these 15-18 hr days cease, I will
be
>>>>all
>>>>>>>
>>>>>>>over this.
>>>>>>>Did you by chance fix it so that the Mac mismap bug is gone for the
>>Mac
>>>>>>>
>>>>>>>users?
>>>>>>>Question: can I run 'this' compressor also w/o causing problems on
>the
>>>>>>>
>>>>>>>crunched version that shipped with the Paris rigs?
>>>>>>>
>>>>>>>AA
>>>>>>>
>>>>>>>
>>>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550$1@linux...

```

>>>>>>>  
>>>>>>> Hey all,  
>>>>>>>  
>>>>>>> I've got some new goodies!  
>>>>>>>  
>>>>>>> I've just released the "PARIS compressor". It's the original PARIS  
>>>>>>>  
>>>>>>> compressor  
>>>>>>> algo before it was "crunched" to allow 16 compressors to fit on  
one  
>>>>>>>EDS100  
>>>>>>> card. I've added meters (of course) AND  
>>>>>>>  
>>>>>>> I fixed the sample rate bug in this and my previous two plugins!  
>>>>>>>  
>>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for  
>their  
>>>>>>>  
>>>>>>> calculations,  
>>>>>>> even when they are working at 44.1K. Not these. They operate at  
>>the  
>>>>>>>  
>>>>>>> project  
>>>>>>> sample rate. Can you hear a difference? You tell me!  
>>>>>>>  
>>>>>>> you can download these at [www.mikeaudet.com/ensoniq.ca](http://www.mikeaudet.com/ensoniq.ca) or  
>>>>>>> once the DNS goes through, simply at [ensoniq.ca](http://ensoniq.ca).  
>>>>>>>  
>>>>>>> These plugins are released as "pay what you can" (ie - not free).  
>>  
>>>  
>>>>  
>>>>>I'm  
>>>>>>> not a rich man, and I could use the help.  
>>>>>>>  
>>>>>>> As always, let me know what you think.  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>  
>>>>  
>>>>  
>>>  
>>>  
>>  
>>I did come across a function in boxTranslator that says  
>it connects the output of one plugin to an input of another, >but it uses  
> "order" and "flags" parameters that aren't defined anywhere, and I can't  
>find an example of them being used, either.

You can chain output to input, and you can do it using only the box markup code in the ini file. Basically it allows you to chain two or more plugs together, output of one to input of another. This serves to form a 'composite' plugin definition. But that's just the definition of the plug, not the instance.

There is no way to point the output of one instance of an insert plugin, to the input of an instance of an insert on another channel. This was confirmed by the guys who wrote the software and designed the hardware, that's where I came up with the idea for wires.

>Did you ever try compiling the Mac plugs under Visual Studio 4.2 cross platform?  
> The reason I thought that would be the way to go is that the driver requires  
>4.2, and the troll.h has a zillion entries for translating between Mac and  
>PC.

Well, the reason I went with CodeWarrior, is that tha

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Ted Gerber](#) on Wed, 22 Aug 2007 13:25:05 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

t's what all the mac  
plugs were built with by the Ensoniq guys.

>I've yet to get a debug version of a plugin to load in PARIS, too.

It's not possible, AFAIK. What is possible, and I used on a minute by minute basis is the following:

Sprinkle debugprints throughout your code, then pick up the output with sysinternals debugview, available at [www.sysinternals.com](http://www.sysinternals.com)

>Thanks again for everything!

>

>

>Mike

>

>

>

>"chuck duffy" <c@c.com> wrote:

>>

>>Hi Mike. You are either getting spam filtered or using my old address.

> My

>>address is

>>

>>c d u f f y @ i d e a c o r p o r a t i o n . c o m

>>

>>for the past couple years  
>>  
>>Wires: no problem sharing the code if I can find it. Unfortunately there  
>>is no routing from effect to effect, across channels for inserts in the  
>architecture,  
>>so wires is a big hack. Basically what I do is steal 16 words of shared  
>>memory at the top of an ESP2 and reserve it. Then for each output wire,  
>>I send the audio a sample at a time up to one of the reserved words of  
memory.  
>> For each input wire I retrieve the audio a sample at a time from that  
reserved  
>>word. It's dirt simple, but suffers from a bad side effect. There is  
no  
>>shared memory BETWEEN effects chips. So say that you set up an output  
wire,  
>>and an effect and an input wire, and everything works great. But then  
you  
>>add another effect, and the effects engine shuffles the algos around to  
>different  
>>ESP2 chips to get a better allocation. Your input wire can get allocated  
>>to one chip, the output to another. Then things no worky. The fix is  
to  
>>remove the input and output wire, then add them back, and in all likelihood  
>>they will end up on the same chip, but its a pain.  
>>  
>>I have a great keyed gate and a sidechain I never released because wires  
>>is not a reliable method, and there is no other way to route from channel  
>>to channel among inserts.  
>>  
>>I also can't release the precision limiter because that is the property  
>of  
>>one of the original ensoniq guys, and I have an ironclad agreement with  
>him  
>>that I cannot release it, unless its for sale , and he gets a cut.  
>>  
>>The one thing I do think we should release is matts reverb, cause nobody  
>>has heard from here in years.  
>>  
>>Chuck  
>>  
>>  
>>  
>>"Mike Audet" <mike@...> wrote:  
>>>  
>>>No reference projects?!?!?!?  
>>>  
>>>Chuck, thank you so much for all the work you did. I'm very, very aware  
>>>that I'm blessed to have your work to look at and learn from. I'm having

>>>such a great time working on this stuff, and it really is a dream come  
>>true  
>>>to be able to move PARIS forward.  
>>>  
>>>I've sent you a couple of emails, but I have a feeling that my messages  
>>get  
>>>killed by your spam filter. I would love to work on the precision limiter,  
>>>and It would be a huge help to have the wires code to look at. One of  
the  
>>>things I still have no clue about (among many) is how the routing works.  
>>> I would really, really, love to add a side chain to a compressor, and  
>I  
>>>think that the wires code would be a huge help.  
>>>  
>>>Thanks again for everything!  
>>>  
>>>Mike  
>>>  
>>>PS - I don't know if you've seen my little site at ensoniq.ca, but you've  
>>>got a very special thanks right at the top.  
>>>  
>>>  
>>>  
>>>"chuck duffy" <c@c.com> wrote:  
>>>>  
>>>>Mike,  
>>>>  
>>>>The Mac stuff is built under Code Warrior, not visual C++. It's a real  
>>>>nightmare,  
>>>>and if you think it was hard to grok the Visual C++ side, think about  
>doing  
>>>>it with no reference projects. Yikes.  
>>>>  
>>>>Chuck  
>>>>  
>>>>"Mike Mullin" <lunarlordship@sympatico.ca> wrote:  
>>>>>  
>>>>>I'm in and thanks Mike.  
>>>>>cheers,  
>>>>>Mike Mullin  
>>>>>  
>>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote:  
>>>>>>  
>>>>>>Do we have four Mac users other than me whowould be willing to kick  
>in  
>>>>>\$20  
>>>>>>each?  
>>>>>>>

>>>>>Thanks Mike!

>>>>>

>>>>>Gantt

>>>>>

>>>>>"Mike Audet" <mike@...> wrote:

>>>>>

>>>>>>I would really like to tackle the Mac stuff, but I don't have a Mac

>>running

>>>>>>PARIS and I'm pretty sure that I need a copy of Visual C++ 4.2 cross

>>>platform

>>>>>>edition just to compile the code. The cheapest I've seen it for is

>>around

>>>>>>\$80 plus shipping. If a Mac user wants to send me a copy or the \$100

>>>>(I

>>>>>>live in Canada and shipping is always stupid expensive), I'll get

to

>>>work

>>>>>>on it.

>>>>>>But even then, I can't make any promises except to try.

>>>>>>

>>>>>>All the best,

>>>>>>

>>>>>>Mike

>>>>>>

>>>>>>"Aaron Allen" <know-spam@not\_here.dude> wrote:

>>>>>>>Deeeewwwwwwwwwd..... As soon as these 15-18 hr days cease, I will

>be

>>>>all

>>>>>>

>>>>>>>over this.

>>>>>>>Did you by chance fix it so that the Mac mmap bug is gone for the

>>>Mac

>>>>>>>

>>>>>>>users?

>>>>>>>Question: can I run 'this' compressor also w/o causing problems on

>>the

>>>>>>

>>>>>>>crunched version that shipped with the Paris rigs?

>>>>>>>

>>>>>>>AA

>>>>>>>

>>>>>>>

>>>>>>>"Mike Audet" <mike@.....> wrote in message news:4705b550\$1@linux...

>>>>>>>

>>>>>>>> Hey all,

>>>>>>>>

>>>>>>>> I've got some new goodies!

>>>>>>>>

>>>>>>> I've just released the "PARIS compressor". It's the original PARIS  
>>>>>  
>>>>>>> compressor  
>>>>>>> algo before it was "crunched" to allow 16 compressors to fit on  
>one  
>>>>>EDS100  
>>>>>>> card. I've added meters (of course) AND  
>>>>>>>  
>>>>>>> I fixed the sample rate bug in this and my previous two plugins!  
>>>>>>>  
>>>>>>> If you hadn't heard, almost all the PARIS effects assume 48k for  
>>their  
>>>>>>>  
>>>>>>> calculations,  
>>>>>>> even when they are working at 44.1K. Not these. They operate  
>at  
>>&

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Bill L](#) on Wed, 22 Aug 2007 23:09:35 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

e v4 - it's a lifesaver). The word from a v5  
>>>>>>beta  
>>>>>  
>>>>>>tester is that it does in fact convert PT7 projects to and from Nuendo  
>>> XML  
>>>>>  
>>>>>>and works very well.  
>>>>>>>  
>>>>>>>The support for PT7 transfers is the new feature to v5 that could be  
> a  
>>>>>>>really big deal. Previously, due to Digi's lockout of  
>>>>>>>PT session formats from 3rd party developers, you could only go back  
> to  
>>>>> PT5.  
>>>>>>>Either CuiBono figured out 7,  
>>>>>>>or Digi sees the writing on the wall about customers' desires to move  
>>>>>>>between platforms and opened up the format  
>>>>>>>to CuiBonoSoft/SSL.  
>>>>>>>  
>>>>>>>It's also now twice the price it was, but still worth it.  
>>>>>>>  
>>>>>>>Regards,  
>>>>>>>Dedric  
>>>>>>>  
>>>>>>>"LaMont" <jjdpro@gmail.com> wrote in message news:470a6145\$1@linux...

>>>>>>  
>>>>>> Have you guys & gals seen this new SSL software product that will  
>>>>>> convert  
>>>>>> any session (EDL) into another format DAW session format.  
>>>>>>  
>>>>>> If this thing works, this could be big?  
>>>>>> <http://www.sonicstate.com/news/shownews.cfm?newsid=5384>  
>>>>>>  
>>>>>  
>>>>  
>>>  
>>>  
>>  
>>  
>>  
>Hi Chuck,

It must have been extremely cool picking the brains of the PARIS designers.  
Was there a particular version of code warrior that they used for the mac  
plugs? It would be great to get those out, too.

What do you think of my work so far?

All the best,

Mike

"chuck duffy" <c@c.com> wrote:

>  
>>I did come across a function in boxTranslator that says  
>>it connects the output of one plugin to an input of another, >but it uses  
>> "order" and "flags" parameters that aren't defined anywhere, and I can't  
>>find an example of them being used, either.  
>  
>You can chain output to input, and you can do it using only the box markup  
>code in the ini file. Basically it allows you to chain two or more plugs  
>together, output of one to input of another. This serves to form a 'composite'  
>plugin definition. But that's just the definition of the plug, not the instance.  
> There is no way to point the output of one instance of an insert plugin,  
>to the input of an instance of an insert on another channel. This was confirmed  
>by the guys who wrote the software and designed the hardware, that's where  
>I came up with the idea for wires.  
>  
>>Did you ever try compiling the Mac plugs under Visual Studio 4.2 cross  
platform?  
>> The reason I thought that would be the way to go is that the driver requires  
>>4.2, and the troll.h has a zillion entries for translating between Mac  
and  
>>PC.

>  
>Well, the reason I went with CodeWarrior, is that that's what all the mac  
>plugins were built with by the Ensoniq guys.  
>  
>>I've yet to get a debug version of a plugin to load in PARIS, too.  
>  
>It's not possible, AFAIK. What is possible, and I used on a minute by minute  
>basis is the following:  
>  
>Sprinkle debugprints throughout your code, then pick up the output with  
sysinternals  
>debugview, available at [www.sysinternals.com](http://www.sysinternals.com)  
>  
>>Thanks again for everything!  
>>  
>>  
>>Mike  
>>  
>>  
>>  
>>"chuck duffy" <c@c.com> wrote:  
>>>  
>>>Hi Mike. You are either getting spam filtered or using my old address.  
>> My  
>>>address is  
>>>  
>>>c d u f f y @ i d e a c o r p o r a t i o n . c o m  
>>>  
>>>for the past couple years  
>>>  
>>>Wires: no problem sharing the code if I can find it. Unfortunately there  
>>>is no routing from effect to effect, across channels for inserts in the  
>>architecture,  
>>>so wires is a big hack. Basically what I do is steal 16 words of shared  
>>>memory at the top of an ESP2 and reserve it. Then for each output wire,  
>>>I send the audio a sample at a time up to one of the reserved words of  
>memory.  
>>> For each input wire I retrieve the audio a sample at a time from that  
>reserved  
>>>word. It's dirt simple, but suffers from a bad side effect. There is  
>no  
>>>shared memory BETWEEN effects chips. So say that you set up an output  
>wire,  
>>>and an effect and an input wire, and everything works great. But then  
>you  
>>>add another effect, and the effects engine shuffles the algos around to  
>>different  
>>>ESP2 chips to get a better allocation. Your input wire can get allocated

>>>to one chip, the output to another. Then things no worky. The fix is  
>to  
>>>remove the input and output wire, then add them back, and in all likelihood  
>>>they will end up on the same chip, but its a pain.  
>>>  
>>>I have a great keyed gate and a sidechain I never released because wires  
>>>is not a reliable method, and there is no other way to route from channel  
>>>to channel among inserts.  
>>>  
>>>I also can't release the precision limiter because that is the property  
>>of  
>>>one of the original ensoniq guys, and I have an ironclad agreement with  
>>him  
>>>that I cannot release it, unless its for sale , and he gets a cut.  
>>>  
>>>The one thing I do think we should release is matts reverb, cause nobody  
>>>has heard from here in years.  
>>>  
>>>Chuck  
>>>  
>>>  
>>>  
>>>"Mike Audet" <mike@...> wrote:  
>>>>  
>>>>No reference projects?!?!?!?!  
>>>>  
>>>>Chuck, thank you so much for all the work you did. I'm very, very aware  
>>>>that I'm blessed to have your work to look at and learn from. I'm having  
>>>>such a great time working on this stuff, and it really is a dream come  
>>>true  
>>>>to be able to move PARIS forward.  
>>>>  
>>>>I've sent you a couple of emails, but I have a feeling that my messages  
>>>get  
>>>>killed by your spam filter. I would love to work on the precision limiter,  
>>>>and It would be a huge help to have the wires code to look at. One of  
>the  
>>>>things I still have no clue about (among many) is how the routing works.  
>>>> I would really, really, love to add a side chain to a compressor, and  
>>I  
>>>>think that the wires code would be a huge help.  
>>>>  
>>>>Thanks again for everything!  
>>>>  
>>>>Mike  
>>>>  
>>>>PS - I don't know if you've seen my little site at ensoniq.ca, but you've  
>>>>got a very special thanks right at the top.

>>>>  
>>>>  
>>>>  
>>>>"chuck duffy" <c@c.com> wrote:  
>>>>>  
>>>>>Mike,  
>>>>>  
>>>>>The Mac stuff is built under Code Warrior, not visual C++. It's a real  
>>>>nightmare,  
>>>>>and if you think it was hard to grok the Visual C++ side, think about  
>>doing  
>>>>>it with no reference projects. Yikes.  
>>>>>  
>>>>>Chuck  
>>>>>  
>>>>>"Mike Mullin" <lunarlordship@sympatico.ca> wrote:  
>>>>>>  
>>>>>>I'm in and thanks Mike.  
>>>>>>cheers,  
>>>>>>Mike Mullin  
>>>>>>  
>>>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote:  
>>>>>>>  
>>>>>>>Do we have four Mac users other than me whowould be willing to kick  
>>in  
>>>>>\$20  
>>>>>>each?  
>>>>>>>  
>>>>>>>Thanks Mike!  
>>>>>>>  
>>>>>>>Gantt  
>>>>>>>  
>>>>>&g

---

---

Subject: Re: Summing Box w/built-in Comp-limiter  
Posted by [Ted Gerber](#) on Thu, 23 Aug 2007 03:25:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

y Rod,  
>Is this because the Paris EQ is getting whacked and liking it?  
>OR is it because the Paris native plug operates way low like in the EDS  
>situation with Paris in general? =20  
>  
>I always have to throw a Waves 2 band in front of the Pultec to allow =  
>the=20  
>boosting I usually use there.  
>

>Waddaya think?  
 >Tom=20  
 > "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =  
 >news:470bea62\$1@linux...  
 >  
 > Hey you guys that use the UAD plugs in Paris. Are you tired of not =  
 >having  
 > enough headroom? Put the Paris native eq AFTER the UAD plug. The ugly  
 =  
 >KAK!  
 > goed away and you can still push the plug to get some mojo out of it.  
 =  
 >Don't  
 > turn anything down on the Paris plug, just have it sitting there. You  
 =  
 >can  
 > also place it before the plug, but then you'll have to turn it down to  
 =  
 >lower  
 > the input to the plug. If you place it after, it just acts like a big  
 =  
 >ole  
 > sonic shock absorber.  
 > Rod  
 > Rod  
 >  
 >  
 >  
 >I choose Polesoft Lockspam to fight spam, and you?  
 ><http://www.polesoft.com/refer.html>  
 >  
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
 ><HTML><HEAD>  
 ><META http-equiv=3DContent-Type content=3D"text/html; =  
 >charset=3Diso-8859-1">  
 ><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>  
 ><STYLE></STYLE>  
 ></HEAD>  
 ><BODY bgColor=3D#ffffff>  
 ><DIV><FONT face=3DArial size=3D2>Hey Rod,</FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2>Is this because the Paris EQ is getting  
 =  
 >whacked and=20  
 >liking it?</FONT></DIV>  
 ><DIV><FONT face=3DArial size=3D2>OR is it because the Paris native plug  
 =  
 >operates way=20  
 >low like in the EDS</FONT></DIV>

></FONT></DIV>

><DIV><FONT face=3DArial size=3D2>I always have to throw a </FONT><FONT =  
>face=3DArial=20  
>size=3D2>Waves 2 band in front of the Pultec to allow the </FONT></DIV>

>face=3DArial=20  
>size=3D2>use there.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>Waddaya think?</FONT></DIV>

><BLOCKQUOTE=20  
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
> <DIV>"Rod Lincoln" <A=20  
> =  
>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=  
>t;=20  
> wrote in message <A=20  
> =  
>href=3D"news:470bea62\$1@linux">news:470bea62\$1@linux</A>...</DIV><BR>Hey  
=  
>you=20  
> guys that use the UAD plugs in Paris. Are you tired of not =  
>having<BR>enough=20  
> headroom? Put the Paris native eq AFTER the UAD plug. The ugly =  
>KAK!<BR>goed=20  
> away and you can still push the plug to get some mojo out of it. =  
>Don't<BR>turn=20  
> anything down on the Paris plug, just have it sitting there. You =  
>can<BR>also=20  
> place it before the plug, but then you'll have to turn it down to =  
>lower<BR>the=20  
> input to the plug. If you place it after, it just acts like a big =  
>ole<BR>sonic=20  
> shock absorber.<BR>Rod<BR>Rod<BR></BLOCKQUOTE>  
><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
>and=20  
>you?<BR><A=20  
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>  
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>  
>I don't know why. I suspect its because the Paris Native comp likes getting  
>whacked. It's a totally different vibe than putting something before the  
>UAD to limit the input. You can turn up the uad and get it working hard.

Honestly, it's because so many people when working in digital - whether they've worked in analog prior or not - are SO focused on "hitting it hard" & spanking this & spanking that, when really in digital it's just the opposite.. shit just works & sounds better when you BACK OFF just a bit.

Give ALL your inline processes some headroom - whether it's a channel level or a plugin or a mix buss... and your stuff will sound better. Paris kinda helps in this regard in that (like Chuck revealed to us) zero is really -20, so that helps on one inline gainstage, but with plugins in series, back off a hair & don't try to run everything at maximum absolute zero & you'll find a realm of clarity there, trust me!

Well, fuck it - don't trust me... try it & see for yourself!  
lol

NeilPretty cool! Outta my price range, but still pretty cool :)

>  
>George Benson is a friend so I am posting this info. Skinner auctioneers of  
>Boston are auctioning a nice collection of high value guitars and other instruments  
>that belong to George Benson on Oct 12-14. The catalog is available for download  
>as PDF files. The address is:  
>  
> <http://www.skinnerinc.com/content/showauction.asp?fam=13&type=latest>  
>  
>I also posted this on GearsLutz.  
>Gene"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>  
>Wow, after reading the other posts, I feel kind of wierd  
>saying this, but I like to use gates on the toms.

Why do you feel wierd? Of the ones that said they use gating, Toms seemed to be the most prevelantly-gated thing.

Gene

"Neil" <oiuoiu@oiu.com> wrote:  
>  
>Pretty cool! Outta my price range, but still pretty cool :)

>  
>  
>  
>>  
>>George Benson is a friend so I am posting this info. Skinner auctioneers  
>of  
>>Boston are auctioning a nice collection of high value guitars and other  
>instruments  
>>that belong to George Benson on Oct 12-14. The catalog is available for  
>download  
>>as PDF files. The address is:  
>>  
>> <http://www.skinnerinc.com/content/showauction.asp?fam=13&type=latest>  
>>  
>>I also posted this on GearsLutz.  
>>Gene  
>Hey Neil, I appreciate the advice.  
I can't remember if you use UAD stuff or not, but it seems like, as good  
as they sound, one of their drawbacks is that they have a little less headroom  
than some other native plugs, at least in Paris (I can't speak for other  
DAWS). This is just a method I discovered, by accident, that helps you add  
a little more eq on a pultec plug, or whatever, without kacking out, on a  
track that may have been recorded hot.  
The UAD Neve compressor has a +14 or whatever setting (can't remember and  
I'm not looking at it right now)that allows you to push the plug into "coloration"  
area's, like the hardware version. That's not really doable if you get the  
digital kack that I get when I try it, unless I use the above trick.  
I personally think Paris's strength is in allowing you to push things in  
an "analog" way, to an extent, and sound good. It certainly isn't in editing  
or vsti's at this point.  
Rod  
"Neil" <IOUOIU@OIU.com> wrote:  
>  
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>>  
>>I don't know why. I suspect its because the Paris Native comp likes getting  
>>whacked. It's a totally different vibe than putting something before the  
>>UAD to limit the input. You can turn up the uad and get it working hard.  
>  
>Honestly, it's because so many people when working in digital -  
>whether they've worked in analog prior or not - are SO focused  
>on "hitting it hard" & spanking this & spanking that, when  
>really in digital it's just the opposite.. shit just works  
>& sounds better when you BACK OFF just a bit.  
>  
>Give ALL your inline processes some headroom - whether it's a  
>channel level or a plugin or a mix buss... and your stuff will  
>sound better. Paris kinda helps in this regard in that (like

>Chuck reveaeld to us) zero is really -20, so that helps on one  
>inline gainstage, but with plugins in series, back off a hair &  
>don't try to run everything at maximum absolute zero & you'll  
>find a realm of clarity there, trust me!  
>  
>Well, fuck it - don't trust me... try it & see for yourself!  
>lol  
>  
&g

---