
Subject: Guerilla mixing

Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 08:49:22 GMT

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gt;

>>> Dedric Terry wrote:

>>>

>>>> Anyone with Nuendo and/or Samplitude (or the demo) interested in a little
>>>> experiment? There has been a hardware test thread on the Nuendo forum that
>>>> is claiming RME drivers are way less efficient than Lynx and MOTU - okay,
>>>> worth reporting to RME, as long as it's really RME and not Nuendo, but that
>>>> part seems to be taboo on the Nuendo forum, so I bailed on posting this
>>>> there.

>>>>

>>>> So, for fun, or out of frustration more likely I decided to compare Nuendo

>>>> 3.2 to Samplitude 8.11 (demo) using my RME Digiface (2.94

Subject: Re: Guerilla mixing

Posted by [rick](#) on Wed, 08 Mar 2006 09:40:43 GMT

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than if restarted, and it is

>>>> slow to reset the audio engine.

>>>>

>>>> I'm trying to get to the bottom of some longstanding questions I've had
>>>> about Nuendo's performance since 3.0, and also since 3.2. Something isn't
>>>> right. Any takers to dive into sorting this out?

>>>>

>>>> The Nuendo forum is too volatile right now. Posting this would just cause
>>>> a

>>>> flame war and I'm in no mood to get burned. I'm not partial to any
>>>> manufacturer - just figuring out where the weak spots are.

>>>>

>>>> Thanks!

>>>> Dedric

>>>>

>>

>>Dear Edna,

Chainer is working fine...

I did not claim that I had any problems with Chainer using FX-teleport.

EnergyXT might be working too.

The latency Paris buffers like to see are over 4096 when working with plugins
like FX-teleport Wormhole etc.

You can work with lower latencies if you work with EDSTransfer 8,16 but I

Subject: Re: Guerilla mixing
Posted by [Russ](#) on Wed, 08 Mar 2006 14:57:28 GMT
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>>You know, this group could almost be newly titled to include
>current
>> >>>>>
>> >>>>>Paris
>> >>>>>
>> >>>>>>>users and Paris users who have moved on to other systems, or
>Paris
>> >>>
>> >>> users
>> >>>
>> >>>>>>>who
>> >>>>>>>
>> >>>>>>>are using other systems with Paris. For me the greatest loss
is
>>
>> >>>>>>>>>when
>> >>>>>>>
>> >>>>>>>folks
>> >>>>>>>
>> >>>>>>>>leave Paris and then this NG. I hope you'll stick around.
>> >>>>>>>>>Cheers,
>> >>>>>>>>>MR
>> >>>>>>>>>
>> >>>>>>>>>
>> >>>>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
>> >>>>>>>>>news:441d9384\$

Subject: Re: Guerilla mixing
Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 15:09:31 GMT
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empirical rather than based on any truth.
>
>In a recent session at another producer's studio (who will remain unnamed),
>I listened to some pop-rock mixes done on a Paris rig. The sound was big
>and clear and sounded very tape-like. Overall it sounded quite good and
not
>at all wimpy. The artist however hated the sound. He played us a number
of
>recent albums known to have been recorded in PT or similar sounding DAWs
>as examples of what he wanted. This is the sound he knows and more important
>it is the sound he likes! Yikes!! Compressed to a dynamic range of about
>10db and very little sense of depth, space or stereo width.

>
>Music may be universal but we all know it comes with cultural bias. How many
>American teens would choose to listen to a steady diet of microtonal music?
>Might as well serve up a big plate of Haggis... And it not just teens. Labels
>work the exact same way. If someone has a hit record that sounds crappy,
>all the labels want the same crappy sound.
>
>Suddenly I am feeling very old. Fashions change taste changes but I thought
>good sound was forever. Perhaps not so. As a producer who still has at least
>one toe in the current market, I need to have some awareness of the realities
>of the market and the "new sound" is the new sound.
>
>My personal taste has not changed. For most projects that I foresee myself
>working on, I will continue to use Paris, but just as I have made decisions
>in the past to use SSL consoles rather than Neves to achieve a more trendy
>"Pop" mix, I am now experimenting with ways to capture the "elusive PT sound".
>(Insert appropriate emoticon).
>
>Luckily it was reasonably easy to achieve. I recently purchased the Waves
>SSL bundle and running that in Logic can get me very close to the sound
of
>better sounding PT mixes. So I can still use Paris whenever I like and I
>can experiment with a mix of the two styles.
>
> What does all this mean? Nothing other then I understand why some pe

Subject: Re: Guerilla mixing

Posted by [Deej \[1\]](#) on Wed, 08 Mar 2006 16:54:57 GMT

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iddensounds@hotmail.com> wrote in message news:443cbb39\$1@linux...

>
> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:
> >Do I prefer the sound of Paris over other DAWS because
> >its actually makes better sounding recordings, or is it because it is
closer
> >to the sound I associate with my favorite albums from the last 30 years?
>
> This post reminded me that I haven't listened to the Beatles Let It Be
Naked
> in a while. ;o) And I do love ths sound of that album. Soft and warm and
> analog, but with elements of clarity that only come from digital
processing...
>
> ...but I don't understand what you're getting at? ;o) Hehe...
>

> ...suffice to say, it's now playing...
>
> "All through the night, I me mine, I me mine, I me mine..."
>
> I think you're right though. In a way.
>
> On one hand I would say I think Paris has a sound, whereas most good digital
> systems these days are cold and pure. Hence one could argue Paris is coloured
> where other DAWs are not.
>
> On the other hand, part of me still thinks that air, where the "summing bus"
> mathematics is done in nature, may not necessarily be as pure in it's additions
> as is a digital DAW. For example, I would think that air, when heavily compressed,
> would offer more resistance the more it was compressed. It's not just doing
> to keep giving. It will resist more with greater compression. So the louder
> the sound, and the more you add sound together, the more you would get a
> mild compression effect on the peaks. In analog systems, and possibly Paris,
> you get this effect. It's only slight, but it's there. In digital systems
> you don't.
>
> I've never seen or heard anything about how sound works in the air and how
> clean the maths is. People seem to assume it to be pure clean maths, but
> I find that unlikely. Air is a dirty mixed up substance full of different
> gases and particles, and sounds by nature are waves crossing in different
> directions, intersecting, and doing all kinds of things.
>
> Hence, which system is coloured? The digital or the analog? Paris or Protools
> or, indeed, air? I suggested this in a post a while back I'm pretty sure.
>
> But I think there's certainly variation in what various people prefer sound
> wise. Digital is currently "in". Overcompressed is certainly in. Mind you
> I think this is the way of the future. People are increasingly wanting everything
> in little compact packages that are easier to digest. Getting somebody to
> make you a piz

Subject: Re: Guerilla mixing
Posted by [emarenot](#) on Wed, 08 Mar 2006 17:02:30 GMT
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gt;
>> >before we even had computers, much less DAWs. It ain't as much about
the
>>
>> >tools as it is about the capturing of the moment. How you do that is
>totally
>>
>> >personal and up to each of us. Sure, I can spank the daylights out a
PT
>> mix
>> >in level with Paris, but then again Paris midi sucks. Use what floats
it
>> for
>> >ya, I say. Use it how it floats it for ya. If it's good, everyone will
>know
>>
>> >it when they hear it, and the means doesn't matter. I still prefer Paris
>> in
>> >a big way, but I program midi/song structures elsewhere where the 'sound'
>>
>> >doesn't matter and dump to.
>> >
>> >AA
>> >
>> >
>> >"TC" <tc@spammetodeathyoubastards.org> wrote in message
>> >news:443c155c\$1@linux...
>> >> Well,
>> >>
>> >> I use PT HD, Logic 7 and Paris, with considerable investments in all
>over
>>
>> >> the years.
>

Subject: Re: Guerilla mixing
Posted by [RZ](#) on Wed, 08 Mar 2006 18:09:56 GMT
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> I have not hear the new RME stuff. I would hope that their interfaces got
> upgraded in the sound dept. Another card with mentioning is the M-Audio Audiophile
> 192. This cards converters are in aanother league form their (m-Audios) previous
> offerings.

>
> Also, like I stated in another post, E-Muis working on updating their Mixer
> app to accommodate multi card usage.
> LaMont
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>
>>Hi Lamont,
>>I agree that yes the RME Digi-968 card designed over 8 years ago by RME
>
>
>>does not sound as good as the higher-end EMU cards. They don't to me
>>sound as good as the newer RME converters on the Fireface, Multiface and
>
>
>>their stand alone converters. But there is allot more to making a good
>>sounding AD/DA then just the converter chips used. For the money EMU has
>
>
>>done a great job on the hardware design of their converters but hey when
>
>
>>you have the buying power of Creative Labs behind you then I would
>>think so. The only things I don't like about the EMU stuff is the mixer
>
>
>>applet. It's way to convoluted for such a simple card. Also the lack of
>
>
>>larger I/O cards but sense they are marketing the stuff mostly to a home
>
>
>>enthusiast market it makes sense why they don't.
>>
>>
>>Chris
>>
>>
>>LaMont wrote:
>>
>>>Hi Edna,
>>>To me, E-Mu cards blows the sonic doors off of RME. In comparisons, the
>
> RME
>
>>>cards sounds "stale" & Lifeless. Where as, the E-Mu cards(1212M 1820M)
>
> sound

>
>>>alive with depth..
>>>LaMont
>>>
>>>"Edna" <edna@texomaonline.com> wrote:
>>>
>>>>Well I just won a 1212m on ebay, nearly new, for \$107. It can be upgraded
>>>>to the 1820m as I understand it, if desired. The converters are spec'd
>>>
>>>at
>>>
>>>>120db. I have been hearing rave reviews on these on some other forums,
>>>
>>>even
>>>
>>>>compared to RME. Gonna use it with Samplitude V8 for native system.
>>>>E
>>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:443abe13\$1@linux...
>>>>
>>>>>Hey Guys,
>>>>>
>>>>>I just got a Emu 1212M interface with the high-end converters. Man,these
>>>>>converters are fanstasic!! I can't believed that EMU sales this level
>>>
>>>of
>>>
>>>>>converter for so little..Their new interface box even has soft-limit
>
> on
>
>>>>the
>>>>
>>>>>converters and better mic pres.
>>>>>
>>>>>This just makes me wonder if ID could make with with EMU and make VSt
>>>>
>>>>version
>>>>
>>>>>of Paris!!(naitive). I would jump

Subject: Re: Guerilla mixing
Posted by [EK Sound](#) on Wed, 08 Mar 2006 18:30:00 GMT
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all over this. Really, this card has
>>>
>>>the

>>>
>>>>>samme converters as the Digi HD192.
>>>>>I'm hearing things in my Nuendo mixes that I did not hear in my RME
>
> Digi
>
>>>>>96 PST that it replaced.. The difference is so clear, that it's really
>>>>
>>>>make
>>>>
>>>>>me think twice about ever purchasing another RME interface.
>>>>>
>>>>>Dedric, now I can mix with full confidence in Nuendo, like I do in Paris
>>>>> Wow!! just \$200.00 card!! amazing..
>>>>>
>>>>>Edmund if you are readingthis post. Please kiss and make with EMU, to
>>>
>>>make
>>>
>>>>>a naitive version of Paris (drop the midi sequencer). :)smile..
>>>>>Thanks..LaMont
>>>>
>>--
>>Chris Ludwig
>>
>>ADK Pro Audio
>>(859) 635-5762
>>www.adkproaudio.com
>>chrisl@adkproaudio.com
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762Hi John,
Oh no now you've gone and done it.
:)

John wrote:

> Can you describe what your cubase/paris hybrid is and does?
> Thanks DJ
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

>
>>With the exception of a few occasional rough spots here and there, my
>>Cubase/Paris hybrid is exactly what I hoped Paris would eventually become.
>>Just because Paris stopped doesn't mean we did. I think it's fun to put
>
> this
>
>>stuff together and see what it can achieve.
>>
>>;o)
>>
>>
>>
>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>>news:443c54af\$1@linux...
>>
>>>Yeah, I still use Paris as main DAW, although I augment with cubase sx.
>
> I
>
>>>think of the spirit of this newsgroup to have evolved as those who are
>>
>>searching
>>
>>>for the best way to do their thang with music, and share it.... guys and
>>>gals that aren't swayed by popular opinion, unless it happens to be the
>>
>>same
>>
>>>thing that works for them sonically, or logistically, or ergonomically,
>
> or
>
>>>whatever, and are willing to share, or learn. I say, bring it on. If PT
>
> is
>
>>>working for you, and you can tell me how...I'll listen. Maybe it will
>
> make
>
>>>me better.
>>>Rod
>>>"Aaron Allen" <nospam@not_here.dude>

Subject: Re: Guerilla mixing

Posted by [Kim](#) on Wed, 08 Mar 2006 23:36:53 GMT

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touchy in the past at times) and I think
>>>
>>>we
>>>
>>>>can all keep an open mind and help each other with good info on various
>>>
>>>>platforms.
>>>>
>>>>If someone's moving to HD is going to somehow make another Paris user
>>>
>>>feel
>>>
>>>>"inadequate" about their system, then so be it. Paris can hold it's
>
> own
>
>>>>sonically, and other systems will continue to have more features than
>>>
>>>>Paris, but that's just the way it goes.
>>>>
>>>>This place has always been a step above other NG's since I've been
>>
>>around
>>
>>>>here (1998), and it's always been more about the community here than
>>>>current daw wars..
>>>>
>>>>Cheers,
>>>>
>>>>TC
>>>>
>>>>
>>>>
>>>>
>>>>Steve Cox wrote:
>>>>
>>>>>Hey John, Point taken...Steve
>>>>>"John" <

Subject: Re: Guerilla mixing

Posted by [Paul Braun](#) on Thu, 09 Mar 2006 03:02:21 GMT

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gt;

>>>>>Austin,
>>>>>
>>>>>
>>>>>>then PT makes sense. For myself, I'm more in to recording live
>>>>>>instruments,
>>>>>>so paris works fine and sounds great. The day a record company wants
>>>
>>>to
>>>
>>>>>>give me a million dollars to record an album and insist on a SSL
>
> 9000
>
>>>>>>and
>>>>>>a PT system, I'll buy them. When it comes to making a record, and
>>
>>your
>>
>>>>>>talking
>>>>>>
>>>>>>
>>>>>>>sound quality, Paris ca

Subject: Re: Guerilla mixing
Posted by [John \[1\]](#) on Thu, 09 Mar 2006 12:52:28 GMT
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>>
>>>>>>
>>>>>> to
>>>>>>
>>>>>>> move
>>>>>>>
>>>>>>>> on.
>>>>>>>>
>>>>>>>> My Pro Tools rig has arrived, and Im setting it up this week.
>>
>>
>> I
>>
>>>> bought
>>>>
>>>>>>>> a Pro tools HD3 accel PCI-e rig, with a control 24, and a dual 2.0
>>>>
>>>>
>>>> G5.
>>>>

>>>>>>> Hence
>>>>>>>
>>>>>>> the excitement.
>>>>>>>
>>>>>>> paris has treated me well. Ive done a number of records on it
>>>>>>> that
>>>>>>>
>>>>>>>
>>>>>>> have
>>>>>>>
>>>>>>>> done quite well here in Australia. I have won Engineer/producer of
>>>>>>>>
>>>>>>>>
>>>>>>> the
>>>>>>>>
>>>>>>>> year
>>>>>>>>
>>>>>>>> for the last 2 years here in Western Australia, and I truly
>>>>>>>> believe
>>>>>>>>
>>>>>>>>
>>>>>>> Paris
>>>>>>>>
>>>>>>>>> added something to my sound that other digital studios couldnt
>>>>>>>>> achieve.
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> I am keeping my Paris rig, cuz i cant entirely let go yet.
>>>>>>>>>
>>>>>>>>> Cheers to ya all.!!!
>>>>>>>>>
>>>>>>>>> Dave
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

www.adkproaudio.com <http://www.adkproaudio.com/>

(859) 635-5762not really.....not in a day, at least. I'd have to hire Thad to write a 90,000 word *picture book* for it.

;o)

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

>
> Can you describe what your cubase/paris hybrid is and does?
> Thanks DJ
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >With the exception of a few occasional rough spots here and there, my
> >Cubase/Paris hybrid is exactly what I hoped Paris would eventually
become.
> >Just because Paris stopped doesn't mean we did. I think it's fun to put
> this
> >stuff together and see what it can achieve.
> >
> >;o)
> >
> >
> >
> >"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
> >news:443c54af\$1@linux...
> >>
> >> Yeah, I still use Paris as main DAW, although I augment with cubase sx.
> I
> >> think of the spirit of this newsgroup to have evolved as those who are
> >>searching
> >> for the best way to do their thang with music, and share it.... guys
and
> >> gals that aren't swayed by popular opinion, unless it happens to be the
> >>same
> >> thing that works for them sonically, or logistically, or ergonomically,
&g

Subject: Re: Guerilla mixing
Posted by [Russ](#) on Thu, 09 Mar 2006 15:28:08 GMT
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gt; >> >>>>
> >> >>>>your
> >> >>>>
> >> >>>>>getting left behind. When BT left, a lot of people went with him
> so
> >> to
> >> >>>>
> >> >>>>>speak.
> >> >>>>
> >> >>>>>For the others that are going to switch, if you got to go, Ok, but
> >don't
> >> >>>>>drag people away with you by knocking Paris. We need to encourage
> >> >>>>>people

> > >>>>to stick around. This NG is shrinking!
> > >>>>I remember vary well a certain somebody, who I will leave unnamed;
> >)
> > >>>
> > >>> raved
> > >>>
> > >>>>about Nuendo for months on end. Now that certain somebody is not
> so
> >>
> > >>>>sure
> > >>>>that Nuendo is better sounding than Paris! ;) A couple of guys
> >here
> > >>>
> > >>> that
> > >>>
> > >>>>thought Nuendo was the answer to Paris are now questioning Nuendo.
> > Some

Subject: Re: Guerilla mixing
Posted by [Deej \[1\]](#) on Thu, 09 Mar 2006 16:28:16 GMT
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ial studio owners have expressed that they have,
> or
> >>
> > >>>>are
> > >>>>considering going with PT because it's "The industry standard".
> Many
> >>
> > >>>>feel
> > >>>>that if they don't jump to PT that they are losing business. For
> >some
> > >>>
> > >>> people
> > >>>
> > >>>>this is the case, and they need to do what they need to do.
However,
> > it
> > >>>>really should be based on the quality of the end result, not the
> > >>>>equipment
> > >>>>you use.
> > >>>>
> > >>>>Everybody has different needs. For most project studios, there is
> > >>>>really
> > >>>>no need for an expensive system like PT, or 2K for Nuendo, plus
the
> > cost

> > >>>>of hardware. If your in a major market like N.Y., L.A.,
Nashville,
> > or
> > >>>
> > >>> Austin,
> > >>>
> > >>>>then PT makes sense. For myself, I'm more in to recording live
> > >>>>instruments,
> > >>>>so paris works fine and sounds great. The day a record company
wants
> > to
> > >>>>give me a million dollars to record an album and insist on a SSL
> 9000
> >
> > >>>>and
> > >>>>a PT system, I'll buy them. When it comes to making a record, and
> >your
> > >>>>
> > >>>>talking
> > >>>>
> > >>>>sound quality, Paris can stand toe to toe with any DAW in the
world.
> >
> > >>>>There
> > >>>>have been some pretty big records done on Paris, just ask BT. By
> the
> >
> > >>>>way,
> > >>>>he still mixes with Paris!
> > >>>>
> > >>>>Opinions are Ok, but I feel that post about PT that are in effect
> >saying
> > >>>>that PT is better than Paris, are not all that helpful to Paris
> >users.
> > >>>
> > >>>
> > >>>>"Paul" <paul@nospam.com> wrote:
> > >>>>
> > >>>>Steve,
> &g

Subject: Re: Guerilla mixing
Posted by [Rich\[3\]](#) on Thu, 09 Mar 2006 17:02:31 GMT
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/>
> > >>>>times other stuff just sounds different, and initially perceived

> as
> >>
> >> >>>>>being
> >> >>>>>better. Of course paris was left behind feature wise, and some
> >people
> >> >>>
> >> >>> love
> >> >>>
> >> >>>>>the whiz-bang of all that. Others prefer the capabilities and the
> >> >>>>>working
> >> >>>>>methods of newer software. There will always be something to come
> >out
> >> >>>
> >> >>> that
> >> >>>
> >> >>>>>will be more slick than Paris. Paris is still pretty slick and
vary
> >>
> >> >>>>>useable.
> >> >>>>>When combined with a second DAW for effect processing, Paris
becomes
> >>
> >> >>>>>vary
> >> >>>>>hard to beat.
> >> >>>>>
> >> >>>>>Many Paris commerc

Subject: Re: Guerilla mixing
Posted by [Deej \[1\]](#) on Thu, 09 Mar 2006 17:29:22 GMT
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>>>>>>>>>leave Paris and then this NG. I hope you'll stick around.
> >> >>>>>>>>>Cheers,
> >> >>>>>>>>>MR
> >> >>>>>>>>>
> >> >>>>>>>>>
> >> >>>>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
> >> >>>>>>>>>news:441d9384\$1@linux...
> >> >>>>>>>>>
> >> >>>>>>>>>Howdy all.
> >> >>>>>>>>>
> >> >>>>>>>>> Sad but exciting moment has arrived. My last Paris
tracking
> >>
> >> >>>>>>>>> happened
> >> >>>>>>>>>tonight. Six years Paris has been a loyal friend to me, but
> its

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

> >>
> >> >>>>>>>>> achieve.
> >> >>>>>>>>>
> >> >>>>>>>>>
> >> >>>>>>>>> I am keeping my Paris rig, cuz i cant entirely let go yet.
> >> >>>>>>>>>
> >> >>>>>>>>> Cheers to ya all!!!
> >> >>>>>>>>>
> >> >>>>>>>>> Dave
> >> >>>>>>>>>
> >> >>>>>>>>>
> >> >>>
> >> >
> >> >
> >> >I choose Polesoft Lockspam to fight spam, and you?
> >> ><http://www.polesoft.com/refer.html>
> >> >
> >> >
> >>
> >
> >
> My misunderstanding, I thought you meant that having to use chainer caused extra latency.

"Dimitrios" <musurgio@otenet.gr> wrote in message [news:443c96b0\\$1@linux...](mailto:news:443c96b0$1@linux...)

>
> Dear Edna,
> Chainer is working fine...
> I did not claim that I had any problems with Chainer using FX-teleport.
> EnergyXT might be working too.
> The latency Paris buffers like to see are over 4096 when working with plugins
> like FX-teleport Wormhole etc.
>
> You can work with lower latencies if you work with EDSTransfer 8,16 but I
> have concluded that it will eventually burn your cards...
> Regards,
> Dimitrios
>
>
> "Edna" <

Subject: Re: Guerilla mixing
Posted by [Deej \[1\]](#) on Thu, 09 Mar 2006 17:31:00 GMT
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[lto:edna@texomaonline.com" target="_blank">edna@texomaonline.com](#)> wrote:

> > Have you any experience with EnergyXT ? There is some talk at the FXT forum

> > about this working better with FXT than Chainer.

> > E

> >

> > "Dimitrios" <musurgio@otenet.gr> wrote in message news:443a7136\$1@linux...

> >>

> >> Hi,

> >> Latencies with network has been always that long...

> >> I use Planet ENW-9606 1GB connected without switch but directly with a

> >> cable

> >> , just two computers.

> >> I always remember when was using FX-teleport last year had that latency

> >> to

> >> work.

> >> Actually Paris to work now needs 6112 samples not to loose any sample

> >> ..

> >> Hope this helps.

> >> Regards,

> >> Dimitrios

> >>

> >> "Edna" <edna@texomaonline.com> wrote:

> >> > What nics and switch are you using? That is high latency.

> >> >

> >> > "Dimitrios" <musurgio@otenet.gr> wrote in message

> >> > news:443a3743\$1@linux...

> >> >>

> >> >> Hi to all,

> >> >> Have been some time posting here...

> >> >> Anyway I was tempted by your posts and made my way thru Teleport.

> >> >> Teleport 1.03 with chainer working !

> >> >> Teleport 1.04 not working (maybe my setup)

> >> >> I use Paris machine as master and other pc as slave.

> >> >> Just open the server icon on slave and then run teleport on master .

> >> >> It looks on the vst folder you have vst installed in your slave and

> >> >> installs

> >> >> wherever you say to.

> >> >> I have them installed on master at program files/Steinberg/vst

> >> >> plugins/fx

> >> >> teleport

> >> >> Paris cannot see this subfolder .

> >> >> Chainer can.

> >> >> I tried with one instance of Solid stae logic free compressor and it

> >> >> works.

> >> >> There is a minimum 4096 delay there but anyway it works.

> >> >> Hope this helps.

> >> >> Regards,

> >> >> Dimitrios

> >> >

> >> >

> >>

> >

> >

> Nothing on earth could suck worse than Totalmix.....could it?

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:443cfe7b@linux...

> Hi Lamont,

> Yes agreed on the audiophile 192k very good sounding. I hope E-MU
> updates the usability of the damn mixer applet. The routing method sucks
> balls. Don't know how useful multi-card functions will be unless they
> are putting out PCI-E and or more USB or Firewire I/O options. MOST of
> the new laptops do not have PCMCIA slots on them only the new Express
> card slots. New motherboard have at most 3 PCI slots. The next wave will
> have 2 or less.

>

> Chris

>

>

> LaMont wrote:

> > Hey Chris,

> >

> > I have not hear the new RME stuff. I would hope that their interfaces
got

> > upgraded in the sound dept. Another card worth mentioning is the M-Audio
Audiophile

> > 192. This cards converters are in another league from their (m-Audios)
previous

> > offerings.

> >

> > Also, like I stated in another post, E-Muis working on updating their
Mixer

> > app to accommodate multi card usage.

> > LaMont

> >

> > Chris Ludwig <chrisl@adkproaudio.com> wrote:

> >

> >> HI Lamont,

> >> I agree that yes the RME Digi-968 card designed over 8 years ago by RME

> >

> >

> >> does not sound as good as the higher-end EMU cards. They don't to me

> >> sound as good as the newer RME converters on the Fireface, Multiface and

> >

> >
> >>their stand alone converters. But there is allot more to making a good
> >>sounding AD/DA then just the converter chips used. For the money EMU has
> >
> >
> >>done a great job on the hardware design of their converters but hey when
> >
> >
> >>you have the buying power of Creative Labs behind you then I would
> >>think so. The only things I don't like about the EMU stuff is the mixer
> >
> >
> >>applet. It's way to convoluted for such a simple card. Also the lack of
> >
> >
> >>larger I/O cards but sense they are marketing the stuff mostly to a home
> >
> >
> >>enthusiast market it makes sense why they don't.
> >>
> >>
> >>Chris
> >>
> >>
> >>LaMont wrote:
> >>
> >>>Hi Edna,
> >>>To me, E-Mu cards blows the sonic doors off of RME. In comparisons, the
> >
> > RME
> >
> >>>cards sounds "stale" & Lifeless. Where as, the E-Mu cards(1212M 1820M)
> >
> > sound
> >
> >>>alive with depth..
> >>>LaMont
> >>>
> >>>"Edna" <edna@texomaonline.com> wrote:
> >>>
> >>>>Well I just won a 1212m on ebay, nearly new, for \$107. It can be
upgraded
> >>>>to the 1820m as I

Subject: Re: Guerilla mixing
Posted by [EK Sound](#) on Thu, 09 Mar 2006 17:44:38 GMT

understand it, if desired. The converters are spec'd

> >>>

> >>>at

> >>>

> >>>>120db. I have been hearing rave reviews on these on some other forums,

> >>>

> >>>even

> >>>

> >>>>compared to RME. Gonna use it with Samplitude V8 for native system.

> >>>>E

> >>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:443abe13\$1@linux...

> >>>>

> >>>>>Hey Guys,

> >>>>>

> >>>>>I just got a Emu 1212M interface with the high-end converters.

Man,these

> >>>>>converters are fanstasic!! I can't believed that EMU sales this level

> >>>

> >>>of

> >>>

> >>>>>converter for so little..Their new interface box even has soft-limit

> >

> > on

> >

> >>>>the

> >>>>

> >>>>>converters and better mic pres.

> >>>>>

> >>>>>This just makes me wonder if ID could make with with EMU and make VSt

> >>>>

> >>>>version

> >>>>

> >>>>>of Paris!!(naitive). I would jump all over this. Really, this card has

> >>>

> >>>the

> >>>

> >>>>>samme converters as the Digi HD192.

> >>>>>I'm hearing things in my Nuendo mixes that I did not hear in my RME

> >

> > Digi

> >

> >>>>>96 PST that it replaced.. The difference is so clear, that it's really

> >>>>
 > >>>>make
 > >>>>
 > >>>>>me think twice about ever purchasing another RME interface.
 > >>>>>
 > >>>>>Dedric, now I can mix with full confidence in Nuendo, like I do in Paris
 > >>>>> Wow!! just \$200.00 card!! amazing..
 > >>>>>
 > >>>>>Edmund if you are readingthis post. Please kiss and make with EMU, to
 > >>>
 > >>>make
 > >>>
 > >>>>>a naitive version of Paris (drop the midi sequencer). :)smile..
 > >>>>>Thanks..LaMont
 > >>>>
 > >>>--
 > >>Chris Ludwig
 > >>
 > >>ADK Pro Audio
 > >>(859) 635-5762
 > >>www.adkproaudio.com
 > >>chrisl@adkproaudio.com
 > >
 > >
 >
 > --
 > Chris Ludwig
 > ADK
 > chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
 > www.adkproaudio.com <http://www.adkproaudio.com/>
 > (859) 635-5762"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

 >When HD was released, the distinction was far less obvious. HD still sounds
 >different from Paris but not awful anymore, just different. Paris still
 has
 >more of an analog/tape sound plus the added benefit of sounding more aggressive
 >when you push the gain stages.

I put a PT rig in for a graduate school composition program and,
 for classical at least, I think HD still sounds gritchy on the top
 end. Paris can have more of an analog tape sound, but if you
 don't push it, it sounds pristine enough for orchestras, and frankly
 killed my Sonic Solutions rig on the same material. So, I still see
 no reason whatsoever to care about PT's, so I don't.

>So now the big question! Do I prefer the sound of Paris over other DAWS

because

>its actually makes better sounding recordings, or is it because it is closer
>to the sound I associate with my favorite albums from the last 30 years?

Both. Depends on how you use it.

>I think the truth is closer to the second, and I think this is largely a
>learned behavior, empirical rather than based on any truth.

Well, the only thing in audio is what gets the music across, and what the client will pay for, so it's hard to speak of truth in this context. Just because someone likes something or will pay for it, doesn't mean it sounds good, yet it is hard to open our minds to new approaches sometimes innit?

Seems to me that both sides have a point.

>In a recent session at another producer's studio (who will remain unnamed),
>I listened to some pop-rock mixes done on a Paris rig. The sound was big
>and clear and sounded very tape-like. Overall it sounded quite good and not
>at all wimpy. The artist however hated the sound. He played us a number of
>recent albums known to have been recorded in PT or similar sounding DAWs
>as examples of what he wanted. This is the sound he knows and more important
>it is the sound he likes! Yikes!! Compressed to a dynamic range of about
>10db and very little sense of depth, space or stereo width.

If the client has no ears, there is nothing you can do but give them their sound or walk away. In my case, a band of pretty young people love the Paris sound, and I mix pretty clean compared to some of you.

>Music may be universal but we all know it comes with cultural bias. How many
>American teens would choose to listen to a steady diet of microtonal music?

Why would anyone listen to microtonal music?? yipes!

Just kidding. It sounds awfully out of tune at first donnit?
I for one am tired of the "dumb teenager" cynicism of the music biz. Teenagers are not that dumb. The industry and radio are dum

Subject: Re: Guerilla mixing
Posted by [dc\[3\]](#) on Thu, 09 Mar 2006 21:11:16 GMT
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gt;> >>
>> >> >>>>>have
>> >> >>>>>actually come here in the past just to troll, and it didn't help
>> our
>> >>
>> >> >>>>>group
>> >> >>>>>much. It is psychological, it makes you feel like your missing
>out,
>> >> or
>> >> >>>>>
>> >> >>>>>your
>> >> >>>>>
>> >> >>>>>getting left behind. When BT left, a lot of people went with
him
>> so
>> >> to
>> >> >>>>>
>> >> >>>>> speak.
>> >> >>>>>
>> >> >>>>>For the others that are going to switch, if you got to go, Ok,
but
>> >don't
>> >> >>>>>drag people away with you by knocking Paris. We need to encourage
>> >> >>>>>people
>> >> >>>>>

Subject: Re: Guerilla mixing
Posted by [John \[1\]](#) on Fri, 10 Mar 2006 12:51:23 GMT
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gt; >>>>>>> My PT's rig is going very well. It took me and the pro tools
>> rep
>> >> >>>
>> >> >>> less
>> >> >>>
>> >> >>>>>>>than 48 hours to completely swap over systems. That includes
>the
>> >> new
>> >> >>>>>
>> >> >>>>>console
>> >> >>>>>
>> >> >>>>>>>and surrounding furniture.
>> >> >>>>>>> The main difference to me with the mix bus in PT's, as

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

>> >> >>>>>>
 >> >> >>>>>>folks
 >> >> >>>>>>
 >> >> >>>>>>>>leave Paris and then this NG. I hope you'll stick around.
 >> >> >>>>>>>>Cheers,
 >> >> >>>>>>>>MR
 >> >> >>>>>>>>
 >> >> >>>>>>>>
 >> >> >>>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
 >> >> >>>>>>>>news:441d9384\$1@linux...
 >> >> >>>>>>>>
 >> >> >>>>>>>>>Howdy all.
 >> >> >>>>>>>>>
 >> >> >>>>>>>>> Sad but exciting moment has arrived. My last Paris
 >tracking
 >> >>
 >> >> >>>>>>>>> happened
 >> >> >>>>>>>>>>tonight. Six years Paris has been a loyal friend to me, but
 >> its
 >> >>
 >> >> >>>>>>>>>time
 >> >> >>>>>>>>
 >> >> >>>>>>>>to
 >> >> >>>>>>>>
 >> >> >>>>>>>>>move
 >> >> >>>>>>>>>
 >> >> >>>>>>>>>on.
 >> >> >>>>>>>>>
 >> >> >>>>>>>>> My Pro Tools rig has arrived, and Im setting it up this
 >week.
 >> >> >>>
 >> >> >>> I
 >> >> >>>
 >> >> >>>>>bought
 >> >> >>>>>
 >> >> >>>>>>>>>a Pro tools HD3 accel PCI-e rig, with a control 24, and a
 >dual
 >> >> 2.0
 >> >> >>>>>
 >> >> >>>>>G5.
 >> >> >>>>>
 >> >> >>>>>>>>>Hence
 >> >> >>>>>>>>>
 >> >> >>>>>>>>>the excitement.
 >> >> >>>>>>>>>
 >> >> >>>>>>>>> paris has treated me well. Ive done a number of records
 on
 >> it

>> >>
>> >> >>>>>>>> that
>> >> >>>>>>>
>> >> >>>>>>>have
>> >

Subject: Re: Guerilla mixing
Posted by [John \[1\]](#) on Fri, 10 Mar 2006 12:58:04 GMT
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> >>>>>>>
>> >> >>>>>>>>>done quite well here in Australia. I have won
>Engineer/producer
>> >> of
>> >> >>>>>
>> >> >>>>>the
>> >> >>>>>
>> >> >>>>>>>>year
>> >> >>>>>>>>
>> >> >>>>>>>>>for the last 2 years here in Western Australia, and I truly
>> >believe
>> >> >>>>>>
>> >> >>>>>>Paris
>> >> >>>>>>
>> >> >>>>>>>>>added something to my sound that other digital studios
>couldnt
>> >>
>> >> >>>>>>>>>achieve.
>> >> >>>>>>>>>
>> >> >>>>>>>>>
>> >> >>>>>>>>> I am keeping my Paris rig, cuz i cant entirely let go
yet.
>> >> >>>>>>>>>
>> >> >>>>>>>>> Cheers to ya all.!!!
>> >> >>>>>>>>>
>> >> >>>>>>>>>Dave
>> >> >>>>>>>>>
>> >> >>>>>>>>>
>> >> >>>
>> >> >
>> >> >
>> >> >I choose Polesoft Lockspam to fight spam, and you?
>> >> ><http://www.polesoft.com/refer.html>
>> >> >
>> >> >
>> >>
>> >

>> >

>>

>

>The reason I have the master word clock is because of the DA7 Digital 32 channel board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1
Steve

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

>

>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>>huh??? have another beer mate! ;-)

>

>Well I'm assuming he's running the wordclock to both MEC's...? ...isn't

>that OK?

>

>...or am I missing something?

>

>...I mean I've never used Wordclock, so I'm only speaking from what I've

>read here, but after reading 500 posts on the subject I kinda thought I
had

>the idea. ;o)

>

>Cheers,

>Kim.

>

>>

>>David.

>>

>>Kim wrote:

>>

>>> Correct. If you're losing wordclock that will be fine.

>>>

>>> Cheers,

>>> Kim.

>>>

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

>>>

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

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

>>>

>>> have

>>>

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

>>>>for input, also set for 44.1

>>>>

>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>>>>
 >>>>>Don't do as I say, do as I think! ;-)
 >>>>>
 >>>>>David.
 >>>>>
 >>>>>Kim wrote:
 >>>>>
 >>>>>
 >>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
 >>>>>>
 >>>>>>
 >>>>>>>one connected to Card A (default
 >>>>>>>master) and as Tom mentioned, one MEC connected to the *last
 >>>>>>>EDS card*
 >>>>>>>
 >>>>>>>
 >>>>>>>You should also note that "last EDS card" refers to "whichever card
 >has
 >>>>
 >>>>the
 >>>>
 >>>>>>last designation". It does not refer to anything to do with their physical
 >>>>>>location in your machine. Which one is last in a given machine with
 >a
 >>>>
 >>>>>given
 >>>>
 >>>>>>OS is almost impossible to predict. You will have to experiment to
 work
 >>>>
 >>>>>it
 >>>>
 >>>>>>out.
 >>>>>>>
 >>>>>>>But the interfaces need to be on card A and card C in your case, as
 >decided
 >>>>>>>by the Paris software.
 >>>>>>>
 >>>>>>>Cheers,
 >>>>>>>Kim.
 >>>>
 >>>
 >Dear Zmora just playing around with some tracks I recorded.

Regarding the settings someone can achieve great compession sounds with percusive sounds.

You can raise the release just a few nS

You can put 0.00005-9, yes only that low because after that the sound becomes

harder to fit your needs, I guess...

A great new snare drum setting for EDS compression is:

Threshold :-96

Ratio 2.70:1

Attack 1.80

Release 0.00008

Lookahead 0.003

output 15.8

Regards,

Dimitrios

"zmora" <docent191@wp.pl> wrote:

>

>Bravo Dimitrios, how you discovered it?

>Thanks

>

>Zmora

>

>

>"Tom Bruhl" <arpeggio@comcast.net> wrote:

>>

>>

>>Dimitrios,

>>I figured it wasn't vocals when you used the term punchy.

>>I do like the La2a also on Kk & snr combined with unprocessed

>>tracks.

>>

>>I'll give these new settings a try. Thanks!

>>Tom

>> "Dimitrios" <musurgio@otenet.gr> wrote in message =

>>news:443bea15\$1@linux...

>>

>> Dear Tom,

>> I was trying it on a snare...

>> I believe that the 0 release is a new way of using that eds =

>>compressor.

>> I am now very satisfied with the results I get changing the lookahead

>=

>>(try

>> 0 lookahead for great punch) the ratio from 1.15 to 1.40 and then the

>=

>>attack

>> to achieve any desired settings...

>> Regards,

>> Dimitrios

>>
>>
>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>> >
>> >
>> >Dimitrios,
>> >What's your application for these settings?
>> >Tom
>> > "rich" <studiodog_99@yahoo.com> wrote in message =3D
>> >news:443bd829\$1@linux...
>> >
>> >
>> > Thanks for the info (again - you've had a ton of great posts)... =
>>I'm =3D
>> >going
>> > to try this one out ASAP! =3D20
>> >
>> > "Dimitrios" <musurgio@otenet.gr> wrote:
>&

Subject: Re: Guerilla mixing
Posted by [Deej \[1\]](#) on Sat, 11 Mar 2006 01:57:14 GMT
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better sounding than Paris! ;) A couple of guys here
>>>
>>>
>>> that
>>>
>>>> thought Nuendo was the answer to Paris are now questioning Nuendo.

>>>> Some
>>>> times other stuff just sounds different, and initially perceived as

>>>> being
>>>> better. Of course paris was left behind feature wise, and some people
>>>
>>>
>>> love
>>>
>>>> the whiz-bang of all that. Others prefer the capabilities and the

>>>> working
>>>> methods of newer software. There will always be something to come
out
>>>
>>>

>>> that
>>>
>>>>> will be more slick than Paris. Paris is still pretty slick and vary

>>>>> useable.
>>>>> When combined with a second DAW for effect processing, Paris becomes

>>>>> vary
>>>>> hard to beat.
>>>>>
>>>>> Many Paris commercial studio owners have expressed that they have,

>>>>> or are
>>>>> considering going with PT because it's "The industry standard".
>>>>> Many feel
>>>>> that if they don't jump to PT that they are losing business. For some
>>>
>>>
>>> people
>>>
>>>>> this is the case, and they need to do what they need to do.
>>>>> However, it
>>>>> really should be based on the quality of the end result, not the
>>>>> equipment
>>>>> you use.
>>>>>
>>>>> Everybody has different needs. For most project studios, there is

>>>>> really
>>>>> no need for an expensive system like PT, or 2K for Nuendo, plus the

>>>>> cost
>>>>> of hardware. If your in a major market like N.Y., L.A., Nashville,
or
>>>
>>>
>>> Austin,
>>>
>>>>> then PT makes sense. For myself, I'm more in to recording live
>>>>> instruments,
>>>>> so paris works fine and sounds great. The day a record company
>>>>> wants to
>>>>> give me a million dollars to record an album and insist on a SSL
>>>>> 9000 and
>>>>> a PT system, I'll buy them. When it comes to making a record, and
your
>>>>
>>>>

>>>> talking
>>>>
>>>>> sound quality, Paris can stand toe to toe with any DAW in the
>>>>> world. There
>>>>> have been some pretty big records done on Paris, just ask BT. By
>>>>> the way,
>>>>> he still mixes with Paris!
>>>>>
>>>>> Opinions are Ok, but I feel that post about PT that are in effect
>>>>> saying
>>>>> that PT is better than Paris, are not all that helpful to Paris users.
>>>
>>>
>>>
>>>>> "Paul" <paul@nospam.com> wrote:
>>>>>
>>>>>> Steve,
>>>>>>
>>>>>> How does YOUR post help this newsgroup? You've been here what...
>>>>>> two weeks
>>>>>> now and this isn't the first time you've come out swinging. Dave

>>>>>> is well
>>>>>> respected here and welcome to post whatever the hell he wants to.
OK?
>>>>>>
>>>>>>
>>>>>> "Steve Cox" <stevec1@charter.net> wrote:
>>>>>>
>>>>>>> Dave,

Subject: Re: Guerilla mixing
Posted by [Deej \[1\]](#) on Sat, 11 Mar 2006 02:09:32 GMT
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>>>>>>> This being a Paris forum and all,... your post is helping and
>>>>>>> encouraging
>>>>>>> the Paris users How??
>>>>>>> Steve
>>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote:
>>>>>>>
>>>>>>>> Howdy all,
>>>>>>>>
>>>>>>>> Havent dropped by in a month or so. Ill endeavour to drop by
>>>>>>>> still.
>>>>>>>>

>>>>>>
>>>>>> Alot
>>>>>>
>>>>>> of interesting posts to shuffle through....
>>>>>>
>>>>>> My PT's rig is going very well. It took me and the pro tools rep
>>>
>>>
>>> less
>>>
>>>>>> than 48 hours to completely swap over systems. That includes the
new
>>>>
>>>>
>>>> console
>>>>
>>>>>> and surrounding furniture.
>>>>>> The main difference to me with the mix bus in PT's, as opposed
to
>>>>>
>>>>>
>>>>> Paris,
>>>>>
>>>>>> is how much larger it is. Its easier to get cloudy in Paris. Im

>>>>>> still
>>>>>
>>>>>
>>>>> running
>>>>>
>>>>>> at 48KHz on PT's. Paris certainly was a great way to spend 6 years,
>>>
>>>
>>> but
>>>
>>>>>> things
>>>>>>
>>>>>> really have progressed in the Digidesign world.
>>>>>> Just a few thoughts.....
>>>>>>
>>>>>> Cheers
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> "Mike R." <emarenot@yahoo.com> wrote:
>>>>>>

>>>>>>> Hey Dave
>>>>>>> You know, this group could almost be newly titled to include
>>>>>>> current
>>>>>
>>>>>
>>>>> Paris
>>>>>
>>>>>>> users and Paris users who have moved on to other systems, or Paris
>>>
>>>
>>> users
>>>
>>>>>>> who
>>>>>>>
>>>>>>> are using other systems with Paris. For me the greatest loss is

>>>>>>> when
>>>>>>
>>>>>>
>>>>>> folks
>>>>>>
>>>>>>> leave Paris and then this NG. I hope you'll stick around.
>>>>>>> Cheers,
>>>>>>> MR
>>>>>>>
>>>>>>>
>>>>>>> "Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
>>>>>>> news:441d9384\$1@linux...
>>>>>>>
>>>>>>>> Howdy all.
>>>>>>>>
>>>>>>>> Sad but exciting moment has arrived. My last Paris tracking

>>>>>>>> happened
>>>>>>>> tonight. Six years Paris has been a loyal friend to me, but its

>>>>>>>> time
>>>>>>>
>>>>>>>
>>>>>>> to
>>>>>>>
>>>>>>>> move
>>>>>>>>
>>>>>>>> on.
>>>>>>>>
>>>>>>>> My Pro Tools rig has arrived, and Im setting it up this week.
>>>
>>>

>>> I
>>>
>>>> bought
>>>>
>>>>>>>> a Pro tools HD3 accel PCI-e rig, with a control 24, and a dual
2.0
>>>>
>>>>
>>>> G5.
>>>>
>>>>>>> Hence
>>>>>>>
>>>>>>> the excitement.
>>>>>>>
>>>>>>> paris has treated me well. Ive done a number of records on it

>>>>>>>&g
