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

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

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se the processed tracks are now louder,
> having
>> >> been processed by the 1176's.
>> >>
>> >> This is so strange.....I think I may need to go to sleep and wake
> up
>> >in
>> >> the morning and see if this was some kind of hallucination.
>> >>
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >> news:442f73f8@linux...
>> >> > I tried this about a year ago and then blew it off because it didn't
>> >seem
>> >> to
>> >> > be working. Just for the hell of it, I just did it again. Basically,
> in
>> >a
>

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

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

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> >> > nutshell, what appears to be happening.....and get this.....I can
> take
>> >> > track from Paris, create an insert through an ADAT I/O, send this
> signal
>> >> > from the ADAT output of paris to an ADAT input of an RME card. Now I
>> >open
>> >> > Cubase SX and create an audio channel and set the channel's ADAT I/O
> to
>> >> the
>> >> > RME input that is receiving the ADAT signal from the Paris insert
> sen

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

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

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f 1176's

> and
>> >> recorded the returns to a stereo pair of Paris tracks. Placing them
> side
>> >by
>> >> side, they are exactly lined up on the timeline and the only reason
> they
>> >> won't phase cancel is becau

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

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

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

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

Subject: Re: PARIS & XP-How Well Does it Work?
Posted by [Don Nafe](#) on Fri, 24 Feb 2006 13:19:34 GMT
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gt; >> >> > something about the hybrid mix just sound smaller. Maybe it's
the
> >> >> > truncation
> >> >> > that happens when 40+ tracks that are being processed at 32 bit
> in
> >> SX
> >> >> are
> >> >> > flown over a 20 bit ADAT pipe. I dunno
> >> >> >
> >> >> > I know there are lots of advantages to having the editing power
> of
> >> SX
> >> >> and
> >> >> > I
> >> >> > did use it a lot in my last project. As far as plugins go, I'm
> >getting
> >> >> > something that suits me just fine using analog processors in
Paris.
> >> >Are
> >> >> > they
> >> >> > emulations of LA-2A's or 1176's.....well noooooo.....but
I've
> >> got
> >> >a
> >> >> > couple of Distressors, a couple of RNC's which output at +4 and

> are
> >> >> > balanced
> >> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in
> my
> >> >Avalon
> >> >> > > 737, Meek VC-1,

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

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

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

>
>
>
>
>
> DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>Once you get your optimum velocity curve dialed in, you're gonna be
>>grinnin
>>like a cheshire cat.

>>
>>;o)
>>
>>"Phil Aiken" <paiken@partners.org> wrote in message

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

Subject: Re: PARIS & XP-How Well Does it Work?
Posted by [Tom Bruhl](#) on Fri, 24 Feb 2006 23:08:42 GMT
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ef="mailto:442f799b@linux..." target="_blank">442f799b@linux...
> >>> >> Doesn't seem to matter whether the ASIO direct monitoring is on or
> >off
> >>> in
> >>> >> totalmix and what's really wierd is it doesn't seem to matter
whether
> >>> or
> >>> >not
> >>> >> Cubase SX is even timeline synced. Apparently, it's seeing the
incoming
> >>> >> audio (and I would assume the clock associated with it) and the PDC
> >in
> >>> SX
> >>> >is
> >>> >> automatically playing the audio ahead in time by the amount of
delay
> >>it's
> >>> >> automatically compensating. I know this sounds impossible, but it
> seems
> >>> to
> >>> >> be happening.....errrr.....well it actually *is happening.
> >I
> >>just
> >>> >> checked it by processing a pair of kic tracks trrough a pair of
1176's
> >>> and
> >>> >> recorded the returns to a stereoi pair of Paris tracks. Placing
them
> >>side
> >>> >by
> >>> >> side, they are exactly lined up on the timeline and the only reason
> >>they
> >>> >> won't phase cancel is because the processed tracks are now louder,
> >>having
> >>> >> been processed by the 1176's.
> >>> >>
> >>> >> This is so strange.....I think I may need to go to sleep and
wake
> >>> up

> >>> >in
 > >>> >> the morning and see if this was some kind of hallucination.
 > >>> >>
 > >>> >>
 > >>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > >>> >> news:442f73f8@linux...
 > >>> >> > I tried this about a year ago and then blew it off because it
 didn't
 > >>> >seem
 > >>> >> to
 > >>> >> > be working. Just for the hell of it, I just did it again.
 Basically,
 > >>> in
 > >>> >a
 > >>> >> > nutshell, what appears to be happening.....and get this.....I
 > can
 > >>> take
 > >>> >> > track from Paris, create an insert through an ADAT I/O, send this
 > >>signal
 > >>> >> > from the ADAT output of paris to an ADAT input of an RME card.
 Now
 > >I
 > >>> >open
 > >>> >> > Cubase SX and create an audio channel and set the channel's ADAT
 > >I/O
 > >>> to
 > >>> >> the
 > >>> >> > RME input that is receiving the ADAT signal from the Paris insert
 > >>send.
 > >>> >> Then
 > >>> >> > I set this Cubase audio channel output to send through an adat
 output
 > >>> >> which
 > >>> >> > is connected to the Paris insert return. Next I drop a UAD-1 1176
 > >(or
 > >>> >> > whatever) in the insert slot of the Cubase channel, making sure
 > that
 > >>> >ASIO
 > >>> >> > direct monitoring is disabled in Cubase SX but *enabled* in the
 > RME
 > >>> HDSP
 > >>> >> > Totalmix applet (not sure yet if this makes any
 difference.....I'll
 > >>> know
 > >>> >> > more as I experiment with it. When I hit play on the Paris
 transport,
 > >>> >> Paris
 > >>> >> > sends ADAT sync to Cubase and the applications lock up their

> >>timelines
 > >>> >and
 > >>> >> > play back in sync. The thing that is blowing me away is that
 > >>apparently,
 > >>> >> the
 > >>> >> > Cubase PDC *sees* this incoming timecode and actually plays back
 > >the
 > >>> >audio
 > >>> >> > that is being processed through the UAD-1 plugin sample
 > >>> >> > accurately....effectively providing plugin delay compensation of
 > >>UAD-1
 > >>> >> > plugins in Paris.
 > >>> >> >
 > >>> >> > Since it didn't work a year ago, I'm wondering why it's working
 > >now.
 > >>> >Maybe
 > >>> >> > it has something to do with leaving the ASIO direct monitoring
 > >>enabled
 > >>> >in
 > >>> >> > Totalmix, but not in SX.....or maybe it was just a bug in the SX
 > >>PDC.
 > >>> >I'm
 > >>> >> > going to play around with this some more, but it sure is cool to
 > >be
 > >>> able
 > >>> >> to
 > >>> >> > insert a Pultec and an 1176 on a drum track that is being
 > >>streamed
 > >>from
 > >>> >> > Paris. It will also (theoretically) be possible to bus an entire
 > >>Paris
 > >>> >> drum
 > >>> >> > submix to something like a stereo Fairchild and return it to a
 > >>stereo
 > >>> >> pair
 > >>> >> > of Paris tracks.
 > >>> >> >
 > >>> >> > This would be a nice way to keep the mix in Paris, but to still
 > >>process
 > >>> >> > certain tracks with UAD processors if needed.
 > >>> >> >
 > >>> >> > Hmmm.....
 > >>> >> >
 > >>> >> >
 > >>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > >>> >> > news:442f665c@linux...
 > >>> >> > > I've been A/B'ing some mixes here, comparing the sonics of
 > >>flying

> >>> the
> >>> >> > tracks
> >>> >> > > across the digital matrix from Cubase SX to Paris and having a
> >>bunch
> >>> >of
> >>> >> > UAD-1 plugins inserted as opposed to inserting analogue gear
into
> >>> a
> >>> >> > straight
> >>> >> > > Paris mix. I'm definitely leaning toward the Paris/analogue
mix.
> >>Even
> >>> >> with
> >>> >>

Subject: Re: PARIS & XP-How Well Does it Work?
Posted by [Rob Arsenault](#) on Fri, 24 Feb 2006 23:25:38 GMT
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; > > all of the processing power available and having the Paris
summing
> >>> >bus,
> >>> >> > something about the hybrid mix just sound smaller. Maybe it's
> the
> >>> >> > truncation
> >>> >> > > that happens when 40+ tracks that are being processed at 32 bit
> >in
> >>> SX
> >>> >> are
> >>> >> > > flown over a 20 bit ADAT pipe. I dunno
> >>> >> > >
> >>> >> > > I know there are lots of advantages to having the editing power
> >of
> >>> SX
> >>> >> and
> >>> >> > I
> >>> >> > > did use it a lot in my last project. As far as plugins go, I'm
> >>getting
> >>> >> > > something that suits me just fine using analog processors in
Paris.
> >>> >Are
> >>> >> > they
> >>> >> > > emulations of LA-2A's or 1176's.....well noooooo.....but
> I've
> >>> got
> >>> >a
> >>> >> > > couple of Distressors, a couple of RNC's which output at +4 and

> >are
> >>> >> > balanced
> >>> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in
> >my
> >>> &g

Subject: Re: PARIS & XP-How Well Does it Work?
Posted by [Deej \[1\]](#) on Sat, 25 Feb 2006 00:32:21 GMT
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t;Avalon
> >>> >> > > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips
> >do
> >>> a
> >>> >> good
> >>> >> > > job inserted on tracks, plus there's an SPL Transient designer
> >for
> >>> >kick,
> >>> >> > an
> >>> >> > > SPL de-esser and an old TL Audio tube EQ here. Patching this
stuff
> >>> >into
> >>> >> a
> >>> >> > > mix just seems to bring it to life in a way I'm not hearing in
> >a
> >>> >hybrid
> >>> >> > mix.
> >>> >> > > Add the Paris plugs and it's a pretty decent mix arsenal. If I
> >sold
> >>> 3
> >>> >x
> >>> >> > > UAD-1 cards and my HDSP 9652's, I could likely afford another
> nice
> >>> >> > > compressor or two.....maybe an ELOP or something.
> >>> >> > >
> >>> >> > > Actually, I really wouldn't mind having two more Distressors.
> I
> >may
> >>> >just
> >>> >> > do
> >>> >> > > this. The only thing I'm gonna miss is instant recall, but
hell,
> >>I've
> >>> >> got
> >>> >> > a
> >>> >> > > damn digital camera around here somewhere.
> >>> >> > >

> >>> >> > > I think I've given the monster hybrid DAW thing a fair chance.
> >It
> >>> >sounds
> >>> >> > > good, but I'm just not sold on it. I've worked my ass off
putting
> &

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

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

Subject: Re: PARIS & XP-How Well Does it Work?
Posted by [Ted Fay](#) on Sat, 04 Mar 2006 05:36:52 GMT
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/>
>>>>>>>Hey Dave
>>>>>>>You know, this group could almost be newly titled to include current
>>>>
>>>>Paris
>>>>
>>>>>>>users and Paris users who have moved on to other systems, or Paris
>>
>> users
>>
>>>>>>>who
>>>>>>>
>>>>>>>are using other systems with Paris. For me the greatest loss is
>>>>>>>when
>>>>>
>>>>>folks
>>>>>
>>>>>>>leave Paris and then this NG. I hope you'll stick around.
>>>>>>>Cheers,
>>>>>>>MR
>>>>>>>
>>>>>>>
>>>>>>>"Dave Parkin" <dave@blackbirdstudio.com.au> wrote in message
>>>>>>>news:441d9384\$1@linux...
>>>>>>>
>>>>>>>>Howdy all.
>>>>>>>>
>>>>>>>> Sad but exciting moment has arrived. My last Paris tracking
>>>>>>>> happened
>>>>>>>>tonight. Six years Paris has been a loyal friend to me, but its
>>>>>>>>time
>>>>>>>
>>>>>>>to

>>>>>
>>>>>>>move
>>>>>>>
>>>>>>>>on.
>>>>>>>>
&

Subject: Re: PARIS & XP-How Well Does it Work?
Posted by [Chris Ludwig](#) on Sat, 04 Mar 2006 14:09:01 GMT
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I like your missing out,
or
>>>>
>>>>your
>>>>
>>>>>getting left behind. When BT left, a lot of people went with him so
to
>>>>
>>>>speak.
>>>>
>>>>>For the others that are going to switch, if you got to go, Ok, but don't
>>>>>drag people away with you by knocking Paris. We need to encourage
>>>>>people
>>>>>to stick around. This NG is shrinking!
>>>>>I remember vary well a certain somebody, who I will leave unnamed;
)
>>>
>>> raved
>>>
>>>>>about Nuendo for months on end. Now that certain somebody is not so

>>>>>sure
>>>>>that Nuendo is better sounding than Paris! ;) A couple of guys here
>>>
>>> that
>>>
>>>>>thought Nuendo was the answer to Paris are now questioning Nuendo.
Some
>>>>>times other stuff just sounds different, and initially perceived as

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

>>>>>working
>>>>>methods of newer software. There will always be something to come out
>>>
>>> that
>>>
>>>>>will be more slick than Paris. Paris is still pretty slick and vary

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

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

>>>>>are
>>>>>considering going with PT because it's "The industry standard". Many

>>>>>feel
>>>>>that if they don't jump to PT that they are losing business. For some
>>>
>>> people
>>>
>>>>>this is the case, and they need to do what they need to do. However,
it
>>>>>really should be based on the quality of the end result, not the
>>>>>equipment
>>>>>you use.
>>>>>
>>>>>Everybody has different needs. For most project studios, there is
>>>>>really
>>>>>no need for an expensive system like PT, or 2K for Nuendo, plus the
cost
>>>>>of hardware. If your in a major market like N.Y., L.A., N
