
Subject: I may be getting ready to take a step backward in time

Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 05:43:10 GMT

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

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 all of the processing power available and having the Paris summing bus, something about the hybrid mix just sound smaller. Maybe it's the truncation that happens when 40+ tracks that are being processed at 32 bit in SX are flown over a 20 bit ADAT pipe. I dunno

I know there are lots of advantages to having the editing power of SX and I did use it a lot in my last project. As far as plugins go, I'm getting something that suits me just fine using analog processors in Paris. Are they emulations of LA-2A's or 1176's.....well nooooo.....but I've got a couple of Distressors, a couple of RNC's which output at +4 and are balanced with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it together and getting it to work properly and I think part of my reluctance to let it go is the many hours spent learning how to use this thing.

I dunno. decisions.....decisions.....

Subject: Hmmmm.....a new discovery to add to this foolishness

Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 06:41:12 GMT

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

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.

Hmmmm.....

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:442f665c@linux...

> I've been A/B'ing some mixes here, comparing the sonics of flying the tracks
> across the digital matrix from Cubase SX to Paris and having a bunch of
> UAD-1 plugins inserted as opposed to inserting analogue gear into a straight
> Paris mix. I'm definitely leaning toward the Paris/analogue mix. Even with
> all of the processing power available and having the Paris summing bus,
> something about the hybrid mix just sound smaller. Maybe it's the truncation
> that happens when 40+ tracks that are being processed at 32 bit in SX are
> flown over a 20 bit ADAT pipe. I dunno
>
> I know there are lots of advantages to having the editing power of SX and I
> did use it a lot in my last project. As far as plugins go, I'm getting
> something that suits me just fine using analog processors in Paris. Are

they

- > emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
- > couple of Distressors, a couple of RNC's which output at +4 and are balanced
- > with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it
- > together and getting it to work properly and I think part of my reluctance
- > to let it go is the many hours spent learning how to use this thing.
- >
- > I dunno. decisions.....decisions.....
- >
- >

Subject: Re: Hmmm.....a new discovery to add to this foolishness

Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 07:05:15 GMT

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

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 through a pair of 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 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.
>
> Hmmmm.....

>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:442f665c@linux...
> > I've been A/B'ing some mixes here, comparing the sonics of flying the
> tracks
> > across the digital matrix from Cubase SX to Paris and having a bunch of
> > UAD-1 plugins inserted as opposed to inserting analogue gear into a
> straight
> > Paris mix. I'm definitely leaning toward the Paris/analogue mix. Even
with
> > 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 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 it
> > together and getting it to work properly and I think part of my
reluctance
> > to let it go is the many hours spent learning how to use this thing.
> >
> > I dunno. decisions.....decisions.....
> >
> >
>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 07:35:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

I just opened 16 UAD-1 plugins on two tracks that were processing incoming
Paris audio. Nary a flam.

Pretty impressive.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news: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
> > > all of the processing power available and having the Paris summing
> bus,
> > > something about the hybrid mix just sound smaller. Maybe it's the
> > truncation
> > > that happens when 40+ tracks that are being processed at 32 bit in SX
> are
> > > flown over a 20 bit ADAT pipe. I dunno
> > >
> > > I know there are lots of advantages to having the editing power of SX
> and
> > I
> > > did use it a lot in my last project. As far as plugins go, I'm getting
> > > something that suits me just fine using analog processors in Paris.
Are
> > they
> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've got
a
> > > couple of Distressors, a couple of RNC's which output at +4 and are
> > balanced
> > > with 1:1 Jensen and Cinemags. They sound great and the comps in my
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 it
> > > together and getting it to work properly and I think part of my
> reluctance
> > > to let it go is the many hours spent learning how to use this thing.
> > >
> > > I dunno. decisions.....decisions.....
> > >
> > >
> >
> >
>
>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [rick](#) on Sun, 02 Apr 2006 11:11:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

didn't cher do "if i could turn back time"??? anyhoo, being a
texan...how would you know when you went back in time??? please
respond as my brain is really hurting bad over this whole texan/time
thing.

thanks

On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>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
>all of the processing power available and having the Paris summing bus,
>something about the hybrid mix just sound smaller. Maybe it's the truncation

>that happens when 40+ tracks that are being processed at 32 bit in SX are
>flown over a 20 bit ADAT pipe. I dunno
>
>I know there are lots of advantages to having the editing power of SX and I
>did use it a lot in my last project. As far as plugins go, I'm getting
>something that suits me just fine using analog processors in Paris. Are they
>emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
>couple of Distressors, a couple of RNC's which output at +4 and are balanced
>with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it
>together and getting it to work properly and I think part of my reluctance
>to let it go is the many hours spent learning how to use this thing.
>
>I dunno. decisions.....decisions.....
>

Subject: Re: Hmmm.....a new discovery to add to this foolishness
Posted by [rick](#) on Sun, 02 Apr 2006 11:16:24 GMT
[View Forum Message](#) <> [Reply to Message](#)

are you aware that you are talking to yourself...in public??? so i'll
pretend to be talking to you to lower the (i'm sure by now) raised
eyebrows and still the shaking heads.

your (not imaginary) friend
mr. footballhead

On Sun, 2 Apr 2006 00:35:45 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I just opened 16 UAD-1 plugins on two tracks that were processing incoming
>Paris audio. Nary a flam.
>
>Pretty impressive.

>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news: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
>> > > all of the processing power available and having the Paris summing
>bus,
>> > > something about the hybrid mix just sound smaller. Maybe it's the
>> > truncation
>> > > that happens when 40+ tracks that are being processed at 32 bit in SX
>> are
>> > > flown over a 20 bit ADAT pipe. I dunno

>> > >
>> > > I know there are lots of advantages to having the editing power of SX
>> and
>> > I
>> > > did use it a lot in my last project. As far as plugins go, I'm getting
>> > > something that suits me just fine using analog processors in Paris.
>Are
>> > they
>> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've got
>a
>> > > couple of Distressors, a couple of RNC's which output at +4 and are
>> > balanced
>> > > with 1:1 Jensen and Cinemags.They sound great and the comps in my
>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 it
>> > > together and getting it to work properly and I think part of my
>> reluctance
>> > > to let it go is the many hours spent learning how to use this thing.
>> > >
>> > > I dunno. decisions.....decisions.....
>> > >
>> > >

>> >
>> >
>>
>>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Cujjo](#) on Sun, 02 Apr 2006 11:19:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

Ugg not enough coffee around here for me to get my head around that!

Seriously though, DJ who modded yer RNC?

Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue (Which I hear are pretty good)

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I just opened 16 UAD-1 plugins on two tracks that were processing incoming
>Paris audio. Nary a flam.

>

>Pretty impressive.

>

>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message

>news: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
>> > > all of the processing power available and having the Paris summing
>bus,
>> > > something about the hybrid mix just sound smaller. Maybe it's the
>> > truncation
>> > > that happens when 40+ tracks that are being processed at 32 bit in
SX
>> are
>> > > flown over a 20 bit ADAT pipe. I dunno
>> > >
>> > > I know there are lots of advantages to having the editing power of
SX
>> and
>> > I
>> > > did use it a lot in my last project. As far as plugins go, I'm getting
>> > > something that suits me just fine using analog processors in Paris.
>Are

>> > they
>> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've
got
>a
>> > > couple of Distressors, a couple of RNC's which output at +4 and are
>> > balanced
>> > > with 1:1 Jensen and Cinemags.They sound great and the comps in my
>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
it
>> > > together and getting it to work properly and I think part of my
>> reluctance
>> > > to let it go is the many hours spent learning how to use this thing.
>> > >
>> > > I dunno. decisions.....decisions.....
>> > >
>> > >
>> >
>> >
>>
>>

>>
>
>

Subject: Re: I may be getting ready to take a step backward in time

Posted by [Mike Audet](#) on Sun, 02 Apr 2006 15:51:47 GMT

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

Hi DJ,

I feel the same way. The digital emulation just doesn't do it as well as the old analog gear. Maybe it's the missing noise. Who knows.

I'm basically doing the same thing with cheaper stuff. :)

Mike

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>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
>all of the processing power available and having the Paris summing bus,
>something about the hybrid mix just sound smaller. Maybe it's the truncation
>that happens when 40+ tracks that are being processed at 32 bit in SX are
>flown over a 20 bit ADAT pipe. I dunno

>

>I know there are lots of advantages to having the editing power of SX and
I

>did use it a lot in my last project. As far as plugins go, I'm getting
>something that suits me just fine using analog processors in Paris. Are
they

>emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
>couple of Distressors, a couple of RNC's which output at +4 and are balanced
>with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it
>together and getting it to work properly and I think part of my reluctance
>to let it go is the many hours spent learning how to use this thing.
>
>I dunno. decisions.....decisions.....
>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 16:14:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

I found an old (and discontinued, of course) box called an Underscore Electronics ISObrick. It already had 8 steel core tranny in it. These were subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had 4 of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner of Underscore and when he got sick and had to close his business, Jensen sort of picked up on servicing his stuff. I got a very good deal from Jensen on this. The steel core trannies have an aggressive flavor to them.

Cujo" <chris@applemanstudio.com> wrote in message news:442fb340\$1@linux...
>
>
> Ugg not enough coffee around here for me to get my head around that!
>
> Seriously though, DJ who modded yer RNC?
>
> Also, have you looked at the Purple Audio MC77? Or an 1176 reissue
(Which
> I hear are pretty good)
>
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I just opened 16 UAD-1 plugins on two tracks that were processing
incoming
> >Paris audio. Nary a flam.
> >

> > Pretty impressive.

> >

> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> > news: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.
> > >
> > > Hmmmm.....
> > >
> > >
> > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > news:442f665c@linux...
> > > > I've been A/B'ing some mixes here, comparing the sonics of flying
> > > the
> > > tracks
> > > > across the digital matrix from Cubase SX to Paris and having a bunch
> > > of
> > > > UAD-1 plugins inserted as opposed to inserting analogue gear into
> > > a
> > > straight
> > > > Paris mix. I'm definitely leaning toward the Paris/analogue mix.
Even
> > > with
> > > > all of the processing power available and having the Paris summing
> > > bus,
> > > > something about the hybrid mix just sound smaller. Maybe it's the
> > > truncation
> > > > that happens when 40+ tracks that are being processed at 32 bit in
> > > SX
> > > are
> > > > flown over a 20 bit ADAT pipe. I dunno
> > > >
> > > > I know there are lots of advantages to having the editing power of
> > > SX
> > > and
> > > I
> > > > did use it a lot in my last project. As far as plugins go, I'm getting
> > > > something that suits me just fine using analog processors in Paris.
> > > Are
> > > they
> > > > emulations of LA-2A's or 1176's.....well nooooo.....but I've
> > > got
> > > a
> > > > couple of Distressors, a couple of RNC's which output at +4 and are

>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 16:20:47 GMT

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

I not sure what this has to do with being a Texan, though I do remember some movie with Pat Boone getting into some kind of chair that looked like a swamp buggy and travelling back in time to visit some creatures called morlocks who looked a lot like Greg Allman on a good day.....and who did marry Cher, before she started straddling 16" cannons on battleships.

Maybe I should just drink my coffee.

;oP

"rick" <parnell68@hotmail.com> wrote in message

news:96cv225amrsck21vjinnr2jpcn3drcah4v@4ax.com...

> didn't cher do "if i could turn back time"??? anyhoo, being a
> texan...how would you know when you went back in time??? please
> respond as my brain is really hurting bad over this whole texan/time
> thing.

>

> thanks

>

>

>

> On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"

> <animix_spam-this-ahole_@animas.net> wrote:

>

> >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

> >all of the processing power available and having the Paris summing bus,

> >something about the hybrid mix just sound smaller. Maybe it's the
truncation

> >that happens when 40+ tracks that are being processed at 32 bit in SX are

> >flown over a 20 bit ADAT pipe. I dunno

> >

> >I know there are lots of advantages to having the editing power of SX and
I

> >did use it a lot in my last project. As far as plugins go, I'm getting

> >something that suits me just fine using analog processors in Paris. Are

they

> >emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
> >couple of Distressors, a couple of RNC's which output at +4 and are
balanced
> >with 1:1 Jensen and Cinemags.They sound great and the comps in my 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 it
> >together and getting it to work properly and I think part of my
reluctance
> >to let it go is the many hours spent learning how to use this thing.
> >
> >I dunno. decisions.....decisions.....
> >
>

Subject: Re: I may be getting ready to take a step backward in time

Posted by [uptown jimmy](#) on Sun, 02 Apr 2006 16:22:12 GMT

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

I HIGHLY recommend a Purple Audio MC77 (basically a brand-new 1176) if you
buy more compressors....

Jimmy

"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
> all of the processing power available and having the Paris summing bus,
> something about the hybrid mix just sound smaller. Maybe it's the
truncation
> that happens when 40+ tracks that are being processed at 32 bit in SX are
> flown over a 20 bit ADAT pipe. I dunno
>
> I know there are lots of advantages to having the editing power of SX and
I
> did use it a lot in my last project. As far as plugins go, I'm getting
> something that suits me just fine using analog processors in Paris. Are
they
> emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
> couple of Distressors, a couple of RNC's which output at +4 and are
balanced
> with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it
> together and getting it to work properly and I think part of my reluctance
> to let it go is the many hours spent learning how to use this thing.
>
> I dunno. decisions.....decisions.....
>
>

Subject: Re: Hmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 17:18:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

Well.....the *using Cubase as an FX processor for real time delay
compensation in Paris* is still working this morning. Using the UAD-1

plugins on drum and bass tracks on digital inserts while using the analog stuff on Paris analog inserts is still very effective. One can never have enough Pultecs.

I'm getting ready to install FX teleport on yet another computer and see if I can get the VST over LAN thing happening with 3 x UAD-1 cards in the FXT server and leave one UAD-1 in the Cubase host machine.....wait a minute!!!.....I was going to sell this stuff. Maybe I'll just keep it and get myself some more nice analog comps anyway.

I could still probably sell some stuff I'm not using and cobble together enough scratch to buy a Demeter VTLC-2a.....you know, one of the old ones that they dont make any more.

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:ofcv22pcpbu91ub3ah7avie5f63210h15v@4ax.com...

> are you aware that you are talking to yourself...in public??? so i'll
> pretend to be talking to you to lower the (i'm sure by now) raised
> eyebrows and still the shaking heads.

>

> your (not imaginary) friend

> mr. footballhead

>

> On Sun, 2 Apr 2006 00:35:45 -0700, "DJ"

> <animix_spam-this-ahole_@animas.net> wrote:

>

> >I just opened 16 UAD-1 plugins on two tracks that were processing
incoming

> >Paris audio. Nary a flam.

> >

> >Pretty impressive.

> >

> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> >news: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 through a pair of 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 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
 > > > > all of the processing power available and having the Paris summing
 > > bus,
 > > > > something about the hybrid mix just sound smaller. Maybe it's the
 > > > truncation
 > > > > that happens when 40+ tracks that are being processed at 32 bit in
 SX
 > > are
 > > > > flown over a 20 bit ADAT pipe. I dunno
 > > > >
 > > > > I know there are lots of advantages to having the editing power of
 SX
 > > and
 > > > I
 > > > > did use it a lot in my last project. As far as plugins go, I'm
 getting
 > > > > something that suits me just fine using analog processors in Paris.
 > > Are
 > > > they
 > > > > emulations of LA-2A's or 1176's.....well nooooo.....but I've
 got
 > > a
 > > > > couple of Distressors, a couple of RNC's which output at +4 and are
 > > > balanced
 > > > > with 1:1 Jensen and Cinemags. They sound great and the comps in my
 > > 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
it
> >> > > together and getting it to work properly and I think part of my
> >> reluctance
> >> > > to let it go is the many hours spent learning how to use this
thing.
> >> > >
> >> > > I dunno. decisions.....decisions.....
> >> > >
> >> > >
> >> > >
> >> >
> >> >
> >>
> >>
> >
>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness

Posted by [Nei](#) on Sun, 02 Apr 2006 17:55:55 GMT

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

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I just opened 16 UAD-1 plugins on two tracks that were processing incoming
>Paris audio. Nary a flam.

>

>Pretty impressive.

Deej, if I'm understanding you correctly, then yeah - this is not unusual, in fact, it's the norm... even if you are routing some of those channels through groups in SX it should still compensate if you're using anything higher than v1.xx (IIRC - version 2 was the one they started being able to have latency

compensation in the group channels). The TotalMix software takes care of this upfront during any kind of input phase (whether it's reacording/rolling, or monitoring while it's standing still, and then during playback, it's SX that does it.

One question though, is it making any difference if you have a channel in "monitor" mode - meaning the channel selected & the monitor button pressed vs. not pressed? Just wondering if that makes any difference in latency your situation.

Neil

Subject: Re: I may be getting ready to take a step backward in time
Posted by [Aaron Allen](#) on Sun, 02 Apr 2006 18:13:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

Gearslut.

"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
> all of the processing power available and having the Paris summing bus,
> something about the hybrid mix just sound smaller. Maybe it's the
> truncation
> that happens when 40+ tracks that are being processed at 32 bit in SX are
> flown over a 20 bit ADAT pipe. I dunno
>
> I know there are lots of advantages to having the editing power of SX and
> I
> did use it a lot in my last project. As far as plugins go, I'm getting
> something that suits me just fine using analog processors in Paris. Are
> they
> emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
> couple of Distressors, a couple of RNC's which output at +4 and are
> balanced
> with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it
> together and getting it to work properly and I think part of my reluctance
> to let it go is the many hours spent learning how to use this thing.
>
> I dunno. decisions.....decisions.....
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Aaron Allen](#) on Sun, 02 Apr 2006 18:16:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

I still say..... gearslut.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4430095c@linux...

> Well.....the *using Cubase as an FX processor for real time delay
> compensation in Paris* is still working this morning. Using the UAD-1
> plugins on drum and bass tracks on digital inserts while using the analog
> stuff on Paris analog inserts is still very effective. One can never have
> enough Pultecs.
>
> I'm getting ready to install FX teleport on yet another computer and see
> if
> I can get the VST over LAN thing happening with 3 x UAD-1 cards in the FXT
> server and leave one UAD-1 in the Cubase host machine.....wait a
> minute!!!.....I was going to sell this stuff. Maybe I'll just keep it and
> get myself some more nice analog comps anyway.
>
> I could still probably sell some stuff I'm not using and cobble together
> enough scratch to buy a Demeter VTLC-2a.....you know, one of the old
> ones that they dont make any more.

>
> ;o)
>
> "rick" <parnell68@hotmail.com> wrote in message
> news:ofcv22pcpbu91ub3ah7avie5f63210h15v@4ax.com...
>> are you aware that you are talking to yourself...in public??? so i'll
>> pretend to be talking to you to lower the (i'm sure by now) raised
>> eyebrows and still the shaking heads.
>>
>> your (not imaginary) friend
>> mr. footballhead
>>
>> On Sun, 2 Apr 2006 00:35:45 -0700, "DJ"
>> <animix_spam-this-ahole_@animas.net> wrote:
>>
>> >I just opened 16 UAD-1 plugins on two tracks that were processing
> incoming
>> >Paris audio. Nary a flam.
>> >
>> >Pretty impressive.
>> >
>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >news: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.
>> >> >
>> >> > Hmmmm.....
>> >> >
>> >> >
>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >> > news:442f665c@linux...
>> >> > > I've been A/B'ing some mixes here, comparing the sonics of flying
> the
>> >> > tracks
>> >> > > across the digital matrix from Cubase SX to Paris and having a
> bunch
>> >of
>> >> > > UAD-1 plugins inserted as opposed to inserting analogue gear into
>> >> > > a
>> >> > straight
>> >> > > Paris mix. I'm definitely leaning toward the Paris/analogue mix.

> Even
 >> >> with
 >> >> > > 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
 >> >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
> it
>> >> > > together and getting it to work properly and I think part of my
>> >> reluctance
>> >> > > to let it go is the many hours spent learning how to use this
> thing.
>> >> > >
>> >> > > I dunno. decisions.....decisions.....
>> >> > >
>> >> > >
>> >> >
>> >> >
>> >>
>> >>
>> >
>>
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [rick](#) on Sun, 02 Apr 2006 18:27:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

nobody understands him but telling him you do does make him feel better.

On 3 Apr 2006 03:55:55 +1000, "Neil" <OIUOI@OIU.com> wrote:

>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>I just opened 16 UAD-1 plugins on two tracks that were processing incoming

>>Paris audio. Nary a flam.
>>
>>Pretty impressive.
>
>Deej, if I'm understanding you correctly, then yeah - this is
>not unusual, in fact, it's the norm... even if you are routing
>some of those channels through groups in SX it should still
>compensate if you're using anything higher than v1.xx (IIRC -
>version 2 was the one they started being able to have latency
>compensation in the group channels). The TotalMix software
>takes care of this upfront during any kind of input phase
>(whether it's reacording/rolling, or monitoring while it's
>standing still, and then during playback, it's SX that does it.
>
>One question though, is it making any difference if you have a
>channel in "monitor" mode - meaning the channel selected & the
>monitor button pressed vs. not pressed? Just wondering if that
>makes any difference in latency your situation.
>
>Neil

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 19:03:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

In order for the audio to be audible that's passing through SX/the plugin
and returned to Paris, the monitor mode button has to be lit up. If it's
not, I don't hear any audio at all.

"Neil" <OIUOI@OIU.com> wrote in message news:4430102b\$1@linux...
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I just opened 16 UAD-1 plugins on two tracks that were processing
incoming
> >Paris audio. Nary a flam.
> >
> >Pretty impressive.
>
> Deej, if I'm understanding you correctly, then yeah - this is
> not unusual, in fact, it's the norm... even if you are routing
> some of those channels through groups in SX it should still
> compensate if you're using anything higher than v1.xx (IIRC -
> version 2 was the one they started being able to have latency
> compensation in the group channels). The TotalMix software
> takes care of this upfront during any kind of input phase
> (whether it's reacording/rolling, or monitoring while it's

> standing still, and then during playback, it's SX that does it.
>
> One question though, is it making any difference if you have a
> channel in "monitor" mode - meaning the channel selected & the
> monitor button pressed vs. not pressed? Just wondering if that
> makes any difference in latency your situation.
>
> Neil
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Neil](#) on Sun, 02 Apr 2006 19:17:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

I see... I guess that's prolly because you're not actually
monitoring anything through your RME interface via TotalMix?
All the monitoring happens through Paris in your rig?

Neil

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>In order for the audio to be audible that's passing through SX/the plugin
>and returned to Paris, the monitor mode button has to be lit up. If it's
>not, I don't hear any audio at all.

>
>

>"Neil" <OIUOI@OIU.com> wrote in message news:4430102b\$1@linux...

>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

>> >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.
>>
>> Neil
>>
>
>

Subject: Re: Hmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 19:37:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

Yep.....the Paris monitor>digital out into a Benchmark DAC-1. I
basically use Paris like I would an analog mixer. Everything in the studio
get5s patched into it at some point.

"Neil" <OIUOIU@IOU.com> wrote in message news:44302346\$1@linux...
>
> I see... I guess that's proly because you're not actually
> monitoring anything through your RME interface via TotalMix?
> All the monitoring happens through Paris in your rig?
>
> Neil
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >In order for the audio to be audible that's passing through SX/the plugin
> >and returned to Paris, the monitor mode button has to be lit up. If it's
> >not, I don't hear any audio at all.
> >
> >
> >"Neil" <OIUOI@OIU.com> wrote in message news:4430102b\$1@linux...
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >I just opened 16 UAD-1 plugins on two tracks that were processing
> >>incoming
> >> >Paris audio. Nary a flam.
> >> >
> >> >Pretty impressive.
> >>
> >> Deej, if I'm understanding you correctly, then yeah - this is
> >> not unusual, in fact, it's the norm... even if you are routing
> >> some of those channels through groups in SX it should still
> >> compensate if you're using anything higher than v1.xx (IIRC -
> >> version 2 was the one they started being able to have latency
> >> compensation in the group channels). The TotalMix software
> >> takes care of this upfront during any kind of input phase

> >> (whether it's reacording/rolling, or monitoring while it's
> >> standing still, and then during playback, it's SX that does it.
> >>
> >> One question though, is it making any difference if you have a
> >> channel in "monitor" mode - meaning the channel selected & the
> >> monitor button pressed vs. not pressed? Just wondering if that
> >> makes any difference in latency your situation.
> >>
> >> Neil
> >>
> >
> >
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [justcron](#) on Sun, 02 Apr 2006 19:42:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44302a28@linux...
> Yep.....the Paris monitor>digital out into a Benchmark DAC-1. I
> basically use Paris like I would an analog mixer. Everything in the studio
> get5s patched into it at some point.

Same here.. even DVD output goes into PARIS.

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Cujjo](#) on Sun, 02 Apr 2006 20:58:44 GMT
[View Forum Message](#) <> [Reply to Message](#)

So the guys at Cinemag know what tranny the RNC needs?
Also, how did you balance it?

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>I found an old (and discontinued, of course) box called an Underscore
>Electronics ISObrick. It already had 8 steel core tranny in it. These were
>subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had
4
>of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner
>of Underscore and when he got sick and had to close his business, Jensen
>sort of picked up on servicing his stuff . I got a very good deal fromn
>Jensen on this. The steel core trannies have an aggressive flavor to them.
>

>
>
>Cujo" <chris@applemanstudio.com> wrote in message news:442fb340\$1@linux...
>>
>>
>> Ugg not enough coffee around here for me to get my head around that!
>>
>> Seriously though, DJ who modded yer RNC?
>>
>> Also, havwe you looks at the Purple Audio MC77? Or an 1176 reissue
>(Which
>> I hear are pretty good)
>>
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >I just opened 16 UAD-1 plugins on two tracks that were processing
>incoming
>> >Paris audio. Nary a flam.
>> >
>> >Pretty impressive.
>> >
>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >news: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
>> >> > > 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
>> >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
>> it
>> >> > > together and getting it to work properly and I think part of my
>> >> reluctance
>> >> > > to let it go is the many hours spent learning how to use this
>thing.
>> >> > >
>> >> > > I dunno. decisions.....decisions.....
>> >> > >
>> >> > >
>> >> >
>> >> >
>> >>
>> >>
>> >
>> >
>>
>
>

Subject: Re: Hmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 21:34:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

Well.....these aren't branded Cinemags. They are of similar design. I call

them Cinemags for the sake of simplicity since Cinemag is the only company I can find that makes a similar tranny and they were described as being *similar* so this easier to describe than to go through all of the previous *qualification* language. Anyway, now that that's out of the way, these tranny's are 1:1 balancing transformers. I just ran a 1/4" TS cable from the RNC out to the 1/4" tranny input, then ran a 1/4" TRS cable from the tranny output to my balanced patchbay and vice versa until all 8 x I/O of two RNC's were covered. I could have probably just gotten away with balancing the outputs and saved myself 4 of the transformers for other duties, but everything else here in the studio is balanced at both ends, so now, so are the RNC's, I guess. They do sound nice with some metal in the signal path. A bit beefier when in normal mode, but still very transparent in *Really Nice* mode. I picked up this Underscore thing really cheap and got a hell of a deal on the Jensens as well. I don't think I'd advise spending the \$\$\$ to balance the I/O of a pair of RNC's with Jensens or Cinemags unless you just happen to love RNC's. It was more like a lucky accident for me. You could buy a pretty nice comp for the cost of 2 x RNC's and 8 JT11's or similar such tranny.

Cheers,

Deej

"Cujo" <chris@applemanstudio.com> wrote in message news:44303b04\$1@linux...

>

>

> So the guys at Cinemag know what tranny the RNC needs?

> Also, how did you balance it?

>

>

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >I found an old (and discontinued, of course) box called an Underscore

> >Electronics ISObrick. It already had 8 steel core tranny in it. These were

> >subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had

> 4

> >of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner

> >of Underscore and when he got sick and had to close his business, Jensen

> >sort of picked up on servicing his stuff . I got a very good deal fromn

> >Jensen on this. The steel core trannies have an aggressive flavor to them.

> >

> >

> >

> >Cujo" <chris@applemanstudio.com> wrote in message
news:442fb340\$1@linux...
> >>
> >>
> >> Ugg not enough coffee around here for me to get my head around that!
> >>
> >> Seriously though, DJ who modded yer RNC?
> >>
> >> Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue
> >(Which
> >> I hear are pretty good)
> >>
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >I just opened 16 UAD-1 plugins on two tracks that were processing
> >incoming
> >> >Paris audio. Nary a flam.
> >> >
> >> >Pretty impressive.
> >> >
> >> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >> >news: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.
> > > >
> > > > Hmmmm.....
> > > >
> > > >
> > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > > news:442f665c@linux...
> > > > > I've been A/B'ing some mixes here, comparing the sonics of
flying
> > the
> > > > tracks
> > > > > across the digital matrix from Cubase SX to Paris and having a
> >bunch
> > > of
> > > > > UAD-1 plugins inserted as opposed to inserting analogue gear
into
> > a
> > > > straight
> > > > > Paris mix. I'm definitely leaning toward the Paris/analogue mix.
> >Even
> > > with
> > > > > all of the processing power available and having the Paris
summing
> > >bus,
> > > > > something about the hybrid mix just sound smaller. Maybe it's
the
> > > > truncation
> > > > > that happens when 40+ tracks that are being processed at 32 bit
> in
> > SX
> > > are
> > > > > flown over a 20 bit ADAT pipe. I dunno
> > > >
> > > > > I know there are lots of advantages to having the editing power
> of
> > SX
> > > and
> > > > I
> > > > > did use it a lot in my last project. As far as plugins go, I'm
> >getting
> > > > > something that suits me just fine using analog processors in
Paris.
> > >Are
> > > > they
> > > > > emulations of LA-2A's or 1176's.....well nooooo.....but
I've
> > got
> > >a

> > > > couple of Distressors, a couple of RNC's which output at +4 and
 > are
 > > > > balanced
 > > > > with 1:1 Jensen and Cinemags. They sound great and the comps in
 > my
 > > > 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
 > > > it
 > > > > together and getting it to work properly and I think part of my
 > > > reluctance

Subject: Re: HmMMM.....a new discovery to add to this foolishness
Posted by [Bill Lorentzen](#) on Sun, 02 Apr 2006 23:47:27 GMT
[View Forum Message](#) <> [Reply to Message](#)

After reading your story, I wondered why don't you pick up an analog mixer? Paris is cool and all, but if you like editing in SX and you're just using Paris for the summing, a mixer would be much more hands on and convenient with all the studio infrastructure stuff it comes with. Just imagine driving a vintage API 16 channel board. 16 sweet EQs and pres, my man. Prolly have some comps too. And you could drop in some OSA pres. I'm drooling.

Or sell it all and move up to Samplitude... ;-)

Bill

Page 54 of 95 ---- Generated from The PARIS Forums

>> studio
>> get5s patched into it at some point.
>
> Same here.. even DVD output goes into PARIS.
>

Subject: Re: Hmmm.....a new discovery to add to this foolishness
Posted by [excelav](#) on Mon, 03 Apr 2006 00:36:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

FYI, for balancing and bumping the RNC, Aphex, ART, BSS, and Samson make transformer, balancing bump boxes. The ART T8 transformer/isolator is 8ch., cost about \$135.00 and has hum elimination.

James

"Cujo" <chris@applemanstudio.com> wrote:

>
>
>So the guys at Cinemag know what tranny the RNC needs?
>Also, how did you balance it?
>
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>I found an old (and discontinued, of course) box called an Underscore
>>Electronics ISObrick. It already had 8 steel core tranny in it. These
were
>>subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had
>4
>>of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner
>>of Underscore and when he got sick and had to close his business, Jensen
>>sort of picked up on servicing his stuff . I got a very good deal from
>>Jensen on this. The steel core trannies have an aggressive flavor to them.
>>
>>
>>
>>Cujo" <chris@applemanstudio.com> wrote in message [news:442fb340\\$1@linux...](mailto:news:442fb340$1@linux...)
>>>
>>>
>>> Ugg not enough coffee around here for me to get my head around that!
>>>
>>> Seriously though, DJ who modded yer RNC?

```

>>>
>>> Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue
>>(Which
>>> I hear are pretty good)
>>>
>>>
>>>
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>> >I just opened 16 UAD-1 plugins on two tracks that were processing
>>incoming
>>> >Paris audio. Nary a flam.
>>> >
>>> >Pretty impressive.
>>> >
>>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>> >news: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
>>> >> > > all of the processing power available and having the Paris summing
>>> >bus,
>>> >> > > something about the hybrid mix just sound smaller. Maybe it's
the
>>> >> > truncation
>>> >> > > that happens when 40+ tracks that are being processed at 32 bit
>in
>>> SX
>>> >> are
>>> >> > > flown over a 20 bit ADAT pipe. I dunno
>>> >> > >
>>> >> > > I know there are lots of advantages to having the editing power
>of
>>> SX
>>> >> and
>>> >> > I
>>> >> > > did use it a lot in my last project. As far as plugins go, I'm
>>getting
>>> >> > > something that suits me just fine using analog processors in Paris.
>>> >Are
>>> >> > they
>>> >> > > emulations of LA-2A's or 1176's.....well nooooo.....but
I've
>>> got
>>> >a
>>> >> > > couple of Distressors, a couple of RNC's which output at +4 and
>are
>>> >> > balanced
>>> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in
>my
>>> >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
>>> it
>>> >> > > together and getting it to work properly and I think part of my
>>> >> reluctance
>>> >> > > to let it go is the many hours spent learning how to use this
>>thing.
>>> >> > >
>>> >> > > I dunno. decisions.....decisions.....
>>> >> > >
>>> >> > >
>>> >> >
>>> >> >
>>> >>
>>> >>
>>> >
>>> >
>>>
>>
>>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Neil](#) on Mon, 03 Apr 2006 02:20:30 GMT

Bill, you're right; for what he's currently using Paris for, he'd be an ideal candidate for a "DAW interfaced with an SSL"-type studio setups...

....problem is, you can't get an SSL for what he's got invested in his Paris rig!

Neil

"Bill Lorentzen" <bill@lorentzen.ws> wrote:

>Deej,

>

>After reading your story, I wondered why don't you pick up an analog mixer?

>Paris is cool and all, but if you like editing in SX and you're just using

>Paris for the summing, a mixer would be much more hands on and convenient

>with all the studio infrastructure stuff it comes with. Just imagine

>drivving a vintage API 16 channel board. 16 sweet EQs and pres, my man.

>Prolly have some comps too. And you could drop in some OSA pres. I'm

>drooling.

>

>Another thought: Doesn't SX do outboard F/X routing and compensation now?

>That plus a nice SPL mix buss should do everything Paris is giving you.

>

>Or sell it all and move up to Samplitude... ;-)

>

>Aw Hell. I swore last time I wasn't gonna get sucked into your crazy world,

>DJ. I won't sleep right for a week now.

>

>Bill

>

>"justcron" <paris@hydrorecords.com> wrote in message news:44302acb@linux...

>>

>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

>> news:44302a28@linux...

>>> Yep.....the Paris monitor>digital out into a Benchmark DAC-1. I

>>> basically use Paris like I would an analog mixer. Everything in the

>>> studio

>>> get5s patched into it at some point.

>>

>> Same here.. even DVD output goes into PARIS.

>>

>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness

Posted by [Deej \[1\]](#) on Mon, 03 Apr 2006 02:42:03 GMT

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

The RNC doesn't need bumping. It outputs at +4, unbalanced.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:44306e02\$1@linux...

>
> FYI, for balancing and bumping the RNC, Aphex, ART, BSS, and Samson make
transformer,
> balancing bump boxes. The ART T8 transformer/isolator is 8ch., cost about
> \$135.00 and has hum elimination.

>
>
> James

>
>
>
>
>
> "Cujo" <chris@applemanstudio.com> wrote:

> >
> >
> > So the guys at Cinemag know what tranny the RNC needs?
> > Also, how did you balance it?

> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > > I found an old (and discontinued, of course) box called an Underscore
> > > Electronics ISObrick. It already had 8 steel core tranny in it. These
> > > were
> > > subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I
had
> > 4

> > > of them replaced with Jensen JT 11's. Turns out that Jensen knew the
owner
> > > of Underscore and when he got sick and had to close his business, Jensen
> > > sort of picked up on servicing his stuff . I got a very good deal from
> > > Jensen on this. The steel core trannies have an aggressive flavor to
them.

> > >
> > >

> >>
> >>Cujo" <chris@applemanstudio.com> wrote in message
news:442fb340\$1@linux...
> >>>
> >>>
> >>> Ugg not enough coffee around here for me to get my head around that!
> >>>
> >>> Seriously though, DJ who modded yer RNC?
> >>>
> >>> Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue
> >>(Which
> >>> I hear are pretty good)
> >>>
> >>>
> >>>
> >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>> >I just opened 16 UAD-1 plugins on two tracks that were processing
> >>>incoming
> >>> >Paris audio. Nary a flam.
> >>> >
> >>> >Pretty impressive.
> >>> >
> >>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >>> >news: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 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 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.
 > >>> >> >
 > >>> >> > Hmmmm.....
 > >>> >> >
 > >>> >> >
 > >>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > >>> >> > news:442f665c@linux...
 > >>> >> > > I've been A/B'ing some mixes here, comparing the sonics of
 flying
 > >>> the
 > >>> >> > tracks
 > >>> >> > > across the digital matrix from Cubase SX to Paris and having a
 > >>bunch
 > >>> >of
 > >>> >> > > UAD-1 plugins inserted as opposed to inserting analogue gear
 into
 > >>> a
 > >>> >> > straight
 > >>> >> > > Paris mix. I'm definitely leaning toward the Paris/analogue
 mix.
 > >>Even
 > >>> >> with
 > >>> >> > > all of the processing power available and having the Paris
 summing
 > >>> >bus,
 > >>> >> > > something about the hybrid mix just sound smaller. Maybe it's
 > the
 > >>> >> > truncation
 > >>> >> > > that happens when 40+ tracks that are being processed at 32 bit
 > >in
 > >>> SX
 > >>> >> are
 > >>> >> > > flown over a 20 bit ADAT pipe. I dunno
 > >>> >> > >
 > >>> >> > > I know there are lots of advantages to having the editing power
 > >of
 > >>> SX
 > >>> >> and
 > >>> >> > I
 > >>> >> > > did use it a lot in my last project. As far as plugins go, I'm
 > >>getting
 > >>> >> > > something that suits me just fine using analog processors in
 Paris.

> >>> >Are
> >>> >> > they
> >>> >> > > emulations of LA-2A's or 1176's.....well nooooo.....but
> >I've
> >>> got
> >>> >a
> >>> >> > couple of Distressors, a couple of RNC's which output at +4 and
> >are
> >>> >> > balanced
> >>> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in
> >my
> >>> >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
> >>> it
> >>> >> > together and getting it to work properly and I think part of my
> >>> >> reluctance
> >>> >> > to let it go is the many hours spent learning how to use this
> >>thing.
> >>> >> > >
> >>> >> > > I dunno. decisions.....decisions.....
> >>> >> > >
> >>> >> > >
> >>> >> > >
> >>> >> >
> >>> >> >
> >>> >>
> >>> >>
> >>> >
> >>> >
> >>>
> >>
> >>
> >
>
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [Deej \[1\]](#) on Mon, 03 Apr 2006 02:48:49 GMT
[View Forum Message](#) <> [Reply to Message](#)

hmmm.....well, actually, that's not the case.....more like 0 dBu
nominal.....sorry.

..
"James McCloskey" <excelsm@hotmail.com> wrote in message
news:44306e02\$1@linux...
>
> FYI, for balancing and bumping the RNC, Aphex, ART, BSS, and Samson make
transformer,
> balancing bump boxes. The ART T8 transformer/isolator is 8ch., cost about
> \$135.00 and has hum elimination.
>
>
> James
>
>
>

>
> "Cujo" <chris@applemanstudio.com> wrote:
> >
> >
> > So the guys at Cinemag know what tranny the RNC needs?
> > Also, how did you balance it?
> >
> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > > I found an old (and discontinued, of course) box called an Underscore
> > > Electronics ISObrick. It already had 8 steel core tranny in it. These
> > were
> > > subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I
> > had
> > 4
> > > of them replaced with Jensen JT 11's. Turns out that Jensen knew the
> > owner
> > > of Underscore and when he got sick and had to close his business, Jensen
> > > sort of picked up on servicing his stuff . I got a very good deal fromn
> > > Jensen on this. The steel core trannies have an aggressive flavor to
> > them.
> > >
> > >
> > >
> > > Cujo" <chris@applemanstudio.com> wrote in message
> > > news:442fb340\$1@linux...
> > > >
> > > >
> > > > Ugg not enough coffee around here for me to get my head around that!
> > > >
> > > > Seriously though, DJ who modded yer RNC?
> > > >
> > > > Also, havwe you looks at the Purple Audio MC77? Or an 1176 reissue
> > > > (Which
> > > > I hear are pretty good)
> > > >
> > > >
> > > >
> > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > > > > I just opened 16 UAD-1 plugins on two tracks that were processing
> > > > incoming
> > > > > Paris audio. Nary a flam.
> > > > >
> > > > > Pretty impressive.
> > > > >
> > > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > > > news: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
> >>> >> > 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
> >>> >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
 > >>> it
 > >>> >> > together and getting it to work properly and I think part of my
 > >>> >> reluctance
 > >>> >> > to let it go is the many hours spent learning how to use this
 > >>thing.
 > >>> >> >
 > >>> >> > I dunno. decisions.....decisions.....
 > >>> >> >
 > >>> >> >
 > >>> >> >
 > >>> >> >
 > >>> >>
 > >>> >>
 > >>> >
 > >>> >
 > >>>
 > >>
 > >>
 > >

>

Subject: Re: Hmmm.....a new discovery to add to this foolishness

Posted by [Deej \[1\]](#) on Mon, 03 Apr 2006 02:50:43 GMT

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

ROTFL!!!!

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:4430866e\$1@linux...

>

> Bill, you're right; for what he's currently using Paris for,

> he'd be an ideal candidate for a "DAW interfaced with an SSL"-

> type studio setups...

>

> ...problem is, you can't get an SSL for what he's got invested

> in his Paris rig!

>

> Neil

>

> "Bill Lorentzen" <bill@lorentzen.ws> wrote:

> >Deej,

> >

> >After reading your story, I wondered why don't you pick up an analog mixer?

>

> >Paris is cool and all, but if you like editing in SX and you're just using

>

> >Paris for the summing, a mixer would be much more hands on and convenient

>

> >with all the studio infrastructure stuff it comes with. Just imagine

> >driving a vintage API 16 channel board. 16 sweet EQs and pres, my man.

>

> >Prolly have some comps too. And you could drop in some OSA pres. I'm

> >drooling.

> >

> >Another thought: Doesn't SX do outboard F/X routing and compensation now?

>

> >That plus a nice SPL mix buss should do everything Paris is giving you.

> >

> >Or sell it all and move up to Samplitude... ;-)

> >

> >Aw Hell. I swore last time I wasn't gonna get sucked into your crazy world,

>

> >DJ. I won't sleep right for a week now.
> >
> >Bill
> >
> >"justcron" <paris@hydrorecords.com> wrote in message
news:44302acb@linux...
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >> news:44302a28@linux...
> >>> Yep.....the Paris monitor>digital out into a Benchmark DAC-1. I
> >>> basically use Paris like I would an analog mixer. Everything in the
> >>> studio
> >>> get5s patched into it at some point.
> >>
> >> Same here.. even DVD output goes into PARIS.
> >>
> >
> >
> >
>

Subject: Re: Hmmmm.....a new discovery to add to this foolishness
Posted by [excelav](#) on Mon, 03 Apr 2006 04:12:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

Your right about The RNC! Well, some of these boxes just do the balancing
trick, and some do the conversion up or down.

James

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>The RNC doesn't need bumping. It outputs at +4, unbalanced.
>
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:44306e02\$1@linux...
>>
>> FYI, for balancing and bumping the RNC, Aphex, ART, BSS, and Samson make
>transformer,
>> balancing bump boxes. The ART T8 transformer/isolator is 8ch., cost about
>> \$135.00 and has hum elimination.
>>
>>
>> James
>>
>>
>>

>>
>> "Cujo" <chris@applemanstudio.com> wrote:
>> >
>> >
>> >So the guys at Cinemag know what tranny the RNC needs?
>> >Also, how did you balance it?
>> >
>> >
>> >
>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >>I found an old (and discontinued, of course) box called an Underscore
>> >>Electronics ISObrick. It already had 8 steel core tranny in it. These
>> were
>> >>subsequently ID'ed as being similar to the current Cinemag CMOB-2S.
I
>had
>> >4
>> >>of them replaced with Jensen JT 11's. Turns out that Jensen knew the
>owner
>> >>of Underscore and when he got sick and had to close his business, Jensen
>> >>sort of picked up on servicing his stuff . I got a very good deal fromn
>> >>Jensen on this. The steel core trannies have an aggressive flavor to
>them.
>> >>
>> >>
>> >>
>> >>"Cujo" <chris@applemanstudio.com> wrote in message
>news:442fb340\$1@linux...
>> >>>
>> >>>
>> >>> Ugg not enough coffee around here for me to get my head around that!
>> >>>
>> >>> Seriously though, DJ who modded yer RNC?
>> >>>
>> >>> Also, havwe you looks at the Purple Audio MC77? Or an 1176 reissue
>> >>(Which
>> >>> I hear are pretty good)
>> >>>
>> >>>
>> >>>
>> >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >>> >I just opened 16 UAD-1 plugins on two tracks that were processing
>> >>>incoming
>> >>> >Paris audio. Nary a flam.
>> >>> >
>> >>> >Pretty impressive.
>> >>> >
>> >>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message

```

>> >>> >news: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.
>> >>> >> >
>> >>> >> > Hmmmm.....
>> >>> >> >
>> >>> >> >
>> >>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >>> >> > news:442f665c@linux...
>> >>> >> > > I've been A/B'ing some mixes here, comparing the sonics of
>flying

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

my
>> >>> >> reluctance
>> >>> >> > > to let it go is the many hours spent learning how to use this
>> >> thing.
>> >>> >> > >
>> >>> >> > > I dunno. decisions.....decisions.....
>> >>> >> > >
>> >>> >> > >
>> >>> >> >
>> >>> >> >
>> >>> >> >
>> >>> >>
>> >>> >>
>> >>> >
>> >>> >
>> >>>
>> >>
>> >>
>> >
>>
>
>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [geo](#) on Mon, 03 Apr 2006 14:14:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

I bought Paris eight years ago to afford processing power. At that time I just couldn't afford fine analog gear. Now I can. I can attest that when one patches processors through the inserts and "throws the coals" to Paris submasters and two-bus, audio expands greatly.
If a track needs processing in part or beyond Paris capabilities, I fly it through a lan to Adobe Audition 1.0 which opens paf files, work it and fly it back to Paris for mixing.
Still use an Athlon 750 with a Tankersly suggested Miro Star 6167mb. 128 meg o ram. Never crashes, even working 6 hour tracking sessions.
Clients love our studio's signature sound.....sounds like 2 inch. And that is the goal..
The only future upgrade would probably be SX or Pro Tools run through a Neotek, but research suggests mixing ITB with other than Paris math is not an option.

G

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:442ffbe1\$1@linux...

> I not sure what this has to do with being a Texan, though I do remember
some

> movie with Pat Boone getting into some kind of chair that looked like a
> swamp buggy and travelling back in time to visit some creatures called
> morlocks who looked a lot like Greg Allman on a good day.....and who
> did marry Cher, before she started straddling 16" cannons on battleships.

>

> Maybe I should just drink my coffee.

>

> ;oP

>

> "rick" <parnell68@hotmail.com> wrote in message

> news:96cv225amrsck21vjinnr2jpcn3drcah4v@4ax.com...

> > didn't cher do "if i could turn back time"??? anyhow, being a

> > texan...how would you know when you went back in time??? please

> > respond as my brain is really hurting bad over this whole texan/time

> > thing.

> >

> > thanks

> >

> >

> >

> > On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"

> > <animix_spam-this-ahole_@animas.net> wrote:

> >

> > >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

> > >all of the processing power available and having the Paris summing bus,

> > >something about the hybrid mix just sound smaller. Maybe it's the

> truncation

> > >that happens when 40+ tracks that are being processed at 32 bit in SX
are

> > >flown over a 20 bit ADAT pipe. I dunno

> > >

> > >I know there are lots of advantages to having the editing power of SX
and

> I

> > >did use it a lot in my last project. As far as plugins go, I'm getting

> > >something that suits me just fine using analog processors in Paris. Are

> they

> > >emulations of LA-2A's or 1176's.....well nooooo.....but I've got

a
> > >couple of Distressors, a couple of RNC's which output at +4 and are
> balanced
> > >with 1:1 Jensen and Cinemags.They sound great and the comps in my
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 it
> > >together and getting it to work properly and I think part of my
> reluctance
> > >to let it go is the many hours spent learning how to use this thing.
> > >
> > >I dunno. decisions.....decisions.....
> > >
> >
>
>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [Rich\[3\]](#) on Mon, 03 Apr 2006 15:36:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

If I can ask what analog gear are you patching in and how/where/why etc?
What plugs are you still using and in what situations? I always thought
it was a pain to patch the external gear in unless you have something that
made a big enough difference... but maybe I'm doing things wrong. thanks

for the knowledge.

<geo> wrote:

>I bought Paris eight years ago to afford processing power. At that time
I
>just couldn't afford fine analog gear. Now I can. I can attest that when
one
>patches processors through the inserts and "throws the coals" to Paris
>submasters and two-bus, audio expands greatly.
>If a track needs processing in part or beyond Paris capabilities, I fly
it
>through a lan to Adobe Audition 1.0 which opens paf files, work it and fly
>it back to Paris for mixing.
>Still use an Athlon 750 with a Tankersly suggested Miro Star 6167mb. 128
meg
>o ram. Never crashes, even working 6 hour tracking sessions.
>Clients love our studio's signature sound.....sounds like 2 inch. And that
>is the goal..
>The only future upgrade would probably be SX or Pro Tools run through a
>Neotek, but research suggests mixing ITB with other than Paris math is not
>an option.
>
>G
>
>
>
>
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:442ffbe1\$1@linux...
>> I not sure what this has to do with being a Texan, though I do remember
>some
>> movie with Pat Boone getting into some kind of chair that looked like
a
>> swamp buggy and travelling back in time to visit some creatures called
>> morlocks who looked a lot like Greg Allman on a good day.....and
who
>> did marry Cher, before she started straddling 16" cannons on battleships.
>>
>> Maybe I should just drink my coffee.
>>
>> ;oP
>>
>> "rick" <parnell68@hotmail.com> wrote in message
>> news:96cv225amrsck21vjinnr2jpcn3drcah4v@4ax.com...
>> > didn't cher do "if i could turn back time"??? anyhoo, being a
>> > texan...how would you know when you went back in time??? please

>> > respond as my brain is really hurting bad over this whole texan/time
>> > thing.
>> >
>> > thanks
>> >
>> >
>> >
>> > On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"
>> > <animix_spam-this-ahole_@animas.net> wrote:
>> >
>> > >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
>> > >all of the processing power available and having the Paris summing
>> bus,
>> > >something about the hybrid mix just sound smaller. Maybe it's the
>> truncation
>> > >that happens when 40+ tracks that are being processed at 32 bit in
>> SX
>> >are
>> > >flown over a 20 bit ADAT pipe. I dunno
>> > >
>> > >I know there are lots of advantages to having the editing power of
>> SX
>> >and
>> I
>> > >did use it a lot in my last project. As far as plugins go, I'm getting
>> > >something that suits me just fine using analog processors in Paris.
>> Are
>> > they
>> > >emulations of LA-2A's or 1176's.....well nooooo.....but I've
>> got
>> >a
>> > >couple of Distressors, a couple of RNC's which output at +4 and are
>> balanced
>> > >with 1:1 Jensen and Cinemags.They sound great and the comps in my
>> >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 it
>> > >together and getting it to work properly and I think part of my
>> reluctance
>> > >to let it go is the many hours spent learning how to use this thing.
>> > >
>> > >I dunno. decisions.....decisions.....
>> > >
>> >
>>
>>
>
>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [John \[1\]](#) on Tue, 04 Apr 2006 11:18:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

128mb ram? o my god !

<geo> wrote:

>I bought Paris eight years ago to afford processing power. At that time
I
>just couldn't afford fine analog gear. Now I can. I can attest that when
one
>patches processors through the inserts and "throws the coals" to Paris
>submasters and two-bus, audio expands greatly.
>If a track needs processing in part or beyond Paris capabilities, I fly

it

- >through a lan to Adobe Audition 1.0 which opens paf files, work it and fly
- >it back to Paris for mixing.
- >Still use an Athlon 750 with a Tankersly suggested Miro Star 6167mb. 128 meg
- >o ram. Never crashes, even working 6 hour tracking sessions.
- >Clients love our studio's signature sound.....sounds like 2 inch. And that
- >is the goal..
- >The only future upgrade would probably be SX or Pro Tools run through a
- >Neotek, but research suggests mixing ITB with other than Paris math is not
- >an option.
- >
- >G
- >
- >
- >
- >
- >
- >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
- >news:442ffbe1\$1@linux...
- >> I not sure what this has to do with being a Texan, though I do remember
- >some
- >> movie with Pat Boone getting into some kind of chair that looked like
- a
- >> swamp buggy and travelling back in time to visit some creatures called
- >> morlocks who looked a lot like Greg Allman on a good day.....and
- who
- >> did marry Cher, before she started straddling 16"cannons on battleships.
- >>
- >> Maybe I should just drink my coffee.
- >>
- >> ;oP
- >>
- >> "rick" <parnell68@hotmail.com> wrote in message
- >> news:96cv225amrsck21vjinnr2jpcn3drcah4v@4ax.com...
- >> > didn't cher do "if i could turn back time"??? anyhoo, being a
- >> > texan...how would you know when you went back in time??? please
- >> > respond as my brain is really hurting bad over this whole texan/time
- >> > thing.
- >> >
- >> > thanks
- >> >
- >> >
- >> >
- >> > On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"
- >> > <animix_spam-this-ahole_@animas.net> wrote:
- >> >
- >> > >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
>> > >all of the processing power available and having the Paris summing bus,
>> > >something about the hybrid mix just sound smaller. Maybe it's the
>> truncation
>> > >that happens when 40+ tracks that are being processed at 32 bit in SX
>> are
>> > >flown over a 20 bit ADAT pipe. I dunno
>> > >
>> > >I know there are lots of advantages to having the editing power of SX
>> and
>> I
>> > >did use it a lot in my last project. As far as plugins go, I'm getting
>> > >something that suits me just fine using analog processors in Paris.
>> Are
>> they
>> > >emulations of LA-2A's or 1176's.....well nooooo.....but I've
>> got
>> a
>> > >couple of Distressors, a couple of RNC's which output at +4 and are
>> balanced
>> > >with 1:1 Jensen and Cinemags.They sound great and the comps in my
>> 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 it
>> > >together and getting it to work properly and I think part of my
>> reluctance
>> > >to let it go is the many hours spent learning how to use this thing.
>> > >
>> > >I dunno. decisions.....decisions.....
>> > >
>> >
>>
>>
>
>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [rick](#) on Wed, 05 Apr 2006 09:40:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

that wasn't pat boone...he was in journey to the center of the earth.

"and who did marry Cher, before she started straddling 16" cannons on battleships. you married cher??? wow, that sure splains your equipment failures.

is there something wrong with you coffee as you sure don't seem excited about it???

On Sun, 2 Apr 2006 10:20:47 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I not sure what this has to do with being a Texan, though I do remember some
>movie with Pat Boone getting into some kind of chair that looked like a
>swamp buggy and travelling back in time to visit some creatures called
>morlocks who looked a lot like Greg Allman on a good day.....and who
>did marry Cher, before she started straddling 16" cannons on battleships.
>
>Maybe I should just drink my coffee.
>

>;oP
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:96cv225amrsck21vjinnr2jpcn3drcah4v@4ax.com...
>> didn't cher do "if i could turn back time"??? anyhoo, being a
>> texan...how would you know when you went back in time??? please
>> respond as my brain is really hurting bad over this whole texan/time
>> thing.
>>
>> thanks
>>
>>
>>
>> On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"
>> <animix_spam-this-ahole_@animas.net> wrote:
>>
>> >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
>> >all of the processing power available and having the Paris summing bus,
>> >something about the hybrid mix just sound smaller. Maybe it's the
>truncation
>> >that happens when 40+ tracks that are being processed at 32 bit in SX are
>> >flown over a 20 bit ADAT pipe. I dunno
>> >
>> >I know there are lots of advantages to having the editing power of SX and
>I
>> >did use it a lot in my last project. As far as plugins go, I'm getting
>> >something that suits me just fine using analog processors in Paris. Are
>they
>> >emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
>> >couple of Distressors, a couple of RNC's which output at +4 and are
>balanced
>> >with 1:1 Jensen and Cinemags.They sound great and the comps in my 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 it
>> >together and getting it to work properly and I think part of my
>reluctance
>> >to let it go is the many hours spent learning how to use this thing.
>> >
>> >I dunno. decisions.....decisions.....
>> >
>>
>

Subject: Re: I may be getting ready to take a step backward in time
Posted by [geo](#) on Wed, 05 Apr 2006 14:15:15 GMT
[View Forum Message](#) <> [Reply to Message](#)

Yup 128 meg. This was Brian's config when the Atlon 750s were rockets.
Amazing. Easily do 32 tracks (only 2 eds installed) and haven't run out of
plug in power, eg old Wave, TC and Antares. Don't use these much anymore.
Maybe a dessert.
We use Cranesong, Manley, Lexicon, and a couple tasty old Orban
paragraphics Sometimes we insert on channels, sometimes strap across the 2
bus. Knowing Paris latency times, and having significant IO, reamping is a
snap.
We mix down to Audition on a separate box w/ a Lynx L22 via analog.
Would someday like to upgrade for cool new plugs and features but everything
here works so well, (haven't crashed in months and that was graphic related)
and sounds soooo good I do not know what would improve the digital side.
Clients return, and folks say we sound like 2 inch.. Big, fat warm, and
deep.
This is a testimony to Paris, a system that never should have gone away. Now
only the blighted \$20k + pt hd is left as a DSP based recorder. Bah!
Blighters.
We are a busy pro studio that works everyday, and pays our bills.

Geo

"Aaron Allen" <nospam@not_here.dude> wrote in message news:443015ed@linux...
> Gearslut.
>
> "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
> > all of the processing power available and having the Paris summing bus,
> > something about the hybrid mix just sound smaller. Maybe it's the
> > truncation
> > that happens when 40+ tracks that are being processed at 32 bit in SX
are
> > flown over a 20 bit ADAT pipe. I dunno
> >
> > I know there are lots of advantages to having the editing power of SX
and
> > I
> > did use it a lot in my last project. As far as plugins go, I'm getting
> > something that suits me just fine using analog processors in Paris. Are
> > they
> > emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
> > couple of Distressors, a couple of RNC's which output at +4 and are
> > balanced
> > with 1:1 Jensen and Cinemags. They sound great and the comps in my 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 it
> > together and getting it to work properly and I think part of my
reluctance
> > to let it go is the many hours spent learning how to use this thing.
> >

> > I dunno. decisions.....decisions.....
> >
> >
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>
