

---

Subject: Restore Paris 3.0

Posted by Ed on Tue, 15 Nov 2005 15:21:16 GMT

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thout

> >>affecting the headphones. Aux 5,6,7,8 goes to inputs 1,2,3,4 of the  
> >>Furmann.  
> >>Everybody gets a stereo mix and can also add more of themselves if they  
> > want.  
> >>I patch the stereo outs from 2 of the A8it outs.  
> >>aux 1 and 2 also from the A8it  
> >>aux 3 and 4 from the mec outs 3 and 4.  
> >>hope this helps

> >>Rod

> >>Craig Mitchell <camitchell@cfl.rr.com> wrote:

> >>>

> >>>I have one on the way and I'm wondering how people are using it in the

> > patch

> >>>bay?

> >>>

> >>>thanks

> >>>

> >>>Craig M

> >>>

> >>

> >

>

>It's what happens when you jump in ice cold water and that little thing gets  
scared and retreats .....

"rick" <parnell68@hotmail.com> wrote in message  
news:ejbjn158m0hqcpqb0mpmgto3m21foldeun@4ax.com...

> what's a panis?

>

> On 15 Nov 2005 07:14:45 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

> >

> >

> >Hehe, no, that was after I jumped out of bed in panis going "Omagod! The

> >NG server will be down! Quick!"...

> >

> >...in fact, my cup of tea should be finished brewing now. :o)

> >

> >Cheers,

> >Kim.

> >

> >EK Sound <spamnot.info@eksoundNO.com> wrote:

> >>And here I thought that you switched on the coffee pot and tripped the

> >> circuit... ;-)  
> >>  
> >> David.  
> >>  
> >> Kim wrote:  
> >>> Mmm, see what happens when you don't bother t hook up the UPS? ;o)  
Overnight  
>

---

---

Subject: Re: Restore Paris 3.0  
Posted by [Pauln\[1\]](#) on Tue, 15 Nov 2005 15:47:55 GMT  
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---

>>> you get a massive thunderstorm which trips the safety switch and  
knocks  
> >out  
> >>> the server.  
> >>>  
> >>> The last place didn't have a leakage detector. It's good and bad. Good  
> >because  
> >>> my gear is safer. Bad because of what just happended. I mean how often  
> >is  
> >>> it going to trip? The UPS only lasts so long... maybe an hour. If the  
> >safety  
> >>> switch trips you're out. I hope the safety switch isn't going to trip  
> >every  
> >>> time there's a power outage or we're going to be going out all the  
time.  
> >>>  
> >>> They were absolutely massive and very close thunderstorms last night  
though.  
> >>> Maybe it's just bad luck...  
> This is a multi-part message in MIME format.

-----=\_NextPart\_000\_002B\_01C5E9D7.A58192E0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Chris and other ribbon followers,  
I did the mic comparison a few weeks ago using guitar sounds.  
I found that the 46L has a darker tone compared to condensor  
and dynamic mics in general. That doesn't make it a bad choice.  
Soprano is a great source for a ribbon in my opinion. I play that too.  
The guitars were highly colored with all the other mics but the ribbon  
was much closer to what was coming from the amp. I did find it to be  
a little dark and of course lower output. The tone though is really

workable with Paris' eq. I found that it accepted high end very =  
sweetly.  
You can always cut lows too but I was looking for gain at the same time.

I've learned that ribbons are another of the many choices at our =  
disposal.  
You won't be afraid to eq these guys if you need to. I hate Paris eq on =  
a 57  
with e guitar. Mic placement is your friend too. The figure 8 pattern =  
allows=20  
other choices a 57 or any dynamic would not. I'll be choosing the =  
ribbon over  
a 57 on crunch and/or bright guitars from now on.

Just another point of view.  
Tom

"erlilo" <erlilo@online.no> wrote in message news:4379ff64\$1@linux...  
I was using a danish B&O ribbon mic live in the early sixties on my =  
voice.=20  
We had 2 of them in my first orchestra "The Peace Pipes". Fantastic =  
sounding=20  
mics with only one problem, we had to learn how to eliminate the =  
popups.

Erling

"Chris Lang" <yo@yo.yo> skrev i melding news:437994c1\$

---

Subject: Re: Restore Paris 3.0  
Posted by [Tom Bruhl](#) on Tue, 15 Nov 2005 16:38:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

paring the two  
>on the same guitar/amp setup.

Cool! I've been using the 609 in conjunction with a condensor (SP C1) and  
love it, and used it live once and loved it there too. I need to hear this  
Audix.

Thanks for the tip

DCThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_0047\_01C5E9CB.179C9DA0

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

I've been using a NADY RSM-32 on fiddle. It's really easy to get a very =  
\*fiddlelike\* sound with this mic. Single track, sits well in the mix. I =  
much prefer it to the stereo pair of SDC's plus the LDC config I was =  
using before. Much more focused. If I were recording a solo violinist, I =  
might prefer the multimic array as it's much wider and more ambient =  
(natch), but for the purposes of a mix, the NADY has made me a happy =  
guy.

I also recently tried it with a stereo guitar rig with the NADY on one =  
cone and an SM57 on the other. The blend of the two was \*piquant, with a =  
tiny hint of leather and overtones of ripening roadkill\*

;op

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:437a0d58@linux...

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We had 2 of them in my first orchestra "The Peace Pipes". Fantastic =  
sounding=20

mics with only one problem, we had to learn how to eliminate the =  
popups.

Erling

"Chris Lang" <yo@yo.yo> skrev i melding news:437994c1\$1@linux...

>

> I just had to chime in on the ribbon mic issue.

> Thanks to someone's recommendation here (I can't remember who),

> I thought I would give a 46L a try, considering the glowing

> reviews and the great prices at Shiny Box.

>

> I used the 46L on my soprano sax. Now, one of the reasons I

> started getting involved in recording in the first place was the

> frustraton I experienced whenever I played soprano in the

> studio. It always sounded thin- and then I learned about mic

> technique, and could get the occasional engineer to mic from the

> side as well as on the bell. That was better, but until I

> shelled out 700 bucks for an SD System set-up, it wasn't great.

> Until now, I would use the SD double-side-mic system, plus put

> a Rode Classic mic on the bell. That's 3 mics, \$2000.

>

> I used the 46L about a foot off the bell, with the SD system as

> well. I was absolutely blown away, and then I realized my

> brilliant oversight: I FORGOT TO TURN ON THE SD MIC!!! The

> gorgeous, full, detailed, soaring sound I heard was one \$300 mic

> on the bell!

>

> The Shiny Box 46L has done what I have never heard done before.

> I can't wait to try it on other stuff.

>

> Thanks to the thoughts all of you share in this group, I'm

> starting to do some good work- in this case, simply hitting

> the red button.

>

> Do any of you dare to use ribbons live, considering their

> fragility? Just wondering...

>

> Peace,

>

> chris=20

-----=\_NextPart\_000\_0047\_01C5E9CB.179C9DA0

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Content-Transfer-Encoding: quoted-printable

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fiddle. It's=20

really easy to get a very \*fiddlelike\* sound with this mic. Single =  
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>;op</FONT></DIV>

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href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =  
in message=20

<A href=3D"news:437a0d58@linux">news:437a0d58@linux</A>...</DIV>

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Subject: Re: Restore Paris 3.0  
Posted by [Ed](#) on Thu, 17 Nov 2005 17:24:29 GMT  
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---

se I do not use the C16 for =  
>any=20  
> adjustments, but now that<BR>>it is hooked up, my sound level is =  
>turned=20  
> down to an extreme low (I have<BR>>to max out my headphone amp to =

>hear a=20

>sound level=20

> is back to normal (course, I am deaf now<BR>because<BR>>I should =

>have=20

>way<BR>>to=20

> hook up the C16 and use it for start/stop/record only and not=20

>in the=20

> audio world that will<BR>>allow me to remotely control just the=20

> start/stop/record functions with Paris<BR>>without effecting levels =

>or=20

>Ed<BR></BLOCKQUOTE></BODY></HTML>

>

>Since making the transition to Cubase/Nuendo, I've been using my DM24 to get around latency issues. The only thing is, I don't like monitoring from the "front end." I prefer working with PARIS and hearing everything from the "back end." The singers love having a little reverb while tracking, and there is no issue with level differences while punching in and out. With the DM24/Cubase combo, I dial up an onboard reverb that is similar to the reverb used in Cubase, and I try to match the input level of the vocal with the output of the Cubase mix. Just two things I never had to think about when using PARIS.

David

On 9-Nov-2005, jef knight <thestudio@allknightmusic.com> wrote:

> Monitoring out of the mixer itself is the best idea I've found. I run

> all my stuff through an Allen&Heath GL2400. It allows me to have all the

> gear patched into it and with a button I can route anything to paris.

> This includes the paris, lynk and delta outs on channels. Can the new

> digital desks accomplish this?"Edna" <edna@texomaonline.com> wrote:

>Anyone care to comment on their favorite synth sounds? I have been using

a

>Roland JV 1000 with one expansion card. I would like to add some new

>sounds, and generally am interested in "realistic" sounding voices. The

>Roland XV 5080 is a module I am considering tho I've never heard it. I

>haven't tried any of the sampled stuff either.

If you have a Roland and you get another Roland, you'll basically have two of the same synths. Well, I might be stretching it a bit, but Roland does tend to duplicate their sound sets across a lot of their synth platforms. I like Roland stuff, but I also tend to edit most of their patches quite a bit.



You might consider an entirely different brand of synth for some more variety (if that's part of what you're looking for). I know a lot of folks are getting more & more into VSTI's, so you might consider that as well; but you need to make sure your 'puter can handle it since they do tend to suck up CPU cycles rather rapidly once you start adding more than a couple instances of 'em.

NeilOnly on this newsgroup could we flawlessly integrate BBQ and bondage. Perhaps there's a way to sync them to ADAT. I'm so proud of everyone here for making this such a melting pot of ideas.

;oP

"rick" <parnell68@hotmail.com> wrote in message  
news:e1apn1truu7uohtink05fdgvld750q4vuc@4ax.com...

> ohhhh, don't tell me it's a real site....man, i thought i was just  
> making something up as a joke...since kim implied that he actually  
> might know how to cook beyond the microwave set and forget...sheesh...

>

> On Thu, 17 Nov 2005 07:36:21 -0700, "DJ"

> <animix\_spam-this-ahole\_@animas.net> wrote:

>

> >Damn!!!!.....now that's what you call an extreme interpretation of  
the

> >assumption of an immediate performance clause in a verbal contract.

> >

> >.....so what's your user name and password???? I'm not at all sure

|

> >want to join. I might become contractually obligated

> >

> >;op

> >

> >

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

> >news:9amon19n09qt8ck39li46g9n1rvu8endga@4ax.com...

> >> and you cook too. now get your ass to www.domenow.com

> >>

> >> On 17 Nov 2005 09:27:33 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

> >>

> >> >

> >> >How wonderful it is to have a brand spanking new BBQ!! :o)

> >> >

> >> >Bought one last night. Put it together while watching the soccer. Lit  
her

> >> >up this morning. She's a BEAUT! :o) It's only a cheapy, but it seems

> >pretty

> >> >sturdy other than the knobs on the front which are cheap and plastic,

but

> >> >hey so long as they work. Hopefully they wont break.

> >> >

> >> >Tonight I'm going to have to go out and go shopping and get something to

> >> >cook on it. Give her a good oilin' and get the smoke happenning. ;o)

> >> >

> >> >There's something about looking at a brand new BBQ that just makes you go

> >> >"Right there is a future filled with enjoyable moments". :o)

> >> >

> >> >Just thought I'd share the joy. :o)

> >> >

> >> >Cheers,

> >> >Kim.

> >>

> >

>Yeh.....once you get into VSTi's it's time for more horsepower/RAM.....assuming you even have a separate computer to run them. I've always been partial to Kurzweil samplers., Most of their stuff is pretty tasty to my ears but I don't know about the voice patches. The K2500R modules seem to be getting pretty affordable these days.

Deej

"Neil" <IOUOIU@OIU.com> wrote in message news:437cb29c\$1@linux...

>

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

> >Anyone care to comment on their favorite synth sounds? I have been using

> a

> >Roland JV 1000 with one expansion card. I would like to add some new

> >sounds, and generally am interested in "realistic" sounding voices. The

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> more variety (if that's part of what you're looking for). I know

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> consider that as well; but you need to make sure your 'puter can

> handle it since they do tend to suck up CPU cycles rather

> rapidly once you start adding more than a couple instances

> of 'em.

>

> Neill'll give a big second to "Time Well Wasted." "Time Warp" from that CD is stoopidly smokin. And not just Brad, either.

David

On 15-Nov-2005, "John Macy" <spamlessjohn@johnmacy.com> wrote:

> They are all good, but my faves are the current one (Time Well Wasted) and  
> the first one (Who Needs Pictures). My friend Randle Currie plays steel  
> for him, and says he is great to work for. I saw them last time through  
> here--lots of great playing and extended solos...The only way to do it on a track-by-track basis in  
Cakewalk is to solo the  
track you want, then export a mix. In the output dialog you can specify if  
it is a mono or stereo WAV file. The main thing is that all the tracks need  
to begin at the same point. And of course, if he's combining MIDI tracks  
and audio tracks on the same project, the MIDI tracks will need to be  
recorded back into the project as audio first.

David

On 17-Nov-2005, "cujo" <chris@nospamapplemanstudio.com> wrote:

> He is using Cakewalk. It is at his home, and he just wants to get me the  
> Wave files.FWIW, this is not the problem that I am referencing..... in version 2.2 you  
can't do what I was talking about with the 'dead space' under 17/18. This is  
going to be something else. This sounds more native system in origin to me.

A coupla quick questions:

What operating system?

What kind of video card?

Have you checked on your video drivers/IRQ sharing?

Done any recent system changes/updates?

AA

"Edna" <edna@texomaonline.com> wrote in message news:437c93d5@linux...

> Hmm, closing the editor or any other windows or even the project doesn't

> help. Closing Paris is the only thing that works for me with XP and 2.2.

> I

> can move the now line with the move option but still won't play.

> Thanks,

> Edna

> "Kim W." <no@way.com> wrote in message news:437bf64c\$1@linux...

>>

>> If it is what I think it is, this is a known bug.

>> No need to restart paris, just close the editor window(s),

>> and reopen. I find this lockup happens when you click in the blank  
&g

---

Subject: Re: Restore Paris 3.0  
Posted by [tubeguru](#) on Thu, 17 Nov 2005 18:25:27 GMT  
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say it helped inaugurate the best year of home-made food of my  
>life. But that also owed something to an All-Clad sautee pan, a really good  
>wok, a rice cooker, numerous utensils and cookbooks, not to mention Food  
>Network, the local Asian grocery, ...

>  
>Jimmy  
>

Please see my new Avatar.

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