
Subject: Post about Paris over on GearSlutz

Posted by [Mike C](#)[Mike Claytor](#) on Sat, 08 Oct 2005 23:54:01 GMT

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Subject: Re: Post about Paris over on GearSlutz

Posted by [Mike C](#)[Mike Claytor](#) on Sat, 08 Oct 2005 23:55:55 GMT

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Subject: Re: Post about Paris over on GearSlutz

Posted by [Cujjo](#) on Sun, 09 Oct 2005 02:13:03 GMT

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Subject: Re: Post about Paris over on GearSlutz

Posted by [Mike C](#)[Mike Claytor](#) on Sun, 09 Oct 2005 02:48:56 GMT

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POkWEDhiMDcf0qMsjMN20YJ4I74xwaqhWJJhHOH2yZ/iEcxt649PX2oUJUT8
1hlxUnbyF5qieWaVxHHuyABgY61yVPJl2Tcs2QqhuKOEkywBIY2yzfxJR90j
/SKZKjdCoTFGYlicEgEdSKvgu2QM0mc8bT04q+5tPhWSRMMSc7eSemKDFt55
5mRCM4VuCRTVGSDo/9k=

---=_linux43488518--thanks for the tip. the monitors are Tannoy NFM-8 II's. each monitor has two bass ports located about 2 inches below the rim of the driver and about 8 inches below the dual-concentric tweeter.

thanks again.

jon

On Sat, 08 Oct 2005 15:32:05 -0600, "Dave(EK Sound)"
<audioguy_nospam_@shaw.ca> wrote:

>If the enclosures are front ported, I would place the ports
>on the outside so the HF does not have to travel through
>port turbulence.

>

>my \$.02

>

>David.

>

>jon chaikin wrote:

>> i'm using a pair of dual-concentric monitors that can be used standing
>> up or on their sides. when using speakers on their sides is it best
>> to have the drivers closest to the middle, or set up with the drivers
>> at the ends? i realize some of this is personal preference, but was
>> wondering what folks thought.

>>

>> thanks much.

>>

>> jonYup... I'm using 3.8 w/ a G4.

Gantt

Eugene B wrote:

> Are any Mac users using uad3.8 with paris 3.0?

> Thanks,Eugene.

>

> Gantt Kushner <gizmo@his.com> wrote:

> >Ow! Thanks for the warning!

> >

> >Gantt

> >

> >Matt wrote:

> >

> >> in article 4342fc5d\$1@linux, Eugene B at martinlancer@hotmail.com wrote

> on

> >> 10/4/05 3:04 PM:

> >>

> >> >

> >> > Any mac users using uad 3.9 with paris 3.0?

> >> > I'm using uad 3.41 but don't want to run into

> > > unexpeced problems as i am just finishing up
> > > a 12 song project in paris.
> > >
> > 3.9 worked for me until I tried to render to disk with fx, then it crash
> my
> > system every time. I'm using 3.7 with out any problems.
> >Just in wavelab record nothing for 1 sec and then copy this for hundreds of
times until you get say a 5 minute file.
then save as paf.
I will take next question :)
Regards,
Dimitrios
"Aaron Allen" <nospam@not_here.dude> wrote in message news:43487b76@linux...
> I made mine by putting Paris in record at the desired sample rate, looping
a
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> AA
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> > Hey D,
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> > Sorry if this is a dumb question.
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> >>Yes your old UAD1 wraps are 16384 samples long....
> >>Chainer is a way to go.
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> >>the latency to 4096 samples.
> >>That is 1/4 of your "working" latency.
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> >>I will post all that I know about senderella and wrapping and compensating

> >>in one long updated post....

> >>Cheers,

> >>Dimitrios

> >>"cujo" <chris@applemanstudio.com> wrote in message news:4347d7f0@linux...

> >>>

> >>> Yeah this is they way I was thinking you could do it a while ago.

> >>> But I thought Senderella was not wokring unless you did the 8.8 ine in

> >>tghe

> >>> config.

> >>> wasn't that supposed to cause overheating?

> >>> Also I guess we'd want Chainer for more inserts for this.

> >>>

> >>> I need to get my head around these new numbers as I use that old DX

> >>wrapper

> >>> where al do 4x100 to the left then sample slide 1058 or whatever to the

> >>right

> >>> again.

> >>>

> >>> You are an intrepid man D, the idea of messing with my working system

> >>gives

> >>> me nightmares

> >>>

> >>>

> >>> "Dimitrios" <musurgio@otenet.gr> wrote:

> >>> >Now the most obvious trick I missed (well didn't think that would work

> >>but

> >>> >it does !) was to just to nudge the audio tracks you wanna use with

> >>> >senderella for 100ms to the left and just put in a slot after

> >>> >senderella

> >>> >voxengo (free) sample delay 384 samples to the right.

> >>> >Remember 100ms=4480 samples - 384 = 4096

> >>> >That is if you use Spinaudio wrapper that lowers buffer with a 4096

UAD

> >>> >plugin latency.

> >>> >If you will use multifixvst then use 50ms nudge to the left and 182 to
> > the
> >>> >right (50ms=2240 - 192 = 2048)
> >>> >Regards,
> >>> >Dimitrios
> >>> >
> >>> >
> >>>
> >>
> >>
> >
>
>Looks like one of DeeJ's dogs to me...hey Doug, are they at home , safely
locked up?
--
Martin Harrington
www.lendaneer-sound.com

"Mike Claytor" <claytor@nospam.com> wrote in message
news:43488518\$1@linux...

>
> Man, my plate is mucho full. I've got projects a year old that i need to
> finish!
>
> Really, all i've done is take the Royer mod and apply it to different
> mics.
> It's REAL easy if ya know which end of the soldering iron is the hot end.
>
> If yer clueless on this stuff (and if memory serves, you're not!) it's
> still
> an easy project.
>
> Keep the capsule and body and just wire in the Royer circuit, etc.
>
> I've got geetars, pre-amps, mics, landscaping, truck repair, etc. stacked
> up on me and just can't take on any outside stuff at this time.
>
> deadline stress is bad for Mikey!
>
> ...and hey! Texas beat OU and we've got a.....cabrito, although it looks
> like a Doberman to me....on a spit! Dobey tacos and ice cold beer! Yeah
> buddy!!!
>
> life isweird.
>
>
>
> "cujo" <chris@applemanstudio.com> wrote:

"Mike Claytor" <claytor@nosspam.com> wrote:
>
>
>
>Man, my plate is mucho full. I've got projects a year old that i need to finish!
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```
href="mailto:musurgio@otenet.gr" target="_blank">musurgio@otenet.gr> wrote:
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 13:35:07 GMT
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>> >>> >Dimitrios
>> >>> >
>> >>> >
>> >>>
>> >>
>> >>
>> >
>>
>>
>
>Yes well, I think because that is too easy !
:)
Regards,
Dimitrios
"Rod Lincoln" <rlincoln#64

Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 13:53:34 GMT
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;nospam.kc.rr.com> wrote in message
news:43496148\$1@linux...
>
> why not just record nothing in Paris. That's what I do. I have a :30 file
> like that.
> "Dimitrios" <musurgio@otenet.gr> wrote:
> >Just in wavelab record nothing for 1 sec and then copy this for hundreds
> of

> >times until you get say a 5 minute file.
> >then save as paf.
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Neil](#) on Sun, 09 Oct 2005 14:43:58 GMT
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Subject: Re: Post about Paris over on GearSlutz
Posted by [Cujjo](#) on Sun, 09 Oct 2005 15:01:43 GMT

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Subject: Re: Post about Paris over on GearSlutz
Posted by [AlexPlasko](#) on Mon, 10 Oct 2005 00:48:37 GMT

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ering decks

> is still causing complaints about "digital harshness".

>

> I have done orchestras straight to 44.1 / 16 bits that have been

> as smooth and sweet and detailed as anyone could expect and way

> better sounding than any vinyl record could ever be.

>

> 2. It is not a matter of hearing the higher frequencies. We don't.

> What we may hear is the transient response being better. One of the
> things I learned from my power amp design friends is that you need
> frequency response out to 250K or so for the transients to be
> well reproduced. This may be an issue in digital also.
>
> 3. What many people are claiming to hear is not more highs, but
> more detail. I hear more detail at very low levels on classical, where
> you start running out of bits at 16. This is a real issue, but less so
>
> for pop music since with most pop, the waveform is so compressed
> it looks like a solid bar instead of a waveform.
>
> 4. There's always some placebo effect, and there have been a LOT
> of bad sounding boxes sold on their high sample rates while the
> bozo designers simply forgot about things like mic-pre quality,
> component quality, basic circuit design and interface issues.
>
>
> Recording engineers we have to be able to do 4 things well:
>
> Never yell with headphones on
>
> Coil cables properly
>
> Hear where to EQ
>
> Have minimal placebo effect. Yes, this can be learned.
>
>
> In the end, I would rather engineer well, with good gear (and never in
> the Pro Tools mix buss!) at red-book spec than use hi-rez stuff
> that has less attention paid to the quality of each piece.
>
> All things being equal, hi-res is better. But less than they say.
>
> BTW, with the amazing popularity of iPods and the like, it seems as
> if hi-res is no longer an issue since we can't even get beyond MP3
