
Subject: What happened to www.myparispro.com?
Posted by [Craig Mitchell](#) on Fri, 05 Aug 2005 01:03:19 GMT
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IME format.

-----=_NextPart_000_00C8_01C599F0.EDD335D0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Deej, just don't start changing anything now, will you...
wait till it's all over.

--=20

Martin Harrington
www.lendaneer-sound.com

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:42f258db@linux...

DJ,
Now your talkin' !

Good luck,
Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:42f242d5\$1@linux...

These guys are ***really*** good musicians.

<http://www.flickr>.

Subject: Re: What happened to www.myparispro.com?
Posted by [Aaron Allen](#) on Fri, 05 Aug 2005 02:59:39 GMT
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of the Broke Mountain

Bluegrass band. I did a demo session for them back in 2003 which =
opened up
some doors for them on the Bluegrass festival circuit. They have now =
split
up but have bought in a new guitarist named John Stigley who is =
nothing
short of unbelievable. I've got him set up on a mic here in the =
control room
and last night I could have sworn I was listening to Tony Rice =
playing.

It's really a pleasure dealing with this bunch. Real =

pro's.....and real
good.

;o)

-----=_NextPart_000_00C8_01C599F0.EDD335D0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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you...</FONT></DIV>
<DIV><FONT size=3D2>wait till it's all over.</FONT><BR>-- <BR>Martin=20
Harrington<BR><A=20
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in message=20
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  <DIV><FONT face=3DArial size=3D2>DJ,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Now your talkin' !</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Good luck,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
  <BLOCKQUOTE=20
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Subject: Re: What happened to www.myparispro.com?
Posted by [Martin](#) on Fri, 05 Aug 2005 07:44:24 GMT
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.com/photos/telemarkskier/sets/341359/">http://w=
ww.flickr.com/photos/telemarkskier/sets/341359/

Benny=20

is an old friend and did the demo's here a couple of years ago =
that
were=20
used in the production of a CD called Old Hands by the Yonder=20
Mountain
String Band for which he wrote many of the =
songs.

The=20
other players on this project are members of the Broke =
Mountain
Bluegrass=20
band. I did a demo session for them back in 2003 which opened =
up
some=20
doors for them on the Bluegrass festival circuit. They have now =
split
up=20
but have bought in a new guitarist named John Stigley who is=20
nothing
short of unbelievable. I've got him set up on a mic here =
in the=20
control room
>

Subject: Re: What happened to www.myparispro.com?
Posted by [Aaron Allen](#) on Fri, 05 Aug 2005 15:15:33 GMT
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Id never even think of using anything else on vocals.
It's
> >>>worth every penny. But, it comepletely sucks on accoustic guitar.
> >>>
> >>>The DP/4 was freakin expensive in its day, too. So, while a DP/2 is
now
> >>>a killer deal, it was high end stuff at the time.
> >>>
> >>>I should qualify my enthusiasm for the C3000. I had to mod it
slightly.
> >>> It comes with a built in pop filter, which is just a coating that is
> >>
> >>sprayed
> >>
> >>>on to the diaphragm. I peeled it off, and things opened up a lot.
> >>>
> >>>I live 30 minutes outside of Toronto, so I've got a much easier time
> >>
> >>returning
> >>
> >>>things that don't work or selling things I don't like. I just sold my
C1
> >>>and an MPX500 - good riddans to both. Anybody want to buy a PCM60?
> >>>
> >>>I feel that the gear industry takes advantage of people who are
learning
> >>>by hyping gear as necessary for a great sound when older, cheaper gear

> >>
> >>will
> >>
> >>>do just or almost as well. A while

Subject: Re: What happened to www.myparispro.com?
Posted by [EK Sound](#) on Fri, 05 Aug 2005 18:26:49 GMT
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back, I decided not to spend any
more
> >>>money on gear unless I was 100% sure that the problem was my gear and
not
> >>>how I was using it. My skills have improved immensely since then. I
> >>
> >>suspect
> >>
> >>>that you are actually past that and pushing beyond. We're probably
just
> >>>at different stages.
> >>>
> >>>Having said all that, I would love to check out the compressors in a
> >>>UAD1.
> >>> I just don't want to pay for them. :)
> >>>
> >>>All the best,
> >>>
> >>>Mike
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>
> >>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>>
> >>>>Hi Mike,
> >>>>
> >>>>Hi Mike,
> >>>>
> >>>>The Behringer units I have used are as follows:
> >>>>
> >>>>.....whatever the 8 channel headphone unit was called back in
> >>>>1998-caught on fire.
> >>>>

> >>>>.....whatever the single RU line mixer was called in
1999-sounded
> >>>
> >>>so
> >&

Subject: Re: What happened to www.myparispro.com?
Posted by [Larry Hogan](#) on Sat, 06 Aug 2005 05:21:07 GMT
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s wolves to get to my mailbox and I have to order everything
> >>
> >>online.
> >>
> >>>>There is no brick and mortar store that carries this stuff within 250
> >>
> >>miles
> >>
> >>>>of me so when I wait all week for a piece of gear that I need and it
> >>>>arrives, doesn't work properly and I have to spend lots of time
&g

Subject: Re: What happened to www.myparispro.com?
Posted by [Rod Lincoln](#) on Sat, 06 Aug 2005 17:24:40 GMT
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com=20
today and it was password protected.

any reason for this?=20

Craig </BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_01E0_01C59AA7.A85229A0--Well, AES will soon be back in New York.
Anyone here planning to
attend? Anyone want to get together for a Paris group dinner again?
Those who were are the last one in 2003 can attest to the great time
they had.

In a related note, if you read this, Morgan, can you help a brother
out with a pass to the AES Exhibits? Thanks in advance.

- Paul Artola
Ellicott City, MarylandYes, that WAS what it was like. I read the book around 91-92 while
finishing

Subject: Re: What happened to www.myparispro.com?

Posted by Perrin on Sat, 06 Aug 2005 21:55:32 GMT

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>discovered a weak link, at least for the way I'm working most of the time
>around here.

>

>Having headroom to spare without worrying overly much about input overload
>has become a bit of an issue.

>

>I've got a TL Audio 2001 4 channel preamp that sounds *really* nice, but
>one

>channel is going south (I think there is a problem with the voltage feeding
>one of the IC's on channel 2 because this same one keeps crapping out).

>Also, this preamp just doesn't have the headroom on the input that I need.

|

>am thinking about getting it fixed and just plugging LP's into each input

>channel. This would probably work OK, but I am finding that in these

>balls-to-the-wall tracking sessions, one undependable and/or weak link can

>really be a PITA when I've got 16-18 hot mics and I'm trying to run a

>session solo.

>

>Locating a source of distortion in the middle of a take and attenuating

>tweaking the preamp while trying to keep my head wrapped around everything

>else that's going on, like sneaky musicians grabbing the mics and moving

>them around so they are getting a sound in their cans that *they* like

>without asking me to fix it at the board, for instance is enough to make

a

>guy crazy when he's trying to ride herd on all of it.

>

>I'm thinking about getting a Sytek or maybe another Forssell JMP-6 or Great

>River MP4. I've either used these, or am familiar with them and they are

all

>majorly nice preamps. The Sytek especially is a major bang-for-the-buck

>item, but I've also been wondering about a John Hardy 4 channel, True

>Precision 8, Focusrite 428 and a Focusrite RED 1. I'm looking for

>transparency/true to the source rather than color.

>

>I'll be getting a small chunk o' change soon from a production I'm doing

>here. Anyone ever used any of the aforementioned pre's?

>

>Thanks,

>

>Deej

>

>

>

>search for rap radio on google:

<http://www.google.com/search?hl=en&q=rap+radio>

4,000,000 results... hydro is #5, above Sirius and live365.com

This tends to fluctuate a lot anyway, but I thought it was cool.

Of course I still dont make a dime off the sitelf I had to buy one quality utility pre it would probably be the True 8. Howev
