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Subject: Post about Paris over on GearSlutz  
Posted by [Mike CIMike 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 CIMike 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 CIMike Claytor](#) on Sun, 09 Oct 2005 02:48:56 GMT  
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kZHcUoncT31xPDCLYyIDlobgk5Jx7Usu7qNSEJPwjgDqTU5vYb9D7xb45uNV  
H2G3doLTYpdSch5BgEn5+nasiqRTxqVnRISThGGWz3qhwjEkkICxKE9ahIld  
pDgk5yA3XtSt2Buy9rmW3uJSEdxtlCcZXGB3r62naJXjVcrlXyGkYB5qsNE4  
JVFiRRjhjkj3FdDQqRhiFPwkjk80rrox0PtiUFhgg/Eo69eK67yPGByCADyc  
jFQmEaABVBUNnqa4zkPFkgN6+tBJmC4L4qnlLnIBXBIHXtVZSIQiSPBk35  
YH4QFxo+h/WpxPucZwzBsMRXfKvrjzC4O0FtjDI70FKmAhDewKRPsxKGIVQM  
qPTrRGfkdW3kploYgD4hj0H7yKGubBBDD5QfO47yfu9uXlibBHlpU8AYPTG  
e9Z1VpmsKurG0Qhba8N2QFkUrIVwcnGf9XtVTo8RLMCCVwFlyDVkBgEscVxb  
xSDI2BeFI5yW/P0NdlT40ZfLudyoAVQjGFHekmY+MS3DMTNskQA+WRkH+9V  
POkWEDhiMDcf0qMsjMN20YJ4I74xwaqhWJhHOH2yZ/iEcxt649PX2oUjUT8  
1hIxUnbyF5qieWaVxHHuyABgY61yVPJl2Tcs2QqhuKOEkywBIY2yzfxJR90j  
/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

> >> > unexpectd 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  
> digital input to a mixer in the patchbay for Paris and feeding it no  
audio.  
> AA  
>  
>  
> "Cujo" <chris@applemanstudio.com> wrote in message  
news:43485317\$1@linux...  
> >  
> > Hey D,  
> > Thanks for the Email.  
> > I am going to bombard you wiht questions soon.  
> > I need to make a ghost of my sytem first.  
> > How do you mak a silent PAF file?  
> > Sorry if this is a dumb question.  
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> > "Dimitrios" <musurgio@otenet.gr> wrote:  
> >>He,  
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> >>EDSTransfer 8,16 is better and more relaxed than 8,8.  
> >>I use this for 4-5 months now ,no problem at all.  
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> >>  
> >>Yes your old UAD1 wraps are 16384 samples long....  
> >>Chainer is a way to go.  
> >>But download this Spinaudio lite for free to wrap around chainer to  
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> >>the latency to 4096 samples.  
> >>That is 1/4 of your "working" latency.  
> >>If you are adventureous inserts the FREE multifixvst inside chainer and  
> >>then  
> >>load UAD to go down to 2048 samples ! latent around 40ms...

> >>Not bad right ?  
> >>Yes you were right about the compensation but at that special time it did  
> >>not work for me !!  
> >>I guess I did something wrong then.  
> >>Now this is a great method of compensating.  
> >>Senderella is a great adventure to be taken for Paris.  
> >>I hope and someone else will try it too and test it ...  
> >>  
> >>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 multifxvst 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 is .....weird.  
>  
>  
>  
> "cujo" <chris@applemanstudio.com> wrote:



>lower  
>> >>the latency to 4096 samples.  
>> >>That is 1/4 of your "working" latency.  
>> >>If you are adventurous inserts the FREE multifxvst inside chainer and  
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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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>> >>> 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  
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>> >>> where al do 4x100 to the left then sample slide 1058 or whatever to  
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>> >>> >Regards,  
>> >>> >Dimitrios  
>> >>> >  
>> >>> >  
>> >>>  
>> >>  
>> >>  
>> >  
>>  
>>  
>  
>Yes well, I think because that is too easy !  
:)  
Regards,  
Dimitrios  
"Rod Lincoln" <rlincoln#64

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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.  
> >I will take next question :)  
> >Regards,  
> >Dimitrios  
> >"Aaron Allen" <nospam@not\_here.dude> wrote in message  
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> >> I made mine by putting Paris in record at the desired sample rate,  
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> >> digital input to a mixer in the patchbay for Paris and feeding it no  
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> >> AA  
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> >> > Sorry if this is a dumb question.  
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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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> >> >>If you are adventureous inserts the FREE multifixvst inside chainer



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>

---

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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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>did  
> > >>not work for me !!  
> > >>I guess I did something wrong then.  
> > >>Now this is a great method of compensating.  
> > >>Senderella is a great adventure to be taken for Paris.  
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> > >>&g

---

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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

---