

---

Subject: PARIS is still rockin'  
Posted by [DC](#) on Fri, 24 Mar 2006 02:59:01 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hey all,

Just finished a nearly all-day track replacement session for the live album I am in the middle of.

I still love this system. With careful mixing and use of processors you can still do just stellar work with PARIS. Everyone loves the sound.

This should be done in a few more weeks and I should be able to post some samples.

I'm stickin' with PARIS.

DC

---

---

Subject: Re: PARIS is still rockin'  
Posted by [emarenot](#) on Fri, 24 Mar 2006 16:24:57 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hey Don,

I'm with you. You know, I've heard folks comment on how easy it is to mix in Paris. One reason is clearly the fact that the sonics are so good. But I think the other may be the LACK of all kinds of features and options. I'm not knockin' features, or their ultimate utility in music making, but the limitations of the Paris seem to help me (force me) to stay focused on the tones.

Cheers,  
MR

"DC" <[dc@spamdigi.org](mailto:dc@spamdigi.org)> wrote in message [news:44235265\\$1@linux...](mailto:news:44235265$1@linux...)

>

> Hey all,

>

> Just finished a nearly all-day track replacement session for the live album I am in the middle of.

>

> I still love this system. With careful mixing and use of processors you can still do just stellar work with PARIS. Everyone loves the sound.

>

> This should be done in a few more weeks and I should be able to

> post some samples.  
>  
> I'm stickin' with PARIS.  
>  
> DC  
>

---

---

Subject: Re: PARIS is still rockin'  
Posted by [zmora](#) on Fri, 24 Mar 2006 16:44:32 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

For music sound is important, no "flowers%fontains".  
Of course, there are much of limitations why for compositions,  
recording and MIDI I use Traction. Then I export all waves to Paris for mix  
and mixdown. In this point Paris is great.

"Mike R." <[emarenot@yahoo.com](mailto:emarenot@yahoo.com)> wrote:

> Hey Don,  
> I'm with you. You know, I've heard folks comment on how easy it is to mix  
> in Paris. One reason is clearly the fact that the sonics are so good.  
But  
> I think the other may be the LACK of all kinds of features and options.  
> I'm not knockin' features, or their ultimate utility in music making, but  
> the limitations of the Paris seem to help me (force me) to stay focused  
on  
> the tones.  
> Cheeers,  
> MR  
>  
>  
> "DC" <[dc@spamdigi.org](mailto:dc@spamdigi.org)> wrote in message [news:44235265\\$1@linux...](news:44235265$1@linux...)  
>>  
>> Hey all,  
>>  
>> Just finished a nearly all-day track replacement session for the live  
>> album I am in the middle of.  
>>  
>> I still love this system. With careful mixing and use of processors  
>> you can still do just stellar work with PARIS. Everyone loves the  
>> sound.  
>>  
>> This should be done in a few more weeks and I should be able to  
>> post some samples.  
>>  
>> I'm stickin' with PARIS.  
>>

>> DC  
>>  
>  
>

---

---

Subject: Re: PARIS is still rockin'  
Posted by [Deej \[1\]](#) on Fri, 24 Mar 2006 18:58:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Don,

One of the coolest things about Cubase SX is it's editor. You can do much, very quickly and it's possible to easily mix by just fading tracks in and out in the editor. Having said that, one of the coolest things about Paris is the ability to assign tracks to groups and then fade them in and out in inverse relation to each other. I'm still considering selling off most of my SX rig and using the money for hardware FX. thing is, the UAD-1 plugins really \*are\* awesome. Having lots of Pultecs and 1176's for drum tracks and L-2A's for guitar and certain vocals along with the Fairchild for strapping across a bass guitar is something I don't think I can ever live without now.

All in all, given the relative benefits of both programs vs the way I work here, if Paris had PDC, I would not even be using SX at all except for midi.

;o)

"DC" <dc@spamdigi.org> wrote in message news:44243f50\$1@linux...

>  
> I taught a class in mixing the other day, and I told them, about  
> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
> is \*everything\* and that FX should not even be considered until you  
> have a great mix and then hear the need for them and use them  
> with intent.  
>  
> As a guy who learned on tape, mixer, patch bay and splicing block,  
> PARIS seems to have a million features, but I know there are apps  
> with way more out there.  
>  
> I used to say: "there are 2 things in audio, cheap talk and what's  
> on tape" and it is still true. Anyone who can't make a great record  
> with PARIS, should go into some other line of work.  
>  
> Actually we should all go into some other line of work... For the  
> number of skills any decent engineer possesses, we should make  
> a minimum of 100K a year.  
>  
> grrrr

>  
> DC  
>  
>  
> "Mike R." <emarenot@yahoo.com> wrote:  
> >Hey Don,  
> >I'm with you. You know, I've heard folks comment on how easy it is to  
> mix  
> >in Paris. One reason is clearly the fact that the sonics are so good.  
> >But  
> >I think the other may be the LACK of all kinds of features and options.  
> >I'm not knockin' features, or their ultimate utility in music making, but  
> >the limitations of the Paris seem to help me (force me) to stay focused  
> on  
> >the tones.  
> >Cheers,  
> >MR  
> >  
> >  
> >"DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...  
> >>  
> >> Hey all,  
> >>  
> >> Just finished a nearly all-day track replacement session for the live  
> >> album I am in the middle of.  
> >>  
> >> I still love this system. With careful mixing and use of processors  
> >> you can still do just stellar work with PARIS. Everyone loves the  
> >> sound.  
> >>  
> >> This should be done in a few more weeks and I should be able to  
> >> post some samples.  
> >>  
> >> I'm stickin' with PARIS.  
> >>  
> >> DC  
> >>  
> >  
> >  
>

---

Subject: Re: PARIS is still rockin'  
Posted by [justcron](#) on Fri, 24 Mar 2006 19:08:54 GMT  
[View Forum Message](#) <> [Reply to Message](#)

you make a bare mix sound perfect before you add any effects to any tracks???

"DC" <dc@spamdigi.org> wrote in message news:44243f50\$1@linux...

>  
> I taught a class in mixing the other day, and I told them, about  
> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
> is \*everything\* and that FX should not even be considered until you  
> have a great mix and then hear the need for them and use them  
> with intent.

>  
> As a guy who learned on tape, mixer, patch bay and splicing block,  
> PARIS seems to have a million features, but I know there are apps  
> with way more out there.

>  
> I used to say: "there are 2 things in audio, cheap talk and what's  
> on tape" and it is still true. Anyone who can't make a great record  
> with PARIS, should go into some other line of work.

>  
> Actually we should all go into some other line of work... For the  
> number of skills any decent engineer possesses, we should make  
> a minimum of 100K a year.

>  
> grrrr

>  
> DC

>  
>  
> "Mike R." <emarenot@yahoo.com> wrote:

>>Hey Don,  
>>I'm with you. You know, I've heard folks comment on how easy it is to mix  
>>in Paris. One reason is clearly the fact that the sonics are so good.

> But  
>>I think the other may be the LACK of all kinds of features and options.  
>>I'm not knockin' features, or their ultimate utility in music making, but  
>>the limitations of the Paris seem to help me (force me) to stay focused

> on  
>>the tones.  
>>Cheeers,  
>>MR

>>  
>>  
>>"DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...

>>>  
>>> Hey all,  
>>>  
>>> Just finished a nearly all-day track replacement session for the live  
>>> album I am in the middle of.

>>>  
>>> I still love this system. With careful mixing and use of processors

>>> you can still do just stellar work with PARIS. Everyone loves the  
>>> sound.  
>>>  
>>> This should be done in a few more weeks and I should be able to  
>>> post some samples.  
>>>  
>>> I'm stickin' with PARIS.  
>>>  
>>> DC  
>>>  
>>  
>>  
>

---

---

Subject: Re: PARIS is still rockin'  
Posted by [DC](#) on Fri, 24 Mar 2006 19:49:52 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I taught a class in mixing the other day, and I told them, about 5 times, that the MIX, meaning level, stereo placement, and EQ, is \*everything\* and that FX should not even be considered until you have a great mix and then hear the need for them and use them with intent.

As a guy who learned on tape, mixer, patch bay and splicing block, PARIS seems to have a million features, but I know there are apps with way more out there.

I used to say: "there are 2 things in audio, cheap talk and what's on tape" and it is still true. Anyone who can't make a great record with PARIS, should go into some other line of work.

Actually we should all go into some other line of work... For the number of skills any decent engineer possesses, we should make a minimum of 100K a year.

grrrr

DC

"Mike R." <emarenot@yahoo.com> wrote:

>Hey Don,

>I'm with you. You know, I've heard folks comment on how easy it is to mix  
>in Paris. One reason is clearly the fact that the sonics are so good.

But

>I think the other may be the LACK of all kinds of features and options.

>I'm not knockin' features, or their ultimate utility in music making, but  
>the limitations of the Paris seem to help me (force me) to stay focused  
on  
>the tones.  
>Cheeers,  
>MR  
>  
>  
>"DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...  
>>  
>> Hey all,  
>>  
>> Just finished a nearly all-day track replacement session for the live  
>> album I am in the middle of.  
>>  
>> I still love this system. With careful mixing and use of processors  
>> you can still do just stellar work with PARIS. Everyone loves the  
>> sound.  
>>  
>> This should be done in a few more weeks and I should be able to  
>> post some samples.  
>>  
>> I'm stickin' with PARIS.  
>>  
>> DC  
>>  
>  
>

---

Subject: Re: PARIS is still rockin'  
Posted by [DC](#) on Fri, 24 Mar 2006 20:20:28 GMT  
[View Forum Message](#) <> [Reply to Message](#)

Not perfect. Just really good, so you can hear everything.

DC

"justcron" <paris@hydrorecords.com> wrote:  
>you make a bare mix sound perfect before you add any effects to any  
>tracks???  
>  
>"DC" <dc@spamdigi.org> wrote in message news:44243f50\$1@linux...  
>>  
>> I taught a class in mixing the other day, and I told them, about  
>> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
>> is \*everything\* and that FX should not even be considered until you  
>> have a great mix and then hear the need for them and use them

>> with intent.  
>>  
>> As a guy who learned on tape, mixer, patch bay and splicing block,  
>> PARIS seems to have a million features, but I know there are apps  
>> with way more out there.  
>>  
>> I used to say: "there are 2 things in audio, cheap talk and what's  
>> on tape" and it is still true. Anyone who can't make a great record  
>> with PARIS, should go into some other line of work.  
>>  
>> Actually we should all go into some other line of work... For the  
>> number of skills any decent engineer possesses, we should make  
>> a minimum of 100K a year.  
>>  
>> grrrr  
>>  
>> DC  
>>  
>>  
>> "Mike R." <emarenot@yahoo.com> wrote:  
>>> Hey Don,  
>>> I'm with you. You know, I've heard folks comment on how easy it is to  
>>> mix  
>>> in Paris. One reason is clearly the fact that the sonics are so good.  
>> But  
>>> I think the other may be the LACK of all kinds of features and options.  
>>> I'm not knockin' features, or their ultimate utility in music making,  
>> but  
>>> the limitations of the Paris seem to help me (force me) to stay focused  
>> on  
>>> the tones.  
>>> Cheers,  
>>> MR  
>>>  
>>>  
>>> "DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...  
>>>>  
>>>> Hey all,  
>>>>  
>>>> Just finished a nearly all-day track replacement session for the live  
>>>> album I am in the middle of.  
>>>>  
>>>> I still love this system. With careful mixing and use of processors  
>>>> you can still do just stellar work with PARIS. Everyone loves the  
>>>> sound.  
>>>>  
>>>> This should be done in a few more weeks and I should be able to  
>>>> post some samples.



>>>>  
>>>> I'm stickin' with PARIS.  
>>>>  
>>>> DC  
>>>>  
>>>  
>>>  
>>  
>  
>

---

---

Subject: Re: PARIS is still rockin'  
Posted by [justcron](#) on Fri, 24 Mar 2006 22:07:08 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I get the point you're going for, but maybe present it at a guideline, not a hardfast rule. I mean whats the point of mixing raw if you know that the vocal needs reverb or the bass needs compression, because it will affect the mix from the get go, so why not dial it in as a starting point?

"DC" <dc@spamdigi.com> wrote in message news:4424467c\$1@linux...  
>  
> Not perfect. Just really good, so you can hear everything.  
>  
> DC  
>  
> "justcron" <paris@hydrorecords.com> wrote:  
>>you make a bare mix sound perfect before you add any effects to any  
>>tracks???  
>>  
>>"DC" <dc@spamdigi.org> wrote in message news:44243f50\$1@linux...  
>>>  
>>> I taught a class in mixing the other day, and I told them, about  
>>> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
>>> is \*everything\* and that FX should not even be considered until you  
>>> have a great mix and then hear the need for them and use them  
>>> with intent.  
>>>  
>>> As a guy who learned on tape, mixer, patch bay and splicing block,  
>>> PARIS seems to have a million features, but I know there are apps  
>>> with way more out there.  
>>>  
>>> I used to say: "there are 2 things in audio, cheap talk and what's  
>>> on tape" and it is still true. Anyone who can't make a great record  
>>> with PARIS, should go into some other line of work.  
>>>  
>>> Actually we should all go into some other line of work... For the

>>> number of skills any decent engineer possesses, we should make  
>>> a minimum of 100K a year.  
>>>  
>>> grrrr  
>>>  
>>> DC  
>>>  
>>>  
>>> "Mike R." <emarenot@yahoo.com> wrote:  
>>>> Hey Don,  
>>>> I'm with you. You know, I've heard folks comment on how easy it is to  
> mix  
>>>> in Paris. One reason is clearly the fact that the sonics are so good.  
>>> But  
>>>> I think the other may be the LACK of all kinds of features and options.  
>>>> I'm not knockin' features, or their ultimate utility in music making,  
> but  
>>>> the limitations of the Paris seem to help me (force me) to stay focused  
>>> on  
>>>> the tones.  
>>>> Cheers,  
>>>> MR  
>>>>  
>>>>  
>>>> "DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...  
>>>>>  
>>>>> Hey all,  
>>>>>  
>>>>> Just finished a nearly all-day track replacement session for the live  
>>>>> album I am in the middle of.  
>>>>>  
>>>>> I still love this system. With careful mixing and use of processors  
>>>>> you can still do just stellar work with PARIS. Everyone loves the  
>>>>> sound.  
>>>>>  
>>>>> This should be done in a few more weeks and I should be able to  
>>>>> post some samples.  
>>>>>  
>>>>> I'm stickin' with PARIS.  
>>>>>  
>>>>> DC  
>>>>>  
>>>>  
>>>>  
>>>>  
>>>  
>>  
>>  
>

---

---

Subject: Re: PARIS is still rockin'  
Posted by [EK Sound](#) on Fri, 24 Mar 2006 22:11:43 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Plugin Delay Compensation... as in "automatic"

David.

Mike R. wrote:

> what's PDC?

> MR

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

> news:44244305\$1@linux...

>

>>Don,

>>

>>One of the coolest things about Cubase SX is it's editor. You can do much,

>>very quickly and it's possible to easily mix by just fading tracks in and

>>out in the editor. Having said that, one of the coolest things about Paris

>>is the ability to assign tracks to groups and then fade them in and out in

>>inverse relation to each other. I'm still considering selling off most of

>

> my

>

>>SX rig and using the money for hardware FX. thing is, the UAD-1 plugins

>>really \*are\* awesome. Having lots of Pultecs and 1176's for drum tracks

>

> and

>

>>L-2A's for guitar and certain vocals along with the Fairchild for

>

> strapping

>

>>across a bass guitar is something I don't think I can ever live without

>

> now.

>

>>All in all, given the relative benefits of both programs vs the way I work

>>here, if Paris had PDC, I would not even be using SX at all except for

>

> midi.

>

>>;o)

>>

---

Subject: Re: PARIS is still rockin'  
Posted by [justcron](#) on Fri, 24 Mar 2006 22:30:36 GMT

that makes sense.

I've done a bunch of rock tracks too, but they probably are a bit on the bombastic side.

Besides, I have no idea what I'm doing.

"DC" <dc@spamdigi.com> wrote in message news:44247408\$1@linux...

>

> "justcron" <paris@hydrorecords.com> wrote:

>>I get the point you're going for, but maybe present it at a guideline, not

> a

>>hardfast rule. I mean whats the point of mixing raw if you know that the

>

>>vocal needs reverb or the bass needs compression, because it will affect

> the

>>mix from the get go, so why not dial it in as a starting point?

>

>

> Because you can always hear the need for reverb in a very pristine

> dry mix, but often you cannot hear what is wrong with a wet one.

>

> I go to the compressor (lightly) as soon as the basic EQ is dialed

> in. The compressor will often affect the EQ needs, but I always get

> the EQ right first, rather than trying to EQ through the compressor

> artifacts which change with the settings.

>

> I also tell the students to learn it my way and then improve on it

> if they can. It gives them the opportunity to really hear stereo

> placement, the impact of slight level changes on the overall mix

> and complementary EQ curves before the FX can bugger these

> things up. Remember, I do rock, not hip-hop (I did do one rap

> record tho...) so your mileage may vary.

>

> DC

>

>>

>>"DC" <dc@spamdigi.com> wrote in message news:4424467c\$1@linux...

>>>

>>> Not perfect. Just really good, so you can hear everything.

>>>

>>> DC

>>>

>>> "justcron" <paris@hydrorecords.com> wrote:

>>>>you make a bare mix sound perfect before you add any effects to any

>>>>tracks???

>>>>

>>>>"DC" <dc@spamdigi.org> wrote in message news:44243f50\$1@linux...  
>>>>>  
>>>>> I taught a class in mixing the other day, and I told them, about  
>>>>> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
>>>>> is \*everything\* and that FX should not even be considered until you  
>>>>> have a great mix and then hear the need for them and use them  
>>>>> with intent.  
>>>>>  
>>>>> As a guy who learned on tape, mixer, patch bay and splicing block,  
>>>>> PARIS seems to have a million features, but I know there are apps  
>>>>> with way more out there.  
>>>>>  
>>>>> I used to say: "there are 2 things in audio, cheap talk and what's  
>>>>> on tape" and it is still true. Anyone who can't make a great record  
>>>>> with PARIS, should go into some other line of work.  
>>>>>  
>>>>> Actually we should all go into some other line of work... For the  
>>>>> number of skills any decent engineer possesses, we should make  
>>>>> a minimum of 100K a year.  
>>>>>  
>>>>> grrrr  
>>>>>  
>>>>> DC  
>>>>>  
>>>>>  
>>>>> "Mike R." <emarenot@yahoo.com> wrote:  
>>>>>>Hey Don,  
>>>>>>I'm with you. You know, I've heard folks comment on how easy it is  
> to  
>>> mix  
>>>>>>in Paris. One reason is clearly the fact that the sonics are so good.  
>>>>>> But  
>>>>>>I think the other may be the LACK of all kinds of features and  
>>>>>>options.  
>>>>>>I'm not knockin' features, or their ultimate utility in music making,  
>>> but  
>>>>>>the limitations of the Paris seem to help me (force me) to stay  
>>>>>>focused  
>>>>> on  
>>>>>>the tones.  
>>>>>>Cheers,  
>>>>>>MR  
>>>>>>  
>>>>>>  
>>>>>>"DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...  
>>>>>>>  
>>>>>>> Hey all,  
>>>>>>>



place that has nothing to do with money. God bless you guys that make a living at it though... obviously if thats your goal it definitely would result in higher quality product. I disagree there is no other measure of success that matters.

> Talk about bombast... I have a track on the current project that is  
> a huge chant thing with the audience involved. We are double  
> tracking all over the place and when we are done, it should sound  
> like 10,000 very loud people yelling at the top of their lungs.

nice.. you gotta let me listen to your rap tracks :)

this is how I make my living, and I love making the customer pull out the wallet for this: <http://bigdigitech.com>

---

Subject: Re: PARIS is still rockin'  
Posted by [DC](#) on Fri, 24 Mar 2006 23:34:48 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

"justcron" <[paris@hydrorecords.com](mailto:paris@hydrorecords.com)> wrote:

>I get the point you're going for, but maybe present it at a guideline, not  
a

>hardfast rule. I mean whats the point of mixing raw if you know that the

>vocal needs reverb or the bass needs compression, because it will affect  
the

>mix from the get go, so why not dial it in as a starting point?

Because you can always hear the need for reverb in a very pristine dry mix, but often you cannot hear what is wrong with a wet one.

I go to the compressor (lightly) as soon as the basic EQ is dialed in. The compressor will often affect the EQ needs, but I always get the EQ right first, rather than trying to EQ through the compressor artifacts which change with the settings.

I also tell the students to learn it my way and then improve on it if they can. It gives them the opportunity to really hear stereo placement, the impact of slight level changes on the overall mix and complementary EQ curves before the FX can bugger these things up. Remember, I do rock, not hip-hop (I did do one rap record tho...) so your mileage may vary.

DC

>

>"DC" <dc@spamdigi.com> wrote in message news:4424467c\$1@linux...  
>>  
>> Not perfect. Just really good, so you can hear everything.  
>>  
>> DC  
>>  
>> "justcron" <paris@hydrorecords.com> wrote:  
>>>you make a bare mix sound perfect before you add any effects to any  
>>>tracks???  
>>>  
>>>"DC" <dc@spamdigi.org> wrote in message news:44243f50\$1@linux...  
>>>>  
>>>> I taught a class in mixing the other day, and I told them, about  
>>>> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
>>>> is \*everything\* and that FX should not even be considered until you  
>>>> have a great mix and then hear the need for them and use them  
>>>> with intent.  
>>>>  
>>>> As a guy who learned on tape, mixer, patch bay and splicing block,  
>>>> PARIS seems to have a million features, but I know there are apps  
>>>> with way more out there.  
>>>>  
>>>> I used to say: "there are 2 things in audio, cheap talk and what's  
>>>> on tape" and it is still true. Anyone who can't make a great record  
>>>> with PARIS, should go into some other line of work.  
>>>>  
>>>> Actually we should all go into some other line of work... For the  
>>>> number of skills any decent engineer possesses, we should make  
>>>> a minimum of 100K a year.  
>>>>  
>>>> grrrr  
>>>>  
>>>> DC  
>>>>  
>>>>  
>>>> "Mike R." <emarenot@yahoo.com> wrote:  
>>>>>Hey Don,  
>>>>>I'm with you. You know, I've heard folks comment on how easy it is  
>>>>>to  
>>>>>mix  
>>>>>in Paris. One reason is clearly the fact that the sonics are so good.  
>>>>>But  
>>>>>I think the other may be the LACK of all kinds of features and options.  
>>>>>I'm not knockin' features, or their ultimate utility in music making,  
>>>>>but  
>>>>>the limitations of the Paris seem to help me (force me) to stay focused  
>>>>>on  
>>>>>the tones.





> >  
> >>Don,  
> >>  
> >>One of the coolest things about Cubase SX is it's editor. You can do  
much,  
> >>very quickly and it's possible to easily mix by just fading tracks in  
and  
> >>out in the editor. Having said that, one of the coolest things about  
Paris  
> >>is the ability to assign tracks to groups and then fade them in and out  
in  
> >>inverse relation to each other. I'm still considering selling off most  
of  
> >  
> > my  
> >  
> >>SX rig and using the money for hardware FX. thing is, the UAD-1 plugins  
> >>really \*are\* awesome. Having lots of Pultecs and 1176's for drum tracks  
> >  
> > and  
> >  
> >>L-2A's for guitar and certain vocals along with the Fairchild for  
> >  
> > strapping  
> >  
> >>across a bass guitar is something I don't think I can ever live without  
> >  
> > now.  
> >  
> >>All in all, given the relative benefits of both programs vs the way I  
work  
> >>here, if Paris had PDC, I would not even be using SX at all except for  
> >  
> > midi.  
> >  
> >>;o)  
> >>

---

Subject: Re: PARIS is still rockin'  
Posted by [DC](#) on Sat, 25 Mar 2006 00:08:33 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"justcron" <paris@hydrorecords.com> wrote:  
>that makes sense.  
>  
>I've done a bunch of rock tracks too, but they probably are a bit on the

>bombastic side.

>

>Besides, I have no idea what I'm doing.

It's all ears and customers. Your ear for music and use of gear makes customer pull out the wallet. There is no other measure of success that matters.

Talk about bombast... I have a track on the current project that is a huge chant thing with the audience involved. We are double tracking all over the place and when we are done, it should sound like 10,000 very loud people yelling at the top of their lungs.

Can't wait to mix it.

DC

---

Subject: Re: PARIS is still rockin'  
Posted by [justcron](#) on Sat, 25 Mar 2006 00:43:27 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"DC" <dc@spamdigi.com> wrote in message news:44249061\$1@linux...  
> Yeah, I guess you could do a great album that three people bought  
> and you could still call it a success, but what a tragedy that more  
> didn't hear it! And I would have to say that the producer and  
> engineer failed if no one bought it.

Well its a fact that the crappiest music sells the most, so to judge yourself successful doesn't mean the music is any good.. it just means you are good at business and have some good political connections.

I dont know how many CDs your buddy sold that you've been posting about, but wouldn't you consider his music a success? At least on a personal level?

---

Subject: Re: PARIS is still rockin'  
Posted by [emarenot](#) on Sat, 25 Mar 2006 01:01:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

what's PDC?

MR

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:44244305\$1@linux...

> Don,

>

> One of the coolest things about Cubase SX is it's editor. You can do much,  
> very quickly and it's possible to easily mix by just fading tracks in and  
> out in the editor. Having said that, one of the coolest things about Paris  
> is the ability to assign tracks to groups and then fade them in and out in  
> inverse relation to each other. I'm still considering selling off most of  
my  
> SX rig and using the money for hardware FX. thing is, the UAD-1 plugins  
> really \*are\* awesome. Having lots of Pultecs and 1176's for drum tracks  
and  
> L-2A's for guitar and certain vocals along with the Fairchild for  
strapping  
> across a bass guitar is something I don't think I can ever live without  
now.  
>  
> All in all, given the relative benefits of both programs vs the way I work  
> here, if Paris had PDC, I would not even be using SX at all except for  
midi.  
>  
> ;o)  
>  
> "DC" <dc@spamdigi.org> wrote in message news:44243f50\$1 @linux...  
>>  
>> I taught a class in mixing the other day, and I told them, about  
>> 5 times, that the MIX, meaning level, stereo placement, and EQ,  
>> is \*everything\* and that FX should not even be considered until you  
>> have a great mix and then hear the need for them and use them  
>> with intent.  
>>  
>> As a guy who learned on tape, mixer, patch bay and splicing block,  
>> PARIS seems to have a million features, but I know there are apps  
>> with way more out there.  
>>  
>> I used to say: "there are 2 things in audio, cheap talk and what's  
>> on tape" and it is still true. Anyone who can't make a great record  
>> with PARIS, should go into some other line of work.  
>>  
>> Actually we should all go into some other line of work... For the  
>> number of skills any decent engineer possesses, we should make  
>> a minimum of 100K a year.  
>>  
>> grrrr  
>>  
>> DC  
>>  
>>  
>> "Mike R." <emarenot@yahoo.com> wrote:  
>> >Hey Don,  
>> >I'm with you. You know, I've heard folks comment on how easy it is to

> mix  
> > >in Paris. One reason is clearly the fact that the sonics are so good.  
> > But  
> > >I think the other may be the LACK of all kinds of features and options.  
> > >I'm not knockin' features, or their ultimate utility in music making,  
but  
> > >the limitations of the Paris seem to help me (force me) to stay focused  
> > on  
> > >the tones.  
> > >Cheers,  
> > >MR  
> > >  
> > >  
> > >"DC" <dc@spamdigi.org> wrote in message news:44235265\$1@linux...  
> > >>  
> > >> Hey all,  
> > >>  
> > >> Just finished a nearly all-day track replacement session for the live  
> > >> album I am in the middle of.  
> > >>  
> > >> I still love this system. With careful mixing and use of processors  
> > >> you can still do just stellar work with PARIS. Everyone loves the  
> > >> sound.  
> > >>  
> > >> This should be done in a few more weeks and I should be able to  
> > >> post some samples.  
> > >>  
> > >> I'm stickin' with PARIS.  
> > >>  
> > >> DC  
> > >>  
> > >  
> > >  
> >  
>  
>

---

Subject: Re: PARIS is still rockin'  
Posted by [DC](#) on Sat, 25 Mar 2006 01:35:45 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"justcron" <paris@hydrorecords.com> wrote:

>Music for me occupies a  
>place that has nothing to do with money. God bless you guys that make  
a  
>living at it though... obviously if thats your goal it definitely would

>result in higher quality product. I disagree there is no other measure of  
>success that matters.

Who makes a living?? Not me.. I make a living from system and studio design and install. Very few people make a living recording anymore.

As far as success goes, if an artist comes to me, their job is to make the best music they can. To be the best Bob or whoever that is possible. It is my job, as engineer or producer, to get the art in as many hands as possible. There is no way to separate art from commerce. Once it leaves the musicians hands it is all commerce. Musicians get themselves so buggered up over this issue. Everyone, Fugazi included, wants to sell records because commerce puts your art in the hands of those who love it.

Is there calculated music made solely for money with no soul?

Of course, but that's bad art and it shows eventually. But every one of us, even the really super non-commercial phonies sells a product; the only question is whether it is any good.

Yeah, I guess you could do a great album that three people bought and you could still call it a success, but what a tragedy that more didn't hear it! And I would have to say that the producer and engineer failed if no one bought it.

>you gotta let me listen to your rap tracks :)\

ahh I should've saved a copy. It was a Christian rap thing, no less with three rappers and a really good DJ. They flew it in live, all in the same room and then replaced a few tracks and fixed mistakes.

I think my style was too clean for rap, but the bottom was big, the beats were cool, and the producer loved it. I still know one of the guys, let me see if I can get a copy. I actually enjoyed that project, they were good guys.

DC

---

Subject: Re: PARIS is still rockin'

Posted by [DC](#) on Sat, 25 Mar 2006 06:52:25 GMT

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

---

"justcron" <paris@hydrorecords.com> wrote:

>Well its a fact that the crappiest music sells the most, so to judge  
>yourself successful doesn't mean the music is any good.. it just means you  
>are good at business and have some good political connections.

It's not that simple. The Beatles, the Police, the Who, and lots of other great artists sold lots of records. The measure of success for the art is on the disc, the measure of success for the product, and a product it is once it leaves their hands, is up to all of us who produce and promote it, and that measure is sales.

I do not care how many crappy records sell. I DO care when a great one does not.

>I dont know how many CDs your buddy sold that you've been posting about,  
but  
>wouldn't you consider his music a success? At least on a personal level?

Absolutely, and now he deserves to sell some CD's for doing such bitchin' work.

DC

---