
Subject: Now what do I do?

Posted by [Deej \[1\]](#) on Sat, 22 Oct 2005 21:53:51 GMT

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t;sound, enough to fool 95 % of the people. The promise of these boxes, is
>that you can replace a room full of amps. Samples have really replaced
many
>instruments, but I guess the modelers have not replaced the tube Amp, and
>will never be able to replace a great player.

>
>I will have to experiment. I've recorded many guitar tracks over the years,
>I've never like the digital modeling boxes I've used in the past. I already
>knew that there is nothing like the real thing, but I was hoping the newer
>stuff was a lot better, at least passable.

>
>I think I have to stay in the song writing, demoing mode for now, and if
>something is a keeper cool. If I'm in the ballpark sound wise, I guess
that
>will have to do.

>
> I'm thinking I will start with The J-Station, it's around \$100.00-150.00
>and a lot of people like it. I recorded a Johnson Millennium AMP in the
>past and it rocked, so I hope the J-station kind of gets me there for the
>hard stuff. Although some of the J-Station samples sound like an amp recorded
>down the hall in another room with a wet blanket over it. I think it's
going
>to be hard to get, defined, in your face guitar tracks out of this box,
or
>any other for that matter. The Adrenalinn II and the Waves/PRS GTR are
on
>the check out list.

File Attachments

1) [shootout.JPG](#), downloaded 58 times



Subject: Re: Now what do I do?
Posted by [Don Nafe](#) on Sat, 22 Oct 2005 23:57:42 GMT
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would
> =
>>>>be even=20
>>>> more fun to actually get the same image on 4 x
screens.....but
>>> =

>>>>in the=20
>>>> absence of this necessity, isn't there a function
to to somehow do
>>> =
>>>>what=20
>>>> he's asking? I could have sworn I saw this somewhere
during one of
>>> =
>>>>my=20
>>>> odysseys.....but I forget where it was.

Getting old is a=20
>>>> bitch.....;o)

"Aaron Allen" <<A=20
>>>> href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude> =
>>>>wrote in=20
>>>> message
<A=20
>>>> href=3D"news:435aa3f2\$1@linux">news:435aa3f2\$1@linux...
> =
>>>>Get two=20
>>>> active video splitters if all you want is cloning and pull out =
>>>>the
> PCI=20
>>>> card entirely.
>
> AA
>
>
> "Luiz" =
>>>><<A=20
>>>> href=3D"mailto:orspamno@gmail.com">orspamno@gmail.com> wrote in
> =
>>>>message=20
>>>> news:435aa002\$

Subject: Re: Now what do I do?

Posted by [audioguy_nospam_](#) on Sun, 23 Oct 2005 06:09:51 GMT

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et="_blank">435a45ac@linux...</DIV>Hi=20

Dimitrios,

I'd like to experiment with wormhole. I emailed =
their=20

website the other
day to see if Paris was supported but they =
haven't got=20

back to me yet.

jefj

Dimitrios wrote:

>Hello =
to=20

everyone.
>You all know here my humble efforts to push Paris a =
little=20

bit to the future...
>What is though lacking is the kind of =
support from=20

most of us here...
>An example to what I mean is =
wormhole.
>This=20

kind guy -author- of wormhole has made too many efforts to make=20
wormhole
>work better with Paris.
>But...things have =
stopeed=20

somehow because noone except from me and Genne
>Lennon I guess , =
has=20

bought wormhole.
>I explained to wormhole author that he will =
find a=20

great willingness of support
>in his efforts but I was=20
wrong...
>How can we all expect Paris to grow along when we do =
not=20
support those efforts
>?
>Even if you would not need for =
now=20
wormhole this would open doors to newer
>appz-plugins that could =
make=20
Paris a better DAW.
>How can I ask this guy to try to make an =
app=20
specific for Paris like an automated
>delay compensation (if =
that will=20
be possible ,who knows) or something other
>if we here do not =
support=20

Subject: Re: Now what do I do?
Posted by [Deej \[1\]](#) on Sun, 23 Oct 2005 06:15:45 GMT
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>
these guys.
>This damn wormhole is so cheap compared to what we =
all paid=20
(and some of
>you much more) to have our Paris system =
..
>Only if=20
I see "named" responses that will confirm bying wormhole and we=20
must
>gather quite a few here then only I will get in touch =
again and=20
somehow "demand"
>Paris support with wormhole and other =
things.
>I=20
am considering rebuying wormhole to add me first on that =
list...
>So=20
please show in this forum that we wanna keep Paris alive spending=20
some
>extra little money (afew Pizzas less for a coupl e of =
weekends)=20
starting
>with=20
wormhole...
>Regards,
>Dimitrios
>
>ps: If =
someone=20
else too has already bought Paris ,my humble apologies to
>him, =
but I=20
will need his name to add it on the list I will send to=20
wormhole
>author
> =

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

-----=_NextPart_000_0245_01C5D779.9A671A30--make a ghost image !

DJ wrote:

> I'm gett6ing set up for a guitar overdub session tomorrow. The guitarist is
> a major, nationally recognized picker. I haven't really been given the green

> light to name names right now. The tracks will be included in a mix of a
> project that I've been working on here.
>
> Anyway, I'm going to be doing a quick test of a number of mics for this
> session. Since the room sounds good and I'm not worried about overbleed, I'm
> considering X/Y pairs of SDC's and also mono tracking of the guitar using
> LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm
> including them in the audition.
>
> Here are the mics and preamps:
> 1. Stephen Paul U87-(Sytek)
> 2. AT 4050 (Sytek)
> 3. SE Titan (Sytek)
> 4. SE Titan-different voicing from standard issue (Sytek)
> 5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)
> 6. SE Gemini (Great River MP2-MH)
> 7. Neumann KM184's in X/Y (Forssell JMP-6)
> 8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)
> 9. SE 3 in X/Y (Forssell JMP-6)
>
> These preamps are all somewhat similar, being clean/straight wire with gain
> kinda pre's and they were selected for reasons if consistency and expediency
> in getting this test done within the remaining

Subject: Re: Now what do I do?

Posted by [John \[1\]](#) on Sun, 23 Oct 2005 13:21:43 GMT

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lugs are also ok in WL E?

> >

> >

> >

> >

> >

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

> >

> >>Not sure I understand what you want to do... In Wavelab you can use
> >>the montage window to crossfade from one file to another. The CD
> >>markers can be laid where ever you need them, including in the middle
> >>of audio. If you are looking to lay markers out of sequence then no,
> >>it can't do that. Once you get a handle on it, the montage window is
> >>really very fast for this sort of thing.

> >>

> >>David.

> >>

> >>Cujo wrote:

> >>

> >>>yeah, I looked into that too.
> >>>The guy at Steinberg said it does not allow you to move the track ID
makers
> >>> around in a CD sequence. THhatt only the full blown does this.
> >>>Is he wrong?
> >>>
> >>>I really want to be able to mock up the sequence including things like
> >
> > tracks
> >
> >>>crossfading inot each other, so I can send it to the mastering guy for
> >
> > a
> >
> >>>guide as how the band wants it.
> >>>
> >>>I;d rather get the Wavelab if it will do it.
> >>>
> >>>
> >>>"Dave(EK Sound)" <

Subject: Re: Now what do I do?

Posted by [Gary Flanigan](#) on Sun, 23 Oct 2005 17:11:37 GMT

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BR>>An example to what I mean is=20

wormhole.
>This kind guy -author- of wormhole has made too =
many=20

efforts to make wormhole
>work better with =
Paris.
>But...things=20

have stopeed somehow because noone except from me and =
Genne
>Lennon l=20

guess , has bought wormhole.
>I explained to wormhole author =
that he=20

will find a great willingness of support
>in his efforts but I =
was=20

wrong...
>How can we all expect Paris to grow along when we do =
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support those efforts
>?
>Even if you would not need for =
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wormhole this would open doors to newer
>appz-plugins that =
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Paris a better DAW.
>How can I ask this guy to try to make an =
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be possible ,who knows) or something other
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>This damn wormhole is so cheap compared to what =
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>you much more) to have our Paris system=20

>Only if I see "named" responses that will confirm bying =
wormhole=20

and we must
>gather quite a few here then only I will get in =
touch=20

again and somehow "demand"
>Paris support with wormhole and =
other=20

things.
>I am considering rebuying wormhole to

Subject: Re: Now what do I do?

Posted by [rick](#) on Sun, 23 Oct 2005 21:24:57 GMT

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swings in input levels.

This can also be true of instrument tracks although I tend to be more conservative with compression for instruments. Using some compression to tape can save

but I like the sound coming back from Paris less at very low levels. Just boosting the level back is not the same. (I have the same issue with other digital recorders).

the compressor. With a good singer, this can make a major difference in the sound and the emotional quality of the performance. Do you really want to loose this just to give some more control to the engineer?

to put everything off. Particularly if you are compromising the final product.

Naturally, this assumes good hardware. A cheep compressor, or one that is

Gene

PS. One final point. If you know that you will be spending a lot of time with Mr. AutoTune you should avoid compression or go very light. That's wonderful!

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>Guy's, I just received notice that a song I co-wrote with Will Downing and

>Travis Milliner, "All I W

Subject: Re: Now what do I do?

Posted by [Neil](#) on Mon, 24 Oct 2005 05:16:37 GMT

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uot; <chris@nospamapplemanstudio.com>

wrote:

>

>

>Well, sometimes compression casn make a really great performer sound even

>better.

>When I mean hotter levels I should clarify, Say a snare into an API which

>has only input control, but the pres sounds great pushed, however at the

>best level, you get a few "overs" ..or even use somehting like an RNC to

>be able to step down the output of the pre

>

>

>rick <parnell68@hotmail.com> wrote:

>>not to get hotter levels but just to smooth things out if the talent

>>hasn't a efin clue. if you want hotter, do it post.

>>

>>On 24 Oct 2005 07:20:57 +1000, "Cujo" <chris@nospamapplemanstudio.com>

>>wrote:

>>

>>>

>>>Just curious how many of you fellow Parisians approach compression while

>recording

>>>in to paris. For instance, does anyone compress Snares and Kicks or Overheads

>>>to get a hotter level without too much red. What about vocals?

>>>Do you record em uncompressed and then add when mixing? Or do you like

>the

>>>effect of compressing while tracking and then again while mixing?

>>>Also I'd love to know what some of our fav hardware compressors are and

>why.

>>Fantastic. Go get em !!!

Neil wrote:

> Great news, Ty! Best of luck to you - hope you get it!

>

> Neil

>

>

> "Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>>Guy's, I just received notice that a song I co-wrote with Will Downing and

>>Travis Milliner, "All I Want for Christmas is You" has been nominated in

>>several categories for awards:

>>

>>Song of the Year "All I Want for Christmas is You"

>>Record of thh Year "Christmas Love and You"
>>Best R&B
