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Subject: Re: noLIMIT help wanted  
Posted by [Tony Benson](#) on Mon, 31 Oct 2005 23:06:17 GMT  
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y outboard gear, so...

Man, I'll tell you straight-up: you ain't played till you've played through really good gear. It makes all the difference. It just makes everything so much easier, in that "wow I can't believe I ever thought it could work any other way" kind of way.

That was waaay too many words. Thanks to DC for the compliment, btw. It may end up in a song, but then I've got stacks of lyrical bits and pieces laying around.

BTW, you can study any of those "Classic Albums" DVDs and in each case the engineer will inevitably just push up the faders on a copy of the original master tapes and say to the camera: "It just mixes itself, doesn't it?" It is astounding to hear, say, Fleetwood Mac's rhythm section isolated. Unfuckingbelievable. Or Stevie's drums on a song from "Key of Life"....good lord...it was played that way, you know?

Jimmy

"cujo" <

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Subject: noLIMIT help wanted  
Posted by [Yanoska](#) on Mon, 31 Oct 2005 23:33:56 GMT  
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r />

I'll say it again: alot of unwitting, well-intentioned folk have been hoodwinked over that last few years into thinking that they can do it all "in the box". I have yet to see or hear the evidence that that is true.

I am now regularly sending both analog and digital signals to my outboard gear. I refuse to jump through the Paris/UAD-1 hoops, and none of the native plugins sound remotely comparable to m

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Subject: Re: noLIMIT help wanted  
Posted by [Yanoska](#) on Tue, 01 Nov 2005 00:53:39 GMT  
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t="\_blank">chris@nospamapplemanstudio.com> wrote in message  
news:43668989\$1 @linux...

>  
>  
> So are you using any EQ at mixdown?  
> If so are you goin in to hardware?  
>  
>  
>  
> "uptown jimmy" <johnson314@bellsouth.net> wrote:  
> >I have both. They call it the MP2EQ, or something like that, a single  
> >channel of each racked side by side. I have them patched seperately in my  
> >patch bay so I can use the EQ as a send from Paris.  
> >  
> >Look, I don't want to piss on the parade of anybody who can't afford the  
> >good stuff. I've been there myself, I know how it feels.  
> >  
> >But my experience with DAW plugins has been anything but pleasurable.  
I've  
> >been training my ear since I was four years old, at least as an  
audiophile,  
> >and my journey as a studio-rat has been slowed and frustrated no end by  
> >years of time wasted trying to get the sounds I know are possible to get,  
> >but without having the gear necessary to make those sounds happen. It  
took  
> >me years to realize that part of my problem was plugins. I consider them  
> a  
> >scam perpetrated on innocent musicians who don't know better.  
> >  
> >High-end outboard gear is expensive for a reason. And, in this case at  
> >least, you get what you pay for. It just sounds so fucking good. There's  
> no  
> >cloudiness, no endless tweaking, no lingering feeling of dissatisfaction,  
> no  
> >weird phasing sounds, no flatness; just sweet, clean, art-inducing  
> >rightness. Well worth the money.  
> >  
> >I mean, sure you can get yourself a \$200.00 guitar and set about lea

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Subject: Re: noLIMIT help wanted  
Posted by [Rod Lincoln](#) on Tue, 01 Nov 2005 01:26:02 GMT  
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usable in a pinch, which means I don't need them  
anymore.

> >> >  
> >> >Cuz I'm the proud owner of a Great River 1073... :)

> >> >  
> >> >Jimmy  
> >> >  
> >> >"Mike Audet" <mike@mikeF-SPAMaudet.com> wrote in message  
> >> >news:43661314@linux...  
> >> >>  
> >> >> Hi Jimmy,  
> >> >>  
> >> >> How do you find the paris eq stacks up against the 1073 eq?  
> >> >>  
> >> >> All the best,  
> >> >> Mike  
> >> >>  
> >> >>  
> >> >> "uptown jimmy" <johnson314@bellsouth.net> wrote:  
> >> >> >It's weird, how many people are using native plugins.  
> >> >> >  
> >> >> >I've not used the UAD-1, so I felt the need to pipe up with that  
> >> >> >caveat.  
> >> >> >  
> >> >> >But it is astounding how bad plugins sound, and how much time you  
> >> >> >can  
> >> >> >spend  
> >> >> >trying to get them to sound good; but when you plug in an 1176 or  
> >> >> >a  
> >> >> >1073  
> >> >> >EQ  
> >> >> >or a nice FX box (or even an RNC compressor), it takes about 10  
> >> >> >seconds  
> >> >> >before things just make more sense sonically. Outboard is still  
> >> >> >light-years  
> >> >> >ahead of plugins, in my somewhat informed opinion.  
> >> >> >  
> >> >> >Jimmy  
> >> >> >  
> >> >> >  
> >> >> >  
> >> >> >"Mike Audet" <mike@mikeF-SPAMaudet.com> wrote in message  
> >> >> >news:4365825c\$1@linux...  
> >> >> >>  
> >> >> >> I agree with everything you just said about plugins. External  
> >> >> >> hardware  
> >> >> >> just  
> >> >> >> blow

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Subject: Re: noLIMIT help wanted

Posted by [Yanoska](#) on Tue, 01 Nov 2005 05:47:06 GMT

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t;> Now using wormhole as insert I have not achieved synced results, maybe

I

>> am doing something wrong, Gene might jump into this, but my few tests  
>could

>> not achieve synced results.

>> By the first way of using wormhole you have to note the following.

>> The tracks inside Paris that are wormholed are around 4000 samples apart

>> from audio tracks not wormholed, but from within cubase if you want hear

>> audio tracks along with audio tracks in Paris (not handy at all I guess)

>> you need to delay (from inside wormhole host slider) the wormholing tracks

>> for 32756 samples which is a default anyway inside wormhole for best

>networking.

>> So to make things a little bit clearer.

>> If you have say 48 audio tracks inside Cubase and you are ready to mix

,

>> you put all your DX/VST etc effects from there and then subgrouping them

>> down to 24/32 (whatever your system permits as wormhole instances) and

>then

>> send them inside Paris to use the Paris mix engine and EDS effects.

>> In this way you don't care about the latency difference between audio

>tracks

>> in Paris and wormholed tracks.

>> First of all Cubase compensates automatically.

>> Note though that this extra compensation with host slider is ONLY needed

>> if you wanna hear at the same time tracks from Cubase and tracks from

>Paris.

>> BUT in the above scenario you "should" not need to hear both , that cannot

>> mix your song right ?

>> You only need to hear the end wormhole instances inside Paris and from

>then

>> use your automation EDS effecting volume slamming, whatever.

>> If you think well you can only do that with wormhole I would answer this

>> would be a dream a year ago for Paris right ?

>> So I am a firmly believer that wormhole even doing only that (that could

>> change with updates or further tests though) is well worth it the 49

>bucks.

>> If you have cpu's over 3 gb with 1000 lan you could achieve maybe 48

>wormhole

>> instances fully synced...

>> Regards,

>> Dimitrios

>>

>>

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

>> >Can I use Wormhole with a standalone VST rack of some sort to route audio

>> >from a Paris insert or aux, though the VST rack and then return it to

>> >Paris.....with 40ms latency?? I will want to use my 4 x UAD-1 cards  
>> in  
>> >the VST Rack and I will need low enough latency in Paris that I can keep  
>> my  
>> >tracks in Paris and use the Paris mix automation without problem. I  
>think  
>> I  
>> >saw Dimitrios post here that he had achieved somewhere around 40ms  
>latency  
>> >using the FXPansion VST/DX wrapper

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Subject: Re: noLIMIT help wanted  
Posted by [Rod Lincoln](#) on Tue, 01 Nov 2005 15:00:35 GMT  
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>>>  
>>>to  
>>>  
>>>>play it, try to make some art with it. But the moment you pick up a  
>>>>\$1,000.00 guitar, you know the difference. It's infinitely easier to  
>>  
>> play,  
>>  
>>>>it sounds infinitely better, and it records infinitely better. It's just  
>>>>that simple.

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