
Subject: Pan Problem

Posted by [RK](#) on Tue, 13 Dec 2005 17:52:15 GMT

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body@ishere.com" target="_blank">nobody@ishere.com> wrote:

>>>> >>>

>>>> >>>I did the DAW summing CD thingy from what's his name in Nashville

> and

>>>>&g

Subject: Re: Pan Problem

Posted by [John \[1\]](#) on Tue, 13 Dec 2005 18:09:49 GMT

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t; could

>>>> >>>find basically zero difference in anything. Maybe I'm deaf, but if

> you

>>>> >were

>>>> >>>to double blind me I don't think I could pick out individual mixes

>>> consistently.

>>>> >>>Since that was (if I recall) a 24 track m

Subject: Re: Pan Problem

Posted by [RK](#) on Tue, 13 Dec 2005 21:29:59 GMT

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;Hey guys,

>>>> >>>>

>>>> >>>>I know that this is an old thread, but I have to disagree with

>>> assessments

>>>> >>>>on Pro Tools sound quality.

>>>> >>>>

>>>> >>>>First, I mix with Pro Tools HD at our Church's studio for major

>>> release

>>>> >>>Gospel

>>>> >>>>Cds. Pro Tools HD sounds wonderful with low and high track counts

> and

>>>> >ITB

>>>> >>>>>

Subject: Re: Pan Problem

Posted by [EK Sound](#) on Tue, 13 Dec 2005 21:45:13 GMT

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;(in the Box) or summed to the SSL,
>>>> >>>>
>>>> >>>>At my home studio, I have PT LE & Nuendo and while I love Nuendo's
>>> elequent
>>>> >>>>editing and nice soft sound, it's 32 bit floating mixer in a major
>>> pain
>>>> >>>>in
>>>> >>>>!@# to mix aggressive Rock, R &B, Hip hop with. Onthe other hand,
>>> those
>>>> >>>>same
>>>> >>>>mixes done in PT LE, have that sparkle and width. In Nuendo, after
> 30
>>>> >tracks,
>>>> >>>>things start's getting "smearded" and tracks levels tends to get
> lost
>>>> >or
>&

Subject: Re: Pan Problem
Posted by [Aaron Allen](#) on Tue, 13 Dec 2005 23:29:44 GMT
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, then processed at whatever bit rate the plugin on the
>>>> >>>>>>>>channel
>>>> >has,
>>>> >>>>>>>>including dither, or not, then reprocessed to 24 bit, then these
>>> channels
>>>> >>>>>>>>are summed. I'm no guru when it comes to this stuff, but I get
>
>>>> >>>>>>>>this
>>>> >>
>>>> >>>>>>>>feeling
>>>> >>>>>>>>that this reprocessing *per channel* is the reason the TDM

Subject: Re: Pan Problem
Posted by [RK](#) on Wed, 14 Dec 2005 03:12:16 GMT
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't need Gigabit LAN or SATA, the A7V8X-X mobo will
work
> > fine for you.
> >
> > Deej
> >
> > "Edna" <edna@texomaonline.com> wrote in message news:43bc0d6c@linux...

> > > I've never used EPOX, but its the only new name board I could find.
> Great
> > > reviews on it. At Newegg with 2yr mfg warranty. Did you ever try it
> with
> > a
> > > different video card? I will check out ebay for the Via chipset
asus.
> > > Thanks
> > >
> > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > news:43bc0a80@linux...
> > > > I tried the EPOX 8RDA+ and had a terrible time with it on a larger
> > system
> > > > with Matrox video cards. Erling has had good luck with this mobo. I
am
> > > still
> > > > us

Subject: Re: Pan Problem

Posted by [Aaron Allen](#) on Wed, 14 Dec 2005 04:45:10 GMT

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's ability to iduce

> harmonic distortion by lowing it's sampling bit rate. Well well, now we all

> these Plugins that mimicks that feat.

>

> I don't know about you guys, but evvertime I try to distance myself from

> my 4 card system, reavalations like above, confirms what we've been hearing

> since `1997. Wow..

>

> If Edmund could just:

>

> -Delete the sequencer

> -Add in PDC for Vst/X plugins

> -Allow VSt/DX plugs on each submix and master sub

> -On the fly gapless recording (Like PT & SX)

> This would be a Dream DAW.. I'll let Steinberg & Emagic do the VSTi thing..

>Ooops.

I've been struggling with Autotuning for years. How much is too much?

I am curious to know if the pitchyness is obvious to you in all of the tracks

or just a few cuts.(on or off line). This is an issue that's hard for me

to do much about if the artists are okay with their performance.

Thanks to everyone for lending an ear. I really appreciate any and all feedback.

Best regards,

Jim

"Don Nafe" <dnafe@magma.ca> wrote:

>Man this thing needs Autotune!

>

>

>

>

>

>...and if anyone ever tried it I'd personally break their fucking legs.

>

>

>

>

>Nice stuff indeed...love the whole vibe

>

>

>Don

>

>

>"Jim Romanow" <balhat@earthlink.net> wrote in message

>news:43bb4608\$1@linux...

>>

>> Hello and Happy New Year!

>> I recently released a CD that was recorded completely in PARIS. It was

>> mixed

>> in PARIS too but Distressors and a Rane MOJO compressor were enlisted

>> mainly

>> to process the bass, snare and kick on a few occasions. MP3 samples of
all

>> the songs are available at www.imaginaryfreds.com

>>

>> I have worked on many local musicians' projects but am hardly a

Subject: Re: Pan Problem

Posted by [RK](#) on Wed, 14 Dec 2005 05:15:18 GMT

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ch other out. Does

anyone use this, and if so, how do you get the FX to not whack each other
out?Can't get to the address. Maybe they sold it! How much did they want for
it?

Kent

"Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...

>

> Haven't seen one of these new in a while...

>

> <http://www.music123.com/Ensoniq-PARIS3-i228172.music> Can anyone explain this another way? I don't get it.....

If you want to edit across multiple submixes

1. Edit your first submix by cutting up all objects at the Now Line and deleting (or adding) them in unison until you have the right edit. Drag 'em around to taste, all together, until you have the best compromise edit.

2. Undo the Edit, returning all edited objects to their previous state, selected and ready to cut or add. Make sure the objects you're deleting or inserting are selected, and are all the same length, which they will be if you cut them at the Now Line.

3. Click in the Information Bar to Sel End (Selection Range) to find out the EXACT LENGTH of the objects you've cut/ added.

4. Go to Insert/ Delete Time and enter the exact time stated in the Information Bar thing that's been hidden from you lo these many years.

BOOM. You're done! Just like that! All your automation, all your markers, all objects in all editor windows, everything has been moved exactly the way you wanted. their whole site is dead unless they sold the entire company...hehe

RK wrote:

> Can't get to the address. Maybe they sold it! How much did they want for
> it?

>

> Kent

>

> "Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...

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>

>

> This is a multi-part message in MIME format.

-----=_NextPart_000_0146_01C61174.3CC1A500

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

RK,
I've never used an out of phase signal for this purpose. I have
used something similar though. Copy lead vocal track to an
adjacent channel, pan each hard lft-rt, move the left track a =
millisecond or
even less back in time. The vocal should widen without sounding
processed. Keep their faders equal level. Your ear will naturally hear =
the
earlier track (lft) first and perceive that it's louder.

Subject: Re: Pan Problem

Posted by [Tom Bruhl](#) on Wed, 14 Dec 2005 06:20:41 GMT

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rintable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>RK,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I've never used an out of phase signal =
for this=20
purpose.&nbsp; I have</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>used something similar though.&nbsp; =
Copy lead=20
vocal track to an</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>adjacent channel, pan each hard lft-rt, =
move&nbsp;the left&nbsp;track a millisecond or</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>even less back in time.&nbsp; The vocal =
should=20
widen without sounding</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>processed.&nbsp; Keep their faders =
equal=20
level.&nbsp; Your ear will naturally hear the</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>earlier track (lft) first and perceive =
that it's=20
louder.&nbsp; If you feel that's disconcerting </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>try raising the right </FONT><FONT =
face=3DArial=20
size=3D2>to level it out.&nbsp; This may decrease the effectiveness of =
the=20
```

</DIV>
 <DIV>process though.</DIV>
 <DIV> </DIV>
 <DIV>Another way to get it to sound more =
 present is to=20
 double</DIV>
 <DIV>compress the track with comps in series =
 but only=20
 reducing by 2 or 3db each.</DIV>
 <DIV>Sometimes a third comp is needed along =
 with level=20
 automation. The idea</DIV>
 <DIV>is to not hear pumping but have a =
 fairly steady=20
 state level to the vocal.</DIV>
 <DIV>This will allow you to get it to ride =
 on top of the=20
 mix without jumping out</DIV>
 <DIV>to bite you.</DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"RK" <<A=20
 href=3D"mailto:kent510745@hotmail.com">kent510745@hotmail.com> =
 wrote in=20
 message <A =
 href=3D"news:43bc7a43@linux">news:43bc7a43@linux...</DIV>
 <DIV>Trying to get lead vocals to jump out of the mix and I remember a =

 trick
listed somewhere telling you to copy a vocal track to a =
 different=20
 track, pan
tracks left and right, then reverse the phase on the =
 second=20
 track and slowly
bring the fader on the second track to meet the =
 other=20
 track fader at 0.
Seemed to work, but the effects seemed to cancel =
 each=20
 other out. Does
anyone use this, and if so, how do you get =
 the FX to=20
 not whack each other
out?

<FONT face=3DArial =
 size=3D2>RK,</DIV>
 <DIV>Only apply effects to the +phase=20
 track.</DIV>
 <DIV><FONT face=3DArial =
 size=3D2>Tom</DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0146_01C61174.3CC1A500--So you hook the BNC from the MEC out
 (external clock) into the 442? I'm

confused as to how Paris interprets this and what the end result is.
Another 4 inputs? Can the 442 be assigned to submix 2 while the MEC is on submix 1?

Do you need to configure anything, or will Paris automatically pick it up?
Are you using any special type of BNC cable (I think there are a couple different kinds?) Who is John Galt?

KentThis is a multi-part message in MIME format.

-----=_NextPart_000_0086_01C6115B.CE6046B0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Cool, I'll give that a try.

Tom, didn't you used to be down in the Bay Area? I'm just getting back =
into Paris, but I thought you were trying to get a Bay Area user group =
going a couple years back. =20

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bc8234@linux...

RK,

I've never used an out of phase signal for this purpose. I have
used something similar though. Copy lead vocal track to an
adjacent channel, pan each hard lft-rt, move the left track a =
millisecond or

even less back in time. The vocal should widen without sounding
processed. Keep their faders equal level. Your ear will naturally =
hear the

earlier track (lft) first and perceive that it's louder. If you feel =
that's disconcerting=20

try raising the right to level it out. This may decrease the =
effectiveness of the=20
process though.

Another way to get it to sound more present is to double
compress the track with comps in series but only reducing by 2 or 3db =
each.

Sometimes a third comp is needed along with level automation. The =
idea

is to not hear pumping but have a fairly steady state level to the =
vocal.

This will allow you to get it to ride on top of the mix without =
jumping out
to bite you.

"RK" <kent510745@hotmail.com> wrote in message =
news:43bc7a43@linux...

Trying to get lead vocals to jump out of the mix and I remember a =
trick

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track, pan

tracks left and right, then reverse the phase on the second track =
and slowly

bring the fader on the second track to meet the other track fader at =
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RK,

Only apply effects to the +phase track.

Tom

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1528" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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<DIV> </DIV>

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<DIV> </DIV>

<DIV>Kent</DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Tom Bruhl" <A=20

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series but only=20

reducing by 2 or 3db each.&

Subject: Re: Pan Problem

Posted by [RK](#) on Wed, 14 Dec 2005 07:13:15 GMT

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ke sure there is somewhat of a hole around the vocals so that they
fill that void or hole all by themselves.

A quick trick is to throw the mix in mono and see what you hear...if the
guitar or piano is interfering, try a new level or re-EQ the offending
instrument so it backs off enough to give the vocals their space.

Doubling or tripling work (with appropriate time delay)...adding a chorus to

the third can help...compressing a copy of the vox track and blending to taste might work..and the above suggestion will work

YMMV

Don

"RK" <kent510745@hotmail.com> wrote in message news:43bc7a43@linux...
> Trying to get lead vocals to jump out of the mix and I remember a trick
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-----=_NextPart_000_01AF_01C6117C.1A3F49D0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

What bugs me is the final fix is always the last thing I think of...

"Aaron Allen" <nospam@not_here.dude> wrote in message =
news:43bb476f@linux...

Keep notes bro, every time you build. Funny how those little snags are =

always the ones that kick us in the sack for days until we cry like =
Homer=20
"DOH" and realize just what we forgot.
AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message=20
news:43b985f7\$1@linux...
> Found the problem. Didn't have the "allow users to change my files"=20
> settings
> clicked on the SX computer so though I could transfer from the SX =
DAw to=20
> the
> Paris DAW (backasswards from what I need to be doing), I couldn't =
transfer
> from the Paris DAw to the Cubase DAW. Pilot erroras usual.
>
> Seems like I need to build a DAW a week just to keep my syanpses =

firing

> properly. When I go for a couple of years, I forget one of the
> 327443333333337892 simple little things that are necessary to make =

this

> happen.

>

> I did talk to Chris Ludwig earlier today. It ws gratifying to know =

that

> 99.9% of the wierdness I've experienced while building this DAW has =

also

> been encountered by others.

>

> OK.....now where was I????

>

> ;o)

>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> news:43b97979\$1@linux...

>> That was the issue here... sometimes it would work, other times... =

not

>> so much.

>>

>> David.

>>

>> DJ wrote:

>> > Nope.....didn't work after all.....Grrrrrrrr;o(

>> >

>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

>> > news:43b972eb\$1@linux...

>> >

>> >>I fixed this by going into my ME networking and setting up a the =

drives

> to

>> >>access using a password. I have no idea why it should need this =

now,=20

>> >>but

>> >>it's just a small thing and it's working now so I'm not gonna =

worry

> about

>> >>it. pita though.

>> >>

>> >>Deej

>> >>

>> >>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message

>> >>news:43b95eb1@linux...

>> >>

>> >>>Our networking guys for the office shudder everytime they hear =

"ME"...

>> >>> we actually had to remove ME from all our office machines =
because
>> >>>they were so unstable with the new network we installed =
recently.
>> >>>
>> >>>David.
>> >>>
>> >>>DJ wrote:
>> >>>
>> >>>>What's strange about this is that it was workig perfectly with =
my
>> >
>> > other
>> >
>> >>DAW.
>> >>
>> >>>>I hven't made any changes at all to any settings on the Paris =
DAW
>> >>
>> >>running
>> >>
>> >>>>ME.
>> >>>>
>> >>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>> >>>>news:43b952b4\$1@linux...
>> >>>>
>> >>>>
>> >>>>>ME does NOT play nice with NT/2000/XP for networking. You may =
want
> to
>> >>>>>look at going back to 98SE instead as this is way more network
>> >
>> > friendly.
>> >
>> >>>>>David.
>> >>>>>
>> >>>>>DJ wrote:
>> >>>>>
>> >>>>>
>> >>>>>>I just set up my network connections between both my DAWs. =
They are
>> >>>>>
>> >>>>>seeing
>> >>>>>
>> >>>>>
>> >>>>>>each other's HD's and I have unrestricted sharing set. =
However, I
>> >

>> > can't
>> >
>> >>>>>transfer files from my Paris DAW anymore. For some reason, =
even
>> >
>> > though
>> >
>> >>>>the
>> >>>>
>> >>>>
>> >>>>>folders are set up for sharing, the sub directories and the =
folders
>> >>>>
>> >>>>within
>> >>>>
>> >>>>
>> >>>>>these subdirectories have somehow been set to where I have to =
go
> into
>> >>>>
>> >>>>every
>> >>>>
>> >>>>
>> >>>>>subdirectory level and set each folder to share. This machine =
is
>> >>
>> >>running
>> >>
>> >>>>>Windows ME. I have literally hundreds of subdirectories and =
sub-sub
>> >>>>>directories within my main directories. How could this =
happen?=20
>> >>>>>>Prior
>> >
>> > to
>> >
>> >>>>>hooking up this new DAW, I just set my main directories to =
share on
>> >>
>> >>both
>> >>
>> >>>>>machines and I could shuttle stuff back and forth all day =
long. The
>> >>>>
>> >>>>current
>> >>>>
>> >>>>
>> >>>>>situation sucks most seriously.....(sigh).....what =

else
> can
>> >>>>>>happen????.....wait.....don't answer that!!!!
>> >>>>>>
>> >>>>>>
>> >>>>
>> >>>>
>> >>>>
>> >>
>> >
>> >
>
>=20

-----=_NextPart_000_01AF_01C6117C.1A3F49D0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<BODY bgColor=3D#ffffff>

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AA

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> 32744333333337892 =
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>
> =
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>
> ;o)
&

Subject: Re: Pan Problem

Posted by [John \[1\]](#) on Wed, 14 Dec 2005 12:08:25 GMT

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gt;Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE ></BLOCKQU=

-----=_NextPart_000_0096_01C61165.F3AD0750--This is a multi-part message in MIME format.

-----=_NextPart_000_00AC_01C61166.41E5E680

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I'm in the San Francisco Bay Area.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bc8e94@linux...

Kent,

I'm in the Boston area. I know there's a bay around here somewhere...

There's Tom Boyles and Tom Bancroft too.

The other Tom

"RK" <kent510745@hotmail.com> wrote in message =
news:43bc836c@linux...
Cool, I'll give that a try.

Tom, didn't you used to be down in the Bay Area? I'm just getting =
back into Paris, but I thought you were trying to get a Bay Area user =
group going a couple years back. =20

Kent

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43bc8234@linux...

RK,
I've never used an out of phase signal for this purpose. I have
used something similar though. Copy lead vocal track to an
adjacent channel, pan each hard lft-rt, move the left track a =
millisecond or
even less back in time. The vocal should widen without sounding
processed. Keep their faders equal level. Your ear will =
naturally hear the
earlier track (lft) first and perceive that it's louder. If you =
feel that's disconcerting=20
try raising the right to level it out. This may decrease the =
effectiveness of the=20
process though.

Another way to get it to sound more present is to double
compress the track with comps in series but only reducing by 2 or =
3db each.

Sometimes a third comp is needed along with level automation. The =
idea
is to not hear pumping but have a fairly steady state level to the =
vocal.

This will allow you to get it to ride on top of the mix without =
jumping out
to bite you.

"RK" <kent510745@hotmail.com> wrote in message =
news:43bc7a43@linux...

Trying to get lead vocals to jump out of the mix and I remember =
a trick

listed somewhere telling you to copy a vocal track to a =
different track, pan
tracks left and right, then reverse the phase on the second =
track and slowly
bring the fader on the second track to meet the other track =
fader at 0.

Seemed to work, but the effects seemed to cancel each other out. =
Does
anyone use this, a

Subject: Re: Pan Problem

Posted by [Kim W](#) on Wed, 14 Dec 2005 14:09:38 GMT

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" target="_blank">kent510745@hotmail.com> =
wrote in=20
message <A =
href=3D"news:43bc836c@linux">news:43bc836c@linux...</DIV>
<DIV>Cool, I'll give that a =
try.</DIV>
<DIV> </DIV>
<DIV>Tom, didn't you used to be down in =
the Bay=20
Area? I'm just getting back into Paris, but I thought you were =
trying=20
to get a Bay Area user group going a couple years back. =20
</DIV>
<DIV> </DIV>
<DIV>Kent</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
wrote in=20
message <A =
href=3D"news:43bc8234@linux">news:43bc8234@linux...</DIV>
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to level it out. This may decrease the =

effectiveness of the=20

</DIV>

<DIV>process though.</DIV>

<DIV> </DIV>

<DIV>Another way to get it to sound =

more present=20

is to double</DIV>

<DIV>compress the track with comps in =

series but=20

only reducing by 2 or 3db each.</DIV>

<DIV>Sometimes a third comp is needed =

along

Subject: Re: Pan Problem

Posted by [Kim W](#) on Wed, 14 Dec 2005 14:13:36 GMT

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I track to a =

different track, pan
tracks left and right, then reverse the =
phase on=20

the second track and slowly
bring the fader on the second =
track to=20

meet the other track fader at 0.
Seemed to work, but the =
effects=20

seemed to cancel each other out. Does
anyone use this, =
and if=20

so, how do you get the FX to not whack each =

other
out?

<FONT=20

face=3DArial size=3D2>RK,</DIV>

<DIV>Only apply effects to the =

+phase=20

track.</DIV>

<DIV><FONT face=3DArial=20

=

size=3D2>Tom</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE

></BLOCKQU=

OTE></BODY></HTML>

-----=_NextPart_000_00AC_01C61166.41E5E680--Right at a thousand for a Paris III, no mention
of software though. I left

a review.

E

"RK" <kent510745@hotmail.com> wrote in message news:43bc7d52@linux...

> Can't get to the address. Maybe they sold it! How much did they want for

> it?

>

> Kent
>
> "Chris Wargo" <na@na.na> wrote in message news:43bc5bcf\$1@linux...
> >
> > Haven't seen one of these new in a while...
> >
> > <http://www.music123.com/Ensoniq-PARIS3-i228172.music>
>
>Hello Jim,

Welcome to our neck of the woods. The easiest thing to try is cooling,
open the case and put a fan on high. Test your Paris setup and push it.

It is probably heat and a weak power supply. 450 watts or so should do
the trick.

Regards,

El Miguel

"jim" <jim@redgateguitars.com> wrote in message news:43bbd330@linux...
> Thanks for all the suggestions guys.... I will give a few things a go and
> see what works.. Seems the first thing to try is the cooling... I do have
> the computer in a rack and the ventilation may be inhibited so this will
be
> easy to try....and Rob... the clicks never happen in the same place for me
> either.....always random... I'll check out the ram and native plugs...if
the
> cooling doesn't help. I'm only running one EDS card too. My computer is
> ancient.... I've not touched it as it is reliable but it may be time for
> another....
> Thanks for your input everybody.....I'll give it all a try,
>
> BTW I had an interesting glitch on my system...wonder if anyone has had a
> similar experience...Paris started to hang up the computer on loading when
> it got to initialising the effects. I tried everything for a week but
> couldn't work out what was happening....and couldn't load Paris...Must
have
> rebooted the computer 50 times! Well finally worked out that when I
> installed a DVD burner about two weeks previously, the disc that came with
> it updated my Direct X to the latest version without notifying me! All was
> fine for a while so I didn't suspect anything...I picked it up by chance
> after many hours of fiddling with the system. Apparently it is not
possible
> to revert back to another earlier version but when I disabled direct X and
> turned it back on, Paris loaded again!!! Well its happened once again in

the
> last 6 months but now I know what to do ...
>
> Jim

Subject: Re: Pan Problem
Posted by [RK](#) on Wed, 14 Dec 2005 18:23:24 GMT
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amnot.info@eksoundNO.com" target="_blank">spamnot.info@eksoundNO.com> wrote in message

> > >>news:43b95eb1@linux...

> > >>

> > >>>Our networking guys for the office shudder everytime they hear "ME"...

> > >>> we actually had to remove ME from all our office machines because

> > >>>they were so unstable with the new network we installed recently.

> > >>>

> > >>>David.

> > >>>

> > >>>DJ wrote:

> > >>>

> > >>>>What's strange about this is that it was workig perfectly with my

> > >>

> > > other

> > >

> > >>DAW.

> > >>

> > >>>>I hven't made any changes at all to any settings on the Paris DAW

> > >>

> > >>running

> > >>

> > >>>>ME.

> > >>>>

> > >>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> > >>>>news:43b952b4\$1@linux...

> > >>>>

> > >>>>

> > >>>>>ME does NOT play nice with NT/2000/XP for networking. You may want

> > to

> > >>>>>look at going back to 98SE instead as this is way more network

> > >>

> > > friendly.

> > >

> > >>>>>David.

> > >>>>>

> > >>>>>DJ wrote:
> > >>>>
> > >>>>
> > >>>>>I just set up my network connections between both my DAWs. They
are
> > >>>>
> > >>>>seeing
> > >>>>
> > >>>>
> > >>>>>each other's HD's and I have unrestricted sharing set. However, I
> > >
> > > can't
> > >
> > >>>>>transfer files from my Paris DAW anymore. For some reason, even
> > >
> > > though
> > >
> > >>>>the
> > >>>>
> > >>>>
> > >>>>>folders are set up for sharing, the sub directories and the
folders
> > >>>>
> > >>>>within
> > >>>>
> > >>>>
> > >>>>>these subdirectories have somehow been set to where I have to go
> > into
> > >>>>
> > >>>>every
> > >>>>
> > >>>>
> > >>>>>subdirectory level and set each folder to share. This machine is
> > >>
> > >>running
> > >>
> > >>>>>Windows ME. I have literally hundreds of subdirectories and
sub-sub
> > >>>>>directories within my main directories. How could this happen?
> > >>>>>Prior
> > >
> > > to
> > >
> > >>>>>hooking up this new DAW, I just set my main directories to share
on
> > >>
> > >>both
> > >>

> > >>>>>machines and I could shuttle stuff back and forth all day long.
The
> > >>>>
> > >>>>current
> > >>>>
> > >>>>
> > >>>>>situation sucks most seriously.....(sigh).....what else
> > can
> > >>>>>happen????.....wait.....don't answer that!!!!
> > >>>>>>
> > >>>>>>
> > >>>>
> > >>>>
> > >>>>
> > >>>>
> > >>
> > >
> > > &
