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Subject: Re: most versatile guitar

Posted by [brandon\[2\]](#) on Thu, 14 Jun 2007 17:04:24 GMT

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t;&gt;&gt;but=3D20<BR>&gt;&nbsp; no=3D3D3D20&lt;BR&gt;&gt; =  
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Subject: most versatile guitar

Posted by [John \[1\]](#) on Thu, 14 Jun 2007 17:05:05 GMT

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;nbsp; work with =  
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Lucid  
=3D<BR>&g

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Subject: Re: most versatile guitar  
Posted by [wireline\[21\]](#) on Thu, 14 Jun 2007 17:38:39 GMT  
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Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Thu, 14 Jun 2007 17:46:29 GMT  
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have=3D3D20&lt;BR&gt;&gt; tried DJs =3D<BR>&gt;technique with =  
no=3D20<BR>&gt;&nbsp;=20  
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Subject: Re: most versatile guitar  
Posted by [Aaron Allen](#) on Thu, 14 Jun 2007 17:55:39 GMT  
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t;BR&gt;&gt;&gt;recentl=3D<BR>&gt;y.=3D3D20&lt;BR&gt;&gt;=20  
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=3D<BR>&gt;have 2 mecs and 1=3D20<BR>&gt;&nbsp; 442 =  
working=3D3D20&lt;BR&gt;&gt;=20  
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Subject: Re: most versatile guitar  
Posted by [TCB](#) on Thu, 14 Jun 2007 18:04:14 GMT  
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=3D3D&lt;BR&gt;&gt;face=3D3D3D3DArial=3D3D20&amp ;lt;BR&gt;&gt; =  
size=3D3D

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Subject: Re: most versatile guitar  
Posted by [Mark McDermott](#) on Thu, 14 Jun 2007 20:05:45 GMT  
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the artists as much as with the lousy sound. I  
>think I could've done better with a rack of Alesis 3630's, a coupla DOD  
>delays and a pair of PV XR1200 than most of what I heard. Distorted toms  
>lasting over a minute? How beginner sound guy can you get.  
>Totally disappointed in that and a few things to do with the cause and how  
>the concert was approached. Creating awareness about global warming/overuse  
>of energy and having a dozen giant plasma/LCD displays with a gaggle of  
>PAR64 lamps./a few hundred backdrop lights running in the daytime didn't set  
>that well with me.  
>

That, and flying the stars around to different continents....

I also had a problem with the ads/psa's they were running that told everyone to buy their music as digital downloads because cd's are evil and destroy the environment.

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Subject: Re: most versatile guitar  
Posted by [LaMont](#) on Thu, 14 Jun 2007 20:10:42 GMT  
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/>

I draw the line there. I don't give a shit - I still want something TANGIBLE for my money. It's bad enough that we've really lost the fine art of album covers since you can't really do much in a 5" square.

But I'm not about to drop \$15 for a set of compressed audio files that exist nowhere else but on a hard drive that could crash at any given moment.

I realize that makes me an old fogey...so what. We are allowing the industry to raise a generation of idiots who think a 128kbps mp3 downloaded from Napster is a fair representation of our art.

Fuck that.

Sorry. Potty mouth.

pabThis was

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Subject: Re: most versatile guitar  
Posted by [TCB](#) on Thu, 14 Jun 2007 20:26:49 GMT  
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the response I got from the people at waves. Does anyone have ideas ? I would hate to have to run win98 on my brand new computer.

"Waves 3.2 was the last version tested here to work with Paris. However Waves 3.2 will not work on Windows XP. Paris no longer released any further updates for their product while Waves was at version 3.0.

Also as mentioned on the phone, Wave no longer can sell or authorize version 3.x products. You can try out the version 4 from our website, which is compatible with Windows XP, however from what we have seen, this will not work with Paris".

>

>

I have just upgraded from paris

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Subject: Re: most versatile guitar  
Posted by [Gantt Kushner](#) on Thu, 14 Jun 2007 20:59:40 GMT

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f="mailto:1@linux" target="\_blank">1@linux</A>...</DIV><BR>Rick=  
>, can=20  
> you elaborate on how to do this?<BR><BR><BR>rick <<A=20  
> href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>=>=20  
> wrote:<BR>>>run a room and plate parallel...or any combo of those=20  
> available.<BR>><BR>><BR>>On 10 Jul 2007 17:01:58 +1000, "jp" =  
><<A=20  
> href=3D"mailto:jjp@jjpjonas.net">jjp@jjpjonas.net</A>=>=20  
> wrote:<BR>><BR>>><BR>>>LaMont--<BR>>>i=20  
> agree--<BR>>>though i have received some criticism about the =  
>room=20  
> reverb--<BR>>>i'm an ancient user and don't have any plug-ins or =  
>  
> revised<BR>>>FX for the room rev.--<BR>>>any=20  
> =  
>suggestions?<BR>>>thanks<BR>>>jp<BR>>><BR>>>"LaMO=  
>nt"=20  
> <<A =  
>href=3D"mailto:

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Subject: Re: most versatile guitar  
Posted by [Sarah](#) on Thu, 14 Jun 2007 21:35:59 GMT  
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t;<BR>>><BR>>>>Paris's Eq (4 band) is very =  
>good for=20  
> most applications. The Plate verb<BR>adn<BR>>>>Chorus, Delays =  
>are=20  
> right up with the best. The Gate is cool, and is=20  
> =  
>the<BR>>>Comp..<BR>>>><BR>>>><BR>>>>With=  
>=20  
> UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=20  
> standards<BR>>>>in plugins modeling, Paris's plugins after 10 =  
>years=20  
> ar

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Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Thu, 14 Jun 2007 21:44:34 GMT  
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>Is this true? Does anyone have any ideas?=20

I choose Polesoft Lockspam to fight spam, and you?

http://www.polesoft.com/refer.html

-----=\_NextPart\_000\_0078\_01C7C34C.11A53900

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!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>Steve,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I had very good luck with Waves tech =
support.&nbsp;=20
I have their Gold Bundle 3.6</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>working flawlessly on XP with =
Paris.&nbsp;=20
They had=20
to walk me through a bunch</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>of numbers to input but it was painless =
'once we=20
got down to it'.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Dynamo Hum</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
```

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Subject: Re: most versatile guitar

Posted by [Tom Bruhl](#) on Thu, 14 Jun 2007 23:23:36 GMT

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2px solid;=20

MARGIN-RIGHT: 0px"&gt;<BR>&gt;&nbsp; &lt;/DIV&gt;"dale"=20

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href="mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com

>mailto:dalebradleycello@yahoo.com";dalebradleycello@yahoo.com

</A>&gt;=3D<BR>&gt;&gt;=3D20<BR>&gt;&nbsp;=20

wrote in message &lt;A=3D20<BR>&gt;&nbsp;=3D<BR>&gt;href="3D3D"<A=20

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href="news:4693eb6a\$1@linux">news:4693eb6a\$1@linux

</A>...</DIV><BR>Rick=

'>news:4693eb6a\$1@linux"&gt;news:4693eb6a\$1@linux&lt;/A&gt;...&lt;/DIV&gt;=

&lt;BR&gt;Rick</A>=3D<BR>&gt;=20

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agree--&lt;BR&gt;&gt;&gt;though i have received some criticism about =

the=20

=3D<BR>&gt;room=3D20<BR>&gt;&nbsp;=20

reverb--&lt;BR&gt;&gt;&gt;i'm an =

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and don't have any plug-ins or =3D<BR>&gt;<BR>&gt;&nbsp;=20

revised&lt;BR&gt;&gt;&gt;FX for the room=20

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to:jjdpro@ameritech.net"&gt;jjdpro@ameritech.net&lt;/A&gt;&gt;=3D20</A><B=

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were=3D20<BR>&gt;&nbsp;=20  
stellar.&lt;BR&gt;&gt;&gt;&gt;&lt;BR &gt;&gt;&gt;&gt;Paris's Eq (4 =  
band) is=20  
very =3D<BR>&gt;good for=3D20<BR>&gt;&nbsp; most applications. The =  
Plate=20  
verb&lt;BR&gt;adn&lt;BR&gt;&gt;&gt;& amp;gt;Chorus, Delays=20  
=3D<BR>&gt;are=3D20<BR>&gt;&nbsp; right up with the best. The Gate is =  
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is=3D20<BR>&gt;&nbsp;=20  
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UAD's, USZR, Sonalkis, Waves new vintage plugs setting the=20  
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Subject: Re: most versatile guitar  
Posted by [TCB](#) on Thu, 14 Jun 2007 23:56:01 GMT  
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&lt;/FONT&gt;&lt;/DIV&gt;&lt;/BODY&gt; t;&lt;/HTML&gt; <BR>&gt;<BR>&gt;<BR></=  
BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_008B\_01C7C355.B65308C0--May I suggest something?

OK, I'm using my system as an example here since you & I have different convertor sets, but follow for a moment & maybe this will help if you apply similar principals to your setup...

I have two Multifaces... let's say I have various

inputs on Multiface #1 assigned to INPUTS as follows in the "VST Connections" dialogue:

Multiface ch1 = Mono Input/Kick  
MF Ch 2 = Mono Input/Snare  
MF Ch 3 = Mono Input/Hat  
MF Ch 4 = Mono Input/Cowbell & digital cowbell sample triggers  
MF Ch's 5&6 = Stereo Input/OH's  
MF Ch's 7&8 = Stereo Input/Drum Room-Ambience Mics  
MF Ch's 9&10 = (SPDIF/Not used in this scenario)  
MF Ch's 11 to 14 = ADAT (Lightpipe) inputs used for 4 tom mics.

.... and the only OUTPUTs you have assigned are:  
MF Ch's 1&2 (OUTPUTS) = main monitors

OK, so that wipes out ALL the inputs except for SPDIF in the first Multiface, yes? All the other inputs would have to be routed through the 2nd Multiface in this scenario... here's the thing... when you get to mixdown & external EFX routing, let's say you want your VST connections t

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Subject: Re: most versatile guitar  
Posted by [dc\[3\]](#) on Fri, 15 Jun 2007 00:08:48 GMT  
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o look like this on your first (Master!!!) Multiface - i.e the same one as above:

MF Ch's 1&2 OUTPUTS = main monitors (no change there)  
MF Ch 3 OUTPUT = send to external EFX/Distressor on vox track  
MF Ch 3 INPUT = return from external EFX/Distressor on vox track  
MF Ch 4 OUTPUT = send to external EFX/Massenburg EQ on kik  
MF Ch 4 INPUT = return from external EFX/Massenburg EQ on kik  
MF Ch's 5&6 OUTPUTS = send to external Lexi 480L,

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Subject: Re: most versatile guitar  
Posted by [John](#) on Fri, 15 Jun 2007 00:59:18 GMT  
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IV>  
> <DIV><FONT face=3D3DArial size=3D3D2>I also use a FreakQ in front of  
=  
>the =3D  
> >plate to notch=3D20  
> >out some mids</FONT></DIV>

> <<DIV><FONT face=3D3DArial size=3D3D2>more often than not. It carves  
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>a =3D  
> >whole for=3D20  
> >the vocal or sometimes </FONT></DIV>  
> ><DIV><FONT face=3D3DArial size=3D3D2>snare.</FONT></DIV>  
> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>  
> ><DIV> </DIV>  
> ><BLOCKQUOTE=3D20  
> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
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> > <DIV>"dale" <<A=3D20  
> > =3D  
> =  
>>href=3D3D"mailto:dalebradleycello@yahoo.com">

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Subject: Re: most versatile guitar  
Posted by [Neil](#) on Fri, 15 Jun 2007 01:11:47 GMT  
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lo@yahoo.com" target="\_blank">dalebradleycello@yahoo.com<=  
>/A>=3D  
> >=3D20  
> > wrote in message <A=3D20  
> > =3D  
> =  
>>href=3D3D"news:4693eb6a\$1 @linux">news:4693eb6a\$1 @linux</A>...</DIV><BR>R=  
>ick=3D  
> >, can=3D20  
> > you elaborate on how to do this?<BR><BR><BR>rick <<A=3D20  
> > =  
>href=3D3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20  
> > wrote:<BR>>run a room and plate parallel...or any combo of =  
>those=3D20  
> > available.<BR>><BR>><BR>>On 10 Jul 2007 17:01:58 +1000, "jp" =3D  
> ><<A=3D20  
> > href=3D3D"mailto:

---

---

Subject: Re: most versatile guitar  
Posted by [chuck duffy](#) on Fri, 15 Jun 2007 01:45:18 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

2>two to help sculpt the ambience around  
=

>your=20  
>source.</FONT></DIV>

>the plates longer</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>decays much of the time but very =

>room can</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if =  
>you're not=20  
>careful.</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>Just play with small amounts and mix =  
>them to=20  
>enhance</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums  
=  
>or=20  
>whatever.</FONT></DIV>

><DIV><FONT face

---

Subject: Re: most versatile guitar  
Posted by [Neil](#) on Fri, 15 Jun 2007 01:54:31 GMT  
[View Forum Message](#) <> [Reply to Message](#)

=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>Crap,</FONT></DIV>  
><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

---

Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Fri, 15 Jun 2007 02:04:28 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"\_blank">arpeggio@comcast.net">arpeggio@comcast.net</A>>=20  
> wrote:<BR>><BR>><BR>>Dale,<BR>>I like to do that too for a =  
>richer=20

>busses and=20

>will be=20  
> sweet.<BR>>I also use a FreakQ in front of the plate to notch out =  
>some=20

>or=20

><<A=20

> =

>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=

>>=20

> wrote in message =

>rick <<A=20

> href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=20

>of those=20

>10 Jul=20

> 2007 17:01:58 +1000, "jp" <<A=20

> href=3D"mailto:jjp@jppjones.net">jjp@jppjones.net</A>> =

>criticism=20

>don't=20

> >>"LaMOnt" <<A=20

> href=3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=20

>and other=20

> have been making our way thru the new analog =

>that=20

> >>>Paris's Eq (4 band) is very good for most applications. =

>The Plate=20

>Delays are=20

> right up with the best. The Gate is cool, and =

>Waves new=20

> >>>in plugins modeling, Paris's plugins after 10 years are =

>still=20

>with the=20

>choose=20

> Polesoft Lockspam to fight spam, and=20

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> =

>size=3D3D2>Dale,</FONT></DIV><BR><DIV><FONT=20

> face=3D3DArial size=3D3D2>I like to do that too for a richer =

>=3D<BR>>reverb.=20

> =3D20<BR>>Just run both =

>a</FONT></DIV><BR><DIV><FONT=20

> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20

> =

>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR>>&l=

>t;DIV><FONT=20

> =3D<BR>>either and=3D20<BR>>it will be=20

> sweet.</FONT></DIV><BR>><DIV><FONT =

>face=3D3DArial=20

> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20

> notch=3D20<BR>>out some=20

> mids</FONT></DIV><BR>><DIV><FONT =

>face=3D3DArial=20

> for=3D20<BR>>the vocal or sometimes=20

> </FONT>&gt;

---

Subject: Re: most versatile guitar

Posted by [Jamie K](#) on Fri, 15 Jun 2007 02:15:03 GMT

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;</DIV><BR>><DIV><FONT face=3D3DArial=20

> =

>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =

>

> face=3D3DArial =  
>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20  
> =  
></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =  
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> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =  
>2px solid;=20  
  
> =  
>href=3D'mailto:dalebradleycello@yahoo.com'>dalebradleycello@yahoo.com</A'=  
>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A</=  
  
> =  
>href=3D'news:4693eb6a\$1 @linux">news:4693eb6a\$1 @linux</A>...</DIV><BR>Rick=  
>'>news:4693eb6a\$1 @linux">news:4693eb6a\$1 @linux</A>...</DIV>=

---

Subject: Re: most versatile guitar  
Posted by [Bill L](#) on Fri, 15 Jun 2007 02:43:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

refer.html">http://www.polesoft.com/refer=  
>'>http://www.polesoft.com/refer.html">

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Subject: Re: most versatile guitar  
Posted by [Bill L](#) on Fri, 15 Jun 2007 03:10:46 GMT  
[View Forum Message](#) <> [Reply to Message](#)

ilto:1 @linux" target="\_blank">1 @linux">news:4693eb6a\$1 @linux</A>...</DIV><BR>R=  
>>ick=3D  
>> >, can=3D20  
>> > you elaborate on how to do this?<BR><BR><BR>rick <<A=3D20  
>> > =  
>>href=3D3D'mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20  
>> > wrote:<BR>>run a room and plate parallel...or any combo of =  
>>those=3D20  
>> > available.<BR>><BR>><BR>>On 10 Jul 2007 17:01:58 +1000, "jp" =3D  
>> ><<A=3D20  
>> > href=3D3D'mailto:jjp@jppjones.net">jjp@jppjones.net</A>>=3D20  
>> > wrote:<BR>><BR>>><BR>>>LaMont--<BR>>>i=3D20  
>> > agree--<BR>>>though i have received some criticism about the =3D  
>> >room=3D20  
>> > reverb--<BR>>>i'm an ancient user and don't have any plug-ins or =  
>>=3D

>> >  
>> > revised<BR>>>FX for the room rev.--<BR>>>any=3D20  
>> > =3D  
>> > suggestions?<BR>>>thanks<BR>>>jp<BR>>><BR>>>"LaMO=3D  
>> >nt"=3D20  
>> > <<A =3D  
>> >href=3D3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=3D20  
>> > wrote:<BR>>><BR>>>>As I've and other have been =3D  
>> >making our=3D20  
>> > way thru the new analog botique<BR>plugins,<BR>>>>I'm even =3D  
>> >more=3D20  
>> > resolved in stating that Paris FX are were=3D20  
>> > stellar.<BR>>>><BR>>>>Paris's Eq (4 band) is very =3D  
>> >good for=3D20  
>> > most applications. The Plate verb<BR>adn<BR>>>>Chorus, Delays =3D  
>> >are=3D20  
>> > right up with the best. The Gate is cool, and is=3D20  
>> > =3D  
>> >the<BR>>>Comp..>> >=3D20  
>> > UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=3D20  
>> > standards<BR>>>>in plugins modeling, Paris's plugins after 10 =3D  
>> >years=3D20  
>> > are still holding<BR>it's<BR>&

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Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Fri, 15 Jun 2007 03:56:04 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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3D<BR>>verb<BR>> adn<BR>> >>>Chorus, =  
>>Delays are=20  
>> right up with the best. The Gate is cool, and =  
>>is<BR>=3D<BR>>the<BR>> =20  
>> >>Comp..>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =  
>>Waves new=20  
>> vintage plugs setting the new<BR>=3D<BR>>standards<BR>> =20  
>> >>>in plugins modeling, Paris's plugins after 10 years are =  
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>> =3D<BR>>holding<BR>> it's<BR>> >>>own =  
>>with the=20  
>> best of them..>>choose=20  
>> Polesoft Lockspam to fight spam, and=20  
>> you?<BR>>http://www.polesoft.com/refer.html =20  
>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
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>> name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>> D><BR>><BODY=20
>> bgcolor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
>> =
>> size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20
>> face=3D3DArial size=3D3D2>I like to do that too for a richer =
>> =3D<BR>>reverb.=20
>> =3D20<BR>>Just run both =
>> a</FONT></DIV><BR>><DIV><FONT=20
>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20
>> =
>> and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR> >&l=
>> t;DIV><FONT=20
>> face=3D3DArial size=3D3D2>together. Don't get too loud with=20
>> =3D<BR>>either and=3D20<BR>>it will be=20
>> sweet.</FONT></DIV><BR>><DIV><FONT =
>> face=3D3DArial=20
>> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20
>> notch=3D20<BR>>out some=20
>> mids</FONT></DIV><BR>><DIV><FONT =
>> face=3D3DArial=20
>> size=3D3D2>more often than not. It carves a =3D<BR>>whole=20
>> for=3D20<BR>>the vocal or sometimes=20
>> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
>> =
>> size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =
>> =
>> face=3D3DArial =
>> size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20
>> =
>> </DIV><BR>><BLOCKQUOTE=3D20<BR>> style=3D3D"PADDING-RIGHT: =
>> 0px;=20
>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =
>> 2px solid;=20
>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20
>> <<A=3D20<BR>> =3D<BR>> href=3D3D"<A=20
>> =
>> href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=
>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A</=
>> A>>=3D<BR>>>=3D20<BR>> =20
>> wrote in message <A=3D20<BR>> =3D<BR>> href=3D3D"<A=20
>> =
>> href=3D'news:4693eb6a$1 @linux">news:4693eb6a$1 @linux</A>...</DIV><BR>Rick=

```



>>> > >  
>>> > >On 10 Jul 2007 17:01:58 +1000, "jp" <jpj@jppjones.net> wrote:  
>>> > >  
>>> > >>  
>>> > >>LaMont--  
>>> > >>i agree--  
>>> > >>though i have received some criticism about the room reverb--  
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>>> > >>FX for the room rev.--  
>>> > >>any suggestions?  
>>> > >>thanks  
>>> > >>jp  
>>> > >>  
>>> > >>"LaMOnT" <jjdpro@ameritech.net> wrote:  
>>> > >>>  
>>> > >>>As I've and other have been making our way thru the new analog  
>=  
>>>=3D  
>>> >botique  
>>> > plugins,  
>>> > >>>I'm even more resolved in stating that Paris FX are were =  
>>>stellar.  
>>> > >>>  
>>> > >>>Paris's Eq (4 band) is very good for most applications. The =  
>>>Plate =3D  
>>> >verb  
>>> > adn  
>>> > >>>Chorus, Delays are right up with the best. The Gate is cool, and  
>>=  
>>>is  
>>> =3D  
>>> >the  
>>> > >>Comp..  
>>> > >>>  
>>> > >>>  
>>> > >>>With UAD's, USZR, Sonalkis, Waves new vintage plugs setting the  
>>=  
>>>new  
>>> =3D  
>>> >standards  
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=  
>>>=3D  
>>> >holding  
>>> > it's  
>>> > >>>own with the best of them..  
>>> > >  
>>> >

```
>>> >
>>> >
>>> >I choose Polesoft Lockspam to fight spam, and you?
>>> >http://www.polesoft.com/refer.html =20
>>> >
>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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&
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Subject: Re: most versatile guitar  
Posted by [John \[1\]](#) on Fri, 15 Jun 2007 11:13:09 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

```
gt;>> ><STYLE></STYLE>
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>>> ><DIV><FONT face=3D3DArial size=3D3D2>Dale,</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>I like to do that too for a =
>>>richer =3D
>>> >reverb. =3D20
>>> >Just run both a</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>room and a plate in two aux =
>>>busses and
>>> =3D
>>> >mix=3D20
>>> >them</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>together. Don't get too loud
=
>>>with =3D
>>> >either and=3D20
>>> >it will be sweet.</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>I also use a FreakQ in front of
>>=
>>>the =3D
>>> >plate to notch=3D20
>>> >out some mids</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>more often than not. It carves
>>=
>>>a =3D
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>>> >the vocal or sometimes </FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>snare.</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>> ><DIV> </DIV>
```

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>=  
>>>=3D  
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>>> =  
>>>>href=3D3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com<=  
>>>/A>=3D  
>>> >>=3D20  
>>> > wrote in message <A=3D20  
>>> > =3D  
>>> =  
>>>>href=3D3D"news:4693eb6a\$1@linux">news:4693eb6a\$1@linux</A>...</DIV><BR>R=  
>>>ick=3D  
>>> >, can=3D20  
>>> > you elaborate on how to do this?<BR><BR><BR>rick <<A=3D20  
>>> > =  
>>>href=3D3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20  
>>> > wrote:<BR>>run a room and plate parallel...or any combo of =  
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>>> ><<A=3D20  
>>> > href=3D3D"mailto:jjp@jppjones.net">jjp@jppjones.net</A>>=3D20  
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>>> >  
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>>> > =3D  
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>>> >nt"=3D20  
>>> > <<A =3D  
>>> >href=3D3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=3D20  
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>>> >are=3D20  
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```

>>> > =3D
>>> >the<BR>>>Comp..<BR>>>><BR>>>><BR>>>>>With=3D
>>> >=3D20
>>> > UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=3D20
>>> > standards<BR>>>>in plugins modeling, Paris's plugins after 10 =3D
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>>> > are still holding<BR>it's<BR>>>>own with the best of=3D20
>>> > them..<BR>>><BR></BLOCKQUOTE>
>>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>>>spam, =3D
>>> >and=3D20
>>> >you?<BR><A=3D20
>>> =
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>>>fer=3D
>>> >.html</A> </FONT></DIV></BODY></HTML>
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>>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV><FONT face=3DArial size=3D2>Dale,</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Paris Plate is mono in so =
>>>post pan won't=20
>>>matter nor</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>will it hurt. Paris Room is =
>>>stereo in so that=20
>>>might help</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>to maintain post pan settings. =
>>>The key is to=20
>>>'blend' the</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>two to help sculpt the ambience around
>>>=
>>>your=20
>>>source.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Use the best qualities of =
>>>each. I like=20
>>>the plates longer</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>decays much of the time but very =
>>>softly. The=20
>>>room can</FONT></DIV>

```

>>><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if =  
>>>you're not=20  
>>>careful.</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2

---

Subject: Re: most versatile guitar  
Posted by [John \[1\]](#) on Fri, 15 Jun 2007 11:15:36 GMT  
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---

>Just play with small amounts and mix  
=  
>>>them to=20  
>>>enhance</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums  
>>=  
>>>or=20  
>>>whatever.</FONT></DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>  
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>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
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>>> <DIV>"dale" <<A=20  
>>> =  
>>>href=3D"mailto:dalebradleycello@yahoo.com">

---

Subject: Re: most versatile guitar  
Posted by [Bill L](#) on Fri, 15 Jun 2007 12:13:12 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

">dalebradleycello@yahoo.com</A>=  
>>>=20  
>>> wrote in message <A=20  
>>> =  
>>>href=3D"news:46945223\$1@linux">news:46945223\$1@linux</A>...</DIV><BR>Than=  
>>>ks=20  
>>> Tom<BR><BR>Should the Auxes be set on "POST PAN" or something=20  
>>> else?<BR><BR>Thanks,<BR>Dale<BR><BR><BR>"Tom Bruhl" <<A=20  
>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>=>=20  
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>>> available.<BR>> ><BR>> ><BR>> >On =  
>>>10 Jul=20  
>>> 2007 17:01:58 +1000, "jp" <<A=20  
>>> href=3D"mailto:jpj@jpjones.net">jpj@jpjones.net</A>= =  
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>>> >>thanks<BR>> >>jp<BR>> =  
>>>>><BR>> =20  
>>> >>"LaMOnt" <<A=20  
>>> href=3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=20  
>>> wrote:<BR>> >>><BR>> >>>As I've =  
>>>and other=20  
>>> have been making our way thru the new analog =  
>>>=3D<BR>>botique<BR>> =20  
>>> plugins,<BR>> >>>I'm even more resolved in stating =  
>>>that=20  
>>> Paris FX are were stellar.<BR>> >>><BR>> =20  
>>> >>>Paris's Eq (4 band) is very good for most applications. =  
>>>The Plate=20  
>>> =3D<BR>>verb<BR>> adn<BR>> >>>Chorus, =  
>>>Delays are=20

```

>>> right up with the best. The Gate is cool, and =
>>>is<BR>=3D<BR>>the<BR>> =20
>>> >>Comp..  
>>>><BR>> >>><BR>> =20
>>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =
>>>Waves new=20
>>> vintage plugs setting the new<BR>=3D<BR>>standards<BR>> =20
>>> >>>in plugins modeling, Paris's plugins after 10 years are =
>>>still=20
>>> =3D<BR>>holding<BR>> it's<BR>> >>>own =
>>>with the=20
>>> best of them..  
>>> ><BR>><BR>><BR>><BR>><BR>>I =
>>>choose=20
>>> Polesoft Lockspam to fight spam, and=20
>>> you?<BR>>http://www.polesoft.com/refer.html =20
>>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
>>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20
>>> =3D<BR>>charset=3D3Diso-8859-1"><BR>><META =
>>>content=3D3D"MSHTML=20
>>> 6.00.2800.1400"=20
>>> =
>>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>>>D><BR>><BODY=20
>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
>>> =
>>>size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2>I like to do that too for a richer =
>>>=3D<BR>>reverb.=20
>>> =3D20<BR>>Just run both =
>>>a</FONT></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20
>>> =
>>>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR >>&l=
>>>t;DIV><FONT=20
>>> face=3D3DArial size=3D3D2>together. Don't get too loud with=20
>>> =3D<BR>>either and=3D20<BR>>it will be=20
>>> sweet.</FONT></DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20
>>> notch=3D20<BR>>out some=20
>>> mids</FONT></DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2>more often than not. It carves a =3D<BR>>whole=20
>>> for=3D20<BR>>the vocal or sometimes=20
>>> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
>>> =
>>>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =
>>>

```

>>> face=3D3DArial =  
>>>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20  
>>> =  
>>></DIV>

---

Subject: Re: most versatile guitar  
Posted by [Gantt Kushner](#) on Fri, 15 Jun 2007 12:37:35 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

<BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =  
>>>0px;=20  
>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =  
>>>2px solid;=20  
>>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20  
>>> <<A=3D20<BR>> =3D<BR>>href=3D3D"<A=20  
>>> =  
>>>href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=  
>>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A</=  
>>>A>>=3D<BR>>>=3D20<BR>> =20  
>>> wrote in message <A=3D20<BR>> =3D<BR>>href=3D3D"<A=20  
>>> =  
>>>href=3D'news:4693eb6a\$1@linux">news:4693eb6a\$1@linux</A>...</DIV><BR>Rick=  
>>>'>news:4693eb6a\$1@linux">news:4693eb6a\$1@linux</A>...</DIV>=  
>>>;<BR>Rick</A>=3D<BR>>,=20  
>>> can=3D20<BR>> you elaborate on how to do=20  
>>> this?<BR><BR><BR>rick <<A=3D20<BR>> =  
>>>href=3D3D"<A=20  
>>> =  
>>>href=3D'mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20'>ma=  
>>>ilto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20</A</=  
>>>A><BR>> =20  
>>> wrote:<BR>>run a room and plate parallel...or any combo of=20  
>>> those=3D20<BR>> =  
>>>available.<BR>><BR>><BR>>On=20  
>>> 10 Jul 2007 17:01:58 +1000, "jp" =  
>>>=3D<BR>><<A=3D20<BR>> =20  
>>> href=3D3D"<A=20  
>>> =  
>>>href=3D'mailto:jjp@jppjones.net">jjp@jppjones.net</A>>=3D20'>mailto:jjp@jppj=  
>>>ones.net">jjp@jppjones.net</A>>=3D20</A><BR>> =20  
>>> =  
>>>wrote:<BR>><BR>>><BR>>>LaMont--<BR>=  
>>>;>>i=3D20<BR>> =20  
>>> agree--<BR>>>though i have received some criticism about =  
>>>the=20  
>>> =3D<BR>>>room=3D20<BR>>> reverb--<BR>>>i'm an =  
>>>ancient user=20

>>> and don't have any plug-ins or  
>>> revised FX for the room  
>>> rev.--any  
>>> =  
>>> suggestions? thanks jp  
>>>>> "LaMOnt"  
>>> <<A href="A=20  
>>> =  
>>> href="mailto:jjdpro@ameritech.net">jjdpro@ameritech.net'>mail=  
>>>to:jjdpro@ameritech.net">jjdpro@ameritech.net</A><B=  
>>>R>> =20  
>>> wrote:>>>As I've and other =  
>>>have been=20  
>>> making our way thru the new analog=20  
>>> botique plugins,>>>I'm even=20  
>>> more resolved in stating that Paris FX =  
>>>are=20  
>>> were=20  
>>> stellar.>>>>Paris's Eq (4 =  
>>>band) is=20  
>>> very good for most applications. The =  
>>>Plate=20  
>>> verb adn>>>Chorus, Delays=20  
>>> are=20 right up with the best. The Gate is =  
>>>cool, and=20  
>>> is=20  
>>> =  
>>>the>>>Comp.>>>>>=  
>>>;>>>With=20  
>>> UAD's, USZR, Sonalkis, Waves new vintage plugs setting the=20  
>>> new standards>>>in plugins =  
>>>modeling,=20  
>>> Paris's plugins after 10 years are still =  
>>>  
>>> holding it's>>>own with the best=20  
>>> of=20  
>>> =  
>>>them.>>></BLOCKQUOTE>>><DIV><F=  
>>>ONT=20  
>>> size>>>>I choose Polesoft Lockspam to fight =  
>>>spam,=20  
>>> =  
>>>and>>>you?>>>A href="A=20  
>>> =  
>>>href="http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=  
>>>>=20  
>>> =

```
>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=
>>>BLOCKQUOTE></BODY></HTML>
>>>
>>>
>>
```

>Hmmm.....the I/O busses can be saved, but the external FX are constant from project to project so that sorta' doesn't make sense to me, but then again it might.....sorta.....maybe.....I guess. I'm fried tonight so I've shut it down.

BTW.....there's a Neve Portico tape emulator on GearslutZ for \$1200.00 right now (or at least there was last night). You need this.

;o)

"Neil" <OIUOIU@.com> wrote in message news:4694660a\$1@linux...

```
>
> May I suggest something?
>
> OK, I'm using my system as an example here since you & I have
> different convertor sets, but follow for a moment & maybe this
> will help if you apply similar principals to your setup...
>
> I have two Multifaces... let's say I have various
> inputs on Multiface #1 assigned to INPUTS as follows in
> the "VST Connections" dialogue:
>
> Multiface ch1 = Mono Input/Kick
> MF Ch 2 = Mono Input/Snare
> MF Ch 3 = Mono Input/Hat
> MF Ch 4 = Mono Input/Cowbell & digital cowbell sample triggers
> MF Ch's 5&6 = Stereo Input/OH's
> MF Ch's 7&8 = Stereo Input/Drum Room-Ambience Mics
> MF Ch's 9&10 = (SPDIF/Not used in this scenario)
> MF Ch's 11 to 14 = ADAT (Lightpipe) inputs used for 4 tom mics.
>
> ... and the only OUTputs you have assigned are:
> MF Ch's 1&2 (OUTPUTS) = main monitors
>
> OK, so that wipes out ALL the inputs except for SPDIF in the
> first Multiface, yes? All the other inputs would have to be
> routed through the 2nd Multiface in this scenario... here's the
> thing... when you get to mixdown & external EFX routing, let's
> say you want your VST connections to look like this on your
> first (Master!!!) Multiface - i.e the same one as above:
>
> MF Ch's 1&2 OUTPUTS = main monitors (no change there)
> MF Ch 3 OUTPUT = send to external EFX/Distressor on vox track
```

> MF Ch 3 INPUT = return from external EFX/Distressor on vox track  
> MF Ch 4 OUTPUT = send to external EFX/Massenburg EQ on kik  
> MF Ch 4 INPUT = return from external EFX/Massenburg EQ on kik  
> MF Ch's 5&6 OUTPUTS = send to external Lexi 480L, Engine "A"  
> MF Ch's 5&6 INPUTS = return from external Lexi 480L, Engine "A"  
> MF Ch's 7&8 OUTPUTS = send to external Lexi 480L, Engine "B"  
> MF Ch's 7&8 INPUTS = return from external Lexi 480L, Engine "B"  
> MF CH's 9&10 OUTPUTS = SPDIF to Quantec Yardstick IN's/Sends  
> MF CH's 9&10 INPUTS = SPDIF to Quantec Yardstick OUTS/Returns  
> <lightpipes not used in mixdown in this example>

>  
> Quite a bit different routing scenario than the one you used for  
> tracking, yes? I suspect what's happening is that you're not  
> saving your VST connections routing - if that's the case, every  
> time you open up a project it'll take you to the last "saved"  
> version, including any routing changes you've made & saved,  
> but NOT any routing changes you've made, but not saved!

>  
> You can save these routing/patching changes in one of two ways:

>  
> 1.) set up all your routing for your patching & external EFX,  
> and make sure you save the project again once you do that  
> (either under a new project name or just overwrite what you've  
> got... I tend to save under a new name in case I fuck anything  
> up - or simply hate what I've done - and need to go back :) )

>  
> 2.) Save your routing scenarios in the "VST Connections"  
> dialogue... there's an option that let's you save those...  
> you could go from:  
> "ScreamingOkapis-SongOfWorldPeace-BasicTrackRouting", to...  
> "ScreamingOkapis-SongOfWorldPeace-OverdubRoutingA", to...  
> "ScreamingOkapis-SongOfWorldPeace-VocalOverdubs", to...  
> "ScreamingOkapis-SongOfWorldPeace-MixdownRoutingA", to...  
> "ScreamingOkapis-SongOfWorldPeace-MixdownRoutingB"

>  
> Now, it's true I have SX3 and you have C4, but I would bet it's  
> the same basic idea. Got it? Kewl?

>  
> Let us know if that works for you.

>  
> Neil

>  
>  
>  
>  
>  
>  
>  
>  
>

>  
>  
>  
>  
>  
>  
>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>Every time I close a project and then reopen it, various patches to my  
>>external gear are disabled.....especially prevalent on the inputs, but not  
>  
>>always, and sometimes the outputs are reassigned to different ones. I  
>>never  
>  
>>know what I'm going to be faces with when I recall a project. Sometimes  
> it  
>>takes me 10-15 minutes just hunt everything down to repatch.  
>>  
>>This really sucks.....and I mean to the point that I'm about to kick  
> this  
>>damn thing out the window. Does Nuendo do this too? I need to be able to  
>  
>>save a project with AD/DA's assigned to external processors and be able  
> to  
>>recall it.....CONSISTENTLY!!!. This **\*\*FUCKING POS\*\*** is about to PISS ME  
>  
>>OFF!!!!  
>>  
>>  
>DJ - I would bet this is what is happening as well. I/O assignments are  
global, not on a per project basis.

In N3 this is the only reason I end up with re-routed I/O - the reason being that your default or last project may have a different setup and in order to accommodate regular I/O assignments, external gear is taken offline Saving your I/O assignments, including CR setup can be a lifesaver, assuming this is the problem you are seeing.

Do note that the two (VST I/O and the control room config) are separate and you need to save both, even though they will impact one another when allocating I/O (if you use the Control Room at least - it is *\*not\** saved with the I/O presets at the moment, though I think it should).

This is also one feature I would ask for in N4/C4.x - I/O and Control Rooms settings saved with each project, in addition to retaining global preset list/default setting option.

Hope that solves the problem DJ - I know rerouting is massively frustrating.

Regards,  
Dedric

On 7/10/07 11:09 PM, in article 4694660a\$1@linux, "Neil" <OIUOIU@.com> wrote:

>  
> May I suggest something?  
>  
> OK, I'm using my system as an example here since you & I have  
> different convertor sets, but follow for a moment & maybe this  
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> MF Ch's 7&8 = Stereo Input/Drum Room-Ambience Mics  
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>  
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> first Multiface, yes? All the other inputs would have to be  
> routed through the 2nd Multiface in this scenario... here's the  
> thing... when you get to mixdown & external EFX routing, let's  
> say you want your VST connections to look like this on your  
> first (Master!!!) Multiface - i.e the same one as above:  
>  
> MF Ch's 1&2 OUTPUTS = main monitors (no change there)  
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> MF Ch 4 OUTPUT = send to external EFX/Massenburg EQ on kik  
> MF Ch 4 INPUT = return from external EFX/Massenburg EQ on kik  
> MF Ch's 5&6 OUTPUTS = send to external Lexi 480L, Engine "A"  
> MF Ch's 5&6 INPUTS = return from external Lexi 480L, Engine "A"  
> MF Ch's 7&8 OUTPUTS = send to external Lexi 480L, Engine "B"  
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> <lightpipes not used in mixdown in this example>



>> always, and sometimes the outputs are reassigned to different ones. I never  
>  
>> know what I'm going to be faces with when I recall a project. Sometimes  
> it  
>> takes me 10-15 minutes just hunt everything down to repatch.  
>>  
>> This really sucks.....and I mean to the point that I'm about to kick  
> this  
>> damn thing out the window. Does Nuendo do this too? I need to be able to  
>  
>> save a project with AD/DA's assigned to external processors and be able  
> to  
>> recall it.....CONSISTENTLY!!!. This **\*\*FUCKING POS\*\*** is about to PISS ME  
>  
>> OFF!!!!  
>>  
>>  
>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>Hmmm.....the I/O busses can be saved, but the external FX  
>are constant from project to project so that sorta' doesn't  
>make sense to me, but then again it Might.....sorta.....maybe.....I  
guess. I'm fried  
tonight so I've shut it down.

OK, good - read it again & print it out in the morning lol

>BTW.....there's a Neve Portico tape emulator on GearsLutz for  
>\$1200.00 right now (or at least there was last night). You  
>need this.

Kewl, send me the link - though I may not need it, I think this  
week I have found the "secret of glue" in Cubase :) :D) :D)  
Kinda like "the Riddle of Steel" in Conan the Barbarian, but  
different :D

NeilKim,

Yes, Wifi is pretty widely available, but bandwidth and cost may vary. I  
think Starbucks is something like \$25/month - no idea what the bandwidth is,  
but last I recall an associate I was working with transferred a client video  
preview of 250M or so in about 40 minutes from a Starbucks (not too fast,  
esp if you are thinking of larger files than that). Don't know if they are  
in LA, but Panerra Bread has free wifi, as do many other cafes, so really no  
need to pay for Starbucks'. That's just what we have here in Colorado - LA  
may have even better/more options.

The full mobile deals are a bit more per month - last I check I think it was  
around \$100/month and bandwidth was (I think) around 128k. Yes, the US

sucks for bandwidth allocation compared to the speeds the rest of the world offers, at least for ADSL/broadband (20-24M Canada, Europe, Japan, etc - 1.5M if you are lucky in the US - stingy bunch we are, sigh...not sure about wifi elsewhere).

Probably not the specifics you need, but a google for "Los Angeles wifi" may be your best bet.

Regards,  
Dedric

On 7/10/07 7:30 PM, in article 4694329f\$1@linux, "Kim"  
<hiddensounds@hotmail.com> wrote:

>  
>  
> Hi guys,  
>  
> I'm wanting info on how to transfer large files from around L.A. back to  
> Australia on a tight time schedule. I hear there are plenty of Internet cafe's  
> and stuff (Starbucks / McDonalds?) which have local wireless access these  
> days over there. Just looking for an idea of how inconvenient it would be  
> to transfer large files over the internet from "on the street"?  
>  
> We're hoping to be able to get the files within a fairly short time frame.  
>  
> Any info on the availability of wireless internet over there would be  
> appreciated,  
> both in cafe's etc, and/or full mobile coverage deals. Is there anybody who  
> offers a cheap deal for mobile internet from a laptop covering the city?  
>  
> Cheers,  
> Kim.What did he say??

If Sting offended James it was probably a slur against Apple. :^)

I will listen to anyone talk about politics any time any where. However  
if they are spouting nonsense then I'll want to talk back. ;^)

I'm not at all against musicians having opinions.

Cheers,  
-Jamie  
[www.JamieKruz.com](http://www.JamieKruz.com)

DJ wrote:

> "Jamie K" <Meta@Dimensional.com> wrote in message news:469414e4\$1@linux...

>> James McCloskey wrote:  
>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>> Was Sting really insulting America and Americans or was he questioning  
>>>> American government policy at the time? Since some people cheered him  
>>>> while others apparently felt horribly insulted by both Sting and the  
>>>> cheerers, I'll bet it was merely the latter.  
>>>>  
>>> He was insulting america and americans.  
>> What did he say?  
>>  
>> Cheers,  
>> -Jamie  
>> www.JamieKruz.com  
>>  
>  
> I don't go to concerts to hear people talk about politics. I never go back  
> to see a band that starts spouting political rhetoric onstage.....except I  
> \*would\* go back and see Eddie Izzard.....but he's not a musician.  
>  
> ;o)  
>  
>I find that the rooms work much better in the whole mix than you  
expect them to from what they sound like soloed.

DC

"Kim" <hiddensounds@hotmail.com> wrote:  
>  
>  
>I'm a big Non-Linear fan. I like the plates, but the room's I'm finding  
I  
>steer away from mostly. The Non-Linear is very handy, and I'd be interested  
>to see what I can do combining it with a plate...  
>  
>Cheers,  
>Kim.  
>  
>"Neil" <OUOIU@OIU.com> wrote:  
>>  
>>IMO, always thought the rooms suck bigtime... the Plates are  
>>great, though.... stick with the Plates & minimal early  
>>reflections, and expand the HF rolloff so that it's not too  
>>dark & you'll be a happy camper!  
>>  
>>For rooms, go find another plugin.  
>>  
>>Neil

>>  
>>  
>>"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>  
>>>  
>>>Dale,  
>>>Paris Plate is mono in so post pan won't matter nor  
>>>will it hurt. Paris Room is stereo in so that might help  
>>>to maintain post pan settings. The key is to 'blend' the  
>>>two to help sculpt the ambience around your source.  
>>>Use the best qualities of each. I like the plates longer  
>>>decays much of the time but very softly. The room can  
>>>get dense and flutter too much if you're not careful.  
>>>Just play with small amounts and mix them to enhance  
>>>your source be it guitar, vocal, drums or whatever.  
>>>  
>>>It's always a crap shoot.  
>>>Crap,  
>>>Tom  
>>>  
>>>  
>>> "dale" <dalebradleycello@yahoo.com> wrote in message =  
>>>news:46945223\$1@linux...  
>>>  
>>> Thanks Tom  
>>>  
>>> Should the Auxes be set on "POST PAN" or something else?  
>>>  
>>> Thanks,  
>>> Dale  
>>>  
>>>  
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>> >  
>>> >  
>>> >Dale,  
>>> >I like to do that too for a richer reverb. Just run both a  
>>> >room and a plate in two aux busses and mix them  
>>> >together. Don't get too loud with either and it will be sweet.  
>>> >I also use a FreakQ in front of the plate to notch out some mids  
>>> >more often than not. It carves a whole for the vocal or =  
>>>sometimes=3D20  
>>> >snare.  
>>> >Tom  
>>> >  
>>> > "dale" <dalebradleycello@yahoo.com> wrote in message =3D  
>>> >news:4693eb6a\$1@linux...  
>>> >

>>> > Rick, can you elaborate on how to do this?  
>>> >  
>>> >  
>>> > rick <parnell68@hotmail.com> wrote:  
>>> > >run a room and plate parallel...or any combo of those available.  
>>> > >  
>>> > >  
>>> > >On 10 Jul 2007 17:01:58 +1000, "jp" <jpj@jppjones.net> wrote:  
>>> > >  
>>> > >>  
>>> > >>LaMont--  
>>> > >>i agree--  
>>> > >>though i have received some criticism about the room reverb--  
>>> > >>i'm an ancient user and don't have any plug-ins or revised  
>>> > >>FX for the room rev.--  
>>> > >>any suggestions?  
>>> > >>thanks  
>>> > >>jp  
>>> > >>  
>>> > >>"LaMOnT" <jjdpro@ameritech.net> wrote:  
>>> > >>>  
>>> > >>>As I've and other have been making our way thru the new analog  
>=  
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>>>Plate =3D  
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>>> > adn  
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>>=  
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>>> >the  
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>>> > >>>  
>>> > >>>  
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>>=  
>>>new  
>>> =3D  
>>> >standards  
>>> > >>>in plugins modeling, Paris's plugins after 10 years are still  
=

```

>>>=3D
>>> >holding
>>> > it's
>>> > >>>own with the best of them..
>>> > >
>>> >
>>> >
>>> >
>>> >
>>> >I choose Polesoft Lockspam to fight spam, and you?
>>> >http://www.polesoft.com/refer.html =20
>>> >
>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>> ><HTML><HEAD>
>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>> >charset=3D3Diso-8859-1">
>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>> ><STYLE></STYLE>
>>> ></HEAD>
>>> ><BODY bgColor=3D3D#ffffff>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Dale,</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>I like to do that too for a =
>>>richer =3D
>>> >reverb. =3D20
>>> >Just run both a</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>room and a plate in two aux =
>>>busses and
>>> =3D
>>> >mix=3D20
>>> >them</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>together. Don't get too loud
=
>>>with =3D
>>> >either and=3D20
>>> >it will be sweet.</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>I also use a FreakQ in front of
>>>=
>>>the =3D
>>> >plate to notch=3D20
>>> >out some mids</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>more often than not. It carves
>>>=
>>>a =3D
>>> >whole for=3D20
>>> >the vocal or sometimes </FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>snare.</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>> ><DIV> </DIV>
>>> ><BLOCKQUOTE=3D20

```

```

>>> >style="padding-right: 0px; padding-left: 5px; margin-left: 5px;
>=
>>>=
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>>> > <div>"dale" <a href="mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</a>
>>> > =
>>> =
>>>>href="mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</a>
>>>/a>=
>>> >>=
>>> > wrote in message <a href="news:4693eb6a$1@linux">news:4693eb6a$1@linux</a>...</div><br>
>>> ick=
>>> >, can=
>>> > you elaborate on how to do this?<br><br><br>rick <a href="mailto:parnell68@hotmail.com">parnell68@hotmail.com</a>=
>>> > =
>>>>href="mailto:parnell68@hotmail.com">parnell68@hotmail.com</a>=
>>> > wrote:<br>>run a room and plate parallel...or any combo of =
>>>those=
>>> > available.<br>><br>><br>>On 10 Jul 2007 17:01:58 +1000, "jp" =
>>> ><a href="mailto:jjp@jjpjoness.net">jjp@jjpjoness.net</a>=
>>> > href="mailto:jjp@jjpjoness.net">jjp@jjpjoness.net</a>=
>>> > wrote:<br>><br>>><br>>>LaMont--<br>>>i=
>>> > agree--<br>>>though i have received some criticism about the =
>>> >room=
>>> > reverb--<br>>>i'm an ancient user and don't have any plug-ins or
=
>>>=
>>> >
>>> > revised<br>>>FX for the room rev.--<br>>>any=
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>>> >nt"=
>>> > <a href="mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</a>=
>>> > href="mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</a>=
>>> > wrote:<br>>><br>>>><br>>>>As I've and other have been =
>>> >making our=
>>> > way thru the new analog boutique<br>plugins,<br>>>>I'm even =
>>> >more=
>>> > resolved in stating that Paris FX are were=
>>> > stellar.<br>>>><br>>>>Paris's Eq (4 band) is very =
>>> >good for=
>>> > most applications. The Plate verb<br>adn<br>>>>Chorus, Delays =
>>> >are=
>>> > right up with the best. The Gate is cool, and is=
>>> > =

```

```

>>> >the<BR>>>Comp..<BR>>>><BR>>>><BR>>>>>With=3D
>>> >=3D20
>>> > UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=3D20
>>> > standards<BR>>>>in plugins modeling, Paris's plugins after 10 =3D
>>> >years=3D20
>>> > are still holding<BR>it's<BR>>>>own with the best of=3D20
>>> > them..<BR>>><BR></BLOCKQUOTE>
>>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>>>spam, =3D
>>> >and=3D20
>>> >you?<BR><A=3D20
>>> =
>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
>>>fer=3D
>>> >.html</A> </FONT></DIV></BODY></HTML>
>>> >
>>> >
>>> >
>>> >
>>><!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>Dale,</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Paris Plate is mono in so =
>>>post pan won't=20
>>>matter nor</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>will it hurt. Paris Room is =
>>>stereo in so that=20
>>>might help</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>to maintain post pan settings. =
>>>The key is to=20
>>>'blend' the</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>two to help sculpt the ambience around
>>>=
>>>your=20
>>>source.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Use the best qualities of =
>>>each. I like=20
>>>the plates longer</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>decays much of the time but very =
>>>softly. The=20
>>>room can</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if =

```

```

>>>you're not=20
>>>careful.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Just play with small amounts and mix
=
>>>them to=20
>>>enhance</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums
>>=
>>>or=20
>>>whatever.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Crap,</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"dale" <<A=20
>>> =
>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=
>>>=20
>>> wrote in message <A=20
>>> =
>>>href=3D"news:46945223$1@linux">news:46945223$1@linux</A>...</DIV><BR>Than=
>>>ks=20
>>> Tom<BR><BR>Should the Auxes be set on "POST PAN" or something=20
>>> else?<BR><BR>Thanks,<BR>Dale<BR><BR><BR>"Tom Bruhl" <<A=20
>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
>>> wrote:<BR>><BR>><BR>>Dale,<BR>>I like to do that too for a =
>>>richer=20
>>> reverb. Just run both a<BR>>room and a plate in two aux =
>>>busses and=20
>>> mix them<BR>>together. Don't get too loud with either and it =
>>>will be=20
>>> sweet.<BR>>I also use a FreakQ in front of the plate to notch out =
>>>some=20
>>> mids<BR>>more often than not. It carves a whole for the vocal =
>>>or=20
>>> sometimes=3D20<BR>>snare.<BR>>Tom<BR>><BR>> "dale" =
>>><<A=20
>>> =
>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=
>>>=20
>>> wrote in message =
>>>=3D<BR>>news:4693eb6a$1@linux...<BR>><BR>> Rick,=20
>>> can you elaborate on how to do this?<BR>><BR>><BR>> =

```

>>>rick <<A=20  
>>> href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>=>=20  
>>> wrote:<BR>> >run a room and plate parallel...or any combo =  
>>>of those=20  
>>> available.<BR>> ><BR>> ><BR>> >On =  
>>>10 Jul=20  
>>> 2007 17:01:58 +1000, "jp" <<A=20  
>>> href=3D"mailto:jpj@jppjones.net">jpj@jppjones.net</A> =  
>>>wrote:<BR>> =20  
>>> ><BR>> >><BR>> =  
>>>>>LaMont--<BR>> =20  
>>> >>i agree--<BR>> >>though i have received some =  
>>>criticism=20  
>>> about the room reverb--<BR>> >>i'm an ancient user and =  
>>>don't=20  
>>> have any plug-ins or revised<BR>> >>FX for the room=20  
>>> rev.--<BR>> >>any suggestions?<BR>> =20  
>>> >>thanks<BR>> >>jp<BR>> =  
>>>>><BR>> =20  
>>> >>"LaMOnt" <<A=20  
>>> href=3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=>=20  
>>> wrote:<BR>> >>><BR>> >>>As I've =  
>>>and other=20  
>>> have been making our way thru the new analog =  
>>>=3D<BR>>>botique<BR>> =20  
>>> plugins,<BR>> >>>I'm even more resolved in stating =  
>>>that=20  
>>> Paris FX are were stellar.<BR>> >>><BR>> =20  
>>> >>>Paris's Eq (4 band) is very good for most applications. =  
>>>The Plate=20  
>>> =3D<BR>>>verb<BR>> adn<BR>> >>>Chorus, =  
>>>Delays are=20  
>>> right up with the best. The Gate is cool, and =  
>>>is<BR>=3D<BR>>>the<BR>> =20  
>>> >>Comp..  
>>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =  
>>>Waves new=20  
>>> vintage plugs setting the new<BR>=3D<BR>>>standards<BR>> =20  
>>> >>>in plugins modeling, Paris's plugins after 10 years are =  
>>>still=20  
>>> =3D<BR>>>holding<BR>> it's<BR>> >>>own =  
>>>with the=20  
>>> best of them..  
>>> ><BR>>><BR>>><BR>>><BR>>><BR>>>I =  
>>>choose=20  
>>> Polesoft Lockspam to fight spam, and=20  
>>> you?<BR>>>http://www.polesoft.com/refer.html =20  
>>> <BR>>><BR>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
>>> Transitional//EN"><BR>>><HTML><HEAD><BR>>><META=20

```

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>>> content=3D3D"MSHTML=20
>>> 6.00.2800.1400"=20
>>> =
>>> name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>>> D><BR>><BODY=20
>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
>>> =
>>> size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2>I like to do that too for a richer =
>>>=3D<BR>>reverb.=20
>>> =3D20<BR>>Just run both =
>>>a</FONT></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20
>>> =
>>>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR >>&l=
>>>t;DIV><FONT=20
>>> face=3D3DArial size=3D3D2>together. Don't get too loud with=20
>>> =3D<BR>>either and=3D20<BR>>it will be=20
>>> sweet.</FONT></DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20
>>> notch=3D20<BR>>out some=20
>>> mids</FONT></DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2>more often than not. It carves a =3D<BR>>whole=20
>>> for=3D20<BR>>the vocal or sometimes=20
>>> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
>>> =
>>>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =
>>>
>>> face=3D3DArial =
>>>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20
>>> =
>>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =
>>>0px;=20
>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =
>>>2px solid;=20
>>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20
>>> <<A=3D20<BR>> =3D<BR>>href=3D3D"<A=20
>>> =
>>>href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=
>>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A</=
>>>A>>=3D<BR>>>=3D20<BR>> =20
>>> wrote in message <A=3D20<BR>> =3D<BR>>href=3D3D"<A=20
>>> =
>>>href=3D'news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV><BR>Rick=

```

>>>'>news:4693eb6a\$1@linux">news:4693eb6a\$1@linux</A>...</DIV>=  
>>>;<BR>Rick</A>=<BR>>,=20  
>>> can=<BR>> you elaborate on how to do=20  
>>> this?<BR><BR><BR>rick <<A=<BR>> =  
>>>href=<BR><BR><BR>rick <<A=<BR>> =  
>>> =  
>>>href=<BR>mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>=<BR>>ma=  
>>>mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>=<BR></=  
>>>A><BR>> =20  
>>> wrote:<BR>>run a room and plate parallel...or any combo of=20  
>>> those=<BR>> =  
>>>available.<BR>><BR>><BR>>On=20  
>>> 10 Jul 2007 17:01:58 +1000, "jp" =  
>>>=<BR>><<A=<BR>> =20  
>>> href=<BR><BR><BR>rick <<A=<BR>> =  
>>> =  
>>>href=<BR>mailto:jjp@jppjones.net">jjp@jppjones.net</A>=<BR>>mailto:jjp@jppj=  
>>>ones.net">jjp@jppjones.net</A>=<BR></A><BR>> =20  
>>> =  
>>>wrote:<BR>><BR>>><BR>>>LaMont--<BR>=  
>>>;>i=<BR>> =20  
>>> agree--<BR>>>though i have received some criticism about =  
>>>the=20  
>>> =<BR>>>room=<BR>>> reverb--<BR>>>i'm an =  
>>>ancient user=20  
>>> and don't have any plug-ins or =<BR>>><BR>> =20  
>>> revised<BR>>>FX for the room=20  
>>> rev.--<BR>>>any=<BR>>> =20  
>>> =  
>>>=<BR>>>suggestions?<BR>>>thanks<BR>>>jp<BR>=  
>>>>>><BR>>>"LaMO=<BR>>>nt"=<BR>>> =20  
>>> <<A =<BR>>>href=<BR><BR><BR>rick <<A=<BR>> =  
>>> =  
>>>href=<BR>mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=<BR>>mail=  
>>>to:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=<BR></A><B=  
>>>R>> =20  
>>> wrote:<BR>>>><BR>>>>As I've and other =  
>>>have been=20  
>>> =<BR>>>making our=<BR>>> way thru the new analog=20  
>>> botique<BR>plugins,<BR>>>>I'm even=20  
>>> =<BR>>>more=<BR>>> resolved in stating that Paris FX =  
>>>are=20  
>>> were=<BR>>> =20  
>>> stellar.<BR>>>><BR>>>>Paris's Eq (4 =  
>>>band) is=20  
>>> very =<BR>>>good for=<BR>>> most applications. The =  
>>>Plate=20  
>>> verb<BR>adn<BR>>>>Chorus, Delays=20

>>> are right up with the best. The Gate is =  
>>> cool, and =  
>>> is =  
>>> =  
>>> the<BR>>>Comp.<BR>>><BR>>=  
>>>;>>>With<BR>>=20  
>>> UAD's, USZR, Sonalkis, Waves new vintage plugs setting the=20  
>>> new<BR>> standards<BR>>>in plugins =  
>>> modeling,=20  
>>> Paris's plugins after 10 <BR>>years<BR>> are still =  
>>>  
>>> holding<BR>it's<BR>>>own with the best=20  
>>> of<BR>> =20  
>>> =  
>>>them..<BR>><BR></BLOCKQUOTE><BR>><DIV><F=  
>>>ONT=20  
>>> size<BR>>>I choose Polesoft Lockspam to fight =  
>>>spam,=20  
>>> =  
>>>and<BR>>>you?<BR><A=<BR>>href=<BR>>> "A=20  
>>> =  
>>>href=<BR>>>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=  
>>>=<BR>>>.html</A> =20  
>>> =  
>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=  
>>>BLOCKQUOTE></BODY></HTML>  
>>>  
>>>  
>>  
>Neil you are the free plug master!

Where was this in your "Here are a few of my favourite (free) things" post?  
Not out yet?

Cheers,  
Kim.

"Neil" <OIUOIU@OIU.com> wrote:

>  
>You want some high-quality non-lin??? You can make whatever you  
>want with this thing:  
>  
>http://www.quikquak.com/downloads.html  
>  
>Neil  
>  
>

>"Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>>I'm a big Non-Linear fan. I like the plates, but the room's I'm finding  
>I  
>>steer away from mostly. The Non-Linear is very handy, and I'd be interested  
>>to see what I can do combining it with a plate...  
>>  
>>Cheers,  
>>Kim.  
>>  
>>"Neil" <OUOIU@OIU.com> wrote:  
>>>  
>>>IMO, always thought the rooms suck bigtime... the Plates are  
>>>great, though.... stick with the Plates & minimal early  
>>>reflections, and expand the HF rolloff so that it's not too  
>>>dark & you'll be a happy camper!  
>>>  
>>>For rooms, go find another plugin.  
>>>  
>>>Neil  
>>>  
>>>  
>>>"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>>  
>>>>  
>>>>Dale,  
>>>>Paris Plate is mono in so post pan won't matter nor  
>>>>will it hurt. Paris Room is stereo in so that might help  
>>>>to maintain post pan settings. The key is to 'blend' the  
>>>>two to help sculpt the ambience around your source.  
>>>>Use the best qualities of each. I like the plates longer  
>>>>decays much of the time but very softly. The room can  
>>>>get dense and flutter too much if you're not careful.  
>>>>Just play with small amounts and mix them to enhance  
>>>>your source be it guitar, vocal, drums or whatever.  
>>>>  
>>>>It's always a crap shoot.  
>>>>Crap,  
>>>>Tom  
>>>>  
>>>>  
>>>> "dale" <dalebradleycello@yahoo.com> wrote in message =  
>>>>news:46945223\$1@linux...  
>>>>  
>>>> Thanks Tom  
>>>>  
>>>> Should the Auxes be set on "POST PAN" or something else?

>>>>  
>>>> Thanks,  
>>>> Dale  
>>>>  
>>>>  
>>>> "Tom Bruhl" <arpegio@comcast.net> wrote:  
>>>> >  
>>>> >  
>>>> >Dale,  
>>>> >I like to do that too for a richer reverb. Just run both a  
>>>> >room and a plate in two aux busses and mix them  
>>>> >together. Don't get too loud with either and it will be sweet.  
>>>> >I also use a FreakQ in front of the plate to notch out some mids  
>>>> >more often than not. It carves a whole for the vocal or =  
>>>>sometimes=3D20  
>>>> >snare.  
>>>> >Tom  
>>>> >  
>>>> > "dale" <dalebradleycello@yahoo.com> wrote in message =3D  
>>>> >news:4693eb6a\$1@linux...  
>>>> >  
>>>> > Rick, can you elaborate on how to do this?  
>>>> >  
>>>> >  
>>>> > rick <parnell68@hotmail.com> wrote:  
>>>> > >run a room and plate parallel...or any combo of those available.  
>>>> > >  
>>>> > >  
>>>> > >On 10 Jul 2007 17:01:58 +1000, "jp" <jpj@jppjones.net> wrote:  
>>>> > >  
>>>> > >>  
>>>> > >>LaMont--  
>>>> > >>i agree--  
>>>> > >>though i have received some criticism about the room reverb--  
>>>> > >>i'm an ancient user and don't have any plug-ins or revised  
>>>> > >>FX for the room rev.--  
>>>> > >>any suggestions?  
>>>> > >>thanks  
>>>> > >>jp  
>>>> > >>  
>>>> > >>"LaMOnT" <jjdpro@ameritech.net> wrote:  
>>>> > >>>  
>>>> > >>>As I've and other have been making our way thru the new analog  
>>=  
>>>>=3D  
>>>> >botique  
>>>> > plugins,  
>>>> > >>>I'm even more resolved in stating that Paris FX are were =

```

>>>>stellar.
>>>> > >>>
>>>> > >>>Paris's Eq (4 band) is very good for most applications. The =
>>>>Plate =3D
>>>> >verb
>>>> > adn
>>>> > >>>Chorus, Delays are right up with the best. The Gate is cool,
and
>>>=
>>>>is
>>>> =3D
>>>> >the
>>>> > >>Comp..
>>>> > >>>
>>>> > >>>
>>>> > >>>With UAD's, USZR, Sonalkis, Waves new vintage plugs setting the
>>>=
>>>>new
>>>> =3D
>>>> >standards
>>>> > >>>in plugins modeling, Paris's plugins after 10 years are still
>=
>>>>=3D
>>>> >holding
>>>> > it's
>>>> > >>>own with the best of them..
>>>> > >
>>>> >
>>>> >
>>>> >
>>>> >
>>>> >I choose Polesoft Lockspam to fight spam, and you?
>>>> >http://www.polesoft.com/refer.html =20
>>>> >
>>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>> ><HTML><HEAD>
>>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>> >charset=3D3Diso-8859-1">
>>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>>> ><STYLE></STYLE>
>>>> ></HEAD>
>>>> ><BODY bgColor=3D3D#ffffff>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Dale,</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>I like to do that too for a =
>>>>>richer =3D
>>>> >reverb. =3D20
>>>> >Just run both a</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>room and a plate in two aux =
>>>>>busses and

```

```

>>>> =3D
>>>> >mix=3D20
>>>> >them</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>together. Don't get too loud
>=
>>>>with =3D
>>>> >either and=3D20
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>>>> ><DIV><FONT face=3D3DArial size=3D3D2>I also use a FreakQ in front
of
>>>=
>>>>the =3D
>>>> >plate to notch=3D20
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>>>> ><DIV><FONT face=3D3DArial size=3D3D2>more often than not. It carves
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>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>>> ><DIV> </DIV>
>>>> ><BLOCKQUOTE=3D20
>>>> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
>>=
>>>>=3D
>>>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> > <DIV>"dale" <<A=3D20
>>>> > =3D
>>>> =
>>>>>href=3D3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com<=
>>>>/A>=3D
>>>> >=3D20
>>>> > wrote in message <A=3D20
>>>> > =3D
>>>> =
>>>>>href=3D3D"news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV><BR>R=
>>>>ick=3D
>>>> >, can=3D20
>>>> > you elaborate on how to do this?<BR><BR><BR>rick <<A=3D20
>>>> > =
>>>>>href=3D3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20
>>>> > wrote:<BR>>run a room and plate parallel...or any combo of =
>>>>those=3D20
>>>> > available.<BR>><BR>><BR>>On 10 Jul 2007 17:01:58 +1000, "jp" =3D
>>>> ><<A=3D20
>>>> > href=3D3D"mailto:jpj@jppjones.net">jpj@jppjones.net</A>>=3D20
>>>> > wrote:<BR>><BR>>><BR>>>LaMont--<BR>>>i=3D20

```

```

>>>> > agree--<BR>>>though i have received some criticism about the =3D
>>>> >room=3D20
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>>>> >suggestions?<BR>>>thanks<BR>>>jp<BR>>><BR>>>"LaMO=3D
>>>> >nt"=3D20
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>>>> > are still holding<BR>it's<BR>>>>own with the best of=3D20
>>>> > them..  
>>>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight
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>>>>spam, =3D
>>>> >and=3D20
>>>> >you?<BR><A=3D20
>>>> =
>>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
>>>>>fer=3D
>>>> >.html</A> </FONT></DIV></BODY></HTML>
>>>> >
>>>> >
>>>>
>>>>
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>>>>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>Dale,</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Paris Plate is mono in so =
>>>>post pan won't=20
>>>>matter nor</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>will it hurt. Paris Room is =
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>>>>might help</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>to maintain post pan settings. =
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>>>>'blend' the</FONT></DIV>
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>>>>source.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Use the best qualities of =
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>>>><DIV><FONT face=3DArial size=3D2>decays much of the time but very =
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>>>><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if =
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>>>>careful.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Just play with small amounts and mix
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>>>>them to=20
>>>>enhance</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums
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>>>>or=20
>>>>whatever.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Crap,</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><BLOCKQUOTE=20
>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"dale" <<A=20
>>>> =
>>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=
>>>>=20
>>>> wrote in message <A=20
```

>>>> =  
>>>>href=3D"news:46945223\$1@linux">news:46945223\$1@linux</A>...</DIV><BR>Than=  
>>>>ks=20  
>>>> Tom<BR><BR>Should the Auxes be set on "POST PAN" or something=20  
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>>>> wrote:<BR>><BR>><BR>>Dale,<BR>>I like to do that too for a =  
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>>>> href=3D"mailto:jjp@jjpjoness.net">jjp@jjpjoness.net</A>=> =  
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>>>> ><BR>> >><BR>> =  
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>>>>=3D<BR>>botique<BR>> =20  
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 >>>> >>Comp..<BR>> >>><BR>> =20  
 >>>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =  
 >>>>Waves new=20  
 >>>> vintage plugs setting the new<BR>=3D<BR>>standards<BR>> =20  
 >>>> >>>in plugins modeling, Paris's plugins after 10 years are =  
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 >>>> =3D<BR>>holding<BR>> it's<BR>> >>>own =  
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 >>>> best of them..<BR>> ><BR>><BR>><BR>><BR>>I =  
 >>>>choose=20  
 >>>> Polesoft Lockspam to fight spam, and=20  
 >>>> you?<BR>>http://www.polesoft.com/refer.html =20  
 >>>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
 >>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20  
 >>>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20  
 >>>> =3D<BR>>charset=3D3Diso-8859-1"><BR>><META =  
 >>>>content=3D3D"MSHTML=20  
 >>>> 6.00.2800.1400"=20  
 >>>> =  
 >>>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=  
 >>>>D><BR>><BODY=20  
 >>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20  
 >>>> =  
 >>>>size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20  
 >>>> face=3D3DArial size=3D3D2>I like to do that too for a richer =  
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 >>>>a</FONT></DIV><BR>><DIV><FONT=20  
 >>>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20  
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 >>>>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR >>&l=  
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 >>>>face=3D3DArial=20  
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>>>> =  
>>>>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =  
>>>>  
>>>> face=3D3DArial =  
>>>>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20  
>>>> =  
>>>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =  
>>>>0px;=20  
>>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =  
>>>>2px solid;=20  
>>>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20  
>>>> <<A=3D20<BR>> =3D<BR>>href=3D3D"<A=20  
>>>> =  
>>>>href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=  
>>>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A</=  
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>>>>ONT=20  
>>>> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =  
>>>>spam,=20  
>>>> =  
>>>>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D "<A=20  
>>>> =  
>>>>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=  
>>>>=3D<BR>>.html</A> =20

```
>>>> =
>>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=
>>>>BLOCKQUOTE></BODY></HTML>
>>>>
>>>>
>>>
>>
>>
```

>Well, that's not a free one, Kimmers... that's a link to the page where you can download a demo (which is a pretty decent demo, full-featured, just has dropouts; which is much better than the type that has limited features & you can't really tell what it can do).

Also, don't know if I'd include that one in my "favorite" plugins, regardless, because it's very CPU-expensive. I think that takes it off the list of "Favorites", but it's definitely very versatile & might be good for some sounds you're into.

Neil

"Kim" <hiddensounds@hotmail.com> wrote:

```
>
>
>Neil you are the free plug master!
>
>Where was this in your "Here are a few of my favourite (free) things" post?
>Not out yet?
>
>Cheers,
>Kim.
```

>"Neil" <OIUOIU@OIU.com> wrote:

```
>>
>>You want some high-quality non-lin??? You can make whatever you
>>want with this thing:
>>
>>http://www.quikquak.com/downloads.html
>>
>>Neil
```

>>"Kim" <hiddensounds@hotmail.com> wrote:

```
>>>
>>>
>>>I'm a big Non-Linear fan. I like the plates, but the room's I'm finding
>>I
>>>steer away from mostly. The Non-Linear is very handy, and I'd be interested
```

>>>to see what I can do combining it with a plate...  
>>>  
>>>Cheers,  
>>>Kim.  
>>>  
>>>"Neil" <OUOIU@OIU.com> wrote:  
>>>>  
>>>>IMO, always thought the rooms suck bigtime... the Plates are  
>>>>great, though.... stick with the Plates & minimal early  
>>>>reflections, and expand the HF rolloff so that it's not too  
>>>>dark & you'll be a happy camper!  
>>>>  
>>>>For rooms, go find another plugin.  
>>>>  
>>>>Neil  
>>>>  
>>>>  
>>>>"Tom Bruhl" <arpegio@comcast.net> wrote:  
>>>>>  
>>>>>  
>>>>>Dale,  
>>>>>Paris Plate is mono in so post pan won't matter nor  
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>>>>>> >
>>>>>> >
>>>>>> >
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>>>>>> >http://www.polesoft.com/refer.html =20
>>>>>> >
>>>>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>>>> ><HTML><HEAD>
>>>>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>>>> >charset=3D3Diso-8859-1">
>>>>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
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```

```

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>>>> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
>>>=
>>>>>=3D
>>>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> > <DIV>"dale" <<A=3D20
>>>> > =3D
>>>> =
>>>>>href=3D3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com<=
>>>>>/A>=3D
>>>> >>=3D20
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>>>> > =3D
>>>> =
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>>>> > wrote:<BR>><BR>>><BR>>>LaMont--<BR>>>i=3D20
>>>> > agree--<BR>>>though i have received some criticism about the =3D
>>>> >room=3D20

```

```

>>>> > reverb--<BR>>>i'm an ancient user and don't have any plug-ins or
>>=
>>>>=3D
>>>> >
>>>> > revised<BR>>>FX for the room rev.--<BR>>>any=3D20
>>>> > =3D
>>>> >suggestions?<BR>>>thanks<BR>>>jp<BR>>><BR>>>"LaMO=3D
>>>> >nt"=3D20
>>>> > <<A =3D
>>>> >href=3D3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=3D20
>>>> > wrote:<BR>>><BR>>>>As I've and other have been =3D
>>>> >making our=3D20
>>>> > way thru the new analog botique<BR>plugins,<BR>>>>I'm even =3D
>>>> >more=3D20
>>>> > resolved in stating that Paris FX are were=3D20
>>>> > stellar.<BR>>><BR>>>>Paris's Eq (4 band) is very =3D
>>>> >good for=3D20
>>>> > most applications. The Plate verb<BR>adn<BR>>>>Chorus, Delays =3D
>>>> >are=3D20
>>>> > right up with the best. The Gate is cool, and is=3D20
>>>> > =3D
>>>> >the<BR>>>>Comp..  
>>>> >=3D20
>>>> > UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=3D20
>>>> > standards<BR>>>>in plugins modeling, Paris's plugins after 10 =3D
>>>> >years=3D20
>>>> > are still holding<BR>it's<BR>>>>own with the best of=3D20
>>>> > them..  
>>>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight
>>=
>>>>>spam, =3D
>>>>> >and=3D20
>>>>> >you?<BR><A=3D20
>>>>> =
>>>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
>>>>>fer=3D
>>>>> >.html</A> </FONT></DIV></BODY></HTML>
>>>>> >
>>>>> >
>>>>>
>>>>>
>>>>><!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>Dale,</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Paris Plate is mono in so =
>>>>post pan won't=20
>>>>matter nor</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>will it hurt. Paris Room is =
>>>>stereo in so that=20
>>>>might help</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>to maintain post pan settings. =
>>>>The key is to=20
>>>>'blend' the</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>two to help sculpt the ambience around
>>>>=
>>>>your=20
>>>>source.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Use the best qualities of =
>>>>each. I like=20
>>>>the plates longer</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>decays much of the time but very =
>>>>softly. The=20
>>>>room can</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if =
>>>>you're not=20
>>>>careful.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Just play with small amounts and mix
>>=
>>>>them to=20
>>>>enhance</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums
>>>>=
>>>>or=20
>>>>whatever.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Crap,</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><BLOCKQUOTE=20
>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"dale" <<A=20
>>>> =
>>>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=
>>>>>=20
>>>> wrote in message <A=20
>>>> =
>>>>>href=3D"news:46945223$1 @linux">news:46945223$1 @linux</A>...</DIV><BR>Than=
```

>>>>ks=20  
>>>> Tom<BR><BR>Should the Auxes be set on "POST PAN" or something=20  
>>>> else?<BR><BR>Thanks,<BR>Dale<BR><BR><BR>"Tom Bruhl" <<A=20  
>>>> href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>=20  
>>>> wrote:<BR>><BR>><BR>>Dale,<BR>>I like to do that too for a =  
>>>>richer=20  
>>>> reverb. Just run both a<BR>>room and a plate in two aux =  
>>>>busses and=20  
>>>> mix them<BR>>together. Don't get too loud with either and it =  
>>>>will be=20  
>>>> sweet.<BR>>I also use a FreakQ in front of the plate to notch out  
=  
>>>>some=20  
>>>> mids<BR>>more often than not. It carves a whole for the vocal =  
>>>>or=20  
>>>> sometimes=3D20<BR>>snare.<BR>>Tom<BR>><BR>> "dale" =  
>>>><<A=20  
>>>> =  
>>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=  
>>>>>=20  
>>>> wrote in message =  
>>>>=3D<BR>>news:4693eb6a\$1@linux...<BR>><BR>> Rick,=20  
>>>> can you elaborate on how to do this?<BR>><BR>><BR>> =  
>>>>rick <<A=20  
>>>> href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>=20  
>>>> wrote:<BR>> >run a room and plate parallel...or any combo =  
>>>>>of those=20  
>>>> available.<BR>> ><BR>> ><BR>> >On =  
>>>>10 Jul=20  
>>>> 2007 17:01:58 +1000, "jp" <<A=20  
>>>> href=3D"mailto:jpj@jppjones.net">jpj@jppjones.net</A> =  
>>>>>wrote:<BR>> =20  
>>>>> ><BR>> >><BR>> =  
>>>>>>LaMont--<BR>> =20  
>>>>> >>i agree--<BR>> >>though i have received some =  
>>>>>criticism=20  
>>>>> about the room reverb--<BR>> >>i'm an ancient user and =  
>>>>>don't=20  
>>>>> have any plug-ins or revised<BR>> >>FX for the room=20  
>>>>> rev.--<BR>> >>any suggestions?<BR>> =20  
>>>>> >>thanks<BR>> >>jp<BR>> =  
>>>>>><BR>> =20  
>>>>> >>"LaMOnT" <<A=20  
>>>>> href=3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=20  
>>>>> wrote:<BR>> >>><BR>> >>>As I've =  
>>>>>>and other=20  
>>>>> have been making our way thru the new analog =  
>>>>>=3D<BR>>>botique<BR>>> =20

>>>> plugins,<BR>> >>>I'm even more resolved in stating =  
 >>>>that=20  
 >>>> Paris FX are were stellar.<BR>> >>><BR>> =20  
 >>>> >>>Paris's Eq (4 band) is very good for most applications. =  
 >>>>The Plate=20  
 >>>> =3D<BR>>verb<BR>> adn<BR>> >>>Chorus, =  
 >>>>Delays are=20  
 >>>> right up with the best. The Gate is cool, and =  
 >>>>is<BR>=3D<BR>>the<BR>> =20  
 >>>> >>Comp..<BR>> >>><BR>> =20  
 >>>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =  
 >>>>Waves new=20  
 >>>> vintage plugs setting the new<BR>=3D<BR>>standards<BR>> =20  
 >>>> >>>in plugins modeling, Paris's plugins after 10 years are =  
 >>>>still=20  
 >>>> =3D<BR>>holding<BR>> it's<BR>> >>>own =  
 >>>>with the=20  
 >>>> best of them..<BR>> ><BR>><BR>><BR>><BR>>I =  
 >>>>choose=20  
 >>>> Polesoft Lockspam to fight spam, and=20  
 >>>> you?<BR>>http://www.polesoft.com/refer.html =20  
 >>>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
 >>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20  
 >>>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20  
 >>>> =3D<BR>>charset=3D3Diso-8859-1"><BR>><META =  
 >>>>content=3D3D"MSHTML=20  
 >>>> 6.00.2800.1400"=20  
 >>>> =  
 >>>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=  
 >>>>D><BR>><BODY=20  
 >>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20  
 >>>> =  
 >>>>size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20  
 >>>> face=3D3DArial size=3D3D2>I like to do that too for a richer =  
 >>>>=3D<BR>>reverb.=20  
 >>>> =3D20<BR>>>Just run both =  
 >>>>a</FONT></DIV><BR>><DIV><FONT=20  
 >>>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20  
 >>>> =  
 >>>>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR >>&l=  
 >>>>t;DIV><FONT=20  
 >>>> face=3D3DArial size=3D3D2>together. Don't get too loud with=20  
 >>>> =3D<BR>>either and=3D20<BR>>it will be=20  
 >>>> sweet.</FONT></DIV><BR>><DIV><FONT =  
 >>>>face=3D3DArial=20  
 >>>> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20  
 >>>> notch=3D20<BR>>>out some=20  
 >>>> mids</FONT></DIV><BR>><DIV><FONT =

```

>>>>face=3D3DArial=20
>>>> size=3D3D2>more often than not. It carves a =3D<BR>>whole=20
>>>> for=3D20<BR>>the vocal or sometimes=20
>>>> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
>>>> =
>>>>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =
>>>>
>>>> face=3D3DArial =
>>>>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20
>>>> =
>>>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =
>>>>0px;=20
>>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000
=
>>>>2px solid;=20
>>>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20
>>>> <<A=3D20<BR>> =3D<BR>>href=3D3D"<A=20
>>>> =
>>>>href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=
>>>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A/=
>>>>A>=3D<BR>>>=3D20<BR>> =20
>>>> wrote in message <A=3D20<BR>> =3D<BR>>href=3D3D"<A=20
>>>> =
>>>>href=3D'news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV><BR>Rick=
>>>>'>news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV>=
>>>>;<BR>Rick</A>=3D<BR>>,=20
>>>> can=3D20<BR>> you elaborate on how to do=20
>>>> this?<BR><BR><BR>rick <<A=3D20<BR>> =
>>>>href=3D3D"<A=20
>>>> =
>>>>href=3D'mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20'>ma=
>>>>ilto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20</=
>>>>A><BR>> =20
>>>> wrote:<BR>>run a room and plate parallel...or any combo of=20
>>>> those=3D20<BR>> =
>>>>available.<BR>><BR>><BR>>On=20
>>>> 10 Jul 2007 17:01:58 +1000, "jp" =
>>>>=3D<BR>><<A=3D20<BR>> =20
>>>> href=3D3D"<A=20
>>>> =
>>>>href=3D'mailto:jpj@jppjones.net">jpj@jppjones.net</A>>=3D20'>mailto:jpj@jpj=
>>>>ones.net">jpj@jppjones.net</A>>=3D20</A><BR>> =20
>>>> =
>>>>wrote:<BR>><BR>>><BR>>>LaMont--<BR>=
>>>>;>>i=3D20<BR>> =20
>>>> agree--<BR>>>though i have received some criticism about =
>>>>the=20
>>>> =3D<BR>>room=3D20<BR>> reverb--<BR>>>i'm an =

```

>>>>ancient user=20  
>>>> and don't have any plug-ins or =3D<BR>><BR>> =20  
>>>> revised<BR>>>FX for the room=20  
>>>> rev.--<BR>>>any=3D20<BR>> =20  
>>>> =  
>>>>=3D<BR>>suggestions?<BR>>>thanks<BR>>>jp<BR>=  
>>>>>><BR>>>"LaMO=3D<BR>>nt"=3D20<BR>> =20  
>>>> <<A =3D<BR>>href=3D3D"<A=20  
>>>> =  
>>>>href=3D'mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=3D20'>mail=  
>>>>to:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=3D20</A><B=  
>>>>R>> =20  
>>>> wrote:<BR>>>><BR>>>>As I've and other =  
>>>>have been=20  
>>>> =3D<BR>>making our=3D20<BR>> way thru the new analog=20  
>>>> botique<BR>plugins,<BR>>>>I'm even=20  
>>>> =3D<BR>>more=3D20<BR>> resolved in stating that Paris FX =  
>>>>are=20  
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>>>>band) is=20  
>>>> very =3D<BR>>good for=3D20<BR>> most applications. The =  
>>>>Plate=20  
>>>> verb<BR>adn<BR>>>>Chorus, Delays=20  
>>>> =3D<BR>>are=3D20<BR>> right up with the best. The Gate is =  
>>>>cool, and=20  
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>>>>>><BR>>>>>><BR>>>>=  
>>>>;>><BR>>>>>With=3D<BR>>=3D20<BR>> =20  
>>>> UAD's, USZR, Sonalkis, Waves new vintage plugs setting the=20  
>>>> new=3D20<BR>> standards<BR>>>>in plugins =  
>>>>modeling,=20  
>>>> Paris's plugins after 10 =3D<BR>>years=3D20<BR>> are still =  
>>>>  
>>>> holding<BR>it's<BR>>>>own with the best=20  
>>>> of=3D20<BR>> =20  
>>>> =  
>>>>them..  
>>>><BR>></BLOCKQUOTE><BR>><DIV><F=  
>>>>ONT=20  
>>>> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =  
>>>>spam,=20  
>>>> =  
>>>>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D "<A=20  
>>>> =  
>>>>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=  
>>>>>>=3D<BR>>.html</A> =20

```
>>>> =
>>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=
>>>>>BLOCKQUOTE></BODY></HTML>
>>>>
>>>>
>>>>
>>>
>>
>>
>Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>
>That, and flying the stars around to different continents....
>
>I also had a problem with the ads/psa's they were running that told
>everyone to buy their music as digital downloads because cd's are evil
>and destroy the environment.
```

None of these concerts really do anything... did the "Us Festival" bring us all together? Did "Farm Aid" really help the farmers? Did the whole "Feed the World" thing really help alleviate famine & starvation?

Pffft... why bother - it's just a bunch of over-rich egotists trying to assuage their guilt for having something while other people are suffering... nothing ever really happens as a result.

NeilKim,

Try this:

<http://www.wififreespot.com/ca.html>

The price is right if nothing else. Also if you are at a hotel, many of them have free wifi...it's supposedly mandated at Holiday Inn Express Hotels, others a following suite.

Jeff

Dedric Terry wrote:  
> Kim,  
>  
> Yes, Wifi is pretty widely available, but bandwidth and cost may vary. I  
> think Starbucks is something like \$25/month - no idea what the bandwidth is,  
> but last I recall an associate I was working with transferred a client video  
> preview of 250M or so in about 40 minutes from a Starbucks (not too fast,  
> esp if you are thinking of larger files than that). Don't know if they are  
> in LA, but Panerra Bread has free wifi, as do many other cafes, so really no  
> need to pay for Starbucks'. That's just what we have here in Colorado - LA

> may have even better/more options.  
>  
> The full mobile deals are a bit more per month - last I check I think it was  
> around \$100/month and bandwidth was (I think) around 128k. Yes, the US  
> sucks for bandwidth allocation compared to the speeds the rest of the world  
> offers, at least for ADSL/broadband (20-24M Canada, Europe, Japan, etc -  
> 1.5M if you are lucky in the US - stingy bunch we are, sigh...not sure about  
> wifi elsewhere).  
>  
> Probably not the specifics you need, but a google for "Los Angeles wifi" may  
> be your best bet.  
>  
> Regards,  
> Detric  
>  
> On 7/10/07 7:30 PM, in article 4694329f\$1 @linux, "Kim"  
> <hiddensounds@hotmail.com> wrote:  
>  
>  
>>  
>>Hi guys,  
>>  
>>I'm wanting info on how to transfer large files from around L.A. back to  
>>Australia on a tight time schedule. I hear there are plenty of Internet cafe's  
>>and stuff (Starbucks / McDonalds?) which have local wireless access these  
>>days over there. Just looking for an idea of how inconvenient it would be  
>>to transfer large files over the internet from "on the street"?  
>>  
>>We're hoping to be able to get the files within a fairly short time frame.  
>>  
>>Any info on the availability of wireless internet over there would be  
>>appreciated,  
>>both in cafe's etc, and/or full mobile coverage deals. Is there anybody who  
>>offers a cheap deal for mobile internet from a laptop covering the city?  
>>  
>>Cheers,  
>>Kim.  
>  
>Not free? OutRAGEous! ;o)

I run pretty much entirely free plugs these days. I can't be bothered updating any of the old ones I have, and between the Paris effects and freebies I find I can get almost anything done I need to...

....but then I'm a kinda "8 track tape wasn't that bad" kinda guy... ;o)

Cheers,  
Kim.

"Neil" <OIOIU@OIU.com> wrote:

>  
>Well, that's not a free one, Kimmers... that's a link to the  
>page where you can download a demo (which is a pretty decent  
>demo, full-featured, just has dropouts; which is much better  
>than the type that has limited features & you can't really tell  
>what it can do).

>  
>Also, don't know if I'd include that one in my "favorite"  
>plugins, regardless, because it's very CPU-expensive. I think  
>that takes it off the list of "Favorites", but it's definitely  
>very versatile & might be good for some sounds you're into.

>  
>Neil

>  
>  
>"Kim" <hiddensounds@hotmail.com> wrote:

>>  
>>  
>>Neil you are the free plug master!  
>>  
>>Where was this in your "Here are a few of my favourite (free) things" post?  
>>Not out yet?

>>  
>>Cheers,  
>>Kim.

>>  
>>"Neil" <OIUOIU@OIU.com> wrote:

>>>  
>>>You want some high-quality non-lin??? You can make whatever you  
>>>want with this thing:

>>>  
>>><http://www.quikquak.com/downloads.html>

>>>  
>>>Neil

>>>  
>>>  
>>>"Kim" <hiddensounds@hotmail.com> wrote:

>>>>  
>>>>  
>>>>I'm a big Non-Linear fan. I like the plates, but the room's I'm finding  
>>>>steer away from mostly. The Non-Linear is very handy, and I'd be interested  
>>>>to see what I can do combining it with a plate...

>>>>  
>>>>Cheers,  
>>>>Kim.

>>>>  
>>>>"Neil" <OUOIU@OIU.com> wrote:  
>>>>>  
>>>>>IMO, always thought the rooms suck bigtime... the Plates are  
>>>>>great, though.... stick with the Plates & minimal early  
>>>>>reflections, and expand the HF rolloff so that it's not too  
>>>>>dark & you'll be a happy camper!  
>>>>>  
>>>>>For rooms, go find another plugin.  
>>>>>  
>>>>>Neil  
>>>>>  
>>>>>  
>>>>>"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>>>>  
>>>>>>  
>>>>>>Dale,  
>>>>>>Paris Plate is mono in so post pan won't matter nor  
>>>>>>will it hurt. Paris Room is stereo in so that might help  
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>>>>>>two to help sculpt the ambience around your source.  
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>>>>>>decays much of the time but very softly. The room can  
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>>>>> >  
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>>>>> >news:4693eb6a\$1@linux...  
>>>>> >  
>>>>> > Rick, can you elaborate on how to do this?  
>>>>> >  
>>>>> >  
>>>>> > rick <parnell68@hotmail.com> wrote:  
>>>>> > >run a room and plate parallel...or any combo of those available.  
>>>>> > >  
>>>>> > >  
>>>>> > >On 10 Jul 2007 17:01:58 +1000, "jp" <jpj@jppjones.net> wrote:  
>>>>> > >  
>>>>> > >>  
>>>>> > >>LaMont--  
>>>>> > >>i agree--  
>>>>> > >>though i have received some criticism about the room reverb--  
>>>>> > >>i'm an ancient user and don't have any plug-ins or revised  
>>>>> > >>FX for the room rev.--  
>>>>> > >>any suggestions?  
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>>>>> >verb  
>>>>> > adn  
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>>>>=

```

>>>>>is
>>>>> =3D
>>>>> >the
>>>>> > >>Comp..
>>>>> > >>>
>>>>> > >>>
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>>>>>=
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>>>>=
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>>>>>> > >
>>>>>> >
>>>>>> >
>>>>>> >
>>>>>> >I choose Polesoft Lockspam to fight spam, and you?
>>>>>> >http://www.polesoft.com/refer.html =20
>>>>>> >
>>>>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>>>> ><HTML><HEAD>
>>>>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>>>> >charset=3D3Diso-8859-1">
>>>>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>>>>> ><STYLE></STYLE>
>>>>>> ></HEAD>
>>>>>> ><BODY bgColor=3D3D#ffffff>
>>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Dale,</FONT></DIV>
>>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>I like to do that too for a
>=
>>>>>>>richer =3D
>>>>>>> >reverb. =3D20
>>>>>>> >Just run both a</FONT></DIV>
>>>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>room and a plate in two aux
>=
>>>>>>>busses and
>>>>>>> =3D
>>>>>>> >mix=3D20
>>>>>>> >them</FONT></DIV>
>>>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>together. Don't get too loud
>>>>=
>>>>>>>with =3D

```

```

>>>>> >either and=3D20
>>>>> >it will be sweet.</FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>I also use a FreakQ in front
>>of
>>>>=
>>>>>the =3D
>>>>> >plate to notch=3D20
>>>>> >out some mids</FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>more often than not. It carves
>>>>=
>>>>>a =3D
>>>>> >whole for=3D20
>>>>> >the vocal or sometimes </FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>snare.</FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>>>> ><DIV> </DIV>
>>>>> ><BLOCKQUOTE=3D20
>>>>> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
>>>>=
>>>>>=3D
>>>>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>>> > <DIV>"dale" <<A=3D20
>>>>> > =3D
>>>>> =
>>>>>>href=3D3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com<=
>>>>>>/A>=3D
>>>>> >>=3D20
>>>>> > wrote in message <A=3D20
>>>>> > =3D
>>>>> =
>>>>>>href=3D3D"news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV><BR>R=
>>>>>>ick=3D
>>>>>> >, can=3D20
>>>>>> > you elaborate on how to do this?<BR><BR><BR>rick <<A=3D20
>>>>>> > =
>>>>>>href=3D3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20
>>>>>> > wrote:<BR>>>run a room and plate parallel...or any combo of =
>>>>>>those=3D20
>>>>>> > available.<BR>>><BR>>><BR>>>On 10 Jul 2007 17:01:58 +1000, "jp" =3D
>>>>>> ><<A=3D20
>>>>>> > href=3D3D"mailto:jjp@jppjones.net">jjp@jppjones.net</A>>=3D20
>>>>>> > wrote:<BR>>><BR>>><BR>>>LaMont--<BR>>>i=3D20
>>>>>> > agree--<BR>>>though i have received some criticism about the =3D
>>>>>> >room=3D20
>>>>>> > reverb--<BR>>>i'm an ancient user and don't have any plug-ins
or
>>>=
>>>>>=3D

```

```

>>>>> >
>>>>> > revised<BR>>>FX for the room rev.--<BR>>>any=3D20
>>>>> > =3D
>>>>> > suggestions?<BR>>>thanks<BR>>>jp<BR>>><BR>>>"LaMO=3D
>>>>> > nt"=3D20
>>>>> > <<A =3D
>>>>> > href=3D3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=3D20
>>>>> > wrote:<BR>>><BR>>>>As I've and other have been =3D
>>>>> > making our=3D20
>>>>> > way thru the new analog botique<BR>plugins,<BR>>>>I'm even =3D
>>>>> > more=3D20
>>>>> > resolved in stating that Paris FX are were=3D20
>>>>> > stellar.<BR>>>><BR>>>>Paris's Eq (4 band) is very =3D
>>>>> > good for=3D20
>>>>> > most applications. The Plate verb<BR>adn<BR>>>>Chorus, Delays
=3D
>>>>> > are=3D20
>>>>> > right up with the best. The Gate is cool, and is=3D20
>>>>> > =3D
>>>>> > the<BR>>>>Comp..<BR>>>><BR>>>><BR>>>>>With=3D
>>>>> > =3D20
>>>>> > UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=3D20
>>>>> > standards<BR>>>>in plugins modeling, Paris's plugins after 10
=3D
>>>>> > years=3D20
>>>>> > are still holding<BR>it's<BR>>>>own with the best of=3D20
>>>>> > them..<BR>>><BR></BLOCKQUOTE>
>>>>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight
>>=
>>>>>>spam, =3D
>>>>>> > and=3D20
>>>>>> > you?<BR><A=3D20
>>>>>> =
>>>>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
>>>>>>>fer=3D
>>>>>>> .html</A> </FONT></DIV></BODY></HTML>
>>>>>>> >
>>>>>>> >
>>>>>>>
>>>>>>><!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>Dale,</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Paris Plate is mono in so =  
>>>>>post pan won't=20  
>>>>>matter nor</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>will it hurt. Paris Room is =  
>>>>>stereo in so that=20  
>>>>>might help</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>to maintain post pan settings. =  
>>>>>The key is to=20  
>>>>>'blend' the</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>two to help sculpt the ambience around  
>>>>>=  
>>>>>your=20  
>>>>>source.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Use the best qualities of =  
>>>>>each. I like=20  
>>>>>the plates longer</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>decays much of the time but very =  
>>>>>softly. The=20  
>>>>>room can</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if  
=  
>>>>>you're not=20  
>>>>>careful.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Just play with small amounts and mix  
>>>=  
>>>>>them to=20  
>>>>>enhance</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums  
>>>>>=  
>>>>>or=20  
>>>>>whatever.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Crap,</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>  
>>>>><BLOCKQUOTE=20  
>>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
>>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
>>>>> <DIV>"dale" <<A=20  
>>>>> =  
>>>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=  
>>>>>>=20  
>>>>> wrote in message <A=20  
>>>>> =  
>>>>>href=3D"news:46945223\$1@linux">news:46945223\$1@linux</A>...</DIV><BR>Than=

>>>>>ks=20  
>>>>> Tom<BR><BR>Should the Auxes be set on "POST PAN" or something=20  
>>>>> else?<BR><BR>Thanks,<BR>Dale<BR><BR><BR>"Tom Bruhl" <<A=20  
>>>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20  
>>>>> wrote:<BR>><BR>>Dale,<BR>>I like to do that too for a =  
>>>>>richer=20  
>>>>> reverb. Just run both a<BR>>room and a plate in two aux =  
>>>>>busses and=20  
>>>>> mix them<BR>>together. Don't get too loud with either and it =  
>>>>>will be=20  
>>>>> sweet.<BR>>I also use a FreakQ in front of the plate to notch out  
>=  
>>>>>some=20  
>>>>> mids<BR>>more often than not. It carves a whole for the vocal =  
>>>>>or=20  
>>>>> sometimes=3D20<BR>>snare.<BR>>Tom<BR>><BR>> "dale" =  
>>>>><<A=20  
>>>>> =  
>>>>>href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A>=  
>>>>>>=20  
>>>>> wrote in message =  
>>>>>=3D<BR>>news:4693eb6a\$1@linux...<BR>><BR>> Rick,=20  
>>>>> can you elaborate on how to do this?<BR>><BR>><BR>> =  
>>>>>rick <<A=20  
>>>>> href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=20  
>>>>> wrote:<BR>> >run a room and plate parallel...or any combo =  
>>>>>of those=20  
>>>>> available.<BR>> ><BR>> ><BR>> ><BR>> >On =  
>>>>>10 Jul=20  
>>>>> 2007 17:01:58 +1000, "jp" <<A=20  
>>>>> href=3D"mailto:jjp@jjpJones.net">jjp@jjpJones.net</A>> =  
>>>>>wrote:<BR>> =20  
>>>>> ><BR>> >><BR>> =  
>>>>>>>LaMont--<BR>> =20  
>>>>> >>i agree--<BR>> >>though i have received some =  
>>>>>criticism=20  
>>>>> about the room reverb--<BR>> >>i'm an ancient user and =  
>>>>>don't=20  
>>>>> have any plug-ins or revised<BR>> >>FX for the room=20  
>>>>> rev.--<BR>> >>any suggestions?<BR>> =20  
>>>>> >>thanks<BR>> >>jp<BR>> =  
>>>>>>><BR>> =20  
>>>>> >>"LaMOnT" <<A=20  
>>>>> href=3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=20  
>>>>> wrote:<BR>> >>><BR>> >>>As I've =  
>>>>>>>and other=20  
>>>>> have been making our way thru the new analog =  
>>>>>=3D<BR>>botique<BR>> =20

>>>>> plugins,<BR>> >>>I'm even more resolved in stating =  
>>>>>that=20  
>>>>> Paris FX are were stellar.<BR>> >>><BR>> =20  
>>>>> >>>Paris's Eq (4 band) is very good for most applications. =  
>>>>>The Plate=20  
>>>>> =3D<BR>>verb<BR>> adn<BR>> >>>Chorus, =  
>>>>>Delays are=20  
>>>>> right up with the best. The Gate is cool, and =  
>>>>>is<BR>=3D<BR>>the<BR>> =20  
>>>>> >>Comp..<BR>> >>><BR>> =20  
>>>>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =  
>>>>>Waves new=20  
>>>>> vintage plugs setting the new<BR>=3D<BR>>standards<BR>> =20  
>>>>> >>>in plugins modeling, Paris's plugins after 10 years are =  
>>>>>still=20  
>>>>> =3D<BR>>holding<BR>> it's<BR>> >>>own =  
>>>>>with the=20  
>>>>> best of them..<BR>> ><BR>><BR>><BR>><BR>><BR>>>I =  
>>>>>choose=20  
>>>>> Polesoft Lockspam to fight spam, and=20  
>>>>> you?<BR>><http://www.polesoft.com/refer.html> =20  
>>>>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
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>>>>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20  
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>>>>>content=3D3D"MSHTML=20  
>>>>> 6.00.2800.1400"=20  
>>>>> =  
>>>>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=  
>>>>>D><BR>><BODY=20  
>>>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20  
>>>>> =  
>>>>>size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20  
>>>>> face=3D3DArial size=3D3D2>I like to do that too for a richer =  
>>>>>=3D<BR>>reverb.=20  
>>>>> =3D20<BR>>Just run both =  
>>>>>a</FONT></DIV><BR>><DIV><FONT=20  
>>>>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20  
>>>>> =  
>>>>>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR >>&l=  
>>>>>t;DIV><FONT=20  
>>>>> face=3D3DArial size=3D3D2>together. Don't get too loud with=20  
>>>>> =3D<BR>>either and=3D20<BR>>it will be=20  
>>>>> sweet.</FONT></DIV><BR>><DIV><FONT =  
>>>>>face=3D3DArial=20  
>>>>> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20  
>>>>> notch=3D20<BR>>out some=20  
>>>>> mids</FONT></DIV><BR>><DIV><FONT =

```

>>>>>face=3D3DArial=20
>>>>> size=3D3D2>more often than not. It carves a =3D<BR>>whole=20
>>>>> for=3D20<BR>>the vocal or sometimes=20
>>>>> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
>>>>> =
>>>>>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =
>>>>>
>>>>> face=3D3DArial =
>>>>>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20
>>>>> =
>>>>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =
>>>>>0px;=20
>>>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000
>=
>>>>>2px solid;=20
>>>>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20
>>>>> <<A=3D20<BR>> =3D<BR>>href=3D3D"<A=20
>>>>> =
>>>>>href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=
>>>>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A/=
>>>>>A>=3D<BR>>=3D20<BR>> =20
>>>>> wrote in message <A=3D20<BR>> =3D<BR>>href=3D3D"<A=20
>>>>> =
>>>>>href=3D'news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV><BR>Rick=
>>>>>'>news:4693eb6a$1@linux">news:4693eb6a$1@linux</A>...</DIV>=
>>>>>;<BR>Rick</A>=3D<BR>>,=20
>>>>> can=3D20<BR>> you elaborate on how to do=20
>>>>> this?<BR><BR><BR>rick <<A=3D20<BR>> =
>>>>>href=3D3D"<A=20
>>>>> =
>>>>>href=3D'mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>=3D20'>ma=
>>>>>ilto:parnell68@hotmail.com">parnell68@hotmail.com</A>=3D20</=
>>>>>A><BR>> =20
>>>>> wrote:<BR>>run a room and plate parallel...or any combo of=20
>>>>> those=3D20<BR>> =
>>>>>available.<BR>><BR>><BR>>On=20
>>>>> 10 Jul 2007 17:01:58 +1000, "jp" =
>>>>>=3D<BR>><<A=3D20<BR>> =20
>>>>> href=3D3D"<A=20
>>>>> =
>>>>>href=3D'mailto:jpj@jppjones.net">jpj@jppjones.net</A>=3D20'>mailto:jpj@jppj=
>>>>>ones.net">jpj@jppjones.net</A>=3D20</A><BR>> =20
>>>>> =
>>>>>wrote:<BR>><BR>>><BR>>>LaMont--<BR>=
>>>>>;>i=3D20<BR>> =20
>>>>> agree--<BR>>>though i have received some criticism about =
>>>>>the=20
>>>>> =3D<BR>>room=3D20<BR>> reverb--<BR>>>i'm an =

```

>>>>>ancient user=20  
>>>>> and don't have any plug-ins or =3D<BR>><BR>> =20  
>>>>> revised<BR>>>FX for the room=20  
>>>>> rev.--<BR>>>any=3D20<BR>> =20  
>>>>> =  
>>>>>=3D<BR>>suggestions?<BR>>>thanks<BR>>>jp<BR>=  
>>>>>>><BR>>>"LaMO=3D<BR>>nt"=3D20<BR>> =20  
>>>>> <<A =3D<BR>>href=3D3D"<A=20  
>>>>> =  
>>>>>href=3D'mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=3D20'>mail=  
>>>>>to:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=3D20</A><B=  
>>>>>R>> =20  
>>>>> wrote:<BR>>>><BR>>>>As I've and other =  
>>>>>have been=20  
>>>>> =3D<BR>>making our=3D20<BR>> way thru the new analog=20  
>>>>> botique<BR>plugins,<BR>>>>'I'm even=20  
>>>>> =3D<BR>>more=3D20<BR>> resolved in stating that Paris FX =  
>>>>>are=20  
>>>>> were=3D20<BR>> =20  
>>>>> stellar.<BR>>>>><BR>>>>Paris's Eq (4 =  
>>>>>band) is=20  
>>>>> very =3D<BR>>good for=3D20<BR>> most applications. The =  
>>>>>Plate=20  
>>>>> verb<BR>adn<BR>>>>Chorus, Delays=20  
>>>>> =3D<BR>>are=3D20<BR>> right up with the best. The Gate is =  
>>>>>cool, and=20  
>>>>> is=3D20<BR>> =20  
>>>>> =  
>>>>>=3D<BR>>the<BR>>>>Comp..<BR>>>>><BR>>=  
>>>>>;>><BR>>>>With=3D<BR>>=3D20<BR>> =20  
>>>>> UAD's, USZR, Sonalkis, Waves new vintage plugs setting the=20  
>>>>> new=3D20<BR>> standards<BR>>>>in plugins =  
>>>>>modeling,=20  
>>>>> Paris's plugins after 10 =3D<BR>>years=3D20<BR>> are still =  
>>>>>  
>>>>> holding<BR>it's<BR>>>>own with the best=20  
>>>>> of=3D20<BR>> =20  
>>>>> =  
>>>>>them..<BR>><BR></BLOCKQUOTE><BR>><DIV><F=  
>>>>>ONT=20  
>>>>> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =  
>>>>>spam,=20  
>>>>> =  
>>>>>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D "<A=20  
>>>>> =  
>>>>>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>>>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=  
>>>>>=3D<BR>>.html</A> =20



Erling

"Aaron Allen" <know-spam@not\_here.dude> skrev i melding  
news:469457b4@linux...

> Were you guys able to get Room Machine flying in Paris? That was another  
> one that was showing the same kind of problems.

> AA

>

> "Rod Lincoln" <rlincln@nospam.kc.rr.com> wrote in message  
> news:46944104\$1@linux...

>>

>> Yeah, I wrapped that one in fxpansion and no problems.

>> Rod

>> "Neil" <IUOIU@OIU.com> wrote:

>>>

>>>VST-wrapper issues, maybe?

>>>

>>>Neil

>>>

>>>

>>>"Aaron Allen" <know-spam@not\_here.dude> wrote:

>>>>I never could get that one to run right on Paris. I don't remember

>>>>exactly

>>>>

>>>>the deal, and it passed sound but as I recall it wouldn't save settings

>>>>or

>>>>make any changes to the settings.

>>>>AA

>>>>

>>>>

>>>>"Neil" <OIUOIU@OIU.com> wrote in message news:46939de5\$1@linux...

>>>>>

>>>>> Or RoomMachine844 from Silverspike.

>>>>>

>>>>> Neil

>>>>>

>>>>>

>>>>> Bill L <bill@billlorentzen.com> wrote:

>>>>>>Try a plug called Ambience

>>>>>>

>>>>>>jp wrote:

>>>>>>> LaMont--

>>>>>>> i agree--

>>>>>>> though i have received some criticism about the room reverb--

>>>>>>> i'm an ancient user and don't have any plug-ins or revised

>>>>>>> FX for the room rev.--

>>>>>>> any suggestions?

>>>>>> thanks  
>>>>>> jp  
>>>>>>  
>>>>>> "LaMOnT" <jjdpro@ameritech.net> wrote:  
>>>>>>> As I've and other have been making our way thru the new analog  
>>>>>>> botique  
>>>>> plugins,  
>>>>>>> I'm even more resolved in stating that Paris FX are were stellar.  
>>>>>>>  
>>>>>>> Paris's Eq (4 band) is very good for most applications. The Plate  
>> verb  
>>>>> adn  
>>>>>>> Chorus, Delays are right up with the best. The Gate is cool, and is  
>>>the  
>>>>>>> Comp..  
>>>>>>>  
>>>>>>> With UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new  
>>>  
>>>>>>> standards  
>>>>>>> in plugins modeling, Paris's plugins after 10 years are still  
>>>>>>> holding  
>>>>> it's  
>>>>>>> own with the best of them..  
>>>>>>>  
>>>>>  
>>>>  
>>>>  
>>>>  
>>>  
>>  
>  
>DJ did you try posting your rant to the Cubase forum or do you prefer to post  
DAW questions to the competitors forums?

Cubase 4 is fantastic! Last night I was using the MEAP multi export and had it automatically drop through 40 tracks and export them to individually numbered + track name files. Yeah baby.

Is it possible you have built something too complex again?"Neil" <OIUOIU@OIU.com> wrote in message news:46946e3e\$1@linux...

>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>Hmmm.....the I/O busses can be saved, but the external FX  
>>are constant from project to project so that sorta' doesn't  
>>make sense to me, but then again it  
>>Might.....sorta.....maybe.....I  
> guess. I'm fried  
> tonight so I've shut it down.  
>

> OK, good - read it again & print it out in the morning lol  
>  
>>BTW.....there's a Neve Portico tape emulator on Gearslutz for  
>>\$1200.00 right now (or at least there was last night). You  
>>need this.  
>  
> Kewl, send me the link - though I may not need it, I think this  
> week I have found the "secret of glue" in Cubase :) :D) :D)  
> Kinda like "the Riddle of Steel" in Conan the Barbarian, but  
> different :D  
>  
> Neil

<http://www.gearslutz.com:80/board/gearslutz-secondhand-gear-classifieds/133056-portico-5042-tape-emulator.html>

Tell me about the glue

;o)"John" <no@no.com> wrote in message news:4694be9e\$1@linux...  
>  
> DJ did you try posting your rant to the Cubase forum or do you prefer to  
> post  
> DAW questions to the competitors forums?  
>  
> Cubase 4 is fantastic! Last night I was using the MEAP multi export and  
> had it automatically drop through 40 tracks and export them to  
> individually  
> numbered + track name files. Yeah baby.  
>  
> Is it possible you have built something too complex again?

Hey John,

I don't post to the Cubase forum. It does absolutely no good. I post here and get answers. I wouldn't exactly call Paris a competitor to Cubase.....more like a parallel universe.....and yes, of course I may have built something too complex. That's the meaning of life around here ;o). However, everything works disgustingly well, with the exception of saving the I/O.

I'm going to look into this some more tonight.

;o)Hey. Mr. "I'll believe any press release someone of the same mindset as me wants to issue" :)

They've raised \$30 Million & last year they granted-out \$700k?

Typical "non-profit" org.

Neil

Jamie K <Meta@Dimensional.com> wrote:

>  
>Hey, Mr. Negativity. Look here:  
>  
>"Willie Nelson, Neil Young and John Mellencamp organized the first Farm  
>Aid concert in 1985 to raise awareness about the loss of family farms  
>and to raise funds to keep farm families on their land. Dave Matthews  
>joined the Farm Aid Board of Directors in 2001. Farm Aid has raised more  
>than \$30 million to promote a strong and resilient family farm system of  
>agriculture. Farm Aid is a nonprofit organization whose mission is to  
>keep family farmers on their land."  
>  
>Read about the \$735,909 in 2006 grants here:  
>  
> [http://www.farmaid.org/site/c.qll5lhNVJsE/b.2723621/k.9C20/G\\_rant\\_Program.htm](http://www.farmaid.org/site/c.qll5lhNVJsE/b.2723621/k.9C20/G_rant_Program.htm)  
>  
>Does any of that help the farmers? Judge for yourself.  
>  
>You might be right about the US festival, though. But rock concerts to  
>raise awareness, build community and raise money can actually work.  
>  
>Cheers,  
> -Jamie  
> [www.JamieKruz.com](http://www.JamieKruz.com)  
>  
>  
>  
>Neil wrote:  
>> None of these concerts really do anything... did the "Us  
>> Festival" bring us all together? Did "Farm Aid" really help the  
>> farmers? Did the whole "Feed the World" thing really help  
>> alleviate famine & starvation?  
>>  
>> Pffft... why bother - it's just a bunch of over-rich egotists  
>> trying to assuage their guilt for having something while other  
>> people are suffering... nothing ever really happens as a result.  
>>  
>> NeilOk Neil,

I have reread your post.

> 1.) set up all your routing for your patching & external EFX,

> and make sure you save the project again once you do that  
> (either under a new project name or just overwrite what you've  
> got... I tend to save under a new name in case I fuck anything  
> up - or simply hate what I've done - and need to go back :) )

I have done this. Doesn't make any difference.....probably  
because.....

> 2.) Save your routing scenarios in the "VST Connections"  
> dialogue... there's an option that let's you save those...  
> you could go from:  
> "ScreamingOkapis-SongOfWorldPeace-BasicTrackRouting", to...  
> "ScreamingOkapis-SongOfWorldPeace-OverdubRoutingA", to...  
> "ScreamingOkapis-SongOfWorldPeace-VocalOverdubs", to...  
> "ScreamingOkapis-SongOfWorldPeace-MixdownRoutingA", to...  
> "ScreamingOkapis-SongOfWorldPeace-MixdownRoutingB"

I have not done this, but I will try it. I think herein may lie the  
(Germanically screwballishly logical) answer.

;o)

"Neil" <OIUOIU@.com> wrote in message news:4694660a\$1@linux...

>  
> May I suggest something?  
>  
> OK, I'm using my system as an example here since you & I have  
> different convertor sets, but follow for a moment & maybe this  
> will help if you apply similar principals to your setup...  
>  
> I have two Multifaces... let's say I have various  
> inputs on Multiface #1 assigned to INPUTS as follows in  
> the "VST Connections" dialogue:  
>  
> Multiface ch1 = Mono Input/Kick  
> MF Ch 2 = Mono Input/Snare  
> MF Ch 3 = Mono Input/Hat  
> MF Ch 4 = Mono Input/Cowbell & digital cowbell sample triggers  
> MF Ch's 5&6 = Stereo Input/OH's  
> MF Ch's 7&8 = Stereo Input/Drum Room-Ambience Mics  
> MF Ch's 9&10 = (SPDIF/Not used in this scenario)  
> MF Ch's 11 to 14 = ADAT (Lightpipe) inputs used for 4 tom mics.  
>  
> ... and the only OUTputs you have assigned are:  
> MF Ch's 1&2 (OUTPUTS) = main monitors  
>  
> OK, so that wipes out ALL the inputs except for SPDIF in the

> first Multiface, yes? All the other inputs would have to be  
> routed through the 2nd Multiface in this scenario... here's the  
> thing... when you get to mixdown & external EFX routing, let's  
> say you want your VST connections to look like this on your  
> first (Master!!!) Multiface - i.e the same one as above:  
>  
> MF Ch's 1&2 OUTPUTS = main monitors (no change there)  
> MF Ch 3 OUTPUT = send to external EFX/Distressor on vox track  
> MF Ch 3 INPUT = return from external EFX/Distressor on vox track  
> MF Ch 4 OUTPUT = send to external EFX/Massenburg EQ on kik  
> MF Ch 4 INPUT = return from external EFX/Massenburg EQ on kik  
> MF Ch's 5&6 OUTPUTS = send to external Lexi 480L, Engine "A"  
> MF Ch's 5&6 INPUTS = return from external Lexi 480L, Engine "A"  
> MF Ch's 7&8 OUTPUTS = send to external Lexi 480L, Engine "B"  
> MF Ch's 7&8 INPUTS = return from external Lexi 480L, Engine "B"  
> MF CH's 9&10 OUTPUTS = SPDIF to Quantec Yardstick IN's/Sends  
> MF CH's 9&10 INPUTS = SPDIF to Quantec Yardstick OUTS>Returns  
> <lightpipes not used in mixdown in this example>  
>  
> Quite a bit different routing scenario than the one you used for  
> tracking, yes? I suspect what's happening is that you're not  
> saving your VST connections routing - if that's the case, every  
> time you open up a project it'll take you to the last "saved"  
> version, including any routing changes you've made & saved,  
> but NOT any routing changes you've made, but not saved!  
>  
> You can save these routing/patching changes in one of two ways:  
>  
> 1.) set up all your routing for your patching & external EFX,  
> and make sure you save the project again once you do that  
> (either under a new project name or just overwrite what you've  
> got... I tend to save under a new name in case I fuck anything  
> up - or simply hate what I've done - and need to go back :) )  
>  
> 2.) Save your routing scenarios in the "VST Connections"  
> dialogue... there's an option that let's you save those...  
> you could go from:  
> "ScreamingOkapis-SongOfWorldPeace-BasicTrackRouting", to...  
> "ScreamingOkapis-SongOfWorldPeace-OverdubRoutingA", to...  
> "ScreamingOkapis-SongOfWorldPeace-VocalOverdubs", to...  
> "ScreamingOkapis-SongOfWorldPeace-MixdownRoutingA", to...  
> "ScreamingOkapis-SongOfWorldPeace-MixdownRoutingB"  
>  
> Now, it's true I have SX3 and you have C4, but I would bet it's  
> the same basic idea. Got it? Kewl?  
>  
> Let us know if that works for you.  
>



> -Jamie  
> www.JamieKrutz.com  
>

I don't mind listening to political opinion. I do mind "paying" to do listen to it when I have come to hear music, not political diatribe (unless I know ahead of time, as in I know the lyrics are political and I'm choosing to hear them anyway). Musicians can have all the opinion they want. What amazes me is that rational people actually think the opinions of musicians (and actors) are important and should be given some sort of additional weight, when the opposite is probably true.

;o)I don't remember what exactly he said, it was back in the 80s. It was not about government policies. It was more like, Americans suck, Americans are stupid people, our American ways suck, our American idiosyncrasies are stupid and irritating. It was arrogant and insulting, trust me.

Jamie K <Meta@Dimensional.com> wrote:

>  
>What did he say??  
>  
>If Sting offended James it was probably a slur against Apple. :^)  
>  
>I will listen to anyone talk about politics any time any where. However

>if they are spouting nonsense then I'll want to talk back. ;^)

>  
>I'm not at all against musicians having opinions.

>  
>Cheers,  
> -Jamie  
> www.JamieKrutz.com

>  
>  
>DJ wrote:  
>> "Jamie K" <Meta@Dimensional.com> wrote in message news:469414e4\$1@linux...

>>> James McCloskey wrote:  
>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>> Was Sting really insulting America and Americans or was he questioning

>>>>> American government policy at the time? Since some people cheered him

>>>>> while others apparently felt horribly insulted by both Sting and the

>>>>> cheerers, I'll bet it was merely the latter.

>>>>>

>>>> He was insulting America and Americans.

>>> What did he say?

>>>  
>>> Cheers,  
>>> -Jamie  
>>> www.JamieKruz.com  
>>>  
>>  
>> I don't go to concerts to hear people talk about politics. I never go  
back  
>> to see a band that starts spouting political rhetoric onstage.....except  
I  
>> \*would\* go back and see Eddie Izzard.....but he's not a musician.  
>>  
>> ;o)  
>>  
>>administrative expenses dude..... we've got to keep the "organizaion" paid  
year 'round so that they will be around to do another one.....  
geez.....what a grouch.....

(hehehe.....I wonder if they have incorporated)

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:4694e94e\$1@linux...

>

> Hey. Mr. "I'll believe any press release someone of the same  
> mindset as me wants to issue" :)

>

> They've raised \$30 Million & last year they granted-out \$700k?

>

> Typical "non-profit" org.

>

> Neil

>

> Jamie K <Meta@Dimensional.com> wrote:

>>

>>Hey, Mr. Negativity. Look here:

>>

>>"Willie Nelson, Neil Young and John Mellencamp organized the first Farm

>

>>Aid concert in 1985 to raise awareness about the loss of family farms

>>and to raise funds to keep farm families on their land. Dave Matthews

>>joined the Farm Aid Board of Directors in 2001. Farm Aid has raised more

>

>>than \$30 million to promote a strong and resilient family farm system of

>

>>agriculture. Farm Aid is a nonprofit organization whose mission is to

>>keep family farmers on their land."

>>

>>Read about the \$735,909 in 2006 grants here:  
>>  
>> [http://www.farmaid.org/site/c.qll5lhNVJsE/b.2723621/k.9C20/G\\_rant\\_Program.htm](http://www.farmaid.org/site/c.qll5lhNVJsE/b.2723621/k.9C20/G_rant_Program.htm)  
>>  
>>Does any of that help the farmers? Judge for yourself.  
>>  
>>You might be right about the US festival, though. But rock concerts to  
>>raise awareness, build community and raise money can actually work.  
>>  
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>>Neil wrote:  
>>> None of these concerts really do anything... did the "Us  
>>> Festival" bring us all together? Did "Farm Aid" really help the  
>>> farmers? Did the whole "Feed the World" thing really help  
>>> alleviate famine & starvation?  
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>>> Pffft... why bother - it's just a bunch of over-rich egotists  
>>> trying to assuage their guilt for having something while other  
>>> people are suffering... nothing ever really happens as a result.  
>>>  
>>> Neil  
>>  
> This is also one feature I would ask for in N4/C4.x - I/O and Control  
> Rooms  
> settings saved with each project, in addition to retaining global preset  
> list/default setting option.  
>

What astounds me is that it "wouldn't" do this by default. Unbelievable.

;oPNeil wrote:  
> Hey. Mr. "I'll believe any press release someone of the same  
> mindset as me wants to issue" :)  
>  
> They've raised \$30 Million & last year they granted-out \$700k?  
>  
> Typical "non-profit" org.

Well, now you're changing the subject Mr. Eor. :^)

You asked "Did "Farm Aid" really help the farmers?"

Looking at the list of farmer organizations who received grants from Farm Aid last year indicates that the answer is yes.

Now, this list is not just a "press release," it's a list of recipients and the actual amounts they received. If you think their list is a pack of lies, then report them. It can't be legal for a non-profit to publish a false list.

As far as the "same mindset" assumption goes, I'm not sure I would agree with Willie Nelson on a lot of topics.

But I can appreciate that Farm Aid paid out hundreds of thousands of dollars to farm organizations last year, that it has been doing this for over 20 years, and at least some of that money is likely to be doing some good. It's a lot more than I'm doing for farmers so more power to Willie on that.

You can quibble about the amount of overhead involved with putting on concerts vs. the amount paid out but that's where you're changing the subject. It probably means you think you could do better. I'll bet they would appreciate the efforts of another volunteer, give 'em a call, maybe you can find more ways to cut expenses.

In the mean time, just looking at their grants list indicates they are actually doing something to help farmers, and that's a positive answer your original question. Sorry to be so positive. ;^)

Cheers,  
-Jamie  
[www.JamieKruz.com](http://www.JamieKruz.com)

> Neil

>

> Jamie K <[Meta@Dimensional.com](mailto:Meta@Dimensional.com)> wrote:

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>

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>>  
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>>> Pffft... why bother - it's just a bunch of over-rich egotists  
>>> trying to assuage their guilt for having something while other  
>>> people are suffering... nothing ever really happens as a result.  
>>>  
>>> Neil  
>If I held grudges about arrogant and insulting statements I wouldn't  
hang around this news group long. :^)

Apple sucks.

So, two things: Let's say Sting said "Americans suck" in the 80's. That's an ignorant generalization. But now it's 2007, do you think he's learned a few things since then? Should we start a crusade to ban him from the USA or should we prove that WE don't suck, and show our legendary patience and generosity, and look forward?

Apple sucks more than Dell.

America is big enough and strong enough to take criticism. Valid criticism or ignorant criticism, we hear it all every day. Our constitution directly protects our right to criticize America, our current or past leaders, etc.

Apple sucks more than Microsoft.

In fact, in America we can even criticize the almighty Sting.

Apple doesn't really suck. Much.

Second thing, let's say Sting didn't exactly say "American suck" and you misinterpreted what he said. Let's say the people who cheered actually better understood his point, whatever it was.

Apple has made some pretty good products, actually.

In that case, a 20ish year grudge against Sting just looks foolish.

I like my Mac.

Even in the first case, a 20ish year grudge might be a bit much.

BTW, I agree that the opinions of musicians have no special validity but in some cases they might have more reach. The arts can be provocative and be a catalyst for people to think.

It's cool with me when musicians use their whole experience, including ideas and opinions, as grist for their artistic mills.

It can be very stimulating and rewarding when artists share in that way. Anyone who takes the opinion of someone else without looking into it further is foolish. But the exposure of ideas in the free marketplace of ideas is part of our cultural foundation, and artists are part of that tradition.

It's cool with me when people, even musicians, support causes. I would not be shocked to go to a concert and hear about a cause.

Cheers,  
-Jamie  
[www.JamieKrutz.com](http://www.JamieKrutz.com)

DJ wrote:

> "Jamie K" <Meta@Dimensional.com> wrote in message news:46946f13\$1@linux...

>> What did he say??

>>

>> If Sting offended James it was probably a slur against Apple. :^)

>>

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>> they are spouting nonsense then I'll want to talk back. ;^)

>>

>> I'm not at all against musicians having opinions.

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> ahead of time, as in I know the lyrics are political and I'm choosing to hear  
> them anyway). Musicians can have all the opinion they want. What amazes me  
> is that rational people actually think the opinions of musicians (and  
> actors) are important and should be given some sort of additional weight,  
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>  
> ;o)  
>  
>

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americans are  
> stupid people, our american ways suck, our american idiosyncrasies  
are stupid  
> and irritating. It was arrogant and insulting, trust me.  
> I use the Paris EDS room reverb "studio A" on stereo guitar tracks (from  
pod), ride cymbal and hi hat. I use the plate for vocals.  
Wayne

"DC" <dc@spammersinhell.com> wrote in message news:4694700a\$1@linux...

>  
> I find that the rooms work much better in the whole mix than you  
> expect them to from what they sound like soloed.  
>  
> DC  
>  
>  
> "Kim" <hiddensounds@hotmail.com> wrote:  
>>  
>>  
>> I'm a big Non-Linear fan. I like the plates, but the room's I'm finding  
> I  
>> steer away from mostly. The Non-Linear is very handy, and I'd be  
>> interested  
>> to see what I can do combining it with a plate...  
>>

>>Cheers,  
>>Kim.  
>>  
>>"Neil" <OUOIU@OIU.com> wrote:  
>>>  
>>>IMO, always thought the rooms suck bigtime... the Plates are  
>>>great, though.... stick with the Plates & minimal early  
>>>reflections, and expand the HF rolloff so that it's not too  
>>>dark & you'll be a happy camper!  
>>>  
>>>For rooms, go find another plugin.  
>>>  
>>>Neil  
>>>  
>>>  
>>>"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>>  
>>>>  
>>>>Dale,  
>>>>Paris Plate is mono in so post pan won't matter nor  
>>>>will it hurt. Paris Room is stereo in so that might help  
>>>>to maintain post pan settings. The key is to 'blend' the  
>>>>two to help sculpt the ambience around your source.  
>>>>Use the best qualities of each. I like the plates longer  
>>>>decays much of the time but very softly. The room can  
>>>>get dense and flutter too much if you're not careful.  
>>>>Just play with small amounts and mix them to enhance  
>>>>your source be it guitar, vocal, drums or whatever.  
>>>>  
>>>>It's always a crap shoot.  
>>>>Crap,  
>>>>Tom  
>>>>  
>>>>  
>>>> "dale" <dalebradleycello@yahoo.com> wrote in message =  
>>>>news:46945223\$1@linux...  
>>>>  
>>>> Thanks Tom  
>>>>  
>>>> Should the Auxes be set on "POST PAN" or something else?  
>>>>  
>>>> Thanks,  
>>>> Dale  
>>>>  
>>>>  
>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>> >  
>>>> >

>>>> >Dale,  
 >>>> >I like to do that too for a richer reverb. Just run both a  
 >>>> >room and a plate in two aux busses and mix them  
 >>>> >together. Don't get too loud with either and it will be sweet.  
 >>>> >I also use a FreakQ in front of the plate to notch out some mids  
 >>>> >more often than not. It carves a whole for the vocal or =  
 >>>>sometimes=3D20  
 >>>> >snare.  
 >>>> >Tom  
 >>>> >  
 >>>> > "dale" <dalebradleycello@yahoo.com> wrote in message =3D  
 >>>> >news:4693eb6a\$1@linux...  
 >>>> >  
 >>>> > Rick, can you elaborate on how to do this?  
 >>>> >  
 >>>> >  
 >>>> > rick <parnell68@hotmail.com> wrote:  
 >>>> > >run a room and plate parallel...or any combo of those available.  
 >>>> > >  
 >>>> > >  
 >>>> > >On 10 Jul 2007 17:01:58 +1000, "jp" <jpj@jppjones.net> wrote:  
 >>>> > >  
 >>>> > >>  
 >>>> > >>LaMont--  
 >>>> > >>i agree--  
 >>>> > >>though i have received some criticism about the room reverb--  
 >>>> > >>i'm an ancient user and don't have any plug-ins or revised  
 >>>> > >>FX for the room rev.--  
 >>>> > >>any suggestions?  
 >>>> > >>thanks  
 >>>> > >>jp  
 >>>> > >>  
 >>>> > >>"LaMOnT" <jjdpro@ameritech.net> wrote:  
 >>>> > >>>  
 >>>> > >>>As I've and other have been making our way thru the new analog  
 >>>> >>=  
 >>>>=3D  
 >>>> >botique  
 >>>> > plugins,  
 >>>> > >>>I'm even more resolved in stating that Paris FX are were =  
 >>>>stellar.  
 >>>> > >>>  
 >>>> > >>>Paris's Eq (4 band) is very good for most applications. The =  
 >>>>Plate =3D  
 >>>> >verb  
 >>>> > adn  
 >>>> > >>>Chorus, Delays are right up with the best. The Gate is cool, and  
 >>>> >>=

>>>>is  
>>>> =3D  
>>>> >the  
>>>> > >>Comp..  
>>>> > >>>  
>>>> > >>>  
>>>> > >>>With UAD's, USZR, Sonalkis, Waves new vintage plugs setting the  
>>>>=  
>>>>new  
>>>> =3D  
>>>> >standards  
>>>> > >>>in plugins modeling, Paris's plugins after 10 years are still  
> =  
>>>>=3D  
>>>> >holding  
>>>> > it's  
>>>> > >>>own with the best of them..  
>>>> > >  
>>>> >  
>>>> >  
>>>> >  
>>>> >I choose Polesoft Lockspam to fight spam, and you?  
>>>> ><http://www.polesoft.com/refer.html> =20  
>>>> >  
>>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
>>>> ><HTML><HEAD>  
>>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D  
>>>> >charset=3D3Diso-8859-1">  
>>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>  
>>>> ><STYLE></STYLE>  
>>>> ></HEAD>  
>>>> ><BODY bgColor=3D3D#ffffff>  
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Dale,</FONT></DIV>  
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>I like to do that too for a =  
>>>>richer =3D  
>>>> >reverb. =3D20  
>>>> >Just run both a</FONT></DIV>  
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>room and a plate in two aux =  
>>>>busses and  
>>>> =3D  
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>>>> >them</FONT></DIV>  
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>together. Don't get too loud  
> =  
>>>>with =3D  
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>>>> ><DIV><FONT face=3D3DArial size=3D3D2>I also use a FreakQ in front of

```

>>>=
>>>>the =3D
>>>> >plate to notch=3D20
>>>> >out some mids</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>more often than not. It carves
>>>=
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>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>>> ><DIV> </DIV>
>>>> ><BLOCKQUOTE=3D20
>>>> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
>>=
>>>>=3D
>>>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> > <DIV>"dale" <<A=3D20
>>>> > =3D
>>>> =
>>>>>href=3D3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com<=
>>>>/A>=3D
>>>> >>=3D20
>>>> > wrote in message <A=3D20
>>>> > =3D
>>>> =
>>>>>href=3D3D"news:4693eb6a$1 @linux">news:4693eb6a$1 @linux</A>...</DIV><BR>R=
>>>>ick=3D
>>>> >, can=3D20
>>>> > you elaborate on how to do this?<BR><BR><BR>rick <<A=3D20
>>>> > =
>>>>>href=3D3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20
>>>> > wrote:<BR>>run a room and plate parallel...or any combo of =
>>>>those=3D20
>>>> > available.<BR>><BR>><BR>>On 10 Jul 2007 17:01:58 +1000, "jp" =3D
>>>> ><<A=3D20
>>>> > href=3D3D"mailto:jjp@jppjones.net">jjp@jppjones.net</A>>=3D20
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>>>> >room=3D20
>>>> > reverb--<BR>>>i'm an ancient user and don't have any plug-ins or
> =
>>>>=3D
>>>> >
>>>> > revised<BR>>>FX for the room rev.--<BR>>>any=3D20
>>>> > =3D
>>>> >suggestions?<BR>>>thanks<BR>>>jp<BR>>><BR>>>"LaMO=3D
>>>> >nt"=3D20

```

>>>> > <<A =3D  
>>>> >href=3D3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>=>=3D20  
>>>> > wrote:<BR>>>><BR>>>>As I've and other have been =3D  
>>>> >making our=3D20  
>>>> > way thru the new analog botique<BR>plugins,<BR>>>>>I'm even =3D  
>>>> >more=3D20  
>>>> > resolved in stating that Paris FX are were=3D20  
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>>>> >good for=3D20  
>>>> > most applications. The Plate verb<BR>adn<BR>>>>>Chorus, Delays =3D  
>>>> >are=3D20  
>>>> > right up with the best. The Gate is cool, and is=3D20  
>>>> > =3D  
>>>> >the<BR>>>>>Comp..>>>> >=3D20  
>>>> > UAD's, USZR, Sonalkis, Waves new vintage plugs setting the new=3D20  
>>>> > standards<BR>>>>>in plugins modeling, Paris's plugins after 10 =3D  
>>>> >years=3D20  
>>>> > are still holding<BR>it's<BR>>>>>own with the best of=3D20  
>>>> > them..>>>> ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =  
>>>>spam, =3D  
>>>> >and=3D20  
>>>> >you?<BR><A=3D20  
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>>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=  
>>>>fer=3D  
>>>> >.html</A> </FONT></DIV></BODY></HTML>  
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>>>><STYLE></STYLE>  
>>>></HEAD>  
>>>><BODY bgColor=3D#ffffff>  
>>>><DIV><FONT face=3DArial size=3D2>Dale,</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2>Paris Plate is mono in so =  
>>>>post pan won't=20  
>>>>matter nor</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2>will it hurt. Paris Room is =  
>>>>stereo in so that=20  
>>>>might help</FONT></DIV>  
>>>><DIV><FONT face=3DArial size=3D2>to maintain post pan settings. =

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>>>>The key is to=20
>>>>'blend' the</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>two to help sculpt the ambience around
>>>=
>>>>your=20
>>>>source.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Use the best qualities of =
>>>>each. I like=20
>>>>the plates longer</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>decays much of the time but very =
>>>>softly. The=20
>>>>room can</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>get dense and flutter too much if =
>>>>you're not=20
>>>>careful.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Just play with small amounts and mix
> =
>>>>them to=20
>>>>enhance</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>your source be it guitar, vocal, drums
>>>=
>>>>or=20
>>>>whatever.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2>It's always a crap shoot.</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Crap,</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
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>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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>>>> wrote in message <A=20
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>>>>href=3D"news:46945223$1@linux">news:46945223$1@linux</A>...</DIV><BR>Than=
>>>>ks=20
>>>> Tom<BR><BR>Should the Auxes be set on "POST PAN" or something=20
>>>> else?<BR><BR>Thanks,<BR>Dale<BR><BR><BR>"Tom Bruhl" <<A=20
>>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>=>=20
>>>> wrote:<BR><BR><BR>>Dale,<BR>>I like to do that too for a =
>>>>richer=20
>>>> reverb. Just run both a<BR>>room and a plate in two aux =
>>>>busses and=20
>>>> mix them<BR>>together. Don't get too loud with either and it =

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>>>>will be=20  
>>>> sweet.<BR>>I also use a FreakQ in front of the plate to notch out =  
>>>>some=20  
>>>> mids<BR>>more often than not. It carves a whole for the vocal =  
>>>>or=20  
>>>> sometimes=3D20<BR>>snare.<BR>>Tom<BR>><BR>> "dale" =  
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>>>> wrote in message =  
>>>>=3D<BR>>news:4693eb6a\$1@linux...<BR>><BR>> Rick,=20  
>>>> can you elaborate on how to do this?<BR>><BR>><BR>> =  
>>>>rick <<A=20  
>>>> href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=20  
>>>> wrote:<BR>> >run a room and plate parallel...or any combo =  
>>>>of those=20  
>>>> available.<BR>> ><BR>> ><BR>> >On =  
>>>>10 Jul=20  
>>>> 2007 17:01:58 +1000, "jp" <<A=20  
>>>> href=3D"mailto:jpj@jpjones.net">jpj@jpjones.net</A>> =  
>>>>wrote:<BR>> =20  
>>>> ><BR>> >><BR>> =  
>>>>>>LaMont--<BR>> =20  
>>>> >>i agree--<BR>> >>though i have received some =  
>>>>criticism=20  
>>>> about the room reverb--<BR>> >>i'm an ancient user and =  
>>>>don't=20  
>>>> have any plug-ins or revised<BR>> >>FX for the room=20  
>>>> rev.--<BR>> >>any suggestions?<BR>> =20  
>>>> >>thanks<BR>> >>jp<BR>> =  
>>>>>><BR>> =20  
>>>> >>"LaMOnt" <<A=20  
>>>> href=3D"mailto:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=20  
>>>> wrote:<BR>> >>><BR>> >>>As I've =  
>>>>and other=20  
>>>> have been making our way thru the new analog =  
>>>>=3D<BR>>botique<BR>> =20  
>>>> plugins,<BR>> >>>I'm even more resolved in stating =  
>>>>that=20  
>>>> Paris FX are were stellar.<BR>> >>><BR>> =20  
>>>> >>>Paris's Eq (4 band) is very good for most applications. =  
>>>>The Plate=20  
>>>> =3D<BR>>verb<BR>> adn<BR>> >>>Chorus, =  
>>>>Delays are=20  
>>>> right up with the best. The Gate is cool, and =  
>>>>is<BR>=3D<BR>>the<BR>> =20  
>>>> >>Comp..<BR>> >>><BR>> =20

>>>> >>><BR>> >>>With UAD's, USZR, Sonalkis, =  
>>>>Waves new=20  
>>>> vintage plugs setting the new<BR>=3D<BR>>standards<BR>> =20  
>>>> >>>in plugins modeling, Paris's plugins after 10 years are =  
>>>>still=20  
>>>> =3D<BR>>holding<BR>> it's<BR>> >>>own =  
>>>>with the=20  
>>>> best of them..<BR>> ><BR>><BR>><BR>><BR>><BR>>I =  
>>>>choose=20  
>>>> Polesoft Lockspam to fight spam, and=20  
>>>> you?<BR>>http://www.polesoft.com/refer.html =20  
>>>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20  
>>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20  
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>>>>D><BR>><BODY=20  
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>>>> =  
>>>>size=3D3D2>Dale,</FONT></DIV><BR>><DIV><FONT=20  
>>>> face=3D3DArial size=3D3D2>I like to do that too for a richer =  
>>>>=3D<BR>>reverb.=20  
>>>> =3D20<BR>>Just run both =  
>>>>a</FONT></DIV><BR>><DIV><FONT=20  
>>>> face=3D3DArial size=3D3D2>room and a plate in two aux busses=20  
>>>> =  
>>>>and<BR>=3D<BR>>mix=3D20<BR>>them</FONT></DIV><BR >>&l=  
>>>>t;DIV><FONT=20  
>>>> face=3D3DArial size=3D3D2>together. Don't get too loud with=20  
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>>>> sweet.</FONT></DIV><BR>><DIV><FONT =  
>>>>face=3D3DArial=20  
>>>> size=3D3D2>I also use a FreakQ in front of the =3D<BR>>plate to=20  
>>>> notch=3D20<BR>>>out some=20  
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>>>> for=3D20<BR>>the vocal or sometimes=20  
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>>>> =  
>>>>size=3D3D2>snare.</FONT></DIV><BR>><DIV><FONT =  
>>>>  
>>>> face=3D3DArial =  
>>>>size=3D3D2>Tom</FONT></DIV><BR>><DIV>=20  
>>>> =

>>>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =  
>>>>0px;=20  
>>>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =  
>>>>2px solid;=20  
>>>> MARGIN-RIGHT: 0px"><BR>> <DIV>"dale"=20  
>>>> <<A=3D20<BR>> =3D<BR>>href=3D3D"<A=20  
>>>> =  
>>>>href=3D'mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=  
>>>>>mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com</A'=/=  
>>>>A>>=3D<BR>>>=3D20<BR>> =20  
>>>> wrote in message <A=3D20<BR>> =3D<BR>>href=3D3D"<A=20  
>>>> =  
>>>>href=3D'news:4693eb6a\$1 @linux">news:4693eb6a\$1 @linux</A>...</DIV><BR>Rick=  
>>>>'>news:4693eb6a\$1 @linux">news:4693eb6a\$1 @linux</A>...</DIV>=  
>>>>;<BR>Rick</A>=3D<BR>>,=20  
>>>> can=3D20<BR>> you elaborate on how to do=20  
>>>> this?<BR><BR><BR>rick <<A=3D20<BR>> =  
>>>>href=3D3D"<A=20  
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>>>>ilto:parnell68@hotmail.com">parnell68@hotmail.com</A>>=3D20</=  
>>>>A><BR>> =20  
>>>> wrote:<BR>>run a room and plate parallel...or any combo of=20  
>>>> those=3D20<BR>> =  
>>>>available.<BR>><BR>><BR>>On=20  
>>>> 10 Jul 2007 17:01:58 +1000, "jp" =  
>>>>=3D<BR>><<A=3D20<BR>> =20  
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>>>>ones.net">jpj@jppjones.net</A>>=3D20</A><BR>> =20  
>>>> =  
>>>>wrote:<BR>><BR>>><BR>>>LaMont--<BR>=  
>>>>;>i=3D20<BR>> =20  
>>>> agree--<BR>>>though i have received some criticism about =  
>>>>the=20  
>>>> =3D<BR>>room=3D20<BR>> reverb--<BR>>>i'm an =  
>>>>ancient user=20  
>>>> and don't have any plug-ins or =3D<BR>><BR>> =20  
>>>> revised<BR>>>FX for the room=20  
>>>> rev.--<BR>>>any=3D20<BR>> =20  
>>>> =  
>>>>=3D<BR>>suggestions?<BR>>>thanks<BR>>>jp<BR>=  
>>>>>><BR>>>"LaMO=3D<BR>>nt"=3D20<BR>> =20  
>>>> <<A =3D<BR>>href=3D3D"<A=20  
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>>>>to:jjdpro@ameritech.net">jjdpro@ameritech.net</A>>=3D20</A><B=

>>>>R>> =20  
>>>> wrote:<BR>>>><BR>>>>As I've and other =  
>>>>have been=20  
>>>> =3D<BR>>making our=3D20<BR>> way thru the new analog=20  
>>>> botique<BR>plugins,<BR>>>>I'm even=20  
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>>>> were=3D20<BR>> =20  
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>>>>band) is=20  
>>>> very =3D<BR>>good for=3D20<BR>> most applications. The =  
>>>>Plate=20  
>>>> verb<BR>adn<BR>>>>Chorus, Delays=20  
>>>> =3D<BR>>are=3D20<BR>> right up with the best. The Gate is =  
>>>>cool, and=20  
>>>> is=3D20<BR>> =20  
>>>> =  
>>>>=3D<BR>>the<BR>>>>Comp..  
>>>>;>>>>With=3D<BR>>=3D20<BR>> =20  
>>>> UAD's, USZR, Sonalkis, Waves new vintage plugs setting the=20  
>>>> new=3D20<BR>> standards<BR>>>>in plugins =  
>>>>modeling,=20  
>>>> Paris's plugins after 10 =3D<BR>>years=3D20<BR>> are still =  
>>>>  
>>>> holding<BR>it's<BR>>>>own with the best=20  
>>>> of=3D20<BR>> =20  
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>>>>them..  
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>>>> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =  
>>>>spam,=20  
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>>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=  
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>>  
>Without a doubt. Makes me wonder if ASIO is disconnected in some way that makes this less than trivial. If it were trivial, and if I were a programmer at SB, I would have changed this during

my lunch hour, just because it's annoying.

I have a feeling this is on the horizon though - the new control room concept and studio management is designed to replace the hardware mixer/outboard system - and that includes (or should) patch bays that would change from project to project.

Dedric

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message news:4694eeeb\$1@linux...

> >

>> This is also one feature I would ask for in N4/C4.x - I/O and Control

>> Rooms

>> settings saved with each project, in addition to retaining global preset

>> list/default setting option.

>>

>

>

> What astounds me is that it "wouldn't" do this by default. Unbelievable.

>

> ;oP

>Hi thereJaimie ,

"Jamie K" <Meta@Dimensional.com> wrote in message news:46950060\$1@linux...

>

> If I held grudges about arrogant and insulting statements I wouldn't hang

> around this news group long. :^)

LOL!!!!!!

>

> Apple sucks.

>

> So, two things: Let's say Sting said "Americans suck" in the 80's. That's

> an ignorant generalization. But now it's 2007, do you think he's learned a

> few things since then? Should we start a crusade to ban him from the USA

> or should we prove that WE don't suck, and show our legendary patience and

> generosity, and look forward?

>

> Apple sucks more than Dell.

>

> America is big enough and strong enough to take criticism. Valid criticism

> or ignorant criticism, we hear it all every day. Our constitution directly

> protects our right to criticize America, our current or past leaders, etc.

>

That's not the point, from my perspective. The point is that I don't pay

money to be insulted or included in someone else's agenda.

> Apple sucks more than Microsoft.

>

> In fact, in America we can even criticize the almighty Sting.

I don't really care what Sting thinks as long as I don't pay to listen to it.

>

> Apple doesn't really suck. Much.

>

> Second thing, let's say Sting didn't exactly say "American suck" and you  
> misinterpreted what he said. Let's say the people who cheered actually  
> better understood his point, whatever it was.

>

> Apple has made some pretty good products, actually.

>

> In that case, a 20ish year grudge against Sting just looks foolish.

I agree that "we" don't know what he said and so we can only take James' word for it, which I have no real reason to dispute.

>

> I like my Mac.

>

> Even in the first case, a 20ish year grudge might be a bit much.

Yeah....I agree, but we make decisions based on experience and this particular experience was obviously an offensive one to James. This is, to me, more about money than opinion.

>

> BTW, I agree that the opinions of musicians have no special validity but  
> in some cases they might have more reach. The arts can be provocative and  
> be a catalyst for people to think.

>

> It's cool with me when musicians use their whole experience, including  
> ideas and opinions, as grist for their artistic mills.

Yeah, but personally (having "been there and done that") I would say that the opinions of at least 70% of the "artists" out there who are screaming about this cause or that cause (and especially those who sit around an rant about how they are "against" this cause or that cause) are heavily influenced by their emotional state relative to the amounts of whatever intoxicant they may happen to be imibing at the time. This pretty much disqualifies them from any serious consideration, IMO, and though there are

many who don't stay "influenced" more often than not, there are enough who do to taint the credibility of the entire entertainment industry in general (IMO)

>  
> It can be very stimulating and rewarding when artists share in that way.  
> Anyone who takes the opinion of someone else without looking into it  
> further is foolish. But the exposure of ideas in the free marketplace of  
> ideas is part of our cultural foundation, and artists are part of that  
> tradition.

I agree.....and often the more irrational sector of that tradition as well.

>  
> It's cool with me when people, even musicians, support causes. I would not  
> be shocked to go to a concert and hear about a cause.  
>  
> Cheers,  
> -Jamie  
> [www.JamieKrutz.com](http://www.JamieKrutz.com)

Causes are great. Everyone should have one. My paying for some stoner or angry activist to shoot off his/her mouth is my option.

;o)You'll probably be behind a NAT router so you're going to want to know exactly the ip/host you'll be transferring to. One other option would be to send the files out via a P2P network and ask a bunch of your bittorrent using friends to download them, thereby distributing the load a bit. Again, NAT becomes and issue here.

TCB

"Kim" <[hidensounds@hotmail.com](mailto:hidensounds@hotmail.com)> wrote:

>  
>  
>Hi guys,  
>  
>I'm wanting info on how to transfer large files from around L.A. back to  
>Australia on a tight time schedule. I hear there are plenty of Internet  
>cafe's  
>and stuff (Starbucks / McDonalds?) which have local wireless access these  
>days over there. Just looking for an idea of how inconvenient it would be  
>to transfer large files over the internet from "on the street"?  
>  
>We're hoping to be able to get the files within a fairly short time frame.  
>  
>Any info on the availability of wireless internet over there would be appreciated,

>both in cafe's etc, and/or full mobile coverage deals. Is there anybody who  
>offers a cheap deal for mobile internet from a laptop covering the city?  
>  
>Cheers,  
>Kim.Hi all,

It's been a week since I hooked up the benchmark and clock to my simple 1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both and one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".

It made a wonderful difference. I set the BB clock to internal at 44.1k and used the bnc out to the MEC. I set Paris to word clock. That's it. It locks at 44.1. I think I can even hear jitter on previously recorded stuff, specifically on vocals when solo'ed, but then again it could be the coffee!

I've run 8 completely different song mixes that I am working on and it is so much easier to find and correct things and so far appears to translate very similar to my simple home stereo system, bedroom Bose/CD wave radio and '04 Honda Accord car sound system. And that's what it's all about for me. This should make for a whole lot less trial and error mixing. My '06 Tundra truck sound system is not even close, but that's another issue.

In my studio, I individually A/B'd the clock and the DAC against the Paris L/R monitor out and internal clock. In each case the clock and/or the DAC cleaned up the low/mid mushiness, allowed the kick to be heard with the bass and not a boom but a punch, spaced out the depth, ambiance and stereo field and overall gave clarity to the mix. Paris EDS efx's are more distinguishable now.

Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah, I know it's not so good, but I thought I was getting a decent flat ref amp when I bought it back in '96.) to yama's NS-10's and a sub under my desk for fill and to curl my toes.

I was very suprised to find out how bad the Mackie colored the sound. A very noticable harshness around 1-2khz and possibly higher, lack of warmth between 100-300hz and just an overall sound like crowded, cramped, busy and flat tonality. Tweaking the 3 eq's helps but only removed about half the problem. This is compared to the MEC digita s/pdif out to the DAC1 and it's XLR outs to the RA-100 to the NS-10s. This sound was warm and round, almost surround. It put a smile on my face.

I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and Neil. I guess my next purchase will be an appropriate reference pwr amp.

Thanks,

Wayne

Paris since '97No, not "mixing WITH mono!" I have a client who wants his CD to be in mono. It's an interesting thing mixing in mono.

More to come...

GanttI run two computers these days - One for Paris (1.25 GHz DP G4) and one for FX (867 mHz G4 running Digital Performer w/ Waves and UAD-1 plugins, mostly for the Waves IR-1 reverbs). I just got a Belkin 'Flip' which allows me to control both computers with one mouse and keyboard and to have one of my monitors flip between computers. So now I can switch from having Paris on both my 19" LCD screens to having Paris on the left and Digital Performer on the right. Way cool! And only gets stuck every now and then!

GanttDoes the DAC-1 automatically take it's clock from the Big Ben?

Gantt

"Wayne Carson" <carson\_wayne@msn.com> wrote:

>Hi all,

>

>It's been a week since I hooked up the benchmark and clock to my simple

>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both and

>one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".

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>used the bnc out to the MEC. I set Paris to word clock. That's it. It

>locks at 44.1. I think I can even hear jitter on previously recorded stuff,

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>I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and Neil.

>I guess my next purchase will be an appropriate reference pwr amp.

>

>Thanks,

>Wayne

>Paris since '97

>

>DJ wrote:

> Hi thereJaimie ,

Hey Deej!

> "Jamie K" <Meta@Dimensional.com> wrote in message news:46950060\$1@linux...

>> If I held grudges about arrogant and insulting statements I wouldn't hang  
>> around this news group long. :^)  
>  
> LOL!!!!  
>  
>> Apple sucks.  
>>  
>> So, two things: Let's say Sting said "Americans suck" in the 80's. That's  
>> an ignorant generalization. But now it's 2007, do you think he's learned a  
>> few things since then? Should we start a crusade to ban him from the USA  
>> or should we prove that WE don't suck, and show our legendary patience and  
>> generosity, and look forward?  
>>  
>> Apple sucks more than Dell.  
>>  
>> America is big enough and strong enough to take criticism. Valid criticism  
>> or ignorant criticism, we hear it all every day. Our constitution directly  
>> protects our right to criticize America, our current or past leaders, etc.  
>>  
>  
> That's not the point, from my perspective. The point is that I don't pay  
> money to be insulted or included in someone else's agenda.

Actually I don't go to shows to be insulted either. But a lot of people  
must. Witness punk shows, rap shows, standup comedy sets. Or a revival  
service.

As far as being included in someone else's agenda, better stay away from  
country music then. And let your hazy drug days blank out any of the  
rock shows you've been to since the 60s where politics was a regular  
undercurrent.

>> Apple sucks more than Microsoft.  
>>  
>> In fact, in America we can even criticize the almighty Sting.  
>  
> I don't really care what Sting thinks as long as I don't pay to listen to  
> it.

I guess you've never bought one of his CDs.

>> Apple doesn't really suck. Much.  
>>  
>> Second thing, let's say Sting didn't exactly say "American suck" and you  
>> misinterpreted what he said. Let's say the people who cheered actually  
>> better understood his point, whatever it was.

>>  
>> Apple has made some pretty good products, actually.  
>>  
>> In that case, a 20ish year grudge against Sting just looks foolish.  
>  
> I agree that "we" don't know what he said and so we can only take James'  
> word for it, which I have no real reason to dispute.

We also have James' word that others in the audience cheered. So not everyone was as appalled as he was. Apparently there was a dispute at the time in the audience.

>> I like my Mac.  
>>  
>> Even in the first case, a 20ish year grudge might be a bit much.  
>  
> Yeah....I agree, but we make decisions based on experience and this  
> particular experience was obviously an offensive one to James. This is, to  
> me, more about money than opinion.  
>  
>> BTW, I agree that the opinions of musicians have no special validity but  
>> in some cases they might have more reach. The arts can be provocative and  
>> be a catalyst for people to think.  
>>  
>> It's cool with me when musicians use their whole experience, including  
>> ideas and opinions, as grist for their artistic mills.  
>  
> Yeah, but personally (having "been there and done that") I would say that  
> the opinions of at least 70% of the "artists" out there who are screaming  
> about this cause or that cause (and especially those who sit around an rant  
> about how they are "against" this cause or that cause) are heavily  
> influenced by their emotional state relative to the amounts of whatever  
> intoxicant they may happen to be imibing at the time. This pretty much  
> disqualifies them from any serious consideration, IMO, and though there are  
> many who don't stay "influenced" more often than not, there are enough who  
> do to taint the credibility of the entire entertainment industry in gernal  
> (IMO)

If you're saying I shouldn't listen to you because you've done drugs,  
then OK. ;^)

The point is A) artists have the right to share their passions in their art. What that can do on the positive side is stimulate discussion. And B) we have the right to research anyone's assertions and develop our own opinions. If we don't, we're the idiots.

>> It can be very stimulating and rewarding when artists share in that way.  
>> Anyone who takes the opinion of someone else without looking into it  
>> further is foolish. But the exposure of ideas in the free marketplace of  
>> ideas is part of our cultural foundation, and artists are part of that  
>> tradition.  
>  
> I agree.....and often the more irrational sector of that tradition as  
> well.

Actually the MOST irrational sector is on talk radio.

>> It's cool with me when people, even musicians, support causes. I would not  
>> be shocked to go to a concert and hear about a cause.  
>>  
>> Cheers,  
>> -Jamie  
>> [www.JamieKrutz.com](http://www.JamieKrutz.com)  
>  
> Causes are great. Everyone should have one. My paying for some stoner or  
> angry activist to shoot off his/her mouth is my option.

One man's angry activist is another's brave crusader. It's not the opinions or causes, it's the ones we happen to disagree with that offend. But then the guy next to you might be cheering. To James, that guy is an idiot. To that guy, maybe James is an idiot. Maybe they should talk and get beyond mutual demonization.

I kinda doubt you would be all that shocked if a cause was mentioned at a concert, really. You've been to enough concerts to know the "risk." At least half the time you'd probably go "woo! USA!" For the rest, I don't see you holding a grudge about one comment for 20 years. Am I right?

Cheers,  
-Jamie  
[www.JamieKrutz.com](http://www.JamieKrutz.com)

> ;o)  
>  
>  
>  
>  
>The first famous musician I find who can answer four of these five questions correctly without consulting google, I'll get interested in their political opinions.

1. William McKinley and Zachary Taylor were both US presidents. Did they serve both before the Civil War, both after, or one before and one after.

2. From which country or countries did the United States acquire Louisiana and Florida?
3. The US capitol was moved to Virginia in a famous deal brokered between Jefferson and Hamilton. Jefferson wanted the capitol on the Potomac and got it. What did Hamilton want in return, and did he get it?
4. In the 1980's the US government was deeply involved in the affairs of Nicaragua and El Salvador. In which country did it support the insurgency, and in which the government?
5. Give a general description of five of the first ten amendments to the US Constitution.

-or-

Explain the constitutional justification for equal protection.

I think I'll be waiting a while.

TCB

P.S. I also don't like listening to politicians sing.

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

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>"Jamie K" <Meta@Dimensional.com> wrote in message news:46946f13\$1@linux...

>>

>> What did he say??

>>

>> If Sting offended James it was probably a slur against Apple. :^)

>>

>> I will listen to anyone talk about politics any time any where. However if

>> they are spouting nonsense then I'll want to talk back. ;^)

>>

>> I'm not at all against musicians having opinions.

>>

>> Cheers,

>> -Jamie

>> www.JamieKruz.com

>>

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>I don't mind listening to political opinion. I do mind "paying" to do listen

>to it when I have come to hear music, not polital diatribe (unless I know

>ahead of time, as in I know the lyrics ar political and I'm choosing to hear  
>them anyway). Musicians can have all the opinion they want. What amazes me  
>is that rational people actually think the opinions of musicians (and >actors) are important and should be give some sort of additional weight,  
  
>when the opposite is probably true.  
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>I presume you use the same test for non-musicians.

It would be interested to know how many politicians would pass your test. Some of them sing pretty well and a few play instruments.

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>>  
>> ;o)  
>>  
>>  
>Actually, I'd expect any non-musician whose opinion about politics I take  
seriously to get all six of these correct very easily.

Politicians I would hope would know this stuff but wouldn't really expect it. Politics in general attracts second class human beings more often than not, and in today's America appearing to have a triple digit IQ is essentially political suicide. FDR and Ike could appeal to the lowest common denominator but today one has to actually appear to be the lowest common denominator.

TCB

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>>> actors) are important and should be give some sort of additional weight,  
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>>> when the opposite is probably true.  
>>>  
>>> ;o)  
>>>  
>>>  
>>Yep! Clocking is quite important, and many are surprised at just how much  
of a different a BigBen makes in most situations. I am running a BigBen  
in one of my studios, primarily because without it--nothing could function  
(I have multiple devices connected digitally as well as locked to house sync  
across multiple locations). I use the Apogee MiniDAC off of my Digidesign  
192I/O, but the DAC1 kicks butt too!

As to a better amp....NO NO NO, honestly--get some new monitors. The reality  
is if you're using NS10's, you're really missing out on a lot of other details.  
Without spending much money, check out the ADAM A7's. I own a set of the

P33A's as well as a pair of the S1A's and one of the 10" ADAM subs. I'm getting ready to get a second 10" sub and (5) A7's for surround....you'll be stunned when you mix on these things, seriously.

Brad Lyons- Sweetwater

www.audioandmidi.com

"Wayne Carson" <carson\_wayne@msn.com> wrote:

>Hi all,

>

>It's been a week since I hooked up the benchmark and clock to my simple

>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both and

>one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".

>

>It made a wonderful difference. I set the BB clock to internal at 44.1k and

>used the bnc out to the MEC. I set Paris to word clock. That's it. It

>locks at 44.1. I think I can even hear jitter on previously recorded stuff,

>specifically on vocals when solo'ed, but then again it could be the coffee!

>

>I've run 8 completely different song mixes that I am working on and it is so

>much easier to find and correct things and so far appears to translate very

>similar to my simple home stereo system, bedroom Bose/CD wave radio and '04

>Honda Accord car sound system. And that's what it's all about for me.

This

>should make for a whole lot less trial and error mixing. My '06 Tundra

>truck sound system is not even close, but that's another issue.

>

>In my studio, I individually A/B'd the clock and the DAC against the Paris

>L/R monitor out and internal clock. In each case the clock and/or the DAC

>cleaned up the low/mid mushiness, allowed the kick to be heard with the bass

>and not a boom but a punch, spaced out the depth, ambiance and stereo field

>and overall gave clarity to the mix. Paris EDS efx's are more

>distinguishable now.

>

>Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim

>off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah,  
I  
>know it's not so good, but I thought I was getting a decent flat ref amp  
  
>when I bought it back in '96.) to yama's NS-10's and a sub under my desk  
for  
>fill and to curl my toes.  
>  
>I was very suprised to find out how bad the Mackie colored the sound. A  
  
>very noticable harshness around 1-2khz and possibly higher, lack of warmth  
  
>between 100-300hz and just an overall sound like crowded, cramped, busy  
and  
>flat tonality. Tweaking the 3 eq's helps but only removed about half the  
  
>problem. This is compared to the MEC digita s/pdif out to the DAC1 and it's  
  
>XLR outs to the RA-100 to the NS-10s. This sound was warm and round, almost  
  
>surround. It put a smile on my face.  
>  
>I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and Neil.  
  
>I guess my next purchase will be an appropriate reference pwr amp.  
>  
>Thanks,  
>Wayne  
>Paris since '97  
>  
>His point was vary clear! He made it clear that he didn't like America or  
Americans. It wasn't about politics, it wasn't about government policies,  
it wasn't about Apple computer. But hey, if you want to defend him, go for  
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I was just conveying a story and thoughts on ticket prices. I personally  
won't give an arrogant pompous ass like Sting another penny, even if I do  
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that payed to see them. I certainly won't pay to be insulted again. By  
the way, they were vary boring in concert.

The police tickets now are as high as \$227.50 a pop, that is a gouge! If  
people are stupid enough to pay those kind of prices, then so be it. The  
problem is, it sets the standards for ticket prices. I personally think  
it's greedy to charge those kind of prices for concert tickets, but that  
is just my opinion.

Jamie K <Meta@Dimensional.com> wrote:

>  
>If I held grudges about arrogant and insulting statements I wouldn't  
>hang around this news group long. :^)  
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>Apple sucks.  
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>So, two things: Let's say Sting said "Americans suck" in the 80's.  
>That's an ignorant generalization. But now it's 2007, do you think he's  
  
>learned a few things since then? Should we start a crusade to ban him  
>from the USA or should we prove that WE don't suck, and show our  
>legendary patience and generosity, and look forward?  
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>Apple sucks more than Dell.  
>  
>America is big enough and strong enough to take criticism. Valid  
>criticism or ignorant criticism, we hear it all every day. Our  
>constitution directly protects our right to criticize America, our  
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>are stupid  
> > and irritating. It was arrogant and insulting, trust me.  
> >So the artist should charge far less than the price the market would set,  
so that scalpers (who add zero value) can make money on the spread between  
between the face value and actual value? I'd rather the musician make the  
money.

TCB

"James McCloskey" <excelsm@hotmail.com> wrote:

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>> >  
>Yeah, the silver dually Mac I have at work doesn't seem to like the 4 port  
Belkin I have on it and always eventually locks up. I'm sure glad you're  
having better luck on it Gantt. I wonder if there is something to the  
Belkin/Mac combo that's not a happy pair.  
Anyone else using another brand that 'is' happy with Mac/Mac or Mac/PC ?

AA

"Gantt Kushner" <ganttmann@comcast.net> wrote in message  
news:46952ab6\$1@linux...

>  
> I run two computers these days - One for Paris (1.25 GHz DP G4) and one  
> for  
> FX (867 mHz G4 running Digital Performer w/ Waves and UAD-1 plugins,  
> mostly  
> for the Waves IR-1 reverbs). I just got a Belkin 'Flip' which allows me  
> to control both computers with one mouse and keyboard and to have one of  
> my monitors flip between computers. So now I can switch from having Paris  
> on both my 19" LCD screens to having Paris on the left and Digital  
> Performer  
> on the right. Way cool! And only gets stuck every now and then!

>  
> Gantt"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>  
>"Neil" <OIUOIU@OIU.com> wrote in message news:46946e3e\$1@linux...

>>  
>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>Hmmm.....the I/O busses can be saved, but the external FX  
>>>are constant from project to project so that sorta' doesn't  
>>>make sense to me, but then again it  
>>>Might.....sorta.....maybe.....I  
>> guess. I'm fried  
>> tonight so I've shut it down.

>>  
>> OK, good - read it again & print it out in the morning lol  
>>

>>>BTW.....there's a Neve Portico tape emulator on Gearslutz for  
>>>\$1200.00 right now (or at least there was last night). You  
>>>need this.

>>

>> Kewl, send me the link - though I may not need it, I think this  
>> week I have found the "secret of glue" in Cubase :) :D) :D)  
>> Kinda like "the Riddle of Steel" in Conan the Barbarian, but  
>> different :D

>>

>> Neil

>

> <http://www.gearslutz.com:80/board/gearslutz-secondhand-gear-classifieds/133056-portico-5042-tape-emulator.html>

ARGH! I have to sign up & register for Gearslutz in order to log in & see the post?

>Tell me about the glue

I'll post a link later so you can actually hear the glue.

NeilJames McCloskey wrote:

> His point was vary clear! He made it clear that he didn't like America or  
> Americans. It wasn't about politics, it wasn't about government policies,  
> it wasn't about Apple computer. But hey, if you want to defend him, go for  
> it.

Sure, why not. He's written some decent lyrics, some decent songs, he works with some killer musicians. There's a fair chance he's about more than "America hating."

I think for Sting to generalize negatively about ALL Americans, as you say, would be ignorant, if that's what he meant. This is a diverse country with diverse people.

OTOH I think for anyone to generalize about another person based on one comment is a bit limited, and to impose that impression for over 20 years as if you really know the guy? From one comment? Well I dunno. People grow and change, usually.

> I was just conveying a story and thoughts on ticket prices. I personally  
> won't give an arrogant pompous ass like Sting another penny, even if I do  
> like their music, was my point.

Which arrogant pompous asses do you give money to? A few, I'll bet. :^)

Americans don't suck, overall, but some hold grudges. Sting could have

said THAT and not been wrong. :^)

> As I stated, he insulted the vary people  
> that payed to see them. I certainly won't pay to be insulted again. By  
> the way, they were vary boring in concert.

I'll be glad to insult you for free, just let me know if I can help out.  
Heh, just kidding.

I would watch the Police just to watch the drummer play.

> The police tickets now are as high as \$227.50 a pop, that is a gouge! If  
> people are stupid enough to pay those kind of prices, then so be it. The  
> problem is, it sets the standards for ticket prices. I personally think  
> it's greedy to charge those kind of prices for concert tickets, but that  
> is just my opinion.

Yeah, I'm not paying it either. Someone is...

Cheers,  
-Jamie  
[www.JamieKrutz.com](http://www.JamieKrutz.com)

> Jamie K <Meta@Dimensional.com> wrote:  
>> If I held grudges about arrogant and insulting statements I wouldn't  
>> hang around this news group long. :^)  
>>  
>> Apple sucks.  
>>  
>> So, two things: Let's say Sting said "Americans suck" in the 80's.  
>> That's an ignorant generalization. But now it's 2007, do you think he's  
>  
>> learned a few things since then? Should we start a crusade to ban him  
>> from the USA or should we prove that WE don't suck, and show our  
>> legendary patience and generosity, and look forward?  
>>  
>> Apple sucks more than Dell.  
>>  
>> America is big enough and strong enough to take criticism. Valid  
>> criticism or ignorant criticism, we hear it all every day. Our  
>> constitution directly protects our right to criticize America, our  
>> current or past leaders, etc.  
>>  
>> Apple sucks more than Microsoft.  
>>

>> In fact, in America we can even criticize the almighty Sting.  
>>  
>> Apple doesn't really suck. Much.  
>>  
>> Second thing, let's say Sting didn't exactly say "American suck" and you  
>  
>> misinterpreted what he said. Let's say the people who cheered actually  
>> better understood his point, whatever it was.  
>>  
>> Apple has made some pretty good products, actually.  
>>  
>> In that case, a 20ish year grudge against Sting just looks foolish.  
>>  
>> I like my Mac.  
>>  
>> Even in the first case, a 20ish year grudge might be a bit much.  
>>  
>> BTW, I agree that the opinions of musicians have no special validity but  
>  
>> in some cases they might have more reach. The arts can be provocative  
>> and be a catalyst for people to think.  
>>  
>> It's cool with me when musicians use their whole experience, including  
>> ideas and opinions, as grist for their artistic mills.  
>>  
>> It can be very stimulating and rewarding when artists share in that way.  
>  
>> Anyone who takes the opinion of someone else without looking into it  
>> further is foolish. But the exposure of ideas in the free marketplace of  
>  
>> ideas is part of our cultural foundation, and artists are part of that  
>> tradition.  
>>  
>> It's cool with me when people, even musicians, support causes. I would  
>> not be shocked to go to a concert and hear about a cause.  
>>  
>> Cheers,  
>> -Jamie  
>> [www.JamieKruz.com](http://www.JamieKruz.com)  
>>  
>>  
>>  
>> DJ wrote:  
>>> "Jamie K" <Meta@Dimensional.com> wrote in message news:46946f13\$1@linux...  
>>>> What did he say??  
>>>>  
>>>> If Sting offended James it was probably a slur against Apple. :^)  
>>>>

>>>> I will listen to anyone talk about politics any time any where. However  
> if  
>>>> they are spouting nonsense then I'll want to talk back. ;^)  
>>>>  
>>>> I'm not at all against musicians having opinions.  
>>>>  
>>>> Cheers,  
>>>> -Jamie  
>>>> www.JamieKruz.com  
>>>>  
>>> I don't mind listening to political opinion. I do mind "paying" to do  
> listen  
>>> to it when I have come to hear music, not political diatribe (unless I know  
>  
>>> ahead of time, as in I know the lyrics are political and I'm choosing to  
> hear  
>>> them anyway). Musicians can have all the opinion they want. What amazes  
> me  
>>> is that rational people actually think the opinions of musicians (and  
>  
>>> actors) are important and should be given some sort of additional weight,  
>  
>>> when the opposite is probably true.  
>>>  
>>> ;o)  
>>>  
>>>  
>>  
>> James McCloskey wrote:  
>>> I don't remember what exactly he said, it was back in the 80s. It  
>> was not  
>>> about government policies. It was more like, Americans suck,  
>> Americans are  
>>> stupid people, our American ways suck, our American idiosyncrasies  
>> are stupid  
>>> and irritating. It was arrogant and insulting, trust me.  
>>>  
> This is hard for me to admit, but I once paid to see Elton John. After about  
a half hour or so he threw a hissy fit for no apparent reason and said "that's  
it folks, show's over" and walked off stage. He won't be getting any more  
of my money either.

I loved Led Zeppelin, but Robert Plant was boring every time I saw him.  
Rod Stewart used to put on a good show, now he is boring. I guess from all  
this you could conclude that I don't like Brits???

I once saw ZZ Top and they ended the show after only about 20 minutes. Billy  
Gibbons had a good reason, some idiot threw an unopened beer can at him and

split his head open. Needless to say, Pine Knob stopped selling beer in cans after that show.

Hell, I saw Collective soul sunday. They were going through there songs at break neck speed. The singer said, "all I can say is were pressed for time". There sound wasn't vary good, and I've seen them in the past when they sounded great. They suddenly ended the show. They were billed as the headliner, but the band Live was the last band to play the night. Maybe it was my mistake.

Just some stories.

Jamie K <Meta@Dimensional.com> wrote:

>DJ wrote:

>> Hi thereJaimie ,

>

>Hey DeeJ!

>

>> "Jamie K" <Meta@Dimensional.com> wrote in message news:46950060\$1@linux...

>>> If I held grudges about arrogant and insulting statements I wouldn't hang

>>> around this news group long. :^)

>>

>> LOL!!!!

>>

>>> Apple sucks.

>>>

>>> So, two things: Let's say Sting said "Americans suck" in the 80's. That's

>>> an ignorant generalization. But now it's 2007, do you think he's learned a

>>> few things since then? Should we start a crusade to ban him from the USA

>>> or should we prove that WE don't suck, and show our legendary patience and

>>> generosity, and look forward?

>>>

>>> Apple sucks more than Dell.

>>>

>>> America is big enough and strong enough to take criticism. Valid criticism

>>> or ignorant criticism, we hear it all every day. Our constitution directly

>>> protects our right to criticize America, our current or past leaders, etc.

>>>

>>

>> That's not the point, from my perspective. The point is that I don't pay

>> money to be insulted or included in someone else's agenda.  
>  
>Actually I don't go to shows to be insulted either. But a lot of people  
  
>must. Witness punk shows, rap shows, standup comedy sets. Or a revival  
>service.  
>  
>As far as being included in someone else's agenda, better stay away from  
  
>country music then. And let your hazy drug days blank out any of the  
>rock shows you've been to since the 60s where politics was a regular  
>undercurrent.  
>  
>  
>>> Apple sucks more than Microsoft.  
>>>  
>>> In fact, in America we can even criticize the almighty Sting.  
>>  
>> I don't really care what Sting thinks as long as I don't pay to listen  
to  
>> it.  
>  
>I guess you've never bought one of his CDs.  
>  
>  
>>> Apple doesn't really suck. Much.  
>>>  
>>> Second thing, let's say Sting didn't exactly say "American suck" and  
you  
>>> misinterpreted what he said. Let's say the people who cheered actually  
  
>>> better understood his point, whatever it was.  
>>>  
>>> Apple has made some pretty good products, actually.  
>>>  
>>> In that case, a 20ish year grudge against Sting just looks foolish.  
>>  
>> I agree that "we" don't know what he said and so we can only take James'  
  
>> word for it, which I have no real reason to dispute.  
>  
>We also have James' word that others in the audience cheered. So not  
>everyone was as appalled as he was. Apparently there was a dispute at  
>the time in the audience.  
>  
>  
>>> I like my Mac.

>>>  
>>> Even in the first case, a 20ish year grudge might be a bit much.  
>>  
>> Yeah....I agree, but we make decisions based on experience and this  
>> particular experience was obviously an offensive one to James. This is,  
to  
>> me, more about money than opinion.  
>>  
>>> BTW, I agree that the opinions of musicians have no special validity  
but  
>>> in some cases they might have more reach. The arts can be provocative  
and  
>>> be a catalyst for people to think.  
>>>  
>>> It's cool with me when musicians use their whole experience, including  
  
>>> ideas and opinions, as grist for their artistic mills.  
>>  
>> Yeah, but personally (having "been there and done that") I would say that  
  
>> the opinions of at least 70% of the "artists" out there who are screaming  
  
>> about this cause or that cause (and especially those who sit around an  
rant  
>> about how they are "against" this cause or that cause) are heavily  
>> influenced by their emotional state relative to the amounts of whatever  
  
>> intoxicant they may happen to be imibing at the time. This pretty much  
  
>> disqualifies them from any serious consideration, IMO, and though there  
are  
>> many who don't stay "influenced" more often than not, there are enough  
who  
>> do to taint the credibility of the entire entertainment industry in gernal  
  
>> (IMO)  
>  
>If you're saying I shouldn't listen to you because you've done drugs,  
>then OK. ;^)  
>  
>The point is A) artists have the right to share their passions in their  
  
>art. What that can do on the positive side is stimulate discussion. And  
  
>B) we have the right to research anyone's assertions and develop our own  
  
>opinions. If we don't, we're the idiots.  
>

>  
>>> It can be very stimulating and rewarding when artists share in that way.

>>> Anyone who takes the opinion of someone else without looking into it  
>>> further is foolish. But the exposure of ideas in the free marketplace  
of  
>>> ideas is part of our cultural foundation, and artists are part of that  
>>> tradition.

>>  
>> I agree.....and often the more irrational sector of that tradition  
as  
>> well.

>  
>Actually the MOST irrational sector is on talk radio.

>  
>  
>>> It's cool with me when people, even musicians, support causes. I would  
not  
>>> be shocked to go to a concert and hear about a cause.

>>>  
>>> Cheers,  
>>> -Jamie  
>>> [www.JamieKrutz.com](http://www.JamieKrutz.com)

>>  
>> Causes are great. Everyone should have one. My paying for some stoner  
or  
>> angry activist to shoot off his/her mouth is my option.

>  
>One man's angry activist is another's brave crusader. It's not the  
>opinions or causes, it's the ones we happen to disagree with that  
>offend. But then the guy next to you might be cheering. To James, that  
>guy is an idiot. To that guy, maybe James is an idiot. Maybe they should  
>talk and get beyond mutual demonization.

>  
>I kinda doubt you would be all that shocked if a cause was mentioned at  
>a concert, really. You've been to enough concerts to know the "risk." At  
>least half the time you'd probably go "woo! USA!" For the rest, I don't  
>see you holding a grudge about one comment for 20 years. Am I right?

>  
>Cheers,  
> -Jamie  
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>  
>  
>> ;o)  
>>  
>>  
>>

>>I'm not defending ticket brokers, but I do know a licensed ticket broker, and some times they take a bath on tickets. This guy I know lost about 50K on a Frank Sinatra show he invested heavily in to. He almost went bankrupt, and his wife filed for divorce shortly after that. Ticket brokers do have accounts to get good tickets. They also camp out over night some times for some shows. Winter in Detroit is brutal, it's not a place you want to camp out over night. With the bad economy here in Detroit, I'm sure he's hurting. There prices are way too high for me.

I've also been at show that were sold out and had scalpers try to sell me lawn tickets for \$350.00, so yeah, I'm not fond of scalpers.

"TCB" <nobody@ishere.com> wrote:

>  
>So the artist should charge far less than the price the market would set,  
>so that scalpers (who add zero value) can make money on the spread between  
>between the face value and actual value? I'd rather the musician make the  
>money.

>  
>TCB

>  
>"James McCloskey" <excelsm@hotmail.com> wrote:

>>  
>>His point was vary clear! He made it clear that he didn't like America  
>or  
>>Americans. It wasn't about politics, it wasn't about government policies,  
>>it wasn't about Apple computer. But hey, if you want to defend him, go  
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>>it's greedy to charge those kind of prices for concert tickets, but that

>>is just my opinion.

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>>Jamie K <Meta@Dimensional.com> wrote:

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>>>hang around this news group long. :^)

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>>>

>>>So, two things: Let's say Sting said "Americans suck" in the 80's.

>>>That's an ignorant generalization. But now it's 2007, do you think he's

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>>>from the USA or should we prove that WE don't suck, and show our

>>>legendary patience and generosity, and look forward?

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>>>current or past leaders, etc.

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>>>Apple sucks more than Microsoft.

>>>

>>>In fact, in America we can even criticize the almighty Sting.

>>>

>>>Apple doesn't really suck. Much.

>>>

>>>Second thing, let's say Sting didn't exactly say "American suck" and you

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>>>misinterpreted what he said. Let's say the people who cheered actually

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>>>better understood his point, whatever it was.

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>>>Apple has made some pretty good products, actually.

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>>>In that case, a 20ish year grudge against Sting just looks foolish.

>>>

>>>I like my Mac.

>>>

>>>Even in the first case, a 20ish year grudge might be a bit much.

>>>

>>>BTW, I agree that the opinions of musicians have no special validity but

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>>>in some cases they might have more reach. The arts can be provocative

>>>and be a catalyst for people to think.  
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>>>>americans are  
>>> > stupid people, our american ways suck, our american idiosyncrasies

>>>>are stupid  
>>> > and irritating. It was arrogant and insulting, trust me.  
>>> >  
>>

>I have 3 KVM switches. I have a Belkin with PS2, it works but it has a floating  
palette you have to have open and click to switch, which sucks. I have a  
ioGear USB switch with audio, it's a POS! locks up on a regular basis.  
And I have a \$19.00 TrendMicro PS2/USB switch which works great, but the  
keyboard and mouse have to be PS2. The cheap TrendMicro is the best by far.

I have decided to not invest in to KVM switches anymore, I'm going to try  
to use remote desktop, etc. Also I have a pile of 17" to 20" CRTs I got  
for free on Craig's list. Free CRTs are on there all the time, people are  
giving them away now.

"Aaron Allen" <know-spam@not\_here.dude> wrote:  
>Yeah, the silver dually Mac I have at work doesn't seem to like the 4 port

>Belkin I have on it and always eventually locks up. I'm sure glad you're

>having better luck on it Gantt. I wonder if there is something to the  
>Belkin/Mac combo that's not a happy pair.  
>Anyone else using another brand that 'is' happy with Mac/Mac or Mac/PC ?  
>

>AA

>

>"Gantt Kushner" <ganttmann@comcast.net> wrote in message

>news:46952ab6\$1@linux...

>>

>> I run two computers these days - One for Paris (1.25 GHz DP G4) and one

>> for

>> FX (867 mHz G4 running Digital Performer w/ Waves and UAD-1 plugins,

>> mostly

>> for the Waves IR-1 reverbs). I just got a Belkin 'Flip' which allows

me

>> to control both computers with one mouse and keyboard and to have one

of

>> my monitors flip between computers. So now I can switch from having Paris

>> on both my 19" LCD screens to having Paris on the left and Digital

>> Performer

>> on the right. Way cool! And only gets stuck every now and then!

>>

>> Gantt

>

>I don't know if this will help you, but I have used AIM (AOL Instant Messenger)

to transfer large files, and it's free. They usually transfer in under a

minute. Of course this will depend on the connection you use. I use AIM

with iChat on a Mac. There is a direct privacy mode that will directly connect

the two machines in iChat. There may be a similar thing in AIM for PC.

It's a vary easy way to go.

"Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Hi guys,

>

>I'm wanting info on how to transfer large files from around L.A. back to

>Australia on a tight time schedule. I hear there are plenty of Internet

cafe's

>and stuff (Starbucks / McDonalds?) which have local wireless access these

>days over there. Just looking for an idea of how inconvenient it would be

>to transfer large files over the internet from "on the street"?

>

>We're hoping to be able to get the files within a fairly short time frame.

>

>Any info on the availability of wireless internet over there would be appreciated,

>both in cafe's etc, and/or full mobile coverage deals. Is there anybody

who

>offers a cheap deal for mobile internet from a laptop covering the city?

>

>Cheers,

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

-----=\_NextPart\_000\_014E\_01C7C3F0.E2778700

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Neil,

Ya, now that you mention it me too. Not really a big problem though.

T.

"Neil" <OIUOIU@.com> wrote in message news:46946a84\$1@linux...

I had the Gold Bundle 2.0 working fine on Paris v2.2;

I was running Win98SE at the time.

Dunno if that helps any. Only issue I had was that you had to mute the track before the audio came in, otherwise you'd hear a "POP!" right where the track started - this is a fairly common Waves/Paris issue, though, from what I understand.

Neil

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Steve,

>I had very good luck with Waves tech support. I have their Gold =  
Bundle

=3D

>3.6

>working flawlessly on XP with Paris. They had to walk me through a =  
=3D

>bunch

>of numbers to input but it was painless 'once we got down to it'.

>Dynamo Hum

>

> "Steve L." <slavii@aol.com> wrote in message =  
news:46942750\$1@linux...

>

> This was the response I got from the people at waves. Does anyone =  
=3D

>have ideas

> ? I would hate to have to run win98 on my brand new computer. =  
=3D20

>

>  
 > "Waves 3.2 was the last version tested here to work with Paris. =3D  
 >However Waves  
 > 3.2 will not work on Windows XP. Paris no longer released any =  
 further  
 =3D  
 >updates  
 > for their product while Waves was at version 3.0.  
 > Also as mentioned on the phone, Wave no longer can sell or =  
 authorize =3D  
 >version  
 > 3.x products. You can try out the version 4 from our website, which =  
 is  
 =3D  
 >compatible  
 > with Windows XP, however from what we have seen, this will not work =  
 =3D  
 >with  
 > Paris". =3D20  
 > >  
 > >  
 > I have just upgraded from paris 3.0 running on an old computer =  
 running  
 =3D  
 >win  
 > >98 to a new computer running xp. My problem is I have the waves =  
 gold  
 =3D  
 >bundle  
 > >version 2.0 which will not run on xp. I talked to waves and they =  
 say  
 =3D  
 >they  
 > >don't have a current version of the gold bundle that will run in =  
 =3D  
 >paris.  
 >  
 > >Is this true? Does anyone have any ideas?=3D20  
 >  
 >  
 >  
 >  
 >I choose Polesoft Lockspam to fight spam, and you?  
 ><http://www.polesoft.com/refer.html> =20  
 >  
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></HEAD>
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><DIV><FONT face=3D3DArial size=3D3D2>I had very good luck with Waves =
tech =3D
>support. =3D20
>I have their Gold Bundle 3.6</FONT></DIV>
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>to walk me through a bunch</FONT></DIV>
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><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Steve L." <<A =3D
>href=3D3D"mailto:slavii@aol.com">slavii@aol.com</A>>=3D20
> wrote in message <A=3D20
> =3D
=
>href=3D3D"news:46942750$1 @linux">news:46942750$1 @linux</A>...</DIV><BR>T=
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> was=3D20
> the response I got from the people at waves. Does anyone have=3D20
> ideas<BR>? I would hate to have to run win98 on my brand new=3D20
> computer. <BR><BR><BR>"Waves 3.2 was the last version tested =3D
>here to=3D20
> work with Paris. However Waves<BR>3.2 will not work on Windows XP. =
=3D
>Paris no=3D20
> longer released any further updates<BR>for their product while =
Waves =3D
>was at=3D20
> version 3.0.<BR>Also as mentioned on the phone, Wave no longer can =
=3D
>sell or=3D20
> authorize version<BR>3.x products. You can try out the version 4 =
from
=3D

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>our=3D20  
 > website, which is compatible<BR>with Windows XP, however from what =  
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 >have=3D20  
 > seen, this will not work with<BR>Paris". =3D20  
 > <BR><BR><BR>I have just upgraded from paris 3.0 running on an =3D  
 >old=3D20  
 > computer running win<BR>>98 to a new computer running xp. My =3D  
 >problem=3D20  
 > is I have the waves gold bundle<BR>>version 2.0 which will not run =  
 =3D  
 >on=3D20  
 > xp. I talked to waves and they say they<BR>>don't have a =3D  
 >current=3D20  
 > version of the gold bundle that will run in paris.<BR><BR>>Is =  
 this=3D20  
 > true? Does anyone have any ideas? <BR></BLOCKQUOTE>  
 ><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =  
 spam, =3D  
 >and=3D20  
 >you?<BR><A=3D20  
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 >href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=  
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 >.html</A> </FONT></DIV></BODY></HTML>  
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Content-Transfer-Encoding: quoted-printable

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</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Neil,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Ya, now that you mention it&nbsp;me =
too.&nbsp;Not=20
really a big problem though.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>T.</FONT></DIV>
<BLOCKQUOTE=20

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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Neil" &lt;<A href=3D"mailto:OIUOIU@.com">OIUOIU@.com</A>&gt; =  
wrote in=20  
message <A=20  
href=3D"news:46946a84\$1 @linux">news:46946a84\$1 @linux</A>...</DIV><BR>I =  
had the=20  
Gold Bundle 2.0 working fine on Paris v2.2;<BR>I was running Win98SE =  
at the=20  
time.<BR><BR>Dunno if that helps any. Only issue I had was that you =  
had=20  
to<BR>mute the track before the audio came in, otherwise you'd =  
hear<BR>a=20  
"POP!" right where the track started - this is a fairly =  
common<BR>Waves/Paris=20  
issue, though, from what I =  
understand.<BR><BR><BR>Neil<BR><BR><BR><BR>"Tom=20  
Bruhl" &lt;<A =  
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt;=20  
wrote:<BR>&gt;<BR>&gt;<BR>&gt;Steve,<BR>&gt;I had very good luck with =  
Waves=20  
tech support.&nbsp; I have their Gold =  
Bundle<BR>=3D<BR>&gt;3.6<BR>&gt;working=20  
flawlessly on XP with Paris.&nbsp; They had to walk me through a=20  
=3D<BR>&gt;bunch<BR>&gt;of numbers to input but it was painless 'once =  
we got=20  
down to it'.<BR>&gt;Dynamo Hum<BR>&gt;<BR>&gt;&nbsp; "Steve L." &lt;<A =  
  
href=3D"mailto:slavii@aol.com">slavii@aol.com</A>&gt; wrote in message =  
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href=3D"news:46942750\$1 @linux">news:46942750\$1 @linux</A>...<BR>&gt;<BR>&g=  
t;&nbsp;=20  
This was the response I got from the people at waves.&nbsp; Does =  
anyone=20  
=3D<BR>&gt;have ideas<BR>&gt;&nbsp; ?&nbsp; I would hate to have to =  
run win98 on=20  
my brand new computer. =3D20<BR>&gt;<BR>&gt;<BR>&gt;&nbsp; "Waves 3.2 =  
was the=20  
last version tested here to work with Paris. =3D<BR>&gt;However=20  
Waves<BR>&gt;&nbsp; 3.2 will not work on Windows XP. Paris no longer =  
released=20  
any further<BR>=3D<BR>&gt;updates<BR>&gt;&nbsp; for their product =  
while Waves=20  
was at version 3.0.<BR>&gt;&nbsp; Also as mentioned on the phone, Wave =  
no=20  
longer can sell or authorize =3D<BR>&gt;version<BR>&gt;&nbsp; 3.x =  
products. You=20

can try out the version 4 from our website, which is compatible with Windows XP, however from what we have seen, this will not work with Paris. I have just upgraded from paris 3.0 running on an old computer running windows 98 to a new computer running xp. My problem is I have the waves gold bundle version 2.0 which will not run on xp. I talked to waves and they say they don't have a current version of the gold bundle that will run in paris. Is this true? Does anyone have any ideas? I choose Polesoft Lockspam to fight spam, and you?

```

http://www.polesoft.com/refer.html
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HEAD>
<META http-equiv="Content-Type" content="text/html;" charset="Diso-8859-1">
<META content="MSHTML 6.00.2800.1400" name="GENERATOR" style="display:none" />
</HEAD>
<BODY bgcolor="#ffffff">
<DIV style="font-family: Arial, Helvetica, sans-serif; font-size: 12pt; font-weight: normal; color: #000000;">
I had very good luck with Waves tech support. I have their Gold Bundle 3.6 working flawlessly on XP with Paris. They had to walk me through a bunch of numbers to input but it was painless once we got down to it.
</DIV>
</BODY>
</HTML>

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Hum</FONT></DIV><BR></DIV><FONT=20  
face=3D3DArial size=3D3D2</FONT>=  
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padding-left: 5px; margin-left: 5px; =3D<BR><BORDER-LEFT: #000000 =  
2px solid;=20  
margin-right: 0px"><BR>< &nbsp; </DIV>"Steve L." </>A=20  
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href=3D'news:46942750\$1 @linux">news:46942750\$1 @linux</A>...</DIV><BR>This=  
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<BR>< This</A>=3D<BR>< =20  
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have=3D20<BR>< &nbsp; ideas<BR>< ? I would hate to have to run =  
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with Paris.=20  
However Waves<BR>< 3.2 will not work on Windows XP. =  
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no=3D20<BR>< &nbsp; longer released any further updates<BR>< for =  
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try out=20  
the version 4 from<BR>=3D<BR>< our=3D20<BR>< &nbsp; website, which =  
is=20  
compatible<BR>< with Windows XP, however from what=20  
we<BR>=3D<BR>< have=3D20<BR>< &nbsp; seen, this will not work=20  
with<BR>< Paris". =3D20<BR>< &nbsp; =20  
<BR>< <BR>< <BR>< I have just upgraded from paris =  
3.0=20  
running on an =3D<BR>< old=3D20<BR>< &nbsp; computer running=20  
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=3D<BR>< on=3D20<BR>< &nbsp; xp. I talked to waves and they say=20  
they<BR>< <BR>< don't have a =3D<BR>< current=3D20<BR>< &nbsp; =  
version of=20



> on the right. Way cool! And only gets stuck every now and then!  
>  
> GanttJames,

Thanks for that. I'm actually more looking for connection options than transfer options. We have multiple ways of getting the files back, but it's getting access to the internet for \$2 a day when bouncing all over L.A. is the issue...

Cheers,  
Kim.

"James McCloskey" <excelsm@hotmail.com> wrote:

>  
>I don't know if this will help you, but I have used AIM (AOL Instant Messenger)  
>to transfer large files, and it's free. They usually transfer in under  
a  
>minute. Of course this will depend on the connection you use. I use AIM  
>with iChat on a Mac. There is a direct privacy mode that will directly  
connect  
>the two machines in iChat. There may be a similar thing in AIM for PC.

>It's a vary easy way to go.

>  
>"Kim" <hiddensounds@hotmail.com> wrote:

>>  
>>  
>>Hi guys,  
>>  
>>I'm wanting info on how to transfer large files from around L.A. back to  
>>Australia on a tight time schedule. I hear there are plenty of Internet  
>cafe's  
>>and stuff (Starbucks / McDonalds?) which have local wireless access these  
>>days over there. Just looking for an idea of how inconvenient it would  
be  
>>to transfer large files over the internet from "on the street"?  
>>  
>>We're hoping to be able to get the files within a fairly short time frame.  
>>  
>>Any info on the availability of wireless internet over there would be appreciated,  
>>both in cafe's etc, and/or full mobile coverage deals. Is there anybody  
>who  
>>offers a cheap deal for mobile internet from a laptop covering the city?  
>>  
>>Cheers,  
>>Kim.  
>Wayne, I'm curious how much difference you would hear if you clocked  
Paris to the DAC1 alone? Have you listened to that?

Wayne Carson wrote:

> Hi all,

>

> It's been a week since I hooked up the benchmark and clock to my simple  
> 1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both and  
> one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".

>

> It made a wonderful difference. I set the BB clock to internal at 44.1k and  
> used the bnc out to the MEC. I set Paris to word clock. That's it. It  
> locks at 44.1. I think I can even hear jitter on previously recorded stuff,  
> specifically on vocals when solo'ed, but then again it could be the coffee!

>

> I've run 8 completely different song mixes that I am working on and it is so  
> much easier to find and correct things and so far appears to translate very  
> similar to my simple home stereo system, bedroom Bose/CD wave radio and '04  
> Honda Accord car sound system. And that's what it's all about for me. This  
> should make for a whole lot less trial and error mixing. My '06 Tundra  
> truck sound system is not even close, but that's another issue.

>

> In my studio, I individually A/B'd the clock and the DAC against the Paris  
> L/R monitor out and internal clock. In each case the clock and/or the DAC  
> cleaned up the low/mid mushiness, allowed the kick to be heard with the bass  
> and not a boom but a punch, spaced out the depth, ambiance and stereo field  
> and overall gave clarity to the mix. Paris EDS efx's are more  
> distinguishable now.

>

> Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim  
> off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah, I  
> know it's not so good, but I thought I was getting a decent flat ref amp  
> when I bought it back in '96.) to yama's NS-10's and a sub under my desk for  
> fill and to curl my toes.

>

> I was very suprised to find out how bad the Mackie colored the sound. A  
> very noticable harshness around 1-2khz and possibly higher, lack of warmth  
> between 100-300hz and just an overall sound like crowded, cramped, busy and  
> flat tonality. Tweaking the 3 eq's helps but only removed about half the  
> problem. This is compared to the MEC digita s/pdif out to the DAC1 and it's  
> XLR outs to the RA-100 to the NS-10s. This sound was warm and round, almost  
> surround. It put a smile on my face.

>

> I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and Neil.  
> I guess my next purchase will be an appropriate reference pwr amp.

>

> Thanks,

> Wayne

> Paris since '97

>

> "Jamie K" <Meta@Dimensional.com> wrote in message news:46952c61@linux...

> DJ wrote:  
>> Hi thereJaimie ,  
>  
> Hey Deej!  
>  
>> "Jamie K" <Meta@Dimensional.com> wrote in message  
>> news:46950060\$1@linux...  
>>> If I held grudges about arrogant and insulting statements I wouldn't  
>>> hang around this news group long. :^)  
>>  
>> LOL!!!!  
>>  
>>> Apple sucks.  
>>>  
>>> So, two things: Let's say Sting said "Americans suck" in the 80's.  
>>> That's an ignorant generalization. But now it's 2007, do you think he's  
>>> learned a few things since then? Should we start a crusade to ban him  
>>> from the USA or should we prove that WE don't suck, and show our  
>>> legendary patience and generosity, and look forward?  
>>>  
>>> Apple sucks more than Dell.  
>>>  
>>> America is big enough and strong enough to take criticism. Valid  
>>> criticism or ignorant criticism, we hear it all every day. Our  
>>> constitution directly protects our right to criticize America, our  
>>> current or past leaders, etc.  
>>>  
>>  
>> That's not the point, from my perspective. The point is that I don't pay  
>> money to be insulted or included in someone else's agenda.  
>  
> Actually I don't go to shows to be insulted either. But a lot of people  
> must. Witness punk shows, rap shows, standup comedy sets. Or a revival  
> service.  
>  
> As far as being included in someone else's agenda, better stay away from  
> country music then. And let your hazy drug days blank out any of the rock  
> shows you've been to since the 60s where politics was a regular  
> undercurrent.  
>  
>  
>>> Apple sucks more than Microsoft.  
>>>  
>>> In fact, in America we can even criticize the almighty Sting.  
>>  
>> I don't really care what Sting thinks as long as I don't pay to listen to  
>> it.  
>

> I guess you've never bought one of his CDs.

I love his music. I own a couple of his CD's. I wouldn't be happy if I paid money to go to one of his concerts and was subjected to a bunch of verbal tripe however.

>

>

>>> Apple doesn't really suck. Much.

>>>

>>> Second thing, let's say Sting didn't exactly say "American suck" and you  
>>> misinterpreted what he said. Let's say the people who cheered actually  
>>> better understood his point, whatever it was.

>>>

>>> Apple has made some pretty good products, actually.

>>>

>>> In that case, a 20ish year grudge against Sting just looks foolish.

>>

>> I agree that "we" don't know what he said and so we can only take James'  
>> word for it, which I have no real reason to dispute.

>

> We also have James' word that others in the audience cheered. So not  
> everyone was as appalled as he was. Apparently there was a dispute at the  
> time in the audience.

I saw a bumper sticker today that said "49% of America agrees with 99% of the rest of the world" So does this mean 49% of America doesn't give a \*\*\*\* about America's national sovereignty and wishes there wasn't an America? I'd say there's a pretty good case to be made for this and for the idea that 49% of Americans and 99% of the rest of the world agree with this without really understanding that their arsses and a good portion of the world's arsses would be in a world of shit if the other 51% of America wasn't willing to stand up and say FU to someone like Sting who, though entitled to whatever opinions he may have, is not entitled spout rhetoric on my dollar. Shut up and sing.....Sting. I'm gonna have to go with James on this one.

>

>

>>> I like my Mac.

>>>

>>> Even in the first case, a 20ish year grudge might be a bit much.

>>

>> Yeah....I agree, but we make decisions based on experience and this  
>> particular experience was obviously an offensive one to James. This is,  
>> to me, more about money than opinion.

>>

>>> BTW, I agree that the opinions of musicians have no special validity but  
>>> in some cases they might have more reach. The arts can be provocative

>>> and be a catalyst for people to think.

>>>

>>> It's cool with me when musicians use their whole experience, including  
>>> ideas and opinions, as grist for their artistic mills.

>>

>> Yeah, but personally (having "been there and done that") I would say that  
>> the opinions of at least 70% of the "artists" out there who are  
>> screaming about this cause or that cause (and especially those who sit  
>> around an rant about how they are "against" this cause or that cause) are  
>> heavily influenced by their emotional state relative to the amounts of  
>> whatever intoxicant they may happen to be imibing at the time. This  
>> pretty much disqualifies them from any serious consideration, IMO, and  
>> though there are many who don't stay "influenced" more often than not,  
>> there are enough who do to taint the credibility of the entire  
>> entertainment industry in gernal (IMO)

>

> If you're saying I shouldn't listen to you because you've done drugs, then  
> OK. ;^)

I'd say that a history of substance use, recreational or otherwise definitely calls someones veracity into question....including mine. Look at the shit that I do 'fer chrissakes!!! ;o) Did I behave this way before the 60's. Hell no.....I was too young! ;o) I don't expect my opinions to be taken seriously just because they are my opinions. To give me the benefit of the doubt without some sort of reference point would be crazy.

> The point is A) artists have the right to share their passions in their  
> art. What that can do on the positive side is stimulate discussion. And B)  
> we have the right to research anyone's assertions and develop our own  
> opinions. If we don't, we're the idiots.  
>

>>> It can be very stimulating and rewarding when artists share in that way.  
>>> Anyone who takes the opinion of someone else without looking into it  
>>> further is foolish. But the exposure of ideas in the free marketplace of  
>>> ideas is part of our cultural foundation, and artists are part of that  
>>> tradition.

>>

>> I agree.....and often the more irrational sector of that tradition as  
>> well.

>

> Actually the MOST irrational sector is on talk radio.

Actually....the scariest thing is that along with the irrationality is a lot of truth. The things that created talk radio are the things that keep fuelling it.

>  
>  
>>> It's cool with me when people, even musicians, support causes. I would  
>>> not be shocked to go to a concert and hear about a cause.  
>>>  
>>> Cheers,  
>>> -Jamie  
>>> www.JamieKruz.com

Me either. I was backstage with Van Halen at a concert in the late 70's.  
There were some incredible "causes" being supported.

>>  
>> Causes are great. Everyone should have one. My paying for some stoner or  
>> angry activist to shoot off his/her mouth is my option.  
>  
> One man's angry activist is another's brave crusader. It's not the  
> opinions or causes, it's the ones we happen to disagree with that offend.  
> But then the guy next to you might be cheering. To James, that guy is an  
> idiot. To that guy, maybe James is an idiot. Maybe they should talk and  
> get beyond mutual demonization.  
>  
> I kinda doubt you would be all that shocked if a cause was mentioned at a  
> concert, really. You've been to enough concerts to know the "risk." At  
> least half the time you'd probably go "woo! USA!" For the rest, I don't  
> see you holding a grudge about one comment for 20 years. Am I right?

Twenty years ago??..hell man.....I don't remember \*\*\*\* about what happened  
20 yea.....oh wait!!!.....did I tell you the story about this Van Halen  
concert back in the 70's?

;o)Glad you got this happening. The DAC-1, just on it's own, will reveal a  
whole lot of things you weren't hearing before. Having the BB clocking the  
system will be a big plus during tracking because your A/D's will be more  
accurate and any D/A's that are sending signal to a cue system or outboard  
FX will sound more open and defined.

Good move.

;o)

"Wayne Carson" <carson\_wayne@msn.com> wrote in message  
news:469527f6@linux...

> Hi all,

>

> It's been a week since I hooked up the benchmark and clock to my simple  
> 1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both

> and one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".  
>  
> It made a wonderful difference. I set the BB clock to internal at 44.1k  
> and used the bnc out to the MEC. I set Paris to word clock. That's it.  
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> coffee!  
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> Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim  
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> I know it's not so good, but I thought I was getting a decent flat ref amp  
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> for fill and to curl my toes.  
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> I was very suprised to find out how bad the Mackie colored the sound. A  
> very noticable harshness around 1-2khz and possibly higher, lack of warmth  
> between 100-300hz and just an overall sound like crowded, cramped, busy  
> and flat tonality. Tweaking the 3 eq's helps but only removed about half  
> the problem. This is compared to the MEC digita s/pdif out to the DAC1 and  
> it's XLR outs to the RA-100 to the NS-10s. This sound was warm and round,  
> almost surround. It put a smile on my face.  
>  
> I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
> Neil. I guess my next purchase will be an appropriate reference pwr amp.  
>  
> Thanks,  
> Wayne  
> Paris since '97  
> DJ wrote:  
> I saw a bumper sticker today that said "49% of America agrees with 99% of  
> the rest of the world" So does this mean 49% of America doesn't give a \*\*\*\*  
> about America's national soveriegnty and wishes there wasn't an America?

No. I'm pretty sure it doesn't mean that.

> I'd  
> say there's a pretty good case to be made for this and for the idea that 49%  
> of Americans and 99% of the rest of the world agree with this without really  
> understanding that their asses and a good portion of the world's asses  
> would be in a world of shit if the other 51% of America wasn't willing to  
> stand up and say FU to someone like Sting who, though entitled to whatever  
> opinions he may have, is not entitled spout rhetoric on my dollar. Shut up  
> and sing.....Sting. I'm gonna have to go with James on this one.

Yeah, maybe you're right, Deej. I guess the only option is to smart bomb Sting's studio. We simply can't put up with this national affront from the 80s. Why didn't Reagan move on this immediately? Stupid left wing Reagan!

Anyhoo, you get to decide what you do in your studio. Sting gets to decide what he does at his shows. If in the 80s when people were still trying to be edgy like the Sex Pistols, if Sting wanted to risk insulting a few people while apparently making others cheer, that was his call to make. James can boycott him for the rest of his life, and that's his call. I can question that decision and that's my call. You can question my question and that's your call. Freedom rocks.

> I'd say that a history of substance use, recreational or otherwise  
> definitely calls someones veracity into question....including mine. Look at  
> the shit that I do 'fer chrissakes!!! ;o) Did I behave this way before the  
> 60's. Hell no.....I was too young! ;o) I don't expect my opinions to be  
> taken seriously just because they are my opinions. To give me the benefit of  
> the doubt without some sort of reference point would be crazy.

I am feeling a little crazy today but I'll try to keep your advice in mind. It's because I'm playing drums at a gig this weekend. Drummers are all a little crazy.

>> Actually the MOST irrational sector is on talk radio.

>  
> Actually....the scariest thing is that along with the irrationality is a lot  
> of truth. The things that created talk radio are the things that keep  
> fuelling it.

The way truth is used in blather-head talk radio is the same way worms are used in fishing. They use just enough to conceal the hook.

My advice is to KEEP SWIMMING.

> Me either. I was backstage with Van Halen at a concert in the late 70's.  
> There were some incredible "causes" being supported.

Heh, I worked an AC/DC concert once. We can trade stories...

>> I kinda doubt you would be all that shocked if a cause was mentioned at a  
>> concert, really. You've been to enough concerts to know the "risk." At  
>> least half the time you'd probably go "woo! USA!" For the rest, I don't  
>> see you holding a grudge about one comment for 20 years. Am I right?  
>  
> Twenty years ago??.hell man.....I don't remember \*\*\*\* about what happened  
> 20 yea.....oh wait!!!.....did I tell you the story about this Van Halen  
> concert back in the 70's?

:^)

Rock on!

Cheers,

-Jamie

www.JamieKruz.com I'm getting a similar experience on my PC switch. Trend 2 port PS2 is a bit slow, but works. Unfortunately, I'm going to have to pull it because when I switch it there's a pause in the native playback. Are you seeing that on yours too?

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:4695613c\$1@linux...

>  
> I have 3 KMV switches. I have a Belkin with PS2, it works but it has a  
> floating  
> palette you have to have open and click to switch, which sucks. I have a  
> ioGear USB switch with audio, it's a POS! locks up on a regular basis.  
> And I have a \$19.00 TrendMicro PS2/USB switch which works great, but the  
> keyboard and mouse have to be PS2. The cheap TrendMicro is the best by  
> far.

>  
> I have decided to not invest in to KMV switches anymore, I'm going to try  
> to use remote desktop, etc. Also I have a pile of 17" to 20" CRTs I got  
> for free on Craig's list. Free CRTs are on there all the time, people are  
> giving them away now.

>  
> "Aaron Allen" <know-spam@not\_here.dude> wrote:  
>> Yeah, the silver dually Mac I have at work doesn't seem to like the 4 port  
>

>>Belkin I have on it and always eventually locks up. I'm sure glad you're  
>  
>>having better luck on it Gantt. I wonder if there is something to the  
>>Belkin/Mac combo that's not a happy pair.  
>>Anyone else using another brand that 'is' happy with Mac/Mac or Mac/PC ?  
>>  
>>AA  
>>  
>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message  
>>news:46952ab6\$1@linux...  
>>>  
>>> I run two computers these days - One for Paris (1.25 GHz DP G4) and one  
>  
>>> for  
>>> FX (867 mHz G4 running Digital Performer w/ Waves and UAD-1 plugins,  
>>> mostly  
>>> for the Waves IR-1 reverbs). I just got a Belkin 'Flip' which allows  
> me  
>>> to control both computers with one mouse and keyboard and to have one  
> of  
>>> my monitors flip between computers. So now I can switch from having  
>>> Paris  
>>> on both my 19" LCD screens to having Paris on the left and Digital  
>>> Performer  
>>> on the right. Way cool! And only gets stuck every now and then!  
>>>  
>>> Gantt  
>>  
>>  
>On 7/11/07 9:28 PM, in article 4695a141@linux, "DJ" <animix \_ at \_ animas \_  
dot \_ net> wrote:  
  
>  
> "Jamie K" <Meta@Dimensional.com> wrote in message news:46952c61@linux...  
>> DJ wrote:  
> I saw a bumper sticker today that said "49% of America agrees with 99% of  
> the rest of the world" So does this mean 49% of America doesn't give a \*\*\*\*  
> about America's national sovereignty and wishes there wasn't an America? I'd  
> say there's a pretty good case to be made for this and for the idea that 49%  
> of Americans and 99% of the rest of the world agree with this without really  
> understanding that their asses and a good portion of the world's asses  
> would be in a world of shit if the other 51% of America wasn't willing to  
> stand up and say FU to someone like Sting who, though entitled to whatever  
> opinions he may have, is not entitled spout rhetoric on my dollar. Shut up  
> and sing.....Sting. I'm gonna have to go with James on this one.  
>>

I may be out of turn interjecting into this thread, but my side observation

is that the saddest thing this all implies (not of anyone in this thread) is that our country is becoming more concerned with the "right" to say anything than taking responsibility for what we say and how we say it.

Is someone exercising their "right" to say in concert that they hate America really making us a better country? Better individuals? Is it really making them a better musician, or the concert a better show? It seems integrity, honor and respect aren't worth very much anymore, though it also seems to that to many this country is about freedom "from" those responsibilities, not freedom because of a firm embracing of them.

If Sting wanted to be a butthead that night, that's his business, really. But it doesn't mean he is due any admiration because of it, and it would be sad if that alone actually sold more tickets.

Rock stars and movie stars are not roll models for the next generation, current generation, last generation or m-m-m-my g-g-generation. They are just entertainers, that's all - and far too many are barely passing for responsible adults.

I don't go to concerts or movies put on by musicians, actors/actresses, directors, etc that like to run their mouths just because they have a captive audience. I go see people performing their craft with expertise, passion and enthusiasm - no hidden/secondary agenda (not that we go see much of anything beyond Chuckee Cheese with kids ;-). Saying what you think is one thing, but saying what you think in a way that others will respect you seems to be becoming a long lost art.

>>>> Apple sucks.

Really?? Sigh. You had to go and crush my gear lust (iPhone). I was also just starting to think about getting a Mac next time around. Gee, thanks Jamie. ;-))

Regards,  
DedricJust got through watching the PBS special on Les Paul. He is kind of the antithesis of some of the rockers we talked about a few weeks back who are shot. He ended the special with a rendition of "somewhere over the rainbow" that had as much or more emotion to it than any vocalist I've ever heard do it. DON't know how long ago they shot the special, but he looks to be at least deep into his eighties.

Wow!!!!

Jefl have only seen a few minutes of this, and so far it is just terrific!

DC

Jeff Hoover <jkhoover@excite.com> wrote:

>Just got through watching the PBS special on Les Paul. He is kind of  
>the antithesis of some of the rockers we talked about a few weeks back  
>who are shot. He ended the special with a rendition of "somewhere over  
>the rainbow" that had as much or more emotion to it than any vocalist  
>I've ever heard do it. DOn't know how long ago they shot the special,  
>but he looks to be at least deep into his eighties.

>

>Wow!!!!

>

>

>JefDedric Terry wrote:

> I may be out of turn interjecting into this thread, but my side observation  
> is that the saddest thing this all implies (not of anyone in this thread) is  
> that our country is becoming more concerned with the "right" to say anything  
> than taking responsibility for what we say and how we say it.

How so? Is this just an impression based on something, (we don't exactly know what), that Sting was supposed to have said at one concert more than 20 years ago? Is that "this all"?

There needs to be more to it than that for there to be a trend here. Got stats?

It's entirely possible to protect freedom AND promote personal responsibility. Both.

> Is someone exercising their "right" to say in concert that they hate America  
> really making us a better country? Better individuals? Is it really making  
> them a better musician, or the concert a better show?

I think it's still an open question what Sting said and meant on that fateful night. James doesn't remember the exact words, he just remembers being pissed off while others cheered. And his lasting impression is that Sting is a hater of all Americans. I'd like to hear what the cheering people's impression was. I'll bet there's another side to it.

Actually, though, 20 years ago? I don't really think it's all that cogent to now. I don't really believe Sting hates American people as a group, do you?

> It seems integrity,  
> honor and respect aren't worth very much anymore, though it also seems to  
> that to many this country is about freedom "from" those responsibilities,

> not freedom because of a firm embracing of them.

We in the USA claim freedom is a natural, fundamental right.

Defending freedom, or speculation about being worthy of freedom are other topics.

Integrity honor and respect are also great topics.

- > If Sting wanted to be a butthead that night, that's his business, really.
- > But it doesn't mean he is due any admiration because of it, and it would be
- > sad if that alone actually sold more tickets.

This is the first I've heard of a claimed anti-American-people bias by Sting. I'm not going to judge him on a single report.

- > Rock stars and movie stars are not roll models for the next generation,
- > current generation, last generation or m-m-m-my g-g-generation. They are
- > just entertainers, that's all - and far too many are barely passing for
- > responsible adults.

Some are role models, others are not, IMO.

- > I don't go to concerts or movies put on by musicians, actors/actresses,
- > directors, etc that like to run their mouths just because they have a
- > captive audience. I go see people performing their craft with expertise,
- > passion and enthusiasm - no hidden/secondary agenda (not that we go see much
- > of anything beyond Chuckee Cheese with kids ;-).

Beware of Chuckee's agenda!

- > Saying what you think is
- > one thing, but saying what you think in a way that others will respect you
- > seems to be becoming a long lost art.

True, between individuals and between countries. I hope the next administration does a better job with diplomacy.

>>>> Apple sucks.

>

- > Really?? Sigh. You had to go and crush my gear lust (iPhone). I was also
- > just starting to think about getting a Mac next time around. Gee, thanks
- > Jamie. ;-))

What would you do with all your spare time? Better stay with Vista.  
Someone has to buy it so Apple doesn't get too big. :^)

Cheers,  
-Jamie  
www.JamieKruz.com

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

-----=\_NextPart\_000\_01E2\_01C7C432.A37DD490  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Sorry to shout but this is driving me insane.

I am working with a cloned drive that used to work with  
2 Mecs and WC. Now no matter what I do, I can not  
get a second Mec to show up and receive clock. It  
doesn't matter if it's at the end of the line or anywhere  
else. It doesn't matter if it's internally clocked or externally  
clocked. I've changed Mecs, clock cables, SCSI cables  
and no changes. I've even tried a reinstall of Paris.  
Same deal. =20

I must be doing something totally wrong for this to continue.  
The only thing else I can think to try is swapping the last=20  
EDS card with another or go down to four. Maybe it's  
card 5? Or, triple check the connectors between all the cards  
again.

All EDS cards are up and running and play audio with Paris effects.  
All 5 cards share 3 IRQs with nothing else.  
What else is there?  
Sadly,  
Tom

I choose Polesoft Lockspam to fight spam, and you?  
<http://www.polesoft.com/refer.html>  
-----=\_NextPart\_000\_01E2\_01C7C432.A37DD490  
Content-Type: text/html;  
 charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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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>Sorry to shout but this is driving me=20
insane.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I am working with a cloned drive that =
used to work=20
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size=3D2>Now no matter what I do, I can not</FONT></DIV>
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anywhere</FONT></DIV>
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internally=20
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<DIV><FONT face=3DArial size=3D2>clocked.&nbsp;</FONT> I've changed Mecs, clock =
cables,=20
SCSI cables</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>and no changes.&nbsp;</FONT> I've even tried a =
reinstall=20
of Paris.</FONT></DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<DIV><FONT face=3DArial size=3D2>EDS card with another or go down to =
four.&nbsp;</FONT>=20
Maybe it's</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>card 5?&nbsp;</FONT> Or, triple check the =
connectors=20
between all the cards</FONT></DIV>
```

<DIV><FONT face=3DArial size=3D2>again.</FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2>Sadly,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
and=20  
you?<BR><A=20  
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_01E2\_01C7C432.A37DD490--Gantt,

No. The DAC does not have a clock input or output. I thought the same thing at first.

According to the Benchmark DAC manual the DAC has it's own clock, sort of . . . It has something called UltraLock and is 100% jitter immune. It's an internal D/A conversion clock.

In my studio the Big Ben is only used to clock one MEC.

You can download the user manuals at both sites.

Wayne

"Gantt Kushner" <ganttmann@comcast.net> wrote in message news:46952afb\$1@linux...

>

> Does the DAC-1 automatically take it's clock from the Big Ben?

>

> Gantt

>

> "Wayne Carson" <carson\_wayne@msn.com> wrote:

>>Hi all,

>>

>>It's been a week since I hooked up the benchmark and clock to my simple

>

>>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both

> and

>>one 75 ohm term on the MEC s/pdf out. I did not use a bnc "T".  
>>  
>>It made a wonderful difference. I set the BB clock to internal at 44.1k  
> and  
>>used the bnc out to the MEC. I set Paris to word clock. That's it. It  
>  
>>locks at 44.1. I think I can even hear jitter on previously recorded  
>>stuff,  
>  
>>specifically on vocals when solo'ed, but then again it could be the  
>>coffee!  
>>  
>>I've run 8 completely different song mixes that I am working on and it is  
> so  
>>much easier to find and correct things and so far appears to translate  
>>very  
>  
>>similar to my simple home stereo system, bedroom Bose/CD wave radio and  
> '04  
>>Honda Accord car sound system. And that's what it's all about for me.  
> This  
>>should make for a whole lot less trial and error mixing. My '06 Tundra  
>  
>>truck sound system is not even close, but that's another issue.  
>>  
>>In my studio, I individually A/B'd the clock and the DAC against the Paris  
>  
>>L/R monitor out and internal clock. In each case the clock and/or the DAC  
>  
>>cleaned up the low/mid mushiness, allowed the kick to be heard with the  
> bass  
>>and not a boom but a punch, spaced out the depth, ambiance and stereo  
>>field  
>  
>>and overall gave clarity to the mix. Paris EDS efx's are more  
>>distinguishable now.  
>>  
>>Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim  
>  
>>off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah,  
> I  
>>know it's not so good, but I thought I was getting a decent flat ref amp  
>  
>>when I bought it back in '96.) to yama's NS-10's and a sub under my desk  
> for  
>>fill and to curl my toes.  
>>  
>>I was very suprised to find out how bad the Mackie colored the sound. A

>  
>>very noticable harshness around 1-2khz and possibly higher, lack of warmth  
>  
>>between 100-300hz and just an overall sound like crowded, cramped, busy  
> and  
>>flat tonality. Tweaking the 3 eq's helps but only removed about half the  
>  
>>problem. This is compared to the MEC digital s/pdif out to the DAC1 and  
>>it's  
>  
>>XLR outs to the RA-100 to the NS-10s. This sound was warm and round,  
>>almost  
>  
>>surround. It put a smile on my face.  
>>  
>>I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
>>Neil.  
>  
>>I guess my next purchase will be an appropriate reference pwr amp.  
>>  
>>Thanks,  
>>Wayne  
>>Paris since '97  
>>  
>>  
>Bill,

I did that, . . . sort of. The DAC has no clock in's or outs. I did run Paris on internal clock and took the digital s/pdif out of the MEC to the DAC and to the monitors and this is where I heard the biggest improvement.

Then I listened to my monitors without the DAC (my previous setup) and clocked it with the Big Ben. It sounded more stable if you can understand what I mean and did clean up the sound also, but not as dramatic or noticable as with the DAC test.

Everything I listened to was recorded on Paris internal so my initial recordings used Paris's A/D and internal clock. I think I can hear a little flutter in my recordings which I didn't hear before. I believe DJ is right. Once I record with the Big Ben I'll probably truly hear the clarity and separation.

Wayne

"Bill L" <bill@billlorentzen.com> wrote in message news:46959638@linux...  
> Wayne, I'm curious how much difference you would hear if you clocked Paris

> to the DAC1 alone? Have you listened to that?  
>  
> Wayne Carson wrote:  
>> Hi all,  
>>  
>> It's been a week since I hooked up the benchmark and clock to my simple  
>> 1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both  
>> and one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".  
>>  
>> It made a wonderful difference. I set the BB clock to internal at 44.1k  
>> and used the bnc out to the MEC. I set Paris to word clock. That's it.  
>> It locks at 44.1. I think I can even hear jitter on previously recorded  
>> stuff, specifically on vocals when solo'ed, but then again it could be  
>> the coffee!  
>>  
>> I've run 8 completely different song mixes that I am working on and it is  
>> so much easier to find and correct things and so far appears to translate  
>> very similar to my simple home stereo system, bedroom Bose/CD wave radio  
>> and '04 Honda Accord car sound system. And that's what it's all about  
>> for me. This should make for a whole lot less trial and error mixing.  
>> My '06 Tundra truck sound system is not even close, but that's another  
>> issue.  
>>  
>> In my studio, I individually A/B'd the clock and the DAC against the  
>> Paris L/R monitor out and internal clock. In each case the clock and/or  
>> the DAC cleaned up the low/mid mushiness, allowed the kick to be heard  
>> with the bass and not a boom but a punch, spaced out the depth, ambiance  
>> and stereo field and overall gave clarity to the mix. Paris EDS efx's are  
>> more distinguishable now.  
>>  
>> Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim  
>> off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah,  
>> I know it's not so good, but I thought I was getting a decent flat ref  
>> amp when I bought it back in '96.) to yama's NS-10's and a sub under my  
>> desk for fill and to curl my toes.  
>>  
>> I was very suprised to find out how bad the Mackie colored the sound. A  
>> very noticable harshness around 1-2khz and possibly higher, lack of  
>> warmth between 100-300hz and just an overall sound like crowded, cramped,  
>> busy and flat tonality. Tweaking the 3 eq's helps but only removed about  
>> half the problem. This is compared to the MEC digita s/pdif out to the  
>> DAC1 and it's XLR outs to the RA-100 to the NS-10s. This sound was warm  
>> and round, almost surround. It put a smile on my face.  
>>  
>> I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
>> Neil. I guess my next purchase will be an appropriate reference pwr amp.  
>>  
>> Thanks,

>> Wayne  
>> Paris since '97Brad,

I've read on this newsgroup and have to agree (if I understood the posts correctly, but am open to suggestions too) that the NS-10s, although a bit mid'ly and harsh, do a good job at throwing the bad things in your face. If anyone can make a mix sound good on NS-10s, then it's probably gonna be really good. Don't ya think?

Wayne

"Brad Lyons" <brad@audioandmidi.com> wrote in message  
news:469540ee\$1@linux...

>  
> Yep! Clocking is quite important, and many are surprised at just how much  
> of a different a BigBen makes in most situations. I am running a BigBen  
> in one of my studios, primarily because without it--nothing could function  
> (I have multiple devices connected digitally as well as locked to house  
> sync  
> across multiple locations). I use the Apogee MiniDAC off of my Digidesign  
> 192I/O, but the DAC1 kicks butt too!  
>  
> As to a better amp....NO NO NO, honestly--get some new monitors. The  
> reality  
> is if you're using NS10's, you're really missing out on a lot of other  
> details.  
> Without spending much money, check out the ADAM A7's. I own a set of the  
> P33A's as well as a pair of the S1A's and one of the 10" ADAM subs. I'm  
> getting ready to get a second 10" sub and (5) A7's for surround....you'll  
> be stunned when you mix on these things, seriously.  
>  
> Brad Lyons- Sweetwater  
> www.audioandmidi.com  
> "Wayne Carson" <carson\_wayne@msn.com> wrote:  
>>Hi all,  
>>  
>>It's been a week since I hooked up the benchmark and clock to my simple  
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>>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both  
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>>when I bought it back in '96.) to yama's NS-10's and a sub under my desk  
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>>I was very suprised to find out how bad the Mackie colored the sound. A  
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>>between 100-300hz and just an overall sound like crowded, cramped, busy  
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>>flat tonality. Tweaking the 3 eq's helps but only removed about half the  
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>>problem. This is compared to the MEC digital out to the DAC1 and  
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>>XLR out to the RA-100 to the NS-10s. This sound was warm and round,  
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>>surround. It put a smile on my face.  
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>>I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
>>Neil.  
>  
>>I guess my next purchase will be an appropriate reference power amp.  
>>  
>>Thanks,  
>>Wayne  
>>Paris since '97  
>>  
>>  
>I always forget to check my mix's in mono. It really sounds blah. But the  
last time I did it, it revealed some loudness/leveling issues.

Wayne

"Gantt Kushner" <ganttmann@comcast.net> wrote in message  
news:469529e9\$1@linux...

>  
> No, not "mixing WITH mono!" I have a client who wants his CD to be in  
> mono.  
> It's an interesting thing mixing in mono.  
>  
> More to come...  
>  
> Gantt"Jamie K" <Meta@Dimensional.com> wrote in message news:4695a8d8@linux...  
> DJ wrote:  
>> I saw a bumper sticker today that said "49% of America agrees with 99% of  
>> the rest of the world" So does this mean 49% of America doesn't give a  
>> \*\*\*\* about America's national sovereignty and wishes there wasn't an  
>> America?  
>  
> No. I'm pretty sure it doesn't mean that.

I'm not so sure.

>  
>  
>> I'd  
>> say there's a pretty good case to be made for this and for the idea that  
>> 49% of Americans and 99% of the rest of the world agree with this without

>> really understanding that their arsses and a good portion of the world's  
>> arsses would be in a world of shit if the other 51% of America wasn't  
>> willing to stand up and say FU to someone like Sting who, though entitled  
>> to whatever opinions he may have, is not entitled spout rhetoric on my  
>> dollar. Shut up and sing.....Sting. I'm gonna have to go with  
>> James on this one.

>  
> Yeah, maybe you're right, Deej. I guess the only option is to smart bomb  
> Sting's studio. We simply can't put up with this national affront from the  
> 80s. Why didn't Reagan move on this immediately? Stupid left wing Reagan!

Smart bombs weren't really perfected in the 80's so he might have missed and hit a school or something and caused collateral damage? You know how those liberals jump up and down and scream about collateral damage don't you? ;o)  
"Real ,men" bomb embassies and stuff like that.

>  
> Anyhoo, you get to decide what you do in your studio. Sting gets to decide  
> what he does at his shows. If in the 80s when people were still trying to  
> be edgy like the Sex Pistols, if Sting wanted to risk insulting a few  
> people while apparently making others cheer, that was his call to make.  
> James can boycott him for the rest of his life, and that's his call. I can  
> question that decision and that's my call. You can question my question  
> and that's your call. Freedom rocks.

>  
>  
>> I'd say that a history of substance use, recreational or otherwise  
>> definitely calls someones veracity into question....including mine. Look  
>> at the shit that I do 'fer chrissakes!!! ;o) Did I behave this way  
>> before the 60's. Hell no.....I was too young! ;o) I don't expect my  
>> opinions to be taken seriously just because they are my opinions. To give  
>> me the benefit of the doubt without some sort of reference point would be  
>> crazy.

>  
> I am feeling a little crazy today but I'll try to keep your advice in  
> mind. It's because I'm playing drums at a gig this weekend. Drummers are  
> all a little crazy.

>  
.....but they get to beat on stuff. Very good for the subliminal  
anger/frustration factor. I say, if you're gonna be a drummer and you're not  
already pissed off about something, get pissed off about something. ;o)

>  
>>> Actually the MOST irrational sector is on talk radio.

>>  
>> Actually....the scariest thing is that along with the irrationality is a  
>> lot of truth. The things that created talk radio are the things that keep  
>> fuelling it.

>  
> The way truth is used in blather-head talk radio is the same way worms are  
> used in fishing. They use just enough to conceal the hook.  
>  
> My advice is to KEEP SWIMMING.  
>  
>  
>> Me either. I was backstage with Van Halen at a concert in the late 70's.  
>> There were some incredible "causes" being supported.  
>  
> Heh, I worked an AC/DC concert once. We can trade stories...

.....does Angus really like his groupies to put on "little  
catholic schoolgirl" costumes?

>  
>  
>>> I kinda doubt you would be all that shocked if a cause was mentioned at  
>>> a concert, really. You've been to enough concerts to know the "risk." At  
>>> least half the time you'd probably go "woo! USA!" For the rest, I don't  
>>> see you holding a grudge about one comment for 20 years. Am I right?  
>>  
>> Twenty years ago??..hell man.....I don't remember \*\*\*\* about what  
>> happened 20 yea.....oh wait!!!.....did I tell you the story about  
>> this Van Halen concert back in the 70's?  
>  
> :^)  
>  
> Rock on!  
>  
> Cheers,  
> -Jamie  
> [www.JamieKruz.com](http://www.JamieKruz.com)This is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

Have you tested each MEC individually? I'd start there. Did you =  
iuninstall/reinstall Paris yet?

"Tom Bruhl" <[arpegio@comcast.net](mailto:arpegio@comcast.net)> wrote in message =  
news:4695d5bf@linux...

Sorry to shout but this is driving me insane.

I am working with a cloned drive that used to work with  
2 Mecs and WC. Now no matter what I do, I can not  
get a second Mec to show up and receive clock. It  
doesn't matter if it's at the end of the line or anywhere

else. It doesn't matter if it's internally clocked or externally clocked. I've changed Meocs, clock cables, SCSI cables and no changes. I've even tried a reinstall of Paris. Same deal. =20

I must be doing something totally wrong for this to continue. The only thing else I can think to try is swapping the last=20 EDS card with another or go down to four. Maybe it's card 5? Or, triple check the connectors between all the cards again.

All EDS cards are up and running and play audio with Paris effects. All 5 cards share 3 IRQs with nothing else. What else is there? Sadly, Tom

I choose Polesoft Lockspam to fight spam, and you?  
<http://www.polesoft.com/refer.html>

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and=20  
you?<BR><A=20



much

>> of a different a BigBen makes in most situations. I am running a BigBen  
>> in one of my studios, primarily because without it--nothing could function  
>> (I have multiple devices connected digitally as well as locked to house

>> sync

>> across multiple locations). I use the Apogee MiniDAC off of my Digidesign  
>> 192I/O, but the DAC1 kicks butt too!

>>

>> As to a better amp....NO NO NO, honestly--get some new monitors. The

>> reality

>> is if you're using NS10's, you're really missing out on a lot of other

>> details.

>> Without spending much money, check out the ADAM A7's. I own a set of  
the

>> P33A's as well as a pair of the S1A's and one of the 10" ADAM subs. I'm

>> getting ready to get a second 10" sub and (5) A7's for surround....you'll

>> be stunned when you mix on these things, seriously.

>>

>> Brad Lyons- Sweetwater

>> [www.audioandmidi.com](http://www.audioandmidi.com)

>> "Wayne Carson" <[carson\\_wayne@msn.com](mailto:carson_wayne@msn.com)> wrote:

>>>Hi all,

>>>

>>>It's been a week since I hooked up the benchmark and clock to my simple

>>>

>>>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both

>> and

>>>one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".

>>>

>>>It made a wonderful difference. I set the BB clock to internal at 44.1k

>> and

>>>used the bnc out to the MEC. I set Paris to word clock. That's it.

It

>>

>>>locks at 44.1. I think I can even hear jitter on previously recorded

>>>stuff,

>>>

>>>specifically on vocals when solo'ed, but then again it could be the

>>>coffee!

>>>

>>>I've run 8 completely different song mixes that I am working on and it

is

>> so

>>>much easier to find and correct things and so far appears to translate

>>>very  
>>  
>>>similar to my simple home stereo system, bedroom Bose/CD wave radio and  
>> '04  
>>>Honda Accord car sound system. And that's what it's all about for me.  
>> This  
>>>should make for a whole lot less trial and error mixing. My '06 Tundra  
>>  
>>>truck sound system is not even close, but that's another issue.  
>>>  
>>>In my studio, I individually A/B'd the clock and the DAC against the Paris  
>>  
>>>L/R monitor out and internal clock. In each case the clock and/or the  
DAC  
>>  
>>>cleaned up the low/mid mushiness, allowed the kick to be heard with the  
>> bass  
>>>and not a boom but a punch, spaced out the depth, ambiance and stereo

>>>field  
>>  
>>>and overall gave clarity to the mix. Paris EDS efx's are more  
>>>distinguishable now.  
>>>  
>>>Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim  
>>  
>>>off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah,  
>> I  
>>>know it's not so good, but I thought I was getting a decent flat ref amp  
>>  
>>>when I bought it back in '96.) to yama's NS-10's and a sub under my desk  
>> for  
>>>fill and to curl my toes.  
>>>  
>>>I was very suprised to find out how bad the Mackie colored the sound.  
A  
>>  
>>>very noticable harshness around 1-2khz and possibly higher, lack of warmth  
>>  
>>>between 100-300hz and just an overall sound like crowded, cramped, busy  
>> and  
>>>flat tonality. Tweaking the 3 eq's helps but only removed about half  
the  
>>  
>>>problem. This is compared to the MEC digita s/pdif out to the DAC1 and

>>>it's

>>  
>>>XLR outs to the RA-100 to the NS-10s. This sound was warm and round,

>>>almost

>>

>>>surround. It put a smile on my face.

>>>

>>>I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and

>>>Neil.

>>

>>>I guess my next purchase will be an appropriate reference pwr amp.

>>>

>>>Thanks,

>>>Wayne

>>>Paris since '97

>>>

>>>

>>

>

>Back in the day, there were many problems with native plugins and Paris with Waves. There were also issues with the TC native plugins, too. Each time I went to Edmund about it, he stated it was these other companies didn't code their software properly. That's odd, because they worked in my PC Logic Audio system as well as Wavelab and Soundforge back then. Yet Paris was the ONLY application they all had issues with, so this is nothing new unfortunately.... Wow, has it really been 10-years since I bought Paris????? woah!

Brad

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Neil,

>Ya, now that you mention it me too. Not really a big problem though.

>T.

> "Neil" <OIUOIU@.com> wrote in message news:46946a84\$1@linux...

>

> I had the Gold Bundle 2.0 working fine on Paris v2.2;

> I was running Win98SE at the time.

>

> Dunno if that helps any. Only issue I had was that you had to

> mute the track before the audio came in, otherwise you'd hear

> a "POP!" right where the track started - this is a fairly common

> Waves/Paris issue, though, from what I understand.

>

>

> Neil

>  
>  
>  
> "Tom Bruhl" <arpeggio@comcast.net> wrote:  
> >  
> >  
> >Steve,  
> >I had very good luck with Waves tech support. I have their Gold =  
>Bundle  
> =3D  
> >3.6  
> >working flawlessly on XP with Paris. They had to walk me through a =  
>=3D  
> >bunch  
> >of numbers to input but it was painless 'once we got down to it'.  
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> > "Steve L." <slavii@aol.com> wrote in message =  
>news:46942750\$1@linux...  
> >  
> > This was the response I got from the people at waves. Does anyone  
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> >have ideas  
> > ? I would hate to have to run win98 on my brand new computer. =  
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> > "Waves 3.2 was the last version tested here to work with Paris. =3D  
> >However Waves  
> > 3.2 will not work on Windows XP. Paris no longer released any =  
>further  
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> >updates  
> > for their product while Waves was at version 3.0.  
> > Also as mentioned on the phone, Wave no longer can sell or =  
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>is  
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> > with Windows XP, however from what we have seen, this will not work  
=  
>=3D  
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> > Paris". =3D20

> > >  
 > > >  
 > > I have just upgraded from paris 3.0 running on an old computer =  
 >running  
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> =
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>'>news:46942750$1 @linux">news:46942750$1 @linux</A>...</DIV>=

```

>;<BR>This</A>=3D<BR>>=20

>Does anyone=20

>win98 on my=20

><BR><BR><BR>"Waves 3.2=20

>with Paris.=20

> However Waves<BR>3.2 will not work on Windows XP. =

>=3D<BR>>Paris=20

>their=20

> 3.0.<BR>Also as mentioned on the phone, Wave no longer can =

>=3D<BR>>sell=20

>try out=20

>is=20

> compatible<BR>with Windows XP, however from what=20

> <BR>><BR>><BR>I have just upgraded from paris =

>3.0=20

> win<BR>>98 to a new computer running xp. My=20

> bundle<BR>>version 2.0 which will not run=20

>version of=20

> the gold bundle that will run in paris.<BR><BR>>Is=20

> <BR></BLOCKQUOTE><BR>><DIV><FONT=20

> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =

>spam,=20

> =

>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D" <A=20

> =

>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=

>=3D<BR>>.html</A>=20

> =

></FONT></DIV></BODY></HTML><BR>><BR>><BR></=

>BLOCKQUOTE></BODY></HTML>

>

>Harder in some ways, easier in others. Definitely interesting. I have listened

to mono thru one speaker but in the real world these mono mixes will get played thru two mostly. I will do some single point checking though...

Gantt

"DC" <dc@spammersinmono.com> wrote:

>  
>Harder than you thought huh?  
>  
>Have you tried shutting off one monitor speaker? Things will change  
>when you do...

>  
>DC

>  
>"Gantt Kushner" <ganttmann@comcast.net> wrote:

>>  
>>No, not "mixing WITH mono!" I have a client who wants his CD to be in mono.  
>> It's an interesting thing mixing in mono.  
>>  
>>More to come...

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

-----=\_NextPart\_000\_0049\_01C7C464.7571BB70

Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

sorry for these dumb questions Tom but...

does this second Mec work all by itself...with every card?

are you sure you have Mec #1 connected to Card A ? (where ever that card = is in your rig)

Don

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:4695d5bf@linux...

Sorry to shout but this is driving me insane.

I am working with a cloned drive that used to work with 2 Mecs and WC. Now no matter what I do, I can not get a second Mec to show up and receive clock. It doesn't matter if it's at the end of the line or anywhere else. It doesn't matter if it's internally clocked or externally clocked. I've changed Mecs, clock cables, SCSI cables

and no changes. I've even tried a reinstall of Paris.  
Same deal. =20

I must be doing something totally wrong for this to continue.  
The only thing else I can think to try is swapping the last=20  
EDS card with another or go down to four. Maybe it's  
card 5? Or, triple check the connectors between all the cards  
again.

All EDS cards are up and running and play audio with Paris effects.  
All 5 cards share 3 IRQs with nothing else.  
What else is there?  
Sadly,  
Tom

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

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<STYLE></STYLE>
</HEAD>
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<BLOCKQUOTE dir=3Dltr=20
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<DIV>"Tom Bruhl" &lt;<A=20  
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-----=\_NextPart\_000\_0049\_01C7C464.7571BB70--This is a multi-part message in MIME format.

-----=\_NextPart\_000\_001F\_01C7C470.E28CD490

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Deej,

Ya, I've uninstalled, reinstalled Paris about five times total in the =  
last day and a half.

I am close to starting from scratch and possibly doing the antipace =  
thing.

I'm getting pretty good at it. I have Mec 1 loaded with cards attached =  
to what has always

been Card A for three years. Can that change? Paris works fine with just =  
that one. I'll try=20

all the others in that position just to see though.

I am close to starting from scratch and possibly doing the antipace =  
thing. How could that be=20

the evil that won't allow hardware to show up?

Thanks,

Tom

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message =  
news:4696229c\$1 @linux...

Have you tested each MEC individually? I'd start there. Did you =  
iuninstall/reinstall Paris yet?

"Tom Bruhl" <arpegio@comcast.net> wrote in message =  
news:4695d5bf@linux...

Sorry to shout but this is driving me insane.

I am working with a cloned drive that used to work with  
2 Mecs and WC. Now no matter what I do, I can not  
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I must be doing something totally wrong for this to continue. The only thing else I can think to try is swapping the last=20 EDS card with another or go down to four. Maybe it's card 5? Or, triple check the connectors between all the cards again.

All EDS cards are up and running and play audio with Paris effects. All 5 cards share 3 IRQs with nothing else. What else is there? Sadly,  
Tom

I choose Polesoft Lockspam to fight spam, and you?  
<http://www.polesoft.com/refer.html>

```
-----=_NextPart_000_001F_01C7C470.E28CD490
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</HTML>

-----=\_NextPart\_000\_001F\_01C7C470.E28CD490--This is a multi-part message in MIME format.

-----=\_NextPart\_000\_002C\_01C7C471.9A287640  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Hi Don,  
I can't get either of the other two mecs to work on any card.  
I will check them as card A though. Thanks for the idea.  
I have had 5 cards side by side in the Magma for three years.

Will Paris even boot with one card attached to card E and no others?  
I thought not. But maybe I've had A and E backwards all this time?  
They're the outside cards either way. The sync cable would be backwards  
though since they're being daisy chained when using only two.

I'll check each mec individually and try card A as the other end just to =  
see.

Thanks,

Tom

"Don Nafe" <dnafe@magma.ca> wrote in message news:46962992\$1@linux...  
sorry for these dumb questions Tom but...

does this second Mec work all by itself...with every card?

are you sure you have Mec #1 connected to Card A ? (where ever that =  
card is in your rig)

Don

"Tom Bruhl" <arpegio@comcast.net> wrote in message =  
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Same deal. =20

I must be doing something totally wrong for this to continue.  
The only thing else I can think to try is swapping the last=20  
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and play audio=20  
with Paris effects.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>All 5 cards share 3 IRQs with =  
nothing=20  
else.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>What else is there?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Sadly,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight =  
spam, and=20  
you?<BR><A=20  
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BLOCKQUOTE></BODY>=  
</HTML>

-----=\_NextPart\_000\_002C\_01C7C471.9A287640--On 7/12/07 12:18 AM, in article  
4695c929@linux, "Jamie K"  
<Meta@Dimensional.com> wrote:

> Dedric Terry wrote:  
>> I may be out of turn interjecting into this thread, but my side observation  
>> is that the saddest thing this all implies (not of anyone in this thread) is  
>> that our country is becoming more concerned with the "right" to say anything  
>> than taking responsibility for what we say and how we say it.  
>  
> How so? Is this just an impression based on something, (we don't exactly  
> know what), that Sting was supposed to have said at one concert more  
> than 20 years ago? Is that "this all"?

Yes it is based on many years of living here with my eyes and ears open. :-)  
And how is it this became a thread based on arguing about what someone else  
said someone else said 20 years ago. ;-) That's kind of the point. It

seems to be enough of a concern to defend what Sting might have said 20 years ago, without knowing if it was just the Vodka talking. ;-)

No, there also aren't any stats on your opinion either.

Also, the French don't like Americans. My French teacher told us that 20 years ago (at least Parisians - aka les Parisiennes) . She had just gotten back from France. I heard her say it myself. Of course I would still love to visit France, and Italy, Spain, the UK, etc.

>>>>> Apple sucks.

>>

>> Really?? Sigh. You had to go and crush my gear lust (iPhone). I was also

>> just starting to think about getting a Mac next time around. Gee, thanks

>> Jamie. ;-))

>

> What would you do with all your spare time? Better stay with Vista.

> Someone has to buy it so Apple doesn't get too big. :^)

Only have a laptop on Vista, and it actually is working quite well despite the FUD around Vista. Everything else is XP. I've only avoided Apple because Apple and Mac users can never actually come up with a convincing argument for Macs that even came close to refuting my own conclusions, and until recently the pretty logos and cases cost the same as a full PC. ;-)  
Still more expensive, but not so much so anymore.

Some features in Leopard are enticing. Still want to see a head to head performance with Nuendo, plugin counts, disk streaming, DSP cards, multicore use between OSX and XP before considering the leap though. I also have a ton of software that is PC only that I'll either have to crossgrade, or keep on a farm PC - pretty costly proposition either way (money or workflow). It also really comes down to shortening the transition between my clients' systems and mine - pretty painless now, but avoiding the Fat32 Firewire drive transfer Mac to PC (2G file limit in Fat32) would help.

If a Mac can magically grant me spare time I'll go buy one, or 3 today.  
I'm dreaming of having a day off...someday.

Regards,

Dedric

>

> Cheers,

> -Jamie

> [www.JamieKruz.com](http://www.JamieKruz.com)

>

>

>

>> Regards,

>> Dedic

>>Yeah, great stuff. I believe he was 92 when it was shot, but I could be wrong.

Graham

Jeff Hoover wrote:

> Just got through watching the PBS special on Les Paul. He is kind of  
> the antithesis of some of the rockers we talked about a few weeks back  
> who are shot. He ended the special with a rendition of "somewhere over  
> the rainbow" that had as much or more emotion to it than any vocalist  
> I've ever heard do it. DON't know how long ago they shot the special,  
> but he looks to be at least deep into his eighties.

>

> Wow!!!!

>

>

> Jef"Aaron Allen" <know-spam@not\_here.dude> wrote:

>I'm getting a similar experience on my PC switch. Trend 2 port PS2 is a bit

>slow, but works. Unfortunately, I'm going to have to pull it because when I

>switch it there's a pause in the native playback.

>Are you seeing that on yours too?

>

>AA

It does seem a little slow at times, but no real pauses.

>

>"James McCloskey" <excelsm@hotmail.com> wrote in message

>news:4695613c\$1@linux...

>>

>> I have 3 KMV switches. I have a Belkin with PS2, it works but it has a

>> floating

>> palette you have to have open and click to switch, which sucks. I have a

>> ioGear USB switch with audio, it's a POS! locks up on a regular basis.

>> And I have a \$19.00 TrendMicro PS2/USB switch which works great, but the

>> keyboard and mouse have to be PS2. The cheap TrendMicro is the best by

>> far.

>>

>> I have decided to not invest in to KMV switches anymore, I'm going to try

>> to use remote desktop, etc. Also I have a pile of 17" to 20" CRTs I got

>> for free on Craig's list. Free CRTs are on there all the time, people

are

>> giving them away now.

>>

>> "Aaron Allen" <know-spam@not\_here.dude> wrote:

>>> Yeah, the silver dually Mac I have at work doesn't seem to like the 4 port

>>

>>> Belkin I have on it and always eventually locks up. I'm sure glad you're

>>

>>> having better luck on it Gantt. I wonder if there is something to the

>>> Belkin/Mac combo that's not a happy pair.

>>> Anyone else using another brand that 'is' happy with Mac/Mac or Mac/PC

?

>>>

>>> AA

>>>

>>> "Gantt Kushner" <ganttmann@comcast.net> wrote in message

>>> news:46952ab6\$1@linux...

>>>>

>>>> I run two computers these days - One for Paris (1.25 GHz DP G4) and one

>>

>>>> for

>>>> FX (867 mHz G4 running Digital Performer w/ Waves and UAD-1 plugins,

>>>> mostly

>>>> for the Waves IR-1 reverbs). I just got a Belkin 'Flip' which allows

>> me

>>>> to control both computers with one mouse and keyboard and to have one

>> of

>>>> my monitors flip between computers. So now I can switch from having

>>>> Paris

>>>> on both my 19" LCD screens to having Paris on the left and Digital

>>>> Performer

>>>> on the right. Way cool! And only gets stuck every now and then!

>>>>

>>>> Gantt

>>>

>>>

>>

>

>Dedric Terry wrote:

> On 7/12/07 12:18 AM, in article 4695c929@linux, "Jamie K"

> <Meta@Dimensional.com> wrote:

>

>> Dedric Terry wrote:

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> said someone else said 20 years ago. ;-)  
> That's kind of the point. It  
> seems to be enough of a concern to defend what Sting might have said 20  
> years ago, without knowing if it was just the Vodka talking. ;-)  
>  
> No, there also aren't any stats on your opinion either.

Not needed from this perspective. I'm not trying to generalizing a trend from one event, or from a personal feeling.

However, stats and evidence are needed if you are going to try and deduce a trend in a convincing way. Otherwise it's just idle speculation.

I didn't defend Sting for saying he hates all Americans. I said that if he did say such a thing it would be ignorant.

But we don't know what he said exactly. We just know that one witness had one conclusion, but the same witness also remembers other witnesses cheering which raises doubt about Sting's intended meaning. "The Vodka talking" is a possibility, as you say. Or not. I wasn't there and the picture is murky and faded.

I would not write an article based on one such report to try and claim that Sting hates all of the American people today, or even that he really hated all of the American people back then. That would be ludicrous. I can't judge Sting due to one incident 20 years ago incompletely reported. It would take further evidence.

Especially since his lyrics are not lyrics of national hate. Quite the contrary.

> Also, the French don't like Americans. My French teacher told us that 20  
> years ago (at least Parisians - aka les Parisiennes) . She had just gotten  
> back from France. I heard her say it myself. Of course I would still love  
> to visit France, and Italy, Spain, the UK, etc.

Before we digress into national generalizations, is Sting French? I thought he was English.

Travel is wonderful. You should go. I should go. Let's go.

>>>>>> Apple sucks.

>>> Really?? Sigh. You had to go and crush my gear lust (iPhone). I was also

>>> just starting to think about getting a Mac next time around. Gee, thanks

>>> Jamie. ;-))

>> What would you do with all your spare time? Better stay with Vista.

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> the FUD around Vista. Everything else is XP. I've only avoided Apple

> because Apple and Mac users can never actually come up with a convincing

> argument for Macs that even came close to refuting my own conclusions, and

> until recently the pretty logos and cases cost the same as a full PC. ;-)

> Still more expensive, but not so much so anymore.

Dang, you're catching on. We'll have to add more pretty logos to repel you.

Immediate action is required. Both you and DeeJ have mentioned considering Macs. This is really bad for the exclusivity factor, and it will hurt Apple's ability to play the underdog card. Once you guys get Macs everyone will get them. Apple will become completely insufferable.

We will find a way to stop you! :^)

> Some features in Leopard are enticing. Still want to see a head to head

> performance with Nuendo, plugin counts, disk streaming, DSP cards, multicore

> use between OSX and XP before considering the leap though.

If you do such a test or run across one, let us know. That would be very interesting, especially if Nuendo is coded efficiently for both platforms. (If it's not, then it wouldn't be a good comparison test.)

> I also have a

> ton of software that is PC only that I'll either have to crossgrade, or keep

> on a farm PC - pretty costly proposition either way (money or workflow). It

> also really comes down to shortening the transition between my clients'

> systems and mine - pretty painless now, but avoiding the Fat32 Firewire

> drive transfer Mac to PC (2G file limit in Fat32) would help.

>

> If a Mac can magically grant me spare time I'll go buy one, or 3 today.

> I'm dreaming of having a day off...someday.

Busy is good. Travel is good. How about getting a MacBook Pro and doing your work on the way to Italy? :^)

Except don't get a MacBook Pro. Just use your steam-powered fifty pound Vista box with the serrated knives mounted to the keys. ;^)

Cheers,  
-Jamie  
www.JamieKrutz.com

> Regards,  
> Detric  
>> Cheers,  
>> -Jamie  
>> www.JamieKrutz.com  
>>  
>>  
>>  
>>> Regards,  
>>> Detric  
>>>  
>DJ wrote:  
> "Jamie K" <Meta@Dimensional.com> wrote in message news:4695a8d8@linux...  
>> DJ wrote:  
>>> I saw a bumper sticker today that said "49% of America agrees with 99% of  
>>> the rest of the world" So does this mean 49% of America doesn't give a  
>>> \*\*\*\* about America's national sovereignty and wishes there wasn't an  
>>> America?  
>> No. I'm pretty sure it doesn't mean that.  
>  
> I'm not so sure.

Drug use increases paranoia?

>>> I'd  
>>> say there's a pretty good case to be made for this and for the idea that  
>>> 49% of Americans and 99% of the rest of the world agree with this without  
>>> really understanding that their arsses and a good portion of the world's  
>>> arsses would be in a world of shit if the other 51% of America wasn't  
>>> willing to stand up and say FU to someone like Sting who, though entitled  
>>> to whatever opinions he may have, is not entitled spout rhetoric on my  
>>> dollar. Shut up and sing.....Sting. I'm gonna have to go with  
>>> James on this one.  
>> Yeah, maybe you're right, Deej. I guess the only option is to smart bomb  
>> Sting's studio. We simply can't put up with this national affront from the  
>> 80s. Why didn't Reagan move on this immediately? Stupid left wing Reagan!  
>  
> Smart bombs weren't really perfected in the 80's so he might have missed and

> hit a school or something and caused collateral damage? You know how those  
> liberals jump up and down and scream about collateral damage don't you? ;o)  
> "Real ,men" bomb embassies and stuff like that.

Don't you think it would be worth killing any number of innocent people  
to put a stop to Sting's clear threat to the American way? If we lost  
all of England, it would be well worth it, don't you think?

>> Anyhoo, you get to decide what you do in your studio. Sting gets to decide  
>> what he does at his shows. If in the 80s when people were still trying to  
>> be edgy like the Sex Pistols, if Sting wanted to risk insulting a few  
>> people while apparently making others cheer, that was his call to make.  
>> James can boycott him for the rest of his life, and that's his call. I can  
>> question that decision and that's my call. You can question my question  
>> and that's your call. Freedom rocks.

>>

>>

>>> I'd say that a history of substance use, recreational or otherwise  
>>> definitely calls someones veracity into question....including mine. Look  
>>> at the shit that I do 'fer chrissakes!!! ;o) Did I behave this way  
>>> before the 60's. Hell no.....I was too young! ;o) I don't expect my  
>>> opinions to be taken seriously just because they are my opinions. To give  
>>> me the benefit of the doubt without some sort of reference point would be  
>>> crazy.

>> I am feeling a little crazy today but I'll try to keep your advice in  
>> mind. It's because I'm playing drums at a gig this weekend. Drummers are  
>> all a little crazy.

>>

> .....but they get to beat on stuff. Very good for the subliminal  
> anger/frustration factor. I say, if you're gonna be a drummer and you're not  
> already pissed off about something, get pissed off about something. ;o)

It's great therapy. If everyone played drums there would be no war.  
Other than a possible increase in battle of the bands incidents...

>>>> Actually the MOST irrational sector is on talk radio.

>>> Actually....the scariest thing is that along with the irrationality is a  
>>> lot of truth. The things that created talk radio are the things that keep  
>>> fuelling it.

>> The way truth is used in blather-head talk radio is the same way worms are  
>> used in fishing. They use just enough to conceal the hook.

>>

>> My advice is to KEEP SWIMMING.

>>

>>

>>> Me either. I was backstage with Van Halen at a concert in the late 70's.

>>> There were some incredible "causes" being supported.  
>> Heh, I worked an AC/DC concert once. We can trade stories...  
>  
> .....does Angus really like his groupies to put on "little  
> catholic schoolgirl" costumes?

Heh. That I didn't see...

Cheers,  
-Jamie  
[www.JamieKrutz.com](http://www.JamieKrutz.com)

>>>> I kinda doubt you would be all that shocked if a cause was mentioned at  
>>>> a concert, really. You've been to enough concerts to know the "risk." At  
>>>> least half the time you'd probably go "woo! USA!" For the rest, I don't  
>>>> see you holding a grudge about one comment for 20 years. Am I right?  
>>> Twenty years ago??..hell man.....I don't remember \*\*\*\* about what  
>>> happened 20 yea.....oh wait!!!.....did I tell you the story about  
>>> this Van Halen concert back in the 70's?

>> :^)

>>

>> Rock on!

>>

>> Cheers,

>> -Jamie

>> [www.JamieKrutz.com](http://www.JamieKrutz.com)

>

>

>"Brad Lyons" <[brad@audioandmidi.com](mailto:brad@audioandmidi.com)> wrote:

>

> BUT the quality of recording has improved so much and there are more end-users  
> buying higher-quality playback systems these days.

I see no evidence of this at all. Perhaps you do because your clients have studios and want a good system in the living room. I see the almost complete elimination of quality home stereo equipment. Especially among younger folks, they are likely to buy a little docking station for their iPod which has the equivalent of crappy PC speakers. There aren't even any consumer audio stores around anymore. The complete victory of convenience over quality. What's amusing and sad is that we are all working at 24/96 or whatever, with great equipment, and then the final product gets trashed upon distribution. Hi Brad,

Hmmm, points to ponder. I will research the ADAM A7's and BM5A's. Thanks for the info.

BTW - do you have an entry level "pro" recommendation on a studio reference pwr amp to match the A7's?

My Alesis RA-100 outputs 75 watts into 8 ohms. The NS-10s are 8 ohms rated at 60w program. Pretty good match. I do like the RA-100 because it's totally quiet, no fan, uses heat sink in the rear. I've never felt the amp get hot. I can hold the heat sink in the back even after a days work so it doesn't produce much heat also.

Wayne

"Brad Lyons" <brad@audioandmidi.com> wrote in message news:46962344\$1@linux...

>  
> On one hand yes, on the other...no. The NS10's were a great  
> representation  
> of the real-world many years ago, and well they still are to a point today  
> as well. BUT the quality of recording has improved so much and there are  
> more end-users buying higher-quality playback systems these days. It's  
> easy  
> to think everyone listens to MP3's, I can't stand them to be honest--the  
> audio quality is awful in even the best MP3's when compared to raw audio  
> through high-resolution D/A's and monitors or high-end home theatre  
> systems.  
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> do it myself.  
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> Today, you really just need ONE good set of studio monitors to mix  
> on...likewise,  
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> personally mix on them. I've owned a few sets of NS10's over the years and  
> I've NEVER mixed on them, only as a reference. With real-world, pro  
> monitors  
> (the ADAM A7's and DynAudio BM5A's are really the entry-level to "pro"  
> IMHO  
> these days) that allow you to actually hear what is going on, that will  
> make  
> more of a difference than mixing on NS10's. You can't mix what you can't  
> hear. Again, I'm not saying not to use NS10's at all...but I'd not  
> recommend  
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>  
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> Sweetwater  
>  
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>

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>  
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> If  
>>anyone can make a mix sound good on NS-10s, then it's probably gonna be  
>  
>>really good. Don't ya think?  
>>  
>>Wayne  
>>  
>>  
>>"Brad Lyons" <brad@audioandmidi.com> wrote in message  
>>news:469540ee\$1@linux...  
>>>  
>>> Yep! Clocking is quite important, and many are surprised at just how  
> much  
>>> of a different a BigBen makes in most situations. I am running a BigBen  
>>> in one of my studios, primarily because without it--nothing could  
>>> function  
>>> (I have multiple devices connected digitally as well as locked to house  
>  
>>> sync  
>>> across multiple locations). I use the Apogee MiniDAC off of my  
>>> Digidesign  
>>> 192I/O, but the DAC1 kicks butt too!  
>>>  
>>> As to a better amp....NO NO NO, honestly--get some new monitors. The  
>  
>>> reality  
>>> is if you're using NS10's, you're really missing out on a lot of other  
>  
>>> details.  
>>> Without spending much money, check out the ADAM A7's. I own a set of  
> the  
>>> P33A's as well as a pair of the S1A's and one of the 10" ADAM subs. I'm  
>>> getting ready to get a second 10" sub and (5) A7's for  
>>> surround....you'll  
>>> be stunned when you mix on these things, seriously.  
>>>  
>>> Brad Lyons- Sweetwater  
>>> www.audioandmidi.com  
>>> "Wayne Carson" <carson\_wayne@msn.com> wrote:  
>>>>Hi all,  
>>>>  
>>>>It's been a week since I hooked up the benchmark and clock to my simple  
>>>  
>>>>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both  
>>> and

>>>>one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".  
>>>>  
>>>>It made a wonderful difference. I set the BB clock to internal at 44.1k  
>>> and  
>>>>used the bnc out to the MEC. I set Paris to word clock. That's it.  
> It  
>>>  
>>>>locks at 44.1. I think I can even hear jitter on previously recorded  
>  
>>>>stuff,  
>>>  
>>>>specifically on vocals when solo'ed, but then again it could be the  
>>>>coffee!  
>>>>  
>>>>I've run 8 completely different song mixes that I am working on and it  
> is  
>>> so  
>>>>much easier to find and correct things and so far appears to translate  
>  
>>>>very  
>>>  
>>>>similar to my simple home stereo system, bedroom Bose/CD wave radio and  
>>> '04  
>>>>Honda Accord car sound system. And that's what it's all about for me.  
>>> This  
>>>>should make for a whole lot less trial and error mixing. My '06 Tundra  
>>>  
>>>>truck sound system is not even close, but that's another issue.  
>>>>  
>>>>In my studio, I individually A/B'd the clock and the DAC against the  
>>>>Paris  
>>>  
>>>>L/R monitor out and internal clock. In each case the clock and/or the  
> DAC  
>>>  
>>>>cleaned up the low/mid mushiness, allowed the kick to be heard with the  
>>> bass  
>>>>and not a boom but a punch, spaced out the depth, ambiance and stereo  
>  
>>>>field  
>>>  
>>>>and overall gave clarity to the mix. Paris EDS efx's are more  
>>>>distinguishable now.  
>>>>  
>>>>Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16)  
>>>>trim  
>>>  
>>>>off, eq flat, level at unity and the main's out to my Alesis RA-100

>>>>(yah,  
>>> I  
>>>>know it's not so good, but I thought I was getting a decent flat ref amp  
>>>  
>>>>when I bought it back in '96.) to yama's NS-10's and a sub under my desk  
>>> for  
>>>>fill and to curl my toes.  
>>>>  
>>>>I was very suprised to find out how bad the Mackie colored the sound.  
> A  
>>>  
>>>>very noticable harshness around 1-2khz and possibly higher, lack of  
>>>>warmth  
>>>  
>>>>between 100-300hz and just an overall sound like crowded, cramped, busy  
>>> and  
>>>>flat tonality. Tweaking the 3 eq's helps but only removed about half  
> the  
>>>  
>>>>problem. This is compared to the MEC digita s/pdif out to the DAC1 and  
>  
>>>>it's  
>>>  
>>>>XLR outs to the RA-100 to the NS-10s. This sound was warm and round,  
>  
>>>>almost  
>>>  
>>>>surround. It put a smile on my face.  
>>>>  
>>>>I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
>  
>>>>Neil.  
>>>  
>>>>I guess my next purchase will be an appropriate reference pwr amp.  
>>>>  
>>>>Thanks,  
>>>>Wayne  
>>>>Paris since '97  
>>>>  
>>>>  
>>>  
>>  
>>  
>I have a Crown and and Alesis RA also and your right - the crown gets very hot after a few hours the Alesis is cool to the touch. But Crown also does not use a fan and sounds great if your looking for an amp, I have never had an issue with it after several years - but it does get hot...

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>>>> (I have multiple devices connected digitally as well as locked to house

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>>>> across multiple locations). I use the Apogee MiniDAC off of my

>>>> Digidesign

>>>> 192I/O, but the DAC1 kicks butt too!

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>>>> reality  
>>>> is if you're using NS10's, you're really missing out on a lot of other  
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>>>> Without spending much money, check out the ADAM A7's. I own a set of  
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>>>> P33A's as well as a pair of the S1A's and one of the 10" ADAM subs.  
I'm  
>>>> getting ready to get a second 10" sub and (5) A7's for  
>>>> surround....you'll  
>>>> be stunned when you mix on these things, seriously.  
>>>>  
>>>> Brad Lyons- Sweetwater  
>>>> www.audioandmidi.com  
>>>> "Wayne Carson" <carson\_wayne@msn.com> wrote:  
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>>>>>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both  
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>>>>and not a boom but a punch, spaced out the depth, ambiance and stereo

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>>>>distinguishable now.

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>>>>Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16)

>>>>trim

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>>>>off, eq flat, level at unity and the main's out to my Alesis RA-100

>>>>(yah,

>>>> I

>>>>know it's not so good, but I thought I was getting a decent flat ref  
amp

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>>>>when I bought it back in '96.) to yama's NS-10's and a sub under my  
desk

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>>>>fill and to curl my toes.

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>>>>I was very suprised to find out how bad the Mackie colored the sound.

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>>>>very noticable harshness around 1-2khz and possibly higher, lack of

>>>>warmth

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>>>>between 100-300hz and just an overall sound like crowded, cramped, busy

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I've got a ton of meds, but everything is going to be alright. I'll post a  
follow-up  
in a few days. Thanks to all again.

respect

NappyNappy wrote:

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> I've got a ton of meds, but everything is going to be alright. I'll post a  
> follow-up  
> in a few days. Thanks to all again.  
>  
> respect  
> Nappy  
Great to hear it...but the prayers won't stop!!!

JeffDid you mean to match the NS10's?? The A7's are active, so no amp is needed plus they are bi-amped. As to the amp for NS10's, well I was a big fan of Hafler but they went belly-up. I'd have to say (surprisingly) the SL2A from ART. IMHO, there really isn't much to choose from these days as active has taken over so much.

Brad

"Wayne Carson" <carson\_wayne@msn.com> wrote:

>Hi Brad,

>

>Hmmm, points to ponder. I will research the ADAM A7's and BM5A's. Thanks

>for the info.

>

>BTW - do you have an entry level "pro" recommendation on a studio reference

>pwr amp to match the A7's?

>My Alesis RA-100 outputs 75 watts into 8 ohms. The NS-10s are 8 ohms rated

>at 60w program. Pretty good match. I do like the RA-100 because it's

>totally quiet, no fan, uses heat sink in the rear. I've never felt the

amp

>get hot. I can hold the heat sink in the back even after a days work so

it

>doesn't produce much heat also.

>

>Wayne

>

>

>"Brad Lyons" <brad@audioandmidi.com> wrote in message

>news:46962344\$1@linux...

>>

>> On one hand yes, on the other...no. The NS10's were a great

>> representation

>> of the real-world many years ago, and well they still are to a point today

>> as well. BUT the quality of recording has improved so much and there

are

>> more end-users buying higher-quality playback systems these days. It's

>> easy

>> to think everyone listens to MP3's, I can't stand them to be honest--the

>> audio quality is awful in even the best MP3's when compared to raw audio

>> through high-resolution D/A's and monitors or high-end home theatre

>> systems.

>> I have clients buying MiniDAC's and DAC1's just for a home stereo, I even

>> do it myself.

>>

>> Today, you really just need ONE good set of studio monitors to mix

>> on...likewise,

>> it's not a bad idea to have a playback set such as the NS10's, but I'd

not

>> personally mix on them. I've owned a few sets of NS10's over the years

and  
>> I've NEVER mixed on them, only as a reference. With real-world, pro  
>> monitors  
>> (the ADAM A7's and DynAudio BM5A's are really the entry-level to "pro")

>> IMHO  
>> these days) that allow you to actually hear what is going on, that will

>> make  
>> more of a difference than mixing on NS10's. You can't mix what you can't  
>> hear. Again, I'm not saying not to use NS10's at all...but I'd not  
>> recommend  
>> mixing on them because of their legacy.

>>  
>> Brad Lyons  
>> Sweetwater

>>  
>> "Wayne Carson" <carson\_wayne@msn.com> wrote:  
>>>Brad,  
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>>>I've read on this newsgroup and have to agree (if I understood the posts  
>>  
>>>correctly, but am open to suggestions too) that the NS-10s, although a  
bit  
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>>>mid'ly and harsh, do a good job at throwing the bad things in your face.  
>> If  
>>>anyone can make a mix sound good on NS-10s, then it's probably gonna be  
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>>>really good. Don't ya think?  
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>>>Wayne  
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>>>"Brad Lyons" <brad@audioandmidi.com> wrote in message  
>>>news:469540ee\$1@linux...  
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>>>> Yep! Clocking is quite important, and many are surprised at just how  
>> much  
>>>> of a different a BigBen makes in most situations. I am running a BigBen  
>>>> in one of my studios, primarily because without it--nothing could  
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>>>> As to a better amp....NO NO NO, honestly--get some new monitors. The  
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>>>> Without spending much money, check out the ADAM A7's. I own a set of  
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>I can get a mix to sound good on the Peavey Versaray, but that doesn't mean  
it will be as good across multiple systems. NS10's were wonderful in their  
day, but today---gear quality has changed dramatically. They are fine for  
listen-back, but they won't show you in-depth frequency. Mix on any kind  
of Adam's sometime, you'll know what I mean within 30-seconds.

Brad

"Wayne Carson" <carson\_wayne@msn.com> wrote:

>Brad,

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>correctly, but am open to suggestions too) that the NS-10s, although a bit

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>>>Wayne  
>>>Paris since '97  
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>>>  
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>  
>Great News!

And here's to a speedy and full recovery

Don

"Jeff Hoover" <jkhoover@excite.com> wrote in message  
news:469679e4\$1@linux...

> Nappy wrote:

>> Thanks for all the prayers. I got out of the hospital wed with flying  
>> colors.

>> I've got a ton of meds, but everything is going to be alright. I'll post a

>> follow-up

>> in a few days. Thanks to all again.

>>

>> respect

>> Nappy

> Great to hear it...but the prayers won't stop!!!

>  
> JeffBless you man, thanks for letting us know how it's going.  
AA

"Nappy" <mgrant62@googlemail.com> wrote in message news:46967969\$1@linux...

>  
> Thanks for all the prayers. I got out of the hospital wed with flying  
> colors.  
> I ve got a ton of meds,but everything is going to be alright. I'll post a  
> follow-up  
> in a few days. Thanks to all again.  
>  
> respect  
> NappyHey Nappy, that's wonderful news!

Cheers,  
-Jamie  
[www.JamieKruz.com](http://www.JamieKruz.com)

Nappy wrote:

> Thanks for all the prayers. I got out of the hospital wed with flying colors.  
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> follow-up  
> in a few days. Thanks to all again.  
>  
> respect  
> NappyGreat news Nappy!! Glad you are doing well!

Regards,  
Dedric

"Nappy" <mgrant62@googlemail.com> wrote in message news:46967969\$1@linux...

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> Thanks for all the prayers. I got out of the hospital wed with flying  
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> I ve got a ton of meds,but everything is going to be alright. I'll post a  
> follow-up  
> in a few days. Thanks to all again.  
>  
> respect  
> NappyGreat to hear and welcome to new and better days.

Erling

"Nappy" <mgrant62@googlemail.com> skrev i melding news:46967969\$1@linux...

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> in a few days. Thanks to all again.  
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> respect  
> NappyThat rocks!

Glad to hear it.

DC

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>in a few days. Thanks to all again.  
>  
>respect  
>NappyThat's great! Glad your OK.

"Nappy" <mgrant62@googlemail.com> wrote:

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>I ve got a ton of meds,but everything is going to be alright. I'll post  
a  
>follow-up  
>in a few days. Thanks to all again.  
>  
>respect  
>NappyYEAH!!!....that's so wonderful man. Great news!

;o)

"Nappy" <mgrant62@googlemail.com> wrote in message news:46967969\$1@linux...

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> NappyGreat news!

:)

Graham

Nappy wrote:

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> follow-up  
> in a few days. Thanks to all again.  
>  
> respect  
> NappyThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_0077\_01C7C4C1.EAA7DBB0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Nappy,

I was on my way to the gig thinking about you.

Your good news makes my week!

Good luck with your full recovery.

Tom

"Graham Duncan" <graham@grahamduncan.com> wrote in message =  
news:4696bda0@linux...

Great news!

:)

Graham

Nappy wrote:

> Thanks for all the prayers. I got out of the hospital wed with =  
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>=20  
> respect  
> Nappy

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=\_NextPart\_000\_0077\_01C7C4C1.EAA7DBB0  
Content-Type: text/html;  
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!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>Nappy,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I was on my way to the gig thinking =
about=20
you.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Your good news&nbsp;makes my =
week!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Good luck with&nbsp;your full=20
recovery.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Graham Duncan" &lt;<A=20
  =
href=3D"mailto:graham@grahamduncan.com">graham@grahamduncan.com</A>&gt; =
wrote in=20
  message <A =
href=3D"news:4696bda0@linux">news:4696bda0@linux</A>...</DIV>Great=20
  news!<BR><BR>.)<BR><BR>Graham<BR><BR>Nappy wrote:<BR>&gt; Thanks for =
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  respect<BR>&gt; Nappy</BLOCKQUOTE>
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=_NextPart_000_0077_01C7C4C1.EAA7DBB0--That's great! Glad to hear your doing well.
Rod
"Nappy" <mgrant62@googlemail.com> wrote:
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>follow-up  
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>respect  
>NappyTom, have you done anything to rule out the possibility that it may be a funky  
MEC word clock connection, or perhaps the Lucid clock is flakey. Or even  
a bad mogami wordclock cable (I know that's a longshot, but anything's possible)  
Just a thought.  
Rod  
"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>  
>  
>Deej,  
>Ya, I've uninstalled, reinstalled Paris about five times total in the =  
>last day and a half.  
>I am close to starting from scratch and possibly doing the antipace =  
>thing.  
>I'm getting pretty good at it. I have Mec 1 loaded with cards attached  
=  
>to what has always  
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></HTML>  
>  
>Great to hear dude.

Cheers,  
Kim.

"Nappy" <mgrant62@googlemail.com> wrote:

>  
>Thanks for all the prayers. I got out of the hospital wed with flying colors.  
>I ve got a ton of meds,but everything is going to be alright. I'll post  
a  
>follow-up  
>in a few days. Thanks to all again.  
>

>respect

>NappyHi all,

I am trying to help a friend get his paris system working. The problem that I am having is that 2nd mec is not showing (mec master b and mec-module b) in the patchbay. I have tried moving the input card to couple different slots but this did not help. It's kind of hit and miss sometimes it shows and most of the time it does not. Have switched mec,s to no avail as well, changed eds cable and changed eds1000 and have reinstalled software more times than I want to think about. Any input would be appreciated much

David using xp and paris 3.0 Do you have a (quality) wordclock BNC cable from the master MEC to the 2nd one?

AA

"David" <crosscreekrecording@hotmail.com> wrote in message news:4696ddfa\$1@linux...

>

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> of the time it does not. Have switched mec,s to no avail as well, changed

> eds

> cable and changed eds1000 and have reinstalled software more times than I

> want to think about. Any input would be appreciated much

> David using xp and paris 3.0 Hey Aaron,

It is a new bnc that I had purchased for my own system from morgan, should be ok. I was wondering about the length of this bnc though it is probably about 8ft.

"Aaron Allen" <know-spam@not\_here.dude> wrote:

>Do you have a (quality) wordclock BNC cable from the master MEC to the 2nd

>one?

>

>AA

>

>"David" <crosscreekrecording@hotmail.com> wrote in message

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>"David" <crosscreekrecording@hotmail.com> wrote:  
>Try skipping mec b and connect mec c in your global master sometimes on  
my system mec b does not work, then check your patchbay to see if mec c shows  
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eds  
>cable and changed eds1000 and have reinstalled software more times than  
I  
>want to think about. Any input would be appreciated much  
>David using xp and paris 3.0 Terry, not sure I understand. Are you using 3 eds1000 cards?

"Terry Thomas" <god1stjt@alltel.net> wrote:  
>  
>"David" <crosscreekrecording@hotmail.com> wrote:  
>>Try skipping mec b and connect mec c in your global master sometimes on  
>my system mec b does not work, then check your patchbay to see if mec c  
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>This is a multi-part message in MIME format.

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Hey Rod,  
Ya I've been swapping things out to no end just to be sure.  
I even had trouble getting it going with internal clock which ruled  
out the Lucid in my mind.

The latest news is I couldn't get it to boot at all with other Mecs  
being the master. In the process I smoked the original Mec A  
because the SCSI cable was half in at start up. I heard a crack  
and then the smell of burning chips. It still powers up but it's out  
of the picture now. Loaded with modules too.

Now nothing gets it going except maybe the lowly 442. I'll try  
that next. I have a local engineer coming over to see what=20  
Paris can do. He's very well respected in these parts.  
To bad I'm down for the count it seems.  
Ass

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =  
news:4696c93b\$1@linux...

Tom, have you done anything to rule out the possibility that it may be =  
a funky  
MEC word clock connection, or perhaps the Lucid clock is flakey. Or =  
even  
a bad mogami wordclock cable (I know that's a longshot, but anything's =  
possible)  
Just a thought.  
Rod

"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>  
>  
>Deej,  
>Ya, I've uninstalled, reinstalled Paris about five times total in the =  
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>I am close to starting from scratch and possibly doing the antipace =  
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t;=20  
wrote in message <A=20  
=  
href=3D"news:4696c93b\$1 @linux">news:4696c93b\$1 @linux</A>...</DIV><BR>Tom,=  
have=20  
you done anything to rule out the possibility that it may be a =  
funky<BR>MEC=20  
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even<BR>a bad=20  
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possible)<BR>Just a thought.<BR>Rod<BR>"Tom Bruhl" &lt;<A=20  
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>&gt;=20  
wrote:<BR>&gt;<BR>&gt;<BR>&gt;Deej,<BR>&gt;Ya, I've uninstalled, =  
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to see=20  
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face=3D3DArial=20  
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size=3D3D2&gt;Thanks,&lt;/FONT&gt;&lt;/DIV&a mp;gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=  
=20  
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MARGIN-LEFT: 5px; =3D<BR>&gt;BORDER-LEFT: #000000 2px solid; =  
MARGIN-RIGHT:=20  
0px"&gt;<BR>&gt;&nbsp; &lt;DIV&gt;"DJ" &lt;animix \_ at \_ animas \_ dot =  
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&lt;&lt;A=3D20<BR>&gt;&nbsp; &nbsp; &nbsp; href=3D3D"<A=20  
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href=3D'mailto:arpegio@comcast.net">arpegio@comcast.net</A>mailto:arpegi=  
o@comcast.net"&gt;arpegio@comcast.net&lt;/A</A>&gt;&gt;=20  
=3D<BR>&gt;wrote in=3D20<BR>&gt;&nbsp; &nbsp; &nbsp; message &lt;A=20  
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bf@linux"&gt;news:4695d5bf@linux&lt;/A&gt;...&lt;/DIV</A>&gt;<BR>&gt;&nbsp; &nbsp; &nbsp; =  
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&lt;/DIV&gt;<BR>&gt;&nbsp; &nbsp; &nbsp; &nbsp;=20  
&lt;DIV&gt;&lt;FONT face=3D3DArial size=3D3D2&gt;I am working with a =  
cloned drive=20





>Thanks for all the prayers. I got out of the hospital wed with flying colors.  
>I ve got a ton of meds,but everything is going to be alright. I'll post a  
>follow-up  
>in a few days. Thanks to all again.  
>  
>respect  
>Nappy

That rocks!!!! Hang in there and let's hope everything is smooth sailing!

pab"David" <crosscreekrecording@hotmail.com> wrote:  
>I'am using 4 cards two mecs. How many are you using? How many pci slots do you have available

>Terry, not sure I understand. Are you using 3 eds1000 cards?

>  
>"Terry Thomas" <god1stjt@alltel.net> wrote:

>>  
>>"David" <crosscreekrecording@hotmail.com> wrote:  
>>>Try skipping mec b and connect mec c in your global master sometimes on  
>>my system mec b does not work, then check your patchbay to see if mec c  
>shows  
>>up. Hope that helps  
>>>Hi all,  
>>>I am trying to help a friend get his paris system working. The problem  
>that  
>>>I am having is that 2nd mec is not showing (mec master b and mec-module  
>>b)  
>>>in the patchbay. I have tried moving the input card to couple different  
>>slots  
>>>but this did not help. It's kind of hit and miss sometimes it shows and  
>>most  
>>>of the time it does not.Have switched mec,s to no avail as well,changed  
>>eds  
>>>cable and changed eds1000 and have reinstalled software more times than  
>>I  
>>>want to think about. Any input would be appreciated much  
>>>David using xp and paris 3.0

>>  
>"Terry Thomas" <god1stjt@alltel.net> wrote:  
>David in your pci slots next to mec A skip mec b and go to your next slot  
in most cases would be slot c thats why I asked how many pci slots did you  
had available  
>"David" <crosscreekrecording@hotmail.com> wrote:  
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>>>>want to think about. Any input would be appreciated much  
>>>>David using xp and paris 3.0  
>>>  
>>  
>That kinda totally sucks. Sorry.  
rod  
"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>  
>  
>Hey Rod,  
>Ya I've been swapping things out to no end just to be sure.  
>I even had trouble getting it going with internal clock which ruled  
>out the Lucid in my mind.  
>  
>The latest news is I couldn't get it to boot at all with other Mecs  
>being the master. In the process I smoked the original Mec A  
>because the SCSI cable was half in at start up. I heard a crack  
>and then the smell of burning chips. It still powers up but it's out  
>of the picture now. Loaded with modules too.  
>  
>Now nothing gets it going except maybe the lowly 442. I'll try  
>that next. I have a local engineer coming over to see what=20  
>Paris can do. He's very well respected in these parts.  
>To bad I'm down for the count it seems.

>Ass  
>  
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =  
>news:4696c93b\$1@linux...  
>  
> Tom, have you done anything to rule out the possibility that it may be  
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> > Have you tested each MEC individually? I'd start there. Did you =3D  
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> > "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D  
> >news:4695d5bf@linux...

> > Sorry to shout but this is driving me insane.

> >

> > I am working with a cloned drive that used to work with  
> > 2 Mechs and WC. Now no matter what I do, I can not  
> > get a second Mech to show up and receive clock. It  
> > doesn't matter if it's at the end of the line or anywhere  
> > else. It doesn't matter if it's internally clocked or externally  
> > clocked. I've changed Mechs, clock cables, SCSI cables  
> > and no changes. I've even tried a reinstall of Paris.  
> > Same deal. =3D20

> >

> > I must be doing something totally wrong for this to continue.  
> > The only thing else I can think to try is swapping the last=3D20  
> > EDS card with another or go down to four. Maybe it's  
> > card 5? Or, triple check the connectors between all the cards  
> > again.

> >

> > All EDS cards are up and running and play audio with Paris =  
> > effects.

> > All 5 cards share 3 IRQs with nothing else.

> > What else is there?

> > Sadly,

> > Tom

> >

> >

> > I choose Polesoft Lockspam to fight spam, and you?  
> > <http://www.polesoft.com/refer.html> =20

> >

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> ><DIV><FONT face=3D3DArial size=3D3D2>Deej,</FONT></DIV>  
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> =

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> change?=3D20<BR>>Paris works fine with just that one. I'll try=20
> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
> size=3D3D2>all the others in that </FONT><FONT=20
> =3D<BR>>face=3D3DArial=3D20<BR>>size=3D3D2>position just to =
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> size=3D3D2></FONT> </DIV><BR>><DIV><FONT =
>face=3D3DArial=20
> size=3D3D2>I am close to starting from scratch=20
> and<BR>=3D<BR>>possibly=3D20<BR>>doing the antipace thing. How =
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> </FONT></DIV><BR>><DIV><FONT face=3D3DArial=20
> size=3D3D2>the evil that won't allow hardware to=20
> =
>=3D<BR>>show=3D20<BR>>up?</FONT></DIV><BR>><DIV&g=
>t;<FONT=20
> face=3D3DArial=20
> =
>size=3D3D2>Thanks,</FONT></DIV><BR>><DIV><FONT=
>=20
> face=3D3DArial =
>size=3D3D2>Tom</FONT></DIV><BR>><BLOCKQUOTE=20
> dir=3D3Dltr=3D20<BR>>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: =
>5px;=20
> MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 2px solid; =
>MARGIN-RIGHT:=20

>_ =20

> =
>href=3D'news:4696229c$1 @linux">news:4696229c$1 @linux</A>...</DIV">news:46=
>96229c$1 @linux">news:4696229c$1 @linux</A>...</DIV</A>><BR>=

> <DIV><FONT face=3D3DArial size=3D3D2>Have you tested each =
>MEC=20

>

```

```
>style=3D3D"PADDING-RIGHT: 0px;=20
> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =
>2px solid;=20
```

```
>Bruhl"=20
```

```
> =
>href=3D'mailto:arpegio@comcast.net">arpegio@comcast.net</A'>mailto:arpegi=
>o@comcast.net">arpegio@comcast.net</A</A>>>=20
```

```
> =3D<BR>>href=3D3D"<A=20
> =
>href=3D'news:4695d5bf@linux">news:4695d5bf@linux</A>...</DIV'>news:4695d5=
>bf@linux">news:4695d5bf@linux</A>...</DIV</A>>><BR>>&nbs=
```

```
> <DIV><FONT face=3D3DArial size=3D3D2>Sorry to shout but =
>this is=20
```

```
><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> =
```

```
> <DIV><FONT face=3D3DArial size=3D3D2>I am working with a =
>cloned drive=20
```

```
><DIV><FONT=20
> face=3D3DArial size=3D3D2>2 Mecs and WC. </FONT><FONT=20
```

```
>size=3D3D2>Now no matter=20
> what I do, I can =
```

```
> <DIV><FONT face=3D3DArial size=3D3D2>get a second Mec to =
>show up and=20
```

```
><DIV><FONT=20
> face=3D3DArial size=3D3D2>doesn't matter if it's at the end =
>=3D<BR>>of the=20
```

```
> <DIV><FONT face=3D3DArial size=3D3D2>else. It doesn't =
>matter if=20
```

```
> <DIV><FONT face=3D3DArial size=3D3D2>clocked. I've changed =
>Mecs,=20
```

><DIV><FONT=20  
> face=3D3DArial size=3D3D2>and no changes. I've even =  
>=3D<BR>>tried=20

><DIV><FONT=20  
> face=3D3DArial size=3D3D2>Same deal.=20

><DIV><FONT=20  
> face=3D3DArial size=3D3D2></FONT> =

> <DIV><FONT face=3D3DArial size=3D3D2>I must be doing =  
>something totally=20

> <DIV><FONT face=3D3DArial size=3D3D2>The only thing else I =  
>can think=20

>last=20

><DIV><FONT=20  
> face=3D3DArial size=3D3D2>EDS card with another or go down =  
>to<BR>=3D<BR>>four.=20

><DIV><FONT=20  
> face=3D3DArial size=3D3D2>card 5? Or, triple check the=20

><DIV><FONT=20  
> face=3D3DArial=20  
> =

> <DIV><FONT face=3D3DArial size=3D3D2></FONT>=20

>face=3D3DArial=20  
> size=3D3D2>All EDS cards are up and running =3D<BR>>and play=20

> <DIV><FONT face=3D3DArial size=3D3D2>All 5 cards share 3 =  
>IRQs with=20

><DIV><FONT=20  
> face=3D3DArial size=3D3D2>What else is=20

><DIV><FONT=20

> face=3D3DArial=20  
> =  
> <DIV><FONT face=3D3DArial=20  
> <DIV><FONT size=3D3D2><BR><BR>I choose =  
>Polesoft Lockspam=20  
  
>=3D<BR>>href=3D3D"<A=20  
> =  
>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=  
>>=3D<BR>>.html</A>=20  
> =  
></FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BODY&=  
>gt;=3D<BR>></HTML><BR>><BR>><BR></BLOCKQUOTE></BODY> </HTML=  
>>  
>  
>Thanks Brad. I'm on board for checking out the Adams. I didn't know they  
were active. That pretty much solves the amp issue. Thanks again.

Wayne

"Brad Lyons" <brad@audioandmidi.com> wrote in message  
news:46967bda\$1@linux...

>  
> I can get a mix to sound good on the Peavey Versaray, but that doesn't  
> mean  
> it will be as good across multiple systems. NS10's were wonderful in  
> their  
> day, but today---gear quality has changed dramatically. They are fine for  
> listen-back, but they won't show you in-depth frequency. Mix on any kind  
> of Adam's sometime, you'll know what I mean within 30-seconds.  
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> Brad  
>  
> "Wayne Carson" <carson\_wayne@msn.com> wrote:  
>>Brad,  
>>  
>>I've read on this newsgroup and have to agree (if I understood the posts  
>  
>>correctly, but am open to suggestions too) that the NS-10s, although a bit  
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>>mid'ly and harsh, do a good job at throwing the bad things in your face.  
> If  
>>anyone can make a mix sound good on NS-10s, then it's probably gonna be  
>  
>>really good. Don't ya think?  
>>  
>>Wayne  
>>  
>>  
>>"Brad Lyons" <brad@audioandmidi.com> wrote in message  
>>news:469540ee\$1@linux...  
>>>  
>>> Yep! Clocking is quite important, and many are surprised at just how  
> much  
>>> of a different a BigBen makes in most situations. I am running a BigBen  
>>> in one of my studios, primarily because without it--nothing could  
>>> function  
>>> (I have multiple devices connected digitally as well as locked to house  
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>>> sync  
>>> across multiple locations). I use the Apogee MiniDAC off of my  
>>> Digidesign  
>>> 192I/O, but the DAC1 kicks butt too!  
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>>> As to a better amp....NO NO NO, honestly--get some new monitors. The  
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>>> reality  
>>> is if you're using NS10's, you're really missing out on a lot of other  
>  
>>> details.  
>>> Without spending much money, check out the ADAM A7's. I own a set of  
> the  
>>> P33A's as well as a pair of the S1A's and one of the 10" ADAM subs. I'm  
>>> getting ready to get a second 10" sub and (5) A7's for  
>>> surround....you'll  
>>> be stunned when you mix on these things, seriously.  
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>>> Brad Lyons- Sweetwater  
>>> www.audioandmidi.com  
>>> "Wayne Carson" <carson\_wayne@msn.com> wrote:  
>>>>Hi all,  
>>>>  
>>>>It's been a week since I hooked up the benchmark and clock to my simple  
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>>>>1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both  
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>>>>one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".  
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>>>>It made a wonderful difference. I set the BB clock to internal at 44.1k  
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>>>>I've run 8 completely different song mixes that I am working on and it  
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>>>>Neil.  
>>>  
>>>>I guess my next purchase will be an appropriate reference pwr amp.  
>>>>  
>>>>Thanks,  
>>>>Wayne  
>>>>Paris since '97  
>>>>  
>>>>  
>>>  
>>  
>>  
>Active rocks, better matching between amp/speakers and the signal loss from  
an amp mounted in the cabinet is so much less than even a 10 ft run of  
speaker cable. I don't have any specs in front of me, but I remember how  
absolutely appalled I was when I saw loss data.  
If you're buying new, active is def. the way to go IMO.

AA

"Wayne Carson" <carson\_wayne@msn.com> wrote in message  
news:46970c11@linux...

> Thanks Brad. I'm on board for checking out the Adams. I didn't know  
> they were active. That pretty much solves the amp issue. Thanks again.

>  
> Wayne

>  
>  
>  
>  
>  
>

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>>>>>  
>>>>>Thanks,  
>>>>>Wayne  
>>>>>Paris since '97  
>>>>>  
>>>>>  
>>>>  
>>>  
>>>  
>>  
>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_00F9\_01C7C4F2.F40BC410  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Well here's what is happening.

I looked very closely at the pins on the SCSI cables and noticed a slightly bent one or two on almost half of them (5). I think it's from being careless about pushing them in. I straightened them perfectly and yet still no luck with booting Paris. "No interface = attached to the Master Card" is the message. I'm only using one MEC to test.

I also tried the 442. Once in a while the Magma wouldn't turn on with =  
the  
442 attached. I think that is because of the bent pins. That's good of  
the Magma. I've tried all five cards, removed the A card and swapped it =  
with another still no luck.=20

I'm lost in this quagmire now. I'm not even pissed about the busted mec  
at this point. I want an answer to what is going on. The default =  
project=20  
is looking for external word clock so that's my only choice although I  
have tried it with no Lucid attached with the same results.

I think I'll call Edmund.

"Rod Lincoln" <rlincoln@nospam.kc.r.com> wrote in message =  
news:469708c8\$1@linux...

That kinda totally sucks. Sorry.

rod

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Hey Rod,

>Ya I've been swapping things out to no end just to be sure.

>I even had trouble getting it going with internal clock which ruled  
>out the Lucid in my mind.

>

>The latest news is I couldn't get it to boot at all with other Mecs  
>being the master. In the process I smoked the original Mec A  
>because the SCSI cable was half in at start up. I heard a crack  
>and then the smell of burning chips. It still powers up but it's out  
>of the picture now. Loaded with modules too.

>

>Now nothing gets it going except maybe the lowly 442. I'll try  
>that next. I have a local engineer coming over to see what=3D20  
>Paris can do. He's very well respected in these parts.

>To bad I'm down for the count it seems.

>Ass

>

> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =3D  
>news:4696c93b\$1@linux...

>

> Tom, have you done anything to rule out the possibility that it may =  
be

=3D

>a funky

> MEC word clock connection, or perhaps the Lucid clock is flakey. Or =  
=3D

>even  
 > a bad mogami wordclock cable (I know that's a longshot, but =  
 anything's  
 =3D  
 >possible)  
 > Just a thought.  
 > Rod  
 > "Tom Bruhl" <arpeggio@comcast.net> wrote:  
 > >  
 > >  
 > >Deej,  
 > >Ya, I've uninstalled, reinstalled Paris about five times total in =  
 the  
 =3D  
 >=3D3D  
 > >last day and a half.  
 > >I am close to starting from scratch and possibly doing the =  
 antipace =3D  
 >=3D3D  
 > >thing.  
 > >I'm getting pretty good at it. I have Mec 1 loaded with cards =3D  
 >attached  
 > =3D3D  
 > >to what has always  
 > >been Card A for three years. Can that change? Paris works fine =  
 with =3D  
 >just  
 > =3D3D  
 > >that one. I'll try=3D3D20  
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 > >thing. How could that be=3D3D20  
 > >the evil that won't allow hardware to show up?  
 > >Thanks,  
 > >Tom  
 > > "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message =3D3D  
 > >news:4696229c\$1@linux...  
 > > Have you tested each MEC individually? I'd start there. Did you =  
 =3D3D  
 > >iuninstall/reinstall Paris yet?  
 > > "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D3D  
 > >news:4695d5bf@linux...  
 > > Sorry to shout but this is driving me insane.  
 > >  
 > > I am working with a cloned drive that used to work with

> > 2 Mecs and WC. Now no matter what I do, I can not  
> > get a second Mec to show up and receive clock. It  
> > doesn't matter if it's at the end of the line or anywhere  
> > else. It doesn't matter if it's internally clocked or =  
externally  
> > clocked. I've changed Mecs, clock cables, SCSI cables  
> > and no changes. I've even tried a reinstall of Paris.  
> > Same deal. =3D3D20  
> >  
> > I must be doing something totally wrong for this to continue.  
> > The only thing else I can think to try is swapping the =  
last=3D3D20  
> > EDS card with another or go down to four. Maybe it's  
> > card 5? Or, triple check the connectors between all the cards  
> > again.  
> >  
> > All EDS cards are up and running and play audio with Paris =3D  
>effects.  
> > All 5 cards share 3 IRQs with nothing else.  
> > What else is there?  
> > Sadly,  
> > Tom  
> >  
> >  
> > I choose Polesoft Lockspam to fight spam, and you?  
> > <http://www.polesoft.com/refer.html> =3D20  
> >  
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
> ><HTML><HEAD>  
> ><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =  
=3D3D  
> > charset=3D3D3Diso-8859-1">  
> ><META content=3D3D3D"MSHTML 6.00.2800.1400" name=3D3D3DGENERATOR>  
> ><STYLE></STYLE>  
> ></HEAD>  
> ><BODY bgColor=3D3D3D#ffffff>  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Deej,</FONT></DIV>  
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> >size=3D3D3D2>position just to see though.</FONT></DIV>  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>I am close to starting =  
from =3D  
>scratch and  
> =3D3D  
> >possibly=3D3D20  
> >doing the antipace thing. How could that be </FONT></DIV>  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>the evil that won't allow =  
=3D  
>hardware to =3D3D  
> >show=3D3D20  
> >up?</FONT></DIV>  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>Thanks,</FONT></DIV>  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>  
> <BLOCKQUOTE dir=3D3D3Dltr=3D3D20  
> >style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =  
5px; =3D  
>=3D3D  
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
> > <DIV>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message <A =  
=3D  
>=3D3D  
> >  
> > =  
href=3D3D3D"news:4696229c\$1 @linux">news:4696229c\$1 @linux</A>...</DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Have you tested each =  
MEC =3D3D  
> >individually? I'd start=3D3D20  
> > there. Did you iuninstall/reinstall Paris yet?</FONT></DIV>  
> > <BLOCKQUOTE dir=3D3D3Dltr=3D3D20  
> > style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =

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5px;
=3D
>=3D3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Tom Bruhl" <<A=3D3D20
> > =
href=3D3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>> =3D
>=3D3D
> >wrote in=3D3D20
> > message <A =3D3D
> >href=3D3D3D"news:4695d5bf@linux">news:4695d5bf@linux</A>...</DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Sorry to shout but =
this is =3D
>driving
> =3D3D
> >me=3D3D20
> > insane.</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>I am working with a =
cloned =3D
>drive =3D3D
> >that used to=3D3D20
> > work with</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>2 Mecs and WC. =
</FONT><FONT
=3D
>=3D3D
> >face=3D3D3DArial=3D3D20
> > size=3D3D3D2>Now no matter what I do, I can not</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>get a second Mec to =
show up
=3D
>and =3D3D
> >receive=3D3D20
> > clock. It</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>doesn't matter if =
it's at =3D
>the end =3D3D
> >of the line=3D3D20
> > or anywhere</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>else. It doesn't =
matter if =3D
>=3D3D
> >it's=3D3D20
> > internally clocked or externally</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>clocked. I've changed =
Mecs,
=3D

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>=3D3D
> >clock cables,=3D3D20
> >  SCSI cables</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>and no changes. I've =
even =3D
>=3D3D
> >tried a=3D3D20
> >  reinstall of Paris.</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>Same deal. =
</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>I must be doing =
something =3D
>totally =3D3D
> >wrong for=3D3D20
> >  this to continue.</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>The only thing else I =
can =3D
>think to
> =3D3D
> >try is=3D3D20
> >  swapping the last </FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>EDS card with another =
or go
=3D
>down to
> =3D3D
> >four. =3D3D20
> >  Maybe it's</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>card 5? Or, triple =
check the
=3D
>=3D3D
> >connectors=3D3D20
> >  between all the cards</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>again.</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>All EDS cards are up =
and =3D
>running =3D3D
> >and play audio=3D3D20
> >  with Paris effects.</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>All 5 cards share 3 =
IRQs =3D
>with =3D3D
> >nothing=3D3D20
> >  else.</FONT></DIV>
> >  <DIV><FONT face=3D3D3DArial size=3D3D3D2>What else is =3D

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>there?</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Sadly,</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> > <DIV><FONT size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to =
fight
=3D
>=3D3D
> >spam, and=3D3D20
> > you?<BR><A=3D3D20
> > =3D3D
> =3D
=
>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
/re=3D
>fer=3D3D
> >.html</A> </FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BODY>=3D3D
> ></HTML>
> >
> >
>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>charset=3D3Diso-8859-1">
><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial size=3D3D2>Hey Rod,</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Ya I've been swapping things out =
to no
=3D
>end just to=3D20
>be sure.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I even had trouble getting it =
going =3D
>with internal=3D20
>clock which ruled</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>out the Lucid in my =
mind.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>The latest news is I couldn't =
get it to
=3D
>boot at all=3D20
>with other Mecs</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>being the master. In the process =

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=3D
>I smoked the=3D20
>original Mec A</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>because the SCSI cable was half =
in at =3D
>start=3D20
>up. I heard a crack</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>and then the smell of burning =
=3D
>chips. It still=3D20
>powers up but it's out</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>of the picture now. Loaded with =
=3D
>modules=3D20
>too.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Now nothing gets it going except =
maybe
=3D
>the lowly=3D20
>442. I'll try</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>that next. I have a local =3D
>engineer coming=3D20
>over to see what </FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Paris can do. He's very well =3D
>respected in=3D20
>these parts.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>To bad I'm down for the count =
it=3D20
>seems.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Ass</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Rod Lincoln" <<A=3D20
> =3D
=
>href=3D3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A=
>&g=3D
>t;=3D20
> wrote in message <A=3D20
> =3D
=
>href=3D3D"news:4696c93b$1@linux">news:4696c93b$1@linux</A>...</DIV><BR>T=
om,=3D
> have=3D20

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> you done anything to rule out the possibility that it may be a =3D  
 >funky<BR>MEC=3D20  
 > word clock connection, or perhaps the Lucid clock is flakey. Or =3D  
 >even<BR>a bad=3D20  
 > mogami wordclock cable (I know that's a longshot, but =  
 anything's=3D20  
 > possible)<BR>Just a thought.<BR>Rod<BR>"Tom Bruhl" <<A=3D20  
 > href=3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>>=3D20  
 > wrote:<BR>><BR>><BR>>Deej,<BR>>Ya, I've uninstalled, =3D  
 >reinstalled=3D20  
 > Paris about five times total in the =3D3D<BR>>last day and a =3D  
 >half.<BR>>I am=3D20  
 > close to starting from scratch and possibly doing the antipace=3D20  
 > =3D3D<BR>>thing.<BR>>I'm getting pretty good at it. I have =3D  
 >Mec 1=3D20  
 > loaded with cards attached<BR>=3D3D<BR>>to what has =3D  
 >always<BR>>been Card A=3D20  
 > for three years. Can that change? Paris works fine with =3D  
 >just<BR>=3D3D<BR>>that=3D20  
 > one. I'll try=3D3D20<BR>>all the others in that position just =3D  
 >to see=3D20  
 > though.<BR>><BR>>I am close to starting from scratch and =3D  
 >possibly doing=3D20  
 > the antipace =3D3D<BR>>thing. How could that be=3D3D20<BR>>the =3D  
 >evil that=3D20  
 > won't allow hardware to show =3D  
 >up?<BR>>Thanks,<BR>>Tom<BR>> "DJ"=3D20  
 > <animix \_ at \_ animas \_ dot \_ net> wrote in message=3D20  
 > =3D3D<BR>>news:4696229c\$1@linux...<BR>> Have you tested each =3D  
 >MEC=3D20  
 > individually? I'd start there. Did you =  
 =3D3D<BR>>iuninstall/reinstall =3D  
 >Paris=3D20  
 > yet?<BR>> "Tom Bruhl" <<A=3D20  
 > href=3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>> =  
 wrote =3D  
 >in message=3D20  
 > =3D3D<BR>>news:4695d5bf@linux...<BR>> Sorry to =3D  
 >shout but=3D20  
 > this is driving me insane.<BR>><BR>> I am =3D  
 >working with=3D20  
 > a cloned drive that used to work with<BR>> 2 Mecs =3D  
 >and=3D20  
 > WC. Now no matter what I do, I can not<BR>> =3D  
 >get a=3D20  
 > second Mec to show up and receive clock. =3D  
 >It<BR>> =3D20  
 > doesn't matter if it's at the end of the line or=3D20

> anywhere<BR>> else. It doesn't matter if =3D  
 >it's=3D20  
 > internally clocked or externally<BR>> =3D  
 >clocked. I've=3D20  
 > changed Meocs, clock cables, SCSI cables<BR>> and =3D  
 >no=3D20  
 > changes. I've even tried a reinstall of =3D  
 >Paris.<BR>> =3D20  
 > Same deal. =3D3D20<BR>><BR>> I must be doing =3D  
 >something=3D20  
 > totally wrong for this to continue.<BR>> The only =3D  
 >thing=3D20  
 > else I can think to try is swapping the =3D  
 >last=3D3D20<BR>> EDS=3D20  
 > card with another or go down to four. Maybe=3D20  
 > it's<BR>> card 5? Or, triple check the =3D  
 >connectors=3D20  
 > between all the cards<BR>> =3D20  
 > again.<BR>><BR>> All EDS cards are up and =3D  
 >running and=3D20  
 > play audio with Paris effects.<BR>> All 5 cards =3D  
 >share 3=3D20  
 > IRQs with nothing else.<BR>> What else is=3D20  
 > there?<BR>> Sadly,<BR>> =3D20  
 > Tom<BR>><BR>><BR>> I choose Polesoft =3D  
 >Lockspam to=3D20  
 > fight spam, and you?<BR>> <A=3D20  
 > =3D  
 =  
 >href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=  
 fer=3D  
 >.html</A> =3D20  
 > <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=3D20  
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 >content=3D3D3D"MSHTML=3D20  
 > 6.00.2800.1400"=3D20  
 > =3D  
 >name=3D3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=3D  
 >D><BR>><BODY=3D20  
 > bgColor=3D3D3D#ffffff><BR>><DIV><FONT face=3D3D3DArial=3D20  
 > =3D  
 >size=3D3D3D2>Deej,</FONT></DIV><BR>><DIV><FONT=3D20  
 > face=3D3D3DArial size=3D3D3D2>Ya, I've uninstalled, =  
 reinstalled=3D20  
 > Paris<BR>=3D3D<BR>>about five=3D3D20<BR>>times total in the last =  
 day =3D

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>and a=3D20
> half.</FONT></DIV><BR>><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>I am close to starting from scratch=3D20
> and<BR>=3D3D<BR>>possibly=3D3D20<BR>>doing the antipace=3D20
> thing.</FONT></DIV><BR>><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>I'm getting pretty good at it. I =3D3D<BR>>have =
Mec=3D20
> 1=3D3D20<BR>>loaded with cards attached to what has=3D20
> always</FONT></DIV><BR>><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>been Card A for three years. Can =3D3D<BR>>that=3D20
> change?=3D3D20<BR>>Paris works fine with just that one. I'll =
try=3D20
> </FONT></DIV><BR>><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>all the others in that </FONT><FONT=3D20
> =3D3D<BR>>face=3D3D3DArial=3D3D20<BR>>size=3D3D3D2>position just to =
=3D
>see=3D20
> though.</FONT></DIV><BR>><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2></FONT> </DIV><BR>><DIV><FONT =3D
>face=3D3D3DArial=3D20
> size=3D3D3D2>I am close to starting from scratch=3D20
> and<BR>=3D3D<BR>>possibly=3D3D20<BR>>doing the antipace thing. How =
=3D
>could that be=3D20
> </FONT></DIV><BR>><DIV><FONT face=3D3D3DArial=3D20
> size=3D3D3D2>the evil that won't allow hardware to=3D20
> =3D
>=3D3D<BR>>show=3D3D20<BR>>up?</FONT></DIV><BR>><DIV&g=3D
>t;<FONT=3D20
> face=3D3D3DArial=3D20
> =3D
>size=3D3D3D2>Thanks,</FONT></DIV><BR>><DIV><FONT=3D
>=3D20
> face=3D3D3DArial =3D
>size=3D3D3D2>Tom</FONT></DIV><BR>><BLOCKQUOTE=3D20
> dir=3D3D3Dltr=3D3D20<BR>>style=3D3D3D"PADDING-RIGHT: 0px; =
PADDING-LEFT: =3D
>5px;=3D20
> MARGIN-LEFT: 5px; =3D3D<BR>>BORDER-LEFT: #000000 2px solid; =3D
>MARGIN-RIGHT:=3D20
> 0px"><BR>> <DIV>"DJ" <animix _ at _ animas _ dot =3D
>_ =3D20
> net> wrote in message <A =3D3D<BR>><BR>> href=3D3D3D"<A=3D20
> =3D

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=
>href=3D3D'news:4696229c$1 @linux">news:4696229c$1 @linux</A>...</DIV'>news=
:46=3D
>96229c$1 @linux">news:4696229c$1 @linux</A>...</DIV</A>><BR>=3D
>> =3D20
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>Have you tested each =3D
>MEC=3D20
> =3D3D<BR>>individually? I'd start=3D3D20<BR>> there. Did you=3D20
> iuninstall/reinstall Paris yet?</FONT></DIV><BR>> =3D
>
> <BLOCKQUOTE dir=3D3D3Dltr=3D3D20<BR>> =3D
>style=3D3D3D"PADDING-RIGHT: 0px;=3D20
> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D3D<BR>>BORDER-LEFT: #000000 =
=3D
>2px solid;=3D20
> MARGIN-RIGHT: 0px"><BR>> <DIV>"Tom =3D
>Bruhl"=3D20
> <<A=3D3D20<BR>> href=3D3D3D"<A=3D20
> =3D
=
>href=3D3D'mailto:arpegio@comcast.net">arpegio@comcast.net</A'>mailto:arp=
egi=3D
>o@comcast.net">arpegio@comcast.net</A</A>>=3D20
> =3D3D<BR>>wrote in=3D3D20<BR>> message <A=3D20
> =3D3D<BR>>href=3D3D3D"<A=3D20
> =3D
=
>href=3D3D'news:4695d5bf@linux">news:4695d5bf@linux</A>...</DIV'>news:469=
5d5=3D
>bf@linux">news:4695d5bf@linux</A>...</DIV</A>><BR>>&nbs=3D
>p; =3D20
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>Sorry to shout but =3D
>this is=3D20
> driving<BR>=3D3D<BR>>me=3D3D20<BR>> =3D20
> insane.</FONT></DIV><BR>> =3D
><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2></FONT> =3D
></DIV><BR>> =3D20
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>I am working with a =3D
>cloned drive=3D20
> =3D3D<BR>>that used to=3D3D20<BR>> work=3D20
> with</FONT></DIV><BR>> =3D
><DIV><FONT=3D20
> face=3D3D3DArial size=3D3D3D2>2 Mecs and WC. </FONT><FONT=3D20
> =3D3D<BR>>face=3D3D3DArial=3D3D20<BR>> =3D
>size=3D3D3D2>Now no matter=3D20
> what I do, I can =3D
>not</FONT></DIV><BR>> =3D20

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> <DIV><FONT face=3D3D3DArial size=3D3D3D2>get a second Mec to =3D  
>show up and=3D20  
> =3D3D<BR>>receive=3D3D20<BR>> clock.=3D20  
> It</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2>doesn't matter if it's at the end =3D  
>=3D3D<BR>>of the=3D20  
> line=3D3D20<BR>> or=3D20  
> anywhere</FONT></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>else. It doesn't =3D  
>matter if=3D20  
> =3D3D<BR>>it's=3D3D20<BR>> internally clocked or=3D20  
> externally</FONT></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>clocked. I've changed =3D  
>Mecs,=3D20  
> =3D3D<BR>>clock cables,=3D3D20<BR>> SCSI=3D20  
> cables</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2>and no changes. I've even =3D  
>=3D3D<BR>>tried=3D20  
> a=3D3D20<BR>> reinstall of=3D20  
> Paris.</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2>Same deal.=3D20  
> </FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2></FONT> =3D  
></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>I must be doing =3D  
>something totally=3D20  
> =3D3D<BR>>wrong for=3D3D20<BR>> this to=3D20  
> continue.</FONT></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>The only thing else I =3D  
>can think=3D20  
> to<BR>=3D3D<BR>>try is=3D3D20<BR>> swapping the =3D  
>last=3D20  
> </FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2>EDS card with another or go down =3D  
>to<BR>=3D3D<BR>>four.=3D20  
> =3D3D20<BR>> Maybe=3D20  
> it's</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2>card 5? Or, triple check the=3D20  
> =3D3D<BR>>connectors=3D3D20<BR>> between all the=3D20  
> cards</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial=3D20

> =3D  
>size=3D3D3D2>again.</FONT></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT>=3D20  
> </DIV><BR>> <DIV><FONT =3D  
>face=3D3D3DArial=3D20  
> size=3D3D3D2>All EDS cards are up and running =3D3D<BR>>and =  
play=3D20  
> audio=3D3D20<BR>> with Paris=3D20  
> effects.</FONT></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial size=3D3D3D2>All 5 cards share 3 =3D  
>IRQs with=3D20  
> =3D3D<BR>>nothing=3D3D20<BR>> =3D20  
> else.</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial size=3D3D3D2>What else is=3D20  
> there?</FONT></DIV><BR>> =3D  
><DIV><FONT=3D20  
> face=3D3D3DArial=3D20  
> =3D  
>size=3D3D3D2>Sadly,</FONT></DIV><BR>> =3D20  
> <DIV><FONT face=3D3D3DArial=3D20  
> size=3D3D3D2>Tom</FONT></DIV><BR>> =3D20  
> <DIV><FONT size=3D3D3D2><BR><BR>I choose =3D  
>Polesoft Lockspam=3D20  
> to fight =3D3D<BR>>spam, and=3D3D20<BR>> =3D20  
> you?<BR><A=3D3D20<BR>> =3D  
>=3D3D<BR>>href=3D3D3D"<A=3D20  
> =3D  
=  
>href=3D3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/re=  
fer=3D  
=  
>'>

---

Subject: Re: most versatile guitar  
Posted by [Gantt Kushner](#) on Fri, 15 Jun 2007 12:40:13 GMT  
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refer.html"  
target="\_blank">http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=3D=  
  
>=3D3D<BR>>.html</A>=3D20  
> =3D  
></FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BODY&=3D  
>gt;=3D3D<BR>></HTML><BR>><BR>><BR></BLOCKQUOTE></BODY ></HTML=3D  
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Content-Transfer-Encoding: quoted-printable

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<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>Well here's what is =  
happening.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>I looked very closely at the pins on =  
the scsi=20

cables and noticed</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>a slightly bent one or two on almost =  
half of them=20

(5).&nbsp;</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>from being careless about pushing them =  
in.&nbsp;</FONT></DIV>

straightened them</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>perfectly and yet still no luck with =  
booting=20

Paris.&nbsp;</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>to the Master Card" is the =  
message.&nbsp;</FONT></DIV>

using one mec to test.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>I also tried the 442.&nbsp;</FONT></DIV>

Magma wouldn't turn on with the</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>442 attached.&nbsp;</FONT></DIV>

bent pins.&nbsp;</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>the Magma.&nbsp;</FONT><FONT =

---

Subject: Re: most versatile guitar

Posted by [chuck duffy](#) on Fri, 15 Jun 2007 13:27:14 GMT

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---

@nospam.kc.r.com">rlincoln@nospam.kc.r.com</A>&gt;=

wrote=20  
in message <A=20  
=  
href=3D"news:469708c8\$1 @linux">news:469708c8\$1 @linux</A>...</DIV><BR>That=  
kinda=20  
totally sucks. Sorry.<BR>rod<BR>"Tom Bruhl" &lt;<A=20  
href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>&gt;=20  
wrote:<BR>&gt;<BR>&gt;<BR>&gt;Hey Rod,<BR>&gt;Ya I've been swapping =  
things out=20  
to no end just to be sure.<BR>&gt;I even had trouble getting it going =  
with=20  
internal clock which ruled<BR>&gt;out the Lucid in my =  
mind.<BR>&gt;<BR>&gt;The=20  
latest news is I couldn't get it to boot at all with other =  
Mecs<BR>&gt;being=20  
the master.&nbsp; In the process I smoked the original Mec =  
A<BR>&gt;because=20  
the SCSI cable was half in at start up.&nbsp; I heard a =  
crack<BR>&gt;and then=20  
the smell of burning chips.&nbsp; It still powers up but it's =  
out<BR>&gt;of=20  
the picture now.&nbsp; Loaded with modules too.<BR>&gt;<BR>&gt;Now =  
nothing=20  
gets it going except maybe the lowly 442.&nbsp; I'll try<BR>&gt;that=20  
next.&nbsp; I have a local engineer coming over to see =  
what=3D20<BR>&gt;Paris=20  
can do.&nbsp; He's very well respected in these parts.<BR>&gt;To bad =  
I'm down=20  
for the count it seems.<BR>&gt;Ass<BR>&gt;<BR>&gt;&nbsp; "Rod Lincoln" =  
&lt;<A=20  
=  
href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&lt

---

Subject: Re: most versatile guitar  
Posted by [Paul Artola](#) on Fri, 15 Jun 2007 14:54:55 GMT  
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---

3D20<BR>&gt;&nbsp; &gt;&nbsp;all the others in that =  
position=20  
just to see though.<BR>&gt;&nbsp; &gt;<BR>&gt;&nbsp; &gt;I am close to =  
  
starting from scratch and possibly doing the antipace=20  
=3D<BR>&gt;=3D3D<BR>&gt;&nbsp; &gt;thing.&nbsp; How could that=20  
be=3D3D20

---

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Subject: Re: most versatile guitar

Posted by [Jamie K](#) on Fri, 15 Jun 2007 15:29:15 GMT

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t;&lt;/DIV>&lt;/FONT =

face=3D3D3DArial size=3D3D3D2&gt;&lt;/FONT> =

&lt;/DIV><BR>&gt;&nbsp;=20

&gt;&lt;/DIV>&lt;/FONT face=3D3D3DArial size=3D3D3D2&gt;I am close to =  
starting=20

from =3D<BR>&gt;scratch and<BR>&gt;&nbsp; =3D3D<BR>&gt;&nbsp;=20

&gt;possibly=3D3D20<BR>&gt;&nbsp; &gt;doing the antipace thing. How =  
could that=20

be &lt;/FONT>&lt;/DIV><BR>&gt;&nbsp; &gt;&lt;/DIV>&lt;/FONT=20

face=3D3D3DArial size=3D3D3D2&gt;the evil that won't allow =

=3D<BR>&gt;hardware to=20

=3D3D<BR>&gt;&nbsp; &gt;show=3D3D20<BR>&gt;&nbsp;=20

&gt;up?&lt;/FONT>&lt;/DIV><BR>&gt;&nbsp; &gt;&lt;/DIV>&lt;/FONT =

face=3D3D3DArial =

size=3D3D3D2&gt;Thanks,&lt;/FONT>&lt;/DIV &gt; <BR>&gt;&nbsp;=20

&gt;&lt;/DIV>&lt;/FONT face=3D3D3DArial=20

size=3D3D3D2&gt;Tom&lt;/FONT>&lt;/DIV&amp ;gt; <BR>&gt;&nbsp; =

&gt;&lt;/BLOCKQUOTE=20

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0px;=20

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&gt;BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: =

0px"&gt;<BR>&gt;&nbsp;=20

&gt;&nbsp; &lt;/DIV>&gt;"DJ" &lt;animix \_ at \_ animas \_ dot \_ net&gt; =

wrote in=20

message &lt;A =3D<BR>&gt;=3D3D<BR>&gt;&nbsp; &gt;<BR>&gt;&nbsp; =

&gt;&nbsp;=20

href=3D3D3D"<A=20

=

href=3D'news:4696229c\$1 @linux">news:4696229c\$1 @linux</A>...</DIV'>news:46=

96229c\$1 @linux"&gt;news:4696229c\$1 @linux&lt;/A&gt;...&lt;/DIV</A>&gt;<BR>=

&gt;&nbsp;=20

&gt;&nbsp; &lt;/DIV>&lt;/FONT face=3D3D3DArial size=3D3D3D2&gt;Have =

you tested=20

each MEC =3D3D<BR>&gt;&nbsp; &gt;individually? I'd =

start=3D3D20<BR>&gt;&nbsp;=20

&gt;&nbsp; there. Did you iuninstall/reinstall Paris=20

yet?&lt;/FONT>&lt;/DIV><BR>&gt;&nbsp; &gt;&nbsp; &lt;/BLOCKQUOTE=20

dir=3D3D3Dltr=3D3D20<BR>&gt;&nbsp; &gt;&nbsp; =

style=3D3D3D"PADDING-RIGHT: 0px;=20

PADDING-LEFT: 5px; MARGIN-LEFT: 5px;<BR>=3D<BR>&gt;=3D3D<BR>&gt;&nbsp; =

&gt;BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: =





=3D3D20<BR>&gt; Maybe=3D20<BR>&gt;&nbsp;=20  
it's</FONT>&gt;&lt;/DIV>&gt;&lt;BR> &gt;&gt;=20  
=3D<BR>&gt;&lt;/DIV>&gt;&lt;FONT=3D20<BR>&gt;&nbsp; face=3D3D3DArial=20  
size=3D3D3D2&gt;card 5? Or, triple check the=3D20<BR>&gt;&nbsp;=20  
=3D3D<BR>&gt;&gt;connectors=3D3D20<BR>&a mp;&gt;&gt; between all=20  
the=3D20<BR>&gt;&nbsp; cards</FONT>&gt;&lt;/DIV>&gt;&lt;BR& amp ;&gt;&gt;=20  
=3D<BR>&gt;&lt;/DIV>&gt;&lt;FONT=3D20<BR>&gt;&nbsp; =  
face=3D3D3DArial=3D20<BR>&gt;&nbsp;=20  
=  
=3D<BR> &gt;size=3D3D3D2&gt;again.&lt;/FONT>&gt;& lt;/DIV>&gt;&lt;BR>&gt; =  
  
=3D20<BR>&gt;&nbsp; &lt;/DIV>&gt;&lt;FONT face=3D3D3DArial=20  
size=3D3D3D2&gt;&lt;/FONT>&gt;=3D20<BR>&gt;&nbsp; =  
&lt;/DIV>&gt;&lt;BR>&gt;&gt;=20  
&lt;/DIV>&gt;&lt;FONT =3D<BR>&gt;face=3D3D3DArial=3D20<BR>&gt;&nbsp; =  
size=3D3D3D2&gt;All=20  
EDS cards are up and running =3D3D&lt;BR>&gt;&gt;and =  
play=3D20<BR>&gt;&nbsp;=20  
audio=3D3D20<BR>&gt;&gt; with Paris=3D20<BR>&gt;&nbsp;=20  
effects.&lt;/FONT>&gt;&lt;/DIV>&gt;&lt;BR& amp ;&gt;&gt; =3D20<BR>&gt;&nbsp;=20  
&lt;/DIV>&gt;&lt;FONT face=3D3D3DArial size=3D3D3D2&gt;All 5 cards share =  
3=20  
=3D<BR>&gt;&lt;IRQs with=3D20<BR>&gt;&nbsp;=20  
=3D3D&lt;BR>&gt;&gt;nothing=3D3D20<BR>& gt;&gt; =3D20<BR>&gt;&nbsp;=20  
else.&lt;/FONT>&gt;&lt;/DIV>&gt;&lt;BR& amp ;&gt;&gt;=20  
=3D<BR>&gt;&lt;/DIV>&gt;&lt;FONT=3D20<BR>&gt;&nbsp; face=3D3D3DArial=20  
size=

---

Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Fri, 15 Jun 2007 23:24:49 GMT  
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---

ar as Paris' ID orientation right?  
I mean I bought Paris with 2.1 in '99 and later bought 3.0  
with no card. 3.0 isn't looking for some crack head  
ID on the Master EDS card is it? I have no idea which  
cards are what now. It never seemed to matter before.

I am recloning for the 6th time in three days just to see if  
it clears some things up. Like Paris booting up.

Sheesh

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:46963f5d\$1@linux...

Hi Don,

I can't get either of the other two mecs to work on any card.

I will check them as card A though. Thanks for the idea.  
I have had 5 cards side by side in the Magma for three years.  
Will Paris even boot with one card attached to card E and no others?  
I thought not. But maybe I've had A and E backwards all this time?  
They're the outside cards either way. The sync cable would be =  
backwards  
though since they're being daisy chained when using only two.

I'll check each mec individually and try card A as the other end just =  
to see.

Thanks,  
Tom

"Don Nafe" <dnafe@magma.ca> wrote in message =  
news:46962992\$1@linux...  
sorry for these dumb questions Tom but...

does this second Mec work all by itself...with every card?

are you sure you have Mec #1 connected to Card A ? (where ever that =  
card is in your rig)

Don

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:4695d5bf@linux...  
Sorry to shout but this is driving me insane.

I am working with a cloned drive that used to work with  
2 Mecs and WC. Now no matter what I do, I can not  
get a second Mec to show up and receive clock. It  
doesn't matter if it's at the end of the line or anywhere  
else. It doesn't matter if it's internally clocked or externally  
clocked. I've changed Mecs, clock cables, SCSI cables  
and no changes. I've even tried a reinstall of Paris.  
Same deal. =20

I must be doing something totally wrong for this to continue.  
The only thing else I can think to try is swapping the last=20  
EDS card with another or go down to four. Maybe it's  
card 5? Or, triple check the connectors between all the cards  
again.

All EDS cards are up and running and play audio with Paris =  
effects.

All 5 cards share 3 IRQs with nothing else.  
What else is there?

Sadly,  
Tom

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=\_NextPart\_000\_0151\_01C7C4F9.9325FE70

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Content-Transfer-Encoding: quoted-printable

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<DIV><FONT face=3DArial size=3D2>This is really a novice oriented =  
question but . ..=20

..</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>It doesn't matter which card is the "A" =

card</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>in your system as far as Paris' ID =  
orientation=20

right?</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>I mean I bought Paris with 2.1 in '99 =  
and later=20

bought 3.0</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>with no card.&nbsp; 3.0 isn't looking =  
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crack head</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>ID on&nbsp;the Master&nbsp;EDS card is =  
it?&nbsp; I=20

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<DIV><FONT face=3DArial size=3D2>cards are what now.&nbsp; It never =  
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before.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>I am recloning for the 6th time in =  
three days just=20

to see if</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>it clears some things up.&nbsp; Like =  
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up.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>Sheesh</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

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---

**Subject:** Re: most versatile guitar  
**Posted by** [dc\[3\]](#) on Fri, 15 Jun 2007 23:47:29 GMT  
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---

">arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =  
in message=  
<A href="news:46963f5d\$1@linux">news:46963f5d\$1@linux</A>...</DIV>  
<DIV><FONT face="Arial size="2">Hi Don,</FONT></DIV>  
<DIV><FONT face="Arial size="2">I can't get either of the other two =  
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<DIV><FONT face="Arial size="2">Thanks,</FONT></DIV>  
<DIV><FONT face="Arial size="2">Tom</FONT></DIV>  
<BLOCKQUOTE dir="ltr"=  
style="padding-right: 0px; padding-left: 5px; margin-left: 5px; border-left: 2px solid #000000; margin-right: 0px;">  
<DIV>"Don Nafe" &lt;<A href="mailto:dnafe@magma.ca">dnafe@magma.ca</A>&gt;=  
wrote in message <A=  
href="news:46962992\$1@linux">news:46962992\$1@linux</A>...</DIV>

<DIV><FONT face=3DArial size=3D2>sorry for these &nbsp;dumb =  
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>does this second Mec work all by =  
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>are you sure you have Mec #1 =  
connected=20  
to&nbsp;Card A ? </FONT><FONT face=3DArial size=3D2>(where ever that =  
card is in=20  
your rig)</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Don</FONT></DIV>  
<BLOCKQUOTE dir=3Dltr=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
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<DIV>"Tom Bruhl" &lt;<A=20  
href=3D&quo

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Subject: Re: most versatile guitar  
Posted by [DC](#) on Sat, 16 Jun 2007 00:04:34 GMT  
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t;mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; =  
wro

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Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Sat, 16 Jun 2007 00:10:09 GMT  
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t;  
<DIV><FONT face=3DArial size=3D2>doesn't matter if it's at the end =  
of the line=20  
or anywhere</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>else.&nbsp;It doesn't matter if =  
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tried a=20  
reinstall of Paris.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>Same deal.&nbsp; </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>I must be doing something totally =  
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<DIV><FONT face=3DArial size=3D2>The only thing else I can think =  
to try is=20  
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<DIV><FONT face=3DArial size=3D2>card 5?&nbsp; Or, triple check =  
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<DIV><FONT face=3DArial size=3D2>All 5 cards share 3 IRQs with =  
nothing=20  
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<DIV><FONT face=3DArial size=3D2>What else is there?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Sadly,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight =  
spam, and=20  
you?<BR><A=20  
=  
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BLOCKQUOTE></BLOCK=  
QUOTE></BODY></HTML>

-----=\_NextPart\_000\_0151\_01C7C4F9.9325FE70--That's great to hear. Our prayers are with you for continued health & improvement in the coming days & weeks.

Dale

"Nappy" <mgrant62@googlemail.com> wrote:

>  
>Thanks for all the prayers. I got out of the hospital wed with flying colors.  
>I ve got a ton of meds,but everything is going to be alright. I'll post  
a  
>follow-up  
>in a few days. Thanks to all again.  
>  
>respect

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

-----=\_NextPart\_000\_0164\_01C7C4FE.A105D600

Content-Type: text/plain;

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Content-Transfer-Encoding: quoted-printable

New clone - same symptoms.

"No hardware attached to Master Card."

I had it wired identically as when the drive was cloned.

Magma? Magma cable? DJs mec? Nooooooooo.

Unbelievable.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:46972376@linux...

This is really a novice oriented question but . . .

It doesn't matter which card is the "A" card  
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with no card. 3.0 isn't looking for some crack head  
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---

Subject: Re: most versatile guitar

Posted by [Bill L](#) on Sat, 16 Jun 2007 04:29:16 GMT

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---

a punch, spaced out the depth, ambiance

>>> and stereo field and overall gave clarity to the mix. Paris EDS efx's are

>>> more distinguishable now.

>>>

>>> Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16) trim

>>> off, eq flat, level at unity and the main's out to my Alesis RA-100 (yah,

>>> I know it's not so good, but I thought I was getting a decent flat ref

>>> amp when I bought it back in '96.) to yama's NS-10's and a sub under my

>>> desk for fill and to curl my toes.

>>>

>>> I was very suprised to find out how bad the Mackie colored the sound. A

>>> very noticable harshness around 1-2khz and possibly higher, lack of

>>> warmth between 100-300hz and just an overall sound like crowded, cramped,

>>> busy and flat tonality. Tweaking the 3 eq's helps but only removed about

>>> half the problem. This is compared to the MEC digital s/pdif out to the

>>> DAC1 and it's XLR outs to the RA-100 to the NS-10s. This sound was warm

>>> and round, almost surround. It put a smile on my face.

>>>  
>>> I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
>>> Neil. I guess my next purchase will be an appropriate reference pwr amp.  
>>>  
>>> Thanks,  
>>> Wayne  
>>> Paris since '97  
>  
>The DAC-1 upsamples and reclocks the data stream so that whatever the Paris  
clock has done during tracking or playback sounds considerably improved when  
it hits the D/A converter. This doesn't provide better system clocking, but  
IMO, the Paris D/A converters are it's weakest point and the A/D's improve  
some when clocked from an external source. I really like the Lucid GenX-6.  
No need for the more expensive 96k version either, with Paris.

Deej

"Bill L" <bill@billlorentzen.com> wrote in message news:46976c86@linux...  
> So just to be sure I understand, the biggest improvement was just putting  
> the better converters into the chain, with the Paris clock?  
>  
> Wayne Carson wrote:  
>> Bill,  
>>  
>> I did that, . . . sort of. The DAC has no clock in's or outs. I did run  
>> Paris on internal clock and took the digital s/pdif out of the MEC to the  
>> DAC and to the monitors and this is where I heard the biggest  
>> improvement.  
>>  
>> Then I listened to my monitors without the DAC (my previous setup) and  
>> clocked it with the Big Ben. It sounded more stable if you can  
>> understand what I mean and did clean up the sound also, but not as  
>> dramatic or noticable as with the DAC test.  
>>  
>> Everything I listened to was recorded on Paris internal so my initial  
>> recordings used Paris's A/D and internal clock. I think I can hear a  
>> little flutter in my recordings which I didn't hear before. I believe DJ  
>> is right. Once I record with the Big Ben I'll probably truely hear the  
>> clarity and separation.  
>>  
>> Wayne  
>>  
>>  
>>  
>> "Bill L" <bill@billlorentzen.com> wrote in message news:46959638@linux...  
>>> Wayne, I'm curious how much difference you would hear if you clocked  
>>> Paris to the DAC1 alone? Have you listened to that?

>>>

>>> Wayne Carson wrote:

>>>> Hi all,

>>>>

>>>> It's been a week since I hooked up the benchmark and clock to my simple  
>>>> 1-MEC w/two 8-in, 2-EDS, 1-C16 system. I used 3' apogee cables on both  
>>>> and one 75 ohm term on the MEC s/pdif out. I did not use a bnc "T".

>>>>

>>>> It made a wonderful difference. I set the BB clock to internal at 44.1k  
>>>> and used the bnc out to the MEC. I set Paris to word clock. That's  
>>>> it. It locks at 44.1. I think I can even hear jitter on previously  
>>>> recorded stuff, specifically on vocals when solo'ed, but then again it  
>>>> could be the coffee!

>>>>

>>>> I've run 8 completely different song mixes that I am working on and it  
>>>> is so much easier to find and correct things and so far appears to  
>>>> translate very similar to my simple home stereo system, bedroom Bose/CD  
>>>> wave radio and '04 Honda Accord car sound system. And that's what it's  
>>>> all about for me. This should make for a whole lot less trial and  
>>>> error mixing. My '06 Tundra truck sound system is not even close, but  
>>>> that's another issue.

>>>>

>>>> In my studio, I individually A/B'd the clock and the DAC against the  
>>>> Paris L/R monitor out and internal clock. In each case the clock  
>>>> and/or the DAC cleaned up the low/mid mushiness, allowed the kick to be  
>>>> heard with the bass and not a boom but a punch, spaced out the depth,  
>>>> ambiance and stereo field and overall gave clarity to the mix. Paris  
>>>> EDS efx's are more distinguishable now.

>>>>

>>>> Previously I used the Paris L/R monitor out to my 1604vlz (ch 15-16)  
>>>> trim off, eq flat, level at unity and the main's out to my Alesis  
>>>> RA-100 (yah, I know it's not so good, but I thought I was getting a  
>>>> decent flat ref amp when I bought it back in '96.) to yama's NS-10's  
>>>> and a sub under my desk for fill and to curl my toes.

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>>>> I was very suprised to find out how bad the Mackie colored the sound.  
>>>> A very noticable harshness around 1-2khz and possibly higher, lack of  
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>>>> cramped, busy and flat tonality. Tweaking the 3 eq's helps but only  
>>>> removed about half the problem. This is compared to the MEC digita  
>>>> s/pdif out to the DAC1 and it's XLR outs to the RA-100 to the NS-10s.  
>>>> This sound was warm and round, almost surround. It put a smile on my  
>>>> face.

>>>>

>>>> I'm a happy camper. Special thanks to Dave, Kim, DJ, Miguel, Jeff and  
>>>> Neil. I guess my next purchase will be an appropriate reference pwr  
>>>> amp.

>>>>

>>>> Thanks,  
>>>> Wayne  
>>>> Paris since '97  
>>Terry, I have 3 pci slots left, that only thing I haven't tried . I'll give  
it go thanks

"Terry Thomas" <god1stjt@alltel.net> wrote:

>

>"Terry Thomas" <god1stjt@alltel.net> wrote:

>>David in your pci slots next to mec A skip mec b and go to your next slot

>in most cases would be slot c thats why I asked how many pci slots did

you

>had available

>>"david" <crosscreekrecording@hotmail.com> wrote:

>>>I'am using 4 cards two mecs. How many are you using? How many pci slots

>>do you have available

>>

>>>Terry, not sure I understand. Are you using 3 eds1000 cards?

>>>

>>>"Terry Thomas" <god1stjt@alltel.net> wrote:

>>>>

>>>>"David" <crosscreekrecording@hotmail.com> wrote:

>>>>>Try skipping mec b and connect mec c in your global master sometimes

>on

>>>>>my system mec b does not work, then check your patchbay to see if mec  
>c

>>>>shows

>>>>up. Hope that helps

>>>>>Hi all,

>>>>>I am trying to help a friend get his paris system working. The problem

>>>>that

>>>>>I am having is that 2nd mec is not showing (mec master b and mec-module  
>>>>>b)

>>>>>in the patchbay. I have tried moving the input card to couple different

>>>>slots

>>>>>but this did not help. It's kind of hit and miss sometimes it shows  
and

>>>>most

>>>>>of the time it does not.Have switched mec,s to no avail as well,changed

>>>>eds

>>>>>cable and changed eds1000 and have reinstalled software more times than

>>>>>I

>>>>>want to think about. Any input would be appreciated much

>>>>>David using xp and paris 3.0

>>>>

>>>

>>

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

-----=\_NextPart\_000\_01F9\_01C7C51C.99B01B40

Content-Type: text/plain;  
charse

---

Subject: Re: most versatile guitar

Posted by [Bill L](#) on Sat, 16 Jun 2007 04:35:49 GMT

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---

t="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Tom,

You may have fried the MEC but not necessarily the modules. Defective =  
SCSI cables will absolutely cause a Paris system to \*not work\* =  
Straightening them may not work either as they may be damaged inside the =  
connector (though when this happens, they usually just fall off). I do =  
think you have now found your problem though. I would buy at least one =  
new cable and test each card and MEC with it to see what's working and =  
what's not. One other factor is the little ribbon cables that =  
interconnect the EDS cards. If these are damaged, not seated or their =  
order has been changed in your reconfiguration, this can cause all sorts =  
of insanity.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:4697185d@linux...

Well here's what is happening.

I looked very closely at the pins on the scsi cables and noticed  
a slightly bent one or two on almost half of them (5). I think it's  
from being careless about pushing them in. I straightened them  
perfectly and yet still no luck with booting Paris. "No interface =  
attached

to the Master Card" is the message. I'm only using one mec to test.

I also tried the 442. Once in a while the Magma wouldn't turn on with =  
the

442 attached. I think that is because of the bent pins. That's good =  
of

the Magma. I've tried all five cards, removed the A card and swapped =  
it=20

with another still no luck.=20

I'm lost in this quagmire now. I'm not even pissed about the busted =  
mec

at this point. I want an answer to what is going on. The default =  
project=20  
is looking for external word clock so that's my only choice although I  
have tried it with no Lucid attached with the same results.

I think I'll call Edmund.

"Rod Lincoln" <rlincoln@nospam.kc.r.com> wrote in message =  
news:469708c8\$1@linux...

That kinda totally sucks. Sorry.

rod

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Hey Rod,

>Ya I've been swapping things out to no end just to be sure.

>I even had trouble getting it going with internal clock which ruled

>out the Lucid in my mind.

>

>The latest news is I couldn't get it to boot at all with other Mecs

>being the master. In the process I smoked the original Mec A

>because the SCSI cable was half in at start up. I heard a crack

>and then the smell of burning chips. It still powers up but it's =

out

>of the picture now. Loaded with modules too.

>

>Now nothing gets it going except maybe the lowly 442. I'll try

>that next. I have a local engineer coming over to see what=3D20

>Paris can do. He's very well respected in these parts.

>To bad I'm down for the count it seems.

>Ass

>

> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =3D

>news:4696c93b\$1@linux...

>

> Tom, have you done anything to rule out the possibility that it =

may be

=3D

>a funky

> MEC word clock connection, or perhaps the Lucid clock is flakey. =

Or =3D

>even

> a bad mogami wordclock cable (I know that's a longshot, but =

anything's

=3D

>possible)

> Just a thought.

> Rod

> "Tom Bruhl" <arpeggio@comcast.net> wrote:  
> >  
> >  
> >Deej,  
> >Ya, I've uninstalled, reinstalled Paris about five times total =  
in the  
=3D  
>=3D3D  
> >last day and a half.  
> >I am close to starting from scratch and possibly doing the =  
antipace =3D  
>=3D3D  
> >thing.  
> >I'm getting pretty good at it. I have Mec 1 loaded with cards =  
=3D  
>attached  
> =3D3D  
> >to what has always  
> >been Card A for three years. Can that change? Paris works fine =  
with =3D  
>just  
> =3D3D  
> >that one. I'll try=3D3D20  
> >all the others in that position just to see though.  
> >  
> >I am close to starting from scratch and possibly doing the =  
antipace =3D  
>=3D3D

---

---

Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Sat, 16 Jun 2007 05:36:19 GMT  
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---

d receive clock. It  
> > doesn't matter if it's at the end of the line or anywhere  
> > else. It doesn't matter if it's internally clocked or =  
externally  
> > clocked. I've changed Mec's, clock cables, SCSI cables  
> > and no changes. I've even tried a reinstall of Paris.  
> > Same deal. =3D3D20  
> >  
> > I must be doing something totally wrong for this to =  
continue.  
> > The only thing else I can think to try is swapping the =  
last=3D3D20  
> > EDS card with another or go down to four. Maybe it's

> > card 5? Or, triple check the connectors between all the =  
cards  
> > again.  
> >  
> > All EDS cards are up and running and play audio with Paris =  
=3D  
>effects.  
> > All 5 cards share 3 IRQs with nothing else.  
> > What else is there?  
> > Sadly,  
> > Tom  
> >  
> >  
> > I choose Polesoft Lockspam to fight spam, and you?  
> > <http://www.polesoft.com/refer.html> =3D20  
> >  
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
> ><HTML><HEAD>  
> ><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =  
=3D3D3D  
> >charset=3D3D3Diso-8859-1">  
> ><META content=3D3D3D"MSHTML 6.00.2800.1400" =  
name=3D3D3DGENERATOR>  
> ><STYLE></STYLE>  
> ></HEAD>  
> ><BODY bgColor=3D3D3D#ffffff>  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Deej,</FONT></DIV>  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Ya, I've uninstalled, =  
=3D  
>reinstalled Paris  
> =3D3D  
> >about five=3D3D20  
> >times total in the last day and a half.</FONT></DIV>  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>I am close to starting =  
from =3D  
>scratch and  
> =3D3D  
> >possibly=3D3D20  
> >doing the antipace thing.</FONT></DIV>  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>I'm getting pretty good =  
at it. I  
=3D  
>=3D3D  
> >have Mec 1=3D3D20  
> >loaded with cards attached to what has always</FONT></DIV>  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>been Card A for three =  
years. Can  
=3D

```

>=3D3D
> >that change?=3D3D20
> >Paris works fine with just that one. I'll try </FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>all the others in that =
=3D
></FONT><FONT =3D3D
> >face=3D3D3DArial=3D3D20
> >size=3D3D3D2>position just to see though.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>I am close to starting =
from =3D
>scratch and
> =3D3D
> >possibly=3D3D20
> >doing the antipace thing. How could that be </FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>the evil that won't =
allow =3D
>hardware to =3D3D
> >show=3D3D20
> >up?</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Thanks,</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> ><BLOCKQUOTE dir=3D3D3Dltr=3D3D20
> >style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
5px; =3D
>=3D3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
<A =3D
>=3D3D
> >
> > =
href=3D3D3D"news:4696229c$1 @linux">news:4696229c$1 @linux</A>...</DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Have you tested each =
MEC =3D3D
> >individually? I'd start=3D3D20
> > there. Did you iuninstall/reinstall Paris yet?</FONT></DIV>
> > <BLOCKQUOTE dir=3D3D3Dltr=3D3D20
> > style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
MARGIN-LEFT: 5px;
=3D
>=3D3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Tom Bruhl" <<A=3D3D20
> > =
href=3D3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =3D
>=3D3D
> >wrote in=3D3D20

```

```

> > message <A =3D3D
> =
>href=3D3D3D"news:4695d5bf@linux">news:4695d5bf@linux</A>...</DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Sorry to shout but =
this is =3D
>driving
> =3D3D
> >me=3D3D20
> > insane.</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>I am working with a =
cloned =3D
>drive =3D3D
> >that used to=3D3D20
> > work with</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>2 Mecs and WC. =
</FONT><FONT
=3D
>=3D3D
> >face=3D3D3DArial=3D3D20
> > size=3D3D3D2>Now no matter what I do, I can not</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>get a second Mec to =
show up
=3D
>and =3D3D
> >receive=3D3D20
> > clock. It</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>doesn't matter if =
it's at =3D
>the end =3D3D
> >of the line=3D3D20
> > or anywhere</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>else. It doesn't =
matter if =3D
>=3D3D
> >it's=3D3D20
> > internally clocked or externally</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>clocked. I've =
changed Mecs,
=3D
>=3D3D
> >clock cables,=3D3D20
> > SCSI cables</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>and no changes. =
I've even =3D
>=3D3D
> >tried a=3D3D20
> > reinstall of Paris.</FONT></DIV>

```

> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Same deal. =  
</FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>I must be doing =  
something =3D  
>totally =3D3D  
> >wrong for=3D3D20  
> > this to continue.</FONT></DIV>  
> > <DIV><FONT f

---

Subject: Re: most versatile guitar

Posted by [Jamie K](#) on Sat, 16 Jun 2007 05:41:20 GMT

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---

ace=3D3D3DArial size=3D3D3D2>The only thing else =  
I can =3D  
>think to  
> =3D3D  
> >try is=3D3D20  
> > swapping the last </FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>EDS card with =  
another or go  
=3D  
>down to  
> =3D3D  
> >four. =3D3D20  
> > Maybe it's</FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>card 5? Or, triple =  
check the  
=3D  
>=3D3D  
> >connectors=3D3D20  
> > between all the cards</FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>again.</FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>All EDS cards are =  
up and =3D  
>running =3D3D  
> >and play audio=3D3D20  
> > with Paris effects.</FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>All 5 cards share 3 =  
IRQs =3D  
>with =3D3D  
> >nothing=3D3D20  
> > else.</FONT></DIV>  
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>What else is =3D  
>there?</FONT></DIV>

```

> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Sadly,</FONT></DIV>
> > <DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> > <DIV><FONT size=3D3D3D2><BR><BR>I choose Polesoft Lockspam =
to fight
=3D
>=3D3D
> >spam, and=3D3D20
> > you?<BR><A=3D3D20
> > =3D3D
> =3D
=
>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
/re=3D
>fer=3D3D
> >.html</A> </FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BODY>=3D3D
> ></HTML>
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> >
>
>
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><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial size=3D3D2>Hey Rod,</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Ya I've been swapping things =
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=3D
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>be sure.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I even had trouble getting it =
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>clock which ruled</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>out the Lucid in my =
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=3D
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>with other Mecs</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>being the master. In the =
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```

>I smoked the=3D20  
>original Mec A</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>because the SCSI cable was =  
half in at =3D  
>start=3D20  
>up. I heard a crack</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>and then the smell of burning =  
=3D  
>chips. It still=3D20  
>powers up but it's out</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>of the picture now. Loaded =  
with =3D  
>modules=3D20  
>too.</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>Now nothing gets it going =  
except maybe  
=3D  
>the lowly=3D20  
>442. I'll try</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>that next. I have a local =3D  
>engineer coming=3D20  
>over to see what </FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>Paris can do. He's very well =  
=3D  
>respected in=3D20  
>these parts.</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>To bad I'm down for the count =  
it=3D20  
>seems.</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2>Ass</FONT></DIV>  
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>  
><BLOCKQUOTE=3D20  
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
=3D  
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
> <DIV>"Rod Lincoln" <<A=3D20  
> =3D  
=3D  
>href=3D3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A=  
>&g=3D  
>t;=3D20  
> wrote in message <A=3D20  
> =3D  
=3D  
>href=3D3D"news:4696c93b\$1@linux">news:4696c93b\$1@linux</A>...</DIV><BR>T=  
om,=3D  
> have=3D20

> you done anything to rule out the possibility that it may be a =  
=3D  
>funky<BR>MEC=3D20  
> word clock connection, or perhaps the Lucid clock is flakey. Or =  
=3D  
>even<BR>a bad=3D20  
> mogami wordclock cable (I know that's a longshot, but =  
anything's=3D20  
> possible)<BR>Just a thought.<BR>Rod<BR>"Tom Bruhl" <<A=3D20  
> =  
href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=3D20  
> wrote:<BR>><BR>><BR>>Deej,<BR>>Ya, I've uninstalled, =3D  
>reinstalled=3D20  
> Paris about five times total in the =3D3D<BR>>last day and a =3D  
>half.<BR>>I am=3D20  
> close to starting from scratch and possibly doing the =  
antipace=3D20  
> =3D3D<BR>>thing.<BR>>I'm getting pretty good at it. I have =3D  
>Mec 1=3D20  
> loaded with cards attached<BR>=3D3D<BR>>to what has =3D  
>always<BR>>been Card A=3D20  
> for three years. Can that change? Paris works fine with =3D  
>just<BR>=3D3D<BR>>that=3D20  
> one. I'll try=3D3D20<BR>>all the others in that position just =3D  
>to see=3D20  
> though.<BR>><BR>>I am close to starting from scratch and =3D  
>possibly doing=3D20  
> the antipace =3D3D<BR>>thing. How could that be=3D3D20<BR>>the =  
=3D  
>evil that=3D20  
> won't allow hardware to show =3D  
>up?<BR>>Thanks,<BR>>Tom<BR>> "DJ"=3D20  
> <animix \_ at \_ animas \_ dot \_ net> wrote in message=3D20  
> =3D3D<BR>>news:4696229c\$1 @linux...<BR>> Have you tested each =3D  
>MEC=3D20  
> individually? I'd start there. Did you =  
=3D3D<BR>>iuninstall/reinstall =3D  
>Paris=3D20  
> yet?<BR>> "Tom Bruhl" <<A=3D20  
> href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =  
wrote =3D  
>in message=3D20  
> =3D3D<BR>>news:4695d5bf@linux...<BR>> Sorry to =3D  
>shout but=3D20  
> this is driving me insane.<BR>><BR>> I am =3D  
>working with=3D20  
> a cloned drive that used to work with<BR>> 2 Mecs =3D  
>and=3D20

> WC. Now no matter what I do, I can not<BR>> =3D  
>get a=3D20  
> second Mec to show up and receive clock. =3D  
>It<BR>> =3D20  
> doesn't matter if it's at the end of the line or=3D20  
> anywhere<BR>> else. It doesn't matter if =3D  
>it's=3D20  
> internally clocked or externally<BR>> =3D  
>clocked. I've=3D20  
> changed Meocs, clock cables, SCSI cables<BR>> and =3D  
>no=3D20  
> changes. I've even tried a reinstall of =3D  
>Paris.<BR>> =3D20  
> Same deal. =3D3D20<BR>><BR>> I must be doing =3D  
>something=3D20  
> totally wrong for this to continue.<BR>> The only =3D  
>thing=3D20  
> else I can think to try is swapping the =3D  
>last=3D3D20<BR>> EDS=3D20  
> card with another or go down to four. Maybe=3D20  
> it's<BR>> card 5? Or, triple check the =3D  
>connectors=3D20  
> between all the cards<BR>> =3D20  
> again.<BR>><BR>> All EDS cards are up and =3D  
>running and=3D20  
> play audio with Paris effects.<BR>> All 5 cards =3D  
>share 3=3D20  
> IRQs with nothing else.<BR>> What else is=3D20  
> there?<BR>

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Subject: Re: most versatile guitar  
Posted by [DC](#) on Sat, 16 Jun 2007 06:01:44 GMT  
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> Sadly,<BR>> =3D20  
> Tom<BR>><BR>><BR>> I choose Polesoft =3D  
>Lockspam to=3D20  
> fight spam, and you?<BR>&g

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Subject: Re: most versatile guitar  
Posted by [Bill L](#) on Sat, 16 Jun 2007 13:31:13 GMT  
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20  
=3D3D<BR>>&gt;&nbsp; &gt;&nbsp;news:4696229c\$1@linux...<BR>&gt;&nbsp; &nbsp;=

&gt;&nbsp; Have=20

you tested each MEC individually? I'd start there. Did you =  
=3D3D<BR>&gt;&nbsp;=20

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Subject: Re: most versatile guitar

Posted by [Bill L](#) on Sat, 16 Jun 2007 13:40:30 GMT

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&gt;&lt;/DIV&gt;&lt;/FONT face=3D3D3DArial size=3D3D3D2&gt;Ya, I've =  
uninstalled,=20

=3D<BR>&gt;reinstalled Paris<BR>&gt;&nbsp; =3D3D<BR>&gt;&nbsp; =  
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five=3D3D20<BR>&gt;&nbsp; &gt;times total in the last day and a=20

half.&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&nbsp; &gt;&lt;/DIV&gt;&lt;/FONT =

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=3D<BR>&gt;scratch=20

and<BR>&gt;&nbsp; =3D3D<BR>&gt;&nbsp; =

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&gt;doing the antipace thing.&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&nbsp; =

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1=3D3D20<BR>&gt;&nbsp;=20

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Can<BR>=3D<BR>&gt;=3D3D<BR>&gt;&nbsp; &gt;that =

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&gt;Paris works fine with just that one. I'll try=20

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size=3D3D3D2&gt;Thanks,&lt;/FONT&gt;&lt;/DIV &gt; <BR>&gt;&nbsp;=20  
&gt;&lt;/DIV&gt;&lt;/FONT face=3D3D3DArial=20  
size=3D3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&amp ;gt; <BR>&gt;&nbsp; =  
&gt;&lt;/BLOCKQUOTE=20  
dir=3D3D3Dltr=3D3D20<BR>&gt;&nbsp; &gt;&lt;style=3D3D3D"PADDING-RIGHT: =  
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PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>&gt;=3D3D<BR>&gt;&nbsp;=20  
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&gt;&nbsp; &lt;/DIV&gt;"DJ" &lt;animix \_ at \_ animas \_ dot \_ net&gt; =  
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&gt;&nbsp; there. Did you iuninstall/reinstall Paris=20  
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&gt;&nbsp; &nbsp; &nbsp; &lt;/DIV&gt;"Tom Bruhl" =  
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o@comcast.net"&gt;arpegio@comcast.net&lt;/A</A>&gt;&gt;=20  
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=3D<BR>&gt;MEC=3D20<BR>&gt;&nbsp; individually? I'd start there. Did =  
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wrote =3D<BR>&gt;in message=3D20<BR>&gt;&nbsp;=20  
=3D3D&lt;BR&gt;&gt;news:4695d5bf@linux...&lt;BR&gt;&gt; Sorry to=20  
=3D<BR>&gt;shout but=3D20<BR>&gt;&nbsp; this is driving me=20  
insane.&lt;BR&gt;&gt;&lt;BR&gt;&gt; I am =3D<BR>&gt;working=20  
with=3D20<BR>&gt;&nbsp; a cloned drive that used to work =  
with&lt;BR&gt;&gt; 2=20  
Mecs =3D<BR>&gt;and=3D20<BR>&gt;&nbsp; WC. Now no matter what I do, =  
I can=20  
not&lt;BR&gt;&gt; =3D<BR>&gt;get a=3D20<BR>&gt;&nbsp; second Mec to =  
show up and=20  
receive clock. =3D<BR>&gt;&lt;&lt;BR&gt;&gt; =3D20<BR>&gt;&nbsp; =  
doesn't matter if=20  
it's at the end of the line or=3D20<BR>&gt;&nbsp; =  
anywhere&lt;BR&gt;&gt; else.=20  
It doesn't matter if =3D<BR>&gt;it's=3D20<BR>&gt;&nbsp; internally =  
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externally&lt;BR&gt;&gt; =3D<BR>&gt;clocked. I've=3D20<BR>&gt;&nbsp; =  
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Mecs, clock cables, SCSI cables&lt;BR&gt;&gt; and=20  
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=3D<BR>&gt;Paris.&lt;BR&gt;&gt; =3D20<BR>&gt;&nbsp; Same deal.=20  
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=3D<BR>&gt;something=3D20<BR>&gt;&nbsp; totally wrong for this to=20  
continue.&lt;BR&gt;&gt; The only =3D<BR>&gt;thing=3D20<BR>&gt;&nbsp; =  
else I can=20  
think to try is swapping the =3D<BR>&gt;last=3D3D20&lt;BR&gt;&gt;=20  
EDS=3D20<BR>&gt;&nbsp; card with another or go down to four.=20  
Maybe=3D20<BR>&gt;&nbsp; it's&lt;BR&gt;&gt; card 5? Or, triple check =  
the=20  
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there?&lt;BR&gt;&gt; Sadly,&lt;BR&gt;&gt; =3D20<BR>&gt;&nbsp;=20



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Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Sat, 16 Jun 2007 15:28:26 GMT  
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won't allow=20

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Subject: Re: most versatile guitar  
Posted by [Bill L](#) on Sat, 16 Jun 2007 22:06:31 GMT  
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five times total in the<BR>=3D<BR>&gt;=3D3D<BR>&gt;&nbsp; &gt;last =  
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Paris yet?&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&nbsp; &gt;&nbsp; &gt;=20  
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MARGIN-RIGHT: 0px"&gt;<BR>&gt;&nbsp; &gt;&nbsp; &gt;&nbsp; &gt;=20  
&lt;DIV&gt;"Tom Bruhl" &lt;&lt;A=3D3D20<BR>&gt;&gt; &gt; &gt;=20  
&gt;&nbsp; &gt;&nbsp; &gt;=20  
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Subject: Re: most versatile guitar  
Posted by [Jamie K](#) on Sat, 16 Jun 2007 22:19:23 GMT  
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.net</A'>mailto:arpegi=  
o@comcast.net"&gt;arpegio@comcast.net&lt;/A</A>&gt;&gt;=20  
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href=3D'news:4695d5bf@linux">news:4695d5bf@linux</A>...</DIV'>news:4695d5=  
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size=3D3D3D2&gt;Sorry to shout but this is =  
=3D<BR>&gt;&gt;driving<BR>&gt;&gt;&nbsp; &gt;=20  
=3D3D<BR>&gt;&gt;&nbsp; &gt;&gt;me=3D3D20<BR>&gt;&gt;&nbsp; &gt; =  
&gt;&nbsp; &gt;&nbsp; &gt;=20  
&gt;&nbsp; &gt;&nbsp; &gt;insane.&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&gt;&nbsp; &gt; =







internal=3D20<BR>&gt;clock which=20  
ruled&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt; =  
&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT=20  
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;The latest news is I couldn't get it=20  
to<BR>=3D<BR>&gt;boot at all=3D20<BR>&gt;with other=20  
Mecs&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt;being the master. In the process =3D<BR>&gt;I smoked =  
  
the=3D20<BR>&gt;original Mec=20  
A&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt;because the SCSI cable was half in at=20  
=3D<BR>&gt;start=3D20<BR>&gt;up. I heard a=20  
crack&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt;and then the smell of burning =3D<BR>&gt;chips. It=20  
still=3D20<BR>&gt;powers up but it's=20  
out&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt;of the picture now. Loaded with=20  
=  
=3D<BR>&gt;modules=3D20<BR>&gt;too.&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;/D=  
IV&gt;&lt;/FONT=20  
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20  
&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT face=3D3DArial =  
size=3D3D2&gt;&lt;/FONT&gt;Now=20  
nothing gets it going except maybe<BR>=3D<BR>&gt;the =  
lowly=3D20<BR>&gt;442.=20  
I'll try&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
face=3D3DArial=20  
size=3D3D2&gt;&lt;/FONT&gt;that next. I have a local =3D<BR>&gt;engineer=20  
coming=3D20<BR>&gt;over to see what=20  
&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;/DIV&gt;&lt;/FONT =  
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Subject: Re: most versatile guitar  
Posted by [Aaron Allen](#) on Sun, 17 Jun 2007 00:10:35 GMT  
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=3D<BR> &gt;size=3D3D3D2&gt;Tom&lt;/FONT&gt;&lt; /DIV&gt;&lt;BR&gt;&gt;&lt;=  
BLOCKQUOTE=3D20<BR>&gt;&nbsp;=20  
dir=3D3D3Dltr=3D3D20&lt;BR&gt;&gt;style=3D3D3D"PADDING-RIGHT: 0px; =  
PADDING-LEFT:=20  
=3D<BR>&gt;5px;=3D20<BR>&gt;&nbsp; MARGIN-LEFT: 5px;=20  
=3D3D&lt;BR&gt;&gt;BORDER-LEFT: #000000 2px solid;=20  
=3D<BR>&gt;MARGIN-RIGHT:=3D20<BR>&gt;&

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