
Subject: The things you have to put up with sometimes
Posted by [Rod Lincoln](#) on Mon, 20 Feb 2006 15:49:34 GMT
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that this is a website of professional people who can ask for help
>>>from
>>>>>
>>>>>>> others
>>>>>>> who have been through the mill. This is a very serious business
for
>>>me.
>>>>>
>>>>>>> Check
>>>>>>> out my website and you will see. stevecoxproductions.com I will
lay
>>>>> low
>>>>>>> and cut off any heated posts that I may feel led to enter. Lastly,
>>>if
>>>>>>>you
>>>>>>> install Paris on a computer solely committed to Paris, there is no
>>
>>>>>>> folder
>>>>>>>

Subject: Re: The things you have to put up with sometimes
Posted by [Tony Benson](#) on Mon, 20 Feb 2006 21:24:44 GMT
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>>
>>>What do expect from old pros... they already know all about
>>>Paris & use it every day... you think a guy who's been using it
>>>for five years & has it down is going to have a question about
>>>how to edit something or whatnot? Unlikely... so they talk
>>>about politics & the weather, and in Dee's case, how many
>>>skunks & bears his fucking huge dogs ate last week.
>>
>>>In fact, type in the word Paris in the search engine. Know
>>>what you'll find?
>>
>>>Hilton? A city in France? A link to a website selling a creepy
>>>sex video?
>>
>>>The only way I have ever gotten help, was if I e-mailed
>>>someone and asked if I may call them.
>>>THEN! I got help. Know why?? Because now you would be
>>>accountable to act

>>
>>No, because then you asked someone a specific question about a
>>specific thing... you got the same help here by doing just
>>that. If you had posted the same question on rec-audio-pro, you
>>would've gotten one guy who told you (no matter what the issue
>>was & what gear you were using) that you were using shit gear
>>because it wasn't 2" analog and that was your problem, another
>>who would've told you if it ain't Pro-Tools, it sucks, and
>>another who would've asked what genre of music you were
>>recording, what mics you were using, what preamps, etc., as if
>>that had anything to do with your particular question, and if
>>you had gotten one good answer, it would've been from someone
>>on this group who also happens to post there from time to time.
>>Here you had just a couple of questions from those trying to
>>help,

Subject: Re: The things you have to put up with sometimes
Posted by [Chris Lang](#) on Mon, 20 Feb 2006 22:19:20 GMT
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ite selling a creepy
>>sex video? "
>
>
>"Neil" <OIUOIU@OIU.com> wrote:
>>
>>Steve... you have been lucky enough to stumble upon a forum
>>that contains a metric buttload of killer minds, that never
>>cease to amaze me in what they know, how they know it, and how
>>they apply it, across a very wide number of fields of
>>endeavor... really, truly.
>>Anyway, I'm going to reply to a bit of your last post, so read
>>onward, if you please:
>>
>>>Alright... you have a community of folks here and I rather new
>>>to the forum have posted something that struck a nerve.
>>
>>Easy to do in any forum where you're the "newbie",
>>fuggeddaboutit; these people are forgiving.
>>
>>>Aside from the VST issue, I will tell you what set me off. I
>>>was refered to this site, told just what you guys are all
>>>saying here, about all the old pros of the Paris n'all.....
>>>Great!! so I started checking it out and see what gets covered
>>>on the forum. Daily (for a while) I would check it.
>>>Never saw anything remotely mentioned about the Paris.

Subject: Re: The things you have to put up with sometimes

Posted by [Kim](#) on Mon, 20 Feb 2006 23:20:04 GMT

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gt;>www.mercysakes.com/paris/vault

>>

>>Tony

>>

>>

>>

>>

>>"Kim" <hiddensounds@hotmail.com> wrote in message news:442a0a9d\$1@linux...

>>>

>>>

>>> I need (rather badly) to do an update of the newsgroup website. Those

> who

>>> visit via the website may well have noticed the (hopelessly outdated)

> list

>>> of Paris links on the site.

>>>

>>> I'd like to get a list of all the Paris sites that are about. I beleive

>

>>> about

>>> half the ones already listed are still working. I'm pretty sure I've

>>> heard

>>> a couple thrown around on the group here that I don't have up there

>>> however.

>>>

>>> So, I'd be really grateful if some people could name all the sites that

>

>>> are

>>> out there, which no doubt many of you have stashed in your bookmarks.

>

>>> Also,

>>> anybody who has their own little archives and wants to share, now's the

>

>>> time.

>>> :o)

>>>

>>> Time to get stuff in some kind of order around here. ;o)

>>>

>>> Cheers,

>>> Kim.

>>

>>

>This is correct.

I notice that parisnewsgroup.com redirects to parisfaqs.com? that might not be optimal if you're trying to grab paris newsgroup keywords..

If thats what you're going for, update the title tag for parisfaqs.

"Don Nafe" <dnafe@magma.ca> wrote in message news:442b11b5\$1@linux...
> With my old band's site I used to go alter

Subject: Re: The things you have to put up with sometimes
Posted by [uptown jimmy](#) on Tue, 21 Feb 2006 01:09:52 GMT
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" <dogster@tpg.com.au> wrote:

>Mark,

>

>Which model switch(es) did you get ? There's like a gazillion on the IO
>Gear web site. Well maybe not a *gazillion*, but too many for my poor
>little brain...

>

>Stewart.

>

>

>Mark McDermott wrote in message <44296354\$1@linux>...

>>

>>You might want to look at one of IOGear's higher-end products. They've
got

>>a 4-way for about \$150. I went with the two 2-ways as the local Fry's had

>>them both on sale and I saved about \$80. I know, I'll probably regret it

>>later and end up spending the money anyway. You'd think I'd learn by now...

>>

>>Just ordered a Line6 Toneport UX2 for my studio so the money I saved was
>>already spent!

>>

>>Let me know if you have any Q's. I'm happy to assist.

>>

>>Mark

>>

>>"Sound Dog" <dogster@tpg.com.au> wrote:

>>>Hey Mark

>>>

>>>Glad to hear this stuff

Subject: Re: The things you have to put up with sometimes
Posted by [cujo](#) on Tue, 21 Feb 2006 03:10:03 GMT
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and all of us have some kind of talent,

> lets
> utilize it! This would work kind of like DeeJ's cyber band idea.
> Together
> we could create great music that we could have never created alone.
>
> James
>
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>I need (rather badly) to do an update of the newsgroup website. Those who
>>visit via the website may well have noticed the (hopelessly outdated) list
>>of Paris links on the site.
>>
>>I'd like to get a list of all the Paris sites that are about. I beleive
> about
>>half the ones already listed are still working. I'm pretty sure I've heard
>>a couple thrown around on the group here that I don't have up there
>>however.
>>
>>So, I'd be really grateful if some people could name all the sites that
> are
>>out there, which no doubt many of you have stashed in your bookmarks.
>>Also,
>>anybody who has their own little archives and wants to share, now's the
> time.
>>:o)
>>
>>Time to get stuff in some kind of order around here. ;o)
>>
>>Cheers,
>>Kim.
>Yeh, it's all kinda complex. Doug Wellington owns the parisnewsgroup.com
domain not me. He still has the www.parisnewsgroup.com domain pointed at
his FAQ's site, whereas news.parisnewsgroup.com points at my server, and
webnews.parisnewsgroup.com poi

Subject: Re: The things you have to put up with sometimes

Posted by [rick](#) on Tue, 21 Feb 2006 09:39:42 GMT

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t;BLOCKQUOTE dir=3Dltr=20

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

<DIV>"Aaron Allen" <<A=20

href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude> =

wrote in=20
message <A =
href=3D"news:4429d595\$1 @linux">news:4429d595\$1 @linux...</DIV>
<DIV> </DIV>
<DIV>As I near the time when I'm going to =
have my=20
ole' </DIV>Interceptor painted, I'm having some trouble deciding where =
I want=20
to land. Thus, a little play in Photoshop and some polling of thoughts =
from=20
the Paris think tank are in order - what could be mo' fun? =
</DIV>
<DIV>Things I'm looking at the top of the =
list=20
are:</DIV>
<DIV> </DIV>
<DIV> <U>Upkeep</U> (for =
instance, black=20
looks great but always needs cleaning and pre-paint flaws are _tough_ =
to=20
fix)</DIV>
<DIV> <U>Visibility</U>. Color =
is no good=20
if it's </DIV>mixed with </DIV>my broken body under a pickup cause they =
"didn't=20
see" me.</DIV>
<DIV> <U>Cool </U>factor.</U> =
Let's face=20
it, chicks dont dig ugly bikes or dudes on them. </DIV>(yes, I realize =
this=20
ain't no Harley!)</DIV>
<DIV> </DIV>
<DIV>Up until now it's been nothing more =
than a daily=20
driver, but I think I may want to push a little fun on that now that =
the=20
weather is more forgiving. I have a

Subject: Re: The things you have to put up with sometimes
Posted by [rick](#) on Tue, 21 Feb 2006 09:43:03 GMT
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buddy with a nice paint shop out =
in the=20
sticks that's offered to shoot the paint for a 6 pack of import. Can't =
imagine=20
not taking him up on that one. </DIV>

>>>> Kim.

>>>

>>>

>>

>

>No doubt this is old school to many, but I've never needed this. I'm just about to begin a new kinda offbeat project, and there's going to be a lot of speed changes, so bars & beats will be near useless, but there will be a lot of parts looping. I need to know the tricks to sync things up with existing files. If I have a file which loops on one track, and want to dump a different loop on a track next to it...?

I understand there are keystrokes to line the now bar up with the start or end of a peice of audio. Hence I could use that to sit the now line in place, paste the loop, then press some keys to line it up with the next loop, paste, and repeat... could I not?

Or is there an easier way? Or won't that work? Or should I switch to Ableton Live? ;o)

Cheers,

Kim.mums the word....oops...that might not be the right thing to say to a

Subject: Re: The things you have to put up with sometimes
Posted by [uptown jimmy](#) on Tue, 21 Feb 2006 16:44:57 GMT
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/>

>>>>

>>>>

>>>

>>

>>

>I'll have to look into AIM. Personally, I'm a bit leery of installing anything to do with AOL. I just don't trust them I guess from bad experiences years and years ago.

I have a few email addresses, and I think tony@mercysakes.com has the most storage. I'm on a T1 at work and cable modem (T2 plus download speed) at home, so that's not a problem. Someone with a fast upload connection should be able to email the SMPTE files fairly quickly. That or send them to me on a cd at:

Tony Benson
9631 Hickman Road
Des Moines, IA 50322

Tony

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:442c0173\$1@linux...

>
>
>
> Hey guys! I use AOL Instant Messaging (AIM) for shooting somebody a large
> file. It's free. it's faster and it works. It is a lot faster than Email.
> I have also used Skype, it works too, but it seems a little slower. Both
> will work with Mac or PC. It's kind of like having a net work connection
> over the internet. With AIM, you can have a direction connection for
> privacy,
> this connects the two computers directly. It's like a secret that nobody
> knows about, I say give it a try, and you'll see what I'm talking about.
>
> Google, Yahoo, MSN all have free IM software, but try AIM first.
>
> James
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>What's your connection like?
>>
>>There's a service called yousendit which allows sending of files up to 1
>>gig in size using an email address. Not sure how it works. I imagine it
> sends
>>a url for the receiver to then download from. Assuming your connection is
>>quick I'm sure someone can shoot th

Subject: Re: The things you have to put up with sometimes

Posted by [justcron](#) on Tue, 21 Feb 2006 17:36:11 GMT

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>>> I
>>>>may use some of those tips. I hear a difference when using WaveLab to
>>>>correct DC offset and I appreciated the tips on that. I learned that
>my
>>>>previous PafWav converter will not work and found two ways to do it.

>I'm
>>>>still planning on using the dither download from your site (Dither v1.0b
>>>>from Solution Tech, 1998) so I hope it works.

>>>>
>>>>My next steps are to begin re-enabling some of the items I disabled until
>>>>Paris freezes. My display settings don't look quite as nice but is
>>>>totally
>>>>acceptable. As you remember, my only problem was that Paris would freeze.
>>>>No hard crashes. I wrote down every step that I changed so I can monitor
>>> my
>>>>progress during the re-enabling process. And two. Put my simple Paris
>>>>configuration (1MEC, 1 8-in and 1 EDS) to it's hardest test, (full
>>>>automation, full submixs, 8 channel record in 24bit, etc).
>>>>
>>>>So far, I've left hyperthreading "on" (I'm a little reluctant to mess
>with
>>>>my bios, I've done it before way back in 93 and it's a bit scary) as
>
>use
>>>>my single computer for home, business AND Paris, and I have not moved
>the
>>>>EDS card out of slot #1 . . . yet!
>>>>
>>>>I've always wanted to upgrade to a second EDS card for 32 track live
mixes
>>>>vice 16 and and submixes, and more recently I've wanted to purchase v3.0.
>>>>Now I have my doubts. From what I've read, upgrading to 3.0 without
>
>>>>second card may not be so good. Apparently, submix updating is not so
>>>>solid. And aux 1 has some bleed issues. Lastly, for why I most wanted
>>> to
>>>>upgrade, midi capabilities. I wanted to bring midi data directly into
>
>>>>Paris
>>>>and edit it from there vice using my MR76 keyboard or Logic audio
>>>>seqencer.
>>>>But I've read that, and I'm quoting, Paris's midi capabilities are "lame",
>>>>so I don't know now. Are the new EDS cards different from the one I
have
>>>>and will they work well together? Do they come with all the necessary
>>>>cabling to master/slave both cards?
>>>>
>>>>Thank you, this newsgroup and XP updating fix's gurus. I feel loved!
> As
>>> I
>>>>explore XP with Paris, I'll post. But, would you assist me with one
more
>>>>subject. Please suggest an optimal Paris config setti

Subject: Re: The things you have to put up with sometimes

Posted by [Chris Lang](#) on Tue, 21 Feb 2006 18:28:38 GMT

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r />

>>>>

>>>>Previously I had only read the posted letters back a week. I since
>>>>learned

>>>>how to get the next 50 or 100 or 1,000. It's my first time in a newgroup.

>>>>It took some time, about 9 hours but I went back to Aug 2003 and reviewed

>>>>every posting (about 12,000) pertaining to XP and Paris (about a thousand)

>>>>and found a posting by Daniel Keller on "Optimizing windows 2000 and
>>>>XP

>>> for

>>>>Audio System Performance Tweaks - Stuff to do after installing. I copied

>>>>it, did everything it said, except, I did not turn off system restore

>to

>>> my

>>>>C: drive, I did not modify my auto start settings (msconfig) and I did

>not

>>>>disable logging with "diskperf -n" and WHA-LA! Paris 2.2 now runs

>>>>flawlessly. I wish I kept it in my mail box so that I could tell you

>when

>>>>it posted. Since my computer is new from Dell, it came pre installed

>with

>>>>XP home.

>>>>

>>>>Additionally, I found many postings with awesome information. Kim is

>the

>>>>bomb, as are you guys. I read a heated discussion on Paris vs other

DAWs.

>>>>The postings made me feel better about my Paris purchase. I have to

>>>>admit,

>>>>I was concerned when E-mu bought out Ensoniq and Creative Labs and it

>does

>>>>seem as though my concerns were realized. No more manufacture support.

>>> But

>>>>I must say, in a kind way, that I was a bit pleased to learn that the

>

>>>>other

>>>>DAWs have just as many problems and are just as proprietary. I've used

>>>>Paris since inception (v1.05) and have always ranted and raved about

how

>>>>cool it is. My brother uses an Apple with ProTools Lite. Some things

>are

>>>>good about it and some things Paris kicks it.

>>>>

>>>>I read some issues on Nvidia G-Force video cards, which I have (5200)

>and

Subject: Re: The things you have to put up with sometimes

Posted by [Chris Lang](#) on Tue, 21 Feb 2006 20:36:38 GMT

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ewsgroup and XP updating fix's gurus. I feel loved!

> As

>>> I

>>>>explore XP with Paris, I'll post. But, would you assist me with one

>>>>more

>>>>subject. Please suggest an optimal Paris config settings that you might

>>> use

>>>>given what you know about my system per my original posting?

>>>>

>>>>Wayne

>>>>

>>>

>>

>>

>>I choose Polesoft Lockspam to fight spam, and you?

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

>>

>>

>Rohde, did you get to dive into the IRQ splitting yet per chance? I think this could show some nice promise!

AA

"Rohde Wakefield" <rohde @ iname.com> wrote:

>OK - did some more testing yesterday. Again, this is an AMD X2 3800+ dual

>core processor.

>

>With just /intaffinity, the transport would be locked up almost immediately.

>I could never use the C16 for anything.

>

>With /intaffinity and /onecpu (/intaffinity probably unnecessary), it works

>fine with no lockups.

>

>For me, this is acceptable as I can reboot and do my video editing work with

>both cores engaged. I don't need more horsepower than one core for Paris.

>

>It seems like there was a way to force which processor was tasked to handle
>the interrupts and its also possible to set the application to just one
>processor. This may be another possibility that I'll look into later.
>
>-Rohde
>
>"Rohde Wakefield" <rohde @ iname.com> wrote in message news:...
>> Hi Mike.
>>
>> I ran into this flag a month ago but haven't had a chance to test it
>> during a session. I actually ran my last session (recording scratch tracks

>> of my wife) without the C16 - just forgot to hook it up and never took
the
>> time to shutdown PARIS once we got rolling.
>>
>> When I found the switch, I also tried another switch (/onecpu). I'm about

>> 80% sure one of these does the trick. That night I tried it and played

>> through a project, trying fast moves on the C-16 - didn't see the problems

>> I had before of the transport locking up.
>>
>> Hopefully someone using the system a bit more fulltime will have a chance

>> to try it out.
>>
>> -Rohde
>>
>>
>> "Mike Audet" <mike@mike.....> wrote in message news:43f64525\$1@linux...
>>>
>>> Has anyone tried using the "/INTAFFINITY" switch in the boot.ini file
to
>>> resolve
>>> the c16 issues with Windows XP?
>>>
>>> The switch tells Windows to rout all interupt requests through one CPU,

>>> instead
>>> of spreading them out over two. It definitely solves some driver problems
&g

Subject: Re: The things you have to put up with sometimes

Posted by [Deej \[1\]](#) on Wed, 22 Feb 2006 19:08:13 GMT

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0oxuzplsww+VhUHr79

OK8ipJuR7tBcug0Bk6rUcrZ6LasTRtyzdCOvvUqLZnKSZW1GFZLZyeCikoTn
j8K6KUnB2ODFQTiWPAkzJ4hk2MCXibAIAxiu6a9254MlaR6JMHDAAHoemP/rV
hT7iqU7q5i3lvDJu3qcFdpXOMiqnOzMYxaCFYbKKNANkW4RKqqf0rnnLU6lp
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5GK0jlkgtzITIFx6qcnPpWrhpcCqtqyYO75ejd65m2mNE4jG4Ku2QjkAH+
lZyqu9iznvHEzxaBLbqh/e7e/bcMiuuhFN3EeSNFIS2MjGdvpXoPRGbOz+Gd
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cVDWpoej6UkZs45SolIUEDGAOTU8oFzT4wrXKYOFmJ+mcH/2amORt2Z3HaqY
IPXJppGQ+SG7unS1gcR7lJeVeSi+3qTg49MUc1gHDwbobLiWz852JJkkYs5z
6nnp6VIOYHAeMvB8WhrHeWTOLOQISDYvoR15rSIK6BDfBLyPevA+NgUuuRu
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W1e6uVUEGWRgqkdSSePxrVfCB9H6Tp0Wl6ZBZQKBHEgUYAGfeskbZYFmADdT
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daa42h1liONx4wV6/rSJM/wjfi/8M20p+dk/cszHnjofxFMDRuVuBtFqFCtk
sCASMY6E9M4P51jICBIL+WArcT

Subject: Re: The things you have to put up with sometimes

Posted by [Jamie K](#) on Wed, 22 Feb 2006 21:23:51 GMT

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SloSlileelSRzENOfJtpXIyoU8YzVQV5lXrP3RPh5Zy

ebf3vzKNnlwUMck84B69K9OtLZHs5e+dnetqMCKySRsuX+ZnXaVXk89s0u
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sZr20elvGkHkFFBB3mVj8v6it6MuVgebSaZat4dfUPtqfag/ltasOcfSvRbu
gNHwNdi01CWEuVMgG3nuPUV4+ZQc4Ga3PUoJtyqSTXyMk43RstixvzwODWNg

5Q3Y5bsKavaxcVZGFrNy91qjdp0ZGyRxJJkdEXrn617+WYa3vMmRsaY8U1o8
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ANdH/nXdS1NMe/3gsKgjDI2fbnH1rsj2PPk/eJMIH27yF9cVfKIYPLUH5NuD
1PU0tgFkwu3EoOTwD/8AXpAUtVieXTZtpCIFDq3bcpyKdgMDWpovFHHW7TTP
DIVfGAoHlwSB/jVRQmeSF2ibEqOpThkx0+tU7la0NnQ9Cu7yMSBfJRiFLHjP
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Subject: Re: The things you have to put up with sometimes

Posted by [Deej \[1\]](#) on Wed, 22 Feb 2006 21:51:57 GMT

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Y4xiMcHHfFc3PLmASy0y3s5rhoIWXzSrMmflGPQU23LcpWRe8tssNpOec461
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A01VsJ4ObLcUugKuGmwEnEbdPyp+1F9TmK

Subject: Re: The things you have to put up with sometimes

Posted by [Jamie K](#) on Wed, 22 Feb 2006 22:30:57 GMT

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ZvDqtlXZj3O1uf0q/ah9TmQmfS

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Meds7bfQxt/hSuJ4Oo2Wo/GHh5UANwwP/XJv8KLndDDVFFH/2Q==

---=_linux442ccbc2--Must have something to do with the time of the year, I guess:)

Ab

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

>

><http://www.macmusic.org/news/view.php/lang/EN/id/4281>/This is a multi-part message in MIME format.

-----=_NextPart_000_0046_01C65468.35BD53D0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

For the guys: Black

For the chicks Red

I like 'em both... the colors I mean.

Tom

"Bill Lorentzen" <bill@lorentzen.ws> wrote in message =

news:442b4d76\$1@linux...

rouge

"Aaron Allen" <nospam@not_here.dude> wrote in message =

news:4429d595\$1@linux...

As I near the time when I'm going to have my ole' Interceptor =
painted, I'm having some trouble deciding where I want to land. Thus, a =
little play in Photoshop and some polling of thoughts from the Paris =
think tank are in order - what could be mo' fun? =20

Things I'm looking at the top of the list are:

Upkeep (for instance, black looks great but always needs cleaning =
and pre-paint flaws are tough to fix)

Visibility. Color is no good if it's mixed with my broken body =
under a pickup cause they "didn't see" me.

Cool factor. Let's face it, chicks dont dig ugly bikes or dudes =
on them. (yes, I realize this ain't no Harley!)

Up until now it's been nothing more than a daily driver, but I think =

I may want to push a little fun on that now that the weather is more =
forgiving. I have a buddy with a nice paint shop out in the sticks =
that's offered to shoot the paint for a 6 pack of import. Can't imagine =
not taking him up on that one.=20

<http://smirk.bjenterprise.com/VF/index.html>

As Always, Mucho Gracias
AA

PS - Feel free to drop thoughts here, there are no wrong answers =
really, just looking for what I may not be thinking about/covering.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0046_01C65468.35BD53D0

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML P

Subject: Re: The things you have to put up with sometimes

Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 02:44:16 GMT

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copied

> >>it, did everything it said, except, I did not turn off system restore
to

> > my

> >>C: drive, I did not modify my auto start settings (msconfig) and I did
not

> >>disable logging with "diskperf -n" and WHA-LA! Paris 2.2 now runs

> >>flawlessly. I wish I kept it in my mail box so that I could tell you
when

> >>it posted. Since my computer is new from Dell, it came pre installed
with

> >>XP home.

> >>

> >>Additionally, I found many postings with awesome information. Kim is
the

> >>bomb, as are you guys. I read a heated discussion on Paris vs other
DAWs.

> >>The postings made me feel better about my Paris purchase. I have to

> >>admit,

> >>I was concerned when E-mu bought out Ensoniq and Creative Labs and it does
> >>seem as though my concerns were realized. No more manufacture support.
> > But
> >>I must say, in a kind way, that I was a bit pleased to learn that the
> >>other
> >>DAWs have just as many problems and are just as proprietary. I've used
> >>Paris since inception (v1.05) and have always ranted and raved about how
> >>cool it is. My brother uses an Apple with ProTools Lite. Some things
are
> >>good about it and some things Paris kicks it.
> >>
> >>I read some issues on Nvidia G-Force video cards, which I have (5200)
and
> > I
> >>may use some of those tips. I hear a difference when using WaveLab to
> >>correct DC offset and I appreciated the tips on that. I learned that my
> >>previous PafWav converter will not work and found two ways to do it.
I'm
> >>still planning on using the dither download from your site (Dither v1.0b
> >>from Solution Tech, 1998) so I hope it works.
> >>
> >>My next steps are to begin re-enabling some of the items I disabled
until
> >>Paris freezes. My display settings don't look quite as nice but is
> >>totally
> >>acceptable. As you remember, my only problem was that Paris would
freeze.
> >>No hard crashes. I wrote down every step that I changed so I can
monitor
> > my
> >>progress during the re-enabling process. And two. Put my simple Paris
> >>configuration (1MEC, 1 8-in and 1 EDS) to it's hardest test, (full
> >>automation, full submixs, 8 channel record in 24bit, etc).
> >>
> >>So far, I've left hyperthreading "on" (I'm a little reluctant to mess
with
> >>my bios, I've done it before way back in 93 and it's a bit scary) as I
use
> >>my single computer for home, business AND Paris, and I have not moved
the
> >>EDS card out of slot #1 . . . yet!
> >>
> >>I've always wanted to upgrade to a second EDS card for 32 track live
mixes
> >>vice 16 and and submixes, and more recently I've wanted to purchase
v3.0.
> >>Now I have my doubts. From what I've read, upgrading to 3.0 without a

> >>second card may not be so good. Apparently, submix updating is not so
> >>solid. And aux 1 has some bleed issues. Lastly, for why I most wanted
> > to
> >>upgrade, midi capabilities. I wanted to bring midi data directly into
> >>Paris
> >>and edit it from there vice using my MR76 keyboard or Logic audio
> >>sequencer.
> >>But I've read that, and I'm quoting, Paris's midi capabilities are
"lame",
> >>so I don't know now. Are the new EDS cards different from the one I
have
> >>and will they work well together? Do they come with all the necessary
> >>cabling to master/slave both cards?
> >>
> >>Thank you, this newsgroup and XP updating fix's gurus. I feel loved!
As
> > I
> >>explore XP with Paris, I'll post. But, would you assist me with one
more
> >>subject. Please suggest an optimal Paris config settings that you might
> > use
> >>given what you know about my system per my original posting?
> >>
> >>Wayne
> >>
> >
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>Hey SF

Paris is a tool, nothing more nothing less...for the cost of a used Paris
rig, you can't even get in the game with anything else that even comes close
sonically.

I'd say buy it, try it out, keep it if you like it, sell it if you
don't...if you pay the suggested prices DJ quoted you will get your money
back should you decided to unload it.

In my very humble and limited experience it will make a nice addition to
your SX rig and I truly think you will finally find what you're looking for
sonically. Remember it's not the box that makes the mixes.

Don "still working towards that perfect mix" Nafe

Subject: Re: The things you have to put up with sometimes
Posted by [Martin Harrington](#) on Thu, 23 Feb 2006 03:01:33 GMT
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br />

"SF" <sound_forward@yahoo.com> wrote in message news:442a9843\$1@linux...

>

> I forgot the link to recent paris thread at gearslutz...

>

> <http://gearslutz.com/board/showthread.php3?t=64177>

>

> "Cujo" <chris@nospamapplemanstudio.com> wrote:

>>

>>

>>I also recall a post by one of the intrepid Paris users Dimitrios

>>regarding

>>a Pwoer Supply mod that opened up the converters.

>>Did anyone try this?

>>

>>

>>

>>"SF" <sound_forward@yahoo.com> wrote:

>>>

>>>Don,

>>>

>>>about paris converters sounding that good...do you find DA converters

>>>also

>>>so good? I posted similar question at gearslutz.com and most people

>>>trashed

>>>paris converters...

>>>

>>>Aaron&Stewart,

>>>

>>>its seems that separate machine is the way to go. Which operating system

>>>is the best for running Paris 2.2 and which drivers are the best? Is

>>>there

>>>any reason to move to Paris 3.0 if I just use paris for mixing and

>>>converters?

>>>

>>>Mark,

>>>

>>>I already found this paris rig for sale. I will try to arrange to have

> a

>>>listen before I buy. What is the resonable price for

>>>mec/c16/eds1000/8in/adat

>>>rig and is it hard to resell if I do not like it? Are Paris components

> easy

>>>to resell in Europe?
>>>
>>>Deej,
>>>
>>>You have very nice DAW setup!
>>>
>>>Where exactly Paris magic happens? Is it AD converters, summing or
>>>something
>>>else? Is there any "sonical" reason to record tracks in Paris if I have
>>cubase/rme
>>>DAW which I am familiar with?
>>>
>>>Now, I will try to explain what I miss with cubase/rme setup.
>>>
>>>I compose electronic music, and I use a lot of older analog synths and
> samplers,
>>>which sounds VERY nice, much better then newer stuff. When I just route
>>them
>>>directly to analog desk, everything is fine. It is really easy to mix a
>>song
>>>because every instrument finds its place in the mix easily. Everything
> sounds
>>>full, fat and in-your-face with nice 3D space.
>>>When recording same instruments with RME, I loose this character of
>>>original
>>>sound. Everything gets behind, tracks sound separated (not "glued"
>>>together)
>>>but the biggest disadvantage is that I loose a lot of "space" (created
> with
>>>older lexicon reverbs). It is more 2D instead of 3D.
>>>In other words...when I mix analog, it is very easy to find the right
>>>level.
>>>In digital, it is either to loud or to quiet.
>>>
>>>Final question. Does Paris converters/mixbus behave more like analog
>>>gear/desk...
>>>or closer to sterile cubase/rme digital stuff?
>>>My production is not about hi-fi, details and such... I just look for
>>>natural,
>>>fat, full bodied sound. Is Paris the right place to look for these?
>>>Or is it just closer to analog than Protools but not quite analog?
>>>
>>>Regards,
>>>SF
>>>
>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>I have a Multiface here. I have a Cubase SX template set up a 1.5ms
>>>>latency

>>>>that I use to patch the Multiface converters into my Paris rig via Paris
>>>>lightpipe fro tracking. I like them both. The Paris and Multiface
>>>>converters
>>>>sound different from each other. I sometimes prefer the Multiface
>>>>converters
>>>>to the Paris on some sources depending on the source, the mic and the
>>>>preamp.
>>>>
>>>>I always track to Paris using the Paris converters, RME converters and
>>Mytek
>>>>converters, batch convert them to .wavs, import them to a second DAW
>>>>running
>>>>Cubase, then lightpipe them back to Paris during mixdown. This allows
> me
>>>to
>>>>take advantage of the PDC and editor in SX and the automation in both
>>>>systems.
>>>>
>>>>There's a lot more to getting this to happen than I have described. If
>>you
>>>>decide you want to go there, I have attached a word.doc that explains
> how
>>>it
>>>>is done.
>>>>
>>>>I prefer the Paris mix bus to the one in SX and unless you just like the
>>>>sound of the Mackie mixer for some reason, you'll likely be happy with
>>Paris
>>>>if you use it's strengths and accept it's limitations.
>>>>
>>>>Deej
>>>>
>>>>"SF" <sound_forward@yahoo.com> wrote in message news:4429187f\$1@linux...
>>>>>
>>>>> Hi everyone! I just found this great newsgroup!
>>>>>
>>>>> I have never used Paris but I heard that it is a GRE

Subject: Re: The things you have to put up with sometimes

Posted by [Jamie K](#) on Thu, 23 Feb 2006 04:04:12 GMT

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my
> taste.
>>>>> They have great detail but they are not very "analogish". They sound
>>>>>distant,
>>>>> thin and not in front.

>>>>
>>>> I would like to get a small mixing system that will be closer to
>>>> analog
>>>>board
>>>> feel and sound but with digital board functionality. Paris looks like
>>>a
>>>good
>>>> option.
>>>>
>>>> My plan is to use cubase as DAW and connect it with Paris with ADAT
>>>>lightpipe.
>>>> Paris will be used only for mixing and AD-DA converters. Recording,
> MIDI,
>>>> VST plugins and VST instruments will remain in cubase.
>>>>
>>>> Paris rig will consist of one EDS card, c16, mec, 8 analog ins and
>>>> ADAT
>>>>card.
>>>>
>>>> Now, there are some questions left...
>>>>
>>>> 1. is it possible to use Paris and cubase sx in same computer (windows
>>>>XP)?
>>>> Cubase will be running, and paris will be used only for mix, not
>>>>recording.
>>>>
>>>> 2. how good are Paris AD converters on 8 input card in comparison to
>>RME
>>>> multiface and also compared to more expensive converters (apogee,
>>>> mytek,
>>>> Inyx...)
>>>>
>>>> 3. same question about stock MEC DA converters (20bit)
>>>>
>>>> 4. How good is paris for mixing? Right now, I have old Mackie 16
>>>> channel
>>>> mixer (which sounds way better than mackie 8-bus series and newer VLZ
>>>>series)
>>>> and it sound superior compared to mix inside cubase. Do you think that
>>>>Paris
>>>> in-the-box mix can equal or surpass the quality of better analog
>>>> desks?
>>>>Paris
>>>> is known to its similar behaviour to analog boards when pushed hard
> (near
>>>> clipping). Do you think that I could retire my analog desk if I go
>>>> with
>>>>Paris

chuck duffy wrote:

>Hi all,

>

>Have a co-worker who is 'ripping' his album collection to his computer in
>a very dodgy way. We went over the gain staging and he needs a good quality
>/ low price phono (turntable) pre-amp.

>

>Chuck

>

>Now I understand why I'm single..LOL!

rick <parnell68@hotmail.com> wrote:

>showed it to my wife...she calling a lawyer...thanks...it is funny

>though...sigh...

>

>On 31 Mar 2006 16:27:14 +1000, "James" <no@noway.com> wrote:

>

>Ha ha ha ha ha ha ha ha ha ha ha - very good !

I won't be showing it to my wife - I want to stay married 8)

Stewart.

James wrote in message <442d5bb5\$1@linux>...

>

>Now I understand why I'm single..LOL!

>

>

>rick <parnell68@hotmail.com> wrote:

>>showed it to my wife...she calling a lawyer...thanks...it is funny

>>though...sigh...

>>

>>On 31 Mar 2006 16:27:14 +1000, "James" <no@noway.com> wrote:

>>

>>

>For sure - thanks Mark

Stewart.

Mark McDermott wrote in message <442b2243\$1@linux>...

>

>What's up 'dog! (Sorry, couldn't resist)

>

>I bought the GCS632U 2-port USB model for my Macs and the GCS612A for the

>PCs. I really wanted to buy the GCS1744 4-port but it cost \$155 and I got
>the other two on sale at Fry's for about \$80 after rebates.
>
>It's much cheaper if you're only switching PCs as the PS/2 models cost less
>than the USBs. I could have also saved a couple of bucks by not getting the
>audio-switching feature but figured I'd regret it later.
>
>I've been using them every day with no problems so it looks like they're
>an excellent solution.
>
>Hope this helps!
>
>Mark
>
>
>
>"Sound Dog" <dogster@tpg.com.au> wrote:
>>Mark,
>>
>>Which model switch(es) did you get ? There's like a gazillion on the IO
>>Gear web site. Well maybe not a *gazillion*, but too many for my poor
>>little brain...
>>
>>Stewart.
>>
>>
>>Mark McDermott wrote in message <44296354\$1 @linux>...
>>>
>>>You might want to look at one of IOGear's higher-end products. They've
>got
>>>a 4-way for about \$150. I went with the two 2-ways as the local Fry's had
>>>them both on sale and I saved about \$80. I know, I'll probably regret it
>>>later and end up spending the money anyway. You'd think I'd learn by
>>>now...
>>>
>>>Just ordered a Line6 Toneport UX2 for my studio so the money I saved was
>>>already spent!
>>>
>>>Let me know if you have any Q's. I'm happy to assist.
>>>
>>>Mark
>>>
>>>"Sound Dog" <dogster@tpg.com.au> wrote:
>>>>Hey Mark
>>>>
>>>>Glad to hear this stuff works. I've got 5 screens and 4 keyboards, I
>>>need
>>>>to do the same as you I think.

>>>>
>>>>Cheers,
>>>>
>>>>Stewart.
>>>>
>>>>
>>>>Mark McDermott wrote in message <44285d6b@linux>...
>>>>>
>>>>>Hey Guys,
>>>>>
>>>>>I had to do this just to rationalize my latest setup. Thought I'd share
>>>>>just
>>>>>in case anyone's interested.
>>>>>
>>>>>I REALLY wanted to reduce the clutter on my control desk. I've got 2
>Macs
>>>>>and 2 PCs that I use regularly. So, I had four keyboards/mice, 2 C-16s,
>>>>>drum
>>>>>machine, etc. all on my desk. Yuck!
>>>>>
>>>>>The G4 runs PARIS 3.0 w/2-EDS, 1-MEC, 1-442, and 1-IF/2. G3 runs
>>Performer
>>>>>for MIDI stuff (my latest forte into the unknown), new P4 system runs
>>>>SoundForge
>>>>>8 + assorted plugs, NT box is a file server for backup, app storage,
>etc.
>>>>>
>>>>>Here's what I came up with. It's cheap and it really works.
>>>>>
>>>>>The IO Gear boxes let me control all four computers with two kbds/mice
>>>>>(meeses??).
>>>>>The G4 is connected to all 3 flat panels, sharing the 17" on left with
>>>the
>>>>>>

Subject: Re: The things you have to put up with sometimes

Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 05:49:05 GMT

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th 3 EDS cards and
> an RME HDSP9652 in a Zalman fanless case, the objective being to allow
> recording in the control room area (some of my clients don't like being in
> an iso booth). Will my components fuse together in a molten ball of copper
> ?
>
> Anyone tried this before ?
>

> Cheers,
>
> Stewart.
>
>
>
>
>Or is this something I will have to do in WAVELAB?

ThanksOkay, I finally got some information here.

Again, I'm having a problem punching after working on a session for a while. It works for a bit, then suddenly stops. This latest session is about 20 tracks in play with several VST effects running, 3 tracks armed and trying to punch in for fixes.

Disk I/O Size - 64K
Disk Cache Size - 20 Meg
Overview Cache - 2048
Manual Punch Time - Medium

If anyone could tell me if these settings look okay that would be cool.

I'm running Paris 3.0 under XP, Athalon 2400 proc, 3 EDS, 1 MEC.

Thanks!

-scott v.

> I don't know the punch time... I'm embarrassed to say I didn't even
> know that was adjustable. There are about 20 tracks in playback, and
> recording to 3. Several plug-ins (all VST) are in play.
>
> I don't recall what the cache size is. I'll check all these things and
> report back.
>
> Thanks.
>
> -scott v
>
>> What is your punch in time, how many tracks, how many plug ins and
>> what is your cache size. These things all affect your streaming.
>> AA
>>
>>
>> "volthause" <volthause-nospam-@soldrocks-nospam-.com> wrote in
>> message news:Xns978D6C2E97B71volthause@202.63.37.102...

>>> I'm recording this band, and this past weekend we're doing guitar
>>> overdubs.
>>> We're recording 3 channels at a time, 2 mics and a direct for
>>> possible re-amping later. Things are going fine, and PARIS is
>>> allowing me to punch in for small fixes and stuff like then, and
>>> then suddenly it won't allow it.
>>>
>>> The playback would roll fine, then when I'd hit the punch everything
>>> would stop and it would give an error about not being able to stream
>>> fast enough or something like that.
>>>
>>> Does that mean I need to adjust the settings? Any ideas?
>>>
>>> System info: Paris 3.0 on XP, 3 EDS, 1 MEC, 1 8in
>>>
>>> Thanks.
>>>
>>> -scott v
>>
>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> <http://www.polesoft.com/refer.html>
>>
>>
>>
>
>I don't remember when I got mine, but I self-released an album in 1998
that was tracked and mixed with Paris, so I must have gotten mine shortly
after they came out.

-scott v.

"Kim" <hiddensounds@hotmail.com> wrote in news:442c5141\$1@linux:

>
>
> I got mine in July '98 also.
>
> Sounds like Nov '97 is the earliest vote so far.
>
> Cheers,
> Kim
>
> "Will Wilson" <wwilson12@kc.rr.com.com.com> wrote:
>>
>>I got my Bundle 3 in July-Aug 98.
>>-Will
>>

>>
>>"D-unit" <c0f@intrex.net> wrote:
>>>
>>>"Kim" <hiddensounds@hotmail.com> wrote in message
>>>news:442a19c2\$1@linux...
>>>>
>>>>
>>>> Does anybody know the official Paris release date? It was '97
>>>> wasn't
> it?>
>>>
>>>
>>>-Got mine in Dec 97 I think..
>>>
>>>Seems like it came with Software version 1.5
>>>
>>>
>>>
>>>db
>>>
>>>
>>>
>>
>"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote:
>
>Or is this something I will have to do in WAVELAB?

This might work for you, if you have a vst wrapper:

<http://www.voxengo.com/product/msed/Around August 1998 here....>

Good old EDS still kickin... outlasted several computers

"volthause" <volthause-nospam-@soldrocks-nospam-.com> wrote in message
news:Xns97978C9735A87volthause@202.63.37.102...
>I don't remember when I got mine, but I self-released an album in 1998
> that was tracked and mixed with Paris, so I must have gotten mine shortly
> after they came out.
>
> -scott v.
>
> "Kim" <hiddensounds@hotmail.com> wrote in news:442c5141\$1@linux:
>
>>
>>
>> I got mine in July '98 also.
>>

Tom

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Boston=20
drummer (my client) needs</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>to do sessions in NYC.&nbsp;l =
understand it is=20
jingle work.&nbsp;ls</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>there a scale rate?&nbsp;Are residuals =
ever part=20
of these deals?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Hourly?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Any clues would be helpful since they =
are asking=20
him now for </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>his price.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV></BODY></HTML>
```

-----=_NextPart_000_0020_01C654E8.E3B825C0--Yeah there's a scale rate, but if he isn't a member of a NY

Local union, it may not even be relevant. If he's not sure what do do, then I'd advise quoting high... maybe something like: "\$1,000 per day or any portion thereof. For sessions or on-call time in excess of 1 day in length, a \$300 per diem for meals & lodging is also required."

Because the only thing worse than not getting a gig is getting a gig & having it actually cost you money.

Unless it's a jingle that's going to air nationally, it's unlikely there would be any residuals, and the only people that I know of that get residuals for those spots are voice & on-camera talent (through AFTRA, which is not a musicians union).

Neil

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

>

>

>A NY studio is asking what a local Boston drummer (my client) needs

>to do sessions in NYC. I understand it is jingle work. Is

>there a scale rate? Are residuals ever part of these deals?

>Hourly?

>

>Any clues would be helpful since they are asking him now for=20

>his price.

>Tom

>

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><DIV>his price.</DIV>

><DIV>T

Subject: Re: The things you have to put up with sometimes

Posted by [Jamie K](#) on Thu, 23 Feb 2006 06:28:52 GMT

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damaged goods

american with little prospects with a livable income???

On Fri, 31 Mar 2006 10:03:49 -0500, "Don Nafe" <dnafe@magma.ca> wrote:

>Showed it to my wife...she giggled and said "yep"

>

>Don

>

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:he3q2214vgfi6304j4um8j7ae0l9gib5bu@4ax.com...

>> showed it to my wife...she calling a laywer...thanks...it is funny

>> though...sigh...

>>

>> On 31 Mar 2006 16:27:14 +1000, "James" <no@noway.com> wrote:

>>

>>

>if we were capable of having a clue we would probably be insulted.

simplicity...is the new bliss.

On Sat, 1 Apr 2006 03:55:34 -0800, "Mike R." <emarenot@yahoo.com>
wrote:

>Where did you find this?

>Excellent. Saved it. Gonna print it and put it up in the studio.

>The girlfriend will definately get it: men are pretty simple.

>MR

>(Although, I might Photoshop it and put the "man" section on the

>bottom -closer to reality.)

>

>

>"James" <no@noway.com> wrote in message news:442ccbc2\$1@linux...

>>

>>

>volthause <volthause-nospam-@soldrocks-nospam-.com> wrote:

>I don't have drumagog w/Paris, but I have been using Aprigga with great

>success. The price is mighty fine too.

>

>Check it out.

>

><http://apulsoft.ch/aptrigga/index.php>

>I've been using drumagog with Paris and it Rocks. Best money I have spent
in ages.

I use a G4 and have no probs,

hank

>"CJG" <grimmark@telia.com> wrote in news:44295918\$1@linux:

>

>>

>> Hi

>> I just got off the phone with a friend who said that no

>> sound-replacer works well with Paris bur he recommended drumagog and

>> Logic. Are You guys successful in using Drumagog with Paris on mac? My
>> mac is an old 400 Mhz G4.
>>
>> Thanks!!!
>> CJG
>residuals??? drummers??? dude, put the crack pipe down immediately
and get help. we're here for ya brother.

On Fri, 31 Mar 2006 17:31:05 -0500, "Tom Bruhl" <arpeggio@comcast.net>
wrote:

>A NY studio is asking what a local Boston drummer (my client) needs
>to do sessions in NYC. I understand it is jingle work. Is
>there a scale rate? Are residuals ever part of these deals?
>Hourly?
>
>Any clues would be helpful since they are asking him now for
>his price.
>Tom I have to run, but basically, union scale for jingles is about \$120 per hr
with the little benefit contributions added. That's for a 3 hr maxium session.
Overtime kicks in after that. Yes there are residuals, based on how many,
and what size of markets, what media (TV, radio,both) Usually in 13 week
blocks.
Usually about \$100 per 13 weeks per market per media.
That's union. If he's not in the union, then there's no way he can probably
force them to pay residuals. That hopefully gives you s measuring stick though.

Rod

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

>
>
>A NY studio is asking what a local Boston drummer (my client) needs
>to do sessions in NYC. I understand it is jingle work. Is
>there a scale rate? Are residuals ever part of these deals?
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>
>That's pretty close to what I pay my drummers for jingle sessions, which is
99% of our business. Check us out on the web.
  www.stevcoxproductions.com
Steve
"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
>I have to run, but basically, union scale for jingles is about $120 per
hr
>with the little benefit contributions added. That's for a 3 hr maxium session.
>Overtime kicks in after that. Yes there are residuals, based on how many,
>and what size of markets, what media (TV, radio,both) Usually in 13 week
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>Usually about $100 per 13 weeks per market per media.
>That's union. If he's not in the union, then there's no way he can probably
>force them to pay residuals. That hopefully gives you s measuring stick
though.
>
>Rod
>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>
>>
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>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV></BODY></HTML>
>>
>>
>>Rick, I gotta tell ya... I busted a gut when I read your post!
Do you run a studio?
Steve Cox
rick <parnell68@hotmail.com> wrote:
>>residuals??? drummers??? dude, put the crack pipe down immediately
>>and get help. we're here for ya brother.
>
>
>
>>On Fri, 31 Mar 2006 17:31:05 -0500, "Tom Bruhl" <arpeggio@comcast.net>
>>wrote:
>
>>A NY studio is asking what a local Boston drummer (my client) needs
>>to do sessions in NYC. I understand it is jingle work. Is
>>there a scale rate? Are residuals ever part of these deals?
>>Hourly?
>>
>>Any clues would be helpful since they are asking him now for
>>his price.
>>Tom
```

>Jamey,

Using a house clock can clean up this smearing quite a bit. I clock from Mytek and I have noticed a marked improvement in this situation. If the project isn't mixed *hot* (ie channel and submix faders not redlining) the mix comes out sounding much more like the contemporary DAWs, and then you can just strap NoLimit across the mix bus and crank it to create whatever amount of *hugeness* you desire.

Cheers,

Deej

"Jamey Tiffie" <jstiffie_nospam@allassomusic.com> wrote in message news:442af09a\$1@linux...

> Steve Cox wrote:

> > Samplitude plugin for Paris? tell me more Jamey Tiffie. I have IKs Amplitude

> > and T-Racks. Is this another one of their plugins? If so can you tell me

> > how it could benefit me in Paris?

> > Steve Cox Productions

> Found it!

>

> Samplitude is a DAW that started as a pure mastering solution and evolved into a full blown DAW for audio no midi to speak of. It is the most transparent DAW I have heard (Nuendo, Sonar, PARIS, Cubase, Pro Tools) which means I really don't like to mix in it because I don't have the best front end equipment so I need something to pretty things up a bit, I tested them all on the same speakers and found Samplitude to be the cleanest it just doesn't color the tones or at least in a way that I disapproved of anyway like the others.

>

> What I like the most is I can brighten my PARIS mixes up just enough to make them stand up and out. PARIS is a true analog sounding DAW IMO in that it smears things like analog tape and with mixes being done mostly in digital realm these days that makes it sound like it has a blanket over it to the average joe. (That analogy comes from people that hear my first CD that was mixed and mastered in PARIS great sounding stuff they say it just sounds kind of muffled, it left it sounding too analog compared to what is out there and even I have acclimated to the point that I agree.) So I looked or listened for a way to master and give me some control over that. Because no matter how much I tweaked PARIS during mastering I couldn't get it to stop smearing things, which is not bad to some degree and is what I want PARIS to do when I'm mixing.

>

> So I demoed all of the for mentioned DAWs doing a remaster of one song from the first CD to see which would do what I wanted and still leave most of the PARIS magic and settled on Samplitude because "it just

> sounds better" ;). It gave me the results I was looking for from the
> song. I posted the remix to some folk that pointed it out before and
> they all agreed that what I did "fixed" it.
>
> Samplitude is made by Magix and here it is
>
> <http://site.magix.net/english-us/home/professional/samplitude-v8-professional/?version=eversion>
>
> You will want to not use the MEC to monitor just get an M-Audio or
> Creative card or something to monitor Samplitude for mastering. To me
> this makes the most sense anyway because most the people hearing your
> music will listen on this type of converter anyhow and not PARIS.He's a shepherd.

;o)

"Steve Cox" <stevec1@charter.net> wrote in message news:442ea09c\$1@linux...

>
> Rick, I gotta tell ya... I busted a gut when I read your post!
> Do you run a studio?
> Steve Cox
> rick <parnell68@hotmail.com> wrote:
> >residuals??? drummers??? dude, put the crack pipe down immediately
> >and get help. we're here for ya brother.
> >
> >
> >
> >
> >On Fri, 31 Mar 2006 17:31:05 -0500, "Tom Bruhl" <arpeggio@comcast.net>

Subject: Re: The things you have to put up with sometimes

Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 16:51:11 GMT

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t monitoring enabled

>in
>> > Totalmix, but not in SX.....or maybe it was just a bug in the SX PDC.
>I'm
>> > going to play around with this some more, but it sure is cool to be able
>> to
>> > insert a Pultec and an 1176 on a drum track that is being streamed from
>> > Paris. It will also (theoretically) be possible to bus an entire Paris
>> drum
>> > submix to something like a stereo Fairchild and return it to a stereo
>> pair
>> > of Paris tracks.
>> >

>> > This would be a nice way to keep the mix in Paris, but to still process
>> > certain tracks with UAD processors if needed.
>> >
>> > Hmmmm.....
>> >
>> >
>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> > news:442f665c@linux...
>> > > I've been A/B'ing some mixes here, comparing the sonics of flying the
>> > tracks
>> > > across the digital matrix from Cubase SX to Paris and having a bunch
>> > of
>> > > UAD-1 plugins inserted as opposed to inserting analogue gear into a
>> > straight
>> > > Paris mix. I'm definitely leaning toward the Paris/analogue mix. Even
>> > with
>> > > all of the processing power available and having the Paris summing
>> > bus,
>> > > something about the hybrid mix just sound smaller. Maybe it's the
>> > truncation
>> > > that happens when 40+ tracks that are being processed at 32 bit in SX
>> > are
>> > > flown over a 20 bit ADAT pipe. I dunno
>> > >
>> > > I know there are lots of advantages to having the editing power of SX
>> > and
>> > I
>> > > did use it a lot in my last project. As far as plugins go, I'm getting
>> > > something that suits me just fine using analog processors in Paris.
>> > Are
>> > they
>> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've got
>> > a
>> > > couple of Distressors, a couple of RNC's which output at +4 and are
>> > balanced
>> > > with 1:1 Jensen and Cinemags.They sound great and the comps in my
>> > Avalon
>> > > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips do a
>> > good
>> > > job inserted on tracks, plus there's an SPL Transient designer for
>> > kick,
>> > an
>> > > SPL de-esser and an old TL Audio tube EQ here. Patching this stuff
>> > into
>> > a
>> > > mix just seems to bring it to life in a way I'm not hearing in a
>> > hybrid
>> > mix.

>> > > Add the Paris plugs and it's a pretty decent mix arsenal. If I sold 3
>x
>> > > UAD-1 cards and my HDSP 9652's, I could likely afford another nice
>> > > compressor or two.....maybe an ELOP or something.
>> > >
>> > > Actually, I really wouldn't mind having two more Distressors. I may
>just
>> > do
>> > > this. The only thing I'm gonna miss is instant recall, but hell, I've
>> got
>> > a
>> > > damn digital camera around here somewhere.
>> > >
>> > > I think I've given the monster hybrid DAW thing a fair chance. It
>sounds
>> > > good, but I'm just not sold on it. I've worked my ass off putting it
>> > > together and getting it to work properly and I think part of my
>> reluctance
>> > > to let it go is the many hours spent learning how to use this thing.
>> > >
>> > > I dunno. decisions.....decisions.....
>> > >
>> > >
>> >
>> >
>>
>>
>>
>Hi DJ,

I feel the same way. The digital emulation just doesn't do it as well as the old analog gear. Maybe it's the missing noise. Who knows.

I'm basically doing the same thing with cheaper stuff. :)

Mike

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

>I've been A/B'ing some mixes here, comparing the sonics of flying the tracks
>across the digital matrix from Cubase SX to Paris and having a bunch of
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>To my taste POW-r is th

Subject: Re: The things you have to put up with sometimes
Posted by [TCB](#) on Thu, 23 Feb 2006 17:48:08 GMT
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urting bad over this whole texan/time
thing.

thanks

On Sat, 1 Apr 2006 22:43:10 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I've been A/B'ing some mixes here, comparing the sonics of flying the tracks
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>Ugg not enough coffee around here for me to get my head around that!

Seriously though, DJ who modded yer RNC?

Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue (Which I hear are pretty good)

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

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Subject: Re: The things you have to put up with sometimes
Posted by [Tony Benson](#) on Thu, 23 Feb 2006 17:57:43 GMT
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/>
>
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> >I dunno. decisions.....decisions.....
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> >I'm sure it does. You ever try to help a goat over a fence????.....it's no
fun at all.

"rick" <parnell68@hotmail.com> wrote in message
news:iubv22tsp8fovjfoqtk28uq2q1kpunvh9m@4ax.com...

> beats a goat herder..smug smile here...

>

> On Sat, 1 Apr 2006 10:14:32 -0700, "DJ"

> <animix_spam-this-ahole_@animas.net> wrote:

>

> >He's a shepherd.

> >

> >;o)

> >

> >"Steve Cox" <stevec1@charter.net> wrote in message
news:442ea09c\$1@linux...

> >>

> >> Rick, I gotta tell ya... I busted a gut when I read your post!

> >> Do you run a studio?

> >> Steve Cox

> >> rick <parnell68@hotmail.com> wrote:

> >> >residuals??? drummers??? dude, put the crack pipe down immediately

> >> >and get help. we're here for ya brother.

> >> >

> >> >

> >> >

> >> >On Fri, 31 Mar 2006 17:31:05 -0500, "Tom Bruhl" <arpeggio@comcast.net>

> >> >wrote:

> >> >

> >> >>A NY studio is asking what a local Boston drummer (my client) needs

> >> >>to do sessions in NYC. I understand it is jingle work. Is

> >> >>there a scale rate? Are residuals ever part of these deals?

> >> >>Hourly?

> >> >>

> >> >>Any clues would be helpful since they are asking him now for
> >> >>his price.
> >> >>Tom
> >> >
> >>
> >

>Well.....the *using Cubase as an FX processor for real time delay compensation in Paris* is still working this morning. Using the UAD-1 plugins on drum and bass tracks on digital inserts while using the analog stuff on Paris analog inserts is still very effective. One can never have enough Pultecs.

I'm getting ready to install FX teleport on yet another computer and see if I can get the VST over LAN thing happening with 3 x UAD-1 cards in the FXT server and leave one UAD-1 in the Cubase host machine.....wait a minute!!!.....I was going to sell this stuff. Maybe I'll just keep it and get myself some more nice analog comps anyway.

I could still probably sell some stuff I'm not using and cobble together enough scratch to buy a Demeter VTLC-2a.....you know, one of the old ones that they dont make any more.

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:ofcv22pcpbu91ub3ah7avie5f63210h15v@4ax.com...

> are you aware that you are talking to yourself...in public??? so i'll
> pretend to be talking to you to lower the (i'm sure by now) raised
> eyebrows and still the shaking heads.

>

> your (not imaginary) friend

> mr. footballhead

>

> On Sun, 2 Apr 2006 00:35:45 -0700, "DJ"

> <animix_spam-this-ahole_@animas.net> wrote:

>

> >I just opened 16 UAD-1 plugins on two tracks that were processing
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Subject: Re: The things you have to put up with sometimes

Posted by [TCB](#) on Thu, 23 Feb 2006 18:01:30 GMT

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e best sounding, but in its SHAPE 2. The higher resolution "3" makes the master too thin sounding and crispy.
Ciao

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> ha scritto nel messaggio news:440d1fc6\$1@linux...

>
> First off I don't have Wavelab, but was looking at getting the
> Essential version. Looks like it comes with internal dithering,
> wasn't sure if that was up to the job.
>
> What else are people using for dithering Paris final mixes?
>
> TIA,
> Petel found an old (and discontinued, of course) box called an Underscore
Electronics ISObrick. It already had 8 steel core tranny in it. These were
subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had 4
of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner
of Underscore and when he got sick and had to close his business, Jensen
sort of picked up on servicing his stuff. I got a very good deal from
Jensen on this. The steel core trannies have an aggressive flavor to them.

Cujo" <chris@applemanstudio.com> wrote in message news:442fb340\$1@linux...

>
>
> Ugg not enough coffee around here for me to get my head around that!
>
> Seriously though, DJ who modded yer RNC?
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> Also, have you looked at the Purple Audio MC77? Or an 1176 reissue
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Subject: Re: The things you have to put up with sometimes

Posted by [justcron](#) on Thu, 23 Feb 2006 18:09:25 GMT

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Subject: Re: The things you have to put up with sometimes
Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 19:17:36 GMT
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e norm... even if you are routing some of those channels through groups in SX it should still compensate if you're using anything higher than v1.xx (IIRC - version 2 was the one they started being able to have latency compensation in the group channels). The TotalMix software takes care of this upfront during any kind of input phase (whether it's reRecording/rolling, or monitoring while it's standing still, and then during playback, it's SX that does it.

One question though, is it making any difference if you have a channel in "monitor" mode - meaning the channel selected & the monitor button pressed vs. not pressed? Just wondering if that makes any difference in latency your situation.

NeilBeen thinking about picking up a new guitar processor (or perhaps even a new amp, just for some different tones & colors, and MAN there's so much stuff out there! Haven't been shopping for anything like this in awhile, so I was wondering if anyone has any items of this nature that they've found they really like?

Not looking for any wild & crazy EFX, necessarily, but if it has that too, that's fine.

Any comments on:

**Line6 Tone Port UX2? I saw someone posted something about that setup here a week or so ago... how's that working out?

Subject: Re: The things you have to put up with sometimes
Posted by [justcron](#) on Thu, 23 Feb 2006 19:41:55 GMT
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> something that suits me just fine using analog processors in Paris. Are
> they
> emulations of LA-2A's or 1176's.....well nooooo.....but I've got a
> couple of Distressors, a couple of RNC's which output at +4 and are
> balanced
> with 1:1 Jensen and Cinemags.They sound great and the comps in my Avalon
> 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips do a good
> job inserted on tracks, plus there's an SPL Transient designer for kick,
> an
> SPL de-esser and an old TL Audio tube EQ here. Patching this stuff into a
> mix just seems to bring it to life in a way I'm not hearing in a hybrid
> mix.
> Add the Paris plugs and it's a pretty decent mix arsenal. If I sold 3 x
> UAD-1 cards and my HDSP 9652's, I could likely afford another nice
> compressor or two.....maybe an ELOP or something.
>
> Actually, I really wouldn't mind having two more Distressors. I may just
> do
> this. The only thing I'm gonna miss is instant recall, but hell, I've got
> a
> damn digital camera around here somewhere.
>
> I think I've given the monster hybrid DAW thing a fair chance. It sounds
> good, but I'm just not sold on it. I've worke

Subject: Re: The things you have to put up with sometimes
Posted by [tubeguru](#) on Thu, 23 Feb 2006 20:04:29 GMT
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ing this morning. Using the UAD-1
> plugins on drum and bass tracks on digital inserts while using the analog
> stuff on Paris analog inserts is still very effective. One can never have
> enough Pultecs.
>
> I'm getting ready to install FX teleport on yet another computer and see
> if
> I can get the VST over LAN thing happening with 3 x UAD-1 cards in the FXT
> server and leave one UAD-1 in the Cubase host machine.....wait a
> minute!!!.....I was going to sell this stuff. Maybe I'll just keep it and

> get myself some more nice analog comps anyway.
>
> I could still probably sell some stuff I'm not using and cobble together
> enough scratch to buy a Demeter VTLC-2a.....you know, one of the old
> ones that they dont make any more.
>
> ;o)
>
> "rick" <parnell68@hotmail.com> wrote in message
> news:

Subject: Re: The things you have to put up with sometimes
Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 23:32:34 GMT
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>> > Totalmix, but not in SX.....or maybe it was just a bug in the SX
> PDC.
>> >I'm
>> >> > going to play around with this some more, but it sure is cool to be
> able
>> >> to
>> >> > insert a Pultec and an 1176 on a drum track that is being streamed
> from
>> >> > Paris. It will also (theoretically) be possible to bus an entire
> Paris
>> >> drum
>> >> > submix to soimething like a stereo Fairchild and return it to a
> stereo
>> >> pair
>> >> > of Paris tracks.
>> >> >
>> >> > This would be a nice way to keep the mix in Paris, but to still
> process
>> >> > certain tracks with UAD processors if needed.
>> >> >
>> >> > Hmmmm.....
>> >> >
>> >> >
>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >> > news:442f665c@linux...
>> >> > > I've been A/B'ing some mixes here, comparing the sonics of flying
> the
>> >> > tracks
>> >> > > across the digital matrix from Cubase SX to Paris and having a
> bunch
>> >of
>> >> > > UAD-1 plugins inserted as opposed to inserting analogue gear into

>> >> > > a
>> >> > straight
>> >> > > Paris mix. I'm definitely leaning toward the Paris/analog mix.
> Even
>> >> with
>> >> > > all of the processing power available and having the Paris summing
>> >bus,
>> >> > > something about the hybrid mix just sound smaller. Maybe it's the
>> >> > truncation
>> >> > > that happens when 40+ tracks that are being processed at 32 bit in
> SX
>> >> are
>> >> > > flown over a 20 bit ADAT pipe. I dunno
>> >> > >
>> >> > > I know there are lots of advantages to having the editing power of
> SX
>> >> and
>> >> > I
>> >> > > did use it a lot in my last project. As far as plugins go, I'm
> getting
>> >> > > something that suits me just fine using analog processors in
>> >> > > Paris.
>> >Are
>> >> > they
>> >> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've
> got
>> >a
>> >> > > couple of Distressors, a couple of RNC's which output at +4 and
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>> >> > balanced
>> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in my
>> >Avalon
>> >> > > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips do
> a
>> >> good
>>

Subject: Re: The things you have to put up with sometimes

Posted by [Jamie K](#) on Fri, 24 Feb 2006 00:54:55 GMT

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gt;> > > sold
> 3
>> >x
>> >> > > UAD-1 cards and my HDSP 9652's, I could likely afford another nice
>> >> > > compressor or two.....maybe an ELOP or something.
>> >> > >

>> >> > > Actually, I really wouldn't mind having two more Distressors. I
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>> >just
>> >> > do
>> >> > > this. The only thing I'm gonna miss is instant recall, but hell,
> I've
>> >> got
>> >> > a
>> >> > > damn digital camera around here somewhere.
>> >> > >
>> >> > > I think I've given the monster hybrid DAW thing a fair chance. It
>> >sounds
>> >> > > good, but I'm just not sold on it. I've worked my ass off putting
> it
>> >> > > together and getting it to work properly and I think part of my
>> >> reluctance
>> >> > > to let it go is the many hours spent learning how to use this
> thing.
>> >> > >
>> >> > > I dunno. decisions.....decisions.....
>> >> > >
>> >> > >
>> >> >
>> >> >
>> >>
>> >>
>> >
>>
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>di ya have your party hat on??? that can make all the
difference in
the world. okay, i'm getting sick now...bye.

On Sun, 2 Apr 2006 10:26:08 -0600, "DJ"
<
