
Subject: Audio Furniture - Test Results Desk
Posted by [dc\[3\]](#) on Tue, 02 May 2006 23:01:32 GMT
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OyMzDi2B8gCUYLI5D1JHzCVoWCLXttOlfkHAjiRkkEbqRIOXv7Y+vsTdtJO
MwmWjSUSAo3GNWcsgC44RqDwHuTy4r+k0mxWaxPIHke8jR+MywxkqWSRQUA
IAL5By2FIJ9bWabYuk9KVX1tVISyyGUEKEMcyHIG0aMoCMhVvfieRFJJcBrh
M7QxqqnwKxBeb9wYYIOw9ictlp4Y9N4aFbVV60VqCREidYHYMiMCXQHJ8By
LjHFhIT8vVPeavWntCaWBhY0u6FbGwpF3M0SzMDJAJIJIUfCnKsCpMb9n2q
9T13R9j2WaCWn03UUYIaAow12LkWnthQzBVPJYjyZyccvSjVMleSxF5ZwJ3j
AjY848sjkMwK8WyzFgCQqnPpYYt00/ZLU61i2VDyTTkS/wALqFZuHFiF5A5z
8jnDyUtzp7+rueA3NXc2FdVlSPHiOSJmYsMEOOJQKB7Y9h715LG1o7EX7Kx2
BWhSmZpoSyuZ4IjIdJCH4sY8k+/I+49CvGrz7KKBpa0akz1/LCvi/wDId5on
YR5DoFQqWOCDBPrjuoltfZlqietAK0MobnBwVIlzHHC3kTJTgxYHA+o5erWp
t7nTaBraOlaTcyRUweMTSw+SX9hUu68jzwfoP2gnd1tmoWxppqC/9LbsM0kMg
rZniVolwykyLyCFshcAnP66+G3rNZVsdzqwwX3OwFIF1jMzK5hEikpl4jjZW
IcLyYj5e63tpsN1qQllhrX6pW2bRX7Vm2yQPI0EORJDBInJvlzAniAQfW11O
u1G0s6gq2t6y8tmJLVeS0jMk973lgSKQJleUQwM+wyDy12vmkh1cssdmONq
062VUol3EXEJh2YgfUsOP+W5JPsdXh13QzwrspHRSraU0ZrZhspDGXry/dws
pZ0Dxg/Lx8F4gyfjrvez3W70e1sVY/xxqv6enPHHs57MieKIVR52ZgVKuYIG
eat8gpl2XTZdTyl/LVlkk2u03E8tmHRa918y2LK2ElhRWDFEY6Ac/rnj67Ls
dRuZZdfv9INyJ7TZrinC+wkmZZpzWQELEzNIVCE8WHMADB9azYVY9fvBYjJob
KRDl/jmQSHkvyDHLOBxQhSxZSoUN6q0Y+yWno6t1jhrTpYmfWiSWNIVYszxo
hmy2U5BhIPYkkei8dixDO5/79VmdlmkYjyyvK6RqHC5OBxYNg/ElfVn7e5a7
Rbo1RLrdTF9u5axWrGQhuLMrBVDYy5/aVXH09a3S6m0256p1yvqv+oXp431
P22yVGMEkYzylLCSSISgBgwIA922/wCcLPW6Gn2veZrEGvahV+zhOrjtSOjL
X8kgUvK7KxXirLHHhfbk2w01KZ033c2/q9XlsgjeES/92X5AKQqZHu3/AN/W
u2uphaDyFamxMsCzRSSkMeVXxpyWLxxEAj3HFvI8va81KaKhZgYxQ2Zi7zmt
LXi8XggkXm2DIMkkcR8hgBgNnqex1IOxvLrpE1+zERjtVJZED1ygLEMqylvJ
JUbc5x8gvqKKmVME9SDzpDFKouOFdwp4JHyDP8WABX6n/qC64tT2EdG3NL9I
sgsTrxQKcxORIAoc5APsf/t6i1021sy6m4sf3OuaR3iL8RjMzORQs0vEgZiY
+49iQblezcKSSxLZpbSaF1uSSZw0cK14jGT8skTDGF4qAfrsAngkl8af7la3
hF+08j+DxBeTYzjyeM/XHP8A1+vgzR7lxy+AEK4EGRjiYyuR4vf9JOGf0wfT
/PjZEch2/FXaQxfDJXiwwQ+efkyS3+Dx9lbZZocfyq3jEfPkfYysjwhPJnkO
JX9+PSHr0V95ftU/vUpOynwcRnxsqMfPk/xjP1H+D6UakQHxmtl0rWPOMeze
ZGC5YuRgu2QmM4XGT6Zar05IVbFqWsqJC0pkfDIjMxUg8sCNiCc8SPVQRh0u
CtL/AE7A3mmZDEwPhDhcMlSkYJBPs2BzPpjvRJ979xhEYvnE5OUMjWB9weMm
ARj3TJUquQOxfaxTHW/c0RvOMiCHweUf1xbkhbh58DD/ACz755ch6rnbGeWF
IXxCp9xGqtzX2c1ecjOBjyAJX64HH1tF01nazdZFIT1OXwbCOFoPJX8yxJc
leRRz4FzyK/uDDI7+ga85NVY2F1TERyk/mGZC0hK/HkSAD8eQJxxPp/uj4rl
Rfuvrt5FMXKPz8uRRB/Nn6ZbOc+XFNIm5zgxrSslsKsx+XkcxlWx8v+6qOT
wzluPH1c+9EL0wIPOJyyln5jBUuGrheefDP+rl7+urG+nX7BW7WMSfYHsw6
14MtkWW1SyzLF4/qVVpMZYpETG0b8fR9TNJrZNeDUvsfslm8RJFSTar92zA8
gSECK4IATiPVD+zLttvubP2vj8a2fJ5s/Hy5+PmJDc/flYn2OBEL4qtXWNf6
54TGsrNzXzfHBJWTPDnyJbx8uX6+rP8AQttP9wDVzZGjFnLLkfc4LnAn/b5O
Ofnl7+T1rfNHqH0S7afiZnqrbe9xTyeQKrW0h4+x/dFn/j7eukn8Utpn3cn
W9Z/sUbBZVRduH2hm+1JJrySH+cR/cBFAIZs2hGp7F/u2nbb8irYtH8kCvZ
urt2hKfwi2RAYVQP5OJTLkfUKnD1ANFXt0ozWnO3aOaxalDmKXis48dcGIDP
jORKfuA+WdpHI1OXftVhOmt7VYlyk4hi5CCCQvGyNBgOZJF4r5DEGIwelj8O
zVm/JmLX+1WjjrKDCah8vmBcweAReUfM8Cn0w2R6/Lotve/3f/P/APpRbRL/

AAGuAOZuimfsPCX+vA+zfu5fL1WNeKuuYY8KZGasluX8mDGgyR8g/iAJXJXH
xHrVLceoup/tB99P11ZW2fEhfuwl+Qi9hy4+R+RGeWF9a3/Zixnrh0WtHVza
LiMUTFD9oT7FiRHxJB+v0yPr6pv3SCVuveKb+mr05SpMf+spLLGVEloFATj
7KT8zgRGklmOkJrHjVWd6jQFpPufeyqsIVbj5PY5f9nH1XYyNGpYFioEDqow
vtzd1jKGlp7sowo+ILEYjbZi2j5UNFlmP2/3Q4mJ5Ao8ZkzkBcY/cfb37Z/s
afYJTEcA2YaK00prl14nlkXDA/vHuT/pli5eqgnXVnnp3CjVtGQLXMCbyPjH
LBfPkUnAOfEx9/VwmSwlHIDySmhfW8eDBizSOs//AOJeY/8Awn2w3pxWMp1L
B/umURBlgCDPMAIGYp7r7ghuXLPsfX//2Q==

---=_linux446f69c8--Yep.....my Untramatch unit just went belly up. Unbelievable. I can now say that *every* piece of Behringer gear that I have ever owned (except for one-an older Ultramatch SRC 2000).....has either pissed me off or endangered my studio in some way.

headphone amp caught on fire
line mixer was so abominably awful that I *gave* it away because I couldn't sell it with a clear conscience.
Little midi mixer thingie with moving faders fried a USB port on my mobo when it's USB port went south
Ultramatch Pro SRC 2496 died

I'm getting to the point where I'm glad the FCC is keeping some of their products out of this country. To say they are substandard is a gross understatement.

;oPhehehe!!!! I think the kludgegods may have claimed my Behringer SRC 2496. A small price to pay to appease them. Everything else is rockin along except for an old Flying Cow AD/DA that I hadn't used in years and never was that reliable in the first place. I'm going to pull it offline as it really wasn't going to be doing much duty anyway and I was considering patching in a different device anyway.

"DC" <dc@spammersinthejungle.com> wrote in message news:446f69c8\$1@linux...
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>
> >The kludgegods are smiling today.....
>
>
> I dunno... I'd be carreffullll if I were you....
>Just reading their toilet paper manuals showed me what crap they were. The manuals reflect that the authors did not even want to think the equipment at all. They SUCK period. I hope to never own a piece of their gear, though the arrogant folk in rec.pro.audio.live or whatever it's called love the 32 channel digital behringer, but I wouldn't put much stock in it.

John

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

>Yep.....my Untramatch unit just went belly up. Unbelievable. I can now say
>that *every* piece of Behringer gear that I have ever owned (except for
>one-an older Ultramatch SRC 2000).....has either pissed me off or
>endangered my studio in some way.
>
>headphone amp caught on fire
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>sell it with a clear conscience.
>Little midi mixer thingie with moving faders fried a USB port on my mobo
>when it's USB port went south
>Ultramatch Pro SRC 2496 died
>
>I'm getting to the point where I'm glad the FCC is keeping some of their
>products out of this country. To say they are substandard is a gross
>understatement.
>
>;oP
>
>TC M300

I'm wondering what you guys think of this unit? I'm thinking about grabbing one for the TC reverbs.

Thanks

JamesYou'll be interested to know that the Chinese prices will increase over the short/long terms due to the fact that approximately 5 or 6 months ago, the Chinese gov't decided to revalue their currency to a pool of international currency values whereas prior to that, their value was directly tied to our own currency causing a stable, easily controlled profit margin. Now, in order for them to maintain predictable profitable prices and avoid potential losses caused by currency value differentials between their pool and the USD, they'll have to run a safety margin upmark on US exports. If you shop at Target or some of the other importers of Chinese products, you've already seen a bump. That will continue to rise over the short term.

Dubya

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:446f6a0e@linux...

> Yep.....my Untramatch unit just went belly up. Unbelievable. I can now
> say
> that *every* piece of Behringer gear that I have ever owned (except for
> one-an older Ultramatch SRC 2000).....has either pissed me off or
> endangered my studio in some way.
>
> headphone amp caught on fire

> line mixer was so abominably awful that I *gave* it away because I
> couldn't
> sell it with a clear conscience.
> Little midi mixer thingie with moving faders fried a USB port on my mobo
> when it's USB port went south
> Ultramatch Pro SRC 2496 died
>
> I'm getting to the point where I'm glad the FCC is keeping some of their
> products out of this country. To say they are substandard is a gross
> understatement.
>
> ;oP
>
> Sounds like the infamous Aux leak.... only happening on aux 1?.. or was that
track 1, darn I can't remember.

AA

"tonehouse" <zmcleod@comcast.net> wrote in message news:446f2638@linux...
> Sometimes my Aux EFX (such as room reverb.plate reverb or
> compression),will
> sound,even if that channel is not assigned to that Aux...So I might hear
> reverb on a channel,whether I assign it or not...It goes away if I assign
> the main Aux send to (no effect)..Anybody else have this happen?? If I
> totally shut down PARIS and start over,it will sometime correct itself...
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>Hey DeeJ, You do remember Amy, don't you.
Do you see her anymore??? ;>p

--

Martin Harrington
www.lendaneer-sound.com

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:446f6b6e\$1@linux...
> hehehe!!!! I think the kludgegods may have claimed my Behringer SRC 2496.
> A
> small price to pay to appease them. Everything else is rockin along except
> for an old Flying Cow AD/DA that I hadn't used in years and never was that
> reliable in the first place. I'm going to pull it offline as it really
> wasn't going to be doing much duty anyway and I was considering patching
> in
> a different device anyway.
>

> "DC" <dc@spammersinthejungle.com> wrote in message
> news:446f69c8\$1@linux...
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>
>> >The kludgegods are smiling today.....
>>
>>
>> I dunno... I'd be carrreffullll if I were you....
>>
>
>Yeah.....she's sittin here pickin her guitar and shaking her head. I'm still
getting some wierdness from the RME digital I/O when crosspatching from
Digipatch Unit 3 to MEC 3 on Digipatch Unit 1. This has been a very
interesting experience, but I may scale it back a bit as to the number of
devices I'm patching through this thing. For whatever reason, certain
devices like it fine, others are not quite so happy with it. Not everything
I've got going on here is critical to the way I work and I have been
successful in a few areas that really increased the functionality of the
digital patching matrix. I'm going to call a truce with a couple of unhappy
devices and move on.

;o)

.."Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:446fb483\$1@linux...
> Hey DeeJ, You do remember Amy, don't you.
> Do you see her anymore??? ;>p
>
> --
> Martin Harrington
> www.lendaneer-sound.com
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:446f6b6e\$1@linux...
> > hehehe!!!! I think the kludgegods may have claimed my Behringer SRC
2496.
> > A
> > small price to pay to appease them. Everything else is rockin along
except
> > for an old Flying Cow AD/DA that I hadn't used in years and never was
that
> > reliable in the first place. I'm going to pull it offline as it really
> > wasn't going to be doing much duty anyway and I was considering patching
> > in
> > a different device anyway.
> >
> > "DC" <dc@spammersinthejungle.com> wrote in message

> > news:446f69c8\$1@linux...
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>
> >> >The kludgegods are smiling today.....
> >>
> >>
> >> I dunno... I'd be carreffullll if I were you....
> >>
> >
> >
>
>A freind of mine just A/B'ed one aganst the D2000 and told me that the
reverbs sounded identical. This guy is a classical guitarist with an
extremely critical ear for reverb FWIW.

Deej

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:446f7c29\$1@linux...

>
> TC M300
>
> I'm wondering what you guys think of this unit? I'm thinking about
grabbing
> one for the TC reverbs.
>
> Thanks
> JamesKim, been gone for a couple of days. I'll check these out and try what I
can. i'll let you know what I find. I did not try both the "intaffinity"
switch and assigning Paris to CPU 2. I did try both CPU 1 and CPU 2 with
the filter that the microsoft tools program provided. Neither CPU with the
filter installed allowed Paris to start. I'll keep trying.

Rob

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

>
>
>Rob,
>
>One more suggestion.
>
>I noticed that the /INTAFFINITY switch sends all the interrupts to the second
>processor. I notice you didn't say that this caused major issues, just that
>you tried it "to no availe" which I assume means that it didn't hurt, it
>just didn't solve the problem.

>

>Check this out:

><http://www.sybase.com/detail?id=1010600>

>And this:

> http://www.microsoft.com/resources/documentation/windows/xp/all/proddocs/en-us/taskman_assign_process.msp?mfr=true

>

>I was thinking that maybe the reason /INTAFFINITY isn't working is that the

>Paris application is getting loaded on the 1st CPU, whereas /INTAFFINITY

>is sending the interrupts to the second CPU, hence you still get the issues.

>I'm thinking that maybe, just maybe, if you can set the Paris application

>to use the second CPU as well, that perhaps having the Paris app plus the

>interrupts going to one CPU might fix it.

>

>You may need to set the Schertzo driver to that CPU also using that tool,

>though it sounds like you had trouble with that. I'd try it without first

>and see.

>

>The way I figure there are two possibilities as to what causes it. Either

>all of Paris needs to be on one CPU all together including the app, plus

>interrupts etc, or it's Paris and some components of the OS, in which case

>it's all going to get more complex.

>

>First thing I'd be doing is take every possible step to force Paris and

all

>it's related components on to a single CPU, which would require both /intaffinity

>as well as setting the affinity of the Paris app. Indeed you may have to

>set the affinity of some other components of Paris that I'm not aware of.

>

>Just throwing some ideas up.

>

>Cheers,

>Kim.

>

>"Rob" <rob@westfieldorgan.com> wrote:

>>

>>Thanks, Kim. I did check the whole thread. Here is what I've

>>tried:

>>

>>I tried the "/intaffinity" switch in the boot.ini to no avail.

>>I tried using the Interrupt Affinity tool in win2003 resource kit.

>>That tool actually prevented Paris from loading. I got an error

>>on startup. I used it on the Schertzo driver. should I have

>>used it elsewhere?

>>The only thing that seems to work is the boot.ini switch

>>"/onecpu". This even brought back my Waves pluggins for

>>Samplitude.

>>At this point in time, I will probably just dual boot, one with
>>the /onecpu switch for when i need to do a lot of work in Paris,
>>or Samplitude. Unfortunately, it's usually when I am using
>>Samplitude that I have another task (CD duplication) running
>>in the background. That's when the extra cpu works well. Oh
>>well, it's only the Waves pluggins that seem to be affected
>>with Samplitude. they're getting old anyway, new would probably
>>sound better.
>>
>>If there are more suggestions out there, I'll try them.
>>
>>Rob
>>
>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>
>>>
>>>By the way, don't just check that one post... check the whole thread...
>>>
>>> http://news.parisnewsgroup.com/cgi-bin/dnewsweb?utag=&group=IDEA.EMUEnsoniqPARIS&xrelated=175456&cmd_related=Related+Items
>>>
>>>Cheers,
>>>Kim.
>>>
>>>"Rob" <rob@westfieldorgan.com> wrote:
>>>>
>>>>thanks, Kim. I'll research that a bit to see if I can figure out how
>>>>to
>>>>implment
>>>>that switch. I'll post to let you know if it worked.
>>>>
>>>>Rob
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>
>>>>>
>>>>>Did you check here:
>>>>>
>>>>> <http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.EMUEnsoniqPARIS&item=175456&utag=>
>>>>>
>>>>>I think one of these switches is your best hope, though I haven't heard
>>>>>a
>>>>>proper confirmation that it works.
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>>

>>>>>"Rob" <rob@westfieldorgan.com> wrote:
>>>>>
>>>>>>I've been looking back through earlier postings and found a bit
>>>>>>of info on Dual Core processors. Someone mentioned problems with
>>>>>>the C16 in particular. Since installing the dual core processor,
>>>>>>I have had just such problems. The C16 will lock up, mouse
>>>>>>functions still work and I can save a project, but I cannot play
>>>>>>or move the "now line". Some times I have to restart Paris
>>>>>>several times to get things working.
>>>>>
>>>>>>Has anyone discovered any work arounds to the dual core problems?
>>>>>>I hate to give up the dual core since it solved some other
>>>>>>bottleneck problems I was having with other programs. Since
>>>>>>installing the dual core processor, my old Waves pluggins stopped
>>>>>>working in my Samplitude program as well!
>>>>>
>>>>>>Any help out there?
>>>>>
>>>>>>Rob
>>>>>
>>>>
>>>
>>
>>
>Thanks Dj!
I sure hope they are good sounding verbs. Their blowing new ones out for
\$150.00 now. For the money, and being 24bit, with SP/DIF, I think it might
work great with Paris for a quick dial up reverb. There is a new TC M350
coming out. I think the difference is the M350 comes with software to use
it like a VST or DX plugin.

James

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>A freind of mine just A/B'ed one aganst the D2000 and told me that the
>reverbs sounded identical. This guy is a classical guitarist with an
>extremely critical ear for reverb FWIW.
>
>Deej
>
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:446f7c29\$1@linux...
>>
>> TC M300
>>
>> I'm wondering what you guys think of this unit? I'm thinking about
>grabbing
>> one for the TC reverbs.

>>
>> Thanks
>> James
>
>What's the difference between P'n'T LE and the non-LE version?

Gantt

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>
>Still the best option for time stretching.
>
>Group Buy for Serato's Pitch and Time LE for Logic 7.2 and Pro Tools.
>All Logic users should have this.
>
><http://logic-users.org/groupbuy/serato>
>Read this: From Russia, With Dread

http://www.nytimes.com/2006/05/16/business/worldbusiness/16cheat.html?_r=2&oref=slogin&oref=slogin Just an FYI because I know that a bunch of you guys are going to run out and try what I have been describing. The "gotcha" that I have discovered is that the RME HDSP inputs will not digitally lock to an incoming signal that is crosspatched from a different Digipatch unit. It works normally on signals from devices on the same Digipatch patch unit though. It's strange because the RME HDSP output works fine sending signals crosspatched to devices on other Digipatch units.

Anyway, this situation is rocking along nicely now. I'm gonna have to get a 4th EDS card and another ADAT module to finish this beast.

Stay tuned.

;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:446edc51@linux...

> I just recabled my digital matrix. I have patched my three Digipatch units
> together with optical cable and I am having success passing digital
signals
> from my RME spdif I/O which are patched into unit 3 to the Paris spdif I/O
> patched into unit 1.
>
> I am not having success passing signal from my RME spdif output on unit 3
to
> my DAC-1 on unit 2. I have tried it using both coax and optical cable to
the
> DAC-1. The DAC-1 works just fine on the Digipatch when receiving signals

> from devices that are patched into the same unit, but not across units.
 > Sorta' strange.
 >
 > Tomorrow I'm going to be trying to patch the I/O of a Mytek stereo96 ADC
 and
 > a stereo96 DAC from unit 3 to unit 1 and also I will be doing the same
 with
 > a Flying Cow on unit 2, trying to pass signal to the spdif I/O of a MEC on
 > unit 1 and to the RME spdif I/O on unit 3.
 >
 > I hope that this crosspatching problem I'm having with the DAC-1 doesn't
 > somehow rear it's ugly head with the Mytek converters and the Cow. I have
 > some pretty ambitious plans for this matrix if I can get it to work. If I
 > can't get it to work, I may have to sell these Digipatch units off and
 check
 > out the FriendChip digital patchbays. Hopefully I can squeeze just a
 little
 > more usefulness out of these Digipatch units. There is a lot about them to
 > like.
 >
 > Deej
 >
 >SM57, how long to warm up?

Read this thread at your own risk, and try not to laugh too hard;)

<http://www.homerecording.com/bbs/showthread.php?t=197385>I prefer baby snakes. They live by
 a code, that is usually SMPTE!

- Paul Artola
 Ellicott City, Maryland

On 20 May 2006 16:00:23 +1000, "gene lennon"
 <glennon@NOSPmyrealbox.com> wrote:

>
 >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
 >>Gene.....do you not use snakes in your studio? 99% of my cabling is Mogami
 >>sankes and I'm noticing no crosstalk at all. Am I missing something here?
 >>
 >>Thanks,
 >>
 >>DJ
 >>
 >I also use Mogami snakes. Its good cable and the snakes give a neat appearance

 >better x-talk with individual pairs. You never notice the crosstalk. It is
 >typically 80-90 db down in cable, but you wont find any top classical engineers

>using snakes. You only hear a difference if you can do a direct a/b. I try

>many critical recordings these days. If your track includes drum samples

>stay away from cheap snakes at all costs.

>genel have had some interesting results by applying affinity parameters using task manager. I was able to get Paris to work for quite some time while making a lot of changes using the C16 and the mouse. Usually that would lock things up. Also, I was able to get Waves to work in Samplitude using this tool. Unfortunately, I seem to have to use task manager to set affinity each time I open the programs. I will investigate the info given on the sybase web site about using imagecfg.exe.

HOWEVER - I attempted to set affinity using the microsoft tool kit called intfltr.exe on the Paris MIDI driver that was listed using this program. This is the same program I unsuccessfully used to try to set affinity on the Scherzo driver. Since that time, I have not been able to open Paris at all. It's beginning to look like I will have to re-install Paris to get things working again.

Rob

"Rob" <rob@westfieldorgan.com> wrote:

>

>Kim, been gone for a couple of days. I'll check these out and try what I

>can. i'll let you know what I find. I did not try both the "intaffinity"

>switch and assigning Paris to CPU 2. I did try both CPU 1 and CPU 2 with

>the filter that the microsoft tools program provided. Neither CPU with the

>filter installed allowed Paris to start. I'll keep trying.

>

>Rob

>

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

>>

>>

>>Rob,

>>

>>One more suggestion.

>>

>>I noticed that the /INTAFFINITY switch sends all the interrupts to the second

>>processor. I notice you didn't say that this caused major issues, just that

>>you tried it "to no avail" which I assume means that it didn't hurt, it

>>just didn't solve the problem.
>>
>>Check this out:
>><http://www.sybase.com/detail?id=1010600>
>>And this:
>> http://www.microsoft.com/resources/documentation/windows/xp/all/proddocs/en-us/taskman_assign_process.msp?mfr=true
>>
>>I was thinking that maybe the reason /INTAFFINITY isn't working is that
>the
>>Paris application is getting loaded on the 1st CPU, whereas /INTAFFINITY
>>is sending the interrupts to the second CPU, hence you still get the issues.
>>I'm thinking that maybe, just maybe, if you can set the Paris application
>>to use the second CPU as well, that perhaps having the Paris app plus the
>>interrupts going to one CPU might fix it.
>>
>>You may need to set the Schertzo driver to that CPU also using that tool,
>>though it sounds like you had trouble with that. I'd try it without first
>>and see.
>>
>>The way I figure there are two possibilities as to what causes it. Either
>>all of Paris needs to be on one CPU all together including the app, plus
>>interrupts etc, or it's Paris and some components of the OS, in which case
>>it's all going to get more complex.
>>
>>First thing I'd be doing is take every possible step to force Paris and
>all
>>it's related components on to a single CPU, which would require both /intaffinity
>>as well as setting the affinity of the Paris app. Indeed you may have to
>>set the affinity of some other components of Paris that I'm not aware of.
>>
>>Just throwing some ideas up.
>>
>>Cheers,
>>Kim.
>>
>>"Rob" <rob@westfieldorgan.com> wrote:
>>>
>>>Thanks, Kim. I did check the whole thread. Here is what I've
>>>tried:
>>>
>>>I tried the "/intaffinity" switch in the boot.ini to no avail.
>>>I tried using the Interrupt Affinity tool in win2003 resource kit.
>>>That tool actually prevented Paris from loading. I got an error
>>>on startup. I used it on the Schertzo driver. should I have
>>>used it elsewhere?
>>>The only thing that seems to work is the boot.ini switch
>>>"/onecpu". This even brought back my Waves pluggins for

>>>Samplitude.

>>>At this point in time, I will probably just dual boot, one with
>>>the /onecpu switch for when i need to do a lot of work in Paris,
>>>or Samplitude. Unfortunately, it's usually when I am using
>>>Samplitude that I have another task (CD duplication) running
>>>in the background. That's when the extra cpu works well. Oh
>>>well, it's only the Waves pluggins that seem to be affected
>>>with Samplitude. they're getting old anyway, new would probably
>>>sound better.

>>>

>>>If there are more suggestions out there, I'll try them.

>>>

>>>Rob

>>>

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

>>>>

>>>>

>>>>By the way, don't just check that one post... check the whole thread...

>>>>

>>>> http://news.parisnewsgroup.com/cgi-bin/dnewsweb?utag=&group=IDEA.EMUEnsoniqPARIS&xrelated=175456&cmd_related=Related+Items

>>>>

>>>>Cheers,

>>>>Kim.

>>>>

>>>>"Rob" <rob@westfieldorgan.com> wrote:

>>>>>

>>>>>thanks, Kim. I'll research that a bit to see if I can figure out how
>to
>>>>>implment
>>>>>that switch. I'll post to let you know if it worked.

>>>>>

>>>>>Rob

>>>>>

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

>>>>>>

>>>>>>

>>>>>>Did you check here:

>>>>>>

>>>>>> <http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&group=IDEA.EMUEnsoniqPARIS&item=175456&utag=>

>>>>>>

>>>>>>I think one of these switches is your best hope, though I haven't heard
>>>>>>a
>>>>>>proper confirmation that it works.

>>>>>>

>>>>>>Cheers,

>>>>>>Kim.

> other
> good cables and connectors I can buy like maybe I could buy 2 8
> conductor
> (trs) cables for \$50 a piece ? hmmmTime to stock up on your favorite tubes. The price on these things will most likely be going up!

James

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

>
>Read this: From Russia, With Dread
>
> [http://www.nytimes.com/2006/05/16/business/worldbusiness/16c](http://www.nytimes.com/2006/05/16/business/worldbusiness/16cheat.html?_r=2&oref=slogin&oref=slogin)
heat.html?_r=2&oref=slogin&oref=sloginWe need to get Paris happening with the Yamaha 01V as a control surface using midi. The Steinberg Midex is, from what I've heard, quite a performer as far as getting low latency midi happening. If the faders aren't responsive enough, I wonder if Analox X would consider updating the midi driver. We need to be able to switch between submixes with this control surface and to possible daisy chain two of them together to have a 32 channel automated fader box.

This might be the ticket to using Paris with dual core CPU's since the C-16 doesn't work with them.This is a multi-part message in MIME format.

-----=_NextPart_000_01CE_01C67C76.940CF4A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

There are three reasons why I jump through all of these hoops when I'm = mixing

1. To bypass the restricted Paris submix architecture of paris for = hardware processors
2. To use VST plugins on Paris inserts and auxes
3. To enable me to keep using the Paris mix bus (which is by far the = most important of all, to me)

Sooo....to that end, I though I'd try to simplify a few things for those = of you who might want to try this:

Using Cubase SX as a standalone processor for applying VST plugins to =

Paris tracks (requires powerful computer)

Make sure both systems are using a common clock.

In the Control Panel of your native audio interface, set the latency to = 1.5ms.

Physically patch the Paris ADAT I/O to the ADAT I/O of the audio device = you are using with Cubase SX. Check the control panel of you audio = hardware and make sure the I/O are sync'ed up.

Set up a matrix in the Paris patchbay where you are sending and = returning whatever tracks you want to process via ADAT on the insert = module. Do it for tracks on all Paris submixes if you have multiple MECS = using multiple ADAT modules and have enough corresponding ADAT I/O on = your native system.. This is how you bypass the restricted Paris submix = architecture.

Set the insert on the Paris mixer channel you want to process to = external.

In Cubase, create a corresponding number of audio tracks.

In Cubase > VST connections>create mono input and output busses that = correspond to the ADAT I/O of your audio interface that is connected to = the Paris ADAT I/O

Insert the VST processor you want to use on the audio track in Cubase

Click on the little "speaker" icon on the Cubase audio channel so you = are monitoring with effects.

Hit the Play button on Paris. The audio will be processed though the = plugins on the individual tracks in Cubase Sx and returned to Paris.=20

The plugin delay compensation works very well at 1.5ms under this = scenario, allowing you to play back tracks in Paris that aren't being = processed in Cubase with tracks that are.

Watch your channel levels in Paris. In an insert send/return scenario, a = hot track being sent from Paris can clip the bejeezus out of a UAD-1 = plugin in Cubase SX so be careful. This takes some finesse.

There is another scenario which I use in which I import all of the = tracks into Cubase SX and then just return them to Paris while being = processed on both systems. The digital matrix for individual tracks only = requires the patching of ADAT outs on the native system to ADAT ins on = Paris and then Paris is set to "Live Mix" mode.

Due to the necessity of rendering, then batch processing the audio files = to .wav over a network, then importing them to a cubase mix template, = this takes more time to set up, but once you get your head around it, = I'd say it adds about 15 to 30 minutes *per song* to your session time = but if you enjoy the Cubase editing capabilities, and the Paris mix bus = this is definitely the way to go.

Now.....how about getting those cool VST FX (can you say convolution = reverbs?) and VST delays on some Paris auxes????.....well.....here's = how:

Mono and stereo VST effects in Cubase FX on Paris auxes

1. Physically patch a pair the I/O of the audio interface you are using = with Cubase to a pair of Paris I/O
2. Route these Paris I/O to an aux in the Paris patchbay and assign this = aux to a record enabled track in Paris.
3. In Cubase > VST connections>make sure the I/O of the card being used = with Cubase are set up as mono or stereo input and outputs
4. In Cubase > VST connections>Group/FX>Add/FX and choose the effect you = want on that FX channel

(at this point, if you want the effect centerpanned, you can just use it = as a send effect on a Cubase mono or stereo audio track)

5. In Cubase > VST connections>Group/FX>Add/Group
6. In the Cubase project window go to the Group Channel, rename it with = the name of the Paris aux is using and assign it to the mono or = stereo bus that is connected to the Paris aux.
6. In the Cubase project window go to the FX channel and insert the = effect you chose in Add/FX on this channel and then choose the same = output bus for this channel that you chose for the Group Channel so that = this effect goes to the Paris aux
7. On the mono or stereo track in Cubase insert this effect as a send = effect.
8. Make sure the channel faders for the audio channel, the FX channel = and the Group channel are set top unity.

9. Start playback and make the necessary adjustments in the send levels = on the Cubase audio channel and the Paris aux channel.

In order use a hardware processor across submixes in Paris.....

1. Physically patch a pair the I/O of the hardware interface with the = I/O of an audio interface you are using with Cubase.

2. In Cubase > VST connections> create an external effect and assign the = I/O of the audio device that you are using with Cubase SX

3. In Cubase > VST connections>Group/FX>Add/FX and choose the external = effect that you created.

4. If you want centerpanned mono or stereo, at this point you can just = use this as a send effect on a mono or stereo audio track or for = panned auxes in Paris, you can follow steps 5 through 9 above.

Cheers,

Deej

-----=_NextPart_000_01CE_01C67C76.940CF4A0

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Content-Transfer-Encoding: quoted-printable

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 <DIV> </DIV>
 <DIV>Deej</DIV>
 <DIV> </DIV></BODY></HTML>

-----=_NextPart_000_01CE_01C67C76.940CF4A0--Hi All,
 I noticed that the myparispro site is no more and was wondering where I could
 purchase the pitchshifter plugin.
 I also was wondering if anyone was use bfd drum samples with paris and how
 you may be doing this. I had spoken with Rim at drumagog about the new drumagogbfd
 that will be coming out soon and it will not work in Paris. Just wondering
 if the best solution would be to add a second computer. What program would
 I need to go with on the second comp to enable me to be able to use drumagogbfd.

I'm guessing that if I had the UAD efx,that they would be used in the same
 way? Are the UAD plugs worth the investment of a seperate comp?

Thanks

David Plt sound pretty good. I use it live and the delays are great. I have used
 it occasionally on a mix and it's pretty nice.

It's quick and easy to dial in...spdif in/out is pretty handy too.

David

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

>

>TC M300

>

>I'm wondering what you guys think of this unit? I'm thinking about grabbing

>one for the TC reverbs.

>

>Thanks

>JamesI have one of these in the studio right now. One thing that I'm experiencing is some very noticable phazing when using the analog I/O on a Paris aux. I don't get this phasing when using my Sony V77 or Lexicon LXP-1. I checked the manual and the A/D conversion specs at 44.1 are .50ms, the D/A is 1.33 ms. Add this to the 1.5ms round trip latency of the Paris AD/DA and you've got 3.3ms. Now I would think that the spec on the other devices here is similar, but maybe not. I haven't done any measurements yet to see the actual latency. You wouldn't think that 3.3 ms latency would be such a factor, but if this thing is on spec, it certainly is a factor.

DJIt appears that these are really just abbreviated ATA 33 cables. I've got a bunch of these here. So I could just get a chainsaw and cut the width down to the same number of rows of conductors of an EDS cable, I assume.....but, the IDE cables have two connectors, on one end. Can I just use the length of cable between any two of the connectors or do I need to use the long cable run between the mobo conductor and the first drive connector. If I can use the stretch of cable between any two connectors, then I'm assuming it's OK to trim the remaining cable that is trailing after the conductor.....maybe using a shaped charge to do this?so you is my monkey...boy???

On 20 May 2006 08:16:12 +1000, "John" <no@no.com> wrote:

>
>now rick is an uncle !!!
>
>"John" <no@no.com> wrote:
>>
>>We are so excited ! Ok, well my wife's not but I am.
>>
>><http://tinyurl.com/gqkscya> think?
<http://tinyurl.com/po7mo>

rick <parnell68@hotmail.com> wrote:

>so you is my monkey...boy???
>
>On 20 May 2006 08:16:12 +1000, "John" <no@no.com> wrote:
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>>now rick is an uncle !!!
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>>"John" <no@no.com> wrote:
>>>
>>>We are so excited ! Ok, well my wife's not but I am.
>>>
>>><http://tinyurl.com/gqksc>

>It's just ribbon cable as you noticed. Are you trying to use the connectors too that are on the IDE cable? hmmm

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

>It appears that these are really just abbreviated ATA 33 cables. I've got a
>bunch of these here. So I could just get a chainsaw and cut the width down
>to the same number of rows of conductors of an EDS cable, I
>assume.....but, the IDE cables have two connectors, on one end. Can I
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>use the length of cable between any two of the connectors or do I need to
>use the long cable run between the mobo conductor and the first drive
>connector. If I can use the stretch of cable between any two connectors,
>then I'm assuming it's OK to trim the remaining cable that is trailing after
>the conductor.....maybe using a shaped charge to do this?
>
><http://www.digidesign.com/>

hmmm...What a game, what a rip off.

"TedGerber" <tedgerber@rogers.com> wrote:

>
><http://www.digidesign.com/>
>
>hmmm...Probably too obvious, but it sounds like wet/dry mix isn't 100%.

On 5/21/06 9:26 AM, in article 4470877d\$1@linux, "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> I have one of these in the studio right now. One thing that I'm experiencing
> is some very noticable phazing when using the analog I/O on a Paris aux. I
> don't get this phasing when using my Sony V77 or Lexicon LXP-1. I checked
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> actual latency. You wouldn't think that 3.3 ms latency would be such a
> factor, but if this thing is on spec, it certainly is a factor.
>
> DJ
>
>That's a big price increase. Is Digi passing along a serious hit on parts costs?

On 5/21/06 10:30 AM, in article 4470958f\$1@linux, "TedGerber" <tedgerber@rogers.com> wrote:

>

> <http://www.digidesign.com/>
>
> hmmm...This is a multi-part message in MIME format.

-----=_NextPart_000_0023_01C67CD9.11D1D6F0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

DC,
I get mine in NYC at:
<http://www.tapes.com/>

I'm a day away via usps.
Tom

"DC" <dc@spammersinhell.com> wrote in message news:446e3a1f@linux...

Hi All,

Hey, the supplier I use for Mitsui (MAM-A) gold CDR's has decided on
a new 300-piece minimum.

Yikes!

I just don't need 300 at a time. Their price is decent (0.84 USD)
but I would take too long to use them here.

Do you know of anyone who sells 100 at a time?

Anyone want to split an order?

DC

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

-----=_NextPart_000_0023_01C67CD9.11D1D6F0
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<DIV><FONT face=3DArial size=3D2>I get mine in NYC at:</FONT></DIV>
<DIV><FONT face=3DArial size=3D2><A=20
href=3D"http://www.tapes.com/">http://www.tapes.com/</A></FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I'm a day away via usps.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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wrote in=20
    message <A =
href=3D"news:446e3a1f@linux">news:446e3a1f@linux</A>...</DIV><BR>Hi=20
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<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_0023_01C67CD9.11D1D6F0--"James McCloskey"
<excelsm@hotmail.com> wrote in message
news:447096f9$1@linux...
>
> What a game, what a rip off.

```

But its ALSHIAD!...think of the clients you'll bring in by name recognition only!

It's an investment in your future

You can't live without it....repeat after me

PT Rules.....

PT Rules.....

PT Rules.....

PT Rules.....

Hand me your wallet

DOn

heehheheheheheheheheDOH!!!!.....well.....I guess I oughta see about this huh?

Thanks Dedric.....it's been a long couple of days.

;o)

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C095F546.D63%dterry@keyofd.net...

> Probably too obvious, but it sounds like wet/dry mix isn't 100%.

>

> On 5/21/06 9:26 AM, in article 4470877d\$1@linux, "DJ"

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

>

> > I have one of these in the studio right now. One thing that I'm
experiencing

> > is some very noticable phazing when using the analog I/O on a Paris aux.

I

> > don't get this phasing when using my Sony V77 or Lexicon LXP-1. I
checked

> > the manual and the A/D conversion specs at 44.1 are .50ms, the D/A is
1.33

> > ms. Add this to the 1.5ms round trip latency of the Paris AD/DA and
you've

> > got 3.3ms. Now I would think that the spec on the other devices here is

> > similar, but maybe not. I haven't done any measurements yet to see the

> > actual latency. You wouldn't think that 3.3 ms latency would be such a

> > factor, but if this thing is on spec, it certainly is a factor.

> >

> > DJ

> >

> >

>.....errrrrrr.....how would I connect this cable to the pins on the EDS card if I didn't use the plastic connectors? I figured I'd just cut through the connector after the 10th row over from the red striped edge.

"John" <no@no.com> wrote in message news:4470956c\$1@linux...

>

> It's just ribbon cable as you noticed. Are you trying to use the connectors

> too that are on the IDE cable? hmmm

>

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

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> >to the same number of rows of conductors of an EDS cable, I

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> >use the long cable run between the mobo conductor and the first drive

> >connector. If I can use the stretch of cable between any two connectors,

> >then I'm assuming it's OK to trim the remaining cable that is trailing after

> >the conductor.....maybe using a shaped charge to do this?

> >

> >

>I don't know, but it's definitely a *big* price increase!!!!

"Dedric Terry" <dterry@keyofd.net> wrote in message news:C095F5E1.D65%dterry@keyofd.net...

> That's a big price increase. Is Digi passing along a serious hit on parts costs?

>

> On 5/21/06 10:30 AM, in article 4470958f\$1@linux, "TedGerber"

> <tedgerber@rogers.com> wrote:

>

> >

> > <http://www.digidesign.com/>

> >

> > hmmm...

>Would I ever open up my wallet for something like that. :)

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

>We need to get Paris happening with the Yamaha 01V as a control surface

>using midi. The Steinberg Midex is, from what I've heard, quite a performer

>as far as getting low latency midi happening. If the faders aren't

>responsive enough, I wonder if Analox X would consider updating the midi

>driver. We need to be able to switch between submixes with this control
>surface and to possible daisy chain two of them together to have a 32
>channel automated fader box.
>
>This might be the ticket to using Paris with dual core CPU's since the C-16
>doesn't work with them.
>
>I use the cheapest cdrs i can buy. I burn exact duplicates of my favorite
sounding cds on them at 16x and they sound the same to me as the originals.
Is 120db too loud? hehe

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

>
>
>DC,
>I get mine in NYC at:
><http://www.tapes.com/>
>
>I'm a day away via usps.
>Tom
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> "DC" <dc@spammersinhell.com> wrote in message news:446e3a1f@linux...
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> charset="iso-8859-1">
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> <BLOCKQUOTE style="padding-right: 0px; padding-left: 5px; margin-left: 5px; border-left: 1px solid #000000; margin-right: 0px;">
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> .html</A> </FONT></DIV></BODY></HTML>
>
> ahh, i would get the connectors from digitek or mouser and do it right. i
would expect they would have them. you can try cutting through them but
you might need a laser to keep from cracking them.
John

```

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

```

> .....errrrrrr.....how would I connect this cable to the pins on
the
> EDS card if I didn't use the plastic connectors? I figured I'd just cut
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> SM57, how long to warm up?
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> Read this thread at your own risk, and try not to laugh too hard;)
>
> <http://www.homerecording.com/bbs/showthread.php?t=197385>"DJ"
<animix_spam-this-ahole_@animas.net> wrote:
>I don't know, but it's definitely a *big* price increase!!!!

Yeah, and their math is a little funny too!

>
>"Dedric Terry" <dterry@keyofd.net> wrote in message
>news:C095F5E1.D65%dterry@keyofd.net...
>> That's a big price increase. Is Digi passing along a serious hit on parts

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>> <tedgerber@rogers.com> wrote:
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>> >
>> > <http://www.digidesign.com/>
>> >
>> > hmmm...
>>
>
>HI DJ,
The Midex series was discontinued about 6 months ago. They way to many
drive and reliability issues with em. Oh and they didnt' sell at all.
To cheap looking and light on the features for the high price they sold at.
The O1v has very basic control surface functionality. YOu ever notice
why everyone emulates the Mackie Control cuz it is the best one....)

I really wish everyone would can this old midi shit all together and
adopt OSC.
<http://www.opensoundcontrol.org/>

Chris

DJ wrote:
> We need to get Paris happening with the Yamaha 01V as a control surface
> using midi. The Steinberg Midex is, from what I've heard, quite a performer
> as far as getting low latency midi happening. If the faders aren't
> responsive enough, I wonder if Analox X would consider updating the midi
> driver. We need to be able to switch between submixes with this control
> surface and to possible daisy chain two of them together to have a 32
> channel automated fader box.
>
> This might be the ticket to using Paris with dual core CPU's since the C-16
> doesn't work with them.
>
>

--

Chris Ludwig
ADK
chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
www.adkproaudio.com <<http://www.adkproaudio.com/>>
(859) 635-5762 Thanks Tom!

DC

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

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>DC,
>I get mine in NYC at:
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>
>http://www.uaudio.com/products/digital/expertpak/demo.htmlThat's craziness man. It's a wonder
this planet hasn't imploded itself with
the knowledge, power, blatant lying and greed humankind can display upon
itself.
AA

```

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:446fe9a6\$1@linux...

```

>
> Read this: From Russia, With Dread
>
> http://www.nytimes.com/2006/05/16/business/worldbusiness/16c
heat.html?_r=2&oref=slogin&oref=slogin

```

I choose Polesoft Lockspam to fight spam, and you?
http://www.polesoft.com/refer.htmlUse a dremel, a DVM to check for shorts/correct wiring and you
can do this.

Expect to glue one side of each end, as you'll be cutting the clasp off of one side. Or, you could just hit a electronics parts website and order the right ends and cable :)

Me? I hacked up some IDE's I've been using for years, but it takes a few tools and a steady hand/eye coordination.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4470a39b\$1@linux...

>errrrrrr.....how would I connect this cable to the pins on
> the

> EDS card if I didn't use the plastic connectors? I figured I'd just cut
> through the connector after the 10th row over from the red striped edge.
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> "John" <no@no.com> wrote in message news:4470956c\$1@linux...
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>> >

>>

>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>I've always made my own. Aaron is right though; once you tool the width

down, you lose a clasp on one end. I unclasp everything first, get

out the scissors and make the correct cable length, cut off the peirced ends, narrow the conductors down to the number required, etc. Once that prep is done, align the cut cable ends over the knives and use the clasp to repunch the new cable ends. Use some blocking to do this.... its easy. Once punched down, one end of the cnnector body is already clasped... just super glue the other end suspending the connector vertically - cut end down. Dry - test - go.

Dubya

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447093a9@linux...

> It appears that these are really just abbreviated ATA 33 cables. I've got
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> bunch of these here. So I could just get a chainsaw and cut the width down
> to the same number of rows of conductors of an EDS cable, I
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> the conductor.....maybe using a shaped charge to do this?
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_002B_01C67D47.9934C440

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

Content-Transfer-Encoding: quoted-printable

I've installed a microwave and a toaster oven
to cover everyone's needs. . .

I tried a curling iron but it just couldn't get a grasp
on the diaphragm. I'm looking for a better model
all the time.

Heatedly yours,
T.

"tonehouse" <zmcleod@comcast.net> wrote in message =
news:4470b961\$1@linux...

I've been microwaving mine for about 30 seconds,just before a snare =
drum

session....."warm analog sound"
"James McCloskey" <excelsm@hotmail.com> wrote in message
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> SM57, how long to warm up?
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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

DJ,

If you haven't tried one you'll be jones'n for a pair of those bad boys.

Can you say attitude?

Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:447126bd@linux...

<http://www.uaudio.com/products/digital/expertpak/demo.html>

Content-Transfer-Encoding: quoted-printable

..html </DIV></BODY ></HTML>

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Page 81 of 144 ---- Generated from The PARIS Forums

I hope their prices are right for you.
They seemed quite reasonable across the=20
board to me when I was checking years ago.

They'll make up for damaged stock if that happens
to you too. Keep them on their toes.
Tom

"DC" <dc@spammersinhell.com> wrote in message news:4470deda\$1@linux...

Thanks Tom!

DC

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

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><DIV><FONT face=3D3DArial size=3D3D2>DC,</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I get mine in NYC =
at:</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2><A=3D20
=
>href=3D3D"http://www.tapes.com/">http://www.tapes.com/</A></FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I'm a day away via =
usps.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></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>"DC" <<A=3D20
> href=3D3D"mailto:dc@spammersinhell.com">dc@spammersinhell.com</A>> =
=3D
>wrote in=3D20
> message <A =3D
=
>href=3D3D"news:446e3a1f@linux">news:446e3a1f@linux</A>...</DIV><BR>Hi=3D=
20
> All,<BR><BR>Hey, the supplier I use for Mitsui (MAM-A) gold CDR's =
has
=3D
>decided=3D20
> on<BR>a new 300-piece minimum.<BR><BR>Yikes!<BR><BR>I just don't =
need
=3D
>300 at a=3D20
> time. Their price is decent (0.84 USD)<BR>but I would take too =3D
>long to=3D20
> use them here.<BR><BR>Do you know of anyone who sells 100 at a=3D20
> time?<BR><BR>Anyone want to split an =

```

```

order?<BR><BR>DC<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>
>
>

-----=_NextPart_000_0054_01C67D51.5C416390
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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<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>DC,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I hope their prices are right for =
you.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>They seemed quite reasonable across the =

</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>board to me when I was checking years=20
ago.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>They'll make up for damaged stock if =
that=20
happens</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>to you too.&nbsp;< Keep them on their=20
toes.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"DC" &lt;<A=20
href=3D"mailto:dc@spammersinhell.com">dc@spammersinhell.com</A>&gt; =
wrote in=20

```

message <A=20
=
href=3D"news:4470deda\$1@linux">news:4470deda\$1@linux...</DIV>
Than=
ks=20
Tom!

DC

"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
>
>
>DC,
>I get mine in NYC=20
at:
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>I'm a day away via=20
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>Tom
>
>
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>&n=
bsp; Hi=20
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>I =
choose=20
Polesoft Lockspam to fight spam, and=20
you?
>http://www.polesoft.com/refer.html =20

>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20
=3D
>charset=3D3Diso-8859-1">
><META =
content=3D3D"MSHTML=20
6.00.2800.1400"=20
=
name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=
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p://www.tapes.com/">http://www.tapes.com/</D=

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</DIV>
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face=3D3DArial size=3D3D2> =
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</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: #000000 =
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MARGIN-RIGHT: 0px">
> <DIV>"DC"=20
<<A=3D20
> href=3D3D"<A=20
=
href=3D'mailto:dc@spammersinhell.com">dc@spammersinhell.com</A'>mailto:dc=
@spammersinhell.com">dc@spammersinhell.com</A>>=20
=3D
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> message <A =
=3D
>href=3D3D"<A=20
=
href=3D'news:446e3a1f@linux">news:446e3a1f@linux...</DIV>
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>news:446e3a1f@linux">news:446e3a1f@linux...</DIV><=
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>and=3D20
>you?
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>href=3D3D"<A=20
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'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>=3D
>.html =20

=
</DIV></BODY></HTML>

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

-----=_NextPart_000_0054_01C67D51.5C416390--On 22 May 2006 02:27:01 +1000, "john" <no@no.com> wrote:

>
>ya think?

sometimes too much but most times not enough...

><http://tinyurl.com/po7mo>

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

>>so you is my monkey...boy???

>>

>>On 20 May 2006 08:16:12 +1000, "John" <no@no.com> wrote:

>>

>>>

>>>now rick is an uncle !!!

>>>

>>>"John" <no@no.com> wrote:

>>>>

>>>>We are so excited ! Ok, well my wife's not but I am.

>>>>

>>>><http://tinyurl.com/gqksc>

>>Is there any way to do eq automation? Some tricky way would be fine."David Posey" <crosscreekrecording@hotmail.com> wrote:

>r

>Hi All,

>I noticed that the myparispro site is no more and was wondering where I could

>purchase the pitchshifter plugin.

>I also was wondering if anyone was use bfd drum samples with paris and how

>you may be doing this. I had spoken with Rim at drumagog about the new drumagogbfd

>that will be coming out soon and it will not work in Paris. Just wondering

>if the best solution would be to add a second computer. What program would

>I need to go with on the second comp to enable me to be able to use drumagogbfd.

>

>I'm guessing that if I had the UAD efx,that they would be used in the same

>way? Are the UAD plugs worth the investment of a seperate comp?

>Thanks

>David PYep, get Cubase or Nuendo, or.....

--

Martin Harrington
www.lendaneer-sound.com

"John" <no@no.com> wrote in message news:44719930@linux...

>

> Is there any way to do eq automation? Some tricky way would be fine.
<http://www.analogx.com/contents/download/audio/pmidi.htm>

It's the Paris. It's got MIDI. Nuff' said. Automation of ALL of the controls on the MiniMixer display, from the fader, to the EQ, effects, panning, phase, etc, etc, etc! Now supports MIDI TRANSMISSION of fader movements/mutes/solos, as well as imbedded support for the Yamaha Promix/01 mixer for, you guessed it, flying faders! Unlock the potential of the Paris today, with ParisMIDI! You must have a MIDI interface on the same system as the Paris in order to use this program. Make sure to read the enclosed documentation to find out how to configure and run the program properly!

AA

"Martin Harrington" <lendan@bigpond.net.au> wrote in message news:4471a977\$1@linux...

> Yep, get Cubase or Nuendo, or.....

> --

> Martin Harrington

> www.lendaneer-sound.com

>

> "John" <no@no.com> wrote in message news:44719930@linux...

>>

>> Is there any way to do eq automation? Some tricky way would be fine.

>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html> I smell Zappa in this somewhere.

AA

"Paul Artola" <artola@comcast.net> wrote in message news:jftv625jki1h4hipgutkkfgi6d03efsa1f@4ax.com...

> I prefer baby snakes. They live by a code, that is usually SMPTE!

>

> - Paul Artola

> Ellicott City, Maryland

>

> On 20 May 2006 16:00:23 +1000, "gene lennon"

> <glennon@NOSPmyrealbox.com> wrote:

>

>>

>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>Gene.....do you not use snakes in your studio? 99% of my cabling is
>>>Mogami
>>>sankes and I'm noticing no crosstalk at all. Am I missing something here?
>>>
>>>Thanks,
>>>
>>>DJ
>>>
>>I also use Mogami snakes. Its good cable and the snakes give a neat
>>appearance
>>and are convenient.but even though most studios use snakes, you still get
>>better x-talk with individual pairs. You never notice the crosstalk. It is
>>typically 80-90 db down in cable, but you wont find any top classical
>>engineers
>>using snakes. You only hear a difference if you can do a direct a/b. I try
>>to run individual high-end cable for critical recordings. I just don't do
>>many critical recordings these days. If your track includes drum samples
>>and loops, it's a little silly to be sweating cable nuances, but I would
>>stay away from cheap snakes at all costs.
>>gene
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>One of the nice things about vst is that there's a lot of free
plugins out there for it. I came across these the other day...
go check 'em out, there's quite a few.

<http://www.gvst.co.uk/effects.htm>

They're very simple, for the most part, but the ones I've tried
so far have turned out to be really clean & don't seem to be
very cpu-intensive at all.

Enjoy!

Neillf just for a single track, seems like you could use another duplicate track
with eq set and then automate faders for the 2 tracks - sort of a crossfade
between tracks..

E

"John" <no@no.com> wrote in message news:44719930@linux...

>

> Is there any way to do eq automation? Some tricky way would be fine.That's what I've been
doing and was looking for a more elegant way. Anyone
used that midi thingy Aaron is posting?

"Edna" <edna@texomaonline.com> wrote:

>If just for a single track, seems like you could use another duplicate track
>with eq set and then automate faders for the 2 tracks - sort of a crossfade
>between tracks..

>E

>"John" <no@no.com> wrote in message news:44719930@linux...

>>

>> Is there any way to do eq automation? Some tricky way would be fine.

>

>It appears that if you use the Analog x midi thingy then you can't use your
C16 at all. Or I'm misreading the docs. Has anyone used this thing?

"John" <no@no.com> wrote:

>

>That's what I've been doing and was looking for a more elegant way. Anyone
>used that midi thingy Aaron is posting?

>

>"Edna" <edna@texomaonline.com> wrote:

>>If just for a single track, seems like you could use another duplicate
track

>>with eq set and then automate faders for the 2 tracks - sort of a crossfade
>>between tracks..

>>E

>>"John" <no@no.com> wrote in message news:44719930@linux...

>>>

>>> Is there any way to do eq automation? Some tricky way would be fine.

>>

>>

>The Power Technology DSP/FX plugin bundle has an excellent pitch shifter

"David Posey" <crosscreekrecording@hotmail.com> wrote in message
news:4471a7fb\$1@linux...

>

> "David Posey" <crosscreekrecording@hotmail.com> wrote:

> >r

> >Hi All,

> >I noticed that the myparispro site is no more and was wondering where I
> could

> >purchase the pitchshifter plugin.

> >I also was wondering if anyone was use bfd drum samples with paris and
how

> >you may be doing this. I had spoken with Rim at drumagog about the new
drumagogbfd

> >that will be coming out soon and it will not work in Paris. Just
wondering

> >if the best solution would be to add a second computer. What program
would

> >I need to go with on the second comp to enable me to be able to use
drumagogbfd.

> >
> >I'm guessing that if I had the UAD efx,that they would be used in the same
> >way? Are the UAD plugs worth the investment of a seperate comp?
> >Thanks
> >David P
>This is a multi-part message in MIME format.

-----=_NextPart_000_005C_01C67D90.90E7A2A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

It doesn't appear to have any more capabilities than a regular UAD-1 PCI = card and I've got 4 of those and I just spent a month getting them to = all work properly.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:447167ea@linux...
DJ,
If you haven't tried one you'll be jones'n for a pair of those bad =
boys.
Can you say attitude?
Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:447126bd@linux...

<http://www.uaudio.com/products/digital/expertpak/demo.html>

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

-----=_NextPart_000_005C_01C67D90.90E7A2A0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>It doesn't appear to have any more =
```

capabilities=20
 than a regular UAD-1 PCI card and I've got 4 of those and I just spent a =
 month=20
 getting them to all work properly.</DIV>
 <DIV> </DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Tom Bruhl" <<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
 in message=20
 news:447167ea@linux...</DIV>
 <DIV>DJ,</DIV>
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 href=3D"news:447126bd@linux">news:447126bd@linux...</DIV>
<A=20
 =
 href=3D"http://www.uaudio.com/products/digital/expertpak/demo.html">http:=
 //www.uaudio.com/products/digital/expertpak/demo.html

</BLOCKQ=
 UOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20
 =
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html </DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_005C_01C67D90.90E7A2A0--This is a multi-part message in MIME format.

-----=_NextPart_000_0060_01C67DA6.10E14640
 Content-Type: text/plain;
 charset="iso-8859-1"
 Content-Transfer-Encoding: quoted-printable

If you get a Mac you'll get one more instance of something though.
 It might be worth it.
 T.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:4471f1c4\$1@linux...

It doesn't appear to have any more capabilities than a regular UAD-1 =
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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

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<DIV>T.</DIV>

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..html </DIV></BLOCKQUOTE></BLOCKQUOTE></BODY>=
</HTML>

-----=_NextPart_000_0060_01C67DA6.10E14640--Didn't know the guy was a gay christian
metal-dude, but the
rest of the article is an interesting - and quite candid - read.

<http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=52609>The newest version is only 200 (paris) ms exactly. Pretty easy, really.

Rod

"Aaron Allen" <nospam@not_here.dude> wrote:

>Yeah, it's pretty darn sweet man. I sure wish Paris handled it with less

>latency though :)

>AA

>

>

>"EK Sound" <askme@nospam.com> wrote in message news:446e254b\$1@linux...

>> So, I have been a bit frustrated of late with some of the reverb plugs

at

>> my disposal... "there has to be something better" I thought. I have heard

>> of SIR from time to time and thought, what the heck, how hard can it be

to

>> install (Nuendo). So, I donwload it along with some impulses from Lex,

>> Quantec and others... drag the .dll into the plus folder and boot Nuendo.

>> I called up a simple session that I did last week and stuck a Quantec

>> impulse on the vocal... HOLY CRAP!!!

>>

>> WHY DIDN'T SOMEONE TELL ME ABOUT THIS THING EARLIER!!!!!! ;-)

>>

>> *sigh*

>>

>> David.

>

>

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

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

>

>Application Virtualization is the future!

<http://tinyurl.com/ejhaaSchweeeing...> Now I gotta get that. You are using the wrapper?

AA

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

news:44725956\$1@linux...

>

> The newest version is only 200 (paris) ms exactly. Pretty easy, really.

> Rod

> "Aaron Allen" <nospam@not_here.dude> wrote:

>>Yeah, it's pretty darn sweet man. I sure wish Paris handled it with less

>
 >>latency though :)
 >>AA
 >>
 >>
 >>"EK Sound" <askme@nospam.com> wrote in message news:446e254b\$1@linux...
 >>> So, I have been a bit frustrated of late with some of the reverb plugs
 > at
 >>> my disposal... "there has to be something better" I thought. I have
 >>> heard
 >
 >>> of SIR from time to time and thought, what the heck, how hard can it be
 > to
 >>> install (Nuendo). So, I donwload it along with some impulses from Lex,
 >
 >>> Quantec and others... drag the .dll into the plus folder and boot
 >>> Nuendo.
 >
 >>> I called up a simple session that I did last week and stuck a Quantec
 >
 >>> impulse on the vocal... HOLY CRAP!!!
 >>>
 >>> WHY DIDN'T SOMEONE TELL ME ABOUT THIS THING EARLIER!!!!!! ;-)
 >>>
 >>> *sigh*
 >>>
 >>> David.
 >>
 >>
 >>I choose Polesoft Lockspam to fight spam, and you?
 >><http://www.polesoft.com/refer.html>
 >>
 >>
 >Very interesting, indeed.. and quite interested in this for the IT gig.
 However, MS better get their poop in a group on the current Virus/Spyware
 issue or this kind of fundamental shift will bring death and destruction to
 server stored profiles. Virtual BSOD coming soon to a theatre near you, LOL.

AA

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
 news:44726024\$1@linux...
 >
 > Application Virtualization is the future!
 > <http://tinyurl.com/ejhaa>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>yup ...fxpansion
also, the latest version is less cpu intensive
Rod
"Aaron Allen" <nospam@not_here.dude> wrote:
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>> "Aaron Allen" <nospam@not_here.dude> wrote:
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>>>> of SIR from time to time and thought, what the heck, how hard can it
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>>>> install (Nuendo). So, I donwload it along with some impulses from Lex,
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>>>>
>>>> David.
>>>
>>>
>>>>I choose Polesoft Lockspam to fight spam, and you?

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

>>>

>>>

>>

>

>even bettah - danke' man. I'm getting ready to tackle the dread video issue on my rig - once I have the green light I'll probably dump in this newest SIR and enjoy it... due to your infoshare.

Thanks man.

AA

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:44726239\$1@linux...

>

> yup ...fxpansion

> also, the latest version is less cpu intensive

> Rod

> "Aaron Allen" <nospam@not_here.dude> wrote:

>>Schweeeing... Now I gotta get that. You are using the wrapper?

>>AA

>>

>>

>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

>>news:44725956\$1@linux...

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>>> The newest version is only 200 (paris) ms exactly. Pretty easy, really.

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>>> "Aaron Allen" <nospam@not_here.dude> wrote:

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>>>>latency though :)

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>>>>> David.
>>>>
>>>>
>>>>I choose Polesoft Lockspam to fight spam, and you?
>>>><http://www.polesoft.com/refer.html>
>>>>
>>>>
>>>
>>
>>
>Such a bumner! The music industry sucks!

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

>
>Didn't know the guy was a gay christian metal-dude, but the
>rest of the article is an interesting - and quite candid - read.
>
> <http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=52609>
>
>My tracks are reading good volumes. The Master Fader is pumping away. The Global Fader seems to be responding to my Monitor Level ???). And no matter what the two faders read, my mixdown L&R are so quiet I have to apply 15 or more db of gain change to get them up to decent levels. Any ideas? Thanks.-MichaelI have 3.0. Is there any way to monitor VST (Native) Plugins in real time. I mean, while I am playing my guitar, can I hear the processed signal as I am playing? Thanks, MichaelDo you have the monitor & master levels flipped, perhaps?

"Michael" <michael@bigskylearning.com> wrote:

>
>My tracks are reading good volumes. The Master Fader is pumping away.
The
>Global Fader seems to be responding to my Monitor Level ???). And no matter
>what the two faders read, my mixdown L&R are so quiet I have to apply 15
>or more db of gain change to get them up to decent levels. Any ideas?

>Thanks.-MichaelWow, what a story. They are a great band and deserver much more
success than they have gotten. I will say that their stuff was more

accessible early in their career. They got manhandled pretty badly by the Christian music scene early on and stopped writing obviously devotional stuff, and got less accessible.

Yet, anyone who has heard the live track of "Over My Head" knows that Doug has some, well.. issues to deal with.

Sure, the church people treated him pretty shabbily over the years for being gay, from what I have heard, and that needs to be objected to and loudly, but still they have written pretty obtuse stuff in recent years, despite the obvious great talent displayed.

Personally, I'd like to see them stop smoking pot and being pissed off and write more "Out of the Silent Planet" type stuff, but they won't. Today, we have lots of heavy bands who are Christians and are doing some great work, but it took a lot to get here. King's X started out when really hard stuff was simply not something you could play for church. That has changed. I hope they can still make more great music. Killer band!

DC

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

>

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>rest of the article is an interesting - and quite candid - read.

>

> [http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?
mode=Article&newsitemID=52609](http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=52609)

>

>Not in Paris. You can use the onboard Paris FX, but VST or Dx FX can only be used when playing back recorded audio.

"Michael" <michael@bigskylearning.com> wrote in message
news:44728657\$1@linux...

>

> I have 3.0. Is there any way to monitor VST (Native) Plugins in real time.

> I mean, while I am playing my guitar, can I hear the processed signal as

> I am playing? Thanks, Michael I have a bass track that this band I'm recording is happy with the sound of, but I personally think sucks... OK, maybe I should say it a different way: "They like it, but I think they might like it even better if I could improve upon it :D
How's that for politically correct? lol

Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,

but here's my question: If I pick up a Bass Sansamp, I know the input isn't designed for line-level stuff, so if I run the signal out of a line-level out on my convertors, then through a mic pre that also has a line-level input and also an output level control (of which I have a few), can I just feed a very low level out of the preamp into the Sansamp input, or will I run into impedance issues with this method?

Reamping's no problem - I can easily rig that up, so if this other option doesn't work, I can always fall back on that, but for another choice, would a Sansamp box work in this instance?

Problem is "Farty distortion", BTW. It may take a re-tracking with a better input chain than the bass player's Carvin head line-out jack, but I want to at least investigate other options first. Worst bass sound I ever permitted to go to track... how's that for an achievement? lol Totally my fault, though - despite the band insisting they liked it, I should have at least taken a direct feed though a preamp or direct box on another channel, as well.

Neill used to be such a huge fan - I still love some of the Sam Taylor produced albums. However, this rant really doesn't surprise me at all. In a way, it's really a shame, because the dudes are talented - BUT their songwriting has stunk for a long time now. They really did have an identity crisis breakdown, and well... I just don't want to listen to that from anybody.

-Carl

"Neil" <OIUIU@OIU.com> wrote in message news:44725126\$1@linux...

>

> Didn't know the guy was a gay christian metal-dude, but the
> rest of the article is an interesting - and quite candid - read.

>

>

<http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=52609>

>

>See I found it interesting, because to me it doesn't seem like a rant - to me it comes across as simply "well, we are now realizing that this is the way it is" and they're kind of resolved to their fate. That's the way I interpreted it.

However, I think, regardless of any of the other issues he brings up, they never really had a killer single that would get them serious radio play... if you want to sell a few million copies per album, rather than barely a million copies over a lifetime (which still doesn't suck), you really do have to have

that aspect going for you.

Neil

"Carl Amburn" <carlamburn@NOSPAMhotmail.com> wrote:

>I used to be such a huge fan - I still love some of the Sam Taylor produced
>albums. However, this rant really doesn't surprise me at all. In a way,
it's
>really a shame, because the dudes are talented - BUT their songwriting has
>stunk for a long time now. They really did have an identity crisis
>breakdown, and well... I just don't want to listen to that from anybody.
>

>-Carl

>

>"Neil" <OIUIU@OIU.com> wrote in message news:44725126\$1@linux...

>>

>> Didn't know the guy was a gay christian metal-dude, but the

>> rest of the article is an interesting - and quite candid - read.

>>

>>

> <http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&newsitemID=52609>

>>

>>

>

>Check your patchbay, guessing you have master and monitor mixed up or
patched incorrectly in there. Also, it's a known deal that the temp *red
colored* mixdown overview file appears to be affected visually by the
monitor knob during a mixdown bounce. However, upon playback of the mixdown
file you should find that it does not actually.

AA

"Michael" <michael@bigskylearning.com> wrote in message
news:447285bc\$1@linux...

>

> My tracks are reading good volumes. The Master Fader is pumping away.

> The

> Global Fader seems to be responding to my Monitor Level ???). And no

> matter

> what the two faders read, my mixdown L&R are so quiet I have to apply 15

> or more db of gain change to get them up to decent levels. Any ideas?

> Thanks.-Michael

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>You are correct Neil - it is not a 'rant'. I think. Haha. Also - I should clarify that within their songwriting, I think the lyrics are the weak link. They need to paint a better picture - and a much much cooler one at that. Doug needs to get off his low-esteem trip and rock some friggin' balls - like his band sounds like live.

-Carl

"Neil" <OIUIU@OIU.com> wrote in message news:44729f00\$1@linux...

>

> See I found it interesting, because to me it doesn't seem like
> a rant - to me it comes across as simply "well, we are now
> realizing that this is the way it is" and they're kind of
> resolved to their fate. That's the way I interpreted it.

>

> However, I think, regardless of any of the other issues he
> brings up, they never really had a killer single that would get
> them serious radio play... if you want to sell a few million
> copies per album, rather than barely a million copies over a
> lifetime (which still doesn't suck), you really do have to have
> that aspect going for you.

>

> Neil

>

>

> "Carl Amburn" <carlamburn@NOSPAMhotmail.com> wrote:

> >I used to be such a huge fan - I still love some of the Sam Taylor
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> >albums. However, this rant really doesn't surprise me at all. In a way,
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> >really a shame, because the dudes are talented - BUT their songwriting
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> >stunk for a long time now. They really did have an identity crisis

> >breakdown, and well... I just don't want to listen to that from anybody.

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> >-Carl

> >

> >"Neil" <OIUIU@OIU.com> wrote in message news:44725126\$1@linux...

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> >> Didn't know the guy was a gay christian metal-dude, but the

> >> rest of the article is an interesting - and quite candid - read.

> >>

> >>

>

> [http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx? mode=Article&ne](http://www.roadrunnerrecords.com/blabbermouth.net/news.aspx?mode=Article&ne)

w

> >siteID=52609

> >>

> >>

> >

> >

>It's Love was a big hit.. although, I always thought it should've been bigger... Dogman was great. Last few albums I tried to get into though, I just couldn't dig. I think Tape Head was the last one I picked up after a few failed vibe attempts.

Still, real shame for them to come to the place they have. I would like to see them try Europe or Japan before cashing in the chips. Perhaps Germany would better suit their sound? Hopefully they each were wise with any money and won't be asking about do you want fries with that, but I've known some fantastic musicians that starve while complete idiots dance around to a seq track and rake it in.

Zero justice in that man, I feel what Doug is saying there.

AA

"Neil" <OIUIU@OIU.com> wrote in message news:44729f00\$1@linux...

>

> See I found it interesting, because to me it doesn't seem like
> a rant - to me it comes across as simply "well, we are now
> realizing that this is the way it is" and they're kind of
> resolved to their fate. That's the way I interpreted it.

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> However, I think, regardless of any of the other issues he
> brings up, they never really had a killer single that would get
> them serious radio play... if you want to sell a few million
> copies per album, rather than barely a million copies over a
> lifetime (which still doesn't suck), you really do have to have
> that aspect going for you.

>

> Neil

>

>

> "Carl Amburn" <carlamburn@NOSPAMhotmail.com> wrote:

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>>albums. However, this rant really doesn't surprise me at all. In a way,
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>>really a shame, because the dudes are talented - BUT their songwriting has
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>>>
>>
>>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>"Aaron Allen" <nospam@not_here.dude> wrote:

>I would like to
>see them try Europe or Japan before cashing in the chips. Perhaps Germany

>would better suit their sound?

Hah! but they always get lost there!

heh hehHey Lamont,

I realized my post probably may not have made sense at the start - I was referring to how it is interesting that we've come to the same result with completely different perspectives and experiences, and therein perhaps lies the answer to why DAWs seem different.

When it all comes down, every app or mixing medium requires a slightly different approach, but more often that is about workflow - not summing or other dsp anomalies (which is one thing developers of digital audio try to avoid). As engineers and producers we all look at problems and solutions differently (which is what makes this a fun and creative business), but with digital audio, the results can easily be the same when those differences are fully understood. That sometimes requires throwing out tradition or learned approach and figuring out what actually makes up the result we are trying to achieve. That isn't always as elusive as it once seemed.

To finally summarize a bit of my conclusion on our running conversation on this, I've been comparing DAWs to find the differences for quite a few years now. The key isn't trying to push any digital DAW, but finding the tools that equate to what needs to be achieved. I can create the same result in Sequoia and Nuendo. Only workflow changes.

As we all know, once you find a way to create a sound, it is no longer a mystery relegated to a particular piece of gear. Regardless of what platform a mix is done in, it ends up on CD with the same bit depth, sample rate, stereo field, etc. The human techniques of mixing are really what it make the most difference. Certainly different tools (Eqs, comps, limiters, pres, mics, consoles, etc) all sound different, and will be better choices for different styles or different needs. But, there isn't a "magic bullet" - just understanding.

Regards,
Dedric

On 5/19/06 4:47 PM, in article 446e4b12\$1@linux, "LaMont"
<jjdpro@ameritech.net> wrote:

>
> Hey Dedric,
> So, you're mixing R&B in Nuendo..Whew!! What a task..
>
> You are right, you have to find that oh-so sweet spot in Nuendo for low end
> tracks. I have to admit, Pro-Tools (7) does a much better job at this. But,
> Paris just mops the floor in mixing Hip-Hop, R & B music..
>
> Also, I have yet to mix a multi track project in samplitude. I will, i
> promise..
> Take care..LaMont
>
> P.S.. Maybe some DAW manufacturer is in the process of combining "The Best
> Features from All the Great DAWS Past & Present" :)
>
>
>
>
> Dedric Terry <dterry@keyofd.net> wrote:
>> You'll love this one Lamont:
>>
>> I'm mixing an R&B/Gospel project in Nuendo (and partially in Sequoia).
> I
>> tried Sequoia on a few tunes, even one I started in Nuendo and moved to
>> Sequoia for the same reason you stated (just couldn't get the sound I was
>> going for - Destiny's Child, etc). Seq has some great tools for fat and
>> punchy, but the delay in playback for caching audio, and delay every time
> I
>> move a fader (on heavier loaded projects) is too much to bear. Lack of
> dual
>> core support is holding this app back - great editing, etc, and it handles
>> 3x the orchestral library as Nuendo, but not when it comes to mixing.
>>

>> I went back to Nuendo - it takes a different approach, but it's sounding
>> great (I'll master in Sequoia to get the levels the clients are looking
>> for). At first I thought it was just that Sequoia really did sound better
>> on some things and it does handle the main buss differently, but then went
>> back and compared mixes - now I'm thinking it really had more to do with
> the
>> Eqs, comps, etc I was using within Sequoia - nothing comparable in Nuendo.
>>
>> IMHO, Nuendo doesn't have the headroom for low end (e.g. a limiting
>> algorithm in some form in the audio engine) - it just clips everything over
>> 0dBFS - Paris and Samp/Seq "soft clip" - so you have to compress it and
> get
>> it EQ'd right before hitting the master in Nuendo, and that can be tricky.
>> It's much easier to let soft clipping handle it since most limiters also
>> compress the lows and mids with an imbalance of attack/release. Soft
>> clipping doesn't affect the attack/release at all, so the low end stays
>> punchy. It does distort, but can be either unnoticeable, or even pleasing
>> in some cases.
>>
>> Samplitude has a similar soft clipping approach to Paris', but it still
>> takes some care to make good use of it. I love a lot about Sequoia, but
> the
>> caching has to go (similar to Cool Edit Pro/Audition's approach). I can't
>> deal with faders that freeze the screen momentarily everytime I tweak it
> by
>> 0.1dB.
>>
>> Can we make a request to someone for a "best of" DAW?
>>
>> Regards,
>> Detric
>>
>> On 5/19/06 9:51 AM, in article 446de96a\$1@linux, "LaMont"
>> <jjdpro@ameritech.net> wrote:
>>
>>>
>>> I'm doing a project starting in Nuendo(R & B, Neo-Soul) with heavy MPC
> drums
>>> and all i can say is that Nuendo does not seem to handle aggressive Hip
> Hop
>>> to well..
>>>
>>> When I port the wav files into PT, better results. The when i import those
>>> same files into Paris..Boom.. !! Nice transients, full spectrum, big bodied
>>> AKA Phatt smooth sound..
>>>
>>> While I love tracking & Editing in Nuendo, it's handling of R&B Hip hop
>>> music leaves a lot to be desired..

>>>
>>> Paris is still a gem of a Mixer/Recorder.
>>> LaMont
>>> LaMont
>>>
>>> "Edna" <edna@texomaonline.com> wrote:
>>>> Seems I remember a while back someone in the group mentioning a DAW
>>>> shootout
>>>> done some time ago with folks (BT?) picking their favorites in a blind
>>>> listening test. Were the results ever published? I'm curious as to
> how
>>>> PARIS came out, as well as a few others.
>>>>
>>>>
>>>
>>
>sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350 used.
Awesome! The tone is EVEN and LOW where the sansamp is neither.
<http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>

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

>
>I have a bass track that this band I'm recording is happy with
>the sound of, but I personally think sucks... OK, maybe I
>should say it a different way: "They like it, but I think they
>might like it even better if I could improve upon it :D
>How's that for politically correct? lol
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>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,
>but here's my question: If I pick up a Bass Sansamp, I know the
>input isn't designed for line-level stuff, so if I run the
>signal out of a line-level out on my convertors, then through a
>mic pre that also has a line-level input and also an output
>level control (of which I have a few), can I just feed a very
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>
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>with a better input chain than the bass player's Carvin head
>line-out jack, but I want to at least investigate other options
>first. Worst bass sound I ever permitted to go to track... how's
>that for an achievement? lol Totally my fault, though -

>despite the band insisting they liked it, I should have at
>least taken a direct feed though a preamp or direct box on
>another channel, as well.

>

>Neil

>

>oh and the tone is worlds apart

"john" <no@no.com> wrote:

>

>sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350
used.

> Awesome! The tone is EVEN and LOW where the sansamp is neither.

> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>

>

>

>

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>>that for an achievement? lol Totally my fault, though -

>>despite the band insisting they liked it, I should have at

>>least taken a direct feed though a preamp or direct box on

>>another channel, as well.

>>

>>Neil

>>
>>
>Thanks, I'll try it. The tracks are certainly low on amplitude. When I bring them into Audition they are skinny little suckers. -Thanks, Michael

"Aaron Allen" <nospam@not_here.dude> wrote:
>Check your patchbay, guessing you have master and monitor mixed up or >patched incorrectly in there. Also, it's a known deal that the temp *red
>colored* mixdown overview file appears to be affected visually by the
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>AA
>
>
>"Michael" <michael@bigskylearning.com> wrote in message
>news:447285bc\$1@linux...
>>
>> My tracks are reading good volumes. The Master Fader is pumping away.

>> The
>> Global Fader seems to be responding to my Monitor Level ???). And no
>> matter
>> what the two faders read, my mixdown L&R are so quiet I have to apply
15
>> or more db of gain change to get them up to decent levels. Any ideas?
>> Thanks.-Michael
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
>Good one DC! I think Aaron's right though. They should be able build a following in Europe. Most of the Inside Out Records artists have huge followings over there. I saw them live last fall in Cedar Falls, Iowa at a big club. Such a great show and great players. Too bad there was only a couple hundred people there. :>(I hope they find a way to keep going.

Tony

"DC" <dc@spammersinhell.com> wrote in message news:4472a50d\$1@linux...
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>

>>I would like to
>>see them try Europe or Japan before cashing in the chips. Perhaps Germany
>
>>would better suit their sound?
>
>
> Hah! but they always get lost there!
>
> heh heh
>
>
>Here's the deal. I've been running Norton Systemworks 2002 on my internet
comp, renewing the antivirus subscription every year. My subscription ran
out yesterday and upon trying to renew it, I was informed it was no longer
supported, and I had to upgrade to whatever 2006. Since I've read some of
you are down on Norton, I thought I'd ask for opinions on what to switch
to. Sooooo....what do you guys like?

I don't use the norton firewall. I use the free Zone Alarm one.
I kind of like the system tune up thing that Norton did. I don't think I've
had a crash...ever, on this comp.
RodHi Rod,

Check out www.bitdefender.com and a program named Spyware Doctor. That might
be all you need. The combo of the two has kept my kids PC free of spyware,
malware, and viruses for about a year now. It was a DISASTER before that.

Mark

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>
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>comp, renewing the antivirus subscription every year. My subscription ran
>out yesterday and upon trying to renew it, I was informed it was no longer
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>I kind of like the system tune up thing that Norton did. I don't think I've
>had a crash...ever, on this comp.
>Rodhaha no it doesn't

And Neil... I dont think thats a good idear...

"john" <no@no.com> wrote in message [news:4472fa19\\$1@linux...](mailto:news:4472fa19$1@linux...)

>
> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350

> used.
> Awesome! The tone is EVEN and LOW where the sansamp is neither.
> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
>
>
>
> "Neil" <OIUOIU@OIU.com> wrote:
>>
>>I have a bass track that this band I'm recording is happy with
>>the sound of, but I personally think sucks... OK, maybe I
>>should say it a different way: "They like it, but I think they
>>might like it even better if I could improve upon it :D
>>How's that for politically correct? lol
>>
>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,
>>but here's my question: If I pick up a Bass Sansamp, I know the
>>input isn't designed for line-level stuff, so if I run the
>>signal out of a line-level out on my convertors, then through a
>>mic pre that also has a line-level input and also an output
>>level control (of which I have a few), can I just feed a very
>>low level out of the preamp into the Sansamp input, or will I
>>run into impedance issues with this method?
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>>Reamping's no problem - I can easily rig that up, so if this
>>other option doesn't work, I can always fall back on that, but
>>for another choice, would a Sansamp box work in this instance?
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>>with a better input chain than the bass player's Carvin head
>>line-out jack, but I want to at least investigate other options
>>first. Worst bass sound I ever permitted to go to track... how's
>>that for an achievement? lol Totally my fault, though -
>>despite the band insisting they liked it, I should have at
>>least taken a direct feed though a preamp or direct box on
>>another channel, as well.
>>
>>Neil
>>
>>
>I have had great success with McAfee. Go to www.salescircular.com and pick
your state and on the bottom pick free after rebate. Often antivirus is
there for free.

John

"Mark McDermott" <mark@stateofwail.com> wrote:

>

>Hi Rod,

>
>Check out www.bitdefender.com and a program named Spyware Doctor. That might
>be all you need. The combo of the two has kept my kids PC free of spyware,
>malware, and viruses for about a year now. It was a DISASTER before that.
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>>I kind of like the system tune up thing that Norton did. I don't think
I've
>>had a crash...ever, on this comp.
>>Rod
>Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally infatuated
me. You need to try them but I will never have a sans amp again. The tone
to me is totally amateurish and not even at all plus low signal output.
How sucky is that?
John

"justcron" <paris@hydrorecords.com> wrote:
>haha no it doesn't
>
>And Neil... I dont think thats a good idear...
>
>"john" <no@no.com> wrote in message [news:4472fa19\\$1@linux...](news:4472fa19$1@linux...)
>>
>> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350
>> used.
>> Awesome! The tone is EVEN and LOW where the sansamp is neither.
>> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
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>> "Neil" <OIUOIU@OIU.com> wrote:
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>>>should say it a different way: "They like it, but I think they

>>>might like it even better if I could improve upon it :D

>>>How's that for politically correct? lol

>>>

>>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,

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>>>input isn't designed for line-level stuff, so if I run the

>>>signal out of a line-level out on my convertors, then through a

>>>mic pre that also has a line-level input and also an output

>>>level control (of which I have a few), can I just feed a very

>>>low level out of the preamp into the Sansamp input, or will I

>>>run into impedance issues with this method?

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>>>Reamping's no problem - I can easily rig that up, so if this

>>>other option doesn't work, I can always fall back on that, but

>>>for another choice, would a Sansamp box work in this instance?

>>>

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>>>with a better input chain than the bass player's Carvin head

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>>>that for an achievement? lol Totally my fault, though -

>>>despite the band insisting they liked it, I should have at

>>>least taken a direct feed though a preamp or direct box on

>>>another channel, as well.

>>>

>>>Neil

>>>

>>>

>>

>

>Hi there Rod...Get rid of ZoneAlarm !!! it is totally useless,and causes all sorts of problems.....I also HATE Norton...their software is very "invasive",and probably mostly useless too....

"john" <no@no.com> wrote in message news:44734fb6\$1@linux...

>

> I have had great success with McAfee. Go to www.salecircular.com and pick

> your state and on the bottom pick free after rebate. Often antivirus is

> there for free.

>

> John

>

> "Mark McDermott" <mark@stateofwail.com> wrote:

> >

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> >Mark
> >
> >"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
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> >>out yesterday and upon trying to renew it, I was informed it was no longer
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> >>I don't use the norton firewall. I use the free Zone Alarm one.
> >>I kind of like the system tune up thing that Norton did. I don't think
> > I've
> >>had a crash...ever, on this comp.
> >>Rod
> >
> >No I hear ya John... I like a bunch of the different ones, I just dont personally think the sansamp 'sucks' but I respect your opinion. the only one that I've found that really does suck is the POD, but then some people like that too.

"john" <no@no.com> wrote in message news:44735027\$1@linux...
>
> Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally
> infatuated
> me. You need to try them but I will never have a sans amp again. The
> tone
> to me is totally amateurish and not even at all plus low signal output.
> How sucky is that?
> John
>
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>>And Neil... I dont think thats a good idear...
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>>"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
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>>> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for \$350

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>>> used.
>>> Awesome! The tone is EVEN and LOW where the sansamp is neither.
>>> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
>>>
>>>
>>>
>>> "Neil" <OIUOIU@OIU.com> wrote:
>>>>
>>>>I have a bass track that this band I'm recording is happy with
>>>>the sound of, but I personally think sucks... OK, maybe I
>>>>should say it a different way: "They like it, but I think they
>>>>might like it even better if I could improve upon it :D
>>>>How's that for politically correct? lol
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>>>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,
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>>>>that for an achievement? lol Totally my fault, though -
>>>>despite the band insisting they liked it, I should have at
>>>>least taken a direct feed though a preamp or direct box on
>>>>another channel, as well.
>>>>
>>>>Neil
>>>>
>>>>
>>>
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_001D_01C67E7B.21C00F70
Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Neil,

Sounds like the part already sounds blatty. You may have to rerecord as you suggested. I have great results using a combination of a fat but clean DI track with Amplitube along side it.
Tom

"Neil" <OIUOIU@OIU.com> wrote in message news:44729718\$1@linux...

I have a bass track that this band I'm recording is happy with the sound of, but I personally think sucks... OK, maybe I should say it a different way: "They like it, but I think they might like it even better if I could improve upon it :D
How's that for politically correct? lol

Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it, but here's my question: If I pick up a Bass Sansamp, I know the input isn't designed for line-level stuff, so if I run the signal out of a line-level out on my convertors, then through a mic pre that also has a line-level input and also an output=20 level control (of which I have a few), can I just feed a very low level out of the preamp into the Sansamp input, or will I run into impedance issues with this method?

Reamping's no problem - I can easily rig that up, so if this other option doesn't work, I can always fall back on that, but for another choice, would a Sansamp box work in this instance?

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Neil

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_001D_01C67E7B.21C00F70
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>Neil,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Sounds like the part already sounds =
blatty.&nbsp;=20
You may have to</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>rerecord as you suggested.&nbsp; I have =
great=20
results using</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>a combination of a fat but clean DI =
track&nbsp;with=20
Amplitude along side it.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
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@OIU.com">OIUOIU@OIU.com</A>&gt; wrote=20
  in message <A=20
  href=3D"news:44729718$1@linux">news:44729718$1@linux</A>...</DIV><BR>I =
have a=20
  bass track that this band I'm recording is happy with<BR>the sound of, =
but I=20
  personally think sucks... OK, maybe I<BR>should say it a different =
way: "They=20
  like it, but I think they<BR>might like it even better if I could =
improve upon=20
  it&nbsp;; :D<BR>How's that for politically correct?&nbsp; =
lol<BR><BR>Anyway,=20
  I'm thinking about reamping it or maybe Sans-amp-ing it,<BR>but here's =
my=20
  question: If I pick up a Bass Sansamp, I know the<BR>input isn't =
designed for=20
  line-level stuff, so if I run the<BR>signal out of a line-level out on =
my=20
  convertors, then through a<BR>mic pre that also has a line-level input =
and=20
```

also an output
level control (of which I have a few), can I just =
feed a=20
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I
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other option doesn't work, I can =
always fall=20
back on that, but
for another choice, would a Sansamp box work in =
this=20
instance?

Problem is "Farty distortion", BTW. It may take a=20
re-tracking
with a better input chain than the bass player's Carvin =

[illegible]

-----=_NextPart_000_001D_01C67E7B.21C00F70--Also, make sure you are monitoring post fader, not pre.

David

On 22-May-2006, "Michael" <michael@bigskylearning.com> wrote:

> My tracks are reading good volumes. The Master Fader is pumping away.
> The
> Global Fader seems to be responding to my Monitor Level ???). And no
> matter
> what the two faders read, my mixdown L&R are so quiet I have to apply 15
> or more db of gain change to get them up to decent levels. Any ideas?
> Thanks.-MichaelSwan Records
Performed by Freddy Cannon with Frank Slay and his orchestra
Songwriter:Chuck Barris
Time 2:10

Maybe I'll try to spin it up sometime and channel SSC.

;O)"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Swan Records
>Performed by Freddy Cannon with Frank Slay and his orchestra
>Songwriter:Chuck Barris
>Time 2:10
>
>Maybe I'll try to spin it up sometime and channel SSC.
>
>;O)
>
>
Thats "Chuckie Baby" to you. Yep, gong show fame.

geneYeow!

[http://www.youtube.com/watch?v=njDtlNkjk0&search=dragon force](http://www.youtube.com/watch?v=njDtlNkjk0&search=dragon+force)Best way to deal with viruses and network attacks? Install Ubuntu on it. BY FAR the best option, though you will have to jump through some hoops for some kinds of media playback.

If you insist on paying for an inferior Microsoft operating sytem, as an alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free as in beer, Clamwin free as in beer and free as in speech (it's GPL'd). The downside is that Clamwin doesn't include a real time scanner--you have to tell it to scan something. I think the XP firewall is pretty decent, I use it on my machines but I also have my own firewall built into my home router. I think Zonealarm mostly just scares people.

But try Ubuntu, after a little bit of kicking around you'll be thrilled you did.

TCB

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
>Here's the deal. I've been running Norton Systemworks 2002 on my internet
>comp, renewing the antivirus subscription every year. My subscription ran
>out yesterday and upon trying to renew it, I was informed it was no longer
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>I don't use the norton firewall. I use the free Zone Alarm one.
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>had a crash...ever, on this comp.
>RodThis is a multi-part message in MIME format.
-----050107040100080908050104

Content-Type: text/plain; charset=ISO-8859-1; format=flowed
Content-Transfer-Encoding: 7bit

hey,
is this stuff superior to AVG?
j

TCB wrote:

>Best way to deal with viruses and network attacks? Install Ubuntu on it. BY
>FAR the best option, though you will have to jump through some hoops for
>some kinds of media playback.
>
>If you insist on paying for an inferior Microsoft operating sytem, as an
>alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free as in
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>
>TCB
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>>Rod
>>
>>
>
>
>

-----050107040100080908050104
Content-Type: text/html; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<html>
<head>
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
</head>
<body bgcolor="#ffffff" text="#000000">
hey,<br>
is this stuff superior to AVG?<br>
j<br>
<br>
TCB wrote:
<blockquote cite="mid44737517$1@linux" type="cite">
  <pre wrap="">Best way to deal with viruses and network attacks? Install Ubuntu on it. BY
  FAR the best option, though you will have to jump through some hoops for
  some kinds of media playback.
```

If you insist on paying for an inferior Microsoft operating sytem, as an alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free as in beer, Clamwin free as in beer and free as in speech (it's GPL'd). The downside is that Clamwin doesn't include a real time scanner--you have to tell it to scan something. I think the XP firewall is pretty decent, I use it on my machines but I also have my own firewall built into my home router. I think Zonealarm mostly just scares people.

But try Ubuntu, after a little bit of kicking around you'll be thrilled you did.

TCB

```
"Rod Lincoln" <a class="moz-txt-link-rfc2396E"
href="mailto:rlincoln@nospam.kc.rr.com">&lt;rlincoln@nospam.kc.rr.com&gt;</a> wrote:
</pre>
<blockquote type="cite">
  <pre wrap="">Here's the deal. I've been running Norton Systemworks 2002 on my internet
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  out yesterday and upon trying to renew it, I was informed it was no longer
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```
Rod
  </pre>
</blockquote>
```

```
<pre wrap=""><!-->
</pre>
</blockquote>
</body>
</html>
```

-----050107040100080908050104--here's the mooks that swept EuroVision.....

<http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views> &page=1&t=t&f=b
< <http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views> &page=1&t=t&f=b>

sorry for the denigration but if this is "it" then "it" is all over.....

"get my buryin' shovel..." Ned Flanders

DC wrote:

```
>Yeow!
>
> http://www.youtube.com/watch?v=njDtlNkjko&search=dragon force
>
>I was watching "Call For Help" a couple of weeks ago on cable, and they did
some real world benchmarking on anti virus software, and the concluded
Norton and Zone Alarm slowed the computer down by as much as 50%, but that
the Windows "one care" had no speed hit at all.
Just FYI.
--
Martin Harrington
www.lendaneer-sound.com
```

```
"tonehouse" <zmcleod@comcast.net> wrote in message news:447351c4$1@linux...
> Hi there Rod...Get rid of ZoneAlarm !!! it is totally useless,and causes
> all
> sorts of problems.....I also HATE Norton...their software is very
> "invasive",and probably mostly useless too....
> "john" <no@no.com> wrote in message news:44734fb6$1@linux...
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>> I have had great success with McAfee. Go to www.salecircular.com and
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>> there for free.
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>> John
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>> "Mark McDermott" <mark@stateofwail.com> wrote:
>> >
>> >Hi Rod,
```

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>> >Check out www.bitdefender.com and a program named Spyware Doctor. That
> might
>> >be all you need. The combo of the two has kept my kids PC free of
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>> >
>>
>
>I'm sorry, I take that back.....just having watched a bunch of the other
vid's I can see why they won....what a bunch of tossers....

jef knight wrote:

> here's the mooks that swept EuroVision.....
>
> [http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views &page=1&t=t&f=b](http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views&page=1&t=t&f=b)
> < [http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views &page=1&t=t&f=b](http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views&page=1&t=t&f=b)>
>
> sorry for the denigration but if this is "it" then "it" is all over.....
>
> "get my buryin' shovel..." Ned Flanders
>
>
> DC wrote:

>
>> Yeow!
>>
>> [http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon force](http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon+force)
>>
>>BWAAHHAHAHAHAHAH!

It's "The Crazy World of Arthur Brown" risen from the grave...

Funny stuff. Makes Spinal Tap look like the London Philharmonic..

heheheh

thanks for the chuckles...

DC

jef knight <thestudio@allknightmusic.com> wrote:

>here's the mooks that swept EuroVision.....

>

> [http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views &page=1&t=t&f=b](http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views+&page=1&t=t&f=b)

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>>

>>"DC" <dc@shreddersinhell.org> wrote:

>

>Yeow!

>

> [http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon force](http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon+force)

I can't see it... and i do have the most recent version of
Flash, & Java's enabled, so i dunno what the deal is.

NeilThis is a multi-part message in MIME format.

-----000909020905050808090903

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

spinal tap risen from the grave.....rotflmao.....

DC wrote:

>BWAAHHAHAHAHAHAH!

>

>It's "The Crazy World of Arthur Brown" risen from the grave...

>

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>

>heheheh

>

>thanks for the chuckles...

>

>DC

>

>

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>

>

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>>

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>>

>>DC wrote:

>>

>>

>>

>>>Yeow!

>>>

>>> [http://www.youtube.com/watch?v=njDtlnNkiko&search=dragon force](http://www.youtube.com/watch?v=njDtlnNkiko&search=dragon+force)

>>>

>>>

>>>

>>>

>
>
>

-----000909020905050808090903
Content-Type: text/html; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit

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<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<html>
<head>
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
</head>
<body bgcolor="#ffffff" text="#000000">
spinal tap risen from the grave....rotflmao.....<br>
<br>
DC wrote:
<blockquote cite="mid4473aa60$1@linux" type="cite">
  <pre wrap="">BWAAHHAHAHAHAHAH!
```

It's "The Crazy World of Arthur Brown" risen from the grave...

Funny stuff. Makes Spinal Tap look like the London Philharmonic..

heheheh

thanks for the chuckles...

DC

```
jef knight <a class="moz-txt-link-/rfc2396E"
href="mailto:thestudio@allknightmusic.com">&lt;thestudio@allknightmusic.com&gt;</a> wrote:
</pre>
<blockquote type="cite">
  <pre wrap="">here's the mooks that swept EuroVision.....
```

```
<a class="moz-txt-link-freetext" href="
http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views
&page=1&t=t&f=b">http://www.youtube.com/watch?v=qWqtOOiH6CY&amp;feature=Views&amp;
page=1&amp;t=t&amp;f=b</a>
</pre>
</blockquote>
<pre wrap=""><!-->
</pre>
<blockquote type="cite">
  <pre wrap=""><a class="moz-txt-link-/rfc2396E" href="
http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views
```

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</pre>
</blockquote>
</blockquote>
<pre wrap=""><!-->
</pre>
</blockquote>
</body>
</html>
```

-----000909020905050808090903--I wonder what my Germainuim could do to it.
Wanna send me just the track?

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

```
>
>
>Neil,
>Sounds like the part already sounds blatty. You may have to
>rerecord as you suggested. I have great results using
>a combination of a fat but clean DI track with Amplitube along side it.
>Tom
>
>
> "Neil" <OIUOIU@OIU.com> wrote in message news:44729718$1@linux...
>
> I have a bass track that this band I'm recording is happy with
> the sound of, but I personally think sucks... OK, maybe I
> should say it a different way: "They like it, but I think they
> might like it even better if I could improve upon it :D
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> How's that for politically correct? lol

>

> Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,

> but here's my question: If I pick up a Bass Sansamp, I know the

> input isn't designed for line-level stuff, so if I run the

> signal out of a line-level out on my convertors, then through a

> mic pre that also has a line-level input and also an output=20

> level control (of which I have a few), can I just feed a very

> low level out of the preamp into the Sansamp input, or will I

> run into impedance issues with this method?

>

> Reamping's no problem - I can easily rig that up, so if this

> other option doesn't work, I can always fall back on that, but

> for another choice, would a Sansamp box work in this instance?

>

> Problem is "Farty distortion", BTW. It may take a re-tracking

> with a better input chain than the bass player's Carvin head

> line-out jack, but I want to at least investigate other options

> first. Worst bass sound I ever permitted to go to track... how's

> that for an achievement? lol Totally my fault, though -

> despite the band insisting they liked it, I should have at

> least taken a direct feed through a preamp or direct box on

> another channel, as well.

>

> Neil

>

>

>

>

> 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">

><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>Neil,</DIV>

><DIV>Sounds like the part already sounds =

> You may have to</DIV>

> great=20

> results using</DIV>

><DIV>a combination of a fat but clean DI =

>Amplitube along side it.</DIV>
><DIV>Tom</DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Neil" <<A =
>href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com> wrote=20
> in message <A=20
> href=3D"news:44729718\$1@linux">news:44729718\$1@linux...</DIV>
I
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>have a=20
> bass track that this band I'm recording is happy with
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> channel, as well.

Neil

</BLOCKQUOTE>
><DIV>

I choose Polesoft Lockspam to fight spam, =
>and=20
>you?
<A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>
>I bet he spent a boatload on that Carvin too, I faced a band with a Carvin
a few years ago, and all the bass player told me was how much he spent on
it.

On the other hand, I just went to practice with a band I am doing a session
for, and thay had a Randall with a 15, I almost liked it better than my SVT,
much more clear "note" and still plenty of low end.

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

>
>
>I wonder what my Germainuim could do to it.
>Wanna send me just the track?

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

>>
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>>Neil,
>>Sounds like the part already sounds blatty. You may have to
>>rerecord as you suggested. I have great results using
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>>you?
<A=20
>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>>
>>I use the Pod a lot. I only have 7 "High end" mic pre's and 3 other channels
of "prosumer" so I use them for drums when tracking, and often use the pod
to record a scratch. Then replace it. I hear the Brick is cool. I may need
to try one

"justcron" <paris@hydrorecords.com> wrote:
>No I hear ya John... I like a bunch of the different ones, I just dont

>personally think the sansamp 'sucks' but I respect your opinion. the only

>one that I've found that really does suck is the POD, but then some people

>like that too.
>
>"john" <no@no.com> wrote in message news:44735027\$1@linux...
>>
>> Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally

>> infatuated
>> me. You need to try them but I will never have a sans amp again. The

>> tone
>> to me is totally amateurish and not even at all plus low signal output.
>> How sucky is that?
>> John
>>
>> "justcron" <paris@hydrorecords.com> wrote:

>>>haha no it doesn't
>>>
>>>And Neil... I dont think thats a good idear...
>>>
>>>"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
>>>>
>>>> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for
\$350
>>
>>>> used.
>>>> Awesome! The tone is EVEN and LOW where the sansamp is neither.
>>>> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
>>>>
>>>>
>>>>
>>>> "Neil" <OIUOIU@OIU.com> wrote:
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>>>>>might like it even better if I could improve upon it :D
>>>>>How's that for politically correct? lol
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>>>>>despite the band insisting they liked it, I should have at
>>>>>least taken a direct feed though a preamp or direct box on
>>>>>another channel, as well.
>>>>>
>>>>>Neil
>>>>>
>>>>>

>>>>

>>>

>>>

>>

>

>has anyone watched that UAD movie for the NEVE EQ?

I love what it does to that snare, anyone's compared it to the Paris EQ? I

never get that snap with it., Is it the same latency as the other UAD stuff?

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

>

>

>If you get a Mac you'll get one more instance of something though.

>It might be worth it.

>T.

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

>news:4471f1c4\$1@linux...

> It doesn't appear to have any more capabilities than a regular UAD-1 =

>PCI card and I've got 4 of those and I just spent a month getting them =

>to all work properly.

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =

>news:447167ea@linux...

> DJ,

> If you haven't tried one you'll be jones'n for a pair of those bad =

>boys.

> Can you say attitude?

> Tom

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

>news:447126bd@linux...

>

> <http://www.uaudio.com/products/digital/expertpak/demo.html>

>

>

>

>

>

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

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

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><BODY bgColor=3D#ffffff>
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><DIV><FONT face=3DArial size=3D2>T.</FONT></DIV>
><BLOCKQUOTE dir=3Dltr=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"DJ" <<A=20
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>_@animas.net</A>>=20
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</BLOCKQ=
>UOTE>
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>spam, and=20
> you?
<A=20
> =
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

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

>I can't see it... and i do have the most recent version of
>Flash, & Java's enabled, so i dunno what the deal is.
>
>Neil

Dang! Amazing playing really. Hope you can see it sometime.

DCThat proves any tool can be worth it.

The SansAmp doesn't suck for tone.. it just needs a little EQ :)

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:4473d21e\$1@linux...

>
>
> I use the Pod a lot. I only have 7 "High end" mic pre's and 3 other
> channels
> of "prosumer" so I use them for drums when tracking, and often use the pod
> to record a scratch. Then replace it. I hear the Brick is cool. I may need
> to try one
>
>
> "justcron" <paris@hydrorecords.com> wrote:
>>No I hear ya John... I like a bunch of the different ones, I just dont
>
>>personally think the sansamp 'sucks' but I respect your opinion. the
>>only
>
>>one that I've found that really does suck is the POD, but then some people
>
>>like that too.
>>
>>"john" <no@no.com> wrote in message news:44735027\$1@linux...
>>>

>>> Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally
>
>>> infatuated
>>> me. You need to try them but I will never have a sans amp again. The
>
>>> tone
>>> to me is totally amateurish and not even at all plus low signal output.
>>> How sucky is that?
>>> John
>>>
>>> "justcron" <paris@hydrorecords.com> wrote:
>>>>haha no it doesn't
>>>>
>>>>And Neil... I dont think thats a good idear...
>>>>
>>>>"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
>>>>>
>>>>> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for
> \$350
>>>
>>>>> used.
>>>>> Awesome! The tone is EVEN and LOW where the sansamp is neither.
>>>>> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
>>>>>
>>>>>
>>>>>
>>>>> "Neil" <OIUOIU@OIU.com> wrote:
>>>>>>
>>>>>>I have a bass track that this band I'm recording is happy with
>>>>>>the sound of, but I personally think sucks... OK, maybe I
>>>>>>should say it a different way: "They like it, but I think they
>>>>>>might like it even better if I could improve upon it :D
>>>>>>How's that for politically correct? lol
>>>>>>
>>>>>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,
>>>>>>but here's my question: If I pick up a Bass Sansamp, I know the
>>>>>>input isn't designed for line-level stuff, so if I run the
>>>>>>signal out of a line-level out on my convertors, then through a
>>>>>>mic pre that also has a line-level input and also an output
>>>>>>level control (of which I have a few), can I just feed a very
>>>>>>low level out of the preamp into the Sansamp input, or will I
>>>>>>run into impedance issues with this method?
>>>>>>
>>>>>>Reamping's no problem - I can easily rig that up, so if this
>>>>>>other option doesn't work, I can always fall back on that, but
>>>>>>for another choice, would a Sansamp box work in this instance?
>>>>>>
>>>>>>Problem is "Farty distortion", BTW. It may take a re-tracking

>>>>>with a better input chain than the bass player's Carvin head
>>>>>>line-out jack, but I want to at least investigate other options
>>>>>>first. Worst bass sound I ever permitted to go to track... how's
>>>>>>that for an achievement? lol Totally my fault, though -
>>>>>>despite the band insisting they liked it, I should have at
>>>>>>least taken a direct feed though a preamp or direct box on
>>>>>>another channel, as well.
>>>>>>
>>>>>>Neil
>>>>>>
>>>>>>
>>>>>>
>>>>>
>>>>
>>>>
>>>
>>

>>I just watched it. Very impressive. If anyone wants to check it out, it's here:

"Cujo" <chris@nospamapplemanstudio.com> wrote in message news:4473d2bc\$1@linux...

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

```
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
> >news:4471f1c4$1@linux...
> > It doesn't appear to have any more capabilities than a regular UAD-1 =
> >PCI card and I've got 4 of those and I just spent a month getting them =
> >to all work properly.
```

```

> > If you haven't tried one you'll be jones'n for a pair of those bad =
> > boys.
> > Can you say attitude?
> > Tom
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
> > news:447126bd@linux...
> >
> > http://www.uaudio.com/products/digital/expertpak/demo.html
> >
> >
> >
> > 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">
> > <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>If you get a Mac you'll get one more =
> > instance of=20
> > something though.</FONT></DIV>
> > <DIV><FONT face=3DArial size=3D2>It might be worth it.</FONT></DIV>
> > <DIV><FONT face=3DArial size=3D2>T.</FONT></DIV>
> > <BLOCKQUOTE dir=3Dltr=20
> > style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> > BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"DJ" <<A=20
> > =
> >
> > href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
> > _@animas.net</A>>=20
> > wrote in message <A=20
> > href=3D"news:4471f1c4$1@linux">news:4471f1c4$1@linux</A>...</DIV>
> > <DIV><FONT face=3DArial size=3D2>It doesn't appear to have any more =
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> > BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

```

```

>> <DIV>"Tom Bruhl" <<A=20
>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =
>>wrote in=20
>> message <A =
>>href=3D"news:447167ea@linux">news:447167ea@linux</A>...</DIV>
>> <DIV><FONT face=3DArial size=3D2>DJ,</FONT></DIV>
>> <DIV><FONT face=3DArial size=3D2>If you haven't tried one you'll be
> =
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>> <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">
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>
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>>_@animas.net</A>>=20
>> wrote in message <A=20
>> =
>>href=3D"news:447126bd@linux">news:447126bd@linux</A>...</DIV><BR><A=20
>> =
>
>href=3D"http://www.

```

Subject: Re: Audio Furniture - Test Results Desk
 Posted by [Ne](#) on Wed, 03 May 2006 13:11:10 GMT
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ine-level stuff, so if I run the

```

>>>>>signal out of a line-level out on my convertors, then through a
>>>>>mic pre that also has a line-level input and also an output
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```

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>>>>>least taken a direct feed though a preamp or direct box on
>>>>>another channel, as well.

>>>>>

>>>>>Neil

>>>>>

>>>>>

>>>>

>>>

>

>This one right? Ampeg SVPCL

<http://www.musiciansfriend.com/product/AmpegSVPCLClassicBassPreamp?sku=481842>

If it takes you more than 5 minutes to be impressed and 2 weeks to fall in love I'll be suprised. This is as near perfect a bass pre as I could have ever dreamed. See for me it's all about the sounds of the 70's and 80's with prog rock and rock. This bass just has that sound for me. Totally and 100%. Of the hundreds of conc

Subject: Re: Audio Furniture - Test Results Desk
Posted by [dc\[4\]](#) on Wed, 03 May 2006 16:36:26 GMT

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with no problems. =
Multiface v2 doesn't have ADAT input so avoid that one.

I do need the MIDI, ADAT and MTC or ADAT sync anyway.
I didn't want to add a MIDI card to my Paris comp if it isn't =
necessary.
I am using the GenX WC now too.

If you decide on an HDSP 9632 and will need to use it as a standalone =
(no

Subject: Re: Audio Furniture - Test Results Desk
Posted by [uptown jimmy](#) on Thu, 04 May 2006 01:07:27 GMT

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;/DIV>

<DIV>Good=20
luck,</DIV>

<DIV><FONT face=3DArial=20
size=3D2> </DIV>

<DIV><FONT face=3DArial =
size=3D2>Deej</DIV>

<DIV> </DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl"

Subject: Re: Audio Furniture - Test Results Desk
Posted by [dc\[3\]](#) on Thu, 04 May 2006 04:53:38 GMT
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gt;>>
>>>>>>>"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
>>>>>>>
>>>>>>> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL
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>>>>>>>
>>>>>>>
>>>>>>>
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>>>>>>>>
>>>>>>>>&g
