

---

Subject: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Tue, 11 Oct 2005 09:23:26 GMT

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3fd@linux...

Hi, is the C-16 cable just an ordinary telephone cable? Wired = the same? Also, anyone know where I might obtain the sample project = disk?

Many thanks,

Edna

-----=\_NextPart\_000\_0084\_01C5E3B7.EE1E2340

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>The SCSI cable is a 68pin HD cable. Be = sure to get=20

the right one.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>;o)</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" &lt;<A=20

=

href=3D"mailto:animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole= \_@animas.net</A>&gt;=20

wrote in message <A=20

href=3D"news:436fe113\$1 @linux">news:436fe113\$1 @linux</A>...</DIV>

<DIV><FONT face=3DArial size=3D2>A horse farm????? Oh dear!!!!!=20

.....</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

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

=

href=3D"http://www.graphicresultsofdurango.com/index.html">http://www.gra= phicresultsofdurango.com/index.html</A></FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>Notice that once you enter the link = to the=20

recording studio, my wife still manages to bring horses into the=20





>> Guess what?  
>>  
>> I got called a "typical liberal" and a "knee-jerk liberal" and a bunch  
>> of other stuff...  
>>  
>> I thought y'all would enjoy that... I sure did.  
>>  
>> I suppose it is comforting to acknowledge that the right can be  
>> just as retarded as the left...  
>>  
>> I had a good laugh...  
>>  
>> DC  
>>  
>  
>DJ, I did everything you said to do...and...it worked perfectly. In fact,  
I thought one of my 8IN cards was bad but it worked after doing what you  
said to do.

Recorded 28 tracks last night, Two sets, 90 minutes each set, flawless.

Thanks again for your help man!!

-David

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

>It sounds like you still don't have Card B/MEC2 synced to your WC.  
>To do this you'd to:  
>  
>Add the following line to your Paris.cfg file:  
>UseHouseSync=1  
>  
>Reboot.  
>  
>Go to your Paris.exe file in your EMU folder and launch Paris from that.  
Set  
>your project sync source to Word Clock with whatever sample rate you prefer.  
>  
>Save this project to your EMU folder as defaultproject.ppj. You can create  
a  
>shortcut to this project on your desktop.  
>  
>Now launch Paris from this shortcut and see if your 2nd MEC locks up.  
>  
>As for syncing to Cubase.....I do it with a Paris ADAT module. You can  
run  
>a sync cable from the Paris ADAT module to the ADAT sync input of the

>Digiface, set your RME control panel and Cubase SX and you're good to go.  
>  
>  
>  
>"David" <nospam@nospam.com> wrote in message news:436c29ee\$1@linux...  
>>  
>> I can tell, this is obviously a question that DJ will probably know the  
>answer  
>> to quick...  
>>  
>> I'm still having issues with my Paris system routing audio from my AD  
>cards  
>> into the mixer on Submix 2....This is a pain in the ass..meanwhile i have  
>> to work, so...  
>>  
>> I can use the first 16 tracks just fine on my Paris rig, and i'm having  
to  
>> record the last 8 tracks to my Cubase/RME/Digimax LT setup. I WC  
>everything  
>> together with mr Ben and i just hit record and get all 24 tracks...the  
>last  
>> two times i've done this i've sent the snare track to both setups so I  
can  
>> lock them together when mixing. I really don't know if this is going to  
>give  
>> me good results or not, but it almost doesn't matter, the last 6-8 tracks  
>> are room (I do live recordings, 1-16 are the stage, 17-24 are the room,  
>etc)  
>>  
>> My question is, can i lock these together somehow? is SMPTE my answer?  
or  
>> should I just fukkin fix the paris rig and shut up about it.  
>>  
>> It is curious to me though, i'd like to know how to lock these tracks  
>together  
>> when i go to mix in Cubase and pull all the Paris tracks in with the 8  
>roomm  
>> mics.  
>>  
>> Thanks,  
>> Dave  
>  
>"DC" <dc@spamchirac.com> wrote:  
>  
>I responded to an article on a conservative website. The article was  
>about how "amusing" it is that the French are "get

---

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Tom Bruhl](#) on Tue, 11 Oct 2005 17:55:29 GMT

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/>

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size=3D2>Edna</FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE  
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UOTE></BODY></HTML>

-----=\_NextPart\_000\_0046\_01C5E3CE.118B7F10--Guy's, I recently purchased the sE Gemini Mic and the Neve Protico Pre. Indeed it does feel like Christmas!

Initially, I tracked only keys with the 5012, as my vocal session was scheduled for later in the week. I immediately noticed a fatter, warmer sound, but I wanted to be certain that it was not my infatuation with a new piece of gear. The more I fiddled with the pre, the better things started sounding...warm and definitely fuzzy.

This weekend I finally got to cut some vocals. First, I went with the Neve Pre using a 414 for bkg vox. I also volleyed between my 1178 and LA4 for compression.... really nice sound. The following day, I put the Gemini into service with the 5012. I was quite impressed. The 5012, though warm to begin with, has a "silk" button that is supposed to make things even warmer when used. Being honest, I could not readily discern a great difference between the pre being in "regular" or "silk" mode, but I can say, it sounded pretty fantastic none the less.

The most noticeable difference was when it came time to mix today. I was purposely harsh with eq for sculpting a sound. I noticed that the vocals remained warm despite my pushing the limit.

I have had extended usage of the Telefunken U47 and I must admit, the Gemini seems quite close. I no longer have the 47, so I could not do an actual comparison, but I did refer back to some tracks I recorded with it. The Gemini stands

I am so very impressed with both the Neve 5012 Pre and the sE Gemini Mic.

TyroneAlthough I am in Pre Amp buying mode. (looking to fill my lunchbox) I am leaning towards a Gemini too. I am glad to hear your early review.

Last night I looked in an 1980's recording book I had and found the freq response curve of the u67, in Omni the 67 looks very close to the Gemini although the very top of the eq range drops faster. I'd love to know if this mic mellows nicely with a paris EQ set to a slight roll off above 16k.

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

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>

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>

>

>Tyrone

>Oh I want to ask a few about more details. I find the C-1 to be harshly bright,  
form the stuff DJ played me, the Gemini sounds smoothly (?) bright is that  
true? ANy problems with sibilance?

"cujo" <chris@applemanstudio.com> wrote:

>

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>towards a Gemini too. I am glad to hear your early review.

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>>

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>>  
>>  
>>Tyrone

>>  
>This is a multi-part message in MIME format.  
-----050901030509080601090602  
Content-Type: text/plain; charset=us-ascii; format=flowed  
Content-Transfer-Encoding: 7bit

ah...that sound like a probable cause.....

I'll try this in the morning.Thanks.

Rod Lincoln wrote:

>Not if you save a default project with the proper patchbay settings. At least  
>that's my experience. I've never had that happen.

>  
>rod  
>EK Sound <spamnot.info@eksoundNO.com> wrote:

>  
>  
>>OK, what has happened is that the adat card has replaced your 8 in  
>>card in the first configuration slot. You need to press "B" to open  
>>up the patchbay. Next, drag the "MEC Modules A" object from the list  
>>at the top right into the patchbay window. Next double click on the  
>>object "MEC Modules A". This will open the configuration window. You  
>>will see two rows of I/O blocks... I am assuming the top two will say  
>>something like EDS-ADI-01. Drag these into the column at the right.  
>>Then drag the A8it module back into the top left slot. Unfortunately,  
>>Paris defaults to the aday module all the time, so you will have to  
>>open this window every so often to reconfigure.

>>  
>>David.

>>  
>>jef knight wrote:

>>  
>>  
>>>Sorry Dave, I haven't been well most of the year and I'm not thinking

>>>  
>>>  
>  
>  
>  
>>>clearly.

>>>  
>>>I haven't even tried to sync Paris adat to my Nuendo system via  
>>>Hammerfall9652. I don't have the energy to do two things at once anymore  
>>>  
>>>  
>  
>  
>  
>>>so I have to wait until this project is done before I can mess around  
>>>  
>>>  
>  
>  
>  
>>>with that, which I don't think will be all that tough now that I'm  
>>>getting more familiar with Nuendo settings.  
>>>So, the problem is, the adat card is installed, the Nuendo (sync slave)  
>>>  
>>>  
>  
>  
>  
>>>comp is turned off - not needed. I'm attempting to record 2 tracks but  
>>>  
>>>  
>  
>  
>  
>>>there's no audio getting past the mec. If I yank the adat the audio  
>>>reappears. I don't yet have any plans to use the lightpipe on it.  
>>>  
>>>I just attempted your suggestion but nothing showed up in the main  
>>>patchbay to connect to/from.  
>>>  
>>>  
>>>  
>>>  
>>>EK Sound wrote:  
>>>  
>>>  
>>>  
>>>>Sync??? OK, need more info... What OS are you using and what are you  
>>>>  
>>>>  
>  
>  
>  
>>>>trying to sync??

>>>>  
>>>>David.  
>>>>  
>>>>jef knight wrote:  
>>>>  
>>>>  
>>>>  
>>>>>Does the adat card have to be set up for audio, even if I'm using it  
>>>>>  
>>>>>  
>  
>  
>  
>>>>>just for sync?  
>>>>>  
>>>>>EK Sound wrote:  
>>>>>  
>>>>>  
>>>>>Have you loaded it into the patchbay properly? You have to actually  
>>>>>>  
>>>>>>  
>  
>  
>  
>>>>>>drag the adat module into the "MEC Modules" config window. Double  
>>>>>>  
>>>>>>  
>  
>  
>  
>>>>>>>click on the "MEC Modules A" (assuming only one MEC) and you will  
>>>>>>>open the selection window. This window has four "slots"... two for  
>>>>>>>  
>>>>>>>  
>  
>  
>  
>>>>>>>input, and two for output. Drag the adat card from the right to the  
>>>>>>>  
>>>>>>>  
>  
>  
>  
>>>>>>>>desired position on the left. Then go back to the main patchbay  
>>>>>>>>window and connect the "Module inputs" to the desired mixer input  
>>>>>>>>channels. This is detailed on Page 34 of the Paris Pro Reference Manual.  
>>>>>>>>

>>>>>Let me know if you have any further issues. If you do, give me a  
>>>>>call at 403-291-9112 9 to 5 MST.  
>>>>>  
>>>>>David.  
>>>>>  
>>>>>jef knight wrote:  
>>>>>  
>>>>>  
>>>>>  
>>>>>>Hey David,  
>>>>>>  
>>>>>>I'm still having trouble with my adat card. The manual wasn't much  
>>>>>>  
>>>>>>  
>  
>  
>  
>>>>>>help (or maybe I read it badly).  
>>>>>>  
>>>>>>When it's installed, set to 48khz, I'm still getting no audio. The  
>>>>>>  
>>>>>>  
>  
>  
>  
>>>>>>mec is getting signal but not the mixer.  
>>>>>>  
>>>>>>Could you please give me a hand at what settings I might be  
>>>>>>overlooking?  
>>>>>>  
>>>>>>jef  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>>>>>>  
>  
>  
>

-----050901030509080601090602  
Content-Type: text/html; charset=us-ascii  
Content-Transfer-Encoding: 7bit

<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">  
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<meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

<title></title>

</head>

<body bgcolor="#ffffff" text="#000000">

ah...that sound like a probable cause.....<br>

<br>

I'll try this in the morning.Thanks.<br>

<br>

<br>

<br>

Rod Lincoln wrote:

<blockquote cite="mid436ff433\$1@linux" type="cite">

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EK Sound <a class="moz-txt-link-raw" href="mailto:spamnot.info@eksoundNO.com">&lt;spamnot.info@eksoundNO.com&gt;</a> wrote:

</pre>

<pre>

<blockquote type="cite">

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</pre>

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---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Tue, 11 Oct 2005 22:37:41 GMT

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---

und thoroughbreds, =

but l=20

guess that's true of any horse. I've been beat up pretty good by a few = horses.=20

Goes with the territory I guess.</FONT></DIV>





telephone cable. Also, make sure you do \*\*\*\*NOT\*\*\*\* &nbsp;use =  
a=20  
crossover cable.....I repeat..... do \*\*\*\*NOT\*\*\*\* =  
&nbsp;use a=20  
crossover cable.....errrrr.....and make sure that whatever =  
you do,=20  
\*\*\*\*NOT\*\*\*\* &nbsp;use a crossover cable. Using a crossover =  
cable=20  
\*will\* fry your MEC.....no kiddin'. It's one of the =  
wonderful=20  
little omissions in the Paris manual.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>;Do</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Deej</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Here's a link to =  
cables:</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><A=20  
=  
href=3D" http://www.newegg.com/Product/ProductList.asp?Submit=3Dlist& amp;amp;S=  
ubCategory=3D132&amp;CMP=3DKNC-GoogleAdwords&amp;ATT =3DCables ">http://www=  
..newegg.com/Product/ProductList.asp?Submit=3Dlist&amp;S ubCategory=3D132&a=  
mp;CMP=3DKNC-GoogleAdwords&amp;ATT=3DCables</A></FONT> </DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Or if you live in a city like =  
most=20  
people, you can buy these at Office Depot/Best Buy, etc. I =  
always have=20  
to order my stuff online because I live in a cave in the=20  
wilderness.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>;o</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =  
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<DIV>"Edna Sloan" &lt;<A=20  
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href=3D"mailto:edna@texomaonline.com">edna@texomaonline.com</A>&gt;=20  
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=

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></BLOCKQ=  
UOTE></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_002A\_01C5E445.E7C28B10--you got an ftp site we can put the demo project on?

Edna wrote:

> Thanks Aaron. (You guys are really great!) I did find a Fast5E cable  
> at Wal-mart (the primary store/hangout here in Redneckville), a Belkin  
> brand. Now if I can just find that demo project for Paris beginners. . . .

>  
> "Aaron Allen" <nospam@not\_here.dude <mailto:nospam@not\_here.dude>>  
> wrote in message news:43704147@linux...  
> If you've got a credit card, just have it delivered. I'll track down  
> the right part for you..... and...

>  
> Here you go:

>  
> <http://www.newegg.com/Product/Product.asp?Item=N82E168121174> 12

>  
> This is a generic branded CAT5e cable in 25 foot length - you may  
> want something shorter, I don't know your situation but holla back  
> if you do.

>  
> Stay clear of anything marked CROSSOVER as DeeJ said, it'll fry  
> components and get expensive quick.

>  
> AA

>  
>  
>  
> "Edna" <edna@texomaonline.com <mailto:edna@texomaonline.com>>  
> wrote in message news:436ffa74@linux...  
> Cool! Very nice website! I bet you guys have a lot of fun! I  
> train and race Thoroughbreds in OK/TX/AR area.

>  
> Anyway, to try and stay OT, thanks again for the information and  
> I do have the 68 pin SCSI cable. (The only cable I got with  
> Paris was a clock cable, and I also got one diskette - Wavelab  
> Lite). Edna

>  
> "DJ" <animix\_spam-this-ahole\_@animas.net  
> <mailto:animix\_spam-this-ahole\_@animas.net>> wrote in  
> message news:436fe113\$1@linux...

> A horse farm????? Oh dear!!!! .....

>  
> <http://www.graphicresultsofdurango.com/index.html>

> Notice that once you enter the link to the recording studio,  
> my wife still manages to bring horses into the conversation.

> Is there a 12 step program for this?

> ;o)

> "Edna" <edna@texomaonline.com  
> <mailto:edna@texomaonline.com>> wrote in message  
> news:436fbab3@linux...

> Thanks much. I live in the sticks on a horse farm, so  
> will go to the big city (about 19 miles) to get one.  
> I'm not sure what a "crossover cable" is  
> (multi-purpose?), but I will avoid anything with that  
> name. I have a SCSI cable I will use with the MEC -  
> anything special here?  
> Edna

> "DJ" <animix\_spam-this-ahole\_@animas.net  
> <mailto:animix\_spam-this-ahole\_@animas.net>> wrote  
> in message news:436fb716\$1@linux...  
> Edna,

> This is a standard CAT5 LAN cable, not a telephone  
> cable. Also, make sure you do \*\*\*\*NOT\*\*\*\* use a  
> crossover cable.....I repeat..... do  
> \*\*\*\*NOT\*\*\*\* use a crossover  
> cable.....errrrr.....and make sure that whatever  
> you do, \*\*\*\*NOT\*\*\*\* use a crossover cable. Using a  
> crossover cable \*will\* fry your MEC.....no  
> kiddin'. It's one of the wonderful little omissions  
> in the Paris manual.

> ;Do

> Deej

> Here's a link to cables:  
> <http://www.newegg.com/Product/ProductList.asp?Submit=list&am>  
> p;SubCategory=132&CMP=KNC-GoogleAdwords&ATT=Cables  
> < <http://www.newegg.com/Product/ProductList.asp?Submit=list&am>  
> p;SubCategory=132&CMP=KNC-GoogleAdwords&ATT=Cables>

> Or if you live in a city like most people, you can

> buy these at Office Depot/Best Buy, etc. I always  
> have to order my stuff online because I live in a  
> cave in the wilderness.

>  
> ;o)

>  
>  
>  
> "Edna Sloan" <edna@texomaonline.com  
> <mailto:edna@texoma

---

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Aaron Allen](#) on Wed, 12 Oct 2005 04:00:09 GMT

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---

It's frustrating I experienced whenever I played =  
soprano in=20  
the studio. It always sounded thin- and then I learned =  
about=20  
mic technique, and could get the occasional engineer to mic =  
from=20  
the side as well as on the bell. That was better, but =  
until=20  
I shelled out 700 bucks for an SD System set-up, it wasn't=20  
great. Until now, I would use the SD double-side-mic system, =  
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put a Rode Classic mic on the bell. That's 3 mics,=20  
\$2000. I used the 46L about a foot off the bell, =  
with the SD=20  
system as well. I was absolutely blown away, and then =  
I=20  
realized my brilliant oversight: I FORGOT TO TURN ON THE SD=20  
MIC!!! The gorgeous, full, detailed, soaring sound I =  
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one \$300 mic on the bell! The Shiny Box 46L =  
has done=20  
what I have never heard done before. I can't wait to try it =  
on other=20  
stuff. Thanks to the thoughts all of you share in =  
this=20  
group, I'm starting to do some good work- in this case, =  
simply=20  
hitting the red button. Do any of you dare =  
to use=20  
ribbons live, considering their fragility? Just=20  
wondering... Peace, <br> <br> chris=20  
<br><br></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0047\_01C5E9CB.179C9DA0--"Mike Audet"

<mike@mikeF-SPAMaudet.com> wrote:

>

>I saw network activity during the pause on my machine - I think it calls home.

>

I thought maybe it was loading up the impulses.Neil,

If you want, I can post your comparison files up on my web site so people can get to them easily.

I've already got some files from Tom Bruhl posted.

I'm waiting on a couple more files from DJ so I can post up two of his "shootouts". There are a lot of files though and it's taking a little while to get everything in order. It should be ready soon. ;>)

Morgan is also working on getting a couple of "shootouts" ready for me to post up.

It would be kind of cool to have a bunch of these comparisons all in one place for people to refer to.

Let me know!

Thanks,

Tony

[www.mercysakes.com/paris](http://www.mercysakes.com/paris)

"Neil" <OIUOIU@OIU.com> wrote in message news:4379fb18\$1@linux...

>

> If I have time I'll post a few smacks on a snare through a -57

> & through the i5 this evening, as well.

>

> Neil

>

>

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

>>

>>

>>I have read coments from some saying this mic sounds better than a 57 on >>snare.

>>

>>

>>"Neil" <OIUOI@OIU.com> wrote:  
>>>  
>>>"DC" <dc@spamsony.com> wrote:  
>>>>  
>>>>"Neil" <OIUOIU@OIU.com> wrote:  
>>>>>  
>>>>>Before you go nuts over a ribbon (of ANY nationality) on guitar  
>>>>>cabs, spend a hundred bucks & get an Audix i5.  
>>>>>  
>>>>>Neil  
>>>>  
>>>>  
>>>>For about 110, take a look at the Sennheiser e 609 as well.  
>>>>  
>>>>DC  
>>>  
>>>Got one... I think the i5 is even better. Fuller tone, IMO.  
>>>If I have time later, maybe I'll post an mp3 comparing the two  
>>>on the same guitar/amp setup.  
>>>  
>>>Neil  
>Whoever said "No man is an island" is full of shit!

rick <parnell68@hotmail.com> wrote:  
>i don't play in a band and my studio is 300' in front of my house. i  
>have a work phone and a home phone where i can be gotten a hold of for  
>whatever. i just don't find it necessary to talk on the phone while  
>driving, shopping, dining or going to the movies etc. oh yeah, i had  
>one for two years (on my wife and daughters insistance) and put 2  
>minutes on it. so i figure it cost me around \$120.00 per minute to  
>use.  
>  
>i've got \$7,000 worth of monitors in the studio and about the same in  
>the speakers in my house hooked up to some pretty high end gear and  
>about 1200 cd's of music we like; so the iPod holds little fascination  
>for me. i appreciate what little quiet time i have and to use it for  
>thinking or being dumb as a rock. those who love the having these  
>tools are more than welcome to them, i just prefer not.  
>  
>i change my own tires and have for the last 40 years  
>  
>On 14 Nov 2005 02:36:17 +1000, "cujo" <chris@nospamapplemanstudio.com>  
>wrote:  
>  
>>

>>  
>>I have both, and find them great tools.  
>>We all love our Ipods, even those friends of mine who said "Never!" are converted.  
>>I don't get why you wouldn't want one. having 4000 songs in your hand.  
The  
>>shuffle feature gets me to listen to so many songs I have neglected.  
>>Often they are the ones at the ends of CDs that I never get to.  
>>  
>>I also don't get why someone who travels with a band would not find a cell  
>>phone almost a must have. Ever had a blow out on the highway and had to  
let  
>>other band members know? A cell phone is a great tool, like many great  
tools  
>>they can be overused. But that's not the tools fault.  
>>  
>>  
>>  
>>rick <parnell68@hotmail.com> wrote:  
>>>2 things i never hope to own...an ipod and a cell phone.  
>>>  
>>>On 13 Nov 2005 08:50:49 +1000, "James McCloskey" <excelsm@hotmail.com>  
>>>wrote:  
>>>  
>>>>  
>>>>Who has an iPod? What do you guys think of it?  
>>>>  
>>>>Here is an article or blog on compatibility: <http://www.macmove.com/mm/>  
>>>  
>I feel as though this might be one of those questions that a lot of people  
here know the answer to, but every time I am on the forum I forget to ask  
and every time i need to use this function I'm too busy to get on the forum...

WHY CAN'T I SOLO MORE THAN THREE TRACKS AT A TIME?

seems really silly...is this a really simple .cfg answer here?Built in limitation -- not fun, but at least you're not alone...

chas

On 16 Nov 2005 05:31:56 +1000, "David" <nospam@nospam.com> wrote:

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>here know the answer to, but every time I am on the forum I forget to ask  
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>  
>WHY CAN'T I SOLO MORE THAN THREE TRACKS AT A TIME?

>  
>seems really silly...is this a really simple .cfg answer here?Can i rant for a minute, i'm sure we all have at one time or another about this...

WHAT THE HELL WERE THEY THINKING, had they never used a console? why would they limit this? give me a freaking break!@#@\$@% i would like to meet the guy who thought "soloing three tracks is GOOOOOD"

ok...i feel better

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:

>  
>  
>Built in limitation -- not fun, but at least you're not alone...  
>  
>chas  
>  
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Tony

"David" <nospam@nospam.com> wrote in message news:437a299c\$1@linux...

>  
> I feel as though this might be one of those questions that a lot of people  
> here know the answer to, but every time I am on the forum I forget to ask  
> and every time i need to use this function I'm too busy to get on the  
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"Tony Benson" <tony@standinghampton.com> wrote:

>One work around is to select the tracks you want to solo in the editor  
>window and hit the "play selected" button on the C16. This, of course,  
>assumes you are using a C16. I don't recall if there is a "play selected"

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>Tony

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>

>"David" <nospam@nospam.com> wrote in message news:437a299c\$1@linux...

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>

>I've been using a Beyer M160 on my cello live for years. Have to  
EQ the dickens out of the low end, but it can work. The Royer is  
better for studio work, but it has soooooo much proximity effect  
it hasn't worked for me live.

"Chris Lang" <yo@yo.yo> wrote:

>

>I just had to chime in on the ribbon mic issue.

>Thanks to someone's recommendation here (I can't remember who),

>I thought I would give a 46L a try, considering the glowing

>reviews and the great prices at Shiny Box.  
>  
>I used the 46L on my soprano sax. Now, one of the reasons I  
>started getting involved in recording in the first place was the  
>frustration I experienced whenever I played soprano in the  
>studio. It always sounded thin- and then I learned about mic  
>technique, and could get the occasional engineer to mic from the  
>side as well as on the bell. That was better, but until I  
>shelled out 700 bucks for an SD System set-up, it wasn't great.  
>Until now, I would use the SD double-side-mic system, plus put  
>a Rode Classic mic on the bell. That's 3 mics, \$2000.  
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>I used the 46L about a foot off the bell, with the SD system as  
>well. I was absolutely blown away, and then I realized my  
>brilliant oversight: I FORGOT TO TURN ON THE SD MIC!!! The  
>gorgeous, full, detailed, soaring sound I heard was one \$300 mic  
>on the bell!  
>  
>The Shiny Box 46L has done what I have never heard done before.  
>I can't wait to try it on other stuff.  
>  
>Thanks to the thoughts all of you share in this group, I'm  
>starting to do some good work- in this case, simply hitting  
>the red button.  
>  
>Do any of you dare to use ribbons live, considering their  
>fragility? Just wondering...  
>  
>Peace,  
>  
>chrisThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_009C\_01C5E9EE.2249D740  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Another method but more cumbersome is to mute everything  
you don't want to hear. You know you can get three tracks per  
submix when soloing too.  
Tom

"David" <nospam@nospam.com> wrote in message news:437a301f\$1@linux...

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<STYLE></STYLE>
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<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Another method but more cumbersome is =
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<DIV><FONT face=3DArial size=3D2>Tom</FONT></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>"David" &lt;<A =
href=3D"mailto:nospam@nospam.com">nospam@nospam.com</A>&gt;=20
  wrote in message <A=20
  =
href=3D"news:437a301f$1@linux">news:437a301f$1&
```

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...  
Posted by [Tom Bruhl](#) on Wed, 12 Oct 2005 06:56:13 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ng you might be on to something Deej

dcn

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:437a058b@linux...

> Should I start a TV series of some sort? I was watching "Growing Up  
> Gotti"

> last night. I guess I can understand the public fascination with the  
> lifestyle of a bunch of rich folks who's fortune came from drug dealing,  
> thievery and murder (hey.....the spawn of Joeseeph Kennedy did OK, so maybe  
> these kids have a chance too), but would they go for a series about a geek

> wannabee who does unnatural things with computer components and audio  
> circuitry? Maybe I should call Larry David?  
>  
> ;o)  
>  
>  
>  
> "Don Nafe" <dnafe@magma.ca> wrote in message news:4379ccb9@linux...  
>> Edited for whatever reason...  
>>  
>> "At that point I start to get an inkling of what it's like to be DJ."  
>>  
>>  
>> Now that must be terrifying  
>>  
>> DOn  
>>  
>>  
>> > ;-)  
>> > Rod  
>> > "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>> >>  
>> >> Craig, I use an HDS-6. I patch the L, R, (not the Monitor) outputs of  
>> > the  
>> >> Mec to the stereo inputs of the Furmann. This allows me to solo tracks  
>> >> without  
>> >> affecting the headphones. Aux 5,6,7,8 goes to inputs 1,2,3,4 of the  
>> >> Furmann.  
>> >> Everybody gets a stereo mix and can also add more of themselves if they  
>> > want.  
>> >> I patch the stereo outs from 2 of the A8it outs.  
>> >> aux 1 and 2 also from the A8it  
>> >> aux 3 and 4 from the mec outs 3 and 4.  
>> >> hope this helps  
>> >> Rod  
>> >> Craig Mitchell <camitchell@cfl.rr.com> wrote:  
>> >>>  
>> >>> I have one on the way and I'm wondering how people are using it in the  
>> > patch  
>> >>> bay?  
>> >>>  
>> >>> thanks  
>> >>>  
>> >>> Craig M  
>> >>>  
>> >>  
>> >  
>>

>>  
>  
>>. At that point I start to get an inkling of what it's like to be DJ.  
> ;-)  
> Rod

LOL!

Thanks for the detailed response Rod, very helpful as always. I think I owe you dinner by now or something.

Craig Mlt's a limitation of the hardware. They didn't do it because they thought it was a good idea.

Here's some work around ideas.

- 1.Put only drums on one of the subs, then just mute the other subs in teh Global window.
2. Set up a group with all the other instruments and mute that, one mute (per submix) gets rid of everything.
- 3.AND THE WINNER (I think) Send all your drums to an unused aux, select stereo for that aux, don't select any effect for that aux. Now you can solo the send for that aux and hear all your drums! Kind of a secret "solo" grupop function.

Rod

"David" <nospam@nospam.com> wrote:

>  
>On playback, that would suit my needs, however, I'm recording live 24-32 tracks  
>simultaneously and if i want to solo up my drum kit only, i have to mute  
>everything that i don't want to hear. my other workaround is to keep the  
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>>> forum...  
>>>  
>>> WHY CAN'T I SOLO MORE THAN THREE TRACKS AT A TIME?  
>>>  
>>> seems really silly...is this a really simple .cfg answer here?  
>>  
>>  
>Nope, first one, why?

"cujo" <chris@applemanstudio.com> wrote in message news:43792841\$1@linux...  
>  
> Rob, have you used many other ribbons?  
>  
>  
> "Rob Arsenault" <info@studiomanitou.com> wrote:  
> >For \$249 Canadian, one can't expect much but my curiosity got the best of  
> me  
> >and I picked one up. The thing sounded absolutely horrible, no presence  
> what  
> >so ever, had to crank the snot out of the pre to get any kind of level.  
> This  
> >thing must have been damaged in shipping or something because there were  
>  
> >warnings all over the box saying how fragile the 3 micron ribbon is.  
> >  
> >Anyhow, there is my rant for the day.  
> >  
> >Rob A  
> >  
> >  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_00F4\_01C5EA0F.4DA40110  
Content-Type: text/plain;  
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Every time I hear this guy I love his playing and sound. =20  
Can anyone suggest a must have CD that displays his  
guitar prowess?

Tom

-----=\_NextPart\_000\_00F4\_01C5EA0F.4DA40110

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<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV></BODY></HTML>
```

-----=\_NextPart\_000\_00F4\_01C5EA0F.4DA40110--"Rod Lincoln" <rlincoln@nospam.kc.rr.com>  
wrote:

> It's a limitation of the hardware.

Hmmm, interesting... I'm not sure I understand why that is, but then again,  
the things I don't understand sure outweigh the things I do!

Wonder if that's like the eight card limit...

--

Doug ;-)

<http://www.parisfaqs.com> They are all good, but my faves are the current one (Time Well Wasted)  
and  
the first one (Who Needs Pictures). My friend Randle Currie plays steel  
for him, and says he is great to work for. I saw them last time through  
here--lots of great playing and extended solos...

:)

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

```
>
>
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><DIV><FONT face=3DArial size=3D2>guitar prowess?</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV></BODY></HTML>
>
>These are typical traits of ribbons, I wondered if the Apex was more extreme
than others. I think the lack of presence can be useful on cranky Marshall
amps
```

"Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

```
>Nope, first one, why?
>
>"cujo" <chris@applemanstudio.com> wrote in message news:43792841$1@linux...
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>> >  
>> >  
>>  
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-----=\_NextPart\_000\_0130\_01C5EA27.6A16CB30  
Content-Type: text/plain;  
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Content-Transfer-Encoding: quoted-printable

Thanks John. I'll be picking the new one up asap.  
Tom

"John Macy" <spamlessjohn@johnmacy.com> wrote in message =  
news:437a7fcd\$1@linux...

They are all good, but my faves are the current one (Time Well Wasted) =  
and  
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>charset=3D3Diso-8859-1">  
><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>  
><STYLE></STYLE>

```
></HEAD>
><BODY bgColor=#ffffff>
><DIV><FONT face=Arial size=2>Every time I hear this guy I =
love his =
>playing and=
>sound. </FONT></DIV>
><DIV><FONT face=Arial size=2>Can anyone suggest a must have =
CD that
=
>displays=
>his</FONT></DIV>
><DIV><FONT face=Arial size=2>guitar prowess?</FONT></DIV>
><DIV><FONT face=Arial size=2>Tom</FONT></DIV></BODY></HTML>
>
>
```

-----=\_NextPart\_000\_0130\_01C5EA27.6A16CB30

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=Content-Type content="text/html; =
```

```
charset=iso-8859-1">
```

```
<META content="MSHTML 6.00.2800.1400" name=GENERATOR>
```

```
<STYLE></STYLE>
```

```
</HEAD>
```

```
<BODY bgColor=#ffffff>
```

```
<DIV><FONT face=Arial size=2>Thanks John.&nbsp; I'll be picking the =
```

```
new&nbsp;one=
```

```
up asap.</FONT></DIV>
```

```
<DIV><FONT face=Arial size=2>Tom</FONT></DIV>
```

```
<DIV><FONT face=Arial size=2></FONT>&nbsp;</DIV>
```

```
<BLOCKQUOTE=
```

```
style="PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
```

```
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
```

```
<DIV>"John Macy" &lt;<A=
```

```
=
```

```
href="mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com</A>&g=
```

```
t;=
```

```
wrote in message <A=
```

```
=
```

```
href="news:437a7fcd$1@linux">news:437a7fcd$1@linux</A>...</DIV><BR>They=
```

```
are=
```

```
all good, but my faves are the current one (Time Well Wasted) =
```

```
and<BR>the first=
```

```
one (Who Needs Pictures).&nbsp; My friend Randle Currie plays =
```

steel<BR>for=20  
him, and says he is great to work for.&nbsp; I saw them last time=20  
through<BR>here--lots of great playing and extended=20  
solos...<BR><BR>.)<BR><BR><BR>"Tom Bruhl" &lt;<A=20  
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt;=20  
wrote:<BR>&gt;<BR>&gt;<BR>&gt;Every time I hear this guy I love his =  
playing=20  
and sound. =3D20<BR>&gt;Can anyone suggest a must have CD that =  
displays=20  
his<BR>&gt;guitar prowess?<BR>&gt;Tom<BR>&gt;<BR>&gt;&lt;!DOCTYPE HTML =  
PUBLIC=20  
"-//W3C//DTD HTML 4.0=20  
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=  
name=3D3DGENERATOR&gt;<BR>&gt;&lt;STYLE&gt;&lt;/STYLE&gt; <BR>&gt;&lt;/HEA=  
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bgColor=3D3D#ffffff&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20  
size=3D3D2&gt;Every time I hear this guy I love his =3D<BR>&gt;playing =  
  
and=3D20<BR>&gt;sound.&nbsp;=20  
&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20  
size=3D3D2&gt;Can anyone suggest a must have CD=20  
=  
that<BR>=3D<BR>&gt;displays=3D20<BR>&gt;his&lt;/FONT&gt;&lt;/DIV&gt; <BR>&=  
gt;&lt;DIV&gt;&lt;FONT=20  
face=3D3DArial size=3D3D2&gt;guitar=20  
prowess?&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT =  
face=3D3DArial=20  
=  
size=3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&gt; t;&lt;/BODY&gt;&lt;/HTML&gt; <BR>&=  
gt;<BR>&gt;</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0130\_01C5EA27.6A16CB30--John <no@no.com> wrote:  
>did you get the 4.0 update? it fixes it perfectly :-)

Yeah, but every time I install it, it disappears and I get an error message  
that says "SOON!"

>  
>  
>David wrote:  
>> Can i rant for a minute, i'm sure we all have at one time or another about  
>> this...  
>>

>> WHAT THE HELL WERE THEY THINKING, had they never used a console? why would  
>> they limit this? give me a freaking break!@#@\$@% i would like to meet  
the  
>> guy who thought "soloing three tracks is GOOOOOD"  
>>  
>> ok...i feel better  
>>  
>> Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:  
>>  
>>>  
>>>Built in limitation -- not fun, but at least you're not alone...  
>>>  
>>>chas  
>>>  
>>>On 16 Nov 2005 05:31:56 +1000, "David" <nospam@nospam.com> wrote:  
>>>  
>>>  
>>>>I feel as though this might be one of those questions that a lot of people  
>>>>here know the answer to, but every time I am on the forum I forget to  
ask  
>>>>and every time i need to use this function I'm too busy to get on the  
forum...  
>>>>  
>>>>WHY CAN'T I SOLO MORE THAN THREE TRACKS AT A TIME?  
>>>>  
>>>>seems really silly...is this a really simple .cfg answer here?  
>>>  
>>Mike Yanoska wrote:  
> Hi Kim,  
>  
> I have about six sets of different Paris skins that I would like to share.  
> Please contact me at my personal email to discuss how to get these to you....possibly  
> you can post them somewhere for others to download.  
>  
> I can either provide the different bitmaps for the changes or, to save someone  
> the time in creating the

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Kim](#) on Wed, 12 Oct 2005 11:43:05 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

"mailto:chris@nospamapplemanstudio.com"  
target="\_blank">chris@nospamapplemanstudio.com>  
>>>wrote:  
>>>  
>>>>  
>>>>

>>>>I have both, and find them great tools.  
>>>>We all love our Ipods, even those friends of mine who said "Never!" are  
>>converted.  
>>>>I don't get why you wouldn't want one. having 4000 songs in your hand.  
>>The  
>>>>shuffle feature gets me to listen to so many songs I have neglected.  
>>>>Often they are the ones at the ends of CDs that I never get to.  
>>>>  
>>>>I also don't get why someone who travels with a band would not find a  
cell  
>>>>phone almost a must have. Ever had a blow out on the highway and had  
to  
>>let  
>>>>other band members know? A cell phone is a great tool, like many great  
>>tools  
>>>>they can be overused. But that's not the tools fault.  
>>>>  
>>>>  
>>>>  
>>>>rick <parnell68@hotmail.com> wrote:  
>>>>>2 things i never hope to own...an ipod and a cell phone.  
>>>>>  
>>>>>On 13 Nov 2005 08:50:49 +1000, "James McCloskey" <excelsm@hotmail.com>  
>>>>>wrote:  
>>>>>  
>>>>>>  
>>>>>>Who has an iPod? What do you guys think of it?  
>>>>>>  
>>>>>>Here is an article or blog on compatibility: <http://www.macmove.com/mm/>  
>>>>>>  
>>>  
>Nice one, Rod.  
You are truly a thinking man's Parisite.

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

>  
>It's a limitation of the hardware. They didn't do it because they thought  
>it was a good idea.  
>Here's some work around ideas.  
>1.Put only drums on one of the subs, then just mute the other subs in teh  
>Global window.  
>2. Set up a group with all the other instruments and mute that, one mute  
>(per submix) gets rid of everything.  
>3.AND THE WINNER (I think) Send all your drums to an unused aux, select  
stereo  
>for that aux, don't select any effect for that aux. Now you can solo the  
>send for that aux and hear all your drums! Kind of a secret "solo" group  
>function.

>Rod  
>  
>  
>"David" <nospam@nospam.com> wrote:  
>>  
>>On playback, that would suit my needs, however, I'm recording live 24-32  
>tracks  
>>simultaneously and if i want to solo up my drum kit only, i have to mute  
>>everything that i don't want to hear. my other workaround is to keep the  
>>overheads, and kick on one submix, and route snare and toms to another...that's  
>>IF I can route it that way that night...  
>>  
>>  
>>  
>>"Tony Benson" <tony@standinghampton.com> wrote:  
>>>One work around is to select the tracks you want to solo in the editor  
>  
>>>window and hit the "play selected" button on the C16. This, of course,  
>  
>>>assumes you are using a C16. I don't recall if there is a "play selected"  
>>  
>>>choice on one of the screen menus. Soloing this way actually mutes all  
>  
>>>non-selected tracks I think, so you get the playback including all your  
>>aux  
>>>effects. This is the work around I use for the limited solo "feature"  
of  
>>  
>>>PARIS.  
>>>  
>>>Tony  
>>>  
>>>  
>>>"David" <nospam@nospam.com> wrote in message news:437a299c\$1@linux...  
>>>>  
>>>> I feel as though this might be one of those questions that a lot of  
people  
>>>> here know the answer to, but every time I am on the forum I forget to  
>>ask  
>>>> and every time i need to use this function I'm too busy to get on the  
>>  
>>>> forum...  
>>>>  
>>>> WHY CAN'T I SOLO MORE THAN THREE TRACKS AT A TIME?  
>>>>  
>>>> seems really silly...is this a really simple .cfg answer here?  
>>>  
>>>

>>

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

-----=\_NextPart\_000\_002D\_01C5EAED.213B2480

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Anyone familiar with these? I was curious about the quality of the sounds and also the 24bit converters. Creative has these refurbished very reasonably priced. Is it possible to use these 24bit converters instead of the Paris' 20bit and not lose the Paris sound?

Thanks,

Edna

-----=\_NextPart\_000\_002D\_01C5EAED.213B2480

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2600.0" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT size=3D2>Anyone familiar with these? I was curious about the

quality of the sounds and also the 24bit converters. Creative has these

refurbished very reasonably priced. Is it possible to use these 24bit

converters instead of the Paris' 20bit and not lose the Paris

sound?</FONT></DIV>

<DIV><FONT size=3D2>Thanks,</FONT></DIV>

<DIV><FONT size=3D2>Edna</FONT></DIV></BODY></HTML>

-----=\_NextPart\_000\_002D\_01C5EAED.213B2480--i'm starting to feel better now

On 17 Nov 2005 00:45:22 +1000, "cujo" <chris@nospamapplemanstudio.com> wrote:

>

>

>Well, not needing a technology is certainly different from abhorring it.

>Lima beans, I'll join you on that one

>  
>  
>rick <parnell68@hotmail.com> wrote:  
>>man this is a lot a crap for this. i can't imagine how people will  
>>react when they find out i don't like lima beans?  
>>  
>>;o)  
>>  
>>On 16 Nov 2005 05:25:26 +1000, "David" <nospam@nospam.com> wrote:  
>>  
>>>  
>>>Whoever said "No man is an island" is full of shit!  
>>>  
>>>  
>>>  
>>>  
>>>rick <parnell68@hotmail.com> wrote:  
>>>>i don't play in a band and my studio is 300' in front of my house. i  
>>>>have a work phone and a home phone where i can be gotten a hold of for  
>>>>whatever. i just don't find it necessary to talk on the phone while  
>>>>driving, shopping, dining or going to the movies etc. oh yeah, i had  
>>>>one for two years (on my wife and daughters insistance) and put 2  
>>>>minutes on it. so i figure it cost me around \$120.00 per minute to  
>>>>use.  
>>>>  
>>>>i've got \$7,000 worth of monitors in the studio and about the same in  
>>>>the speakers in my house hooked up to some pretty high end gear and  
>>>>about 1200 cd's of music we like; so the iPod holds little fascination  
>>>>for me. i appreciate what little quiet time i have and to use it for  
>>>>thinking or being dumb as a rock. those who love the having these  
>>>>tools are more than welcome to them, i just prefer not.  
>>>>  
>>>>i change my own tires and have for the last 40 years  
>>>>  
>>>>On 14 Nov 2005 02:36:17 +1000, "cujo" <chris@nospamapplemanstudio.com>  
>>>>wrote:  
>>>>  
>>>>>  
>>>>>  
>>>>>I have both, and find them great tools.  
>>>>>We all love our Ipods, even those frinds of mine who said "Never!" are  
>>>>converted.  
>>>>>I don't get why you wouldn't want one. having 4000 songs in your hand.  
>>>>The  
>>>>>shuffle feature gets me to listen to so many songs I have neglected.  
>>>>>Often they are the ones at the ends of CDs that I never get to.  
>>>>>  
>>>>>I also don't get why someone who travels with a band would not find a

>cell  
>>>>phone almost a must have. Ever had a blow out on the highway and had  
>to  
>>>let  
>>>>other band members know? A cell phone is a great tool, like many great  
>>>tools  
>>>>they can be overused. But that's not the tools fault.  
>>>>  
>>>>  
>>>>  
>>>>rick <parnell68@hotmail.com> wrote:  
>>>>>2 things i never hope to own...an ipod and a cell phone.  
>>>>>  
>>>>>On 13 Nov 2005 08:50:49 +1000, "James McCloskey" <excelsm@hotmail.com>  
>>>>>wrote:  
>>>>>  
>>>>>>  
>>>>>>Who has an iPod? What do you guys think of it?  
>>>>>>  
>>>>>>Here is an article or blog on compatibility: <http://www.macmove.com/mm/>  
>>>>>>  
>>>>  
>>BASTARD SNITCH!! !!

On Wed, 16 Nov 2005 08:00:21 -0500, John <no@no.com> wrote:

>The authorities have been notified !  
>  
><http://www.tinyurl.com/dvfvfHi>, DeeJ. (no wait... animix... or was it Doug?)  
I know this has been covered before, but could you please  
give me a quick updated summary.  
I know you are a bit of a guru when it comes to syncing cubase  
on a seperate box to Paris via the 9-pin adat connector.  
My Frontier Dakota isn't doin' it for me any more.  
From what I can make out, it's not going to any time soon.  
Which model(s) of the RME stuff (pci and external) do you know  
to sync perfectly to Paris via adat 9-pin?.

Thanks Muchly.

P.S. I'm still using '98SE on the Paris box, but may go to ME soon.  
My toyings with XP haven't been too gratifying. I have one adat card.Thanks man, didn't know  
that.

"cujo" <chris@nospamapplemanstudio.com> wrote in message  
news:437a88e6\$1@linux...

>  
>

> These are typical traits of ribbons, I wondered if the Apex was more  
> extreme  
> than others. I think the lack of presence can be useful on cranky Marshall  
> amps  
>  
> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:  
>>Nope, first one, why?  
>>  
>>"cujo" <chris@applemanstudio.com> wrote in message  
>>news:43792841\$1@linux...  
>>>  
>>> Rob, have you used many other ribbons?  
>>>  
>>>  
>>> "Rob Arsenault" <info@studiomanitou.com> wrote:  
>>> >For \$249 Canadian, one can't expect much but my curiosity got the best  
> of  
>>> me  
>>> >and I picked one up. The thing sounded absolutely horrible, no presence  
>>> what  
>>> >so ever, had to crank the snot out of the pre to get any kind of level.  
>>> This  
>>> >thing must have been damaged in shipping or something because there  
>>> >were  
>>>  
>>> >warnings all over the box saying how fragile the 3 micron ribbon is.  
>>> >  
>>> >Anyhow, there is my rant for the day.  
>>> >  
>>> >Rob A  
>>> >  
>>> >  
>>> >  
>>>  
>>  
>>Greetings. I have a Motu 828 MKII, and up till now it has been working fine.  
Yesterday I purchased a Digimax LT, hooked up to the Motu through the adat  
lightpipe. To get more inputs channels.

I do get an output using the Digimax and the Motu, the problem is that the  
input appears on 6 channels. I'm using nuendo software, and something strange  
is happening with routing.

I decided to bypass the computer totally, and input just on the Motu input  
(guitar in 2), and even on this setup, I'm getting input on that channel,  
plus input 1 and 2. Well according to the input lights I am.

No idea here what's going on. Why would I get multiple inputs with only  
one input active. ROUTING!

If you have any ideas, it would be most appreciated.

Also, what's the connection between Cumix Console and the routing in DAW software. Does one supercede the other?

Thanks in advance.Kim,

My Dakota quit syncing when I went from Cubase v1.06 to v2..0. I think the reason for this is that Cubase 2.0 does not allow buffer settings in the application itself and the Dakota driver and SX 2.0 aren't communicating well gegarding buffer settings. Whatever the reason, mine wiit working after the upgrade to 2.0. If you are using v1.6, just find the area where the buffer settings live and match them to the Dakota settings at 512 or greater andyou should be good.

As for the RME card, I'm using HDSP 9652's and a PCI Multiface. Either of these will sync to Paris ADAT sync.

Cheers,

Vaclav Nijinsky

"Kim W." <no@way.fu> wrote in message news:437b502c\$1@linux...

>  
> Hi, DeeJ. (no wait... animix... or was it Doug?)  
> I know this has been covered before, but could you please  
> give me a quick updated summary.  
> I know you are a bit of a guru when it comes to syncing cubase  
> on a seperate box to Paris via the 9-pin adat connector.  
> My Frontier Dakota isn't doin' it for me any more.  
> From what I can make out, it's not going to any time soon.  
> Which model(s) of the RME stuff (pci and external) do you know  
> to sync perfectly to Paris via adat 9-pin?.  
>  
> Thanks Muchly.  
>  
> P.S. I'm still using '98SE on the Paris box, but may go to ME soon.  
> My toyings with XP haven't been too gratifying. I have one adat card.OK maybe the 410  
sucks...but Apex is making 5 other models of Chinese ribbon  
mics (Samson makes a bunch too)...and even one "Royer looking" one...are all  
those bad too?  
"Rob Arsenault" <info@studiomanitou.com> wrote in message  
news:4378eae\$1@linux...  
> For \$249 Canadian, one can't expect much but my curiosity got the best of  
me  
> and I picked one up. The thing sounded absolutely horrible, no presence  
what  
> so ever, had to crank the snot out of the pre to get any kind of level.

This

> thing must have been damaged in shipping or something because there were  
> warnings all over the box saying how fragile the 3 micron ribbon is.

>

> Anyhow, there is my rant for the day.

>

> Rob A

>

>Please don't say that you knew that because I will be dissapointed :)

You can copy the native and eds effects from one submix to another or on  
same submix either all channel settings or one channel setting !!!

Isn't that amazing.

Now I will not say how because if someone tells me he knew that I please  
him to say how !!

For those who didn't think that Paris could do that I will follow post with  
how to do it !!!

So f\* simple

Regards,

DimitriosAnyone find a workaround to the distortion present in this plug? Mostly noticable  
on sustaining sounds like pads/vox.

It's a shame as its a great effect. I've been able to tame it by putting  
a low pass after it but that compromises the sound.

JesseWoohoo...nothin' like findin' something new and useful....

Dimitrios wrote:

>Please don't say that you knew that because I will be dissapointed :)

>You can copy the native and eds effects from one submix to another or on  
>same submix either all channel settings or one channel setting !!!

>Isn't that amazing.

>Now I will not say how because if someone tells me he knew that I please  
>him to say how !!

>For those who didn't think that Paris could do that I will follow post with  
>how to do it !!!

>So f\* simple

>Regards,

>Dimitrios

>

>OK!..I won't say a word....

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:437b8f27\$1@linux...

>

> Please don't say that you knew that because I will be dissapointed :)

> You can copy the native and eds effects from one submix to another or on  
> same submix either all channel settings or one channel setting !!!

> Isn't that amazing.  
> Now I will not say how because if someone tells me he knew that I please  
> him to say how !!  
> For those who didn't think that Paris could do that I will follow post  
with  
> how to do it !!!  
> So f\* simple  
> Regards,  
> DimitriosThis is a classic "RTFM" moment, innit?

Neil

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

>OKI..I won't say a word....

>

>;o)

>

>"Dimitrios" <musurgio@otenet.gr> wrote in message news:437b8f27\$1@linux...

>>

>> Please don't say that you knew that because I will be dissapointed :)

>> You can copy the native and eds effects from one submix to another or  
on

>> same submix either all channel settings or one channel setting !!!

>> Isn't that amazing.

>> Now I will not say how because if someone tells me he knew that I please

>> him to say how !!

>> For those who didn't think that Paris could do that I will follow post

>with

>> how to do it !!!

>> So f\* simple

>> Regards,

>> Dimitrios

>

>Hehehe!!!!.....yeh!!!

"Neil" <IUOIU&#64

---

Subject: Re: Emulating classic funk/soul key sounds using guitar amps...

Posted by [Chris Lang](#) on Wed, 12 Oct 2005 18:05:16 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

3D"MSHTML 6.00.2600.0" name=3DGENERATOR>

>><STYLE></STYLE>

>></HEAD>

>><BODY bgColor=3D#ffffff>

>><DIV><FONT size=3D2>As I'm messing around the now line will stop =

>>responding to=20  
>>both the c16 and the transport. Nothing seems to be able to start =  
>>it again=20  
>>w/o shutting down paris. ??</FONT></DIV></BODY></HTML>  
>>  
>>  
>There is.. you using cakewalk or sonar?  
AA

"cujo" <chris@nospamapplemanstudio.com> wrote in message  
news:437bdb04\$1@linux...

>  
>  
> Guys, I must admit to being a complete novice at sequencing beats.  
> I am working with an R&B singer right now who loves the way I work on  
> vocals,  
> but he doesn't have a grasp on how the technology works.  
> So he has been giving me beats done in Fruity Loops (cool program)  
> Now I have this very young beat producer that works in Cakewalk but can't  
> seem to output the beats.  
> Really this kid is good, but he just does not understand how to get me the  
> beats from Cakewalk. Can anyone help me here as I have never even looked  
> at Cakewalk. I'm guessing there is a track export feature somewhere.  
>  
> That is correct. The fix is not to let the 'blank track space' under tracks  
17/18 show in the editor.

AA

"Kim W." <no@way.com> wrote in message news:437bf64c\$1@linux...

>  
> If it is what I think it is, this is a known bug.  
> No need to restart paris, just close the editor window(s),  
> and reopen. I find this lockup happens when you click in the blank  
> area below the blue SMPTE time ruler at the bottom of the editor  
> window.  
> Resize so that this blank area is not visible, and you won't have this  
> problem.  
> Kim  
>  
> "Edna" <edna@texomaonline.com> wrote:  
>>  
>>  
>>As I'm messing around the now line will stop responding to both the c16  
> =  
>>and the transport. Nothing seems to be able to start it again w/o =  
>>shutting down paris. ??

```
>>
>>
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>>it again=20
>>w/o shutting down paris. ??</FONT></DIV></BODY></HTML>
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>>
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Content-Transfer-Encoding: quoted-printable
```

They are not compatible with Paris, however I've got one and it sounds =  
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AA

"Edna" <edna@texomaonline.com> wrote in message news:437b43b2@linux...  
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Thanks,  
Edna

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  <DIV><FONT size=3D2>Edna</FONT></DIV></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_00A8\_01C5EB03.65D479A0--Kim,

I don't see any reason why the Digiface wouldn't work.

Deej

"Kim W." <no@way.tosser> wrote in message news:437bc4c7\$1@linux...

>

> Thanks, DJ.

> Do you see any reason why a digiface wouldn't work?

> Reason I ask is that I remember something mentioned about

> one particular model which wouldn't sync reliably.

> (could have been an older one).

> Cheers

>

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

> >Kim,

> >

> >My Dakota quit syncing when I went from Cubase v1.06 to v2.0. I think  
the

> >reason for this is that Cubase 2.0 does not allow buffer settings in the

> >application itself and the Dakota driver and SX 2.0 aren't communicating  
> >well gegarding buffer settings. Whatever the reason, mine wiit working  
after  
> >the upgrade to 2.0. If you are using v1.6, just find the area where the  
> >buffer settings live and match them to the Dakota settings at 512 or  
greater  
> >andyou should be good.  
> >  
> >As for the RME card, I'm using HDSP 9652's and a PCI Multiface. Either of  
> >these will sync to Paris ADAT sync.  
> >  
> >Cheers,  
> >  
> >Vaclav Nijinsky  
> >"Kim W." <no@way.fu> wrote in message news:437b502c\$1@linux...  
> >>  
> >> Hi, DeeJ. (no wait... animix... or was it Doug?)  
> >> I know this has been covered before, but could you please  
> >> give me a quick updated summary.  
> >> I know you are a bit of a guru when it comes to syncing cubase  
> >> on a seperate box to Paris via the 9-pin adat connector.  
> >> My Frontier Dakota isn't doin' it for me any more.  
> >> From what I can make out, it's not going to any time soon.  
> >> Which model(s) of the RME stuff (pci and external) do you know  
> >> to sync perfectly to Paris via adat 9-pin?.  
> >>  
> >> Thanks Muchly.  
> >>  
> >> P.S. I'm still using '98SE on the Paris box, but may go to ME soon.  
> >> My toyings with XP haven't been too gratifying. I have one adat card.  
> >  
> >  
> "Tony Benson" <tony@standinghampton.com> wrote:  
> Neil,  
>  
> If you want, I can post your comparison files up on my web site so people  
  
> can get to them easily.  
>  
> I've already got some files from Tom Bruhl posted.  
>  
> I'm waiting on a couple more files from DJ so I can post up two of his  
> "shootouts". There are a lot of files though and it's taking a little while  
  
> to get everything in order. It should be ready soon. ;>)  
>  
> Morgan is also working on getting a couple of "shootouts" ready for me to

>post up.

>

>It would be kind of cool to have a bunch of these comparisons all in one

>place for people to refer to.

>

>Let me know!

>

>Thanks,

>

>Tony

>[www.mercysakes.com/paris](http://www.mercysakes.com/paris)

Tony (and also this is for anyone else who might be interested), I'm going to send you some comparison files for both Guitar & Snare (sorry I didn't get a chance to do this last night as I had hoped, but I've got it done now). For guitar, the mics were:

GUITAR (Electric/Rock/Distorted):

- a.) Shure SM-57
- b.) Sennheiser e609 Silver
- c.) Audix i5
- d.) B.L.U.E. Ball

All recorded simultaneously off the same take through a Sovtek 50W Tube head, into a 2x12 Celestion cabinet, same length & brand of mic cables, and into a Focusrite ISA 428 on the ISA-110 input impedance setting. While this may not be the world's best preamp for distorted e-guitar (personally, I think it shines much better on condenser mics), it's the only one that I had more than two channels of, and I wanted to get the exact same take for apples-to-apples comparisons on all these mics at least once.

Things to note:

- 1.) I did not pay any regard to the difference in output levels from one mic to the next... I figured this was pretty irrelevant, and simply made sure they all went to track at as close to the same levels as I could achieve... the point of this particular comparison is tonal differences, not how "hot" a given mic puts out at.
- 2.) The amp/cab combination used is a pretty solid reference (IMO) for a nice mid-level kinda distortion... nothing too heavy, but also not simply a non-master-volume amp where you're depending on speaker distortion only.
- 3.) the Guitar used was a '75 Gibson Les Paul Deluxe with no mods whatsoever... again, not a hard-driving set of humbuckers,

nor a low-output set of vintage single-coils... kind of a midrange level of drive from the guitar itself... nothing was used in between the amp & the guitar.

ALSO.. for DC's benefit, I recorded a separate take of the same little wank-bit using the e609, and the Audix i%, but using a Mucusrite Red8 as the preamp... this pre sounds more aggressive than the ISA, so I figured I'd utilize that for this comparison.

#### SNARE MICS:

Finally, I will be sending you a snare mic comparison using the following mics:

- a.) Shure SM-57
- b.) Audix D1
- c.) Audix i5
- d.) B.L.U.E. Ball

All these were recorded simultaneously with the exact same hits through the Focusrite ISA 428. Again, I wasn't really concerned about which mics output the hottest, but I tried to get them to be as close to the same recorded levels as possible.

Things to note about the snare mic comparisons:

- 1.) Snare used was a Premier 6" Birch Snare w/Evans Genera G1 coated top head.
- 2.) All mics were positioned about 2" off the top head and slightly overhanging the rim.
- 3.) No limiting, comp, or EQ was used going to track, of course.

I am also including a snare file with 3 hits from each of the above mics, but with a touch of EQ & Compression just for the helluvit, so people can see how each mic reacts to that.

Every file (guitar or snare) is easily recognized by the way it's named, and they were all recorded at 44.1k/24 bits, then converted down with no dither or any other processing to mono mp3 files at 128bps.

If anyone likes any of the snare samples, I will be happy to send you the raw .wav file so you can manipulate it any way you like, just let me know which ones you want. My real e-mail address is:

neil.henderson@sbcglobalDON'TFORGETTOREMOVETHISPART.net

Tony, if you can let them all know when the files are posted to your site, that would be great.

Enjoy!

NeilThis is a multi-part message in MIME format.

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I believe you can use the E-DSP effects as VST plugins with a wrapper, =  
so maybe Chainer can be used with them in Paris. But the drivers for the =  
card is not for Win98/ME, just WinXP/2000.=20

Erling

"Aaron Allen" <nospam@not\_here.dude> skrev i melding =  
news:437c1256\$1@linux...

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Edna

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-----=\_NextPart\_000\_0042\_01C5EB50.D9176FB0--and you cook too. now get your ass to www.domenow.com

On 17 Nov 2005 09:27:33 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>  
>How wonderful it is to have a brand spanking new BBQ!! :o)  
>  
>Bought one last night. Put it together while watching the soccer. Lit her  
>up this morning. She's a BEAUT! :o) It's only a cheapy, but it seems pretty  
>sturdy other than the knobs on the front which are cheap and plastic, but  
>hey so long as they work. Hopefully they wont break.  
>  
>Tonight I'm going to have to go out and go shopping and get something to

>cook on it. Give her a good oilin' and get the smoke happenning. ;o)  
>  
>There's something about looking at a brand new BBQ that just makes you go  
>"Right there is a future filled with enjoyable moments". :o)  
>  
>Just thought I'd share the joy. :o)  
>  
>Cheers,  
>Kim.did you activate all the I/O's in the option window? i'm assuming  
it's the same for cubase as nuendo when setting up your I'O's.

On 17 Nov 2005 02:33:10 +1000, "Mike Kay" <krafty@magma.ca> wrote:

>  
>Greetings. I have a Motu 828 MKII, and up till now it has been working fine.  
>Yesterday I purchased a Digimax LT, hooked up to the Motu through the adat  
>lightpipe. To get more inputs channels.  
>  
>I do get an output using the Digimax and the Motu, the problem is that the  
>input appears on 6 channels. I'm using nuendo software, and something strange  
>is happening with routing.  
>  
>I decided to bypass the computer totally, and input just on the Motu input  
>(guitar in 2), and even on this setup, I'm getting input on that channel,  
>plus input 1 and 2. Well according to the input lights I am.  
>  
>No idea here what's going on. Why would I get multiple inputs with only  
>one input active. ROUTING!  
>  
>If you have any ideas, it would be most appreciated.  
>  
>Also, what's the connection between Cumix Console and the routing in DAW  
>software. Does one supercede the other?  
>  
>Thanks in advance.Hmmm, closing the editor or any other windows or even the project doesn't  
help. Closing Paris is the only thing that works for me with XP and 2.2. I  
can move the now line with the move option but still won't play.  
Thanks,  
Edna  
"Kim W." <no@way.com> wrote in message news:437bf64c\$1@linux...  
>  
> If it is what I think it is, this is a known bug.  
> No need to restart paris, just close the editor window(s),  
> and reopen. I find this lockup happens when you click in the blank  
> area below the blue smpte time ruler at the bottom of the editor  
> window.  
> Resize so that this blank area is not visible, and you won't have this  
problem.

> Kim  
>  
> "Edna" <edna@texomaonline.com> wrote:  
> >  
> >  
> >As I'm messing around the now line will stop responding to both the c16  
> =  
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Subject: Re: Emulating classic funk/soul key sounds using guitar amps...  
Posted by [Kim](#) on Thu, 13 Oct 2005 01:22:56 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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in a verbal contract.

> >  
> >.....so what's your user name and password???? I'm not at all sure  
I  
> >want to join. I might become contractually obligated  
> >  
> >;op  
> >  
> >  
> >"rick" <parnell68@hotmail.com> wrote in message  
> >news:9amon19n09qt8ck39li46g9n1rvu8endga@4ax.com...  
> >> and you cook too. now get your ass to www.domenow.com  
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