

---

Subject: EDS chorus on insert ?

Posted by [Dimitrios](#) on Mon, 26 Sep 2005 17:45:09 GMT

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ya and end in Robot...

Then today at one point I caught it when the screen saver was only very slightly shaking the words about, and read what it said...

It said "Onyas Moderobot"... which of course means very little...

....so Micheal the guy next to me suggested that the whole

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Subject: Re: EDS chorus on insert ?

Posted by [Tom Bruhl](#) on Mon, 26 Sep 2005 21:13:00 GMT

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r />

>>>apart on the rear wall and just drywall on the front, for the "live  
>>>end/dead end" effect. Sounds great in the mix position but is just a tad  
>>

>>>boomy outside of that.

>>>

>>>I used the software SMAART to anylize the room but the traps I'd need

>>>would take up too much space. The problem is that the boom goes up as

>>>you get close to the foam wall.

>>>

>>>For me an eq won't help because the mix position is fine, so I think

>>>I'll do some mixes there over the weekend and if they sound fine. Still,

>>

>>>I don't know what I'll do if they are bass-wonky.

>>>

>>>jef

>>>

>>>

>>>

>>>

>>>Mike wrote:

>>>> Has anyone analyzed their control room and had success with adjustments?

>>Ive

>>>> never done this and not sure if its for me.

>>>>

>>>> 1) What did you use to analyze it?

>>>> 2) How did you know what to do to fix problems?

>>>> 3) What did you do to fix the problems?  
>>>>  
>>>> I guess Im wondering if it is worth it to buy an analyzer like the Rane  
>>RA27  
>>>> or something - or - would I be better off just learning my room as is.  
>>  
>>>>  
>>>>  
>Kim, Marshall TSL / JCM2000 SPDT momentary switch part no. is  
SWTP-00047, and latching switch (for your "hold" switches) is  
SWTP-00046. These part numbers are from Electric Factory, who  
distribute all Marshall and Vox products in Australia. I  
recommend that you order thru a retailer who sells a lot of  
Marshall amps, such as Venue Music (Sydney), Pro Audio (Canberra)  
or a big guitar shop in Melbourne. If you're stuck, I can order  
them but may not get delivery until the end of November due to  
my small turnover (I am in Darwin N.T.) The momentary has an  
additional advantage: it is SPDT, which means it is easier to  
wire as an "interrupt" switch with the latching "hold" switches  
you mention in your original post. LOL >simmo

"simmo" <simmo@bigfoot.com.au> wrote:

>  
>yes, not as sturdy as the best latching switches usually used  
>for "true bypass" switching of footpedals, but momentary foot  
>switches seem to be rarer than duck's teeth lately. Marshall  
>have some for their TSL amp footswitches, but I've replaced a  
>few of them for customers over the last couple years, and  
>they're much more expensive too. They look like conventional  
>footswitches though, with a metal button and lock nuts for  
>mounting. I'll find a Marshall part no. and get back to you.

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

>>  
>>  
>>Hmm... I did already check Jaycar. Didn't see those parts though. Do you  
>>think that big rubber one would be ok for foot use? It certainly seems  
suitable  
>>size and shape wise, but I'm wondering if the plastic would b

---

Subject: Re: EDS chorus on insert ?  
Posted by [zmora](#) on Mon, 26 Sep 2005 23:28:29 GMT  
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---

s two video cards so it can support two monitors. But one of the video  
> cards provides a DVI digital connection that, according to Apple, works  
> better

> with the newest Apple displays, such as their 20-inch \$800 display. My  
> local  
> Apple salesman claims therefore that the Apple display with the DVI  
> connection  
> will be superior in quality to any typical PC-world display with a VGA  
> connection.  
>  
> My question: Which is better for monitoring Paris--two 17" or 19" displays  
> (costing \$1,000 or so together) of decent quality or one 20" display  
> (costing  
> \$800) of marginally better quality?  
>  
> Many thanks,  
> Richard Faylor  
>  
> RichardFaylor@aol.com  
> (208) 343-7681  
> I'd be interested in this mod as well since I have two very early models  
with low serials.

Dubya

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43437c2d@linux...  
> Dear Rod,  
> I will try to send a picture...  
> Yes the foam has already been taken out from the very first day !  
> Regards,  
> Dimitrios  
> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message  
> news:43427c04\$1@linux...  
>>  
>> Hey Dimitrios, is there an way you could send me a picture of the  
>> specific  
>> mod that you did?  
>> Rod  
>> "Dimitrios" <musurgio@otenet.gr> wrote:  
>> >AT4033 is my best female mic !  
>> >I have never had any better results using other mic on females with  
>> >great  
>> >timbre.  
>> >I have done though a minor mod on this mic.  
>> >I have bypassed output electrolytic cap (a ver good one anyway) with MIT  
>> 0.1  
>> >polyester cap.  
>> >Great great detail....  
>> >Regards,  
>> >Dimitrios  
>> >"Neil" <IOUOIU@OIU.com> wrote in message news:43420979\$1@linux...

>> >>  
>> >> "cujo" <chris@applemanstudio.com> wrote:  
>> >> >  
>> >> >  
>> >> >Nah, this one I really gotta save some penny's for.  
>> >> >I was thinking of the Tony Arnold Helios stuff.  
>> >> >Neil are you still a big 4033 fan?  
>> >>  
>> >>  
>> >> I think the 4033's are great mics, although I no longer have my  
>> >> pair - awhile ago I got a Kiwi instead that I found on sale,  
>> >> and I'm waiting to find another one (at something less than  
>> >> street price), and that will then be my main LDC pair.  
>> >>  
>> >> Neil  
>> >  
>> >  
>>  
>  
>Can you get enough resolution out of an LCD TV?

"Mike" <spamthis@alltel.net> wrote:  
>This is better!  
> [https://www.bestbuyplasma.com/Plasma/Product.asp\\_X\\_sku\\_Y\\_LT3\\_2HV](https://www.bestbuyplasma.com/Plasma/Product.asp_X_sku_Y_LT3_2HV)  
>  
>I just got one and all I can say is WOW! Especially with the DVI!  
>  
>Then I have an 18" flat panel over to the side for displaying plug-ins  
>though really not required.  
>  
>Mike  
>  
>"Richard Faylor" <RichardFaylor@aol.com> wrote in message  
>news:434fc1ba\$1@linux...  
>>  
>> Richard,  
>>  
>> I've bought a used Mac G4 to use with Paris that has more horsepower than  
>> my previous Mac G3. Now I have to make a decision about displays. The  
>> G4  
>> has two video cards so it can support two monitors. But one of the video  
>> cards provides a DVI digital connection that, according to Apple, works  
  
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>> \$800) of marginally better quality?  
>>  
>> Many thanks,  
>> Richard Faylor  
>>  
>> RichardFaylor@aol.com  
>> (208) 343-7681  
>>  
>  
>I would vote for two displays... way more desktop area.

Dave.

Richard Faylor wrote:

> Richard,  
>  
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> my previous Mac G3. Now I have to make a decision about displays. The G4  
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> \$800) of marginally better quality?  
>  
> Many thanks,  
> Richard Faylor  
>  
> RichardFaylor@aol.com  
> (208) 343-7681  
>Hi,  
I have to sell a Control 16 ,EDS-1000, Interface 2, Interface 442 with Paris  
2.2.  
Any one?"Aaron Allen" <nospam@not\_here.dude> wrote:  
>If you have to pull it apart, you may find this useful.  
>AA

....But a PITA....be careful with those little LEDs

James

>  
>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
>news:434f0010\$1@linux...  
>> Swen has a couple sticky C-16 mute buttons. They work, but they're sticky.  
  
>> I  
>> think a very small amount of splashed beer may be the culprit. It's a  
>> bizarre tale involving a beer that was dropped onto the floor 4-6 feet  
  
>> away  
>> from the mixing area. The beer landed upright, but shot a stream of beer  
  
>> up  
>> into the air, and a few drops landed on the mute buttons on channels 15  
&  
>> 16.  
>>  
>> Any way to easily clean? Spray a little contact cleaner in there?  
>>  
>> Jimmy  
>>  
>>  
>  
>  
>FYI

<http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.html>

JamesThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_02E4\_01C5D0DF.4290D6C0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Mac only...

"James McCloskey" <excelsm@hotmail.com> wrote in message =  
news:4350185b\$1@linux...

FYI

http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.h tml

James

-----=\_NextPart\_000\_02E4\_01C5D0DF.4290D6C0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>Mac only...</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>"James McCloskey" &lt;<A=20

href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>&gt; wrote =

in message=20

<A=20

=

href=3D"news:4350185b\$1@linux">news:4350185b\$1@linux</A>...</DIV><BR>FYI<=

BR><BR><A=20

=

href=3D" http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.h tml">=

http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.h tml</A><BR><B=

R>James</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_02E4\_01C5D0DF.4290D6C0--Goodie for me! I guess I should wait to hear the thing though. Maybe it's a dog. Arrf, arrf. Get off my lawn! ;>)

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43501aa0\$1@linux...  
Mac only...

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:4350185b\$1@linux...

FYI

<http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.html>

James You guys DO know that's not their mix buss compressor, right?

Neil

"Tony Benson" <tony@standinghampton.com> wrote:

> Goodie for me! I guess I should wait to hear the thing though. Maybe it's

a

> dog. Arrf, arrf. Get off my lawn! ;>)

>

> Tony

>

>

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> Mac only...

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

> news:4350185b\$1@linux...

>

> FYI

>

> <http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.html>

>

> James

>

> Yes, but it's free and it says SSL in big letters at the top of the screen.

How impressive! Seriously, it's free, so what the heck.

Tony

"Neil" <OIUOIU@OIU.com> wrote in message news:43502183\$1@linux...

>

> You guys DO know that's not their mix buss compressor, right?

>

> Neil

>

>

> "Tony Benson" <tony@standinghampton.com> wrote:

>> Goodie for me! I guess I should wait to hear the thing though. Maybe it's

> a

>> dog. Arrf, arrf. Get off my lawn! ;>)

>>

>> Tony

>>

>>



>>"Tom Bruhl" <arpeggio@comcast.net> wrote in message  
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>>  
>> James  
>>  
>>  
>2 is always better than 1, unless you use the large cinema display from  
apple.

--  
Martin Harrington  
[www.lendaneer-sound.com](http://www.lendaneer-sound.com)

"Richard Faylor" <RichardFaylor@aol.com> wrote in message  
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> \$800) of marginally better quality?  
>  
> Many thanks,  
> Richard Faylor  
>  
> RichardFaylor@aol.com  
> (208) 343-7681  
>Does Paris work better with Athlon or Pentium. It seems as though Pentiums

are actually cheaper, but I've noticed a lot of people in this group are using Athlons. I think I read that one gig of ram is enough for XP. Does the speed of the ram matter much. Also, are there any motherboard considerations other than many PCI slots. I'm trying to upgrade and want to keep the cost down. I've got a two card system with one UAD-1 card. I'm not rigging it to any other machines or midi or anything.

Suggestions would be great. Thanks in advance.

Barry "Tony Benson" <tony@standinghampton.com> wrote:  
>Yes, but it's free and it says SSL in big letters at the top of the screen.

>How impressive! Seriously, it's free, so what the heck.

Agreed - go for it... if I had a Mac, I'd try it out... I'm just pointing out that it's not "the" SSL compressor.

Neil2, definitely. I'm using 3 and wanting a 4th, but that's probably nature of my desires with tech. I'll never go back to a single display if that tells you anything. Also, get familiar with views in Paris, they are most definitely your best friend to help manage the desktop real estate in paris.

AA

"Richard Faylor" <RichardFaylor@aol.com> wrote in message  
news:434fc1ba\$1@linux...

>

> Richard,

>

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> (208) 343-7681  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0340\_01C5D103.AB44FF60  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Richard,  
I thought Brian's setup with four was cherry.  
I might go there someday. Right now 2 x 21"  
is still great with macros. =20

I help another Paris friend who hasn't gone to macros  
and I am s-o m-u-c-h s-l-o-w-e-r with his system.  
Tom

"Aaron Allen" <nospam@not\_here.dude> wrote in message =  
news:43504ec5@linux...  
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```
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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>Richard,</FONT></DIV>
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```

```

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<DIV><FONT face=3DArial size=3D2>and I am s-o&nbsp; m-u-c-h&nbsp; =
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with his system.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
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<BLOCKQUOTE=20
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Aaron Allen" &lt;A=20
    href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude</A>&gt; =
wrote in=20
    message <A =
href=3D"news:43504ec5@linux">news:43504ec5@linux</A>...</DIV>2,=20
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    paris.<BR><BR>AA<BR></BLOCKQUOTE></BODY></HTML>

```

-----=\_NextPart\_000\_0340\_01C5D103.AB44FF60--It's the talkback compressor??? Gee, I'm impressed.

;oP

```

"Neil" <OIUOIU@OIU.com> wrote in message news:435031e0$1@linux...
>
> "Tony Benson" <t o n y@s t a n d i n g h a m p t o n.c o m> wrote:
> >Yes, but it's free and it says SSL in big letters at the top of the
screen.
>
> >How impressive! Seriously, it's free, so what the heck.
>
> Agreed - go for it... if I had a Mac, I'd try it out... I'm just
> pointing out that it's not "the" SSL compressor.
>

```

> NeilRichard,

I'll be the vote for the other side. I have a single 20" and love the 1600X1200. Can see a whole bunch of the mixer at that resolution. Haven't found a 19" that has that (for a reasonable price). Of course, I picked up my 20 pretty cheap. My second will likely be a 19" when I get around to it.

Just my two cents (or \$449 + Sshipping)

JH

Richard Faylor wrote:

> Richard,

>

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> RichardFaylor@aol.com

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

>

>FYI

>

> <http://aes.harmony-central.com/119AES/Content/SSL/PR/LMC-1.html>

>

>James

squashed to hell and severely band limited. Not bad for free.

The new version of Stylus RMX comes with a similar effect that has much more tweekability (Word?).

down to about 8 and turn up the gain a little. This will get you close to the real SSL sound and give you lots of options.  
Genelve got mine running at 1280x1024

Not only a TV - its also designed to be a monitor.

"George Axon" <georgeaxon@rogers.com> wrote in message  
news:434ff990\$1@linux...

>  
> Can you get enough resolution out of an LCD TV?  
>  
>  
> "Mike" <spamthis@alltel.net> wrote:  
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>>> Many thanks,  
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>>  
>>  
>Mike,

From what you wrote, I'm assuming you're using a 32" Olevia Flat-Screen LCD display with an Apple computer that has a video card providing a DVI connection to the LCD, correct? I went to the Website you recommended--that is a terrific price for a 32" screen!. I also went to <http://en.wikipedia.org/wiki/DVI> to study up a bit on the DVI-LCD combo and indeed read that "computers with DVI video connectors can use many DVI-equipped HDTV sets as display." It also said that "the vast majority [of LCD screens] are no longer just for TV and HDTV (DVB). They can also be used as a computer monitor with a VGA/DVI signal, although resolution support can vary widely." My concern is "support." I thought, perhaps mistakenly, that no matter what display you use, you have to have some software (delivered via CD) to coordinate the computer output with the display. I've also assumed that that support comes with the display. Did the Olevia come with software specifically designed to work with an Apple computer? Regardless of the answer to that question, do you feel that the Olevia is producing a high-quality image? In addition, to working in Paris I do a lot of writing, so the display's ability to produce crisp, clear text (which I've been told is the real test of a display) is very important to me. Does the Olevia pass that test? Also, is it your opinion that the Olevia is better than most other LCD screens, or are they all roughly equivalent? Sorry for asking so many questions. Many thanks!  
--Richard Faylor  
RichardFaylor@aol.com

"Mike" <[spamthis@alltel.net](mailto:spamthis@alltel.net)> wrote:  
>This is better!  
> [https://www.bestbuyplasma.com/Plasma/Product.asp\\_X\\_sku\\_Y\\_LT3\\_2HV](https://www.bestbuyplasma.com/Plasma/Product.asp_X_sku_Y_LT3_2HV)

>  
>I just got one and all I can say is WOW! Especially with the DVI!  
>  
>Then I have an 18" flat panel over to the side for displaying plug-ins  
>though really not required.  
>  
>Mike  
>  
>"Richard Faylor" <RichardFaylor@aol.com> wrote in message  
>news:434fc1ba\$1@linux...  
>>  
>> Richard,  
>>  
>> I've bought a used Mac G4 to use with Paris that has more horsepower than  
>> my previous Mac G3. Now I have to make a decision about displays. The  
>> G4  
>> has two video cards so it can support two monitors. But one of the video  
>> cards provides a DVI digital connection that, according to Apple, works  
  
>> better  
>> with the newest Apple displays, such as their 20-inch \$800 display. My  
  
>> local  
>> Apple salesman claims therefore that the Apple display with the DVI  
>> connection  
>> will be superior in quality to any typical PC-world display with a VGA  
  
>> connection.  
>>  
>> My question: Which is better for monitoring Paris--two 17" or 19" displays  
>> (costing \$1,000 or so together) of decent quality or one 20" display  
>> (costing  
>> \$800) of marginally better quality?  
>>  
>> Many thanks,  
>> Richard Faylor  
>>  
>> RichardFaylor@aol.com  
>> (208) 343-7681  
>>  
>  
>Well thanks Jimmy ;O). Hope this get's it working. On my spdif devices, I  
just look to the monitoring of the hardware device itself for levels.

Cheers,

Deej



"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
news:434f2ae9@linux...  
> We'll try it.  
>  
> Deej, you're a gentleman.  
>  
> Jimmy  
>  
>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> news:434f0980@linux...  
> > Make sure the inputs and outputs are both patched. also, If it's s/pdif,  
> > chances are that he won't see a thing on the meters. None of my spdif  
> > devices show signal on the Paris aux meters. Have him set the device to  
> full  
> > wet and solo the return. That will tell him if anything is happening.  
> >  
> > Deej  
> >  
> > "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > news:434eff73\$1@linux...  
> > > Hi, all.  
> > >  
> > > My buddy Swen abd I have both succesfully clocked our Paris rigs to  
> Lucid  
> > > clocks. Yay!  
> > >  
> > > I have not yet tried to route digital signals to external FX boxes,  
but  
> > Swen  
> > > has, with no luck. He says that when he patches an FX send to a  
digital  
> > > output in the Paris patchbay, there's no signal on the mixer aux  
> channel.  
> > > The same basic patch works with an analog output engaged, just not the  
> > > digital.  
> > >  
> > > His Kurzweil KSP8 shows lock to the Lucid, and Paris locks perfectly  
as  
> > > well.  
> > >  
> > > Any knowledge?  
> > >  
> > > Jimmy  
> > >  
> > >  
> >  
> >  
> >

>

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

-----=\_NextPart\_000\_0384\_01C5D147.79AA6320

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Same deal with my setup. No meters in the  
aux bus returns using SPDIF.

Tom

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:4350ad4e\$1@linux...

Well thanks Jimmy ;O). Hope this get's it working. On my spdif =  
devices, I  
just look to the monitoring of the hardware device itself for levels.

Cheers,

Deej

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>

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>

> Jimmy

>

>

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> news:434f0980@linux...

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s/pdif,

> > chances are that he won't see a thing on the meters. None of my =  
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> > devices show signal on the Paris aux meters. Have him set the =  
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> full

> > wet and solo the return. That will tell him if anything is =  
happening.

> >

> > Deej

> >

> > "uptown jimmy" <johnson314@bellsouth.net> wrote in message

> > news:434eff73\$1@linux...

> > > Hi, all.

> > >

> > > My buddy Swen abd I have both succesfully clocked our Paris rigs =  
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> > >  
> > > I have not yet tried to route digital signals to external FX =  
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> > Swen  
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> > >  
> > >  
> >  
> >  
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>

-----=\_NextPart\_000\_0384\_01C5D147.79AA6320

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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<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>Same deal with my setup.&nbsp;No =  
meters in=20

the

aux bus returns using =  
SPdif.

Tom

"DJ" &lt;

=  
animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole\_@animas.net</A>&gt;=20  
wrote in message <A=20  
href="news:4350ad4e\$1@linux">news:4350ad4e\$1@linux</A>...</DIV>Well =  
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look to=20  
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=  
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wrote=20  
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href="news:434f2ae9@linux">news:434f2ae9@linux</A>...<BR>&gt;=20  
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Jimmy<BR>&gt;<BR>&gt;<BR>&gt; "DJ" &lt;<A=20  
=  
animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole\_@animas.net</A>&gt;=20  
wrote in message<BR>&gt;<A=20  
href="news:434f0980@linux">news:434f0980@linux</A>...<BR>&gt; &gt; =  
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&gt;=20  
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&gt;<BR>&gt;=20  
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=  
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in message<BR>&gt; &gt; <A=20  
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 an=20  
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 &gt;=20  
 &gt;<BR>&gt; &gt; &gt;<BR>&gt; &gt;<BR>&gt;=20  
 &gt;<BR>&gt;<BR>&gt;<BR><BR></BLOCKQUOTE> </BODY></HTML>

-----=\_NextPart\_000\_0384\_01C5D147.79AA6320--Does it work in paris and what directx do i  
 need?4 is nice. the Dell P1110 21" CRT's have two analog inputs and a switch on  
 the front so that you can just switch between two computers. My Paris DAW  
 and SX DAW are both running Matrox G450's (PCI and AGP). My mobos both are  
 identical and have PCI slots that are hardwired to the AGP slots and the  
 G450's have the same driver so there is no driver conflict/ IRQ trainwreck.  
 I have tested both DAWs CPU usage with and without the PCI video card. The  
 CPU hit of the PCI video card is negligable as long as major screen drags  
 aren't done while tracking or mixing. Running 2 x dual head video cards and  
 four monitors with the ability to switch DAWs between the monitors is simple  
 and fun for the whole family.

;o)

"Aaron Allen" <nospam@not\_here.dude> wrote in message news:43504ec5@linux...  
 > 2, definitely. I'm using 3 and wanting a 4th, but that's probably nature  
 of  
 > my desires with tech. I'll never go back to a single display if that tells  
 > you anything. Also, get familiar with views in Paris, they are most  
 > definitely your best friend to help manage the desktop real estate in  
 paris.  
 >

> AA  
>  
>  
> "Richard Faylor" <RichardFaylor@aol.com> wrote in message  
> news:434fc1ba\$1@linux...  
> >  
> > Richard,  
> >  
> > I've bought a used Mac G4 to use with Paris that has more horsepower  
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> > my previous Mac G3. Now I have to make a decision about displays. The G4  
> > has two video cards so it can support two monitors. But one of the video  
> > cards provides a DVI digital connection that, according to Apple, works  
> > better  
> > with the newest Apple displays, such as their 20-inch \$800 display. My  
> > local  
> > Apple salesman claims therefore that the Apple display with the DVI  
> > connection  
> > will be superior in quality to any typical PC-world display with a VGA  
> > connection.  
> >  
> > My question: Which is better for monitoring Paris--two 17" or 19"  
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> > (costing \$1,000 or so together) of decent quality or one 20" display  
> > (costing  
> > \$800) of marginally better quality?  
> >  
> > Many thanks,  
> > Richard Faylor  
> >  
> > RichardFaylor@aol.com  
> > (208) 343-7681  
> >  
>  
> Do any Mac people have experience w/ Waves 3.6 and Paris? I've  
been using Waves 3.2 w/ no significant problems, but I tried V.3.2  
and Paris crashed, so I've been sticking w/ 3.2. I'm curious about  
V.3.6, which is the last OS 9 compatible update...

Thanks!

Ganttl'm spending a dreary Saturday afternoon doing some studio chores and cranking  
some lovely lovely music from a band that some of you may not know much about:  
Big Star

Big Star's main man was Alex CHilton who is more famous perhaps as the 17  
year old singer of "The Letter" and "Cray Like A Baby" a member of The Box  
Tops

Although recorded at Aredent in '72 and some a bit later, the engineerign is still almost unmatched, I had met Jim Dickinson a few years back (Jim engineered Big Star's Third) he told me that Engineer John Fry put everything he had into the making of these records and pretty much gave up after them.

The songs, the playing and the sound are marvelous.

My good friend Phil Aiken will bakc me up on this, check em out if you have not.

Start whith #1 Record and Radio City as "third" is a bit dreary.

[http://www.rykodisc.com/Catalog/CatalogArtist\\_01.asp?Action= Get&Artist\\_ID=21](http://www.rykodisc.com/Catalog/CatalogArtist_01.asp?Action=Get&Artist_ID=21)Oh and the theme to "that 70's show" "In the Street" is a Big Star song.

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

>

>

>I'm spending a dreary Saturday afternoon doing some studio chores and cranking  
>some lovely lovely music from a band that some of you may not know much  
about:

>Big Star

>

>Big Star's main man was Alex CHilton who is more famous perhaps as the 17  
>year old singer of "The Letter" and"Cray Like A Baby" a member of The Box  
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>

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>is still almost unmatched, I had met Jim Dickinson a few years back (Jim  
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>Big Star's Third) he told me that Engineer John Fry put everything he had  
>into the making of these records and pretty much gave up after them.

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>

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>

>...if I have a L/R set of tracks (say a stereo piano sound, for  
example) on indivudal tracks, vs. a stereo interleaved track,  
and I insert a plugin on each of the L/R tracks, does it take

twice as much CPU power to use that same plugin in two instances than it would if I were using a stereo interleaved piano track & inserted the same plugin in a singular stereo instance? Or is it the same amount of CPU power regardless because it sees the stereo insertion as two instances of that plugin?

The reason I ask is that I am maxing out my CPU with a couple of songs that have high track counts - If I go to insert another CPU-hungry plugin it starts to bog down, and I've always used separate tracks for any L/R sound (as opposed to a stereo track) just for the convenience of being able to change the degree of pan on one channel or another, and also being able to make slightly different EQ settings on the left vs. right side, if needed... however, am I costing myself badly-needed cycles by doing this?

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

>

>

>Oh and the theme to "that 70's show" "In the Street" is a Big Star song.

Performed by Cheap Trick, however.....

All the Big Star studio records are indeed fantastic. Either way will work. Paris lends itself to using two monitors, one for mixer and one for tracks.

But if you use other apps they may be better on one larger monitor, for example Final Cut Pro is great with a nice wide monitor for the timeline. FYI Dell has a 24" wide screen that offers a fair amount of bang/buck (when on sale it's between \$800-1000), and at something around 1920x1280, a decent amount of screen real estate, full on HDTV res.

Cheers,

-Jamie K

<http://www.JamieKrutz.com>

Richard Faylor wrote:

> Richard,

>

> I've bought a used Mac G4 to use with Paris that has more horsepower than  
> my previous Mac G3. Now I have to make a decision about displays. The G4  
> has two video cards so it can support two monitors. But one of the video  
> cards provides a DVI digital connection that, according to Apple, works better  
> with the newest Apple displays, such as their 20-inch \$800 display. My local  
> Apple salesman claims therefore that the Apple display with the DVI connection



> will be superior in quality to any typical PC-world display with a VGA connection.  
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> My question: Which is better for monitoring Paris--two 17" or 19" displays  
> (costing \$1,000 or so together) of decent quality or one 20" display (costing  
> \$800) of marginally better quality?  
>  
> Many thanks,  
> Richard Faylor  
>  
> RichardFaylor@aol.com  
> (208) 343-7681  
>Off the top of my head, I would say yes.  
You're processing 2 files, (dual mono), 2 plugins, as opposed to one stereo  
file and one plugin.  
--  
Martin Harrington  
www.lendaneer-sound.com

"Neil" <OIUIU@OIU.com> wrote in message news:435189c3\$1@linux...

>  
> ..if I have a L/R set of tracks (say a stereo piano sound, for  
> example) on individual tracks, vs. a stereo interleaved track,  
> and I insert a plugin on each of the L/R tracks, does it take  
> twice as much CPU power to use that same plugin in two  
> instances than it would if I were using a stereo interleaved  
> piano track & inserted the same plugin in a singular stereo  
> instance? Or is it the same amount of CPU power regardless  
> because it sees the stereo insertion as two instances of that  
> plugin?  
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> of songs that have high track counts - If I go to insert another  
> CPU-hungry plugin it starts to bog down, and I've always used  
> separate tracks for any L/R sound (as opposed to a stereo track)  
> just for the convenience of being able to change the degree of  
> pan on one channel or another, and also being able to make  
> slightly different EQ settings on the left vs. right side, if  
> needed... however, am I costing myself badly-needed cycles by  
> doing this?  
>  
> Neill'm not sure what people are recommending lately. But, I think its safe to  
say that Paris will run fine with either Athlons or Pentiums. On the mobo  
questions, you might do a search of the newsgroup to see what other's have  
used with success. I've been using the Asus A7S333. Its a stable board,  
but picky about it's ram.  
MR

"Sanbar" <sanbar@wi.rr.com> wrote:

>Does Paris work better with Athlon or Pentium. It seems as though Pentiums  
>are actually cheaper, but I've noticed a lot of people in this group are  
>using Athlons. I think I read that one gig of ram is enough for XP. Does  
the  
>speed of the ram matter much. Also, are there any motherboard considerations  
>other than many PCI slots. I'm trying to upgrade and want to keep the cost  
>down. I've got a two card system with one UAD-1 card. I'm not rigging it  
to  
>any other machines or midi or anything.

>  
>Suggestions would be great. Thanks in advance.

>  
>Barry

>  
>Thanks Phil,  
I figured many people around here havn;t heard that stuff which  
engineering wise is so ahead of it's time. Sounds like some room micing on  
the drums too.

Phil, I gotta talk to you about a Hammond session give me a call if you got  
time.

"Phil Aiken" <paiken@partners.org> wrote:

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

>>  
>>  
>>Oh and the theme to "that 70's show" "In the Street" is a Big Star song.

>  
> Performed by Cheap trick, however.....

>  
> All the Big Star studio records are indeed fantastic.

>  
>  
>  
>Time for that new dual Opteron with dual core processors.

;o)

"Neil" <OIUIU@OIU.com> wrote in message news:435189c3\$1@linux...

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> ..if I have a L/R set of tracks (say a stereo piano sound, for  
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> slightly different EQ settings on the left vs. right side, if  
> needed... however, am I costing myself badly-needed cycles by  
> doing this?  
>  
> NeilMy old 1" 16 keeps staring at me from the corner of my control room.

I keep wondering if I should be tracking drums and bass on it then bouncing in to Paris..

Is anyone else doing that here?

My problem is my old board is gone. I would need to use Paris as a monitor portion of a console. I think I'd need to send my pre amps in to tape, open a Paris project and send the outs of the tape machine there, and send that to the musicians as a monitor, I wonder if there will be too much latency and it would screw with performances. It seems like this should work though.

Then right after the take, roll it back, hit record on Paris, and play the tape into Paris.

Rewind and record over that take for the next song.

Does this sound like it's worth the effort? I used to do this with a TEAC 80-8. I wish I still had it. Latency isn't an issue. The signal path through the components of the tape machine is faster than your A/D and D/A conversion so in all likelihood, you will have around 1.2ms latency (the AD/DA latency in Paris).

The way I did it was to patch the preamps directly to the deck, then send the returns to 8 Paris inputs and record them. Sounded great. I also striped a SMPTE track to tape and sync'd Paris to the deck using my old Opcode Studio 64XTC. If you've got a box with this capability, you'd be good to go if you just wanted to lock Paris to the deck. I just didn't like losing a track to the stripe and actually it worked better, IMO, just to track the tape returns because I wasn't losing a generation every time I played back the tape afterwards.  
;o)

"cujo" <chris@applemanstudio.com> wrote in message news:43526a05\$1@linux...  
>

>  
 > My old 1" 16 keeps staring at me from the corner of my control room.  
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 > Then right after the take, roll it back, hit record on paris, and play the  
 > tape into paris.  
 >  
 > Rewind and record over that take for the next song.  
 >  
 > Does this sound like it's worth the effort?Yeah, I wont really need to lock to Paris especially if I  
 track a click to  
 the tape machine then use the same click in Paris I can visually line up the  
 tracks to the click later. But in your method, if I undertand things correctly,  
 you would not have gotten "tape compression" as you were just getting the  
 electronic through put? Seems like you;d actually have to record. to get  
 the tape "sound" or am I wrong?

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

>I used to do this with a TEAC 80-8. I wish I still had it. Latency isn't  
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 >tape returns because I wasn't losing a generation every time I played back

>the tape afterwards.  
>;o)  
>  
>"cujo" <chris@applemanstudio.com> wrote in message news:43526a05\$1@linux...  
>>  
>>  
>> My old 1" 16 keeps staring at me from the corner of my control room.  
>>  
>> I keep wonderiing if I should be tracking drums and bass on it then  
>bouncing  
>> in to Paris..  
>>  
>> Is anyone else doing that here?  
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>> My problem is my old board is gone. I would need to use Paris as a monitor  
>> portion of a console. I think I'd need to send my pre amps in to tape,  
>open  
>> a Paris project and send the outs of the tape machine there, and send  
that  
>> to the musicians as a monitor, I wonder if there will be too much latency  
>> and it would screw with perfomances. It seems like this should work  
>though.  
>>  
>> Then right after the take, roll it back, hit record on paris, and play  
the  
>> tape into paris.  
>>  
>> Rewind and record over that take for the next song.  
>>  
>> Does this sound like it's worth the effort?  
>  
>I usually kept the tape and dumped the the tracks back in at final mixdown,  
aligning them with the original tracks and then deleting the original tracks  
if I liked the tracks that were recorded to tape better. In this scenario,  
you've got options and that is what using the deck is all about. Just the  
circuitry is sometimes enough and just running the signals through the tape  
recorder, along with Paris' inherent ability to saturate was often  
preferable. A lot depended on what type of signal processing I was using on  
other instruments. It was a win-win situation either way.

;o)

"cujo" <chris@applemanstudio.com> wrote in message news:43527b2f\$1@linux...  
>  
> Yeah, I wont really need to lock to Paris especially if I track a click to  
> the tape machine then use the same click in Paris I can visually line up  
the  
> tracks to the click later. But in your method, if I undertand things

correctly,

- > you would not have gotten "tape compression" as you were just getting the
- > electronic through put? Seems like you;d actually have to record. to get
- > the tape "sound" or am I wrong?
- >
- >
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- > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:
- > >I used to do this with a TEAC 80-8. I wish I still had it. Latency isn't
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> >> Then right after the take, roll it back, hit record on Paris, and play  
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> >> Does this sound like it's worth the effort?  
> >  
> >  
>Howdy,

If you use the repro heads, the sound will go straight on-off tape with very little time delay. You can use one tape for an entire album this way. The repro heads stripe to tape, and send back to monitor post tape.

Cheers

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

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>Yeah, I won't really need to lock to Paris especially if I track a click to  
>the tape machine then use the same click in Paris I can visually line up  
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>>> Rewind and record over that take for the next song.  
>>>  
>>> Does this sound like it's worth the effort?  
>>  
>>  
> Sorry, a bit of a cloudy head today,  
> Can you clarify this?  
> Thanks

"Dave Parkin" <dave@blackbirdstudio.com.au> wrote:  
>  
>  
>  
> Howdy,  
>



> If you use the repro heads, the sound will go straight on-off tape with  
>very little time delay. You can use one tape for an entire album this way.  
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>>>> Rewind and record over that take for the next song.

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>>>> Does this sound like it's worth the effort?

>>>

>>>

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>This is actually incorrect. On a 3 head R-R machine, the Sel/Sync head (record head) and the Repro head (playback head) will produce different results. If you try to record to tape then play back with the Repro head, you *\*will\** have a very noticeable delay based on tape speed and the distance between heads. During record, the electronics pass the input signal back to the output stage directly. The signal being output at that point has not been anywhere near the tape. Only recording in "Repro" mode will do this (with delay). The frequency response of the Repro head is also much better as it is optimised for playback, where the Sel/Sync head is optimised for recording. Also, the material would have to be transfered off the tape in less than 8 hours to keep the "sheen" of the analog recording. Past that point the smallest domains self align as a result of print-through, eliminating the highest frequencies from the recording.

David.

Dave Parkin wrote:

> Howdy,

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> very little time delay. You can use one tape for an entire album this way.

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>Yeah, what I was thinking of doing is actually record on tape, so this should  
be the sync head no?, monitoring from the sync head in to paris, then after  
the take switch to repro, rewind the tape, hit record in paris, play the  
tape, then line the tape tracks up to the click that is in the Paris project.  
then move on to the next song.  
Will it work?  
ALso I wonder if people like bass guitar from tape or digital better.  
It may not be worth the effort I dunno.

"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote:  
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>>>>>tape into paris.  
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>>>>>Rewind and record over that take for the next song.  
>>>>>  
>>>>>Does this sound like it's worth the effort?  
>>>>>  
>>>>>  
>>Yes, that will work just fine. Personally, I would hit  
record in Paris at the same time. When you are done,  
transfer the tape tracks to the same Paris project later in  
the timeline. This will allow you to compare easily as to  
which tracks you like better. With some slight nudging here  
and there, you should also be able to swap tracks back and  
fo

---

---

Subject: Re: EDS chorus on insert ?  
Posted by [Dimitrios](#) on Tue, 27 Sep 2005 08:24:28 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

do with gear looking \*cool\* as opposed to what it actually  
did. He liked Paris because all of the componentry was black. He actually  
preferred certain Earthworks mics over others because they were black.  
Recently he floated the floor and bought some tube traps for his home  
studio. I ruined his day when i asked him if they were black. They weren't  
and he actually called them up to see if they could be returned for black  
ones. I think he actually may try to change their color.

;o)

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:4346dc77\$1@linux...

>

> This is a Cubase SX3 only comp, so no ME. He also REALLY wants a totally black

> computer. To the point of when we were discussing CD/DVD writers, his only

> concern was that it was BLACK. 80P""

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

> >

> >

> >Rod,

> >I have removable SATAs in my comp. I wanted beige and got them.

> >The second pair I purposely bought black to differentiate them.

> >Sometimes it's a good thing. XP black, ME beige.?.

> >Tom

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

> >news:4346ab89\$1@linux...

> >

> > Yeah, I don't think that would fly anyway. I think I'll just put the =

> >system

> > drive in an internal bay and hook it up directly to the mobo...no =

> >mobile

> > rack. He'll never be changing it anyway.

> > I was trying to give him the option to have an extra system drive to =

> >pop

> > in, in case of failure...since he's not a tech guy at all.

> > Or I may paint it.

> > Rod

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

> > >

> > >

> > >Yes but it STILL has to be black...

> > >Tom

> > > "Aaron Allen" <nospam@not\_here.dude> wrote in message =3D

> > >news:4346957e@linux...

> > > USB 2.0 External drive bay could be your answer.... they're cheap =

> > >too

> > >=3D

> > >now.

> > > AA

> > >

> > >

> > > "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message =3D

> > >news:43455e37\$1@linux...

> > > >



> > > > Yeah, I'm using a short rounder cable, I've tried several, all =  
> >with  
> > =3D  
> > >the=3D20  
> > > > same  
> > > > results. I've tried CS. The results are still the same. The guy =  
> >is =3D  
> > >REALLY  
> > > > stuck on wanting the WHOLE computer black, or, I would just use =  
> >the  
> > =3D  
> > >beige  
> > > > drive that works.  
> > > > I may just put the sys drive in an internal bracket and slap the  
> =  
> >=3D  
> > >cover=3D20  
> > > > over  
> > > > the hole and call it good, but this kind of bugs me, and I'd like  
> =  
> >to  
> > =3D  
> > >  
> > > > figure  
> > > > it out. I appreciate the suggestions. Keep those cards and =  
> >letters =3D  
> > >coming.  
> > > >  
> > > > Rod  
> > > >  
> > > > EK Sound <spamnot.info@eksoundNO.com> wrote:  
> > > >>Are you using a nice "short" high density IDE cable? Try CS mode  
> =  
> >on  
> > > >>the drive to see if this helps also.  
> > > >>  
> > > >>David.  
> > > >>  
> > > >>Rod Lincoln wrote:  
> > > >>  
> > > >>> they say 66/100/133  
> > > >>> Rod  
&g

---

Subject: Re: EDS chorus on insert ?  
Posted by [zmora](#) on Tue, 27 Sep 2005 08:53:31 GMT

I =  
> >=3D  
> > >switched  
> > > >>>  
> > > >>> to  
> > > >>>  
> > > >>>>a mobile rack that I use, it worked fine. So I figured it was  
> =  
> >=3D  
> > >just=3D20  
> > > >>>>crappy  
> > > >>>>racks. (mine's beige and this guy wants black).  
> > > >>>>I went to comp usa and bought one of their "brand" black =  
> >mobile =3D  
> > >drives  
> > > >>>  
> > > >>> on  
> > > >>>  
> > > >>>>a recommendation from a friend and get the same dang error =  
> >again.  
> > =3D  
> > >Now,  
> > > >>>  
> > > >>> it  
> > > >>>  
> > > >>>>could be that this drive from CRAP USA is also bad, but I'm =  
> >=3D  
> > >starting  
> > > > to  
> > > >>>  
> > > >>> wonder  
> > > >>>  
> > > >>>>if something else is going on that I'm missing. I'll do some =  
> >more  
> > =3D  
> > >  
> > > >>>>troubleshooting  
> > > >>>>as I get the time, but I would welcome any suggestions as to =  
> >what  
> > =3D  
> > >may  
> > > >>>  
> > > >>> be  
> > > >>>  
> > > >>>>another reason ffor the problem.  
> > > >>>>I have a hard time believing that this mobo just doesn't like  
> =

```

> >=3D
> > >"black"
> > > >>>
> > > >>> rack
> > > >>>
> > > >>>>drives.
> > > >>>>Rod
> > > >>>
> > > >>>
> > > >=3D20
> > >
> > >
> > >
> > ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> > ><HTML><HEAD>
> > ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
> > > charset=3D3Diso-8859-1">
> > ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
> > ><STYLE></STYLE>
> > ></HEAD>
> > ><BODY bgColor=3D3D#ffffff>
> > ><DIV><FONT face=3D3DArial size=3D3D2>Yes but it STILL has to be =3D
> > >black...</FONT></DIV>
> > ><DIV><FONT face=3D3DArial size=3D3D2>Tom</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>"Aaron Allen" <<A=3D20
> > > href=3D3D"mailto:nospam@not_here.dude">nospam@not_here.dude</A>> =
> >=3D
> > >wrote in=3D20
> > > message <A =3D
> > >href=3D3D"news:4346957e@linux">news:4346957e@linux</A>...</DIV>USB =
> >2.0=3D20
> > > External drive bay could be your answer.... they're cheap too=3D20
> > > now.<BR>AA<BR><BR><BR>"Rod Lincoln" <<A=3D20
> > > href=3D3D"mailto:rlincoln@kc.rr.com">rlincoln@kc.rr.com</A>> wrote
> =
> >in =3D
> > >message=3D20
> > > <A =3D
> > =
>
>>href=3D3D"news:43455e37$1@linux">news:43455e37$1@linux</A>...<BR>><BR>&g=
> >=3D
> > >t;=3D20
> > > Yeah, I'm using a short rounder cable, I've tried several, all with

```

> =  
> >=3D  
> > >the=3D20  
> > >

---

---

Subject: Re: EDS chorus on insert ?  
Posted by [Dimitrios](#) on Tue, 27 Sep 2005 09:12:23 GMT  
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ot;Aaron Allen" <<A=20  
> > href=3D"mailto:nospam@not\_here.dude">nospam@not\_here.dude</A>> =  
> >wrote in=20  
> > message =3D<BR>>news:4346957e@linux...<BR>> USB 2.0 =  
> >External drive=20  
> > bay could be your answer.... they're cheap =  
> >too<BR>=3D<BR>>now.<BR>> =20  
> > AA<BR>><BR>><BR>> "Rod Lincoln" <<A=20  
> > href=3D"mailto:rlincoln@kc.rr.com">rlincoln@kc.rr.com</A>> wrote in =  
> >message=20  
> > =3D<BR>>news:43455e37\$1@linux...<BR>> ><BR>> =  
> >> Yeah,=20  
> > I'm using a short rounder cable, I've tried several, all=20  
> > with<BR>=3D<BR>>the=3D20<BR>> > same<BR>> > =  
> >results.=20  
> > I've tried CS. The results are still the same. The guy is=20  
> > =3D<BR>>REALLY<BR>> > stuck on wanting the WHOLE =  
> >computer black,=20  
> > or, I would just use the<BR>=3D<BR>>beige<BR>> > drive =  
> >that=20  
> > works.<BR>> > I may just put the sys drive in an internal =  
> >bracket=20  
> > and slap the =3D<BR>>cover=3D20<BR>> > =  
> >over<BR>> > the=20  
> > hole and call it good, but this kind of bugs me, and I'd like=20  
> > to<BR>=3D<BR>><BR>> > figure<BR>> > it out. =  
> >I=20  
> > appreciate the suggestions. Keep those cards and letters=20  
> > =3D<BR>>coming.<BR>> ><BR>> > =  
> >Rod<BR>> =20  
> > ><BR>> > EK Sound <<A=20  
> > =  
>  
>href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com</A>=  
> >>=20  
> > wrote:<BR>> >>Are you using a nice "short" high density =  
> >IDE=20  
> > cable? Try CS mode on<BR>> >>the drive to see if =

> >this=20  
 > > helps also.<BR>> >><BR>> =  
 > >>>David.<BR>> =20  
 > > >><BR>> >>Rod Lincoln wrote:<BR>> =20  
 > > >><BR>> >>> they say 66/100/133<BR>> =20  
 > > >>> Rod<BR>> >>> EK Sound <<A=20  
 > > =  
 >  
 >href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com</A>=  
 > >>=20  
 > > wrote:<BR>> >>><BR>> >>>>Are =  
 > >these=20  
 > > rated for 133?? I had a similar problem with 66 trays=20  
 > > in<BR>=3D<BR>>XP.<BR>> >>>><BR>> =20  
 > > >>>>David.<BR>> >>>><BR>> =20  
 > > >>>>Rod Lincoln wrote:<BR>> =20  
 > > >>>><BR>> >>>>>I'm building a =  
 > >computer for=20  
 > > a friend to run cubase on. Got =3D<BR>>everything<BR>> =20  
 > > >>><BR>> >>> going<BR>> =20  
 > > >>><BR>> >>>>>fine, EXCEPT the mobile =  
 > >rack=20  
 > > tray (IDE) for the system drive.<BR>> =  
 > >>>>>Here's the=20  
 > > history. I bought 2 of these on line (he wanted=20  
 > > black,<BR>=3D<BR>>so<BR>> > I<BR>> =20  
 > > >>><BR>> >>> had<BR>> =20  
 > > >>><BR>> >>>>>to go with a different =  
 > >brand=20  
 > > than I normally use) neither one of<BR>=3D<BR>>them<BR>> =20  
 > > >>><BR>> >>> worked<BR>> =20  
 > > >>><BR>> >>>>>I got "ERROR in READING =  
 > >  
 > > DRIVE)<BR>> >>>>>on boot (this is the system =  
 > >drive).=20  
 > > It is on ide bus 1 by itself<BR>=3D<BR>>and<BR>> >=20  
 > > is<BR>> >>><BR>> >>> =  
 > >set<BR>> =20  
 > > >>><BR>> >>>>>properly with the =  
 > >jumper for=20  
 > > single master.<BR>> >>>>>I already tried =  
 > >different ide=20  
 > > cables...no worky, BUT, when I =3D<BR>>switched<BR>> =20  
 > > >>><BR>> >>> to<BR>> =20  
 > > >>><BR>> >>>>>a mobile rack that I =  
 > >use, i

---



---

Subject: Re: EDS chorus on insert ?

Posted by [zmora](#) on Tue, 27 Sep 2005 09:17:05 GMT

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t=20

> > worked fine. So I figured it was =3D<BR>>just=3D20<BR>> =20

> > >>>>crappy<BR>> >>>>racks. =

> >(mines=20

> > beige and this guy wants black).<BR>> >>>>I =

> >went to=20

> > comp usa and bought one of their "brand" black mobile=20

> > =3D<BR>>drives<BR>> >>><BR>> =

> >>>>=20

> > on<BR>> >>><BR>> >>>>a=20

> > recomendation from a friend and get the same dang error=20

> > again.<BR>=3D<BR>>Now,<BR>> >>><BR>> =

> >>>>=20

> > it<BR>> >>><BR>> >>>>could =

> >be that=20

> > this drive from CRAP USA is also bad, but I'm =

> >=3D<BR>>starting<BR>> =20

> > > to<BR>> >>><BR>> >>>=20

> > wonder<BR>> >>><BR>> >>>>if =

> >

> > something else is going on that I'm missing. I'll do some=20

> > more<BR>=3D<BR>><BR>> =20

> > >>>>troubleshooting<BR>> =

> >>>>>as I get=20

> > the time, but I would welcome any suggestions as to=20

> > what<BR>=3D<BR>>may<BR>> >>><BR>> =

> >>>>=20

> > be<BR>> >>><BR>> =

> >>>>>another reason=20

> > fkor the problem.<BR>> >>>>I have a hard time =

> >

> > believing that this mobo just doesn't like =

> >=3D<BR>>"black"<BR>> =20

> > >>><BR>> >>> rack<BR>> =20

> > >>><BR>> >>>>drives.<BR>> =20

> > >>>>Rod<BR>> >>><BR>> =20

> > >>><BR>> =

> >=3D20<BR>><BR>><BR>><BR>><!DOCTYPE=20

> > HTML PUBLIC "-//W3C//DTD HTML 4.0=20

> > Transitional//EN"><BR>><HTML><HEAD><BR>><META=20

> > http-equiv=3D3DContent-Type content=3D3D"text/html;=20

> > =3D<BR>>charset=3D3Diso-8859-1"><BR>><META =

> >content=3D3D"MSHTML=20

> > 6.00.2800.1400"=20

> > =

```

> >name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
> >D><BR>><BODY=20
> > bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial =
> >size=3D3D2>Yes=20
> > but it STILL has to be=20
> > =
> >=3D<BR>>black...</FONT></DIV><BR>><DIV><FONT=20
> > face=3D3DArial=20
> > =
> >size=3D3D2>Tom</FONT></DIV><BR>><BLOCKQUOTE=3D20<BR>=
> >>style=3D3D"PADDING-RIGHT:=20
> > 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: =
> >#000000 2px=20
> > solid; MARGIN-RIGHT: 0px"><BR>> <DIV>"Aaron Allen"=20
> > <<A=3D20<BR>> href=3D3D"<A=20
> > =
>
>href=3D'mailto:nospam@not_here.dude">nospam@not_here.dude</A>'mailto:nosp=
> >am@not_here.dude">nospam@not_here.dude</A</A>>>=20
> > =3D<BR>>wrote in=3D20<BR>> message <A =
> >=3D<BR>>href=3D3D"<A=20
> > =
>
>href=3D'news:4346957e@linux">news:4346957e@linux</A>...</DIV>USB'>news:43=
> >46957e@linux">news:4346957e@linux</A>...</DIV>USB</A>=20
> > 2.0=3D20<BR>> External drive bay could be your answer.... =
> >they're cheap=20
> > too=3D20<BR>> =
> >now.<BR>AA<BR><BR><BR>"Rod=20
> > Lincoln" <<A=3D20<BR>> href=3D3D"<A=20
> > =
>
>href=3D'mailto:rlincoln@kc.rr.com">rlincoln@kc.rr.com</A>'mailto:rlincoln=
> >@kc.rr.com">rlincoln@kc.rr.com</A</A>>>=20
> > wrote in =3D<BR>>message=3D20<BR>> <A =
> >=3D<BR>>href=3D3D"<A=20
> > =
> >href=3D'news:43455e37$1@linux">news:43455e37$1@linux</A>...<BR>><BR>&=
> >g'>news:43455e37$1@linux">news:43455e37$1@linux</A>...<BR>=
> >><BR>&g</A>=3D<BR>>t;=3D20<BR>> =20
> > Yeah, I'm using a short rounder cable, I've tried several, all with=20
> > =3D<BR>>the=3D20<BR>> <BR>> same<BR>> =
> >results. I've=20
> > tried CS. The results are still =3D<BR>>the =
> >same.=3D20<BR>> The guy is=20
> > REALLY<BR>> stuck on wanting the WHOLE computer black, =
> >=3D<BR>>or,=20
> > I=3D20<BR>> would just use the beige<BR>> drive that =

```

> >  
> > works.<BR>

---

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Subject: Re: EDS chorus on insert ?  
Posted by [Dimitrios](#) on Tue, 27 Sep 2005 10:51:05 GMT  
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;cables...no=3D20<BR>> worky, BUT, when I=20  
> > =  
> >switched<BR>>>><BR>>>>=3D20<BR>> =20  
> > to<BR>>>><BR>>>>>a mobile rack =  
> >that I=20  
> > use, it =3D<BR>>worked=3D20<BR>> fine. So I figured it was =  
> >  
> > just=3D20<BR>> =20  
> > =  
> ><BR>>>>>crappy<BR>>>>>racks. =  
> >  
> > (mines =3D<BR>>beige and=3D20<BR>> this guy wants=20  
> > black).<BR>>>>>I went to comp usa and=20  
> > =3D<BR>>bought=3D20<BR>> one of their "brand" black mobile =  
> >  
> > =  
> >=3D<BR>>drives<BR>>>><BR>>>>=3D20<BR>>=  
> >; =20  
> > on<BR>>>><BR>>>>>a recomendation =  
> >from a=20  
> > =3D<BR>>friend and=3D20<BR>> get the same dang error =  
> >again.=20  
> > Now,<BR>>>><BR>>>>=3D20<BR>> =20  
> > it<BR>>>><BR>>>>>could be that =  
> >this drive=20  
> > =3D<BR>>from CRAP=3D20<BR>> USA is also bad, but I'm=20  
> > starting<BR>>=20  
> > =  
> >=3D<BR>>to<BR>>>><BR>>>>=3D20<BR>>&nb=  
> >sp;=20  
> > wonder<BR>>>><BR>>>>>if something =  
> >else is=20  
> > =3D<BR>>going on=3D20<BR>> that I'm missing. I'll do some=20  
> > more=3D20<BR>> =20  
> > =  
> ><BR>>>>>troubleshooting<BR>>>>>&g=  
> >t;as=20  
> > I =3D<BR>>get the=3D20<BR>> time, but I would welcome any =  
> >suggestions=20  
> > as to what=3D20<BR>> =20



> > may<BR>>>><BR>>>>=3D20<BR>> =20  
 > > be<BR>>>><BR>>>>>>another reason =  
 > >fkor=20  
 > > the=3D20<BR>> problem.<BR>>>>>>I have a =  
 > >hard time=20  
 > > believing that this =3D<BR>>mobo=3D20<BR>> just doesn't =  
 > >like=20  
 > > "black"<BR>>>><BR>>>>=3D20<BR>> =  
 > >  
 > > =  
 > >=3D<BR>>rack<BR>>>><BR>>>>>>drives=  
 > >.<BR>>>>>>&g=3D<BR>>t;Rod<BR>>>>>>&l=  
 > >t;BR>>>><BR>>=3D20<BR>> =20  
 > > =  
 > ><BR><BR></BLOCKQUOTE></BODY></HTML><BR>>=  
 > ><BR>><BR></BLOCKQUOTE></BODY></HTML>  
 > >  
 > >  
 >"cujo" <chris@applemanstudio.com> wrote:  
 >  
 > You mean just turn it off?

If you can, yeah, try it... I've used one of those MS-16's, but it was literally almost two decades ago and I can't recall if it had a hard-bypass on the NR or not (I'm not a big fan of that dbx NR on those decks - it really lends a certain unmistakable characteristic to the sound). In any event, if I were you, I'd try taking an existing track in Paris & slamming it to tape, then coming back in off the sync head (then nudging backwards a bit if it needs to be aligned with the original), and see what you get... good way to test to see if you like the effect you'll get without having to cut a track specially for that.

NeilThanks David, I thought I was going a little bonkers reading that last post. the "sync" head is just that...sync..E/E

--  
 Martin Harrington  
[www.lendaneer-sound.com](http://www.lendaneer-sound.com)

"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote in message news:4352b18b@linux...

> This is actually incorrect. On a 3 head R-R machine, the Sel/Sync head  
 > (record head) and the Repro head (playback head) will produce different  
 > results. If you try to record to tape then play back with the Repro head,  
 > you \*will\* have a very noticeable delay based on tape speed and the  
 > distance between heads. During record, the electronics pass the input  
 > signal back to the output stage directly. The signal being output at that

> point has not been anywhere near the tape. Only recording in "Repro" mode  
> will do this (with delay). The frequency response of the Repro head is  
> also much better as it is optimised for playback, where the Sel/Sync head  
> is optimised for recording. Also, the material would have to be  
> transfered off the tape in less than 8 hours to keep the "sheen" of the  
> analog recording. Past that point the smallest domains self align as a  
> result of print-through, eliminating the highest frequencies from the  
> recording.  
>  
> David.  
>  
> Dave Parkin wrote:  
>> Howdy,  
>>  
>> If you use the repro heads, the sound will go straight on-off tape  
>> with  
>> very little time delay. You can use one tape for an entire album this  
>> way.  
>> The repro heads stripe to tape, and send back to monitor post tape.  
>>  
>> Cheers  
>>  
>>  
>> "cujo" <chris@applemanstudio.com> wrote:  
>>  
>>> Yeah, I wont really need to lock to Paris especially if I track a click  
>>  
>> to  
>>  
>>> the tape machine then use the same click in Paris I can visually line up  
>>  
>> the  
>>  
>>> tracks to the click later. But in your method, if I undertand things  
>>> correctly,  
>>> you would not have gotten "tape compression" as you were just getting the  
>>> electronic through put? Seems like you;d actually have to record. to get  
>>> the tape "sound" or am I wrong?  
>>>  
>>>  
>>>  
>>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>  
>>>> I used to do this with a TEAC 80-8. I wish I still had it. Latency  
>>>> isn't  
>>>  
>>> an  
>>>

>>>>issue. The signal path through the components of the tape machine is  
>>>>faster  
>>>>than your A/D and D/A conversion so in all likelihood, you will have  
>>>>around  
>>>>1.2ms latency (the AD/DA latency in Paris).  
>>>>  
>>>>The way I did i

---

---

Subject: Re: EDS chorus on insert ?  
Posted by [Dimitrios](#) on Tue, 27 Sep 2005 12:25:48 GMT  
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"Howdy,

If you use the repro heads, the sound will go straight  
on-off tape with very little time delay. You can use one  
tape for an entire album this way. The repro heads stripe to  
tape, and send back to monitor post tape.

Cheers"

Which was incorrect in its terminology of the tape heads...  
hence the description I gave.

> the tape in less than

> based on some truisms about tape. Tape will start to loose  
> its top end after hundreds of plays or after long periods on the shelf,  
> but  
> your comment ignores the thousands of good sounding records made using  
> analog  
> recorders during the last 40 or so years. Most of those records were not  
> recorded and mixed in 8 hours. 8 months is more typical.  
> Dark Side of the Moon took many months to record and mix and has more real

I understand and appreciate this point. The high frequency  
content starts to degrade right away... perhaps not  
perceptibly. I agree that there are many wonderful  
recordings that have taken years to produce on analog tape,  
and still sound amazing. I was simply stressing the need to  
transfer sooner during a project, rather than later. If you  
have the take you want, why not transfer right away?

>  
> It should be obvious that I am a fan of analog tape, and in the absence of  
> all-analog recordings, I like to do analog/digital hybrid recordings. I  
> have  
> often used my Ampex and Rexox 2 tracks just this way.  
> I have also had good luck going the opposite way from the common method.  
> I have produced several projects that started digital, that I moved to  
> analog  
> 48 just prior to mixing. Actually I worked that way exclusively for  
> several

> Respectfully,  
> Gene

I wish I actually had budgets to work with. Sadly,  
recording in our city has gone to the basement... both  
literally and figuratively. It has been ages since I had a  
really good project to work on. I trust you consider  
yourself fortunate to be able to work on projects that you  
would even consider do this on.

I miss tape... the smell, the sound, and the limitations  
that made musicians work so much harder to get \*the take\*.  
In the cut and paste world we live in, much of our art is  
disappearing.

Respect back at ya!

David.

>  
> "Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote:  
>  
>>This is actually incorrect. On a 3 head R-R machine, the Sel/Sync head  
>>(record head) and the Repro head (playback head) will produce different  
>>results. If you try to record to tape then play back with the Repro head,  
>>you \*will\* have a very noticeable delay based on tape speed and the  
>>distance between heads. During record, the electronics pass the input  
>>signal back to the output stage directly. The signal being output at that  
>>point has not been anywhere near the tape. Only recording in "Repro" mode  
>>will do this (with delay). The frequency response of the Repro head is  
>>also much better as it is optimised for playback, where the Sel/Sync head  
>>is optimised for recording. Also, the material would have to be  
>>transferred off the tape in less than 8 hours to keep the "sheen" of the  
>>analog recording. Past that point the smallest domains self align as a  
>>result of print-through, eliminating the highest frequencies from the  
>>recording.

>>  
>>David.  
>>  
>  
>I could have sworn that I saw somewhere that only 3 x HDSP PCI cards were possible.. I'm currently running 2 x HDSP 9652 PCI's and a Multiface/PCI. I wouldn't mind adding another Multiface/PCI (yeah, I know.....get a Madi.....I have my reasons not to).....soooo.....I was wondering if, by any chance, I'm having a senior moment and 4 x HDSP PCI cards can be utilized.In town for a bit and would love to chat with fellow Parisites.

Rob\_AYes, I'm in Dallas right now. My Paris rig is living with my bandmate in Illinois, though :)

Where are you staying? If you'd like, you could check out the studio I'm helping my mom get started. We're in Oak Cliff.

Graham

"Rob Arsenault" <info@studiomanitou.com> wrote:

>In town for a bit and would love to chat with fellow Parisites.

>

>Rob\_A

>

>I've read numerous times that tape holds it's broadest freq and dynamics for about 5 seconds and that after 30 seconds, given a means of audible comparison, there is a noticeable difference. I have never had the opportunity to run a test but always assumed, based on the profile of the writers who espouse this notion, that this aspect of tape was accurately represented. Given a chance, I would lunge, not walk, at an opportunity to test this.

Dubya

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:4352bd9d\$1@linux...

>

> Hi Dave. a few comments.

> I think it is understood that you would use "Repro" mode to get the tape sound and that this will cause tape delay.

> You would NOT be using the sync head in this environment. You record using the record head and play back using the play head, so your comments about the frequency response of the sync mode are not germane.

> As to your comment:

> "Also, the material would have to be transfered off the tape in less than 8 hours to keep the "sheen" of the analog recording."

> This is correctly based on some truisms about tape. Tape will start to loose

> its top end after hundreds of plays or after long periods on the shelf,  
> but  
> your comment ignores the thousands of good sounding records made using  
> analog  
> recorders during the last 40 or so years. Most of those records were not  
> recorded and mixed in 8 hours. 8 months is more typical.  
> Dark Side of the Moon took many months to record and mix and has more real  
> "sheen" than any digital pop-rock record I've ever heard. I am not talking  
> about pumped up "Air", but true high frequency information.  
>  
> It should be obvious that I am a fan of analog tape, and in the absence of  
> all-analog recordings, I like to do analog/digital hybrid recordings. I  
> have  
> often used my Ampex and Rexox 2 tracks just this way.  
> I have also had good luck going the opposite way from the common method.  
> I have produced several projects that started digital, that I moved to  
> analog  
> 48 just prior to mixing. Actually I worked t

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Subject: Re: EDS chorus on insert ?

Posted by [zmora](#) on Wed, 28 Sep 2005 02:54:49 GMT

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tw=rss.TOP" target="\_blank"> <http://www.wired.com/news/politics/0,1283,69115,00.html?tw=rss.TOP:->) well at least we are keeping our disagreement civil!

I invite you to a test... record a live performance directly to tape, then transfer it immediately to a digital format. Store the tape properly for a month and repeat the transfer. Compare the two files to see if there is a difference. I would be interested in your observations myself.

DAT absolutely sucks... I am so glad it is finally going away. It really makes you wonder what really is the best archival format.

I am of the opinion that the whole "tape sound" does have \*something\* to do with the heads and electronics as you have mentioned... how much remains to be seen. It will be interesting to see what DJ learns in his visit to Portico.

Regards,

David.

gene lennon wrote:

> "Dave(EK Sound)" <[audioguy\\_nospam\\_@shaw.ca](mailto:audioguy_nospam_@shaw.ca)> wrote:  
>

>>Test tapes were recorded at low levels (185-200nWB) on low  
>>print tape for this exact reason... to maintain frequency  
>>response over time. Taking a roll of 250 or 456 to the edge  
>>of its retentivity will produce significant print in just 1  
>>day. The finer domains will easily realign to this higher  
>>level changing the frequency response of the recorded  
>>material... hence my suggestion to get it transferred as soon  
>>as possible.

>>  
>>Regarding the Portico... I still don't see how having a tape  
>>head circuit in the audio path would emulate the tape  
>>transfer characteristics of "actual tape". I would love to  
>>sit down with Rupert and discuss how he gets it to do this! :-)

>>  
>>David.

>>  
>  
>  
> Well, we both agree about what happens to tape. We just disagree about how  
> much of an issue it is and over what period of time.

> them to digital. Most were 15 years old or older. The tapes that were well

> see any obvious flaking. Ironically, most of my old DAT tapes are useless.  
> I hope CDR and DVD longevity is better.

>  
> The Portico is interesting. If it works as promised, it implies that much

> to saturating the tape. That would stand everything I was ever told on its

> Gene

>Awesome. I'm on board. I am afraid that ID has been behaving VERY poorly the  
last few years.

I would testify at the hearing, on general principle alone.

Jimmy

"Fred Bloggs" <ParisUsers@defender.com> wrote in message  
news:4353c206\$1@linux...

>  
> I could not help but note that ID takes longer and longer to actually get  
> back to purchasers requesting unlock codes with the passing of time -  
which  
> is expected and a natural progression of events.  
> This could be a way to push the inevitable end of product support into  
something

> more kind for end users.  
> -----  
> Something you need cracked? Tell the Copyright Office  
> 8 October 2005 18:50 by Dela  
>  
> The U.S. Copyright Office is conducting a periodic review of anti-cracking  
> provisions set in the Digital Millennium Copyright Act (DMCA), and is  
seeking  
> feedback from the public on what you would like to see cracked and why. If  
> there is a genuine reason why you think something should be allowed to be  
> cracked, the office might just allow it. Congress mandated that the  
register  
> of Copyrights revisit the anti-circumvention section every three years to  
> ensure that consumers have proper access to things they have purchased.  
>  
> Last time around, the office allowed the bypassing of copy protection on  
> computer games available only in obsolete formats, cracking ebooks copy  
protection  
> so that blind people can use software to read it out, cracking of web  
filtering  
> software to view the list of blocked sites and cracking computer programs  
> protected by a "dongle" that is malfunctioning. The office will take  
written  
> submissions through December 1st and will accept rebuttals until February  
> 2nd 2006.  
>  
> After this time has passed, beginning in April the office will hold two  
sets  
> of hearings. Basically, if the copyright office can be convinced that  
something  
> copy protected prevents fair use of the work, then it might allow the copy  
> protection to be circumvented legally. "I suspect that we will hear  
shortly  
> from people who feel they have not been able to use copyrighted materials  
> because of the DMCA," said Ralph Oman, an intellectual property attorney  
> and former register of copyrights.  
>  
> Source:  
> Wired  
>  
> [http://www.wired.com/news/politics/0,1283,69115,00.html?tw=r ss.TOP"cujo"](http://www.wired.com/news/politics/0,1283,69115,00.html?tw=r ss.TOP)  
<chris@applemanstudio.com> wrote:  
>  
> I'm spending a dreary Saturday afternoon doing some studio chores and cranking  
> some lovely lovely music from a band that some of you may not know much  
about: Big Star  
>  
> Big Star's main man was Alex CHilton who is more famous perhaps as the 17



>year old singer of "The Letter" and"Cray Like A Baby" a member of The Box  
>Tops  
>  
>Although recorded at Aredent in '72 and some a bit later, the engineerign  
>is still almost unmatched, I had met Jim Dickinson a few years back (Jim  
engineered  
>Big Star's Third) he told me that Engineer John Fry put everything he had  
>into the making of these records and pretty much gave up after them.  
>  
>The songs, the playing and the sound are marvelous.  
>  
>My good friend Phil Aiken will bakc me up on this, check em out if you have  
not.  
>Start whith #1 Record and Radio City as "third" is a bit dreary.  
>  
> [http://www.rykodisc.com/Catalog/CatalogArtist\\_01.asp?Action=Get&Artist\\_ID=21](http://www.rykodisc.com/Catalog/CatalogArtist_01.asp?Action=Get&Artist_ID=21)

Hi,

maybe one other original "Star" (?); the other members (from what I've read  
up Chilton et al.

I called and Borders has it in stock, if anyone's interested.

Cheers,  
Larry HoganHowdy!

I've never paid much attention to this, but do the ADAT cards work well? Any  
known issues?

Swen has ADAT ins and outs on his Kurzweil KSP8....

JimmyFor audio transfer via lightpipe they work just fine.

David.

uptown jimmy wrote:

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> known issues?  
>  
> Swen has ADAT ins and outs on his Kurzweil KSP8....  
>

> Jimmy

>

>

>I can't believe this is still an issue.

<http://www.exetools.com/07-2001.htm>

Check out anti-pace universalYou leave tomorrow! ;-)

David.

DJ wrote:

> .....me too. I will be going down to Austin in the near future. I called

> Neve in Wimberley and talked to the manager (not Rupert) about a month ago.

> He told me I could come out there and see the place. I'm going to ask some

---

Subject: Re: EDS chorus on insert ?

Posted by [Dimitrios](#) on Wed, 28 Sep 2005 08:09:31 GMT

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---

er characteristics of "actual tape". I would love to

>>sit down with Rupert and discuss how he gets it to do this! :-)

>>

>>David.

>>

>>gene lennon wrote:

>>

>>>"W. Mark Wilson" <[wmarkwilson@verizon.net](mailto:wmarkwilson@verizon.net)> wrote:

>>>

>>>

>>>>I've read numerous times that tape holds it's broadest freq and dynamics

>>>

>>>for

>>>

>>>

>>>>about 5 seconds and that after 30 seconds, given a means of audible

>>>>comparison, there is a noticeable difference. I have never had the

>>>>opportunity to run a test but always assumed, based on the profile of

>

> the

>

>>>

>>>>writers who espouse this notion, that this aspect of tape was accurately

>>>

>>>

>>>>represented. Given a chance, I would lunge, not walk, at an opportunity

>>>  
>>>to  
>>>  
>>>  
>>>>test this.  
>>>>  
>>>>Dubya  
>>>>  
>>>  
>>>I think this may be true to an almost immeasurable degree, but it is  
>  
> also  
>  
>>>true that analog alignment tapes were rated to hold plus or minus one  
>  
> tenth  
>  
>>>of one db accuracy for 5 years or 1000 plays over the full audio  
>  
> spectrum,  
>  
>>>and most Ampex alignment tapes were recorded on standard Ampex 206 tape.  
>>>  
>>>Generally I would start hearing 256 (my normal first choice) become dull  
>>>only after hundreds of passes. There is no arguing that this is one area  
>>>where digital is vastly superior.  
>>>Gene  
>>>  
>  
>  
>Ummm, I'm not at ALL trying to be smart here, but my ignorance is a black  
hole.

What else would they be used for?

Right now we're trying to get the SPDIF connectors on his MEC to translate to the AES/EBU connectors on his KSP8, which I suspect is the problem...

I was hoping the ADAT card would make our lives simpler.

Jimmy

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:4353d2c8\$1@linux...

> For audio transfer via lightpipe they work just fine.  
>  
> David.  
>

> uptown jimmy wrote:  
>  
> > Howdy!  
> >  
> > I've never paid much attention to this, but do the ADAT cards work well?  
Any  
> > known issues?  
> >  
> > Swen has ADAT ins and outs on his Kurzweil KSP8....  
> >  
> > Jimmy  
> >  
> >  
> > It's not an issue in practical terms for a lot of people here.

But it is certainly an issue.

Jimmy

"benjamin" <none@a.a> wrote in message news:4353d2e0\$1@linux...  
> I can't believe this is still an issue.  
>  
> <http://www.exetools.com/07-2001.htm>  
>  
> Check out anti-pace universal  
>  
>  
>  
> I have my KSP8 setup with analogue ins X4 (multed together from the cards)  
with the 4 stereo returns coming back in on an ADAT card. Works like a charm  
:)

"uptown jimmy" <johnson314@bellsouth.net> wrote:  
> Howdy!  
>  
> I've never paid much attention to this, but do the ADAT cards work well?  
Any  
> known issues?  
>  
> Swen has ADAT ins and outs on his Kurzweil KSP8....  
>  
> Jimmy  
>  
>  
> An acquaintance of mine manages Paul Westerberg and David Johanson  
He played us an advance copy of this at a Christmas party last year. What  
I heard sounded great, but it was at a loud and lively party.

P.S., I had the fortune of opening for a solo Alex Chilton show once.  
He was fantastic then and a very cool guy to boot.

"Larry Hogan" <ooglybong@nycap.rr.com> wrote:

>

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

>>

>>I'm spending a dreary Saturday afternoon doing some studio chores and cranking

>>some lovely lovely music from a band that some of you may not know much

>about: Big Star

>>

>>Blg Star's main man was Alex CHilton who is more famous perhaps as the

17

>>year old singer of "The Letter" and "Cray Like A Baby" a member of The Box

>>Tops

>>

>>Although recorded at Aredent in '72 and some a bit later, the engineerign

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>>

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>> [http://www.rykodisc.com/Catalog/CatalogArtist\\_01.asp?Action=Get&Artist\\_ID=21](http://www.rykodisc.com/Catalog/CatalogArtist_01.asp?Action=Get&Artist_ID=21)

>

>

>Hi,

>

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>up Chilton et al.

>

>I called and Borders has it in stock, if anyone's interested.

>

>Cheers,

>Larry Hogan

>They don't work well for sync'ing adats, and the adat transport sync  
is broken in XP. Using lightpipe for routing audio to/from the KSP-8  
at 20 bits will work just fine.

David.

uptown jimmy wrote:

> Ummm, I'm not at ALL trying to be smart here, but my ignorance is a black  
> hole.  
>  
> What else would they be used for?  
>  
> Right now we're trying to get the SPDIF connectors on his MEC to translate  
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>>  
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>  
> Any  
>  
>>>known issues?  
>>>  
>>>Sven has ADAT ins and outs on his Kurzweil KSP8....  
>>>  
>>>Jimmy  
>>>  
>>>  
>>>  
>  
>  
>They also work well for ADAT sync. More accurate then MMC for syncing PARIS  
to other devices that accept ADAT sync (like an RME card).

Take note, XP drivers have a 1 card ADAT limit for some reason. Also, the  
only transfer a 20 bit word.

"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
news:4353d566@linux...

> Ummm, I'm not at ALL trying to be smart here, but my ignorance is a black  
> hole.

>

> What else would they be used for?

>

> Right now we're trying to get the SPDIF connectors on his MEC to translate  
> to the AES/EBU connectors on his KSP8, which I suspect is the problem...

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> I was hoping the ADAT card would make our lives simpler.

>

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>

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>>

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>>

>> > Howdy!

>> >

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>> > well?

> Any

>> > known

---

Subject: Re: EDS chorus on insert ?

Posted by [zmora](#) on Wed, 28 Sep 2005 09:23:51 GMT

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---

issues?

>> >

>> > Swen has ADAT ins and outs on his Kurzweil KSP8....

>> >

>> > Jimmy

>> >

>> >

>> >

>

>So one ADAT card can't send and receive? Just one or the other?

And wouldn't it be 24 bit, not 20 bit?

Hmmm....

Jimmy

"John Macy" <spamlessjohn@johnmacy.com> wrote in message  
news:4353d669\$1@linux...

>  
> I have my KSP8 setup with analogue ins X4 (multed together from the cards)  
> with the 4 stereo returns coming back in on an ADAT card. Works like a  
charm

> :)

>

>

> "uptown jimmy" <johnson314@bellsouth.net> wrote:

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> >

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> Any

> >known issues?

> >

> >Sven has ADAT ins and outs on his Kurzweil KSP8....

> >

> >Jimmy

> >

> >

> >

>No,1 ADAT card can send and receive.John probably has his set up  
like that to overcome the seperate submix/card issue.

20 bit is the limit of the ADAT card;welcome to PARIS huh):

Its fine;I use my KSP-8 ADAT with PARIS no problems.

Pete

"uptown jimmy" <johnson314@bellsouth.net> wrote:

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>

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>

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>

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>

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>>  
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>> >  
>> >Jimmy  
>> >  
>> >  
>> >  
>>  
>  
>Hey John,could you clarify how your KSP is set up with PARIS.

Do you have a separate stereo in from 4 different cards then  
stereo back out to PARIS?Wasn't sure I totally understood.

I just got the KSP analog card thinking it might help with the  
separate submix/card issue.

Thanks,  
Pete

"John Macy" <spamlessjohn@johnmacy.com> wrote:  
>  
>I have my KSP8 setup with analogue ins X4 (multed together from the cards)  
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>>  
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>>

>>Jimmy

>>

>>

>>

>I found using the automation window much more intuitive...and accurate.

As for your pencils...you have to click on either the volume / pan or mute buttons for the pencils to activate

As for the C16 issue, I remember something like thqat happening with mine but I can't remember the solution as I don't use the C16 for automation

Don

"scott h " <fresnelmusic@comcast.net> wrote in message  
news:43539ed9\$1@linux...

>

> ok... so I will admit it. I have never been able to get my head around the  
> way paris runs automation, so I usually try and work without it....

>

> but, well, now... I need it.

>

> here are a few questions...

>

>

> why is it that I can input automation by making moves with the mouse, but  
> not with the c16 ? I hit the "auto/marker" button.....and armed the  
> tracks....

> but it didnt take from the fader moves on the c16.....

>

> also... why are my "pencil" buttons greyed out in the automation window?  
> if I could figure out how to access them, I might just draw it in....

>

>

> if someone could help.. I would be mucho mucho grateful...

>

> I didnt seem to find the answers to either of these in the FAQ's.....

>

>

> scott h

> fresnelmusic@comcast.netIt's not an issue if one wants to technically break the law, however  
antipace brings about possible legal possible repercussions if you use it.  
Socially correct is not (well, rarely is) legally correct. Besides, I don't  
think antipace helps the mac guys at all.

I kinda agree with this if there is a legal avenue, it should be followed.

ID would either need to step up the support or let go of it, which seems  
good for end users. They may even be relieved to just let it go by this

point.

AA

"benjamin" <none@a.a> wrote in message news:4353d2e0\$1@linux...

>I can't believe this is still an issue.

>

> <http://www.exetools.com/07-2001.htm>

>

> Check out anti-pace universal

>

>

>

>Edmund did publicly promise to release a Pace free version if and when they decided to stop supporting Paris. Whatever water has passed under the various bridges around here, I still believe he will honor this promise. Perhaps it is time to ask?

David.

Aaron Allen wrote:

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> antipace brings about possible legal possible repercussions if you use it.

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>>

>><http://www.exetools.com/07-2001.htm>

>>

>>Check out anti-pace universal

>>

>>

>>

>>

>

>

>What IDE drives are the fastest for the most Paris tracks, my western

digital is crap and just died so i need a new one pronto. I hear smaller drives are faster too. So which ones are fastest?

Thanks,

JohnI think everybody should get on board with this one!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

As a group of users that payed, We should have filed a class action suit against IDE and EMU. They misrepresented their product in advertisements, press releases, and public announcements right here on this news group. That is fraud! We should have had the guts to sue them.

People, we shouldn't let this opportunity pass us by this time! Everybody should write in, or we should all sign a joint petition letter.

"Fred Bloggs" <ParisUsers@defender.com> wrote:

>

>I could not help but note that ID takes longer and longer to actually get  
>back to purchasers requesting unlock codes with the passing of time - which  
>is expected and a natural progression of events.  
>This could be a way to push the inevitable end of product support into something  
>more kind for end users.

>-----

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>8 October 2005 18:50 by Dela

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>of hearings. Basically, if the copyright office can be convinced that something

---

---

Subject: Re: EDS chorus on insert ?

Posted by [zmora](#) on Thu, 29 Sep 2005 03:08:28 GMT

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---

J,  
>  
> How much time and money have you spent on the current Frankenstein!! :)  
>  
>  
> Chris  
>  
>  
> DJ wrote:  
> > Cool suggestion. Lots of \$\$\$\$\$, but cool suggestion. I'm thinking about  
this  
> > one.  
> >  
> > Thanks,  
> >  
> > DeeJ  
> >  
> > "Chris Ludwig" <[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com)> wrote in message  
> > [news:43548b7c@linux...](mailto:news:43548b7c@linux...)  
> >  
> >>HI DJ,  
> >>1 x RME HDSP MADI PCI  
> >><http://www.rme-audio.com/english/madi/hdspmadi.htm>  
> >>1 x ADI-648  
> >><http://www.rme-audio.com/english/madi/adi648.htm>  
> >>  
> >>1x RME HDSP AES-32 PCI Card  
> >><http://www.synthax.com/rmeaes-32.html>  
> >>  
> >>This would give you what you want with a few extra channels.  
> >>This will bring you down to a 2 card setup with allot more routing ease  
> >>sense your not trying to route and clock between 3 or more cards.  
> >>  
> >>Don't for get that you can use up to 3 MADI cards in a system. I've a  
> >>bunch of machines with 2 for 128 channels and they work perfect.  
> >>  
> >>(The AES card is compatible with the Madi card so it will add I/O to the  
> >>MADI driver. Add this to the MADI card and you will have 16 AES/SPDIF  
> >>stereo pairs in addition to the 64 I/O of the MADI card. The card will  
> >>be shipping in a month or so.)  
> >>  
> >>If you don't want to wait for the AES card then use the ADI-4 DD this  
> >>will take one of the ADAT I/O of the ADI-648 and turn it into 4 stereo  
> >>pair of AES/SPDIF.  
> >>

> >>The 8 channels of AD/DA could be Paris. At this point I think this would  
> >>be a better use for Paris. Use it for AD/DA and effects processing.  
> >>  
> >>  
> >>Chris  
> >>  
> >>  
> >>  
> >>  
> >>DJ wrote:  
> >>  
> >>>I need to be able to simultaneously interface with at least 3 x pair of  
> >>>s/pdif I/O along with 8 x analog I/O and at least 56 ADAT I/O to  
achieve  
> >>>studio bliss. If I don't have this I will die. Madi appears to be  
solely  
> >>>ADAT so I would have to do an either/or with the last lightpipe I/O  
> >  
> > using a  
> >  
> >>>format converter and an external AD/DA.....resulting in my demise. I  
> >>>really would like to keep exactly the setup I have and be able to add  
> >  
> > just  
> >  
> >>>another 8 analog I/O plus another s/pdif and lightpipe interface. Much  
> >  
> > joy  
> >  
> >>>would ensue.....but alas.....;oP  
> >>>  
> >>>So now I'm wondering how I might kludge something together that would  
> >  
> > bypass  
> >  
> >>>this obviously flawed thinking that would, for no reason that I can  
> >  
> > discern  
> >  
> >>>other than plain 'ol meanness, attempt to thwart my lust for doing  
wierd  
> >>>shit with a DAW.  
> >>>  
> >>>Hide and watch. I'll figure out something.  
> >>>  
> >>>;o)  
> >>>  
> >>>

> >>>  
> >>>  
> >>>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
> >>>news:4353a9f8\$1@linux...  
> >>>  
> >>>  
> >>>>DJ,  
> >>>>  
> >>>>What I want to hear are the reasons not to get a MADI...:  
> >>>>  
> >>>>  
> >>>>Chris  
> >>>>  
> >>>>  
> >>>>DJ wrote:  
> >>>>  
> >>>>  
> >>>>>I could have sworn that I saw somewhere that only 3 x HDSP PCI cards  
> >>>>  
> >>>>were  
> >>>>  
> >>>>  
> >>>>>possible.. I'm currently running 2 x HDSP 9652 PCI's and a  
> >>>>  
> >>>>Multiface/PCI. I  
> >>>>  
> >>>>  
> >>>>>wouldn't mind adding another Multiface/PCI (yeah, I know.....get a  
> >>>>>Madi.....I have my reasons not to).....soooo.....I was  
> >  
> > wondering  
> >  
> >>>if,  
> >>>  
> >>>  
> >>>>>by any chance, I'm having a senior moment and 4 x HDSP PCI cards can  
be  
> >>>>>utilized.  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>>>--  
> >>>>>Chris Ludwig  
> >>>>>ADK  
> >>>>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
> >>>>>www.adkproaudio.com <http://www.adkproaudio.com/>

> >>>>(859) 635-5762  
> >>>  
> >>>  
> >>>  
> >>--  
> >>Chris Ludwig  
> >>ADK  
> >>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
> >>www.adkproaudio.com <http://www.adkproaudio.com/>  
> >>(859) 635-5762  
> >  
> >  
> >  
>  
> --  
> Chris Ludwig  
> ADK  
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
> www.adkproaudio.com <http://www.adkproaudio.com/>  
> (859) 635-5762"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>Thanks Dimitrios, but I've got to have at least 56 ADAT I/O. Will the Pulsar  
>cards lock to incoming ADAT sync from Paris?  
>  
>Deej  
>  
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:4354a41c\$1@linux...  
>>  
>> Hi,  
>> Here is my setup proposition something that I use and I am in "heaven"  
>with  
>> that configuration.  
>>  
>> Well, if you buy secondhand three Pulsar Creamware cards with classic  
>configuration  
>> you get 1 stereo spdif in/out 16 ADAT i/o and two analog 24 bit (up to  
>96khz)  
>> in out plus midi in out.  
>> So for three cards you get 48 Adat in/outs 3 spdif stereo in/outs and  
6  
>analog  
>> in/outs.  
>> Pretty close to what you want.  
>> This setup when configured right is EXTREMELY reliable !  
>> Plus you get the scope environnement with cosoles digital effects that  
run  
>> from Pulsar  
>> dsps with great Pulsar plugins like VINCO (1176 clone) PSY-Q (BBE enhancer  
>> type) and the most incredible, could I say best, synthesizers on any



>platform,  
>> period.  
>> This setup along with Paris is truly amazing.  
>> Using a freeware (there are plenty of those) called millidelay I can make  
>> the routing from Paris to scope back to Paris using just nudge slip in  
>Paris  
>  
>

Dear DJ,  
Pulsar is a system that has nothing come close !  
It has a sync plate adpter 150\$ I think that has adat sync and wordclock.  
Except for the classic output configuration (16 adat, spdif (or AESBU) and  
analog in/ou) it comes also in ADAT mode with 24 adat ins/outs but with no  
spdif/ analog in out.  
So three Pulsar cards (the maximum available) you will get 72 ADAT ins/outs.  
So you could dedicate one adat port for a spdif to adat device like AI-4  
from Alesis which is cheap on ebay.  
The real magic is in Pulsar environnement.  
Something like Paris patch bay only a million times better and extremely  
endeless with possibilities.  
So except for the ins/outs you get 18 dsp chips for enormous effecting and  
moduling, plus the included exceptional (best) synths available on any standards...  
Imagine (what I do) routing Paris adat outs inside Pulsar environnement and  
then with eye catching moduling you darw lines to wahtever you can imagine  
from little consoles, effects, delay lines, reverbs, all dsp oriented with  
no latency (except for third party ones like Transient designer, which I  
have-awesome, that introduces around 37 samples latency.  
With a freebie like millidelay that shows in samples-ms latency you can compensate  
before you go back to Paris Adat in , of course involving also Cubase right  
in beetween.  
Imagine Paris adat out---Pulsar---effects---reverbs---mixer with  
surround---Cubase---effects---Pulsar---extra  
effects--mixing---whatever---back to Paris ADAT in.  
The last big route only takes me a 10ms nudge (exact) to compensate on an  
insert.  
These cards would retail around 1000 \$ each but now can be found for around  
400-450 with extra plugins each.  
So it will cost you 1200 plus 150 for syncplate = 1350 for a total awesome  
setup.  
There is a fantastic forum at [www.planetz.com/forums](http://www.planetz.com/forums)  
where you can see an ything related to Creamware.  
If you wanna know more let me know.  
Regards,  
Dimitriosyeah, I second that Ty, I ask a hell of a lot more than I answer.  
Thanks all.

"Aaron Allen" <nospam@not\_here.dude> wrote:

>Tyrone man, you are always welcome on the other end of my phone.

>Thanks for the brotherhood.

>

>AA

>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message

>news:43545ba9\$1@linux...

>>

>> I just wanted to take the time to say thanks to my buddies here in "Paris  
>> Land".

>>

>> This group provides never-ending assistance. I was recently asking  
>> questions

>> about gear...specifically microphones in this instance. I had a number  
>> of

>> people offer their thoughts. My weekend was given an additional boost  
>> when

>> I received a call from none other than the "Deejmeister" himself. It was  
>> really cool speaking with him and he provided me files to listen to which  
>> proved enormously helpful with making my final decision.

>>

>> In addition to DeeJ, I've spoken with more than a few Parasites over the  
>> years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris

>> Ludwig

>> (built my first Paris rig) and Gene, whom I've known for quite some time.

>>

>> The knowledge and information shared by this groups proves quite useful  
>> in

>> my day to day Paris "grind" as well as other audio endeavors.

>>

>> Just wanted to say thanks to all....much appreciated!

>>

>> Tyrone

>>

>

>www.salecircular.com

for finding sale items.....also click on the bottom of your state page  
for free after rebate

JohnIt appears that 128GB is the max partition size in Win98/ME but you can  
use larger drives.

John....talking to himself

John wrote:

> I'm going back to win98 after way too many crashes/wasted time with xp  
 > and paris. Is this true regarding drive size in win98?  
 > Thanks,  
 > John  
 >  
 >  
 >  
 > The usable size limit for a FAT32 partition in Windows 98/Me/XP is 128  
 > gigabytes (137 billion bytes). The reason for this limit is that  
 > FAT32 disk tools such as Scandisk and Defrag cannot work with drives  
 > that have more than 4.1 million total clusters and the maximum  
 > supported cluster size is 32K.  
 >  
 > Your hardware, especially the BIOS may also impose limits on the size  
 > of the hard drive that it will recognize. Check with the  
 > computer/motherboard manufacturer for this information.  
 >  
 > But if your hardware will support drives larger than 128 gb they will  
 > have to be partitioned so that no partition is larger than 128 gb in  
 > order to be usable under Windows 98.  
 >  
 > Good luck  
 >  
 > Ron Martell Duncan B.C. Canada> In the meantime, I would be careful about outing ones  
 self publicly in  
 > regard to cracking the software. Just common sense.  
 >  
 > Deej

And when did that happen. Shit, let them trace my IP then send the cops over  
 and confiscate all my computers . That way I can sue them when they find  
 that I don't even own a PARIS system or the software. And yes, I have in the  
 past owned not one, but FOUR licenses for 3.0!One last word on this. Salvator (TriTone Digital)  
 has a Portico Tape Sim box  
 and is working on a convolution based software plugin equivalent that is  
 designed to reproduce both the harmonic distortion and compression elements  
 associated with tape.

will be excellent.  
 Genelt's like a "message in a bottle" to type questions, and actually get them  
 answered...Thanks to ya'll....  
 "cujo" <chris@nospamapplemanstudio.com> wrote in message  
 news:4354f6e5\$1@linux...  
 >  
 >  
 > yeah, I second that Ty, I ask a hell of a lot more than I answer.  
 > Thanks all.

>  
>  
> "Aaron Allen" <nospam@not\_here.dude> wrote:  
> >Tyrone man, you are always welcome on the other end of my phone.  
> >Thanks for the brotherhood.  
> >  
> >AA  
> >  
> >"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message  
> >news:43545ba9\$1@linux...  
> >>  
> >> I just wanted to take the time to say thanks to my buddies here in  
"Paris  
> >> Land".  
> >>  
> >> This group provides never-ending assistance. I was recently asking  
> >> questions  
> >> about gear...specifically microphones in this instance. I had a number  
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> >> I received a call from none other than the "Deejmeister" himself. It  
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> >> really cool speaking with him and he provided me files to listen to  
which  
> >> proved enormously helpful with making my final decision.  
> >>  
> >> In addition to DeeJ, I've spoken with more than a few Parasites over  
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> >> years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris  
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> >> Ludwig  
> >> (built my first Paris rig) and Gene, whom I've known for quite some  
time.  
> >>  
> >> The knowledge and information shared by this groups proves quite useful  
> in  
> >> my day to day Paris "grind" as well as other audio endeavors.  
> >>  
> >> Just wanted to say thanks to all....much appreciated!  
> >>  
> >> Tyrone  
> >>  
> >  
> >"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
> >Thanks Dimitrios, but I've got to have at least 56 ADAT I/O. Will the Pulsar  
> cards lock to incoming ADAT sync from Paris?

Hey DeeJ... RME has that Fireface 800 interface that does 56 channels... street prices I've seen are around \$14,00-\$1,500. Would that work for you?

Neill just wish all NG's were as cool and as helpful

Don

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message news:43545ba9\$1@linux...

>  
> I just wanted to take the time to say thanks to my buddies here in "Paris  
> Land".  
>  
> This group provides never-ending assistance. I was recently asking  
> questions  
> about gear...specifically microphones in this instance. I had a number of  
> people offer their thoughts. My weekend was given an additional boost when  
> I received a call from none other than the "Deejmeister" himself. It was  
> really cool speaking with him and he provided me files to listen to which  
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> years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris  
> Ludwig  
> (built my first Paris rig) and Gene, whom I've known for quite some time.  
>  
> The knowledge and information shared by this groups proves quite useful in  
> my day to day Paris "grind" as well as other audio endeavors.  
>  
> Just wanted to say thanks to all....much appreciated!  
>  
> Tyrone  
> Once again, DeeJ is the champ.

Question: is the cable-conversion failure a Paris problem, or does it just not work for any system?

Jimmy

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:4354714c\$1@linux...

> Here's where I got both of mine. It's a brick & mortar and the service is  
> good.....human beings to talk to who actually know about their products.  
>  
> <http://www.sbfilmaudio.com/>

>  
> Deej  
>  
> "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> news:43546fe8@linux...  
> > Rock and roll.  
> >  
> > Will relay the info.  
> >  
> > Jimmy  
> >  
> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > news:43546ba7\$1@linux...  
> > > the CDL is a bidirectional AES>spdif converter.....and yeah, going  
> > directly  
> > > from the KSP 8 into the CDL with the AES cables and then directly  
> > to/from  
> > a  
> > > CDL/MEC with the spdif cables will work.....at least it works for  
me.  
> > >  
> > > ;o)  
> > >  
> > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > > news:435466a6@linux...  
> > > > Or just skip the Digipatch altogether, and run the 75 ohm SPDIF  
> > between  
> > > the  
> > > > CDL-313 and Paris, right?  
> > > >  
> > > > But there's got to be some translation going on, not just a cable  
> > changing  
> > > > sides from one side to the other....  
> > > >  
> > > > Jimmy  
> > > >  
> > > >  
> > > > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > > > news:435455fc\$1@linux...  
> > > > > Run the AES cables from the KSP8 into the respective AES I/O of  
the  
> > > > CDL-313.  
> > > > > Run a 75 ohm coax from the spdif output from the CDL-313 into the  
> > s/pdif  
> > > > > input of the Digipatch and run a 75 ohm coax from the s/pdif input  
> > of  
> > > the  
> > > > Digipatch to the s/pdif output of the CDL-313 and you're good to

go.  
>>>>>  
>>>>> DeeJ  
>>>>>  
>>>>> "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
>>>>> news:43545355@linux...  
>>>>>> So the AES to SPDIF cables go between which two pieces of kit?  
>>>>>>  
>>>>>> Paris and Digipatch, or FX to Digipatch?  
>>>>>>  
>>>>>> Jimmy  
>>>>>>  
>>>>>>  
>>>>>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>>>>>> news:4354526f@linux...  
>>>>>>> I tried this too. It's basically a no go, no matter what  
> \*should\*  
>> be  
>>>>>>> happening. I'm interfacing the AES I/O of both a Quantec  
> Yardstick  
>>> and  
>>>>> a  
>>>>>>> Power Technology DSP/FX card with Paris through an M-Audio  
>> Digipatch  
>>>>> using  
>>>>>>> Hosa CDL-313 AES to coaxial converters. These do the job. This  
> is  
>>> one  
>>>>>>> situation where throwing money at it is the only reliable  
>> solution.  
>>>>>>>  
>>>>>>> DeeJ  
>>>>>>>  
>>>>>>> "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
>>>>>>> news:43544510\$1@linux...  
>>>>>>>> Swen is trying to send and return Paris digital info via the  
>> SPDIF  
>>>>> jacks  
>>>>>>> to  
>>>>>>>> the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to  
SPDIF  
>>> cables  
>>>>>>>> specified by Kurzweil and endorsed by several online  
bigshots.  
>> No  
>>>> go.  
>>>>>>>>  
>>>>>>>>> The cables are 6 feet long, which is supposedly the outside

> edge  
 > > > for  
 > > > > > this  
 > > > > > > sort of thing. Maybe the cables should be shorter? Four feet?  
 > > > > > >  
 > > > > > > He's clocking the KSP8 and Paris to a Lucid clock via BNC with  
 > > no  
 > > > > > > problems.  
 > > > > > > Just no signal transfer on the digital buss.  
 > > > > > >  
 > > > > > > I, however, am enjoying perfect signal transfer between my  
 > Paris  
 > > > rig  
 > > > > and  
 > > > > > my  
 > > > > > > Kurzweil Rumour and Mangler, via SPDIF, through my new  
 > > Digipatch,  
 > > > > > which  
 > > > > > is  
 > > > > > > an excellent piece of kit. Awesome setup. Zero latency,  
 > perfect  
 > > > > > clarity,  
 > > > > > > infinite patchability of several FX boxes across three  
 > > > MEC/submixes.  
 > > > > > > Thanks,  
 > > > > > > DeeJ!  
 > > > > > >  
 > > > > > > Next I'll try to chain multiple FX boxes in the Digipatch.  
 > > That's  
 > > > > > where  
 > > > > > > the  
 > > > > > > > sweet stuff is, IMO, when you have chained FX pulsing and  
 > > > > percolating  
 > > > > > in  
 > > > > > > > series. Groovy, baby.  
 > > > > > >  
 > > > > > > > Awesome for me, headache for Swen. If anyone knows about that  
 > > > > cabling  
 > > > > > > thing  
 > > > > > > > (versus a dedicated digital translation device), let me  
 > know...  
 > > > > > > >  
 > > > > > > > Jimmy  
 > > > > > > >  
 > > > > > > >





[illegible]

>There are a few types of SPDIF signals... some are compatible with AES, some are not. It depends which protocol they used to make the equipment.

David.

uptown jimmy wrote:

> Once again, Deej is the champ.  
>  
> Question: is the cable-conversion failure a Paris problem, or does it just  
> not work for any system?  
>  
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> Jimmy  
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> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
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>>>>>>>>(versus a dedicated digital translation device), let me  
>>  
>>know...  
>>  
>>>>>>>>Jimmy  
>>>>>>>>  
>>>>>>>>  
>>>>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>>>>>>>>news:43542d25@linux...  
>>>>>>>>  
>>>>>>>>>The adat card can send and receive digital info. It can

>  
 > only  
 >  
 >>>>send  
 >>>>  
 >>>>>>sync.  
 >>>>>>  
 >>>>>>>It  
 >>>>>>>  
 >>>>>>>>cannot slave to ADAT sync from another device. It's a  
 >>  
 >>control  
 >>  
 >>>>>freak.  
 >>>>>  
 >>>>>>>>;o)  
 >>>>>>>>  
 >>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 >>>>>>>>>news:4353d772\$1@linux...  
 >>>>>>>>>  
 >>>>>>>>>>So one ADAT card can't send and receive? Just one or the  
 >>>>  
 >>>>>other?  
 >>>>  
 >>>>>>>>>>And wouldn't it be 24 bit, not 20 bit?  
 >>>>>>>>>>  
 >>>>>>>>>>Hmmm....  
 >>>>>>>>>>  
 >>>>>>>>>>Jimmy  
 >>>>>>>>>>  
 >>>>>>>>>>  
 >>>>>>>>>>>>"John Macy" <spamlessjohn@johnmacy.com> wrote in message  
 >>>>>>>>>>>>news:4353d669\$1@linux...  
 >>>>>>>>>>>>  
 >>>>>>>>>>>>>I have my KSP8 setup with analogue ins X4 (multed  
 >>  
 >>together  
 >>  
 >>>>>from  
 >>>>>  
 >>>>>>>the  
 >>>>>>>  
 >>>>>>>>>>cards)  
 >>>>>>>>>>  
 >>>>>>>>>>>>>with the 4 stereo returns coming back in on an ADAT  
 >>  
 >>card.  
 >>





I am sure it will work fine, and you would have \*one\* driver for the whole mess.

David.

DJ wrote:

> Cool suggestion. Lots of \$\$\$\$ , but cool suggestion. I'm thinking about this  
> one.

>

> Thanks,

>

> Deej

>

> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
> news:43548b7c@linux...

>

>>HI DJ,

>>1 x RME HDSP MADI PCI

>><http://www.rme-audio.com/english/madi/hdspmadi.htm>

>>1 x ADI-648

>><http://www.rme-audio.com/english/madi/adi648.htm>

>>

>>1x RME HDSP AES-32 PCI Card

>><http://www.synthax.com/rmeaes-32.html>

>>

>>This would give you what you want with a few extra channels.

>>This will bring you down to a 2 card setup with allot more routing ease

>>sense your not trying to route and clock between 3 or more cards.

>>

>>Don't for get that you can use up to 3 MADI cards in a system. I've a

>>bunch of machines with 2 for 128 channels and they work perfect.

>>

>>(The AES card is compatible with the Madi card so it will add I/O to the  
>>MADI driver. Add this to the MADI card and you will have 16 AES/SPDIF  
>>stereo pairs in addition to the 64 I/O of the MADI card. The card will  
>>be shipping in a month or so.)

>>

>>If you don't want to wait for the AES card then use the ADI-4 DD this

>>will take one of the ADAT I/O of the ADI-648 and turn it into 4 stereo

>>pair of AES/SPDIF.

>>

>>The 8 channels of AD/DA could be Paris. At this point I think this would  
>>be a better use for Paris. Use it for AD/DA and effects processing.

>>

>>

>>Chris

>>

>>  
>>  
>>  
>>DJ wrote:  
>>  
>>>I need to be able to simultaneously interface with at least 3 x pair of  
>>>s/pdif I/O along with 8 x analog I/O and at least 56 ADAT I/O to achieve  
>>>studio bliss. If I don't have this I will die. Madi appears to be solely  
>>>ADAT so I would have to do an either/or with the last lightpipe I/O  
>  
> using a  
>  
>>>format converter and an external AD/DA.....resulting in my demise. I  
>>>really would like to keep exactly the setup I have and be able to add  
>  
> just  
>  
>>>another 8 analog I/O plus another s/pdif and lightpipe interface. Much  
>  
> joy  
>  
>>>would ensue.....but alas.....;oP  
>>>  
>>>So now I'm wondering how I might kludge something together that would  
>  
> bypass  
>  
>>>this obviously flawed thinking that would, for no reason that I can  
>  
> discern  
>  
>>>other than plain 'ol meanness, attempt to thwart my lust for doing wierd  
>>>shit with a DAW.  
>>>  
>>>Hide and watch. I'll figure out something.  
>>>  
>>>;o)  
>>>  
>>>  
>>>  
>>>  
>>>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
>>>news:4353a9f8\$1@linux...  
>>>  
>>>  
>>>>DJ,  
>>>>  
>>>>What I want to hear are the reasons not to get a MADI...)

>>>>  
>>>>  
>>>>Chris  
>>>>  
>>>>  
>>>>DJ wrote:  
>>>>  
>>>>  
>>>>>I could have sworn that I saw somewhere that only 3 x HDSP PCI cards  
>>>  
>>>were  
>>>  
>>>  
>>>>>possible.. I'm currently running 2 x HDSP 9652 PCI's and a  
>>>  
>>>Multiface/PCI. I  
>>>  
>>>  
>>>>>wouldn't mind adding another Multiface/PCI (yeah, I know.....get a  
>>>>>Madi.....I have my reasons not to).....soooo.....I was  
>  
> wondering  
>  
>>>if,  
>>>  
>>>  
>>>>>by any chance, I'm having a senior moment and 4 x HDSP PCI cards can be  
>>>>>utilized.  
>>>>>  
>>>>>  
>>>>>  
>>>>>  
>>>>>  
>>>>>--  
>>>>Chris Ludwig  
>>>>ADK  
>>>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>>>>www.adkproaudio.com <http://www.adkproaudio.com/>  
>>>>(859) 635-5762  
>>>  
>>>  
>>>  
>>--  
>>Chris Ludwig  
>>ADK  
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>>www.adkproaudio.com <http://www.adkproaudio.com/>  
>>(859) 635-5762

>  
>  
>Yeah.....it's really wierd. some devices have switchable AES>spdif settings  
and they just doing talk to Paris very well. I also have had issues with RME  
cards and certain devices in this same way. Using the format converter has  
eliminated this for me.

Deej

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:43552944@linux...

> There are a few types of SPDIF signals... some are compatible with  
> AES, some are not. It depends which protocol they used to make the  
> equipment.

>  
> David.

>  
> uptown jimmy wrote:

>  
> > Once again, Deej is the champ.

> >  
> > Question: is the cable-conversion failure a Paris problem, or does it  
just

> > not work for any system?

> >  
> > Jimmy

> >  
> > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > news:4354714c\$1@linux...

> >  
> >>Here's where I got both of mine. It's a brick & mortar and the service  
is

> >>good.....human beings to talk to who actually know about their  
products.

> >>  
> >>http://www.sbfilmaudio.com/

> >>  
> >>Deej

> >>  
> >>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> >>news:43546fe8@linux...

> >>  
> >>>Rock and roll.

> >>>  
> >>>Will relay the info.

> >>>  
> >>>Jimmy

> >>>

> >>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > >>>news:43546ba7\$1@linux...  
 > >>>  
 > >>>>the CDL is a bidirectional AES>spdif converter.....and yeah, going  
 > >>>  
 > >>>directly  
 > >>>  
 > >>>>from the KSP 8 into the CDL with the AES cables and then directly  
 > >>  
 > >>to/from  
 > >>  
 > >>>a  
 > >>>  
 > >>>>CDL/MEC with the spdif cables will work.....at least it works for  
 > >  
 > > me.  
 > >  
 > >>>>;o)  
 > >>>>  
 > >>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > >>>>news:435466a6@linux...  
 > >>>>  
 > >>>>>Or just skip the Digipatch altogether, and run the 75 ohm SPDIF  
 > >>  
 > >>between  
 > >>  
 > >>>>the  
 > >>>>  
 > >>>>>CDL-313 and Paris, right?  
 > >>>>>  
 > >>>>>>But there's got to be some translation going on, not just a cable  
 > >>>  
 > >>>changing  
 > >>>  
 > >>>>>sides from one side to the other....  
 > >>>>>  
 > >>>>>>Jimmy  
 > >>>>>  
 > >>>>>  
 > >>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > >>>>>>news:435455fc\$1@linux...  
 > >>>>>>  
 > >>>>>>>Run the AES cables from the KSP8 into the respective AES I/O of  
 > >  
 > > the  
 > >  
 > >>>>>>CDL-313.  
 > >>>>>>

> >>>>>Run a 75 ohm coax from the spdif output from the CDL-313 into the  
> >>>  
> >>>s/pdif  
> >>>  
> >>>>>input of the Digipatch and run a 75 ohm coax from the s/pdif input  
> >>  
> >>of  
> >>  
> >>>>the  
> >>>>  
> >>>>>Digipatch to the s/pdif output of the CDL-313 and you're good to  
> >  
> > go.  
> >  
> >>>>>Deej  
> >>>>>  
> >>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> >>>>>news:43545355@linux...  
> >>>>>  
> >>>>>>So the AES to SPDIF cables go between which two pieces of kit?  
> >>>>>>  
> >>>>>>Paris and Digipatch, or FX to Digipatch?  
> >>>>>>  
> >>>>>>Jimmy  
> >>>>>>  
> >>>>>>  
> >>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> >>>>>>news:4354526f@linux...  
> >>>>>>  
> >>>>>>>I tried this too. It's basically a no go, no matter what  
> >>  
> >>\*should\*  
> >>  
> >>>be  
> >>>  
> >>>>>>>happening. I'm interfacing the AES I/O of both a Quantec  
> >>  
> >>Yardstick  
> >>  
> >>>>and  
> >>>>  
> >>>>>a  
> >>>>>  
> >>>>>>>Power Technology DSP/FX card with Paris through an M-Audio  
> >>>  
> >>>Digipatch  
> >>>  
> >>>>>>using

> >>>>>>  
> >>>>>>>Hosa CDL-313 AES to coaxial converters. These do the job. This  
> >>  
> >>is  
> >>  
> >>>>one  
> >>>>  
> >>>>>>>situation where throwing money at it is the only reliable  
> >>>  
> >>>solution.  
> >>>  
> >>>>>>>Deej  
> >>>>>>>  
> >>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> >>>>>>>news:43544510\$1@linux...  
> >>>>>>>  
> >>>>>>>>Swen is trying to send and return Paris digital info via the  
> >>>  
> >>>SPDIF  
> >>>  
> >>>>>jacks  
> >>>>>  
> >>>>>>>to  
> >>>>>>>  
> >>>>>>>>the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to  
> >  
> > SPDIF  
> >  
> >>>>cables  
> >>>>  
> >>>>>>>>specified by Kurzweil and endorsed by several online  
> >  
> > bigshots.  
> >  
> >>>No  
> >>>  
> >>>>>go.  
> >>>>>  
> >>>>>>>>The cables are 6 feet long, which is supposedly the outside  
> >>  
> >>edge  
> >>  
> >>>>for  
> >>>>  
> >>>>>>>this  
> >>>>>>>  
> >>>>>>>>sort of thing. Maybe the cables should be shorter? Four  
> >



> > feet?  
> >  
> >>>>>>>He's clocking the KSP8 and Paris to a Lucid clock via BNC  
> >  
> > with  
> >  
> >>>no  
> >>>  
> >>>>>>>problems.  
> >>>>>>>  
> >>>>>>>Just no signal transfer on the digital buss.  
> >>>>>>>  
> >>>>>>>>I, however, am enjoying perfect signal transfer between my  
> >>  
> >>Paris  
> >>  
> >>>>rig  
> >>>>  
> >>>>>>and  
> >>>>>>  
> >>>>>>>my  
> >>>>>>>  
> >>>>>>>>Kurzweil Rumour and Mangler, via SPDIF, through my new  
> >>>  
> >>>Digipatch,  
> >>>  
> >>>>>>which  
> >>>>>>  
> >>>>>>>is  
> >>>>>>>  
> >>>>>>>>an excellent piece of kit. Awesome setup. Zero latency,  
> >>  
> >>perfect  
> >>  
> >>>>>>clarity,  
> >>>>>>  
> >>>>>>>>infinite patchability of several FX boxes across three  
> >>>>  
> >>>>MEC/submixes.  
> >>>>  
> >>>>>>>>Thanks,  
> >>>>>>>>  
> >>>>>>>>Deej!  
> >>>>>>>>  
> >>>>>>>>>Next I'll try to chain multiple FX boxes in the Digipatch.  
> >>>>  
> >>>>That's  
> >>>>

> >>>>>where  
> >>>>>  
> >>>>>>the  
> >>>>>>  
> >>>>>>>sweet stuff is, IMO, when you have chained FX pulsing and  
> >>>>>  
> >>>>>percolating  
> >>>>>  
> >>>>>>in  
> >>>>>>  
> >>>>>>>series. Groovy, baby.  
> >>>>>>>  
> >>>>>>>Awesome for me, headache for Swen. If anyone knows about  
> >  
> > that  
> >  
> >>>>>cabling  
> >>>>>  
> >>>>>>>thing  
> >>>>>>>  
> >>>>>>>>(versus a dedicated digital translation device), let me  
> >>  
> >>know...  
> >>  
> >>>>>>>>Jimmy  
> >>>>>>>>  
> >>>>>>>>  
> >>>>>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> >>>>>>>>>news:43542d25@linux...  
> >>>>>>>>>  
> >>>>>>>>>>The adat card can send and receive digital info. It can  
> >  
> > only  
> >  
> >>>>>send  
> >>>>>  
> >>>>>>>>sync.  
> >>>>>>>>  
> >>>>>>>>>It  
> >>>>>>>>>  
> >>>>>>>>>>>cannot slave to ADAT sync from another device. It's a  
> >>  
> >>control  
> >>  
> >>>>>>>>>freak.  
> >>>>>  
> >>>>>>>>>>>>;0)  
> >>>>>>>>>>>>>

> >>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> >>>>>>>>>news:4353d772\$1@linux...  
> >>>>>>>>>  
> >>>>>>>>>So one ADAT card can't send and receive? Just one or the  
> >>>>  
> >>>>other?  
> >>>>  
> >>>>>>>>>And wouldn't it be 24 bit, not 20 bit?  
> >>>>>>>>>  
> >>>>>>>>>Hmmm....  
> >>>>>>>>>  
> >>>>>>>>>Jimmy  
> >>>>>>>>>  
> >>>>>>>>>  
> >>>>>>>>>"John Macy" <spamlessjohn@johnmacy.com> wrote in message  
> >>>>>>>>>news:4353d669\$1@linux...  
> >>>>>>>>>  
> >>>>>>>>>I have my KSP8 setup with analogue ins X4 (multed  
> >>  
> >>together  
> >>  
> >>>>from  
> >>>>  
> >>>>>the  
> >>>>>>  
> >>>>>>>>>cards)  
> >>>>>>>>>  
> >>>>>>>>>>>>>with the 4 stereo returns coming back in on an ADAT  
> >>  
> >>card.  
> >>  
> >>>>>Works  
> >>>>>  
> >>>>>>>>>like  
> >>>>>>>>>  
> >>>>>>>>>a  
> >>>>>>>>>  
> >>>>>>>>>>>>>charm  
> >>>>>>>>>>>>>  
> >>>>>>>>>>>>>:)  
> >>>>>>>>>>>>>  
> >>>>>>>>>>>>>  
> >>>>>>>>>>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote:  
> >>>>>>>>>>>>>>>>>  
> >>>>>>>>>>>>>>>>>Howdy!  
> >>>>>>>>>>>>>>>>>  
> >>>>>>>>>>>>>>>>>I've never paid much attention to this, but do the  
> >



>>  
>> You might consider an expanded MOTU 2408mk3 system. This would give you  
>96  
>> channels of simultaneous input and output at sample rates up to 96kHz.  
Up  
>> to 96 ch. of Adat and Tdif I/O at 96k, 32 ch analog I/O 24bit 96k, 4  
>stereo  
>> SPDIF in and 8 stereo SPDIF out, SMPTE and word clock.  
>>  
>> It might be a cleaner set up.  
>>  
>> Just a thought: )  
>>  
>> James  
>>  
>>  
>> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>> >I need to be able to simultaneously interface with at least 3 x pair  
of  
>> >s/pdif I/O along with 8 x analog I/O and at least 56 ADAT I/O to achieve  
>> >studio bliss. If I don't have this I will die. Madi appears to be solely  
>> >ADAT so I would have to do an either/or with the last lightpipe I/O  
>using  
>> a  
>> >format converter and an external AD/DA.....resulting in my demise.  
I  
>> >really would like to keep exactly the setup I have and be able to add  
>just  
>> >another 8 analog I/O plus another s/pdif and lightpipe interface. Much  
>> joy  
>> >would ensue.....but alas.....;oP  
>> >  
>> >So now I'm wondering how I might kludge something together that would  
>bypass  
>> >this obviously flawed thinking that would, for no reason that I can  
>discern  
>> >other than plain 'ol meanness, attempt to thwart my lust for doing wierd  
>> >shit with a DAW.  
>> >  
>> >Hide and watch. I'll figure out something.  
>> >  
>> >;o)  
>> >  
>> >  
>> >  
>> >  
>> >  
>> >"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
>> >news:4353a9f8\$1@linux...

>> >> DJ,  
>> >>  
>> >> What I want to hear are the reasons not to get a MADI...)  
>> >>  
>> >>  
>> >> Chris  
>> >>  
>> >>  
>> >> DJ wrote:  
>> >> > I could have sworn that I saw somewhere that only 3 x HDSP PCI cards  
>> >were  
>> >> > possible.. I'm currently running 2 x HDSP 9652 PCI's and a  
>> >Multiface/PCI. I  
>> >> > wouldn't mind adding another Multiface/PCI (yeah, I know.....get  
a  
>> >> > Madi.....I have my reasons not to).....soooo.....I was  
>wondering  
>> >if,  
>> >> > by any chance, I'm having a senior moment and 4 x HDSP PCI cards  
can  
>> be  
>> >> > utilized.  
>> >> >  
>> >> >  
>> >> >  
>> >> >  
>> >> >  
>> >>  
>> >> --  
>> >> Chris Ludwig  
>> >> ADK  
>> >> [chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>  
>> >> [www.adkproaudio.com](http://www.adkproaudio.com) <<http://www.adkproaudio.com/>>  
>> >> (859) 635-5762  
>> >  
>> >  
>>  
>  
>It is possible to do this. 3 x HDSP 9652's will work. I could sell off the  
multiface and buy a couple of outboard 8 x 8 AD/DA's and I'd be set, now  
wouldn't I?

This would, of course be wayyyyyy to simple. I need workarounds and pain in  
order to feel alive.

;o)

"EK Sound" <[spamnot.info@eksoundNO.com](mailto:spamnot.info@eksoundNO.com)> wrote in message  
news:435529cd\$1@linux...

> I would simply e-mail Daniel Fuchs and ask if you can run 3 HDSP9652.  
> I am sure it will work fine, and you would have \*one\* driver for the  
> whole mess.  
>  
> David.  
>  
> DJ wrote:  
>  
> > Cool suggestion. Lots of \$\$\$\$ , but cool suggestion. I'm thinking about  
this  
> > one.  
> >  
> > Thanks,  
> >  
> > DeeJ  
> >  
> > "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
> > news:43548b7c@linux...  
> >  
> >>HI DJ,  
> >>1 x RME HDSP MADI PCI  
> >><http://www.rme-audio.com/english/madi/hdspmadi.htm>  
> >>1 x ADI-648  
> >><http://www.rme-audio.com/english/madi/adi648.htm>  
> >>  
> >>1x RME HDSP AES-32 PCI Card  
> >><http://www.synthax.com/rmeaes-32.html>  
> >>  
> >>This would give you what you want with a few extra channels.  
> >>This will bring you down to a 2 card setup with allot more routing ease  
> >>sense your not trying to route and clock between 3 or more cards.  
> >>  
> >>Don't for get that you can use up to 3 MADI cards in a system. I've a  
> >>bunch of machines with 2 for 128 channels and they work perfect.  
> >>  
> >>(The AES card is compatible with the Madi card so it will add I/O to the  
> >>MADI driver. Add this to the MADI card and you will have 16 AES/SPDIF  
> >>stereo pairs in addition to the 64 I/O of the MADI card. The card will  
> >>be shipping in a month or so.)  
> >>  
> >>If you don't want to wait for the AES card then use the ADI-4 DD this  
> >>will take one of the ADAT I/O of the ADI-648 and turn it into 4 stereo  
> >>pair of AES/SPDIF.  
> >>  
> >>The 8 channels of AD/DA could be Paris. At this point I think this would  
> >>be a better use for Paris. Use it for AD/DA and effects processing.  
> >>  
> >>

> >>Chris  
 > >>  
 > >>  
 > >>  
 > >>  
 > >>DJ wrote:  
 > >>  
 > >>>I need to be able to simultaneously interface with at least 3 x pair of  
 > >>>s/pdif I/O along with 8 x analog I/O and at least 56 ADAT I/O to  
 achieve  
 > >>>studio bliss. If I don't have this I will die. Madi appears to be  
 solely  
 > >>>ADAT so I would have to do an either/or with the last lightpipe I/O  
 > >  
 > > using a  
 > >  
 > >>>format converter and an external AD/DA.....resulting in my demise. I  
 > >>>really would like to keep exactly the setup I have and be able to add  
 > >  
 > > just  
 > >  
 > >>>another 8 analog I/O plus another s/pdif and lightpipe interface. Much  
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 > >>>So now I'm wondering how I might kludge something together that would  
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 > > bypass  
 > >  
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 > >  
 > > discern  
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 > >>>other than plain 'ol meanness, attempt to thwart my lust for doing  
 wierd  
 > >>>shit with a DAW.  
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 > >>>Hide and watch. I'll figure out something.  
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> >>>  
> >>>  
> >>>>DJ,  
> >>>>  
> >>>>What I want to hear are the reasons not to get a MADI...)  
> >>>>  
> >>>>  
> >>>>Chris  
> >>>>  
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> >>>>>I could have sworn that I saw somewhere that only 3 x HDSP PCI cards  
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> >>>>Multiface/PCI. I  
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> >  
> > wondering  
> >  
> >>>if,  
> >>>  
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> >>>>>by any chance, I'm having a senior moment and 4 x HDSP PCI cards can  
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> >>>>>utilized.  
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> >>>>(859) 635-5762  
> >>>  
> >>>  
> >>>

> >>--

> >>Chris Ludwig

> >>ADK

> >>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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> >>(859) 635-5762

> >

> >

> >Since I'm going back to win98 for paris i decided on a drive <128gb. I found the maxtor 100gb/7200rpm/8mb cache at office depot for \$99 plus \$50 rebate for a total of \$50 at the end. This should be good and I'll format it with z:\64.

<http://tinyurl.com/c4z6p>

JohnMaxtor sucks these days... get a Seagate.

David.

John wrote:

> Since I'm going back to win98 for paris i decided on a drive <128gb. I  
> found the maxtor 100gb/7200rpm/8mb cache at office depot for \$99 plus  
> \$50 rebate for a total of \$50 at the end. This should be good and I'll  
> format it with z:\64.

>

> <http://tinyurl.com/c4z6p>

>

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

>

>You might consider an expanded MOTU 2408mk3 system. This would give you  
96

>channels of simultaneous input and output at sample rates up to 96kHz.

Up

>to 96 ch. of Adat and Tdif I/O at 96k, 32 ch analog I/O 24bit 96k, 4 stereo

>SPDIF in and 8 stereo SPDIF out, SMPTE and word clock.

>

>It might be a cleaner set up.

>

>James

>

This is the core of my setup on my Mac (MOTU 421 PCI card and multiple 2408MKIIIs). It is very reliable on my G5 with external converters added, but PCs are not always happy with the MOTU drivers.

ADAT sync seems to work fine but it is application dependent.

The combination of Performer plus a 2408 gives a variety of accurate sync options that work well for me, but this may again be platform and application dependent.

I use the RME Digi9652s on my Giga and V-stack PCs. This give me all the ADAT connections I currently need.

Gene<http://www.uaudio.com/webzine/2005/october/index5.html>Correct. Partition can't get past that to my knowledge, so partition the drive up into 2 smaller chunks if needed. I don't think mobo BIOS is much of an issues these days if you're on a fairly new system.

AA

"John" <no@no.com> wrote in message news:4354f753\$1@linux...

> It appears that 128GB is the max partition size in Win98/ME but you can  
> use larger drives.

>

> John....talking to himself

>

> John wrote:

>> I'm going back to win98 after way too many crashes/wasted time with xp  
>> and paris. Is this true regarding drive size in win98?

>> Thanks,

>> John

>>

>>

>>

>> The usable size limit for a FAT32 partition in Windows 98/Me/XP is 128  
>> gigabytes (137 billion bytes). The reason for this limit is that  
>> FAT32 disk tools such as Scandisk and Defrag cannot work with drives  
>> that have more than 4.1 million total clusters and the maximum  
>> supported cluster size is 32K.

>>

>> Your hardware, especially the BIOS may also impose limits on the size  
>> of the hard drive that it will recognize. Check with the  
>> computer/motherboard manufacturer for this information.

>>

>> But if your hardware will support drives larger than 128 gb they will  
>> have to be partitioned so that no partition is larger than 128 gb in  
>> order to be usable under Windows 98.

>>

>> Good luck

>>

>> Ron Martell    Duncan B.C.    CanadaThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_02F3\_01C5D41E.833D57B0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

Get to the point.

Tom

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message =  
news:4355524a\$1@linux...

Maxtor sucks these days... get a Seagate.

David.

John wrote:

> Since I'm going back to win98 for paris i decided on a drive <128gb. =  
I=20  
> found the maxtor 100gb/7200rpm/8mb cache at office depot for \$99 =  
plus=20  
> \$50 rebate for a total of \$50 at the end. This should be good and =  
I'll=20  
> format it with z:\64.  
>=20  
> http://tinyurl.com/c4z6p  
>=20  
> John

-----=\_NextPart\_000\_02F3\_01C5D41E.833D57B0

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 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>David,</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>Get to the point.</FONT></DIV>

<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>"EK Sound" &lt;<A=20

=

href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com</A>=  
&gt;=20

wrote in message <A=20

=

href=3D"news:4355524a\$1@linux">news:4355524a\$1@linux</A>...</DIV>Maxtor =

sucks=20  
these days... get a Seagate.<BR><BR>David.<BR><BR>John =  
wrote:<BR><BR>&gt;=20  
Since I'm going back to win98 for paris i decided on a drive =  
&lt;128gb.&nbsp;=20  
I <BR>&gt; found the maxtor 100gb/7200rpm/8mb cache at office depot =  
for \$99=20  
plus <BR>&gt; \$50 rebate for a total of \$50 at the end. This should be =  
good=20  
and I'll <BR>&gt; format it with z:\64.<BR>&gt; <BR>&gt; <A=20  
href=3D"http://tinyurl.com/c4z6p">http://tinyurl.com/c4z6p</A><BR>&gt; =  
<BR>&gt;=20  
John</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_02F3\_01C5D41E.833D57B0--ditto that. Seagate. Maxtor sucks. Nuff said.  
AA

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:4355524a\$1@linux...

> Maxtor sucks these days... get a Seagate.

>

> David.

>

> John wrote:

>

>> Since I'm going back to win98 for paris i decided on a drive <128gb. I

>> found the maxtor 100gb/7200rpm/8mb cache at office depot for \$99 plus \$50

>> rebate for a total of \$50 at the end. This should be good and I'll format

>> it with z:\64.

>>

>> http://tinyurl.com/c4z6p

>>

>> JohnI know a few of you guys here are into Christian/Gospel artists;

so if you care to check out these guys & leave them a comment,

please feel free (no, I had nothing to do with the project; a

couple of the guys in the band are just friends of mine, and I

think it's some pretty nice music!):

[http://www.indieheaven.com/view\\_artist.idh?artist\\_id=32742](http://www.indieheaven.com/view_artist.idh?artist_id=32742)

Enjoy!

NeilAwesome, kids.

What a life-saver this NG has been for me and the Swenster.

Deej: that HOSA thingie is cool, huh? I generally avoid their stuff like the  
plague, but I'll make an exception. Or, rather, Swen will.

Jimmy

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43553b04@linux...

> Yeah.....it's really wierd. some devices have switchable AES>spdif  
settings

> and they just doing talk to Paris very well. I also have had issues with  
RME

> cards and certain devices in this same way. Using the format converter has  
> eliminated this for me.

>

> DeeJ

>

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

> news:43552944@linux...

> > There are a few types of SPDIF signals... some are compatible with

> > AES, some are not. It depends which protocol they used to make the

> > equipment.

> >

> > David.

> >

> > uptown jimmy wrote:

> >

> > > Once again, DeeJ is the champ.

> > >

> > > Question: is the cable-conversion failure a Paris problem, or does it  
> just

> > > not work for any system?

> > >

> > > Jimmy

> > >

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

> > > news:4354714c\$1@linux...

> > >

> > >>Here's where I got both of mine. It's a brick & mortar and the service  
> is

> > >>good.....human beings to talk to who actually know about their  
> products.

> > >>

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

> > >>

> > >>DeeJ

> > >>

> > >>"uptown jimmy" <johnson314@bellsouth.net> wrote in message

> > >>news:43546fe8@linux...

> > >>

> > >>>Rock and roll.

> > >>>

> > >>>Will relay the info.

> > >>>

> > >>>Jimmy

> > >>>

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

> > >>>news:43546ba7\$1@linux...

> > >>>

> > >>>>the CDL is a bidirectional AES>spdif converter.....and yeah, going

> > >>>

> > >>>directly

> > >>>

> > >>>>from the KSP 8 into the CDL with the AES cables and then directly

> > >>

> > >>to/from

> > >>

> > >>>a

> > >>>

> > >>>>CDL/MEC with the spdif cables will work.....at least it works for

> > >

> > > me.

> > >

> > >>>;o)

> > >>>

> > >>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message

> > >>>>news:435466a6@linux...

> > >>>>

> > >>>>>Or just skip the Digipatch altogether, and run the 75 ohm SPDIF

> > >>>>

> > >>>between

> > >>>

> > >>>>the

> > >>>>

> > >>>>>CDL-313 and Paris, right?

> > >>>>>

> > >>>>>>But there's got to be some translation going on, not just a cable

> > >>>>>

> > >>>>changing

> > >>>>

> > >>>>>sides from one side to the other....

> > >>>>>

> > >>>>>Jimmy

> > >>>>>

> > >>>>>

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

> > >>>>>>news:435455fc\$1@linux...

> > >>>>>>

> > >>>>>>>Run the AES cables from the KSP8 into the respective AES I/O of

> > >  
 > > > the  
 > > >  
 > > >>>>CDL-313.  
 > > >>>>  
 > > >>>>>Run a 75 ohm coax from the spdif output from the CDL-313 into the  
 > > >>>  
 > > >>>s/pdif  
 > > >>>  
 > > >>>>>input of the Digipatch and run a 75 ohm coax from the s/pdif input  
 > > >>  
 > > >>of  
 > > >>  
 > > >>>the  
 > > >>>  
 > > >>>>>Digipatch to the s/pdif output of the CDL-313 and you're good to  
 > > >  
 > > > go.  
 > > >  
 > > >>>>>Deej  
 > > >>>>>  
 > > >>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > > >>>>>news:43545355@linux...  
 > > >>>>>  
 > > >>>>>>So the AES to SPDIF cables go between which two pieces of kit?  
 > > >>>>>>  
 > > >>>>>>Paris and Digipatch, or FX to Digipatch?  
 > > >>>>>>  
 > > >>>>>>Jimmy  
 > > >>>>>>  
 > > >>>>>>  
 > > >>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > > >>>>>>news:4354526f@linux...  
 > > >>>>>>  
 > > >>>>>>>I tried this too. It's basically a no go, no matter what  
 > > >>  
 > > >>\*should\*  
 > > >>  
 > > >>>be  
 > > >>>  
 > > >>>>>>>happening. I'm interfacing the AES I/O of both a Quantec  
 > > >>  
 > > >>Yardstick  
 > > >>  
 > > >>>>and  
 > > >>>>  
 > > >>>>>a  
 > > >>>>>



> > >>>>>>Power Technology DSP/FX card with Paris through an M-Audio  
> > >>>  
> > >>>Digipatch  
> > >>>  
> > >>>>>using  
> > >>>>>  
> > >>>>>>Hosa CDL-313 AES to coaxial converters. These do the job. This  
> > >>  
> > >>is  
> > >>  
> > >>>one  
> > >>>  
> > >>>>>>situation where throwing money at it is the only reliable  
> > >>>  
> > >>>solution.  
> > >>>  
> > >>>>>>Deej  
> > >>>>>>  
> > >>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > >>>>>>news:43544510\$1@linux...  
> > >>>>>>  
> > >>>>>>>Swen is trying to send and return Paris digital info via the  
> > >>>  
> > >>>SPDIF  
> > >>>  
> > >>>>>jacks  
> > >>>>>  
> > >>>>>>to  
> > >>>>>>  
> > >>>>>>>the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to  
> > >  
> > > SPDIF  
> > >  
> > >>>cables  
> > >>>  
> > >>>>>>>specified by Kurzweil and endorsed by several online  
> > >  
> > > bigshots.  
> > >  
> > >>>No  
> > >>>  
> > >>>>>go.  
> > >>>>>  
> > >>>>>>>The cables are 6 feet long, which is supposedly the outside  
> > >>  
> > >>edge  
> > >>  
> > >>>>>for

> > >>>>  
> > >>>>>>this  
> > >>>>>>  
> > >>>>>>>sort of thing. Maybe the cables should be shorter? Four  
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> > >>>  
> > >>>>>>>problems.  
> > >>>>>>>  
> > >>>>>>>Just no signal transfer on the digital buss.  
> > >>>>>>>  
> > >>>>>>>I, however, am enjoying perfect signal transfer between my  
> > >>  
> > >>Paris  
> > >>  
> > >>>>rig  
> > >>>>  
> > >>>>>>and  
> > >>>>>>  
> > >>>>>>>my  
> > >>>>>>>  
> > >>>>>>>>Kurzweil Rumour and Mangler, via SPDIF, through my new  
> > >>>  
> > >>>Digipatch,  
> > >>>  
> > >>>>>>which  
> > >>>>>>  
> > >>>>>>>is  
> > >>>>>>>  
> > >>>>>>>>an excellent piece of kit. Awesome setup. Zero latency,  
> > >>  
> > >>perfect  
> > >>  
> > >>>>>>clarity,  
> > >>>>>>  
> > >>>>>>>>infinite patchability of several FX boxes across three  
> > >>>>  
> > >>>>MEC/submixes.  
> > >>>>  
> > >>>>>>>Thanks,  
> > >>>>>>>>  
> > >>>>>>>>Deej!

> > >>>>>>>

> > >>>>>>>Next I'll try to chain multiple FX boxes in the Digipatch.

> > >>>

> > >>>That's

> > >>>

> > >>>>>where

> > >>>>>

> > >>>>>>>the

> > >>>>>>>

> > >>>>>>>>sweet stuff is, IMO, when you have chained FX pulsing and

> > >>>>>

> > >>>>>percolating

> > >>>>>

> > >>>>>in

> > >>>>>

> > >>>>>>>series. Groovy, baby.

> > >>>>>>>>

> > >>>>>>>>Awesome for me, headache for Swen. If anyone knows about

> > >

> > > that

> > >

> > >>>>>cabling

> > >>>>>

> > >>>>>>>thing

> > >>>>>>>>

> > >>>>>>>>(versus a dedicated digital translation device), let me

> > >>

> > >>know...

> > >>

> > >>>>>>>Jimmy

> > >>>>>>>>

> > >>>>>>>>

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

> > >>>>>>>>news:43542d25@linux...

> > >>>>>>>>

> > >>>>>>>>>The adat card can send and receive digital info. It can

> > >>

> > > only

> > >

> > >>>>>send

> > >>>>>

> > >>>>>>>>sync.

> > >>>>>>>>

> > >>>>>>>>It

> > >>>>>>>>>

> > >>>>>>>>>>>cannot slave to ADAT sync from another device. It's a

> > >>

> > >>>>>control

> > >>>freak.  
 > > >>>>  
 > > >>>>>>>;o)  
 > > >>>>>>>  
 > > >>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > > >>>>>>>news:4353d772\$1@linux...  
 > > >>>>>>>  
 > > >>>>>>>>So one ADAT card can't send and receive? Just one or the  
 > > >>>>  
 > > >>>>other?  
 > > >>>>  
 > > >>>>>>>>And wouldn't it be 24 bit, not 20 bit?  
 > > >>>>>>>>  
 > > >>>>>>>>Hmmm....  
 > > >>>>>>>>  
 > > >>>>>>>>Jimmy  
 > > >>>>>>>>  
 > > >>>>>>>>  
 > > >>>>>>>>"John Macy" <spamlessjohn@johnmacy.com> wrote in message  
 > > >>>>>>>>news:4353d669\$1@linux...  
 > > >>>>>>>>  
 > > >>>>>>>>>I have my KSP8 setup with analogue ins X4 (multed  
 > > >>  
 > > >>together  
 > > >>  
 > > >>>>from  
 > > >>>>  
 > > >>>>>>the  
 > > >>>>>>  
 > > >>>>>>>>cards)  
 > > >>>>>>>>  
 > > >>>>>>>>>>with the 4 stereo returns coming back in on an ADAT  
 > > >>  
 > > >>card.  
 > > >>  
 > > >>>>Works  
 > > >>>>  
 > > >>>>>>>>like  
 > > >>>>>>>>  
 > > >>>>>>>>a  
 > > >>>>>>>>  
 > > >>>>>>>>>>charm  
 > > >>>>>>>>>>  
 > > >>>>>>>>>>:)  
 > > >>>>>>>>>>  
 > > >>>>>>>>>>  
 > > >>>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote:



>  
> This group provides never-ending assistance. I was recently asking questions  
> about gear...specifically microphones in this instance. I had a number of  
> people offer their thoughts. My weekend was given an additional boost when  
> I received a call from none other than the "Deejmeister" himself. It was  
> really cool speaking with him and he provided me files to listen to which  
> proved enormously helpful with making my final decision.  
>  
> In addition to DeeJ, I've spoken with more than a few Parasites over the  
> years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris Ludwig  
> (built my first Paris rig) and Gene, whom I've known for quite some time.  
>  
> The knowledge and information shared by this groups proves quite useful in  
> my day to day Paris "grind" as well as other audio endeavors.  
>  
> Just wanted to say thanks to all....much appreciated!  
>  
> Tyrone  
> I was surprised myself. It just works, end of story. Plug it in. Plug in  
your gear, walk away. I almost sent it back because it was so boring. I  
didn't have to perform any unnatural acts with it or anything.

;o)

"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
news:43559ade@linux...

> Awesome, kids.

>

> What a life-saver this NG has been for me and the Swenster.

>

> DeeJ: that HOSA thingie is cool, huh? I generally avoid their stuff like  
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> plague, but I'll make an exception. Or, rather, Swen will.

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> Jimmy

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> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
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> > Yeah.....it's really wierd. some devices have switchable AES>spdif  
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> > and they just doing talk to Paris very well. I also have had issues with  
> RME

> > cards and certain devices in this same way. Using the format converter  
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> > eliminated this for me.

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> > Deej  
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> > news:43552944@linux...  
> > > There are a few types of SPDIF signals... some are compatible with  
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> > > equipment.  
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> > > David.  
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> > > >><http://www.sbfilmaudio.com/>  
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> > > >>>Rock and roll.  
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> > >>>  
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> > > > > >  
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 > > > > > > >  
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 > > > > > > >  
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 > > > > > > >  
 > > > > > > > It  
 > > > > > > >  
 > > > > > > > cannot slave to ADAT sync from another device. It's a  
 > > > >  
 > > > > > > > control  
 > > > >  
 > > > > > > > freak.  
 > > > > > > >  
 > > > > > > > > > ;o)  
 > > > > > > >  
 > > > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > > > > > > > > news:4353d772\$1@linux...



[illegible]

>I have FAT 32'ed a 250G drive using a Win ME boot disk and then formatted it on a machine using Win ME.

"Aaron Allen" <nospam@not\_here.dude> wrote in message news:43558c37@linux...

> Correct. Partition can't get past that to my knowledge, so partition the  
> drive up into 2 smaller chunks if needed. I don't think mobo BIOS is much  
of  
> an issues these days if you're on a fairly new system.

 $\geq AA$  $\succ$  $\succ$ 

```
> "John" <no@no.com> wrote in message news:4354f753$1@linux...
```

> > It appears that 128GB is the max partition size in Win98/ME but you can  
> > use larger drives.

> >  
 > > John....talking to himself  
 > >  
 > > John wrote:  
 > >> I'm going back to win98 after way too many crashes/wasted time with xp  
 > >> and paris. Is this true regarding drive size in win98?  
 > >> Thanks,  
 > >> John  
 > >>  
 > >>  
 > >>  
 > >> The usable size limit for a FAT32 partition in Windows 98/Me/XP is 128  
 > >> gigabytes (137 billion bytes). The reason for this limit is that  
 > >> FAT32 disk tools such as Scandisk and Defrag cannot work with drives  
 > >> that have more than 4.1 million total clusters and the maximum  
 > >> supported cluster size is 32K.  
 > >>  
 > >> Your hardware, especially the BIOS may also impose limits on the size  
 > >> of the hard drive that it will recognize. Check with the  
 > >> computer/motherboard manufacturer for this information.  
 > >>  
 > >> But if your hardware will support drives larger than 128 gb they will  
 > >> have to be partitioned so that no partition is larger than 128 gb in  
 > >> order to be usable under Windows 98.  
 > >>  
 > >> Good luck  
 > >>  
 > >> Ron Martell    Duncan B.C.    Canada  
 >  
 >EK Sound <spamnot.info@eksoundNO.com> wrote:  
 >Maxtor sucks these days... get a Seagate.  
 >  
 >David.  
 >

I purchased a couple of high capacity Maxtor drives and they both failed out of the box. Maxtor replaced them, but I am quite concerned none the less. I think I'd go with Seagate as well.....good deal however.

Tyronelf I remember correct, the first Windows to use Fat32 was Win98 Second

Erling

"John" <no@no.com> skrev i melding news:4354dc45\$1@linux...  
 > I'm going back to win98 after way too many crashes/wasted time with xp and  
 > paris. Is this true regarding drive size in win98?  
 > Thanks,

> John  
>  
>  
>  
> The usable size limit for a FAT32 partition in Windows 98/Me/XP is 128  
> gigabytes (137 billion bytes). The reason for this limit is that  
> FAT32 disk tools such as Scandisk and Defrag cannot work with drives  
> that have more than 4.1 million total clusters and the maximum  
> supported cluster size is 32K.  
>  
> Your hardware, especially the BIOS may also impose limits on the size  
> of the hard drive that it will recognize. Check with the  
> computer/motherboard manufacturer for this information.  
>  
> But if your hardware will support drives larger than 128 gb they will  
> have to be partitioned so that no partition is larger than 128 gb in  
> order to be usable under Windows 98.  
>  
> Good luck  
>  
> Ron Martell    Duncan B.C.    Canada  
> --  
> Microsoft MVPSo, it's time to do some UAD1 Ver.4 tests with my Athlon X2 3800+. But first  
I must learn something more about Cubase SX3, hmmm. The computer are  
working like a dream with the Asus A8V Deluxe motherboard. Havn't had a  
hickup with it at all the last couple of weeks. But musically I'm just  
working with Paris on the the other computer, since I know that system so  
well. Did some tests with Athlon X2, WinXP and Paris with no luck at all.  
Could start but couldn't work at all with different windows before freezing  
and chrashing, so I gave it up.

Erling

"DJ" <animix\_spam-this-ahole\_@animas.net> skrev i melding  
news:43558529@linux...

> <http://www.uaudio.com/webzine/2005/october/index5.html>

>  
> I have a new toy as of 4 PM today, thought I'd share with y'all... somehow  
on top of a 12 hour day I managed to putter out 52 miles on it today :)

AA

Well,

Due to the fact that too many EDS cards stop working I would like for use  
to share your experiences so maybe we can find ways to overcome with problems.

I had a recent experience with a card stop working ...



PC could not see if the card was there at all.

I put the card on another pc on a two card setup (including this) and card was working fine.

I had no other pci slot available to check this but I assume that there might be an IRQ thing going on.

I mean the EDS card might loose (by burnt out component) the ability to be seen on all IRQ's.

If EDS cards were designed to coexist \* of them) there must be some kind of buffer before connecting to PCI slot.

So one dead card on certain PCI slots is alive on others as in my situation.

If anyone has a non working card I would encourage to try on different slot.

Also one other possible cure between two non working cards is to exchange the addon EDS board, that might fix it...

Regards,

Dimitrioslove the rear passenger seatbelt. had a norton tt commando with an air research super charger back in '70...got clocked doing 163 mph. i had to stop the speed runs due to parts falling off...ya know, english bikes.

On Wed, 19 Oct 2005 03:40:28 -0500, "Aaron Allen"

<nospam@not\_here.dude> wrote:

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

><http://www.uaudio.com/webzine/2005/october/index5.html>

>

>

Note that UAD-1 4.0 does not support Win98. This is one of a growing number of plugins which do not. Support for the older versions which do work is drying up as well. As Bob Dylan put it "It ain't dark yet, but it's gettin there".....Ah, yes, Cronenbergian acts of depraved weirdness with pieces of audio technology.

I will call it "Audiodrome".

Jimmy

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:43559e34@linux...

> I was surprised myself. It just works, end of story. Plug it in. Plug in

> your gear, walk away. I almost sent it back because it was so boring. I

> didn't have to perform any unnatural acts with it or anything.

>

> ;o)

>

> "uptown jimmy" <johnson314@bellsouth.net> wrote in message

> news:43559ade@linux...  
 > > Awesome, kids.  
 > >  
 > > What a life-saver this NG has been for me and the Swenster.  
 > >  
 > > DeeJ: that HOSA thingie is cool, huh? I generally avoid their stuff like  
 > the  
 > > plague, but I'll make an exception. Or, rather, Swen will.  
 > >  
 > > Jimmy  
 > >  
 > > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > > news:43553b04@linux...  
 > > > Yeah.....it's really wierd. some devices have switchable AES>spdif  
 > > settings  
 > > > and they just doing talk to Paris very well. I also have had issues  
 with  
 > > RME  
 > > > cards and certain devices in this same way. Using the format converter  
 > has  
 > > > eliminated this for me.  
 > > >  
 > > > DeeJ  
 > > >  
 > > > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
 > > > news:43552944@linux...  
 > > > > There are a few types of SPDIF signals... some are compatible with  
 > > > > AES, some are not. It depends which protocol they used to make the  
 > > > > equipment.  
 > > > >  
 > > > > David.  
 > > > >  
 > > > > uptown jimmy wrote:  
 > > > >  
 > > > > > Once again, DeeJ is the champ.  
 > > > > >  
 > > > > > Question: is the cable-conversion failure a Paris problem, or does  
 > it  
 > > > just  
 > > > > not work for any system?  
 > > > >  
 > > > > Jimmy  
 > > > >  
 > > > > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > > > > news:4354714c\$1@linux...  
 > > > >  
 > > > > > Here's where I got both of mine. It's a brick & mortar and the  
 > service

> > > is  
> > > >>good.....human beings to talk to who actually know about their  
> > > products.  
> > > >>  
> > > >><http://www.sbfilmaudio.com/>  
> > > >>  
> > > >>Deej  
> > > >>  
> > > >>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > > >>news:43546fe8@linux...  
> > > >>  
> > > >>>Rock and roll.  
> > > >>>  
> > > >>>Will relay the info.  
> > > >>>  
> > > >>>Jimmy  
> > > >>>  
> > > >>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > > >>>news:43546ba7\$1@linux...  
> > > >>>  
> > > >>>>the CDL is a bidirectional AES>spdif converter.....and yeah,  
going  
> > > >>>  
> > > >>>directly  
> > > >>>  
> > > >>>>from the KSP 8 into the CDL with the AES cables and then  
directly  
> > > >>>  
> > > >>>to/from  
> > > >>>  
> > > >>>a  
> > > >>>  
> > > >>>>CDL/MEC with the spdif cables will work.....at least it works  
> for  
> > > >  
> > > > me.  
> > > >  
> > > >>>;o)  
> > > >>>  
> > > >>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > > >>>>news:435466a6@linux...  
> > > >>>>  
> > > >>>>>Or just skip the Digipatch altogether, and run the 75 ohm SPDIF  
> > > >>>  
> > > >>>between  
> > > >>>  
> > > >>>>the  
> > > >>>>

> > > > > > > CDL-313 and Paris, right?

> > > > > > >

> > > > > > > But there's got to be some translation going on, not just a cable

> > > > > > >

> > > > > > > changing

> > > > > > >

> > > > > > > sides from one side to the other....

> > > > > > >

> > > > > > > Jimmy

> > > > > > >

> > > > > > >

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

> > > > > > > news:435455fc\$1@linux...

> > > > > > >

> > > > > > > Run the AES cables from the KSP8 into the respective AES I/O of

> > > > > > >

> > > > > > > the

> > > > > > >

> > > > > > > CDL-313.

> > > > > > >

> > > > > > > Run a 75 ohm coax from the spdif output from the CDL-313 into

> > > > > > > the

> > > > > > >

> > > > > > > s/pdif

> > > > > > >

> > > > > > > input of the Digipatch and run a 75 ohm coax from the s/pdif

> > > > > > > input

> > > > > > >

> > > > > > > of

> > > > > > >

> > > > > > > the

> > > > > > >

> > > > > > > Digipatch to the s/pdif output of the CDL-313 and you're good

> > > > > > > to

> > > > > > >

> > > > > > > go.

> > > > > > >

> > > > > > > Deej

> > > > > > >

> > > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message

> > > > > > > news:43545355@linux...

> > > > > > >

> > > > > > > So the AES to SPDIF cables go between which two pieces of kit?

> > > > > > >

> > > > > > > Paris and Digipatch, or FX to Digipatch?

> > > > > > > >  
 > > > > > > > > Jimmy  
 > > > > > > > >  
 > > > > > > > >  
 > > > > > > > > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > > > > > > > > > news:4354526f@linux...  
 > > > > > > > > >  
 > > > > > > > > > I tried this too. It's basically a no go, no matter what  
 > > > > > >  
 > > > > > > \*should\*  
 > > > > > >  
 > > > > > > be  
 > > > > > >  
 > > > > > > > > > happening. I'm interfacing the AES I/O of both a Quantec  
 > > > > > >  
 > > > > > > Yardstick  
 > > > > > >  
 > > > > > > > and  
 > > > > > >  
 > > > > > > > a  
 > > > > > >  
 > > > > > > > > > Power Technology DSP/FX card with Paris through an M-Audio  
 > > > > > >  
 > > > > > > > Digipatch  
 > > > > > >  
 > > > > > > > > > using  
 > > > > > > > > >  
 > > > > > > > > > > > Hosa CDL-313 AES to coaxial converters. These do the job.  
 This  
 > > > > > >  
 > > > > > > is  
 > > > > > >  
 > > > > > > > one  
 > > > > > >  
 > > > > > > > > > situation where throwing money at it is the only reliable  
 > > > > > >  
 > > > > > > > solution.  
 > > > > > >  
 > > > > > > > > > DeeJ  
 > > > > > > > > >  
 > > > > > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > > > > > > > > > news:43544510\$1@linux...  
 > > > > > > > > >  
 > > > > > > > > > > > Swen is trying to send and return Paris digital info via  
 the  
 > > > > > >  
 > > > > > > SPDIF  
 > > > > > >

> > > > > > > > jacks  
 > > > > > > > >  
 > > > > > > > > to  
 > > > > > > > >  
 > > > > > > > > the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to  
 > > > > >  
 > > > > > SPDIF  
 > > > > >  
 > > > > > > cables  
 > > > > > > >  
 > > > > > > > > specified by Kurzweil and endorsed by several online  
 > > > > > >  
 > > > > > bigshots.  
 > > > > >  
 > > > > > > No  
 > > > > > >  
 > > > > > > go.  
 > > > > > > >  
 > > > > > > > > The cables are 6 feet long, which is supposedly the outside  
 > > > > > >  
 > > > > > > edge  
 > > > > > >  
 > > > > > > for  
 > > > > > > >  
 > > > > > > > this  
 > > > > > > > >  
 > > > > > > > > sort of thing. Maybe the cables should be shorter? Four  
 > > > > > >  
 > > > > > > feet?  
 > > > > > >  
 > > > > > > > > He's clocking the KSP8 and Paris to a Lucid clock via BNC  
 > > > > > >  
 > > > > > > with  
 > > > > > >  
 > > > > > > no  
 > > > > > > >  
 > > > > > > > > problems.  
 > > > > > > > >  
 > > > > > > > > Just no signal transfer on the digital buss.  
 > > > > > > > >  
 > > > > > > > > I, however, am enjoying perfect signal transfer between my  
 > > > > > > >  
 > > > > > > Paris  
 > > > > > >  
 > > > > > > rig  
 > > > > > > >  
 > > > > > > > and  
 > > > > > > >

> > > > > > > > > my  
> > > > > > > > >  
> > > > > > > > > Kurzweil Rumour and Mangler, via SPDIF, through my new  
> > > > > > > > >  
> > > > > > Digipatch,  
> > > > > > > > >  
> > > > > > > which  
> > > > > > > > >  
> > > > > > > is  
> > > > > > > > >  
> > > > > > > > > an excellent piece of kit. Awesome setup. Zero latency,  
> > > > > > > > >  
> > > > > > perfect  
> > > > > > > > >  
> > > > > > > clarity,  
> > > > > > > > >  
> > > > > > > > > infinite patchability of several FX boxes across three  
> > > > > > > > >  
> > > > > > MEC/submixes.  
> > > > > > > > >  
> > > > > > > Thanks,  
> > > > > > > > >  
> > > > > > > Deej!  
> > > > > > > > >  
> > > > > > > > > Next I'll try to chain multiple FX boxes in the Digipatch.  
> > > > > > > > >  
> > > > > > That's  
> > > > > > > > >  
> > > > > > > where  
> > > > > > > > >  
> > > > > > > the  
> > > > > > > > >  
> > > > > > > > > sweet stuff is, IMO, when you have chained FX pulsing and  
> > > > > > > > >  
> > > > > > > percolating  
> > > > > > > > >  
> > > > > > > in  
> > > > > > > > >  
> > > > > > > > > series. Groovy, baby.  
> > > > > > > > >  
> > > > > > > > > Awesome for me, headache for Swen. If anyone knows about  
> > > > > > > > >  
> > > > > > that  
> > > > > > > > >  
> > > > > > > cabling  
> > > > > > > > >  
> > > > > > > thing  
> > > > > > > > >

> > > > > > > > (versus a dedicated digital translation device), let me  
> > > > >  
> > > > > know...  
> > > > >  
> > > > > > > > Jimmy  
> > > > > > > > >  
> > > > > > > > >  
> > > > > > > > > "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
> > > > > > > > > news:43542d25@linux...  
> > > > > > > > >  
> > > > > > > > > The adat card can send and receive digital info. It can  
> > > > >  
> > > > > only  
> > > > >  
> > > > > > send  
> > > > > >  
> > > > > > > sync.  
> > > > > > >  
> > > > > > > It  
> > > > > > >  
> > > > > > > > > cannot slave to ADAT sync from another device. It's a  
> > > > >  
> > > > > control  
> > > > >  
> > > > > > freak.  
> > > > > >  
> > > > > > > > > ;o)  
> > > > > > > > >  
> > > > > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > > > > > > > > news:4353d772\$1@linux...  
> > > > > > > > >  
> > > > > > > > > So one ADAT card can't send and receive? Just one or the  
> > > > > >  
> > > > > > other?  
> > > > > >  
> > > > > > > > > And wouldn't it be 24 bit, not 20 bit?  
> > > > > > > > >  
> > > > > > > > > Hmmm....  
> > > > > > > > >  
> > > > > > > > > Jimmy  
> > > > > > > > >  
> > > > > > > > >  
> > > > > > > > > "John Macy" <spamlessjohn@johnmacy.com> wrote in message  
> > > > > > > > > news:4353d669\$1@linux...  
> > > > > > > > >  
> > > > > > > > > I have my KSP8 setup with analogue ins X4 (malted  
> > > > >  
> > > > > together



> > > > >  
> > > > > > > from  
> > > > > > >  
> > > > > > > > the  
> > > > > > > >  
> > > > > > > > > cards)  
> > > > > > > > >  
> > > > > > > > > > with the 4 stereo returns coming back in on an ADAT  
> > > > >  
> > > > > card.  
> > > > >  
> > > > > > Works  
> > > > > > >  
> > > > > > > > like  
> > > > > > > > >  
> > > > > > > > > a  
> > > > > > > > >  
> > > > > > > > > > charm  
> > > > > > > > > >  
> > > > > > > > > > :)  
> > > > > > > > > >  
> > > > > > > > > >  
> > > > > > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote:  
> > > > > > > > > >  
> > > > > > > > > > Howdy!  
> > > > > > > > > >  
> > > > > > > > > > I've never paid much attention to this, but do the  
> > > > >  
> > > > > ADAT  
> > > > >  
> > > > > > cards  
> > > > > > >  
> > > > > > > > work  
> > > > > > > > >  
> > > > > > > > > > well?  
> > > > > > > > > >  
> > > > > > > > > > Any  
> > > > > > > > > >  
> > > > > > > > > > known issues?  
> > > > > > > > > >  
> > > > > > > > > > Swen has ADAT ins and outs on his Kurzweil KSP8....  
> > > > > > > > > >  
> > > > > > > > > > Jimmy  
> > > > > > > > > >  
> > > > > > > > > >  
> > > > > > > > > >  
> > > > > > > > > >  
> > > > > > > > > >  
> > > > > > > > > >

```
> > > > > > > > > > > > > >
> > > > > > > > > > > >
> > > > > > > > > > >
> > > > > > > > >
> > > > > > > >
> > > > > > >
> > > > > >
> > > > >
> > > > >
> > > >
> > >
> >
>
>
```

>"Honestly officer!!!!.....this ain't what you think!!!. I was just trying to help that CDL over the fence"

"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
news:435669c5@linux...

> Ah, yes, Cronenbergian acts of depraved weirdness with pieces of audio  
> technology.

```
>
> I will call it "Audiodrome".
```

```
>
> Jimmy
```

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

```
> news:43559e34@linux...
> > I was surprised myself. It just works, end of story. Plug it in. Plug in
> > your gear, walk away. I almost sent it back because it was so boring. I
> > didn't have to perform any unnatural acts with it or anything.
```

$$\begin{matrix} > > \\ > > ;0) \end{matrix}$$

> >  
> > "uptown jimmy" <johnson314@bellsouth.net> wrote in message

```
> > news:43559ade@
> > > Awesome, kids.
```

> > >  
> > > What a life-saver this NG has been for me and the Swenster.

```
> > >
> > > DeeJ: that HOSA thingie is cool, huh? I generally avoid their stuff
```

like  
> > the

> > > plague, but I'll make an exception. Or, rather, Swen will.  
> > >

> > > Jimmy  
 > > >  
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 > > > news:43553b04@linux...  
 > > > > Yeah.....it's really wierd. some devices have switchable AES>spdif  
 > > > settings  
 > > > > and they just doing talk to Paris very well. I also have had issues  
 > with  
 > > > RME  
 > > > > cards and certain devices in this same way. Using the format  
 converter  
 > > has  
 > > > > eliminated this for me.  
 > > > >  
 > > > > DeeJ  
 > > > >  
 > > > > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
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 > > > > > There are a few types of SPDIF signals... some are compatible with  
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 the  
 > > > > > equipment.  
 > > > > >  
 > > > > > David.  
 > > > > >  
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 > > > > >  
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 > > > > > >  
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 > > > > just  
 > > > > > not work for any system?  
 > > > > >  
 > > > > > > Jimmy  
 > > > > > >  
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 > > > > > > news:4354714c\$1@linux...  
 > > > > > >  
 > > > > > > >Here's where I got both of mine. It's a brick & mortar and the  
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 > > > > is  
 > > > > > >good.....human beings to talk to who actually know about their  
 > > > > > > products.  
 > > > > > > >  
 > > > > > > >http://www.sbfilmaudio.com/  
 > > > > > > >

>>>>>>Deej  
>>>>>>  
>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
>>>>>>news:43546fe8@linux...  
>>>>>>  
>>>>>>>Rock and roll.  
>>>>>>>  
>>>>>>>Will relay the info.  
>>>>>>>  
>>>>>>>Jimmy  
>>>>>>>  
>>>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>>>>>>>news:43546ba7\$1@linux...  
>>>>>>>  
>>>>>>>>the CDL is a bidirectional AES>spdif converter.....and yeah,  
> going  
>>>>>>>>  
>>>>>>>>directly  
>>>>>>>>  
>>>>>>>>>from the KSP 8 into the CDL with the AES cables and then  
> directly  
>>>>>>>>  
>>>>>>>>to/from  
>>>>>>>>  
>>>>>>>>a  
>>>>>>>>  
>>>>>>>>>CDL/MEC with the spdif cables will work.....at least it  
works  
>> for  
>>>>>>  
>>>>>>> me.  
>>>>>>>  
>>>>>>>>>;o)  
>>>>>>>>>  
>>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
>>>>>>>>>news:435466a6@linux...  
>>>>>>>>>  
>>>>>>>>>>Or just skip the Digipatch altogether, and run the 75 ohm  
SPDIF  
>>>>>>>>  
>>>>>>>>>between  
>>>>>>>>>  
>>>>>>>>>>the  
>>>>>>>>>>  
>>>>>>>>>>>CDL-313 and Paris, right?  
>>>>>>>>>>>  
>>>>>>>>>>>>But there's got to be some translation going on, not just a  
> cable

> > > > >>>  
 > > > > >>>changing  
 > > > > >>>  
 > > > > >>>>sides from one side to the other....  
 > > > > >>>>  
 > > > > >>>>Jimmy  
 > > > > >>>>  
 > > > > >>>>  
 > > > > >>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > > > > >>>>news:435455fc\$1@linux...  
 > > > > >>>>  
 > > > > >>>>>Run the AES cables from the KSP8 into the respective AES I/O  
 > of  
 > > > > >  
 > > > > > the  
 > > > > >  
 > > > > >>>>CDL-313.  
 > > > > >>>>  
 > > > > >>>>>Run a 75 ohm coax from the spdif output from the CDL-313  
 into  
 > > the  
 > > > > >>>  
 > > > > >>>s/pdif  
 > > > > >>>  
 > > > > >>>>>input of the Digipatch and run a 75 ohm coax from the s/pdif  
 > > input  
 > > > > >>>  
 > > > > >>>of  
 > > > > >>>  
 > > > > >>>>the  
 > > > > >>>>  
 > > > > >>>>>Digipatch to the s/pdif output of the CDL-313 and you're  
 good  
 > to  
 > > > > >>>  
 > > > > > go.  
 > > > > >>>  
 > > > > >>>>>Deej  
 > > > > >>>>>  
 > > > > >>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > > > > >>>>>news:43545355@linux...  
 > > > > >>>>>  
 > > > > >>>>>>So the AES to SPDIF cables go between which two pieces of  
 > kit?  
 > > > > >>>>>>>  
 > > > > >>>>>>>Paris and Digipatch, or FX to Digipatch?  
 > > > > >>>>>>>  
 > > > > >>>>>>>Jimmy

> > > > >>>>>>  
 > > > > >>>>>>  
 > > > > >>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
 > > > > >>>>>>news:4354526f@linux...  
 > > > > >>>>>>  
 > > > > >>>>>>>I tried this too. It's basically a no go, no matter what  
 > > > > >>  
 > > > > >>\*should\*  
 > > > > >>  
 > > > > >>be  
 > > > > >>  
 > > > > >>>>>>>happening. I'm interfacing the AES I/O of both a Quantec  
 > > > > >>  
 > > > > >>Yardstick  
 > > > > >>  
 > > > > >>>>and  
 > > > > >>>  
 > > > > >>>>a  
 > > > > >>>>  
 > > > > >>>>>>>Power Technology DSP/FX card with Paris through an M-Audio  
 > > > > >>>  
 > > > > >>>Digipatch  
 > > > > >>>  
 > > > > >>>>>using  
 > > > > >>>>>  
 > > > > >>>>>>>Hosa CDL-313 AES to coaxial converters. These do the job.  
 > This  
 > > > > >>  
 > > > > >>is  
 > > > > >>  
 > > > > >>>>one  
 > > > > >>>>  
 > > > > >>>>>>>situation where throwing money at it is the only reliable  
 > > > > >>>  
 > > > > >>>solution.  
 > > > > >>>  
 > > > > >>>>>>>Deej  
 > > > > >>>>>>>  
 > > > > >>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message  
 > > > > >>>>>>>news:43544510\$1@linux...  
 > > > > >>>>>>>  
 > > > > >>>>>>>>Swen is trying to send and return Paris digital info via  
 > the  
 > > > > >>>  
 > > > > >>>SPDIF  
 > > > > >>>  
 > > > > >>>>>jacks  
 > > > > >>>>>>>

> > > > >>>>>>>to  
 > > > > >>>>>>>  
 > > > > >>>>>>>the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to  
 > > > > >  
 > > > > > SPDIF  
 > > > > >  
 > > > > >>>>cables  
 > > > > >>>>  
 > > > > >>>>>>>>specified by Kurzweil and endorsed by several online  
 > > > > >  
 > > > > > bigshots.  
 > > > > >  
 > > > > >>>>No  
 > > > > >>>>  
 > > > > >>>>>go.  
 > > > > >>>>>  
 > > > > >>>>>>>>The cables are 6 feet long, which is supposedly the  
 outside  
 > > > > >>  
 > > > > >>edge  
 > > > > >>  
 > > > > >>>>for  
 > > > > >>>>  
 > > > > >>>>>>>>this  
 > > > > >>>>>>>>  
 > > > > >>>>>>>>>sort of thing. Maybe the cables should be shorter? Four  
 > > > > >  
 > > > > > feet?  
 > > > > >  
 > > > > >>>>>>>>He's clocking the KSP8 and Paris to a Lucid clock via BNC  
 > > > > >  
 > > > > > with  
 > > > > >  
 > > > > >>>>no  
 > > > > >>>>  
 > > > > >>>>>>>>problems.  
 > > > > >>>>>>>>  
 > > > > >>>>>>>>>Just no signal transfer on the digital buss.  
 > > > > >>>>>>>>>  
 > > > > >>>>>>>>>I, however, am enjoying perfect signal transfer between  
 my  
 > > > > >>  
 > > > > >>Paris  
 > > > > >>  
 > > > > >>>>rig  
 > > > > >>>>  
 > > > > >>>>>>>>and  
 > > > > >>>>>>>>

> > > > >>>>>>>my  
> > > > >>>>>>>  
> > > > >>>>>>>>Kurzweil Rumour and Mangler, via SPDIF, through my new  
> > > > >>>  
> > > > >>>Digipatch,  
> > > > >>>  
> > > > >>>>>>>which  
> > > > >>>>>>>  
> > > > >>>>>>>>is  
> > > > >>>>>>>>  
> > > > >>>>>>>>>an excellent piece of kit. Awesome setup. Zero latency,  
> > > > >>>  
> > > > >>>perfect  
> > > > >>>  
> > > > >>>>>>>clarity,  
> > > > >>>>>>>  
> > > > >>>>>>>>>infinite patchability of several FX boxes across three  
> > > > >>>>>>>>>  
> > > > >>>>MEC/submixes.  
> > > > >>>>  
> > > > >>>>>>>>>Thanks,  
> > > > >>>>>>>>>  
> > > > >>>>>>>>>>Deej!  
> > > > >>>>>>>>>>  
> > > > >>>>>>>>>>>Next I'll try to chain multiple FX boxes in the  
Digipatch.  
> > > > > >>>  
> > > > > >>>That's  
> > > > > >>>  
> > > > > >>>>>>>where  
> > > > > >>>>>>>  
> > > > > >>>>>>>>>the  
> > > > > >>>>>>>>>  
> > > > > >>>>>>>>>>>sweet stuff is, IMO, when you have chained FX pulsing and  
> > > > > >>>>>>>>>>>  
> > > > > >>>>>>>>>>>percolating  
> > > > > >>>>>>>>>>>  
> > > > > >>>>>>>>>>>in  
> > > > > >>>>>>>>>>>  
> > > > > >>>>>>>>>>>>>series. Groovy, baby.  
> > > > > >>>>>>>>>>>>>  
> > > > > >>>>>>>>>>>>>>>>>Awesome for me, headache for Swen. If anyone knows about  
> > > > > >>>>>>>>>>>>>>>>>  
> > > > > > >>>>>>>>>>>>>>>>>that  
> > > > > >>>>>>>>>>>>>>>>>  
> > > > > >>>>>>>>>>>>>>>>>>>cabling  
> > > > > >>>>>>>>>>>>>>>>>>>  
> > > > > >>>>>>>>>>>>>>>>>>>thing



> > > > >>>>>>>

> > > > >>>>>>>(versus a dedicated digital translation device), let me

> > > > >>

> > > > >>know...

> > > > >>

> > > > >>>>>>>Jimmy

> > > > >>>>>>>

> > > > >>>>>>>

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

> > > > >>>>>>>news:43542d25@linux...

> > > > >>>>>>>

> > > > >>>>>>>>The adat card can send and receive digital info. It can

> > > > >>

> > > > > only

> > > > >>

> > > > >>>>send

> > > > >>>>

> > > > >>>>>>>sync.

> > > > >>>>>>>

> > > > >>>>>>>>It

> > > > >>>>>>>>

> > > > >>>>>>>>>cannot slave to ADAT sync from another device. It's a

> > > > >>

> > > > >>control

> > > > >>

> > > > >>>>>freak.

> > > > >>>>>

> > > > >>>>>>>>;0)

> > > > >>>>>>>>

> > > > >>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote in message

> > > > >>>>>>>>>news:4353d772\$1@linux...

> > > > >>>>>>>>>

> > > > >>>>>>>>>>So one ADAT card can't send and receive? Just one or the

> > > > >>>>

> > > > >>>>>other?

> > > > >>>>

> > > > >>>>>>>>>>And wouldn't it be 24 bit, not 20 bit?

> > > > >>>>>>>>>

> > > > >>>>>>>>>>Hmmm....

> > > > >>>>>>>>>

> > > > >>>>>>>>>>Jimmy

> > > > >>>>>>>>>

> > > > >>>>>>>>>

> > > > >>>>>>>>>>>"John Macy" <spamlessjohn@johnmacy.com> wrote in message

> > > > >>>>>>>>>news:4353d669\$1@linux...  
> > > > >>>>>>>>>  
> > > > >>>>>>>>>I have my KSP8 setup with analogue ins X4 (multed  
> > > > >>  
> > > > >>together  
> > > > >>  
> > > > >>>>>from  
> > > > >>>>  
> > > > >>>>>>>the  
> > > > >>>>>>  
> > > > >>>>>>>>>cards)  
> > > > >>>>>>>>>  
> > > > >>>>>>>>>>>with the 4 stereo returns coming back in on an ADAT  
> > > > >>  
> > > > >>card.  
> > > > >>  
> > > > >>>>>Works  
> > > > >>>>  
> > > > >>>>>>>like  
> > > > >>>>>>>  
> > > > >>>>>>>>>a  
> > > > >>>>>>>>  
> > > > >>>>>>>>>>>charm  
> > > > >>>>>>>>>  
> > > > >>>>>>>>>>>:)  
> > > > >>>>>>>>>>>  
> > > > >>>>>>>>>>>  
> > > > >>>>>>>>>>>>>"uptown jimmy" <johnson314@bellsouth.net> wrote:  
> > > > >>>>>>>>>>>>>  
> > > > >>>>>>>>>>>>>>>Howdy!  
> > > > >>>>>>>>>>>>>>>  
> > > > >>>>>>>>>>>>>>>>>>I've never paid much attention to this, but do the  
> > > > >>  
> > > > >> ADAT  
> > > > >>  
> > > > >>>>>cards  
> > > > >>>>  
> > > > >>>>>>>work  
> > > > >>>>>>>  
> > > > >>>>>>>>>well?  
> > > > >>>>>>>>>  
> > > > >>>>>>>>>>>Any  
> > > > >>>>>>>>>>>>>  
> > > > >>>>>>>>>>>>>>>known issues?  
> > > > >>>>>>>>>>>>>>>  
> > > > >>>>>>>>>>>>>>>>>>Sven has ADAT ins and outs on his Kurzweil KSP8....  
> > > > >>>>>>>>>>>>>>>>>>  
> > > > >>>>>>>>>>>>>>>>>>Jimmy

>Sweet! That's a very clean machine. Looks like it's fast enough so that if you had enough straightaway, you could punch it and when you ran out of gas you'd look around and it would be some time yesterday.  
;o)

> I have a new toy as of 4 PM today, thought I'd share with y'all... somehow  
> on top of a 12 hour day I managed to putter out 52 miles on it today :)  
>  
> AA  
>  
>

AA

> Sweet! That's a very clean machine. Looks like it's fast enough so that if  
> you had enough straightaway, you could punch it and when you ran out of  
> gas  
> you'd look around and it would be some time yesterday.  
> ;o)

>  
>  
> "Aaron Allen" <nospam@not\_here.dude> wrote in message  
> news:43560765@linux...  
>> I have a new toy as of 4 PM today, thought I'd share with y'all...  
>> somehow  
>> on top of a 12 hour day I managed to putter out 52 miles on it today :)  
>>  
>> AA  
>>  
>>  
>>  
>  
>Hey guys,

Are any of you using the Wormhole transfer app?

I think I'd like to try it, if it works.

Got a link?

jefJohn wrote:

> What IDE drives are the fastest for the most Paris tracks, my western  
> digital is crap and just died so i need a new one pronto. I hear  
> smaller drives are faster too. So which ones are fastest?  
>  
> Thanks,  
> John

Hey,

If you look on e-bay, and are familiar with comp gear, there's lots of better options.

I, well my tech guru, just snagged me 4 channel fiber channel cards (3) and a terabyte fiber channel array along with some 70g scsi360 system disks for under 3 grand.

Gonna install them this weekend, so I'll let you know how fast there are.

He also snagged me a couple of quad Xeon 2.8's with 4g buffered ecc ram, so I'm hoping my music computing experience will get a lift from my old P4 1.8's..lol....

The whole enchelade, plus an SGI octane2...under 5 grand! How could I pass \*that\* up?

So, check e-bay for liquidators selling off the good stuff...

jefvery interesting

DJ wrote:

> I have FAT 32'ed a 250G drive using a Win ME boot disk and then formatted it  
> on a machine using Win ME.  
>  
>  
>  
> "Aaron Allen" <nospam@not\_here.dude> wrote in message news:43558c37@linux...  
>  
>>Correct. Partition can't get past that to my knowledge, so partition the  
>>drive up into 2 smaller chunks if needed. I don't think mobo BIOS is much  
>  
> of  
>  
>>an issues these days if you're on a fairly new system.  
>>AA  
>>  
>>  
>>"John" <no@no.com> wrote in message news:4354f753\$1@linux...  
>>  
>>>It appears that 128GB is the max partition size in Win98/ME but you can  
>>>use larger drives.  
>>>  
>>>John....talking to himself  
>>>  
>>>John wrote:  
>>>  
>>>>I'm going back to win98 after way too many crashes/wasted time with xp  
>>>>and paris. Is this true regarding drive size in win98?  
>>>>Thanks,  
>>>>John  
>>>>  
>>>>  
>>>>  
>>>>The usable size limit for a FAT32 partition in Windows 98/Me/XP is 128  
>>>>gigabytes (137 billion bytes). The reason for this limit is that  
>>>>FAT32 disk tools such as Scandisk and Defrag cannot work with drives  
>>>>that have more than 4.1 million total clusters and the maximum  
>>>>supported cluster size is 32K.  
>>>>  
>>>>Your hardware, especially the BIOS may also impose limits on the size  
>>>>of the hard drive that it will recognize. Check with the  
>>>>computer/motherboard manufacturer for this information.  
>>>>  
>>>>But if your hardware will support drives larger than 128 gb they will

>>>>have to be partitioned so that no partition is larger than 128 gb in  
>>>>order to be usable under Windows 98.  
>>>>  
>>>>Good luck  
>>>>  
>>>>Ron Martell    Duncan B.C.    Canada  
>>  
>>  
>  
>I'm definately a wannabe biker, looks like you've got a speed demon there  
...maybe someday... From what I understand, I guess you'd want to make sure  
you brake the rear wheel first :-)  
Smooth riding.  
MR

"Aaron Allen" <nospam@not\_here.dude> wrote:  
>I have a new toy as of 4 PM today, thought I'd share with y'all... somehow

>on top of a 12 hour day I managed to putter out 52 miles on it today :)  
>  
>AA  
>  
>  
>FYI, Mac G5 Quad introduce dual-core PowerPC processors.

<http://www.apple.com/powermac>

JamesI was considering buying some Maxtors about two months ago. There was a really  
good deal over at Staples. But I'd had two Maxtors I bought last year freeze  
up, so I did some research at this site: <http://www.storagereview.com/>.  
In order to access thier database you have to provide them with some data  
on any drives you've been using. Nevertheless, the place had loads of helpful  
information. I ended up going with 120gig Seagates. I think I paid around  
65.00 for each one.  
MR

John <no@no.com> wrote:  
>Since I'm going back to win98 for paris i decided on a drive <128gb. I  
  
>found the maxtor 100gb/7200rpm/8mb cache at office depot for \$99 plus  
>\$50 rebate for a total of \$50 at the end. This should be good and I'll  
>format it with z:\64.  
>  
><http://tinyurl.com/c4z6p>  
>  
>JohnFour New Models Added to Nady's Ribbon Mic Line.

<http://news.harmony-central.com/Newp/2005/RSM-1-3-4-5.html>

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

>  
>FYI, Mac G5 Quad introduce dual-core PowerPC processors.  
>  
><http://www.apple.com/powermac>  
>  
>  
>James

Who wants a crappy old dual 2 Gig G5?Hey Guys,

I am probably going to be putting my Paris system up for sale this next week and was just curious if the paf-wav converter can be used to convert large amounts of files at a time or if you have to do one at a time? I'd like to have access to the files to open in Cubase when I'm done (when Paris is gone...). Is this the best way to go about it?

Thanks for any insight on this!

Btw, you guys have been awesome. I've been "lurking" here daily since 2001 and you guys helped out with many of the questions and difficulties that we had. Thanks so much for your kindness and generosity!!

All the best,

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

>  
>"James McCloskey" <excelsm@hotmail.com> wrote:  
>>  
>>FYI, Mac G5 Quad introduce dual-core PowerPC processors.  
>>  
>><http://www.apple.com/powermac>  
>>  
>>  
>>James  
>  
>Who wants a crappy old dual 2 Gig G5?

Well gee whiz, Gene, if your giving it away, I'll take it; ) You can leave all your audio software on there especially the plugins! You can even leave your audio files on there, it'll give me something new to listen to.

Always wanted one of those crappy old dual 2 Gig G5s!"James McCloskey"

<excelsm@hotmail.com> wrote:

>Well gee whiz, Gene, if your giving it away, I'll take it; ) You can leave  
>all your audio software on there especially the plugins! You can even leave  
>your audio files on there, it'll give me something new to listen to.  
>  
>Always wanted one of those crappy old dual 2 Gig G5s!  
>

Well, it looks like the new box will be just over twice as powerful as my  
it just for e-mail.

Perhaps Magma will come out with a PCI Express to PCI box.

GeneJust found this in my computer archives (From 9 years ago):

The newest versions of the Beowulf cluster, linking 16 Intel Pentium Pro processors with Fast Ethernet networks, attained over one gigaFLOPS sustained on a cosmological N-body simulation. The architecture was conceived by the Center of Excellence in Space Data and Information Sciences (USRA CESDIS) at NASA Goddard Space Flight Center. The NASA High Performance Computing and Communications (HPCC) Program's Earth and Space Sciences (ESS) Project funds continuing development.

Supercomputing '96 attendees will be able to inspect the systems at the Caltech Center for Advanced Computing Research (#R62) and Los Alamos (#R86) research

the two Beowulfs will work in concert to realize greater than 2 gigaFLOPS on several demonstrations.

---

The new G5 is 76.6 gigaflops.

---

7 Million \$\$.

Cray-CDC 7600 (40 megaflops) used for US Moon Landing 1969.

76.6 gigaflops!!! Music should be writing itself at this speed.jef knight

<thestudio@allknightmusic.com> wrote:

>Hey guys,  
>  
>Are any of you using the Wormhole transfer app?  
>  
>I think I'd like to try it, if it works.  
>  
>Got a link?



>  
>jef

I use it for other apps, but not for Paris. Dimitrios may have had better

<http://plasq.com/wormhole/>

If you want to use it with Paris you should ask for the special Paris version.

GenePC or Mac?

OS version?

Paris version?

On XP I can't get the beta release of pafwav convertor to work on 16 bit files, only 24 bit FYI.. maybe someone here has had better luck..

AA

"Shawn Johnsen" <info@nosspamsuperhitchcockradio.com> wrote in message news:4356fd2e\$1@linux...

>  
> Hey Guys,  
>  
> I am probably going to be putting my Paris system up for sale this next  
> week  
> and was just curious if the paf-wav converter can be used to convert large  
> amounts of files at a time or if you have to do one at a time? I'd like  
> to have access to the files to open in Cubase when I'm done (when Paris is  
> gone...). Is this the best way to go about it?  
>  
> Thanks for any insight on this!  
>  
> Btw, you guys have been awesome. I've been "lurking" here daily since  
> 2001  
> and you guys helped out with many of the questions and difficulties that  
> we had. Thanks so much for your kindness and generosity!!  
>  
> All the best,  
>  
> ShawnBy comparison, what's the latest hot ticket AMD running I wonder?

AA

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:4357157f\$1@linux...

>  
> Just found this in my computer archives (From 9 years ago):  
>  
> The newest versions of the Beowulf cluster, linking 16 Intel Pentium Pro  
> processors with Fast Ethernet networks, attained over one gigaFLOPS

> sustained  
 > on a cosmological N-body simulation. The architecture was conceived by the  
 > Center of Excellence in Space Data and Information Sciences (USRA CESDIS)  
 > at NASA Goddard Space Flight Center. The NASA High Performance Computing  
 > and Communications (HPCC) Program's Earth and Space Sciences (ESS) Project  
 > funds continuing development.  
 >  
 > Supercomputing '96 attendees will be able to inspect the systems at the  
 > Caltech  
 > Center for Advanced Computing Research (#R62) and Los Alamos (#R86)  
 > research  
 > exhibits November 18-21. Tied together with 16 additional Ethernet  
 > channels,  
 > the two Beowulfs will work in concert to realize greater than 2 gigaFLOPS  
 > on several demonstrations.  
 > \_\_\_\_\_  
 >  
 > The new G5 is 76.6 gigaflops.  
 >  
 > \_\_\_\_\_  
 > First Cray Supercomputer CDC 6600 -1964, 9 megaflops (not Gigaflops) for  
 > 7 Million \$\$.  
 > Cray-CDC 7600 (40 megaflops) used for US Moon Landing 1969.  
 >  
 > 76.6 gigaflops!!! Music should be writing itself at this speed.  
 >  
 >yeah, but those cybers and crays look damn cool in the living room. i  
 especially like the cray 2's flourinert fountain. the connection  
 machine was pretty sweet with all those lights.

of course, many computing purests still swear by their dec pdp-11's.  
 go figure!

- paul artola  
 ellicott city, maryland

On 20 Oct 2005 13:56:47 +1000, "gene lennon"  
 <glennon@NOSPmyrealbox.com> wrote:

>  
 >Just found this in my computer archives (From 9 years ago):  
 >  
 >The newest versions of the Beowulf cluster, linking 16 Intel Pentium Pro  
 >processors with Fast Ethernet networks, attained over one gigaFLOPS sustained  
 >on a cosmological N-body simulation. The architecture was conceived by the  
 >Center of Excellence in Space Data and Information Sciences (USRA CESDIS)  
 >at NASA Goddard Space Flight Center. The NASA High Performance Computing  
 >and Communications (HPCC) Program's Earth and Space Sciences (ESS) Project

>funds continuing development.  
>  
>Supercomputing '96 attendees will be able to inspect the systems at the Caltech  
>Center for Advanced Computing Research (#R62) and Los Alamos (#R86) research

>the two Beowulfs will work in concert to realize greater than 2 gigaFLOPS  
>on several demonstrations.

>  
>\_\_\_\_\_  
>  
>  
>The new G5 is 76.6 gigaflops.  
>  
>\_\_\_\_\_  
>

>7 Million \$\$.  
>Cray-CDC 7600 (40 megaflops) used for US Moon Landing 1969.  
>  
>76.6 gigaflops!!! Music should be writing itself at this speed.  
>Paul Artola <artola@comcast.net> wrote:  
>yeah, but those cybers and crays look damn cool in the living room. i  
>especially like the cray 2's flourinert fountain. the connection  
>machine was pretty sweet with all those lights.  
>  
>of course, many computing purests still swear by their dec pdp-11's.  
>go figure!  
>  
>- paul artola  
> ellicott city, maryland

Paul,  
You could probably get a Cray for about \$60.00 at the Trenton State Computer  
Fair.  
Stuff a Mac inside and you will be about 6+Million ahead. You will still  
have the lights.  
Genethat would look soooooo cool sitting in the machine room next to a mockup of  
an Ampex 1200.

;o)

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message  
news:43571f6d\$1@linux...

>  
> Paul Artola <artola@comcast.net> wrote:  
> >yeah, but those cybers and crays look damn cool in the living room. i  
> >especially like the cray 2's flourinert fountain. the connection  
> >machine was pretty sweet with all those lights.  
> >  
> >of course, many computing purests still swear by their dec pdp-11's.  
> >go figure!

> >  
> >- paul artola  
> > ellicott city, maryland  
>  
> Paul,  
> You could probably get a Cray for about \$60.00 at the Trenton State  
Computer  
> Fair.  
> Stuff a Mac inside and you will be about 6+Million ahead. You will still  
> have the lights.  
> Gene  
>This is a multi-part message in MIME format.

---=\_linux43572713  
Content-Type: text/plain  
Content-Transfer-Encoding: 7bit

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>that would look sooooo cool sitting in the machine room next to a mockup  
of  
>an Ampex 1200.  
>  
>;o)  
>

I would like this for a garden sculpture.

---=\_linux43572713  
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---=\_linux43572713--"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>  
>Just found this in my computer archives (From 9 years ago):  
>  
>The newest versions of the Beowulf cluster, linking 16 Intel Pentium Pro  
>processors with Fast Ethernet networks, attained over one gigaFLOPS sustained  
>on a cosmological N-body simulation. The architecture was conceived by the  
>Center of Excellence in Space Data and Information Sciences (USRA CESDIS)  
>at NASA Goddard Space Flight Center. The NASA High Performance Computing  
>and Communications (HPCC) Program's Earth and Space Sciences (ESS) Project  
>funds continuing development.  
>  
>Supercomputing '96 attendees will be able to inspect the systems at the  
Caltech  
>Center for Advanced Computing Research (#R62) and Los Alamos (#R86) research

>the two Beowulfs will work in concert to realize greater than 2 gigaFLOPS  
>on several demonstrations.

>\_\_\_\_\_  
>  
>The new G5 is 76.6 gigaflops.  
>  
>\_\_\_\_\_

>7 Million \$\$.  
>Cray-CDC 7600 (40 megaflops) used for US Moon Landing 1969.  
>  
>76.6 gigaflops!!! Music should be writing itself at this speed.  
>  
>

That's funny! My sister is a computer science major, she once said that  
my little iBook in the 1960's would have been a super computer and it would  
have been top secret. I had to laugh because I think it's a little slow."gene lennon"  
<glennon@NOSPmyrealbox.com> wrote:

>  
>  
>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>that would look sooooo cool sitting in the machine room next to a mockup  
>of  
>>an Ampex 1200.  
>>  
>>;o)  
>>  
>I would like this for a garden sculpture.

It looks like a circular bench.

Apple supposedly has a cylindrical computer tower design that they might use in a future model. It's hexagon or octagon shaped, and is metal or has a metallic finish. I wonder if this is where they got the idea for that design???

Now you know what the next Mac tower will look like."James McCloskey" <excelsm@hotmail.com> wrote:

>It looks like a circular bench.

Yes a nice garden bench with a thingamajig in the middle.

If anyone would like a copy you can get it at:

<http://s44.yousendit.com/d.aspx?id=2349OE2KMHB5B05R0GIC2C3GR> B

Its 1.4 meg"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>  
>"James McCloskey" <excelsm@hotmail.com> wrote:  
>>Well gee whiz, Gene, if your giving it away, I'll take it; ) You can  
leave  
>>all your audio software on there especially the plugins! You can even  
leave  
>>your audio files on there, it'll give me something new to listen to.  
>>  
>>Always wanted one of those crappy old dual 2 Gig G5s!  
>>  
>  
>Well, it looks like the new box will be just over twice as powerful as my  
  
>it just for e-mail.  
  
>  
>Perhaps Magma will come out with a PCI Express to PCI box.



>  
>Gene  
>

"Oh the pain" (DR. Smith)

Warning, Rant ahead!

The whole Apple PCI thing bums me out! With the G5 they dropped all backwards compatibility with standard PCI and O/S 9. That's why I bought one of the last G4 machines in August last year. I love Apples products but I hate their new MS style tactics.

There new software products like Aperture, will run on a G4 PowerBook, but they are going to block you out from using that software on any other G4 machine, like my new 14 month old G4 tower. In other words, if you want to use our new \$350.00 software, your going to have to buy a new \$2000.00 G5 machine!!!!!!!!!!!!!! To me that is bad business and leaves a bad taste in my mouth, so to speak. I won't up grade until I absolutely have to.

They dropped VST support in their Audio products. That sucks! If you want to use their DVD authoring products, you have to buy a computer with their Apple SuperDrive in stalled, and there is no easy upgrade path. You can't buy an external DVD burner and use Apple's software. There is no MPEG 2 support in their DVD and video software. You have to encode everything, it's not real time!!! You cant just import MPEG 2 files and go. What ever happened to ease of use and industry standards???

I once tried to encode 1 hour of QT video to MPEG 2 on my iBook with Toast, to burn to an external Pioneer DVD burner. It took 13 hours and then crashed.

I had a 13 hour coaster. I went out an spent a total of \$50.00 bucks after rebates, and got two PCI cards for my PC that can rip and burn in real time.

The video looks as good as, or better than the encoded Apple stuff I've spent hours and hours on ripping, encoding from QT to MPEG 2! Apples answer at the time was to spend \$3000.00 to get the latest G5 to encode video faster!

Encode!!!!!! How about directly supporting MPEG 2, the DVD standard!!!!!!!!!!

What Apple should do is build an external SuperDrive in a case that looks like the Mac Mini case and make it stackable. On the back side of this case they should have analog and FireWire ports and a real time hardware MPEG 2, MPEG 4 encoder. They should charge \$299.00 and \$149 for the plain DVD burner. These external drives should be compatible all the way back to G3 models. They would sell a lot of these, but they want to lock you out and force you to buy the next machine their selling instead.

They could add value, but instead they force obsolescence on us. That's what I don't like about Apple these days. The new G5s has a lot of wow factor, but the question is what does it mean to me? When I bought my Dual 2.0 Gig G5, I had to cancel the order when I found out it wouldn't work with any of the hardware I already owned. There slogan should have been, The totally cool, totally fast, totally unusable G5! In my case that's the way it worked out for me. Speed is great, but with out everything else I need, it's useless to me.

So now we are all suppose to buy again and buy all new PCI stuff to fit their new PCI scheme??? Why didn't they put in something that would make their PCI slots backwards compatible? I don't get it.

I won't be buying A G5 anytime soon, especially with the intel models coming soon. they'll get hacked and people will be running Windows XP on them in addition to OSX, I'm betting. I wonder which will be faster, the G5 Apple or the Intel Apple???

Dreams:

I'd like to see a Mac mini and iMac with A/V ports and a TV tuner built in. Apple won't do this because they want you to buy your TV shows from the iTunes store. I'd also like to see a dual processor iMac with dual monitor capability and three standard PCI slots. They could hide the PCI slots with covers and a cable management system. I guess it wouldn't be so quite anymore, oh well.

If they would only bring the prices down more on there entire line especially the pro systems.

Other then all the above mentioned, I love Apples products and the wow factor.

Rant Off.unfortunately for PT HD users it's going with pci express slots.

On 20 Oct 2005 08:40:17 +1000, "James McCloskey" <excelsm@hotmail.com> wrote:

>  
>FYI, Mac G5 Quad introduce dual-core PowerPC processors.  
>  
><http://www.apple.com/powermac>  
>  
>  
>JamesHi John,

Are you on W98 or W98SE ? If it's SE, there's a patch you can install to allow formatting drives greater than 128GB - I've got a few 200GB drives that I formatted after installing the patch.

You can find the patch on MS's website if you search around, or I can email it to you.

Cheers,  
Stewart.

John wrote in message <4354dc45\$1@linux>...

>I'm going back to win98 after way too many crashes/wasted time with xp  
>and paris. Is this true regarding drive size in win98?

>Thanks,

>John

>

>

>

>The usable size limit for a FAT32 partition in Windows 98/Me/XP is 128  
>gigabytes (137 billion bytes). The reason for this limit is that  
>FAT32 disk tools such as Scandisk and Defrag cannot work with drives  
>that have more than 4.1 million total clusters and the maximum  
>supported cluster size is 32K.

>

>Your hardware, especially the BIOS may also impose limits on the size  
>of the hard drive that it will recognize. Check with the  
>computer/motherboard manufacturer for this information.

>

>But if your hardware will support drives larger than 128 gb they will  
>have to be partitioned so that no partition is larger than 128 gb in  
>order to be usable under Windows 98.

>

>Good luck

>

>Ron Martell    Duncan B.C.    Canada

>--

>Microsoft MVP I wonder if Shiny Box will offer any of these rebranded with a Ludahl tranny  
on em.

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

>

>Four New Models Added to Nady's Ribbon Mic Line.

>

><http://news.harmony-central.com/Newp/2005/RSM-1-3-4-5.html>

>

>

>Jameshey,

do any of you have 2 spare jumpers for the eds1000 card that you could  
sell me? these are the little ones that connect the cards together.

Mine, for some reason, are flakey.

jeffl'm on win98se, do i need a new fdisk and format?

Sound Dog wrote:

> Hi John,

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>>order to be usable under Windows 98.

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>>Good luck

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>>Ron Martell    Duncan B.C.    Canada

>>--

>>Microsoft MVP

>

>

>I worked at the Vancouver Stock Exchange straight out of high school.  
The had these data storage units that were the size of washing  
machines in the computer room.... rows of them! :-)

David.

gene lennon wrote:

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

>

>>that would look sooooo cool sitting in the machine room next to a mockup

>

> of

>

>>an Ampex 1200.

>>

>>;o)

>>

>

> I would like this for a garden sculpture.

>

>

> -----

>Did anyone follow up on Morgan's ribbon mic deal? Interested in  
opinions from those who know more about mics than I do  
(everybody).(hey Morgan - don't ya luv me no more? Been  
e-mailing you :-) )

Mic.Thanks Aaron,

I'm on a PC running XP and Paris 3.0.

Could you process "batches" of files as opposed to one file at a time (at  
24 bit)?

Shawn

"Aaron Allen" <nospam@not\_here.dude> wrote:

>PC or Mac?

>OS version?

>Paris version?

>

>On XP I can't get the beta release of pafwav convertor to work on 16 bit

>files, only 24 bit FYI.. maybe someone here has had better luck..

>

>AA

>

>"Shawn Johnsen" <info@nospamsuperhitchcockradio.com> wrote in message  
>news:4356fd2e\$1@linux...

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>> Hey Guys,

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>> I am probably going to be putting my Paris system up for sale this next

>> week

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>> amounts of files at a time or if you have to do one at a time? I'd like

>> to have access to the files to open in Cubase when I'm done (when Paris  
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>> gone...). Is this the best way to go about it?

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>> Thanks for any insight on this!

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>> Btw, you guys have been awesome. I've been "lurking" here daily since

>> 2001

>> and you guys helped out with many of the questions and difficulties that

>> we had. Thanks so much for your kindness and generosity!!

>>

>> All the best,

>>

>> Shawn

>

>Yeah, you'll need to install a patch for FDISK - which I've since found out  
works for both W98 and W98SE - if you want to install hard disk drives  
greater than 64GB. Formatting will be no problem (at least, I had no  
issues).

One thing to watch for is that the FDISK window might look strange, the  
characters wrap around to the next line so you have to be careful about the  
numbers you type in. (That will make sense once you're doing it.)

You can read up about it here: -

<http://support.microsoft.com/default.aspx?scid=kb;en-us;263044>. And you can  
download the patch from there too (or I can email it).

There's a document floating around (of which I have a soft copy) that  
details how to format and tweak a W98 PC, if you like I can send you that  
also.

Cheers,

Stewart.

John wrote in message <4357aa75@linux>...  
>I'm on win98se, do i need a new fdisk and format?  
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>Sound Dog wrote:  
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>>>order to be usable under Windows 98.  
>>>  
>>>Good luck  
>>>  
>>>Ron Martell    Duncan B.C.    Canada  
>>>--  
>>>Microsoft MVP

>>

>>

>>You can build them yourself. Just go to your local electronic supply (not radio shack), get some 10 pin and 16 pin connectors, some ribbon cable, and crimp away. Probably cost you fifty cents.

-Carl

"jef knight" <thestudio@allknightmusic.com> wrote in message  
news:43579f98@linux...

> hey,

>

> do any of you have 2 spare jumpers for the eds1000 card that you could  
> sell me? these are the little ones that connect the cards together.

> Mine, for some reason, are flakey.

>

> jefHey Shawn,

Do you have Wavelab? You can batch process with it. You would have  
to render the files in Paris first, then batch them out to 0 start  
wavs. I did this for a client last week and it worked flawlessly.

David.

ps. Thanks for the heads up, but we are well stocked on spares!

Shawn Johnsen wrote:

> Thanks Aaron,

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> I'm on a PC running XP and Paris 3.0.

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> Could you process "batches" of files as opposed to one file at a time (at  
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>>>>>All the best,  
>>>>>  
>>>>>Shawn  
>>>>  
>>>>  
>Congrats...be safe my friend!

Tyrone"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:4357eaf8@linux...

> Ya know.....I'm getting fairly busy with mastering projects here. Just  
> 'fer grins, I bought the Har Bal program. I don't think it is something  
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> is a magic bullet and will be a substitute for the hard work it takes to  
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> extremely useful tool. I've only tried it with a couple of songs so far  
and  
> the results are subtle, but definitely a positive step.

I've got it and I think it does a good job when the mix is close. If the mix is far off, you can't expect any program to magically fix it. It's nice to have a visual representation of what is going on. How much does "Wavelab Essential" usually run?

Thanks Dave,

Shawn

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>Most recently used it to eq a snare I was having problems with. Put in  
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JH

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>>>'fer grins, I bought the Har Bal program. I don't think it is something  
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>>>extremely useful tool. I've only tried it with a couple of songs so far  
>>  
>>and  
>>  
>>>the results are subtle, but definitely a positive step.  
>>

>>  
>>I've got it and I think it does a good job when the mix is close. If the  
>  
> mix  
>  
>>is far off, you can't expect any program to magically fix it. It's nice  
>  
> to  
>  
>>have a visual representation of what is going on.  
>>  
>>  
>  
><http://apnews.excite.com/article/20051020/D8DC1GO82.html>Can anyone comment on given the  
choice of 98se or ME which is better for  
paris and why?

ThanksJohn, I can only address half of this equation. I have used 98SE since I was  
introduced to Paris in 2001. It has been quite stable for me and personally  
I see no reason to change.

I can also add that most of my colleagues who own Paris and use 98 as their  
OS went with SE over ME. I cannot recall the detail as to why this is, but  
I'm sure someone will chime in with more detail.

TyroneAbout two months ago, someone had a Cray T3D on eBay for \$26000. That  
was a multimillion dollar machine about 10 years ago.

Back in the days when I was programming on Cray XMPs, our terminal  
room was driven by another room full of "mini" computers, which served  
as the front end for the Crays. On occasion, the mini computers would  
crash, and someone would have to reload the bootloader from CASSETTE.  
Imagine that? \$20 mill worth of supercomputers run by a few mill worth  
of interface computers and the whole thing controlled by a cassette.

I could have laughed like hell.

- Paul Artola  
Ellicott City, Maryland

On 20 Oct 2005 14:39:09 +1000, "gene lennon"  
<[glennon@NOSPmyrealbox.com](mailto:glennon@NOSPmyrealbox.com)> wrote:

>  
>Paul Artola <[artola@comcast.net](mailto:artola@comcast.net)> wrote:  
>>yeah, but those cybers and crays look damn cool in the living room. i  
>>especially like the cray 2's flourinert fountain. the connection  
>>machine was pretty sweet with all those lights.

>>  
>>of course, many computing purests still swear by their dec pdp-11's.  
>>go figure!  
>>  
>>- paul artola  
>> ellicott city, maryland  
>  
>Paul,  
>You could probably get a Cray for about \$60.00 at the Trenton State Computer  
>Fair.  
>Stuff a Mac inside and you will be about 6+Million ahead. You will still  
>have the lights.  
>GeneHere's my experiences with both OS's:  
I've used both but neither at the moment.. I've gone XP for stability in the  
OS and keeping up my other software/network concerns.

98se is more stable on the long term than ME but it has midi timing and IRQ  
issues that kept me from wanting to go back. Be aware that I and others have  
found that IRQ assignments are sometimes backwards between the two OS's.  
ME: improved internal timing with MIDI, system restore added and better  
security. It also for whatever reason seems to run better on newer machines  
than 98. However, it suffers from the same DLL rot 98se has, only it's worse  
and happens faster. Problem being, MS made a frankenstein monster brew of it  
and Win2000. The way to deal with this is Ghost an image once your setup is  
running the way you want, and refresh the image every few months. ME also  
has better hardware support, of particular interest video drivers/handling  
and multi monitors.. big for me because I run 3 screens. DirectX also is  
better, and that means that you may have more life left in plugs because of  
it before you are forced to the next newest OS, which would be XP. ME also  
seems to handle RAM usage better, and I felt it was a snappier system with  
the exact same hardware.

Help any?  
AA

-----  
Can anyone comment on given the choice of 98se or ME which is better for  
paris and why?

Thanks  
-----Thinking of picking up a couple of these for overheads, ACC guitars / dobro  
/ mandolin...etc

Thanks  
Rob\_Als this much different than Steinberg's spectral anylizer that has also has  
a learn funtion as well?

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

>Ya know.....I'm getting fairly busy with mastering projects here. Just  
>'fer grins, I bought the Har Bal program. I don't think it is something  
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I'm looking to get usable guitar productions (good tone). I would like to  
have some versatility as opposed to a one trick pony amp, for the same kind  
of money. So the question is, is any of this stuff up to the task? I'll  
be mainly recording rhythm guitar with occasional noodleing. Mainly doing  
Rock, Heavy Rock, a bit of metal, Country and Pop.

I've owned Guitar effect processors ten years ago, none of them sounded vary  
good to me. I sold everything off. I have a new Steve Vai model Ibanez  
I picked up from a friend. I have a SansAmp GT 2, and old Crate GT 40 C  
(Cheap sounding amp), Nigel plugin from UA, and a direct box. That's the  
extent of my Guitar gear.

There are so many new guitar processors out there now. Being that I'm a  
drummer it's a little tuff to figure out how to get good, usable guitar sound  
on a \$600.00 budget.

Any advice would be greatly appreciated.

Thanks

JamesHi James,

I have the pod pro xt, amplitube LE and Guitar Rig, as well as amp farm and Nigel.

I think both the XT Pro and Guitar Rig sound very cool (for recording) with some tweaking.

The Pod has the advantage of saving cpu if you are reamping, as Guitar Rig is a

bit more of a resource hog.

Best thing is to go try them out at your music shop and see what you like.

Cheers,

TC

James McCloskey wrote:

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> if anybody has any opinions on either of these Guitar Processors for recording?  
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> extent of my Guitar gear.

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> There are so many new guitar processors out there now. Being that I'm a  
> drummer it's a little tuff to figure out how to get good, usable guitar sound  
> on a \$600.00 budget.

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> Any advice would be greatly appreciated.

>

> Thanks

>

> James

> If they are the original ones with the removable caps, they  
would work fairly well. If it is the re-issues you are  
talking about... they didn't do a great job re-issuing them.  
No where near as good sounding as the 451/452 of old.

David.

Rob Arsenault wrote:

> Thinking of picking up a couple of these for overheads, ACC guitars / dobro  
> / mandolin...etc

>

> Thanks

> Rob\_A

>

>has anyone used this for studio insulation? I need to insulate an area approx.

16' by 3' that has no insulation, and someone suggested using this. I'm hoping to cut down on the occasional low-end rumble of big trucks driving by.

Daleguitar rig is pretty cool especially if you run the signal through external gear and di's before you record.

On 21 Oct 2005 14:47:20 +1000, "James McCloskey" <excelsm@hotmail.com> wrote:

>

>I'm looking at the Waves GTR or M-Audio Black box for recording. I was wondering >if anybody has any opinions on either of these Guitar Processors for recording?

> I'm also considering Guitar rig and the latest version of Amplitube. I've >been told the POD and Amplitube suck??? Opinions???

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>

>Any advice would be greatly appreciated.

>

>Thanks

>

>Jamesit is a bit different in that its not automatic. you load your song, then repeat the procedure for the sound you wish to emulate. the app then brings up both wave forms and you drag the parts of your song up to match (or however close you wish to get) that of the other.

On 21 Oct 2005 13:50:10 +1000, "thesandbox" <mattjbarber.nospam@hotmail.com> wrote:

>  
>Is this much different than Steinberg's spectral analyzer that has also has  
>a learn function as well?  
>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>Ya know.....I'm getting fairly busy with mastering projects here. Just  
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>>re: Amplitube...I can only say that this little plug in helped make the  
guitars on my last mixing project...none of the stock presets were of much  
help but with very little effort I was able to get some pretty serious  
sounds from fairly bland tracks

YMMV of course

Don

"rick" <parnell68@hotmail.com> wrote in message  
news:51chl11q6rcta5mho90681a70hrgd0ualn@4ax.com...  
> guitar rig is pretty cool especially if you run the signal  
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>>There are so many new guitar processors out there now. Being that I'm a

>>drummer it's a little tuff to figure out how to get good, usable guitar

>>sound

>>on a \$600.00 budget.

>>

>>Any advice would be greatly appreciated.

>>

>>Thanks

>>

>>James

>I'll second that

DOn

"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote in message  
news:435882ea\$1@linux...

> If they are the original ones with the removable caps, they would work

> fairly well. If it is the re-issues you are talking about... they didn't

> do a great job re-issuing them. No where near as good sounding as the

> 451/452 of old.

>

> David.

>

> Rob Arsenault wrote:

>> Thinking of picking up a couple of these for overheads, ACC guitars /

>> dobro / mandolin...etc

>>

>> Thanks

>> Rob\_AWhat's it worth?



DOn

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:4357eaf8@linux...

> Ya know.....I'm getting fairly busy with mastering projects here. Just  
> 'fer grins, I bought the Har Bal program. I don't think it is something  
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> is a magic bullet and will be a substitute for the hard work it takes to  
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> the results are subtle, but definitely a positive step.  
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>Seems like the guitar itself may not be the right choice.  
Why not something classic that has been played in many genres?  
A real strat or Les Paul or even perhaps a Tele with u humbucker in the bridge.  
Add that to a small tube amp of sorts, like a fender champ.

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

>re: Amplitube...I can only say that this little plug in helped make the

>guitars on my last mixing project...none of the stock presets were of much

>help but with very little effort I was able to get some pretty serious

>sounds from fairly bland tracks

>

>YMMV of course

>

>Don

>

>

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

>news:51chl11q6rcta5mho90681a70hrqd0ualn@4ax.com...

>> guitar rig is pretty cool especially if you run the signal

>> through external gear and di's before you record.

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>> wrote:  
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>>>Any advice would be greatly appreciated.  
>>>  
>>>Thanks  
>>>  
>>>James  
>>

>  
>Do those of you using Har Bal usually keep the changes or go back to the mix and try to correct issues there and get it closer. Are there destructive artifacts left if you choose to go with the Har bal Eq?

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

>What's it worth?

>

>DOn

>

>

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

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>> the results are subtle, but definitely a positive step.

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>>

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>

>I remember awhile back you did a modification to your 8-in cards (replacing chips if I recall). I'm just curious to know which one(s) you replaced, if you noticed any difference, how much the new chips cost, and if you would recommend doing it.

Thanks!

StephenCorning 703 rigid insulation (rock wool) or equiv won't hurt that's for sure although if you can create some mass with a couple of sheets of drywall over top the insulation that wouldn't hurt either.

YMMV

DOn

"Dale" <dalebradleycello@yahoo.com> wrote in message  
news:4358ad3f\$1@linux...

>  
> has anyone used this for studio insulation? I need to insulate an area  
> approx.  
>  
> 16' by 3' that has no insulation, and someone suggested using this. I'm  
> hoping  
> to cut down on the occasional low-end rumble of big trucks driving by.  
>  
> DaleGotta go with Cujo here...I recorded a POD (don't know the brand) and at the  
time it seemed pretty decent until we recorded some real guitar through a  
real amp with real mics and then the POD track paled in comparison.

YMMV

DOn

"cujo" <chris@applemanstudio.com> wrote in message news:4358ed89\$1@linux...

>  
> Seems like the guitar itself may not be the right choice.  
> Why not something classic that has been played in many genres?  
> A real strat or Les Paul or even perhaps a Tele with u humbucker in the  
> bridge.  
> Add that to a small tube amp of sorts, like a fender champ.  
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>>>>sound

>>>>on a \$600.00 budget.

>>>>

>>>>Any advice would be greatly appreciated.

>>>>

>>>>Thanks

>>>>

>>>>James

>>>

>>

>>

>I forgot to suggest popping over to Recording.org's acoustic's forum and asking the same thing with a little more detail

Don

"Dale" <dalebradleycello@yahoo.com> wrote in message  
news:4358ad3f\$1@linux...

>

> has anyone used this for studio insulation? I need to insulate an area

> approx.

>

> 16' by 3' that has no insulation, and someone suggested using this. I'm

> hoping

> to cut down on the occasional low-end rumble of big trucks driving by.

>

> DaleRoom acoustics and soundproofing are a couple of huge cans of worms.  
Here are a couple of good resources:

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

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

Also, check out <http://insulationworld.com/prodView.asp?idproduct=631>

This is 8 lb./cubic foot mineral board, like the stuff Auralex sells,  
but for about half the price.

Good luck!

Gantt

Dale wrote:

> has anyone used this for studio insulation? I need to insulate an area approx.

>

> 16' by 3' that has no insulation, and someone suggested using this. I'm hoping

> to cut down on the occasional low-end rumble of big trucks driving by.

>  
> DaleThis is a multi-part message in MIME format.  
-----010804080109030202090206  
Content-Type: text/plain; charset=us-ascii; format=flowed  
Content-Transfer-Encoding: 7bit

Hi,

I used Roxul <[www.roxul.com](http://www.roxul.com)> safe&sound. it is accoustically rated (somewhat), fire retardant and has worked excellently....and you can get it a home depot...

jef

Dale wrote:

>has anyone used this for studio insulation? I need to insulate an area approx.  
>  
>16' by 3' that has no insulation, and someone suggested using this. I'm hoping  
>to cut down on the occasional low-end rumble of big trucks driving by.  
>  
>Dale  
>  
>

-----010804080109030202090206  
Content-Type: text/html; charset=us-ascii  
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">
  <title></title>
</head>
<body bgcolor="#ffffff" text="#000000">
Hi,<br>
<br>
I used <a href="http://www.roxul.com">Roxul</a> safe&sound. it is
accoustically rated (somewhat), fire retardant and has worked
excellently....and you can get it a home depot...<br>
<br>
jef<br>
<br>
<br>
Dale wrote:
<blockquote cite="mid4358ad3f$1@linux" type="cite">
```

```
<pre wrap="">has anyone used this for studio insulation? I need to insulate an area approx.
```

16' by 3' that has no insulation, and someone suggested using this. I'm hoping to cut down on the occasional low-end rumble of big trucks driving by.

Dale

```
</pre>  
</blockquote>  
</body>  
</html>
```

-----010804080109030202090206--"Stephen Stecyk" <smp@smppro.com> wrote:  
>I remember awhile back you did a modification to your 8-in cards (replacing

>chips if I recall). I'm just curious to know which one(s) you replaced,  
if  
>you noticed any difference, how much the new chips cost, and if you would

>recommend doing it.

>

>Thanks!

>

>Stephen

>

>

Hi,

I did try the DA card as because everyone raves about the AD Paris conversion quality...

So on DA card I changed the 4565 chips that are connected to certain outputs.

I don't remember if it was one chip for two channels or two chips for two channels, anyways you will identify this really quickly as for if you have 8 4565 chips then each output takes one 4565.

I swapped with LM6172.

These are expensive but are the best around.

Single chip costed me around 6 Euros

Try to change only two channels on DA and also on AD ( I would like to someone else also try this...) and hear for yourself.

On DA there was a noticeable improvement (less distortion, better depth image) but not exactly as the DA (with LM6172 already there) on RME ADI-PRO8

So I kept DA'ing from RME ADI-PRO8 than from Paris.

I am sure though that in the AD section it will provide a more clear (less ditortion) more mid info on your recorded tracks.

That's all I know...

Regards,

DimitriosHey James,

I've always been a firm believer that it's good for the mind (and



wallet) to get the very most out of whatever's available.

I don't like that Crate unit, but I've recorded them and if you're careful you can get a usable sound out of it. The Sans Amp is okay for some things but generally nasty imho. The Pod, if tweaked well, is a decent unit for modern sounding stuff, especiall the clean tones, but like so many "boxes" it lacks the midranges that give a guitar warmth and "tone".

Amplitube is cool, sort of, but I'm not a big fan of plug-ins. A/B one against a real amp and you'll get the picture.

My advice? Try to find a nice amp that has lots of ballsy mid's and enough power to properly render the lows, get an akg or sennheiser mic on it, and let'r rip!

I just bought a Vai axe myself, the chrome one (seein' as how my band's called chrome..hehehe..), very nice alternative to my gold js2000. With that axe you should get some nice crunch.

jef

James McCloskey wrote:

>I'm looking at the Waves GTR or M-Audio Black box for recording. I was wondering  
>if anybody has any opinions on either of these Guitar Processors for recording?

> I'm also considering Guitar rig and the latest version of Amplitube. I've  
>been told the POD and Amplitube suck??? Opinions???

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>I've owned Guitar effect processors ten years ago, none of them sounded vary  
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>(Cheap sounding amp), Nigel plugin from UA, and a direct box. That's the  
>extent of my Guitar gear.

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>There are so many new guitar processors out there now. Being that I'm a  
>drummer it's a little tuff to figure out how to get good, usable guitar sound  
>on a \$600.00 budget.

>

>Any advice would be greatly appreciated.

>

>Thanks

>  
>James  
>  
>  
>I agree with the guys.....kinda cool visual ref, but no magic bullet...  
jef

DJ wrote:

>Ya know.....I'm getting fairly busy with mastering projects here. Just  
>'fer grins, I bought the Har Bal program. I don't think it is something that  
>is a magic bullet and will be a substitute for the hard work it takes to get  
>a good mix done. Not by any stretch, but I have been applying it to some  
>files that I previously mastered that I was 90% happy with and I have taken  
>these to around the 98% level. Since the last 2% will never be possible for  
>me (because this is the area where I second guess myself and every other  
>mastering job I've ever heard), I'm thinking this program can be an  
>extremely useful tool. I've only tried it with a couple of songs so far and  
>the results are subtle, but definitely a positive step.

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

-----010604020606060303050505

Content-Type: text/plain; charset=us-ascii; format=flowed

Content-Transfer-Encoding: 7bit

hahaha....why didn't I think of that?!  
well, as we say around here, "I am so smart, I am so smart..s.m.r.t..."  
jef

Carl Amburn wrote:

>You can build them yourself. Just go to your local electronic supply (not  
>radio shack), get some 10 pin and 16 pin connectors, some ribbon cable, and  
>crimp away. Probably cost you fifty cents.

>  
>-Carl  
>  
>"jef knight" <thestudio@allknightmusic.com> wrote in message  
>news:43579f98@linux...

>  
>  
>>hey,  
>>  
>>do any of you have 2 spare jumpers for the eds1000 card that you could  
>>sell me? these are the little ones that connect the cards together.

>>Mine, for some reason, are flakey.

>>

>>jef

>>

>>

>

>

>

>

-----010604020606060303050505

Content-Type: text/html; charset=us-ascii

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">

<title></title>

</head>

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

hahaha....why didn't I think of that?!<br>

well, as we say around here, "I am so smart, I am so smart..s.m.r.t..."<br>

jef<br>

<br>

Carl Amburn wrote:<br>

<blockquote cite="mid4357cb2c\$1@linux" type="cite">

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-Carl

"jef knight" <a class="moz-txt-link-rfc2396E"

href="mailto:thestudio@allknightmusic.com">&lt;thestudio@allknightmusic.com&gt;</a> wrote in message

<a class="moz-txt-link-freetext" href="news:43579f98@linux">news:43579f98@linux</a>...

</pre>

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</pre>

</blockquote>

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

-----010604020606060303050505--I can personally vouch for insulationworld.com. Nice folks and great pricing!

I actually drove to Hopewell, VA to pickup my order. They are primarily a supplier of industrial insulations, but are very pleased by the increasing number of studio customers they are seeing.

I purchased seven bundles of their 2" mineral fiber panels (6 per bundle) for my DIY bass trap and broadband absorber project. The rock wool delivered fantastic results!

See: <http://www.radford.edu/~shelm/acoustics/bass-traps.html>

Steve

Gantt Kushner <gizmo@his.com> wrote:

>Room acoustics and soundproofing are a couple of huge cans of worms.

>Here are a couple of good resources:

>

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

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

>

>Also, check out <http://insulationworld.com/prodView.asp?idproduct=631>

>

>This is 8 lb./cubic foot mineral board, like the stuff Auralex sells,

>but for about half the price.

>

>Good luck!

>

>Gantt

>

>

>Dale wrote:

>

>> has anyone used this for studio insulation? I need to insulate an area approx.

>>

>> 16' by 3' that has no insulation, and someone suggested using this. I'm hoping

>> to cut down on the occasional low-end rumble of big trucks driving by.

>>

>> Dale

>From my experience you can get excellent tones using Guitar Amp Pro (Logic's plugin), Digitech RP2000 and GNX4 (hardware amp/cab/FX modelers), PODXT Live (hardware amp/cab/FX modeler), ART PowerPlant (rack mount solid state guitar processor), GK 250ML (solid state amp), Fender Bassman 50 (tube amp), Fender Twin Reverb (tube amp), Marshall JCM900 (tube amp) and on and on. There are many viable choices. The emulation plugins and pedals offer the most flexibility.

You already have Nigel, so may as well start with that and see how it does. Amplitube has a free amp model you can download. I haven't tried Guitar Rig but I have a variety of other NI plugins and they sound great.

For programmable pedals and plugins, don't limit yourself to factory patches. Factory patches often suck. Find your own sounds. If you're trying to emulate the sound of an artist you like, listen to them and try to figure out how they got that sound. It's some combination of playing style, guitar, pickup position, amp settings, cabinet, mic(s) and position, guitar effects, and studio effects.

If you don't have much experience with guitars, pickup combinations, amps and cabinets, hang out on guitar forums and you'll get the hang of it. Experiment. Deconstruct factory patches that you like. With the GNX4 there's a web site where you can download user-made patches to use and learn from.

I would not be afraid to use the Ibanez. Haven't played the Vai but I had an Ibanez Roadstar II with coil tap switches - it recorded great with a wide variety of tones.

One huge advantage of using plugins (and some of the hardware pedals that have computer i/o) is the ability to "re-amp" your sounds. You record the performance dry while hearing it through amp model. Then you have the option to tweak or totally change the amp model later if you like. Really useful.

Cheers,

-Jamie K

<http://www.JamieKrutz.com>

Don Nafe wrote:

> Gotta go with Cujo here...I recorded a POD (don't know the brand) and at the  
> time it seemed pretty decent until we recorded some real guitar through a  
> real amp with real mics and then the POD track paled in comparison.

>

> YMMV

>  
> DOn  
>  
>  
> "cujo" <chris@applemanstudio.com> wrote in message news:4358ed89\$1@linux...  
>  
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>> Add that to a small tube amp of sorts, like a fender champ.  
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>>>>>James  
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>>>  
>  
>I'm thinking about getting the gigabyte board below with a 3.0 processor and

1gb of Cosair memory. Does this look like a good fit for an XP setup with Paris 3.0. Also, how big of a power supply should I be using.

Thanks as always.

Barry

Motherboard

[http://www.zipzoomfly.com/jsp/ProductDetail.jsp?ProductCode= 242609](http://www.zipzoomfly.com/jsp/ProductDetail.jsp?ProductCode=242609)

Memory

[http://www.zipzoomfly.com/jsp/ProductDetail.jsp?ProductCode= 80098-21&ps=ho1](http://www.zipzoomfly.com/jsp/ProductDetail.jsp?ProductCode=80098-21&ps=ho1)I have been out of the country for the past 6 months in the UK with other work and will be doing some studio upgrades when I get back at the end of the month. One will be a new comp for PARIS that will also give the most options still in another year or so (i.e. backup for another DAW, VSTi, etc...) I do mostly indie and demo stuff around Nashville so PARIS is still my thing for tracking and mixing to 2bus. I have read the other threads and see that Kim you got one of these MB's upon Chris's recommendation. Is it still stable for you? Other recommends ASUS A7V8x or A7N8X though I know also now a bit dated now. My PARIS was still stable after 3 or so years on my 1.3 athlon tb but yes it is time to catch up a bit.

3 EDS (will be adding a 4th)

2 MECHi there..I have been using 2.2 for several years...Which runs the best on XP, 2.2 or 3.0 ? Also, exactly how do you install 3.0 if you want to run BOTH versions?(I have been scared of the dreaded PACE issues) thanks for any help....I will probably pick up a used Gibson Les Paul or a new Epiphone Les Paul when I have extra cash. Maybe an SG???

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

>

>Seems like the guitar itself may not be the right choice.

>Why not something classic that has been played in many genres?

>A real strat or Les Paul or even perhaps a Tele with u humbucker in the bridge.

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>>>>Thanks  
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>>>>James  
>>>  
>>  
>>  
>I would love to get a good sounding tube amp, but the lack of versatility  
and cost are the issues. On a low budget, what would you guys recommend  
for a Tube amp for recording?

Back to the box, what about the Johnson J-Station?

Thanks again!

James

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

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Thanks,  
Matt

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>Hi James,

It starts with a good guitar, well setup. Your Ibanez can be setup to sound good, and a new guitar will need the same thing too. You can get away with murder live, but when recording, a bad setup will become quickly and painfully obvious.

Setup is getting the neck straight, checking and maybe dressing the frets, dialing in the intonation, setting the nut height, setting the PU height. These things will make a huge difference. Get a pro to do this for you. It is worth the 50 bucks or so.

Get a \*good\* tuner. this is vital. I use a Peterson V-Sam.

<http://www.peterson tuners.com/products/modelvsam/index.cfm>

It also has a nice metronome in it. They also have a software tuner that I was a beta tester for. Works really well.

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

Peterson offers a sweetened tuning for guitar that really works.

Once your guitar sound terrific, then you can record it.

I hate Pod's and J-Stations. I hate modelors in general, but they do a lot better with a nice preamp in front of them. The preamp buffers the signal (the modeling people don't pay much attention to analog circuit design) and warms it up.

I have used a Matchless Hot Box for a front end, (on clean only) and it doubled the tone quality of a modeler. They are NLA, but the Bad Cat 2-Tone is very similar.

<http://www.badcatamps.com/pedals.asp>

I've also used a Barber Tone Press as a front end for modelers and it works well too.

<http://www.barberelectronics.com/tonepress.htm>

The M-Audio Black Box is derived from the Roger Linn Adrenalinn.

I fippin' \*love\* the Adrenalinn. Really cool sounds and very decent models.

Check out the demos

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

Here's where all of the boxes fall apart though. Power guitar that is central to the tune. You *\*must\** have an amp for that. Heavy, powerful chords and killer lead tone are still best from an amp, and the best way to do this is with a great low-power amp.

I got one of these:

<http://www.thdelectronics.com/products/univalve.htm>

Pick your output and input tubes. With an EL34 on the output it puts out 15 watts and through a 4x12 you can play all day and not go deaf. Sounds like a huge stack. Really cool and really recordable. Mic it up with 2 mics, play with the spacing, and you are rocking.

DC

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>on a \$600.00 budget.

>  
>Any advice would be greatly appreciated.

>  
>Thanks

>  
>James

>Paris seemed to work great on a K8NS Ultra for me. It was a build for a friend's  
cubase rig. I did test Paris on it...up to 128 tracks, with some edits, but  
no plugs. and then uninstalled and did the cubase thing.  
It seemed to be fine.

rod  
"thesandbox" <mattjbarber.nospam@hotmail.com> wrote:

>  
>I have been out of the country for the past 6 months in the UK with other  
>work and will be doing some studio upgrades when I get back at the end of  
>the month. One will be a new comp for PARIS that will also give the most  
>options still in another year or so (i.e. backup for another DAW, VSTi,  
etc...)

>I do mostly indie and demo stuff around Nashville so PARIS is still my thing  
>for tracking and mixing to 2bus. I have read the other threads and see  
that

>Kim you got one of these MB's upon Chris's recomendation. Is it still stable  
>for you? Other recomends ASUS A7V8x or A7N8X though I know also now a bit  
>dated now. My PARIS was still stable after 3 or so years on my 1.3 athlon  
>tb but yes it is time to catch up a bit.

>  
>3 EDS (will be adding a 4th)

>2 MECI use extra sheets of drywall on the outside walls. Its all about mass  
and space. I have 2 walls 10" apart with 2 sheets of drywall on each  
outside wall for 4 sheets total. The more MASS the better for low freqs.

John

Dale wrote:

> has anyone used this for studio insulation? I need to insulate an area approx.  
>

> 16' by 3' that has no insulation, and someone suggested using this. I'm hoping  
> to cut down on the occasional low-end rumble of big trucks driving by.

>  
> DaleI have a 2.4ghz Intel Celeron box with Video on the MB, Asus MX800 i  
think. Should I run Paris in 16 bit or 32 bit color? Is there a way to  
test which is better?

Below is my current list of optimizations. Let me know if anything



looks wrong please. Thanks  
John

Paris.cfg

-----

\*\*\* PARIS Configuration \*\*\*

\*\*\* ENGINE configuration parameters \*\*\*

\* Cache Size in MB

CacheSize=128

\* Overview cache size in KB

OvwCacheSize=8192

\* I/O configuration

IOSize=256

\* SubMix Cache Size in KB

SubMixCacheSize=256

ManualRecDelay=4096

RecXFadeLen=20

Use32BitWinMTC=0

DisableDirectX=0

MasterOutputCard=0

ScrubMaxRate=1

WheelSensitivity=20

WheelInertia=68

CSProVersion=ABCDEFGH

VSTDDirectory=C:\vsts\

MIDIPlayDisabled=1

-----

tips

\* Enable / Check DMA: Control Panel / System / Device Manager for each  
hard drive and cdrom. Check that the hard drive name is shown or dl the  
right drivers.

\* Vcache (Disk Cache): sysedit, system.ini

-----  
[VCache]  
MinFileCache=16384  
MaxFileCache=16384

or

[VCache]  
MinFileCache=56320  
MaxFileCache=56320

(Note: the settings are in kilobytes, 8192k = 8 megabytes. Use multiples of 1024)

\* Disable any applications that launch at boot-up by removing their shortcuts from your Windows/Start Menu / Programs / StartUp folder.

\* Win.ini: sysedit, win.ini, remove anything in LOAD or RUN lines

\* Swap File / Virtual memory settings:

-----  
Defragment drive.

Let windows manage the swap file. The instructions below are only if you are managing it yourself for a known reason.

Right-click your My Computer / Properties / Performance tab / Virtual Memory. Select Let me specify my own virtual memory settings. If you have a separate audio drive, select it from the pop-up if you have two audio drives, select the fastest one. Set virtual memory to 2 times the amount of installed RAM, up to a maximum setting of 150 Mb. 128MB recommended. Set both values to the same value.

After changing the value of the swap file defrag your hard drive and reboot to dos. Once in DOS delete the swap file so that when windows is restarted the swap file is rebuilt unfragmented. On systems with large amounts of memory (i.e. > 256mb) the hard disk based swap file is not needed as much, this tweak optimizes the use of the swap file on such systems.

Using notepad open the file SYSTEM.INI in your Windows directory.

Find the [386Enh] section and add a new line reading "ConservativeSwapfileUsage=1". Save the file and restart Windows for the change to take effect.

\* /Z:64 option: Format your AUDIO drive with "Format X: /Z:64" for 32k clusters.

- \* Buffer DMA Channels: If you're using an IDE drive, Control Panel / System / Device Manager. Expand system devices, select Direct Memory Access Controller and click Properties. Click the Settings tab. Use the up arrow to increase the Reserve DMA buffer try a setting of 32k or 64k.
- \* Disable Read Ahead Optimization: Device Manager, Performance tab / File System. Set Read-ahead optimization slider to None.
- \* Disable Write Behind Caching: Device Manager / Performance / File System / Troubleshooting tab / check Disable write-behind caching for all drives.
- \* Network server performance profile: Device Manager / Performance / File System / Typical Role "Network Server"
- \* Auto Insert Notification: Device Manager / CD-ROM/Properties, un-check 'Auto insert notification'. Attention: Some CD-ROM burn programs activate the notification automatically when they are started, without telling you this.
- \* Turn off clock: Right click taskbar, Properties / un-check Show Clock on the Taskbar Options tab.
- \* Disable AntiVirus AutoScan: Disable / don't install any software including virus software that auto-scans files. Re-enable the software when you're not using PARIS.
- \* IDE Drivers. Make sure the correct IDE drivers are loaded. Under the device manager, look under Hard Drives. If your hard drive is listed by brand name, you are good. If it is listed as "Generic", you need to load the proper drivers.
- \* Msconfig.exe can be used to minimize what is loaded at startup.

## Desktop Properties

-----

- \* De-activate Screen Saver: Right click desktop, Properties, Screen Saver, 'None'.
- \* Remove Wallpapers: Right click Desktop. Properties, Background tab, select "none"
- \* Animation Desktop, right mouse click, Properties, Effects, un-check 'Animate windows, menus and lists'.

## Control Pane

-----

- \* De-activate Power management. Control Panel / Power Management /

power scheme 'Always on'. Set 'System Standby' and 'Turn off hard disks' to 'Never'. Set monitor to anything.

\* Disable System sounds. Control Panel / Sounds, choose scheme 'No sounds'.

\* Exit Task scheduler. Start the program with a double click, choose 'Exit Task scheduler' under Options, and its gone or check msconfig startup

Open your registry and find the key below. There should be a value named 'SchedulingAgent' which is set to equal 'mstask.exe', this is the entry that loads the Task Scheduler. Delete this value to stop the task manager loading again.

Settings:

Key: [HKEY\_LOCAL\_MACHINE\Software\Microsoft\Windows\CurrentVersion\RunServices]

Value Name: SchedulingAgent

Data Type: REG\_SZ (String Value)

Value Data: mstask.exe

\* De-activate scrolling Tooltips. Explorer: View - Folder Options - View - uncheck "Popup ...." or "Tooltips ...". If you have TweakUI installed, open it and go to the "General" tab. Uncheck "Mouse hot tracking effects". This, however, does not turn off ALL

Little crap

\* Logitech mouse software, turn off Tray Icon, Set Keyboard, mouse properties

\* ADD Windows media player to allow Native Plugins to work in Paris

\* install Tweakui, \* Command Prompt Here

\* network auto logon

\* TaskBar, small icons

\* Folder properties, Disable display animation.

Set manual punch long on Paris Project Settings menu

Keep the AUDIO window and any other windows you don't need open CLOSED to save CPU and RESOURCES

Check Your Free Disk Space

If the free space on a hard disk falls to below 10% of the size of the drive or 100 MB (whichever is smaller), performance slows to an absolute

crawl. The easiest way to quickly check your available disk space is to double-click My Computer, hit F5, and click once on C:. The drive's capacity and free disk space will appear in the lower pane of the window. As you will see by the next few topics free disk space really does impact your system more than what most people realise because of multiple factors.....read on.

#### Delete all TMP files (temporary files)

Temp files are where the computer places information temporarily while it writes that information to disk or waits for you to tell it where that information is to go. What happens if you have heaps of TMP files in your computer is that the computer goes to create the 00001.TMP file and that name is already taken up by another file so it then tries to use 00002.TMP file and if that one exists I'm sure you can guess what then happens....All this wastes both a computers time and power...

Start > Find > Files or folders > \*.tmp will probably turn up some temp files. Ctrl-A-Shift-Del-Enter will banish them without sending them to the Recycle Bin.

#### Delete all CHK files

CHK files also tend to clutter up hard drives--these are the lost clusters ScanDisk finds and saves unless told otherwise. Start > Find > Files or folders > \*.chk may turn up some more candidates for deletion. Ctrl-A-Shift-Del-Enter disposes of them properly.

TIP if you open up the advanced options in scandisk you can tell the program to "free space" and NOT to "convert to files" this means you will never need to search for CHK files again...Or until you format/reinstall windows again.

#### Delete all Temp Internet Files

Start > Run > c:\Windows and, while holding down the Control key, click once on the folder labeled Temporary Internet Files and once on the folder labeled Cookies. If you have settings that are saved in cookies, such as logon IDs for password-protected web sites, don't select Cookies. Shift-Del will throw away your Internet Explorer cache (IE uses an inordinately high 10% of your available disk space for cache by default) and your Internet Explorer cookies. Internet Explorer will rebuild this folder the next time it's launched.

TIP Yes once again you can change a setting to stop this from EVER becoming a problem. INTERNET EXPLORER>TOOLS>INTERNET OPTIONS>ADVANCED tick the option "empty internet tempory file folder when browser is

closed" If you have a slow modem then you may wish to decrease the maximum space for these files instead.

## Get Rid of Excess Fonts

Windows 9x is better at font management than Windows 3.1 was, but this platform still has difficulty managing large numbers of fonts. Fonts consume disk space and chew up CPU cycles whether you're using them or not. If you have hundreds of fonts, either get a package like Adobe Type Manager Deluxe that lets you group and categorize them for special projects, or group and categorize them into folders yourself, dragging their contents into your fonts folder as you need them. As long as fonts aren't in the C:\Windows\Fonts directory, they're just occupying disk space, and they're not consuming any CPU cycles. The only people likely to need the Symbol font are mathematicians, college students living in Greek houses, and students studying the Greek language. If you don't fall into any of those three categories, you can ditch Symbol as well. :)

## Defragment Your Hard Drive

After you maximize your free space, you want to defragment your drive using Start > Programs > Accessories > Disk Defragmenter. Defragment whether Windows says you need to or not. There are strategies for defragmenting, third-party utilities that do a better job.

Defragment your drive after you remove any large quantity of data from your hard drive, as well as any time you install software. You should also make a habit of defragmenting your drive once a month. Before an important recording session is also a good time to spend the time defragging (and i dont mean playing a quick game of unreal tournament)\*smiles\*.

The less free space you have on your hard drive, the faster your drive will become fragmented !!! The previous few topics are beginning to seem not so stupid after all.

## Make Sure Your System Is Using 32-bit Drivers

If the system is much slower than it should be, there's a good chance that Windows isn't using its native 32-bit drivers for disk access. Another common symptom of this problem is a nonfunctioning CD-ROM drive. To check for more symptoms, press Start, then proceed to Settings > Control Panel > System > Performance. If you see a message that says certain drives are using MS-DOS compatibility mode, you have a problem. Switch over to Device Manager > Hard Disk Controllers. If you see yellow exclamation points, you may have one very common (but perplexing) Windows 9x problem. To fix it, press Start, then proceed to Run > Regedit, then Ctrl-F-NoIDE-Enter. We'll talk about Regedit in a little bit more depth later in this chapter. For now, if Regedit comes back

with a key labeled NoIDE highlighted in blue, right-click on it and select Delete. Now restart immediately. You should see an immediate, dramatic improvement in disk performance.

Lose autoexec.bat and config.sys

Rename AUTOEXEC.bat to AUTOEXEC.XYZ and rename CONFIG.bat to CONFIG.XYZ and restart. If you don't run DOS programs, this trick is a double blessing: you speed up your system, and you don't have to change the way you work at all. Renaming the files like this allows you to keep the files for reference, but keeps the system from finding them and using the configuration data in them. Be sure to restart immediately after you do this procedure.

Clean Out Your Startup Group

Loading programs in to RAM will force the computer to use the swap file, see next topic below. I suggest using this utility to unload all programs that load at startup except, External links, SYSTRAY, taskmonitor, and scanregistry....All others can and should go. The only other one I have in here is my firewall. Make sure that you have no more than 5 in here and definately no MS fastfind or MSoffice entries. Virus protection should be removed since you can run it when it is needed.

Optimize Your Swap File , also known as virtual memory.

In a perfect world your computer will never use its swap file at all. If the computer needs the swap file constantly the computer looks to empty the cpu's work to ram, when the ram is full it then empties some of the ram to the hard drive then puts what the CPU was working on in ram. Then the cpu looks for the next data that it needs that should be already in the ram waiting. This shuffling DATA to and from the RAM and hard disk brings a fast CPU to its knees.

Forget what other people have told you about set your swap file to double the amount of ram you have....This wastes huge amounts of hard disk space and when recording if you ever need that much room for a swap file I can tell you now your computer is not going to cope with too many tracks of audio. Setting the swap file's maximum and minimum values to the same number is a good idea but this can cause an even worse thing to occur than letting windows manage the swap file..Your swap file can become fragmented.....Windows 98 is miles ahead of 95 when it comes to managing the swap file so I recommend it is left at its default settings unless you wish draw every once of power out of the computer or are having problems with windows deafult setting... If you only have 1 hard drive I would highly recommend setting the max and min to the same value or the drive has to leave the audio files to make any changes to the

swap file (refer to this page for more info on this). After changing the value of the swap file defrag your hard drive and reboot to dos. Once in DOS delete the swap file so that when windows is restarted the swap file is rebuilt unfragmented....This is very important. Another trick is to get the autoexec.bat file to delete the swapfile for you everytime the computer starts. Enough free unfragmented space is needed if this trick is to be used. Windows 98 has a utility called SYSTEM MONITOR which can tell you how large your swap file is. It may need to be installed off your CDROM since it is optional when installing windows. Run your programs and look at the size of the swap file when windows is managing its size...This will tell you if you need more RAM and what size to set your permanent swap file to. You will want to make sure windows doesn't reallocate the space for a swap file whilst you are recording or a glitch will be heard...Logic Audio calculates how much room you need for a swap file based on the figure set in audio hardware and drivers. The setting is called "max audio tracks" for this reason you should set this number to as close to the maximum amount of tracks that you will need in the song that you are working on. Logic ensures that windows will not resize your swap file when recording unless you load another program while running logic. Setting the maximum and minimum swap file size to the same number and higher than what you ever need for a swap file isn't necessary for Logic Audio but some other programs aren't as smart and it may need to be done.

I have read heaps of tips on swap files and I shall tell you to ignore most of it...One tip is to set a swap file on another dedicated partition, this seems like a good idea since the swap file will never become fragmented but Partitions other than the primary one will be significantly slower depending on how far towards the centre of the drive that partition is. You want the swap file to be in the fastest part of the hard drive and definatly NOT on the same partition as your audio files..Once again a dedicated hard drive for audio begins to make more sense. Recording to the same partion as the swap file and system files can increase the chance of data corruption.

On systems with large amounts of memory (i.e. > 256mb) the hard disk based swap file is not needed as much, this tweak optimizes the use of the swap file on such systems.

Using notepad open the file SYSTEM.INI in your Windows directory.

Find the [386Enh] section and add a new line reading "ConservativeSwapfileUsage=1". Save the file and restart Windows for the change to take effect.

VCache or Disk Cache



Cache can get quite confusing for some people since there are many different types of cache. This section will talk just about VCACHE or disk cache as it is also known as.

Go to Start > Settings > Control Panel > System > Performance > File System > Typical Role of this Machine > Network Server. Windows will now store the last 2,729 filenames and the last 64 directory names it's used. Of the well-known tips, this one tends to make the most noticeable difference. Using Network Sever will double the standard settings...For those of you using more than 256 Mb of RAM I will write a registry patch that will double the values for network sever. I will link it [HERE](#). You may use it at your own risk and on the condition you let me know if you noticed a difference after installing it. It will add another option under network sever called "Skinah's DAW Tweak" so you can select and deselect it at will. When playing with this value you will need to allocate more VCACHE to hold/store the extra files in ram or you will not achieve a thing....This is outlined below....

#### VCACHE SETTINGS

Windows uses its VCACHE to mirror data on your hard drive. It takes only a little bit longer to read 128K off the disk than it takes to read 64K, so when Windows asks for 64K, the VCACHE will go ahead and read more data than Windows asks for. And if Windows asks for the next piece, VCACHE can provide that data from RAM instead of from the disk. Also, if you ask for a piece of data once, there's a decent chance you'll ask for it again, so VCACHE holds whatever data you've loaded last for as long as possible.

To illustrate this principle, try restarting your computer, then loading a large application like Microsoft Word. Count off the seconds before it loads--an unscientific one-one-thousand, two-one-thousand will suffice for this illustration. Now immediately close Word and load it again. This time, it will load much more quickly, because much of Word is loading from RAM rather than from disk.

The correct setting is totally system dependant. I will give you some guidelines that other sites do not tell you....

Setting Vcache to a value less than 8192 can cause problems when burning CD's....It helps to cause "buffer underruns" so set the maximum vcache setting equal to or more than 8192. Next tip is that with increasing the computers role from "desktop" to "network server" or "Skinah's DAW tweak" the computer remembers more and more of the last files you used and keeps them in RAM...If the Vcache is small then not all of the files fit into the allocated space and the full potential of increasing the role is never achieved. The other end of the scale is that if you set the minimum value to a high value this keeps that amount of RAM for vcache and won't allow programs to use that section of RAM... This is

why windows is constantly changing the values behind your back. The less RAM u use the more it allocates to Vcache. Once again you can use SYSTEM MONITOR to graph your disk cache settings while windows has control over the settings to see what your system needs under normal applications. Just remember that windows uses something like 75% of available ram for caching so make sure you load your sequencing program and a large song before looking at the values.... my settings are 10240 minimum and 32768 maximum since my computer always uses the 32768 value unless the system is very low on ram where it will then decrease to the 10240 setting. I find my computer NEVER resizes the vcache with these settings since I have enough RAM in my computer for the applications that I run. You can make the values anything you like although I highly recommend sticking to values that are multiples of 1024 due to the way a computer counts with base 2.....A bit is either a 1 or a 0, so you have two choices in binary code ( $2*2*2*2*2*2*2*2*2*2=1024$ ) 1024 is 10bits.

The VCACHE settings are found in a file called "system.ini" in your windows directory.

v-cache settings in tweaking windows win-98 and me for audio recording.

## Write Caching

By default, Windows is set to enable disk "write caching" which basically means that rather than writing files to hard disk immediately, Windows puts the (audio and other) data in RAM first, waiting for a chance to write it to disk.

Unfortunately, if you're recording a lengthy bit of audio, this "chance" may never come, and Windows will simply run out of RAM and try to dump any audio (or other) file/s currently in RAM to your hard disk. This can potentially cause data loss, audio glitches and other "fun" stuff.

- \* To disable write caching...right-click on the My Computer icon on your desktop and scroll to Properties in the menu which appears.

- \* In the ensuing window/s, click on the Performance Tab and then File System buttons, respectively.

- \* In the next window, click on the Troubleshooting Tab and check the "Disable Write-Behind Caching.." checkbox.

## Turn Off CD-ROM Autoplay

Under some circumstances, Windows 9x polls the CD-ROM drive every few seconds to see if a CD has been inserted. Depending on the nature of your system, this can make things noticeably more sluggish. Control Panel > System > Device Manager > CD-ROM > <name of your CD-ROM drive> > Properties > Settings. Clear the box labeled Auto Insert Notification, then click OK. If you have more than one CD or DVD device, repeat this

process for each drive in your system.

If you are recording and your computer is close to 100% CPU power the simple checking the cdrom drive can cause clicks and pops at regular intervals...Also if a hard drive is sharing an IDE channel with a cdrom and it checks for a cd in the drive then that hard drive cannot be accessed !!! [click here](#) for more info regarding this and IDE.

Turn Off Power Management

By default, Windows will shut down your hard drive after a period of inactivity. This feature can cause significant slowdowns, because your drive then has to power back up the next time it's accessed. The delay can easily be a second or more. This delay will be noticeable if your disk cache has been working well and your system hasn't had to access the drive for a long period of time, but a sudden change of events makes the system look to the drive.

The wisdom of turning off hard drives in order to save power is questionable anyway. This practice causes them to wear out much more quickly, and the amount of money you save will be pennies per year, if that--the amount of power a modern hard drive consumes is that negligible. Reducing the lifespan of a useful drive that will cost \$200 to replace in order to save a dime just doesn't seem like a wise move.

In laptop computers, the situation is a little bit different since your primary concern is battery life, rather than performance or longevity. You have little choice but to use power management on your laptop; however, keep it turned off on your desktop computer.

In Windows 95, go to Start > Settings > Control Panel > Power. Clear the box that reads "Allow Windows to manage power usage on this computer." Then click on the Disk Drives tab and clear the checkbox there as well.

In Windows 98, go to Start > Settings > Control Panel > Power Management > Power Schemes > Home/office desk > Turn off hard disks > Never.

## Use Hotkeys Instead of Desktop Icons

Some people many see this as over the top, and yes it is unless you have lots and lots of icons on the desktop. If you set your vcache settings correct the icons should be in the cache. Many people keep shortcuts to their most frequently used applications on their desktop. In the past, I've recommended that people follow this practice. Unfortunately, having dozens of icons on the desktop slows the system down for the same reason that having desktop wallpaper does, only more so because the system frequently has to load the icons from disk when redrawing the desktop. Keep your desktop simple--if you need fast access to certain key

applications and don't want to navigate the Start menu, define hotkeys instead. They're faster than double-clicking an icon, they're always available without having to make the desktop visible again, and they don't slow the system down.

To make a hotkey, right-click on the Start menu and hit Explore. Navigate to your program's icon, then right-click on it and hit Properties. Click the Shortcut tab, and click in the box labeled Shortcut Key. Hit a key that makes sense--I typically use the first letter of the application's name--then hit OK. From then on, hitting Ctrl-Alt and that letter key will launch that application.

If you only have one hard drive then this tip is a good idea.... If you have two drives then it doesn't hurt to have a few around to help people find applications. I prefer a clean desktop anyway and using hotkeys is good once you get used to the idea.....that is until you then use another computer or format the disk LOL.

### Enable Your Hard Drive's DMA Setting

THIS IS A MUST. If your disk controller is capable of direct memory access (DMA) and has the correct driver installed, you can dramatically reduce the amount of CPU power your drives require. DMA permits the controller chip to write to memory directly, rather than sending it to the CPU and making the CPU write it to memory. This feature alone doesn't do much to improve the speed of the data transfer, but it does permit the CPU to do other work while disk access is taking place, which can increase overall system speed.

Many people know to download the DMA-capable drivers for their disk controllers, but they frequently miss this step, which negates most of the benefit of having the drivers. To enable DMA, go to Start > Control Panel > System > Device Manager > Disk Drives > <any IDE drive present> > Properties > Settings > Options > Enable DMA. reboot the computer and then recheck the DMA box, it should stay ticked.

If the drive or controller isn't capable of DMA, or if the installed driver doesn't support DMA, the Enable DMA box won't appear. In addition, this box probably won't appear on SCSI devices, because SCSI controllers generally use DMA by default and don't give the option to turn it off. Some ATA100/66 controllers are handled as SCSI devices.

USB, COM and LPT ports If USB is not needed then disable it in the

bios. This can also be done to serial ports and parallel ports. If you dont use any parallel devices but you use a legacy sound device then disable it or you get IRQ sharing. You can also disable the legacy emulation if you never run any dos games. Same goes for serial ports. You only have 2 IRQ's for serial ports and if u have both enabled and an internal modem installed then you are IRQ sharing. IRQ sharing puts extra load on the CPU depending how many interrupts that are sent down that line. You free up IRQ's by disabling any thing thats built into the MB in the BIOS.

Compressed Drives Dont use compressed drives for obvious reasons, more power to the CPU. Also make sure disk compression is disabled. Check under control panel-system-performance

Virus Protection While it is essential to have protection dont leave it running in the background, this goes for all programs especially ICQ. If u must have programs loaded then get more RAM 128 is the bare minimum. 256 is where its at these days especially with VST instruments or Virtual instruments. More things that run means more latency is needed and less tracks/effects.

- check in device manager which resources your components use, and enable shadowing of these memory ranges in bios (advanced bios features)

Disable Window animation

windows uses little "effects" for when a window pops up and is minimised... you can disable this in win98 START> SETTINGS> CONTROL PANEL>DISPLAY>EFFECTS> "animate windows menus and lists"...disable this and bingo no more pops. depending on how badly your HDD is fragmented and if u are using 1 or two drives this will differ from system to system. Having this enabled on some systems will cause pops and glitches whenever you minimise and maximise or even switch between two programs.

Thanks To.....

A lot of the basic information here has been gathered from a wide variety of sources. It has been edited by me to make it relevent to DAW uses and also to cut to outdated information out. I have also added a large amount of my own Tips trick and experience. I would like to thank David L. Farquhar and others whom i will add here for some of the information contained in this page. David L. Farquhar has written a book on this topic which is recomended by microsoft.

## Lose the Screen Savers

The need for screen savers evaporated in the early 1990s when monitor refresh rates increased, but people continue to buy them. There is absolutely no compelling reason to use them; from a technical standpoint, they do far more harm than good. The real danger with monitors is not the picture becoming permanently etched onto the screen; it's the phosphors wearing out from being overworked. Many screen savers have nearly as much movement as a fast-paced video game and make the monitor and CPU work about as hard as well. If your system is doing routine maintenance like scanning for viruses, checking hard disks for errors and correcting them, or defragmenting hard disks--things it should be doing automatically, and we'll cover that in Chapter 5--a screen saver interrupting those tasks will make them take much longer. If you're waiting for the computer to finish some time-intensive task like a transform in Photoshop or even a lengthy download from the Internet, the screen saver steals valuable RAM and CPU power from that task. It also creates one more task for the computer to juggle--and one more reason for it to crash. Some screen savers have been known to crash systems.

Using the Blank Screen screen saver that comes with Windows is a good idea; it doesn't use any CPU power, and it gives your monitor's phosphors the opportunity to really rest, saving wear and tear on the monitor and reducing its power consumption. If you want to protect your monitor, use Blank Screen and give it a timeout period of 30 minutes. The use of any other screen saver causes more harm than good.

Some monitors eliminate the need for any screen saver altogether. My Iiyama Vision Master Pro monitor has a power management menu. If your monitor has digital on-screen controls, it may also have its own power management. If that's the case, set your monitor to put itself in power-saving mode after 30 minutes, which allows you to dispense even with the Blank Screen screen saver.

## Lose the System Sounds and Desktop Schemes

The Microsoft Plus packs for Windows 95 and 98 contain some gimmicks such as desktop themes that cause icons to spin as they're clicked. Unless you have an extremely high-end computer turn that stuff off. In many cases, it takes longer for the computer to spin the program's icon than it does to load and launch the program.

You also want to turn off animated cursors and system sounds, as these toys can steal large amounts of memory and CPU time. If you need system

sounds to warn you of important things like critical events, program errors, or incoming mail, go ahead and use them, but refrain from assigning sounds to every event. On the majority of systems, I go into the Sounds control panel, select the schemes box, and set it to No Sounds.

Paris runs best on its own IRQ. 3 works well  
In BIOS pick PNP OS "NO"  
Assign the PCI slot for the paris cards to 3.  
The legacy MIDI is on IRQ 5  
Remove the Scherzo driver and reinstall them on reboot.  
Disable USB, Serial, Com Ports not needed.

PCI Slots:  
=====

Check your motherboard to see which PCI slots are shared with other devices such as AGP Video cards and RAID controllers and put the EDS cards in the slots that are NOT shared.

For example, some BX Motherboards share slot 3 with AGP. The KT7 MB has  
Raid controller.

Insert your EDS cards in the lowest number non shared PCI slot so they will be checked for activity before other cards on the system.

\* Put system drive on one Ide channel and audio drive on the other Ide channel.

Ain't it easy to config ?????????????????????? I can't believe you read this far! yay! I've had a few issues with mine. It seems temperamental with my Seagate hdds and I can't work out what the deal is. At random it will fail to detect either one or both hdds. I've had the MB replaced and the problem seems less but is still there. This may not even be a MB issue seeing as how I've replaced it, but I'm just mentioning it so you're aware. If you power down and back up though the HDDs detect fine and it runs perfectly.

I haven't used Paris on it a great deal yet other than to run a few tests, but it does seem to run pretty perfectly with Paris from what I can tell. I can jump about windows, adjust things while they're playing, open and close projects etc all nice and smoothly without any crashes. I only spent an hour or two playing with it, but she seems rock solid. It's certainly rock solid in general use.

Note however that you need to use the older F6 firmware if you want proper



PCI steering control, and F6 doesn't support dual core processors. I wasn't even able to boot properly with F7+. Don't know why. Happy on F6 though.

Cheers,  
Kim.

"thesandbox" <mattjbarber.nospam@hotmail.com> wrote:

>

>I have been out of the country for the past 6 months in the UK with other  
>work and will be doing some studio upgrades when I get back at the end of  
>the month. One will be a new comp for PARIS that will also give the most  
>options still in another year or so (i.e. backup for another DAW, VSTi,  
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>Kim you got one of these MB's upon Chris's recommendation. Is it still stable  
>for you? Other recommends ASUS A7V8x or A7N8X though I know also now a bit  
>dated now. My PARIS was still stable after 3 or so years on my 1.3 athlon  
>tb but yes it is time to catch up a bit.

>

>3 EDS (will be adding a 4th)

>2 MECKim, FWIW, I have a comp with a gigabyte K8 Triton MOBO that I use to run  
my midi package (cubase, stylus, etc)and it does the EXACT same thing. Every  
now and then it won't recognize the Hard Drives (WD). Power down/up solves  
it every time though.

Hmmmmmmmm.....

Rod

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

>

>

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>and I can't work out what the deal is. At random it will fail to detect  
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>I really hate it.

Ever try to record your own stuff with no help? Ok, you get to keep  
the guitar tuned, setup the cans mix, make sure you don't pull the wire out  
of the cans walking around, do punch ins, play, oh and while  
playing, decide if what you are doing will require punch-ins, stand  
"right there" to keep the buzz down, press the red button, try not  
to look at the transport numbers going by, catch the guitar going  
out of tune, oh and play the solo of your life...

arrrggghhhHHHHHHH!

I have a good friend coming over soon to get me out of this  
padded room...

And to run the gear while I turn back into a guitar player...

Dang!

DC

DCIt's a lot easier if you sit in front of paris (w/ flat panel so buzz is minimal) with your guitar or if you build the switch pedal to turn on and off play / record modes. I like when i turn and the headphones go flying off. With all that stuff going on it's pretty hard to get into the moment too !

John

DC wrote:

> I really hate it.

>

> Ever try to record your own stuff with no help? Ok, you get to keep  
> the guitar tuned, setup the cans mix, make sure you don't pull the wire out  
> of the cans walking around, do punch ins, play, oh and while  
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> And to run the gear while I turn back into a guitar player...

>

> Dang!

>

> DC

>

>

> DC

>Should we dredge up the old group-getting-together-to-buy-Paris-from-ID  
thing again? ;-)

-Doug (It was a JOKE!!!)

<http://www.parisfaqs.com>

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

> "Casey Pechet" <cpechet@cascade-media.com> wrote:

>>Legal expenses will probably far outweigh any benefits that accrue to  
>>those

>>who participate in the action.

>

> My thoughts, too. I've been getting into my Lexicon Signature 284 lately. Some great things can be accomplished with this. I've got the Lexi stereo cab for it and I've got a NADY RSM32 on one cone and an SM57 on the other. Both mics are being fed into a Demeter VTMP-2a. Also I'm simultaneously running the DI's of the Lexi and my POD XT Pro into Paris by splitting my guitar output through a Radial Switchbone and feeding it to the Lexi and the POD XT Pro.....sooooo.....in true Mr. Simplicity fashion, I'm recording the output of my guitar on 6 x tracks simultaneously.

Now, I just need to get my chops back, because, quite frankly, I'm so rusty I suck.....so this configuration I call \*Suck x 6\*

;o)

"DC" <dc@wedontneednosteenkingspammers.org> wrote in message news:435934e3\$1@linux...

>

> Hi James,

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> It starts with a good guitar, well setup. Your Ibanez can be setup to sound good, and a new guitar will need the same thing too.

> You can get away with murder live, but when recording, a bad setup will become quickly and painfully obvious.

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> Setup is getting the neck straight, checking and maybe dressing the frets, dialing in the intonation, setting the nut height, setting the PU height. These things will make a huge difference. Get a pro to do this for you. It is worth the 50 bucks or so.

>

> Get a \*good\* tuner. this is vital. I use a Peterson V-Sam.

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> <http://www.peterson tuners.com/products/modelvsam/index.cfm>

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> It also has a nice metronome in it. They also have a software tuner that I was a beta tester for. Works really well.

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

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> Peterson offers a sweetened tuning for guitar that really works.

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> Once your guitar sound terrific, then you can record it.

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> Check out the demos  
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> Here's where all of the boxes fall apart though. Power guitar that is  
> central to the tune. You \*must\* have an amp for that. Heavy,  
> powerful chords and killer lead tone are still best from an amp, and  
> the best way to do this is with a great low-power amp.  
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> I got one of these:  
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> <http://www.thdelectronics.com/products/univalve.htm>  
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> Pick your output and input tubes. With an EL34 on the output it  
> puts out 15 watts and through a 4x12 you can play all day and  
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> >There are so many new guitar processors out there now. Being that I'm a

> >drummer it's a little tuff to figure out how to get good, usable guitar

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> >on a \$600.00 budget.

> >

> >Any advice would be greatly appreciated.

> >

> >Thanks

> >

> >James

> >

>Yeah, I've been hiting the suck knob pretty hard today...

And this one goes to 11 !!

DC

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

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>"James McCloskey" <excelsm@hotmail.com> wrote:  
>  
>I would love to get a good sounding tube amp, but the lack of versatility  
>and cost are the issues. On a low budget, what would you guys recommend  
>for a Tube amp for recording?

THD Univalves are about 900.00 USD but I have seen them in  
the 600.00's on Ebay. I don't know what your version of a  
low budget is, but that is about as cheap as great tube amps get  
these days. You can change the preamp and output tubes around  
and get very different tones. Both the clean and the dirty tones  
are stellar. You will need a speaker cabinet.

>Back to the box, what about the Johnson J-Station?



I did not care for it. YMMV.

Just to put some perspective into all this...

I had to remix an old track I did with a Sansamp years ago, and I was able to get a pretty decent tone out of it. Surprised me. It still sounds good. In reality, it is much more a great guitar and a great engineer that makes this stuff sound good. As soon as someone sez "you gotta have-a yadda yadda" someone does a great track with a box. It's vision in how you use the gear that really matters. Great playing helps too... snork...

If I was buying something on a budget, I would look \*real\* hard at the Adrenalinn II or the Black Box version of it. Get your guitar setup and dialed in, then take it to the store and have them plug the box into studio monitors. Chase the wankers away and play it for a while. Go one a Tuesday morning when the store is empty.

I really like the Adrenalinn. You may too.

DC

>

>James

>

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

>>

>>I will probably pick up a used Gibson Les Paul or a new Epiphone Les Paul

>>when I have extra cash. Maybe an SG???

>>

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

>>>

>>>Seems like the guitar itself may not be the right choice.

>>>Why not something classic that has been played in many genres?

>>>A real strat or Les Paul or even perhaps a Tele with u humbucker in the  
>>bridge.

>>>Add that to a small tube amp of sorts, like a fender champ.

>>>

>>>

>>>

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

>>>>re: Amplitube...I can only say that this little plug in helped make the

>>>

>>>>guitars on my last mixing project...none of the stock presets were of

>much

>>>

>>>>help but with very little effort I was able to get some pretty serious  
>>  
>>>>sounds from fairly bland tracks  
>>>>  
>>>>YMMV of course  
>>>>  
>>>>Don  
>>>>  
>>>>  
>>>>"rick" <parnell68@hotmail.com> wrote in message  
>>>>news:51chl11q6rcta5mho90681a70hrgd0ualn@4ax.com...  
>>>>> guitar rig is pretty cool especially if you run the signal  
>>>>> through external gear and di's before you record.  
>>>>>  
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>>>>>James  
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>>>>>  
>>>>>  
>>>>>I'm using the A7V8X-LAN with good results here, but yes, it's a dinosaur. Max CPU is XP 3200 (I'm using XP 2800) If you're using 4 x EDS cards with this mobo, you will need a PCI expansion chassis as Slot 2 and 6 are hard wired to share IRQ with the AGP. I don't use DX or VST plugins for mixing in Paris any more so CPU cycles for plugins aren't a critical issue for me. the A7V8X is very stable with 3 x EDS cards a Matrox G450 AGP and a Matrox G450 PCI.

Deej

"thesandbox" <mattjbarber.nospam@hotmail.com> wrote in message news:43590914\$1@linux...

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Hey, where's that OSX driver; )

Just kidding!

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>>>  
>>>I have used a Matchless Hot Box for a front end, (on clean only)  
>>>and it doubled the tone quality of a modeler. They are NLA, but the  
>>>Bad Cat 2-Tone is very similar.  
>>>  
>>><http://www.badcatamps.com/pedals.asp>  
>>>  
>>>I've also used a Barber Tone Press as a front end for modelers and  
>>>it works well too.  
>>>  
>>><http://www.barberelectronics.com/tonepress.htm>  
>>>  
>>>The M-Audio Black Box is derived from the Roger Linn Adrenalinn.  
>>>  
>>>I fippin' \*love\* the Adrenalinn. Really cool sounds and very decent  
>>>models.  
>>>  
>>>Check out the demos  
>>>  
>>><http://www.rogerlinndesign.com/>  
>>>  
>>>Here's where all of the boxes fall apart though. Power guitar that is  
>>>central to the tune. You \*must\* have an amp for that. Heavy,  
>>>powerful chords and killer lead tone are still best from an amp, and  
>>>the best way to do this is with a great low-power amp.  
>>>  
>>>I got one of these:  
>>>  
>>><http://www.thdelectronics.com/products/univalve.htm>  
>>>  
>>>Pick your output and input tubes. With an EL34 on the output it  
>>>puts out 15 watts and through a 4x12 you can play all day and  
>>>not go deaf. Sounds like a huge stack. Really cool and really  
>>>recordable. Mic it up with 2 mics, play with the spacing, and you  
>>>are rocking.  
>>>  
>>>DC  
>>>  
>>>  
>>>  
>>>  
>>>

>>>"James McCloskey" <excelsm@hotmail.com> wrote:  
>>>  
>>>  
>>>>I'm looking at the Waves GTR or M-Audio Black box for recording. I was  
>>>  
>>>wondering  
>>>  
>>>>if anybody has any opinions on either of these Guitar Processors for  
>>  
>>recording?  
>>  
>>>>I'm also considering Guitar rig and the latest version of Amplitube.  
>>  
>>I've  
>>  
>>>>been told the POD and Amplitube suck??? Opinions???  
>>>>  
>>>>I'm looking to get usable guitar productions (good tone). I would like  
>>>  
>>>to  
>>>  
>>>>have some versatility as opposed to a one trick pony amp, for the same  
>>  
>>kind  
>>  
>>>>of money. So the question is, is any of this stuff up to the task?  
>  
> I'll  
>  
>>>>be mainly recording rhythm guitar with occasional noodleing. Mainly  
>>  
>>doing  
>>  
>>>>Rock, Heavy Rock, a bit of metal, Country and Pop.  
>>>>  
>>>>I've owned Guitar effect processors ten years ago, none of them sounded  
>>>  
>>>vary  
>>>  
>>>>good to me. I sold everything off. I have a new Steve Vai model Ibanez  
>>>>I picked up from a friend. I have a SansAmp GT 2, and old Crate GT 40  
>  
> C  
>  
>>>>(Cheap sounding amp), Nigel plugin from UA, and a direct box. That's  
>  
> the  
>

>>>>extent of my Guitar gear.

>>>>

>>>>There are so many new guitar processors out there now. Being that I'm

>

> a

>

>>>>drummer it's a little tuff to figure out how to get good, usable guitar

>>>

>>>sound

>>>

>>>>on a \$600.00 budget.

>>>>

>>>>Any advice would be greatly appreciated.

>>>>

>>>>Thanks

>>>>

>>>>James

>>>>

>>>

>>

>Hello to everyone.

You all know here my humble efforts to push Paris a little bit to the future...

What is though lacking is the kind of support from most of us here...

An example to what I mean is wormhole.

This kind guy -author- of wormhole has made too many efforts to make wormhole work better with Paris.

But...things have stopeed somehow because noone except from me and Genne Lennon I guess , has bought wormhole.

I explained to wormhole author that he will find a great willingness of support in his efforts but I was wrong...

How can we all expect Paris to grow along when we do not support those efforts ?

Even if you would not need for now wormhole this would open doors to newer appz-plugins that could make Paris a better DAW.

How can I ask this guy to try to make an app specific for Paris like an automated delay compensation (if that will be possible ,who knows) or something other if we here do not support these guys.

This damn wormhole is so cheap compared to what we all paid ( and some of you much more) to have our Paris system .

Only if I see "named" responses that will confirm bying wormhole and we must gather quite a few here then only I will get in touch again and somehow "demand" Paris support with wormhole and other things.

I am considering rebuying wormhole to add me first on that list...

So please show in this forum that we wanna keep Paris alive spending some extra little money ( a few Pizzas less for a coupl e of weekends) starting with wormhole...

Regards,

Dimitrios



ps: If someone else too has already bought Paris ,my humble apologies to him, but I will need his name to add it on the list I will send to wormhole authorJust a quick one to let you all know we've been offline a little this arvo, and may be on occassion over the next few weeks. I'm moving house soon and I'm fiddling with switching routers among other things for the move.

If you come across any outages rest assured I'm trying to keep things short. We've got two routers here currently and we'll be switching and changing as we experiment. If at any point we can't get things working we'll switch back to the "known working" unit for a bit till we sort the problem, so outages should be in the realm of under an hour.

But there may be brief outages from time to time over the next few weeks, as there have been today. Just letting you know. I'll no doubt inform you again nearer the time I'm actually moving house.

Cheers,  
Kim.low end rumble is most likely coming through the floor if you're on ground level.

On 21 Oct 2005 18:56:31 +1000, "Dale" <dalebradleycello@yahoo.com> wrote:

>  
>has anyone used this for studio insulation? I need to insulate an area approx.  
>  
>16' by 3' that has no insulation, and someone suggested using this. I'm hoping  
>to cut down on the occasional low-end rumble of big trucks driving by.  
>  
>Dale"DC" <dc@steeningspammers.org> wrote:  
>  
>I really hate it.  
>  
>Ever try to record your own stuff with no help?

Hehe. Yeh sure! Do it all the time! In fact that's what I enjoy most, and do most with Paris! I suppose it depends on your approach, I guess, or something. I'm fully adapted to the idea of "right, hit go, get it right, if you stuff it up do it again from the start". And I'm used to doing things one verse at a time or whatever as required, so you just need to get the verse right, not the whole song. I find I like the pressure of having to nail something though. Of course things become near impossible if I have just a single stuff up in the best solo over. Basically you move the solo to a spare track, record the however-many notes to replace the bad bit, then try and merge the two. I find it less frustrating than dealing with other musos much of the time though. ;o)

I guess things are somewhat different though for me dealing with pleb rock bands than recording the relative perfection of classical musos as I know you often do. I still have that CD you sent me somewhere of the organ... must dig it out for another listen.

Cheers,

Kim. Officially only version 3 is supported on XP by "Skunkworks". That said, there's probably little actual support now for XP anyhow, and version 2.2 actually worked fine while I was using it on XP. I'd opt for 3 simply for universal compatibility though, and the new features.

Installing both is simple. Simple install one, then install the other. Ignore any warning to uninstall. The only other complication is that you have to install the MinimumSetup (effects subsystem) update twice, once for each install, and make sure you get the path correct for each. Having done that though you're done. There are no other tricks.

Pace never actually caused me any trouble, though I do bypass it now just to be sure. ;o)

Cheers,

Kim.

"tonehouse" <zmcleod@comcast.net> wrote:

>Hi there..I have been using 2.2 for several years...Which runs the best on

>XP, 2.2 or 3.0 ? Also, exactly how do you install 3.0 if you want to run BOTH

>versions?(I have been scared of the dreaded PACE issues) thanks for any

>help....

>

>Wormhole is sort of an interprogram Senderella?

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Hello to everyone.

>You all know here my humble efforts to push Paris a little bit to the future...

>What is though lacking is the kind of support from most of us here...

>An example to what I mean is wormhole.

>This kind guy -author- of wormhole has made too many efforts to make wormhole

>work better with Paris.

>But...things have stopeed somehow because noone except from me and Genne

>Lennon I guess , has bought wormhole.

>I explained to wormhole author that he will find a great willingness of support

>in his efforts but I was wrong...

>How can we all expect Paris to grow along when we do not support those efforts

>?  
>Even if you would not need for now wormhole this would open doors to newer  
>appz-plugins that could make Paris a better DAW.  
>How can I ask this guy to try to make an app specific for Paris like an  
automated  
>delay compensation (if that will be possible ,who knows) or something other  
>if we here do not support these guys.  
>This damn wormhole is so cheap compared to what we all paid ( and some of  
>you much more) to have our Paris system .  
>Only if I see "named" responses that will confirm bying wormhole and we  
must  
>gather quite a few here then only I will get in touch again and somehow  
"demand"  
>Paris support with wormhole and other things.  
>I am considering rebuying wormhole to add me first on that list...  
>So please show in this forum that we wanna keep Paris alive spending some  
>extra little money ( a few Pizzas less for a coupl e of weekends) starting  
>with wormhole...  
>Regards,  
>Dimitrios  
>  
>ps: If someone else too has already bought Paris ,my humble apologies to  
>him, but I will need his name to add it on the list I will send to wormhole  
>authorJohn, thanks for putting this post together.  
MR

John <no@no.com> wrote:

>I have a 2.4ghz Intel Celeron box with Video on the MB, Asus MX800 i  
>think. Should I run Paris in 16 bit or 32 bit color? Is there a way to

>test which is better?

>

>Below is my current list of optimizations. Let me know if anything

>looks wrong please. Thanks

>John

>

>Paris.cfg

>-----

>

>\*\*\* PARIS Configuration \*\*\*

>

>\*\*\* ENGINE configuration parameters \*\*\*

>\* Cache Size in MB

>CacheSize=128

>

>\* Overview cache size in KB

>OvwCacheSize=8192

```

>
>* I/O configuration
>IOSize=256
>
>* SubMix Cache Size in KB
>SubMixCacheSize=256
>
>ManualRecDelay=4096
>
>RecXFadeLen=20
>Use32BitWinMTC=0
>
>DisableDirectX=0
>
>MasterOutputCard=0
>
>ScrubMaxRate=1
>
>WheelSensitivity=20
>
>WheelInertia=68
>
>CSProVersion=ABCDEFGH
>
>VSTDDirectory=C:\vsts\
>
>MIDIPlayDisabled=1
>
>-----
>tips
>
>* Enable / Check DMA: Control Panel / System / Device Manager for each
>
>hard drive and cdrom. Check that the hard drive name is shown or dl the
>
>right drivers.
>
>* Vcache (Disk Cache): sysedit, system.ini
>-----
>[VCache]
>MinFileCache=16384
>MaxFileCache=16384
>
>or
>
>[VCache]
>MinFileCache=56320
>MaxFileCache=56320

```

>(Note: the settings are in kilobytes, 8192k = 8 megabytes. Use multiples  
>of 1024)  
>  
>\* Disable any applications that launch at boot-up by removing their  
>shortcuts from your Windows/Start Menu / Programs / StartUp folder.  
>  
>\* Win.ini: sysedit, win.ini, remove anything in LOAD or RUN lines  
>  
>\* Swap File / Virtual memory settings:  
>-----  
>Defragment drive.  
>Let windows manage the swap file. The instructions below are only if you  
  
>are managing it yourself for a known reason.  
>Right-click your My Computer / Properties / Performance tab / Virtual  
>Memory. Select Let me specify my own virtual memory settings. If you  
>have a separate audio drive, select it from the pop-up if you have two  
>audio drives, select the fastest one. Set virtual memory to 2 times the  
  
>amount of installed RAM, up to a maximum setting of 150 Mb. 128MB  
>recommended. Set both values to the same value.  
>  
>After changing the value of the swap file defrag your hard drive and  
>reboot to dos. Once in DOS delete the swap file so that when windows is  
  
>restarted the swap file is rebuilt unfragmented. On systems with large  
  
>amounts of memory (i.e. > 256mb) the hard disk based swap file is not  
>needed as much, this tweak optimizes the use of the swap file on such  
>systems.  
>  
>Using notepad open the file SYSTEM.INI in your Windows directory.  
>  
>Find the [386Enh] section and add a new line reading  
>"ConservativeSwapfileUsage=1". Save the file and restart Windows for the  
  
>change to take effect.  
>  
>  
>\* /Z:64 option: Format your AUDIO drive with "Format X: /Z:64" for 32k  
  
>clusters.  
>  
>\* Buffer DMA Channels: If you're using an IDE drive, Control Panel /  
>System / Device Manager. Expand system devices, select Direct Memory  
>Access Controller and click Properties. Click the Settings tab. Use the

>up arrow to increase the Reserve DMA buffer try a setting of 32k or 64k.  
>  
>\* Disable Read Ahead Optimization: Device Manager, Performance tab /  
>File System. Set Read-ahead optimization slider to None.  
>  
>\* Disable Write Behind Caching: Device Manager / Performance / File  
>System / Troubleshooting tab / check Disable write-behind caching for  
>all drives.  
>  
>\* Network server performance profile: Device Manager / Performance /  
>File System / Typical Role "Network Server"  
>  
>\* Auto Insert Notification: Device Manager / CD-ROM/Properties,  
>un-check 'Auto insert notification'. Attention: Some CD-ROM burn  
>programs activate the notification automatically when they are started,  
  
>without telling you this.  
>  
>\* Turn off clock: Right click taskbar, Properties / un-check Show Clock  
  
>on the Taskbar Options tab.  
>  
>\* Disable AntiVirus AutoScan: Disable / don't install any software  
>including virus software that auto-scans files. Re-enable the software  
  
>when you're not using PARIS.  
>  
>\* IDE Drivers. Make sure the correct IDE drivers are loaded. Under the  
  
>device manager, look under Hard Drives. If your hard drive is listed by  
  
>brand name, you are good. If it is listed as "Generic", you need to load  
  
>the proper drivers.  
>  
>\* Msconfig.exe can be used to minimize what is loaded at startup.  
>  
>  
>Desktop Properties  
>-----  
>\* De-activate Screen Saver: Right click desktop, Properties, Screen  
>Saver, 'None'.  
>\* Remove Wallpapers: Right click Desktop. Properties, Background tab,  
>select "none"  
>\* Animation Desktop, right mouse click, Properties, Effects, un-check  
>'Animate windows, menus and lists'.  
>  
>Control Pane

>-----

>\* De-activate Power management. Control Panel / Power Management /  
>power scheme 'Always on'. Set 'System Standby' and 'Turn off hard disks'

>to 'Never'. Set monitor to anything.

>\* Disable System sounds. Control Panel / Sounds, choose scheme 'No sounds'.

>

>\* Exit Task scheduler. Start the program with a double click, choose  
>'Exit Task scheduler' under Options, and its gone or check msconfig startup

>

>Open your registry and find the key below. There should be a value  
>named 'SchedulingAgent' which is set to equal 'mstask.exe',  
>this is the entry that loads the Task Scheduler. Delete this value to  
>stop the task manager loading again.

>

>Settings:

>Key: [HKEY\_LOCAL\_MACHINE\Software\Microsoft\Windows\CurrentVersion\

>RunServices]

>Value Name: SchedulingAgent

>Data Type: REG\_SZ (String Value)

>Value Data: mstask.exe

>

>

>\* De-activate scrolling Tooltips. Explorer: View - Folder Options -  
>View - uncheck "Popup ...." or "Tooltips ...". If you have TweakUI  
>installed, open it and go to the "General" tab. Uncheck "Mouse hot  
>tracking effects". This, however, does not turn off ALL

>

>

>Little crap

>\* Logitech mouse software, turn off Tray Icon, Set Keyboard, mouse  
>properties

>\* ADD Windows media player to allow Native Plugins to work in Paris

>\* install Tweakui, \* Command Prompt Here

>\* network auto logon

>\* TaskBar, small icons

>\* Folder properties, Disable display animation.

>

>

>

>

>

>Set manual punch long on Paris Project Settings menu

>

>Keep the AUDIO window and any other windows you don't need open CLOSED  
>to save CPU and RESOURCES

>

>Check Your Free Disk Space

>  
>If the free space on a hard disk falls to below 10% of the size of the  
>drive or 100 MB (whichever is smaller), performance slows to an absolute  
  
>crawl. The easiest way to quickly check your available disk space is to  
  
>double-click My Computer, hit F5, and click once on C:. The drive's  
>capacity and free disk space will appear in the lower pane of the  
>window. As you will see by the next few topics free disk space really  
>does impact your system more than what most people realise because of  
>multiple factors.....read on.  
>  
>  
>Delete all TMP files (temporary files)  
>  
>Temp files are where the computer places information temporarily while  
>it writes that information to disk or waits for you to tell it where  
>that information is to go. What happens if you have heaps of TMP files  
>in your computer is that the computer goes to create the 00001.TMP file  
  
>and that name is already taken up by another file so it then tries to  
>use 00002.TMP file and if that one exists I'm sure you can guess what  
>then happens....All this wastes both a computers time and power...  
>  
>Start > Find > Files or folders > \*.tmp will probably turn up some temp  
  
>files. Ctrl-A-Shift-Del-Enter will banish them without sending them to  
>the Recycle Bin.  
>  
>  
>Delete all CHK files  
>  
>CHK files also tend to clutter up hard drives--these are the lost  
>clusters ScanDisk finds and saves unless told otherwise. Start > Find >  
  
>Files or folders > \*.chk may turn up some more candidates for deletion.  
  
>Ctrl-A-Shift-Del-Enter disposes of them properly.  
>  
>TIP if you open up the advanced options in scandisk you can tell the  
>program to "free space" and NOT to "convert to files" this means you  
>will never need to search for CHK files again...Or until you  
>format/reinstall windows again.  
>Delete all Temp Internet Files  
>  
>Start > Run > c:\Windows and, while holding down the Control key, click  
  
>once on the folder labeled Temporary Internet Files and once on the



>folder labeled Cookies. If you have settings that are saved in cookies,

>such as logon IDs for password-protected web sites, don't select

>Cookies. Shift-Del will throw away your Internet Explorer cache (IE uses

>an inordinately high 10% of your available disk space for cache by

>default) and your Internet Explorer cookies. Internet Explorer will

>rebuild this folder the next time it's launched.

>

>TIP Yes once again you can change a setting to stop this from EVER

>becomming a problem. INTERNET EXPLORER>TOOLS>INTERNET OPTIONS>ADVANCED

>tick the option "empty internet temporary file folder when browser is

>closed" If you have a slow modem then you may wish to decrease the

>maximum space for these files instead.

>

>

>Get Rid of Excess Fonts

>

>Windows 9x is better at font management than Windows 3.1 was, but this

>platform still has difficulty managing large numbers of fonts. Fonts

>consume disk space and chew up CPU cycles whether you're using them or

>not. If you have hundreds of fonts, either get a package like Adobe Type

>Manager Deluxe that lets you group and categorize them for special

>projects, or group and categorize them into folders yourself, dragging

>their contents into your fonts folder as you need them. As long as fonts

>aren't in the C:\Windows\Fonts directory, they're just occupying disk

>space, and they're not consuming any CPU cycles. The only people likely

>to need the Symbol font are mathematicians, college students living in

>Greek houses, and students studying the Greek language. If you don't

>fall into any of those three categories, you can ditch Symbol as well. :)

>Defragment Your Hard Drive

>

>After you maximize your free space, you want to defragment your drive

>using Start > Programs > Accessories > Disk Defragmenter. Defragment

>whether Windows says you need to or not. There are strategies for

>defragmenting, third-party utilities that do a better job.

>

>Defragment your drive after you remove any large quantity of data from

>your hard drive, as well as any time you install software. You should

>also make a habit of defragmenting your drive once a month. Before an

>important recording session is also a good time to spend the time

>defragging (and i dont mean playing a quick game of unreal

>tournament)\*smiles\*.

>

>The less free space you have on your hard drive, the faster your drive

>will become fragmented !!! The previous few topics are beginning to seem

>not so stupid after all.

>Make Sure Your System Is Using 32-bit Drivers

>

>If the system is much slower than it should be, there's a good chance

>that Windows isn't using its native 32-bit drivers for disk access.

>Another common symptom of this problem is a nonfunctioning CD-ROM drive.

>

>To check for more symptoms, press Start, then proceed to Settings >

>Control Panel > System > Performance. If you see a message that says

>certain drives are using MS-DOS compatibility mode, you have a problem.

>

>Switch over to Device Manager > Hard Disk Controllers. If you see yellow

>exclamation points, you may have one very common (but perplexing)

>Windows 9x problem. To fix it, press Start, then proceed to Run >

>Regedit, then Ctrl-F-NoIDE-Enter. We'll talk about Regedit in a little

>bit more depth later in this chapter. For now, if Regedit comes back

>with a key labeled NoIDE highlighted in blue, right-click on it and

>select Delete. Now restart immediately. You should see an immediate,

>dramatic improvement in disk performance.

>

>

>Lose autoexec.bat and config.sys

>

>Rename AUTOEXEC.bat to AUTOEXEC.XYZ and rename CONFIG.bat to CONFIG.XYZ

>

>and restart. If you don't run DOS programs, this trick is a double

>blessing: you speed up your system, and you don't have to change the way

>

>you work at all. Renaming the files like this allows you to keep the

>files for reference, but keeps the system from finding them and using

>the configuration data in them. Be sure to restart immediately after you

>

>do this procedure.

>Clean Out Your Startup Group

>

>Loading programs in to RAM will force the computer to use the swap file,

>

>see next topic below. I suggest using this utility to unload all

>programs that load at startup except, External links, SYSTRAY,

>taskmonitor, and scanregistry....All others can and should go. The only

>

>other one I have in here is my firewall. Make sure that you have no more

>

>than 5 in here and definately no MS fastfind or MSoffice entries. Virus

>protection should be removed since you can run it when it is needed.  
>  
>  
>Optimize Your Swap File , also known as virtual memory.  
>  
>In a perfect world your computer will never use its swap file at all. If  
  
>the computer needs the swap file constantly the computer looks to empty  
  
>the cpu's work to ram, when the ram is full it then empties some of the  
  
>ram to the hard drive then puts what the CPU was working on in ram. Then  
  
>the cpu looks for the next data that it needs that should be already in  
  
>the ram waiting. This shuffling DATA to and from the RAM and hard disk  
>brings a fast CPU to its knees.  
>  
>Forget what other people have told you about set your swap file to  
>double the amount of ram you have....This wastes huge amounts of hard  
>disk space and when recording if you ever need that much room for a swap  
  
>file I can tell you now your computer is not going to cope with too many  
  
>tracks of audio. Setting the swap file's maximum and minimum values to  
>the same number is a good idea but this can cause an even worse thing to  
  
>occur than letting windows manage the swap file..Your swap file can  
>become fragmented.....Windows 98 is miles ahead of 95 when it comes to  
>managing the swap file so I recommend it is left at its default settings  
  
>unless you wish draw every once of power out of the computer or are  
>having problems with windows default setting... If you only have 1 hard  
  
>drive I would highly recommend setting the max and min to the same value  
  
>or the drive has to leave the audio files to make any changes to the  
>swap file (refer to this pagefor more info on this). After changing the  
  
>value of the swap file defrag your hard drive and reboot to dos. Once in  
  
>DOS delete the swap file so that when windows is restarted the swap file  
  
>is rebuilt unfragmented....This is very important. Another trick is too  
  
>get the autoexec.bat file to delete the swapfile for you everytime the  
>computer starts. Enough free unfragmented space is needed if this trick

>is to be used. Windows 98 has a utility called SYSTEM MONITOR which can

>tell you how large your swap file is. It may need to be installed off

>your CDROM since it is optional when installing windows. Run your

>programs and look at the size of the swap file when windows is managing

>its size...This will tell you if you need more RAM and what size to set

>your permanent swap file to. You will want to make sure windows doesn't

>reallocate the space for a swap file whilst you are recording or a

>glitch will be heard...Logic Audio calculates how much room you need for

>a swap file based on the figure set in audio hardware and drivers. The

>setting is called "max audio tracks" for this reason you should set this

>number to as close to the maximum amount of tracks that you will need in

>the song that you are working on. Logic ensures that windows will not

>resize your swap file when recording unless you load another program

>while running logic. Setting the maximum and minimum swap file size to

>the same number and higher than what you ever need for a swap file isn't

>necessary for Logic Audio but some other programs aren't as smart and it

>may need to be done.

>

>I have read heaps of tips on swap files and I shall tell you to ignore

>most of it...One tip is to set a swap file on another dedicated

>partition, this seems like a good idea since the swap file will never

>become fragmented but Partitions other than the primary one will be

>significantly slower depending on how far towards the centre of the drive

>that partition is. You want the swap file to be in the fastest part of

>the hard drive and definatly NOT on the same partition as your audio

>files..Once again a dedicated hard drive for audio begins to make more

>sense. Recording to the same partion as the swap file and system files

>can increase the chance of data corruption.

>

>On systems with large amounts of memory (i.e. > 256mb) the hard disk

>based swap file is not needed as much, this tweak optimizes the use of

>the swap file on such systems.

>

>Using notepad open the file SYSTEM.INI in your Windows directory.

>

>Find the [386Enh] section and add a new line reading

>"ConservativeSwapfileUsage=1". Save the file and restart Windows for the

>change to take effect.  
>  
>  
>VCache or Disk Cache  
>  
>Cache can get quite confusing for some people since there are many  
>different types of cache. This section will talk just about VCACHE or  
>disk cache as it is also known as.  
>  
>Go to Start > Settings > Control Panel > System > Performance > File  
>System > Typical Role of this Machine > Network Server. Windows will now  
  
>store the last 2,729 filenames and the last 64 directory names it's  
>used. Of the well-known tips, this one tends to make the most noticeable  
  
>difference. Using Network Sever will double the standard settings...For  
  
>those of you using more than 256 Mb of RAM I will write a registry patch  
  
>that will double the values for network sever. I will link it [HERE](#). You  
  
>may use it at your own risk and on the condition you let me know if you  
  
>noticed a difference after installing it. It will add another option  
>under network sever called "Skinah's DAW Tweak" so you can select and  
>deselect it at will. When playing with this value you will need to  
>allocate more VCACHE to hold/store the extra files in ram or you will  
>not achieve a thing....This is outlined below....  
>VCACHE SETTINGS  
>  
>Windows uses its VCACHE to mirror data on your hard drive. It takes only  
  
>a little bit longer to read 128K off the disk than it takes to read 64K,  
  
>so when Windows asks for 64K, the VCACHE will go ahead and read more  
>data than Windows asks for. And if Windows asks for the next piece,  
>VCACHE can provide that data from RAM instead of from the disk. Also, if  
  
>you ask for a piece of data once, there's a decent chance you'll ask for  
  
>it again, so VCACHE holds whatever data you've loaded last for as long  
>as possible.  
>  
>To illustrate this principle, try restarting your computer, then loading  
  
>a large application like Microsoft Word. Count off the seconds before it  
  
>loads--an unscientific one-one-thousand, two-one-thousand will suffice

>for this illustration. Now immediately close Word and load it again.  
 >This time, it will load much more quickly, because much of Word is  
 >loading from RAM rather than from disk.  
 >  
 >The correct setting is totally system dependant. I will give you some  
 >guidelines that other sites do not tell you....  
 >  
 >Setting Vcache to a value less than 8192 can cause problems when burning  
  
 >CD's....It helps to cause "buffer underruns" so set the maximum vcache  
 >setting equal to or more than 8192. Next tip is that with increasing the  
  
 >computers role from "desktop" to "network server" or "Skinah's DAW  
 >tweak" the computer remembers more and more of the last files you used  
 >and keeps them in RAM...If the Vcache is small then not all of the files  
  
 >fit into the allocated space and the full potential of increasing the  
 >role is never achieved. The other end of the scale is that if you set  
 >the minimum value to a high value this keeps that amount of RAM for  
 >vcache and won't allow programs to use that section of RAM... This is  
 >why windows is constantly changing the values behind your back. The less  
  
 >RAM u use the more it allocates to Vcache. Once again you can use SYSTEM  
  
 >MONITOR to graph your disk cache settings while windows has control over  
  
 >the settings to see what your system needs under normal applications.  
 >Just remember that windows uses something like 75% of available ram for  
  
 >caching so make sure you load your sequencing program and a large song  
 >before looking at the values.... my settings are 10240 minimum and 32768  
  
 >maximum since my computer always uses the 32768 value unless the system  
  
 >is very low on ram where it will then decrease to the 10240 setting. I  
 >find my computer NEVER resizes the vcache with these settings since I  
 >have enough RAM in my computer for the applications that I run. You can  
  
 >make the values anything you like although I highly recommend sticking  
 >to values that are multiples of 1024 due to the way a computer counts  
 >with base 2....A bit is either a 1 or a 0, so you have two choices in  
 >binary code ( $2*2*2*2*2*2*2*2*2*2=1024$ ) 1024 is 10bits.  
 >  
 >The VCACHE settings are found in a file called "system.ini" in your  
 >windows directory.  
 >  
 >v-cache settings in tweaking windows win-98 and me for audio recording.  
 >

>  
 >Write Caching  
 >  
 >By default, Windows is set to enable disk "write caching" which  
 >basically means that rather than writing files to hard disk immediately,  
  
 >Windows puts the (audio and other) data in RAM first, waiting for a  
 >chance to write it to disk.  
 >Unfortunately, if you're recording a lengthy bit of audio, this "chance"  
  
 >may never come, and Windows will simply run out of RAM and try to dump  
 >any audio (or other) file/s currently in RAM to your hard disk. This can  
  
 >potentially cause data loss, audio glitches and other "fun" stuff.  
 >  
 > \* To disable write caching...right-click on the My Computer icon on  
  
 >your desktop and scroll to Properties in the menu which appears.  
 > \* In the ensuing window/s, click on the Performance Tab and then  
 >File System buttons, respectively.  
 > \* In the next window, click on the Troubleshooting Tab and check  
 >the "Disable Write-Behind Caching.." checkbox.  
 >  
 >Turn Off CD-ROM Autoplay  
 >  
 >Under some circumstances, Windows 9x polls the CD-ROM drive every few  
 >seconds to see if a CD has been inserted. Depending on the nature of  
 >your system, this can make things noticeably more sluggish. Control  
 >Panel > System > Device Manager > CD-ROM > <name of your CD-ROM drive> >  
  
 >Properties > Settings. Clear the box labeled Auto Insert Notification,  
 >then click OK. If you have more than one CD or DVD device, repeat this  
 >process for each drive in your system.  
 >  
 >If you are recording and your computer is close to 100% CPU power the  
 >simple checking the cdrom drive can cause clicks and pops at regular  
 >intervals...Also if a hard drive is sharing an IDE channel with a cdrom  
  
 >and it checks for a cd in the drive then that hard drive cannot be  
 >accessed !!! click here for more info regarding this and IDE.  
 >Turn Off Power Management  
 >  
 >By default, Windows will shut down your hard drive after a period of  
 >inactivity. This feature can cause significant slowdowns, because your  
 >drive then has to power back up the next time it's accessed. The delay  
 >can easily be a second or more. This delay will be noticeable if your  
 >disk cache has been working well and your system hasn't had to access  
 >the drive for a long period of time, but a sudden change of events makes

>the system look to the drive.  
>  
>The wisdom of turning off hard drives in order to save power is  
>questionable anyway. This practice causes them to wear out much more  
>quickly, and the amount of money you save will be pennies per year, if  
>that--the amount of power a modern hard drive consumes is that  
>negligible. Reducing the lifespan of a useful drive that will cost \$200  
  
>to replace in order to save a dime just doesn't seem like a wise move.  
>  
>In laptop computers, the situation is a little bit different since your  
  
>primary concern is battery life, rather than performance or longevity.  
>You have little choice but to use power management on your laptop;  
>however, keep it turned off on your desktop computer.  
>  
>In Windows 95, go to Start > Settings > Control Panel > Power. Clear the  
  
>box that reads "Allow Windows to manage power usage on this computer."  
>Then click on the Disk Drives tab and clear the checkbox there as well.  
>  
>In Windows 98, go to Start > Settings > Control Panel > Power Management  
  
> > Power Schemes > Home/office desk > Turn off hard disks > Never.  
>  
>  
>Use Hotkeys Instead of Desktop Icons  
>  
>Some people many see this as over the top, and yes it is unless you have  
  
>lots and lots of icons on the desktop. If you set your vcache settings  
>correct the icons should be in the cache. Many people keep shortcuts to  
  
>their most frequently used applications on their desktop. In the past,  
>I've recommended that people follow this practice. Unfortunately, having  
  
>dozens of icons on the desktop slows the system down for the same reason  
  
>that having desktop wallpaper does, only more so because the system  
>frequently has to load the icons from disk when redrawing the desktop.  
>Keep your desktop simple--if you need fast access to certain key  
>applications and don't want to navigate the Start menu, define hotkeys  
>instead. They're faster than double-clicking an icon, they're always  
>available without having to make the desktop visible again, and they  
>don't slow the system down.  
>  
>To make a hotkey, right-click on the Start menu and hit Explore.



>Navigate to your program's icon, then right-click on it and hit  
>Properties. Click the Shortcut tab, and click in the box labeled  
>Shortcut Key. Hit a key that makes sense--I typically use the first  
>letter of the application's name--then hit OK. From then on, hitting  
>Ctrl-Alt and that letter key will launch that application.  
>  
>If you only have one hard drive then this tip is a good idea.... If you  
  
>have two drives then it doesn't hurt to have a few around to help people  
  
>find applications. I prefer a clean desktop anyway and using hotkeys is  
  
>good once you get used to the idea.....that is until you then use  
>another computer or format the disk LOL.  
>  
>  
>Enable Your Hard Drive's DMA Setting  
>  
>THIS IS A MUST. If your disk controller is capable of direct memory  
>access (DMA) and has the correct driver installed, you can dramatically  
  
>reduce the amount of CPU power your drives require. DMA permits the  
>controller chip to write to memory directly, rather than sending it to  
>the CPU and making the CPU write it to memory. This feature alone  
>doesn't do much to improve the speed of the data transfer, but it does  
>permit the CPU to do other work while disk access is taking place, which  
  
>can increase overall system speed.  
>  
>Many people know to download the DMA-capable drivers for their disk  
>controllers, but they frequently miss this step, which negates most of  
>the benefit of having the drivers. To enable DMA, go to Start > Control  
  
>Panel > System > Device Manager > Disk Drives > <any IDE drive present>  
  
> > Properties > Settings > Options > Enable DMA. reboot the computer and  
  
>then recheck the DMA box, it should stay ticked.  
>  
>If the drive or controller isn't capable of DMA, or if the installed  
>driver doesn't support DMA, the Enable DMA box won't appear. In  
>addition, this box probably won't appear on SCSI devices, because SCSI  
>controllers generally use DMA by default and don't give the option to  
>turn it off. Some ATA100/66 controllers are handled as SCSI devices.  
>  
>  
>  
>

>

>USB, COM and LPT ports If USB is not needed then disable it in the  
 >bios. This can also be done to serial ports and parallel ports. If you  
 >dont use any parallel devices but you use a legacy sound device then  
 >disable it or you get IRQ sharing. You can also disable the legacy  
 >emulation if you never run any dos games. Same goes for serial ports.  
 >You only have 2 IRQ's for serial ports and if u have both enabled and an

>internal modem installed then you are IRQ sharing. IRQ sharing puts  
 >extra load on the CPU depending how many interrupts that are sent down  
 >that line. You free up IRQ's by disabling any thing thats built into the

>MB in the BIOS.

>

>

>

>Compressed Drives Dont use compressed drives for obvious reasons, more  
 >power to the CPU. Also make sure disk compression is disabled. Check  
 >under control panel-system-performance

>

>Virus Protection While it is essential to have protection dont leave it

>running in the background, this goes for all programs especially ICQ. If

>u must have programs loaded then get more RAM 128 is the bare minimum.  
 >256 is where its at these days especially with VST instruments or  
 >Virtual instruments. More things that run means more latency is needed  
 >and less tracks/effects.

>

>- check in device manager which resources your components use, and  
 >enable shadowing of these memory ranges in bios (advanced bios features)

>

>

>Disable Window animation

>

>windows uses little "effects" for when a window pops up and is  
 >minimised... you can disable this in win98 START> SETTINGS> CONTROL  
 >PANEL>DISPLAY>EFFECTS> "animate windows menus and lists"...disable this

>and bingo no more pops. depending on how badly your HDD is fragmented  
 >and if u are using 1 or two drives this will differ from system to  
 >system. Having this enabled on some systems will cause pops and glitches

>whenever you minimise and maximise or even switch between two programs.

>

>

>

>Thanks To.....

>  
>A lot of the basic information here has been gathered from a wide  
>variety of sources. It has been edited by me to make it relevant to DAW  
  
>uses and also to cut out outdated information. I have also added a  
>large amount of my own Tips tricks and experience. I would like to thank  
  
>David L. Farquhar and others whom I will add here for some of the  
>information contained in this page. David L. Farquhar has written a book  
  
>on this topic which is recommended by Microsoft.  
>  
>  
>  
>Lose the Screen Savers  
>  
>The need for screen savers evaporated in the early 1990s when monitor  
>refresh rates increased, but people continue to buy them. There is  
>absolutely no compelling reason to use them; from a technical  
>standpoint, they do far more harm than good. The real danger with  
>monitors is not the picture becoming permanently etched onto the screen;  
  
>it's the phosphors wearing out from being overworked. Many screen savers  
  
>have nearly as much movement as a fast-paced video game and make the  
>monitor and CPU work about as hard as well. If your system is doing  
>routine maintenance like scanning for viruses, checking hard disks for  
>errors and correcting them, or defragmenting hard disks--things it  
>should be doing automatically, and we'll cover that in Chapter 5--a  
>screen saver interrupting those tasks will make them take much longer.  
>If you're waiting for the computer to finish some time-intensive task  
>like a transform in Photoshop or even a lengthy download from the  
>Internet, the screen saver steals valuable RAM and CPU power from that  
>task. It also creates one more task for the computer to juggle--and one  
  
>more reason for it to crash. Some screen savers have been known to crash  
  
>systems.  
>  
>Using the Blank Screen screen saver that comes with Windows is a good  
>idea; it doesn't use any CPU power, and it gives your monitor's  
>phosphors the opportunity to really rest, saving wear and tear on the  
>monitor and reducing its power consumption. If you want to protect your  
  
>monitor, use Blank Screen and give it a timeout period of 30 minutes.  
>The use of any other screen saver causes more harm than good.  
>  
>Some monitors eliminate the need for any screen saver altogether. My

>Iiyama Vision Master Pro monitor has a power management menu. If your  
 >monitor has digital on-screen controls, it may also have its own power  
 >management. If that's the case, set your monitor to put itself in  
 >power-saving mode after 30 minutes, which allows you to dispense even  
 >with the Blank Screen screen saver.  
 >  
 >Lose the System Sounds and Desktop Schemes  
 >  
 >The Microsoft Plus packs for Windows 95 and 98 contain some gimmicks  
 >such as desktop themes than cause icons to spin as they're clicked.  
 >Unless you have an extremely high-end computer turn that stuff off. In  
 >many cases, it takes longer for the computer to spin the program's icon  
  
 >than it does to load and launch the program.  
 >  
 >You also want to turn off animated cursors and system sounds, as these  
 >toys can steal large amounts of memory and CPU time. If you need system  
  
 >sounds to warn you of important things like critical events, program  
 >errors, or incoming mail, go ahead and use them, but refrain from  
 >assigning sounds to every event. On the majority of systems, I go into  
 >the Sounds control panel, select the schemes box, and set it to No Sounds.  
 >  
 >  
 >Paris runs best on its own IRQ. 3 works well  
 >In BIOS pick PNP OS "NO"  
 >Assign the PCI slot for the paris cards to 3.  
 >The legacy MIDI is on IRQ 5  
 >Remove the Scherzo driver and reinstall them on reboot.  
 >Disable USB, Serial, Com Ports not needed.  
 >  
 >PCI Slots:  
 >=====

>  
 >Check your motherboard to see which PCI slots are shared with other  
 >devices such as AGP Video cards and RAID controllers and put the EDS  
 >cards in the slots that are NOT shared.  
 >  
 >For example, some BX Motherboards share slot 3 with AGP. The KT7 MB has

>Raid controller.  
 >  
 >Insert your EDS cards in the lowest number non shared PCI slot so they  
 >will be checked for activity before other cards on the system.  
 >  
 >\* Put system drive on one Ide channel and audio drive on the other Ide  
 >channel.

>  
>  
>  
>Ain't it easy to config ?????????????????????? I can't believe you read

>this far! yayHi Dimitrios

As I had no real need for this app I really didn't pay attention to your previous posts but with a new (second) computer coming on line shortly I have but one question

How fast are file transfers compared to a straight LAN connection with crossover cable or via a router ?

Thanks

Don

"cujo" <chris@nospamapplemanstudio.com> wrote in message  
news:435a2e07\$1@linux...

>  
>  
> Wormhole is sort of an interprogram Senderella?

>  
>  
>  
> "Dimitrios" <musurgio@otenet.gr> wrote:  
>>

>>Hello to everyone.  
>>You all know here my humble efforts to push Paris a little bit to the  
>>future...  
>>What is though lacking is the kind of support from most of us here...  
>>An example to what I mean is wormhole.  
>>This kind guy -author- of wormhole has made too many efforts to make  
>>wormhole  
>>work better with Paris.  
>>But...things have stopeed somehow because noone except from me and Genne  
>>Lennon I guess , has bought wormhole.  
>>I explained to wormhole author that he will find a great willingness of  
> support  
>>in his efforts but I was wrong...  
>>How can we all expect Paris to grow along when we do not support those  
>>efforts  
>>?  
>>Even if you would not need for now wormhole this would open doors to newer  
>>appz-plugins that could make Paris a better DAW.  
>>How can I ask this guy to try to make an app specific for Paris like an

> automated  
 >>delay compensation (if that will be possible ,who knows) or something  
 >>other  
 >>if we here do not support these guys.  
 >>This damn wormhole is so cheap compared to what we all paid ( and some of  
 >>you much more) to have our Paris system .  
 >>Only if I see "named" responses that will confirm bying wormhole and we  
 > must  
 >>gather quite a few here then only I will get in touch again and somehow  
 > "demand"  
 >>Paris support with wormhole and other things.  
 >>I am considering rebuying wormhole to add me first on that list...  
 >>So please show in this forum that we wanna keep Paris alive spending some  
 >>extra little money ( a few Pizzas less for a coupl e of weekends) starting  
 >>with wormhole...  
 >>Regards,  
 >>Dimitrios  
 >>  
 >>ps: If someone else too has already bought Paris ,my humble apologies to  
 >>him, but I will need his name to add it on the list I will send to  
 >>wormhole  
 >>authorThis is a multi-part message in MIME format.

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 charset="iso-8859-1"  
 Content-Transfer-Encoding: quoted-printable

The Wormhole link is?  
 "Dimitrios" <musurgio@otenet.gr> wrote in message =  
 news:4359edc4@linux...

Hello to everyone.  
 You all know here my humble efforts to push Paris a little bit to the =  
 future...  
 What is though lacking is the kind of support from most of us here...  
 An example to what I mean is wormhole.  
 This kind guy -author- of wormhole has made too many efforts to make =  
 wormhole  
 work better with Paris.  
 But...things have stopeed somehow because noone except from me and =  
 Genne  
 Lennon I guess , has bought wormhole.  
 I explained to wormhole author that he will find a great willingness =  
 of support  
 in his efforts but I was wrong...  
 How can we all expect Paris to grow along when we do not support those =  
 efforts

?

Even if you would not need for now wormhole this would open doors to =  
newer

appz-plugins that could make Paris a better DAW.

How can I ask this guy to try to make an app specific for Paris like =  
an automated

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Regards,

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ps: If someone else too has already bought Paris ,my humble apologies =  
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author

-----=\_NextPart\_000\_0147\_01C5D6EC.A672BB50

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<BLOCKQUOTE=20

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<DIV>"Dimitrios" &lt;<A=20  
 href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>&gt; wrote in =  
 message=20  
 <A =  
 href=3D"news:4359edc4@linux">news:4359edc4@linux</A>...</DIV><BR>Hello =  
 to=20  
 everyone.<BR>You all know here my humble efforts to push Paris a =  
 little bit to=20  
 the future...<BR>What is though lacking is the kind of support from =  
 most of us=20  
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 someone else too has already bought Paris ,my humble apologies =



to<BR>him, but=20

I will need his name to add it on the list I will send to=20  
wormhole<BR>author</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0147\_01C5D6EC.A672BB50--Hi Dimitrios,

I'd like to experiment with wormhole. I emailed their website the other day to see if Paris was supported but they haven't got back to me yet.

jefj

Dimitrios wrote:

>Hello to everyone.

>You all know here my humble efforts to push Paris a little bit to the future...

>What is though lacking is the kind of support from most of us here...

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>Regards,

>Dimitrios

>

>ps: If someone else too has already bought Paris ,my humble apologies to

>him, but I will need his name to add it on the list I will send to wormhole

>author

>

>Me too, yet I've slogged my way through 17 albums like that.

jef

DC wrote:

>I really hate it.

>

>Ever try to record your own stuff with no help? Ok, you get to keep  
>the guitar tuned, setup the cans mix, make sure you don't pull the wire out  
>of the cans walking around, do punch ins, play, oh and while  
>playing, decide if what you are doing will require punch-ins, stand  
>"right there" to keep the buzz down, press the red button, try not  
>to look at the transport numbers going by, catch the guitar going  
>out of tune, oh and play the solo of your life...

>

>arrrggghhhHHHHHHH!

>

>I have a good friend coming over soon to get me out of this  
>padded room...

>

>And to run the gear while I turn back into a guitar player...

>

>Dang!

>

>DC

>

>

>DC

>

>

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

>

>I will probably pick up a used Gibson Les Paul or a new Epiphone Les Paul  
>when I have extra cash. Maybe an SG???

You can get new SG's pretty cheap these days - they have  
that "faded" series that can be had for under \$700.

Apart from that, try to find a decent used tube amp that has a  
nice-sounding drive to it, and get something to drive the front  
end a little harder if you need to go to metal-land (something  
simple like a compressor pedal, even... that way you're not  
mixing two types of distortion together - that of the amp and  
that of the pedal).

Now, that combination will cost you more than the \$600 you  
mentioned, of course, but what you also might check into are the

Line 6 modeling amps... they have a small combo with 12" speaker that comes in right around \$300 street, as I recall, and while I've not recorded with these, I have played them a bit, and they don't sound bad at all! The good thing about something like this is that you don't have to tweak for days, and you're still micing it up instead of going direct with a modeled sound; and for rock guitar, having a mic in front of a speaker vs. going direct makes a big difference, IMO.

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

>I find it less frustrating than dealing with other musos much of the time  
>though. ;o)

Don't get me started...

>I guess things are somewhat different though for me dealing with pleb rock  
>bands than recording the relative perfection of classical musos as I know  
>you often do. I still have that CD you sent me somewhere of the organ...  
> must dig it out for another listen.

You know, the classical perfection thing has not worn off on me for my own rock stuff. Thank goodness.. I just want it to feel good and get your attention. That, of course, is much much harder than it sounds innit?

I recorded 99 takes of classical harp one night. They all sucked.

I told her to go home and practice and call me next week.

That's what I am doing.

BTW, this harpist told me she has pieces that require one hour a day practice to be able to play. Right, one hour a day for one piece... Yipes! I think I am starting to understand though.

DCThanks for all of your efforts Kim and good luck with the move!

Tyronelt's definitely a brain switch exercise. In PARIS it helps to use the 99 track looping mode to record multiple takes in one go. So that at least while you're playing you don't have to think about recueing and such. Once you have your levels set you can just play.

Logic has a similar feature which always available without having to do a mode switch; with that and a remote control solo recording is not too

bad. Not as nice as having an engineer but not nearly as bad as it used to be with tape machines, mixers and outboard FX to babysit. I can get the song set up as an engineer, take a break, and come back as a musician ready to play. That is, when Logic is behaving...

Kim, since you've inspired me to get the GNX4, it's already been interesting getting into the foot controlled recording interface. The GNX is already a useful scratchpad for ideas, and I wouldn't be surprised if I come up with some keeper tracks when I get a bigger compactflash card (recording guitar without an amp and mic? Without an outboard pre? Heresy I tells ya! ;^)

Cheers,  
-Jamie K  
<http://www.JamieKrutz.com>

Kim wrote:

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

>

>>I really hate it.

>>

>>Ever try to record your own stuff with no help?

>

>

> Hehe. Yeh sure! Do it all the time! In fact that's what I enjoy most, and  
> do most with Paris! I suppose it depends on your approach, I guess, or something.  
> I'm fully adapted to the idea of "right, hit go, get it right, if you stuff  
> it up do it again from the start". And I'm used to doing things one verse  
> at a time or whatever as required, so you just need to get the verse right,  
> not the whole song. I find I like the pressure of having to nail something  
> though. Of course things become near impossible if I have just a single stuff  
> up in the best solo over. Basically you move the solo to a spare track, record  
> the however-many notes to replace the bad bit, then try and merge the two.  
> I find it less frustrating than dealing with other musos much of the time  
> though. ;o)

>

> I guess things are somewhat different though for me dealing with pleb rock  
> bands than recording the relative perfection of classical musos as I know  
> you often do. I still have that CD you sent me somewhere of the organ...  
> must dig it out for another listen.

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> Cheers,  
> Kim.You suck!!! You should be hooking up a series of large  
batteries to the UPS, and connecting the server to a battery  
operated satellite up-link for the duration of the move!  
This would ensure no outages and prevent newsgroup-withdraw!!!

;-)

Kidding of course, thanks for all your efforts... they ARE appreciated.

David.

Kim wrote:

> Just a quick one to let you all know we've been offline a little this arvo,  
> and may be on occassion over the next few weeks. I'm moving house soon and  
> I'm fiddling with switching routers among other things for the move.  
>  
> If you come across any outages rest assured I'm trying to keep things short.  
> We've got two routers here currently and we'll be switching and changing  
> as we experiment. If at any point we can't get things working we'll switch  
> back to the "known working" unit for a bit till we sort the problem, so outages  
> should be in the realm of under an hour.  
>  
> But there may be brief outages from time to time over the next few weeks,  
> as there have been today. Just letting you know. I'll no doubt inform you  
> again nearer the time I'm actually moving house.  
>  
> Cheers,  
> Kim.Hi gang,

I just installed a Matrox G450 PCI card - I already had a G450 AGP installed with no problems using whatever drivers came with Windows XP. The new PCI card does not get recognized by WinXP, and I get the "Hardware Update Wizard" screen. As per your previous suggestions here, I did not try using Matrox's own drivers, but I can't get WinXP to recognize the G450 PCI card. If the driver for it is indeed there, where do I find it? Any suggestions would be very much appreciated.

I've got the card installed on the slot immediately under the AGP card since they share the same IRQ. I've got an ASUS A7S333 mobo, WinXP SP2. DeeJ please help!

Thanks.

LuizMaybe we should make them an offer they can't refuse! (Image of SSC waking up to oil-soaked sheets and a Harley headlamp chopped off with wires dangling at his feet!)

- Don Pauleone

On Fri, 21 Oct 2005 18:26:58 -0700, "Doug Wellington"  
<doug@parisfaqs.com> wrote:

>Should we dredge up the old group-getting-together-to-buy-Paris-from-ID

>thing again? ;-)  
>  
>-Doug (It was a JOKE!!!)  
>  
><http://www.parisfaqs.com>  
>  
>  
>"Neil" <OIUOIU@OIU.com> wrote:  
>> "Casey Pechet" <cpechet@cascade-media.com> wrote:  
>>>Legal expenses will probably far outweigh any benefits that accrue to  
>>>those  
>>>who participate in the action.  
>>  
>> My thoughts, too.  
>OK,

The G450 AGP and PCI should use the same driver. First thing I would try is to remove the AGP card from the system and have it boot to the PCI card. It should work on the generic driver that Windows uses, or it may be recognized immediately and you will be prompted for a driver update. If so go ahead and have it search automatically for the \*better driver\*. If it finds the Matrox driver, then go ahead and install it. Now reboot, go to your device manager and make sure the Matrox PCI card is recognized, then right click on your desktop, go to your settings window and set it up for dual monitors. If this works (and it should), then shut the system down, reinstall the AGP card and reboot the system. Go to the device manager and make sure both cards are now recognized. If so, again right click on the desktop and go to the settings window, make sure both cards are configured for dual monitors. Once that is done, right click on each desktop and it will show which of your monitors is hooked up to the corresponding head of each video card. Set your screen resolutions to what you need. You may also need to physically switch monitors between video cards until you get the situation you want between monitors 1, 2, 3 and 4.

My phone # is 970-375-7081. You are welcome to give me a call today if you get stuck. I'm doing studio maintenance and will have time to help. Tomorrow I'm in session most of the day and next week I may be hard to catch.

;o)

Deej

"Luiz" <orspamno@gmail.com> wrote in message news:435a77c1\$1@linux...  
>  
> Hi gang,  
>  
> I just installed a Matrox G450 PCI card - I already had a G450 AGP

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> with no problems using whatever drivers came with Windows XP. The new PCI  
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please

> help!

>

> Thanks.

>

> LuizI was gonna say the same thing.....I mean.....with all of the money we  
are paying him, this is such a ripoff!!!! Sounds like to me he's been using  
all of the thousands of \$\$\$\$ we've been sending him to buy guitar processors  
and stuff.

Hmfffffff.....

;oP

"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote in message  
news:435a6f1f\$1@linux...

> You suck!!! You should be hooking up a series of large  
> batteries to the UPS, and connecting the server to a battery  
> operated satellite up-link for the duration of the move!  
> This would ensure no outages and prevent newsgroup-withdraw!!

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> ;-)

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> Kidding of course, thanks for all your efforts... they ARE  
> appreciated.

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> David.

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> > as there have been today. Just letting you know. I'll no doubt inform  
you  
> > again nearer the time I'm actually moving house.  
> >  
> > Cheers,  
> > Kim.Deej,

You're awesome Dude! Thanks.

Luiz

"Luiz" <orspamno@gmail.com> wrote:

>  
>Hi gang,  
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> with no problems using whatever drivers came with Windows XP. The new PCI  
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>LuizHi again guys,

I solved the problem of getting the two Matrox G450 cards to work (AGP & PCI). Thanks DeeJ!

Well, now I would like to know how to clone the images of monitors 1 & 2 on monitors 3 & 4. I know this can be done using the Matrox drivers and utilities software, but since I'm not using that due to the problems with their drivers, I was wondering if anybody knew how to do it with the windows drivers - or if it's possible.



Thanks for the help.

LuizYou guys rock! Thanks for all your recommendations. Some day I will get a good Guitar pre, and tube amp. Right now I think I need to go with a processor box. The reality is I'm a drummer not a guitar player, a \$60K rig won't fix my deficiencies. As the guy said in the movie Crossroads, "you play like bird shit", that's me. I really am at a amateur night, demo kind of a level, so quality equipment may not be able to save me.

I was hoping that if I put the time in to cutting tracks myself, that most would be of high enough quality sound wise that they would be keepers. I was trying to avoid the buying, trying selling thing. I guess I was hoping for a magic bullet box that would give me versatility, and authentic amped sound, enough to fool 95 % of the people. The promise of these boxes, is that you can replace a room full of amps. Samples have really replaced many instruments, but I guess the modelers have not replaced the tube Amp, and will never be able to replace a great player.

I will have to experiment. I've recorded many guitar tracks over the years, I've never like the digital modeling boxes I've used in the past. I already knew that there is nothing like the real thing, but I was hoping the newer stuff was a lot better, at least passable.

I think I have to stay in the song writing, demoing mode for now, and if something is a keeper cool. If I'm in the ballpark sound wise, I guess that will have to do.

I'm thinking I will start with The J-Station, it's around \$100.00-150.00 and a lot of people like it. I recorded a Johnson Millennium AMP in the past and it rocked, so I hope the J-station kind of gets me there for the hard stuff. Although some of the J-Station samples sound like an amp recorded down the hall in another room with a wet blanket over it. I think it's going to be hard to get, defined, in your face guitar tracks out of this box, or any other for that matter. The Adrenalinn II and the Waves/PRS GTR are on the check out list.

If you guitar guy are not hip to the Waves PSR GTR, you might want to check it out. It looks cool, vary flexible with the patching and automation of effects. If it is as good as some of the Wave plugins, it will be a useful tool. Here are some links:

<http://namm.harmony-central.com/SNAMM05/Content/Waves/PR/GTR .html>

Summer NAMM show video demo:

<http://namm.harmony-central.com/SNAMM05/Index/videos.html>

<http://waves.com/>

Thanks again!

JamesGet two active video splitters if all you want is cloning and pull out the PCI card entirely.

AA

"Luiz" <orspamno@gmail.com> wrote in message news:435aa002\$1@linux...

>

> Hi again guys,

>

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> software, but since I'm not using that due to the problems with their

> drivers,

> I was wondering if anybody knew how to do it with the windows drivers - or

> if it's possible.

>

> Thanks for the help.

>

> Luiz

> You are, of course, spoiling the simplicity of all of this ;o). I think that it would be even more fun to actually get the same image on 4 x screens.....but in the absence of this necessity, isn't there a function to to somehow do what he's asking? I could have sworn I saw this somewhere during one of my odysseys.....but I forget where it was.

Getting old is a bitch.....;o)

"Aaron Allen" <nospam@not\_here.dude> wrote in message news:435aa3f2\$1@linux...

> Get two active video splitters if all you want is cloning and pull out the

> PCI card entirely.

>

> AA

>

>

> "Luiz" <orspamno@gmail.com> wrote in message news:435aa002\$1@linux...

> >

> > Hi again guys,

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> > I solved the problem of getting the two Matrox G450 cards to work (AGP &  
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> > if it's possible.  
> >  
> > Thanks for the help.  
> >  
> > Luiz  
> >  
>  
> I'm getting set up for a guitar overdub session tomorrow. The guitarist is  
a major, nationally recognized picker. I haven't really been given the green  
light to name names right now. The tracks will be included in a mix of a  
project that I've been working on here.

Anyway, I'm going to be doing a quick test of a number of mics for this  
session. Since the room sounds good and I'm not worried about overbleed, I'm  
considering X/Y pairs of SDC's and also mono tracking of the guitar using  
LDC's. I'm pretty stoked by these SE mics I've been trying out and I'm  
including them in the audition.

Here are the mics and preamps:

1. Stephen Paul U87-(Sytek)
2. AT 4050 (Sytek)
3. SE Titan (Sytek)
4. SE Titan-different voicing from standard issue (Sytek)
5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)
6. SE Gemini (Great River MP2-MH)
7. Neumann KM184's in X/Y (Forssell JMP-6)
8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)
9. SE 3 in X/Y (Forssell JMP-6)

These preamps are all somewhat similar, being clean/straight wire with gain  
kinda pre's and they were selected for reasons of consistency and expediency  
in getting this test done within the remaining time I have available in  
2005.

If it's OK with everyone involved, I'll make some sound clips available.

Deej

This is a multi-part message in MIME format.

-----=\_NextPart\_000\_01C1\_01C5D734.AEE08C70

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Deej and Luiz,  
I think the matrox drivers allowed that setting?  
One card will display to monitor A and duplicate it.  
The other card will display to monitor B and duplicate it.  
Whacky but it should work.  
Tom

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message =  
news:435aafc7@linux...

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Getting old is a bitch.....;o)

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> PCI card entirely.

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>

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>  
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-----=\_NextPart\_000\_01C1\_01C5D734.AEE08C70

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Deej and Luiz,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I think the matrox drivers allowed that =
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&gt;<BR>&gt;<BR>&gt;<BR><BR></BLOCKQUOTE> </BODY></HTML>

-----=\_NextPart\_000\_01C1\_01C5D734.AEE08C70--Oh, I'll bet whatever route you take, you'll fool 95% of the people!

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

>

>You guys rock! Thanks for all your recommendations. Some day I will get  
>a good Guitar pre, and tube amp. Right now I think I need to go with a  
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>box. The reality is I'm a drummer not a guitar player, a \$60K rig won't  
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>  
>Thanks again!  
>  
>JamesSince I didn't use the Matrox CD to install their drivers (I just used the  
drivers provided by WindowsXP), I also don't have Matrox's Utility Application  
installed. If I remember correctly, I couldn't see an option to install just  
the utility app without installing the drivers as well. Any way of doing  
this from inside Windows? Or can I somehow install the Matrox Utility app  
(without also installing their drivers), and use that to assign the cloning?

Luiz

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

>  
>  
>Deej and Luiz,  
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Martin Harrington  
www.lendaneer-sound.com

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>>

>I did not like the original POD. I do like some of the models in the PODXTLive. I have not like the low end Digitech boxes. I do like some of the models in the RP2000 and GNX4.

I did not care for the original Amplitube. I do like some of the models in Logic's Guitar Amp Pro and would probably like some of the models in the latest rev of Amplitube, the Line 6 plugin, etc.

The modelers are definitely getting better and they absolutely are useful tone machines. Beyond that they bring significant advantages logistically, including repeatability, instant recordability (once you've found and saved the patches you want) and "reampability." All together that can mean more playing time, more recording time and more flexibility in the mix.

So if what you're actually looking for is great sounding tracks, you can get that with the latest modelers (assuming a good guitarist), especially if you can learn the box and get beyond the factory patches. Learn the box and get beyond the factory patches. Did I mention "learn the box and get beyond the factory patches?" In most cases factory patches suck because they layer on too many effects and drive the models too hard. They also may be tuned for guitar amps instead of direct and you'll likely be using them direct. So spend some time learning the gear to see what it can really do.

OTOH if what you're looking for is a specific amp/guitar/mic combination, then you may need spring for that amp, that guitar and that mic.

I don't know about the JStation. But learn the box and program your own patches, or work with another guitarist who knows what to look for, and you'll likely get closer than if you stick with what they give you by default.

BTW, if you want a tube amp I have a hotrodded blackface Fender Bassman 50 up for grabs. It's been modified to do Fender and Marshall style tones, and channel one drives into channel 2 with footswitch selection between clean and tube overdrive. Sweet little guitar amp. I hardly use it any more, it's for sale.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

cujo wrote:

> Oh, I'll bet whatever route you take, you'll fool 95% of the people!

>

>

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

>

>>You guys rock! Thanks for all your recommendations. Some day I will get

>>a good Guitar pre, and tube amp. Right now I think I need to go with a

>

> processor

>

>>box. The reality is I'm a drummer not a guitar player, a \$60K rig won't

>>fix my deficiencies. As the guy said in the movie Crossroads, "you play

>>like bird shit", that's me. I really am at a amateur night, demo kind of

>>a level, so quality equipment may not be able to save me.

>>

>>I was hoping that if I put the time in to cutting tracks myself, that most

>>would be of high enough quality sound wise that they would be keepers.

>

> I

>

>>was trying to avoid the buying, trying selling thing. I guess I was hoping

>>for a magic bullet box that would give me versatility, and authentic amped

>>sound, enough to fool 95 % of the people. The promise of these boxes, is

>>that you can replace a room full of amps. Samples have really replaced

>

> many

>

>>instruments, but I guess the modelers have not replaced the tube Amp, and

>>will never be able to replace a great player.

>>

>>I will have to experiment. I've recorded many guitar tracks over the years,

>>I've never like the digital modeling boxes I've used in the past. I already

>>knew that there is nothing like the real thing, but I was hoping the newer

>>stuff was a lot better, at least passable.

>>

>>I think I have to stay in the song writing, demoing mode for now, and if

>>something is a keeper cool. If I'm in the ballpark sound wise, I guess

>

> that

>

>>will have to do.

>>

>>I'm thinking I will start with The J-Station, it's around \$100.00-150.00

>>and a lot of people like it. I recorded a Johnson Millennium AMP in the

>>past and it rocked, so I hope the J-station kind of gets me there for the

>>hard stuff. Although some of the J-Station samples sound like an amp recorded



>>down the hall in another room with a wet blanket over it. I think it's  
>  
> going  
>  
>>to be hard to get, defined, in your face guitar tracks out of this box,  
>  
> or  
>  
>>any other for that matter. The Adrenalinn II and the Waves/PRS GTR are  
>  
> on  
>  
>>the check out list.  
>>  
>>  
>>If you guitar guy are not hip to the Waves PSR GTR, you might want to check  
>>it out. It looks cool, vary flexible with the patching and automation of  
>>effects. If it is as good as some of the Wave plugins, it will be a useful  
>>tool. Here are some links:  
>>  
>> <http://namm.harmony-central.com/SNAMM05/Content/Waves/PR/GTR .html>  
>>  
>>Summer NAMM show video demo:  
>><http://namm.harmony-central.com/SNAMM05/Index/videos.html>  
>>  
>><http://waves.com/>  
>>  
>>Thanks again!  
>>  
>>James  
>  
>Ok, time to clear out the gear shelves 'round here.

[http://search.ebay.com/\\_W0QQsassocZtoasterdonQQhtZ-1](http://search.ebay.com/_W0QQsassocZtoasterdonQQhtZ-1)

I really don't want to sell the cool old National Radio tube mixer/amp, but it has just sat on the shelf for years now, and someone may as well make some music with it.

DCBecause they are resource pigs.  
AA

"Martin Harrington" <lendan@bigpond.net.au> wrote in message  
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>The Matrox driver that is provided with Win XP is inherently more stable than the one provided with the CD. Not sure whether this is because it's a divverent version of the driver or becasue it excludes the Matrox Power Desk application. I have found the Power Desk to be problematic at times but in Luiz's situation , it might be necessary to achieve what he wants to do. It's always possible to disable Power Desk after the settings are made.....but then you've got perhaps a different driver onboard. I think it still might be possible to load Power Desk and still keep the driver he has by going ahead and installing the Matrox software from the CC. When the window comes up saying that the existing driver is newer/older than the one being installed and asks if the user wants to keep the existing one or load the new one, just keep the existing one. This could either solve the problem or the computer might explode.

;o)

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```

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>>> >> Hi again guys,
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>>><!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>
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>>></HEAD>
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Thanks,

Luiz

"Martin Harrington" <lendan@bigpond.net.au> wrote:

>Why didn't you use the Matrox drivers?

>--

>Martin Harrington

>www.lendaneer-sound.com

>

>"Luiz" <orspamno@gmail.com> wrote in message news:435acad4\$1@linux...

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 > >>>  
 > >>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">  
 > >>><HTML><HEAD>  
 > >>><META http-equiv=3DContent-Type content=3D"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">Deej and Luiz,</FONT></DIV>
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> >>>  
> >>>  
> >>  
> >  
> >  
>Just say "Pick a mic, any mic"

dcn

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:435ab5b3@linux...

> I'm gett6ing set up for a guitar overdub session tomorrow. The guitarist

> is  
> a major, nationally recognized picker. I haven't really been given the  
> green  
> light to name names right now. The tracks will be included in a mix of a  
> project that I've been working on here.  
>  
> Anyway, I'm going to be doing a quick test of a number of mics for this  
> session. Since the room sounds good and I'm not worried about overbleed,  
> I'm  
> considering X/Y pairs of SDC's and also mono tracking of the guitar using  
> LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm  
> including them in the audition.  
>  
> Here are the mics and preamps:  
> 1. Stephen Paul U87-(Sytek)  
> 2. AT 4050 (Sytek)  
> 3. SE Titan (Sytek)  
> 4. SE Titan-different voicing from standard issue (Sytek)  
> 5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)  
> 6. SE Gemini (Great River MP2-MH)  
> 7. Neumann KM184's in X/Y (Forssell JMP-6)  
> 8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)  
> 9. SE 3 in X/Y (Forssell JMP-6)  
>  
> These preamps are all somewhat similar, being clean/straight wire with  
> gain  
> kinda pre's and they were selected for reasons if consistency and  
> expediency  
> in getting this test done within the remaining time I have available in  
> 2005.  
>  
> If it's OK with eve3ryone involved, I'll make some sound clips available.  
>  
> Deej  
>  
>  
>  
>  
>  
>  
>That's interesting, because I've been using the 450 drivers for about 4  
years now, and have had no stability problems, although my system is  
generally pretty stable anyhow, (dual monitor setup).

--

Martin Harrington  
[www.lendaneer-sound.com](http://www.lendaneer-sound.com)

"Luiz" <orspamno@gmail.com> wrote in message news:435ad043\$1@linux...  
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>>> Luiz  
>>>  
>>>  
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>>  
>>>>  
>>>>Deej and Luiz,  
>>>>I think the matrox drivers allowed that setting?  
>>>>One card will display to monitor A and duplicate it.  
>>>>The other card will display to monitor B and duplicate it.  
>>>>Whacky but it should work.

```

>>>>Tom
>>>>
>>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
>>>>news:435aafc7@linux...
>>>> You are, of course, spoiling the simplicity of all of this ;o). I =
>>>>think that
>>>> it would be even more fun to actually get the same image on 4 x
>>>> screens.....but in the absence of this necessity, isn't there a
> =
>>>>function
>>>> to to somehow do what he's asking? I could have sworn I saw this =
>>>>somewhere
>>>> during one of my odyssies.....but I forget where it was.
>>>>
>>>> Getting old is a bitch.....;o)
>>>>
>>>>
>>>> "Aaron Allen" <nospam@not_here.dude> wrote in message
>>>> news:435aa3f2$1@linux...
>>>> > Get two active video splitters if all you want is cloning and pull
> =
>>>>out the
>>>> > PCI card entirely.
>>>> >
>>>> > AA
>>>> >
>>>> >
>>>> > "Luiz" <orspamno@gmail.com> wrote in message =
>>>>news:435aa002$1@linux...
>>>> > >
>>>> > > Hi again guys,
>>>> > >
>>>> > > I solved the problem of getting the two Matrox G450 cards to work
>>> =
>>>>(AGP &
>>>> > > PCI). Thanks Deeji!
>>>> > > Well, now I would like to know how to clone the images of monitors
>>> =
>>>>1 & 2
>>>> > > on monitors 3 & 4. I know this can be done using the Matrox =
>>>>drivers and
>>>> > > utilities
>>>> > > software, but since I'm not using that due to the problems with
> =
>>>>their
>>>> > > drivers,
>>>> > > I was wondering if anybody knew how to do it with the windows =

```

```

>>>>drivers -
>>>> or
>>>> > > if it's possible.
>>>> > >
>>>> > > Thanks for the help.
>>>> > >
>>>> > > Luiz
>>>> > >
>>>> >
>>>> >
>>>>
>>>>
>>>>
>>>><!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>Deej and Luiz,</FONT></DIV>
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>>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>><BLOCKQUOTE=20
>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"DJ" <<A=20
>>>> =
>>>>href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
>>>>_@animas.net</A>>=20
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>>>>><BR>>=20  
>>>> > Luiz<BR>> =  
>>>>><BR>><BR>><BR><BR></BLOCKQUOTE></BODY></HTML>  
>>>>  
>>>>

>>>

>>

>>

>I have a pair of the 451 EBs with the CK1 head and they work nicely for O/Hs and ac gtrs, some hand perc, etc.

Bill L

"Rob Arsenault" <info@studiomanitou.com> wrote in message  
news:435863a9@linux...

> Thinking of picking up a couple of these for overheads, ACC guitars /  
> dobro / mandolin...etc

>

> Thanks

> Rob\_A

>While you're at it, give an X/Y pair of LDC's in Figure 8 a  
go... about 18-24" off the 12th fret.

David.

DJ wrote:

> I'm gett6ing set up for a guitar overdub session tomorrow. The guitarist is  
> a major, nationally recognized picker. I haven't really been given the green  
> light to name names right now. The tracks will be included in a mix of a  
> project that I've been working on here.

>

> Anyway, I'm going to be doing a quick test of a number of mics for this  
> session. Since the room sounds good and I'm not worried about overbleed, I'm  
> considering X/Y pairs of SDC's and also mono tracking of the guitar using  
> LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm  
> including them in the audition.

>

> Here are the mics and preamps:

> 1. Stephen Paul U87-(Sytek)

> 2. AT 4050 (Sytek)

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> 4. SE Titan-different voicing from standard issue (Sytek)

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> 9. SE 3 in X/Y (Forssell JMP-6)

>

> These preamps are all somewhat similar, being clean/straight wire with gain  
> kinda pre's and they were selected for reasons if consistency and expediency  
> in getting this test done within the remaining time I have available in  
> 2005.

>

> If it's OK with eve3ryone involved, I'll make some sound clips available.

>

> Deej

>

>

>

>

>

> I was thinking about doing that too. The only matched pairs of LDC's I have here are Studio Projects C-1's and AT 4050's. I've also got a pair of Mojaves, but due to a couple of factors, they sound a little bit different from each other.....though they are close enough for critical work. I've never really been a stickler for matched pairs anyway. If one mic sounds good on the 12'th and another sounds good somewhere on the box, then it's all good so this may very well happen.

"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote in message news:435b29f7@linux...

> While you're at it, give an X/Y pair of LDC's in Figure 8 a

> go... about 18-24" off the 12th fret.

>

> David.

>

> DJ wrote:

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> > a major, nationally recognized picker. I haven't really been given the green

> > light to name names right now. The tracks will be included in a mix of a

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> > considering X/Y pairs of SDC's and also mono tracking of the guitar using

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> > including them in the audition.

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> > kinda pre's and they were selected for reasons of consistency and expediency  
> > in getting this test done within the remaining time I have available in  
> > 2005.  
> >  
> > If it's OK with everyone involved, I'll make some sound clips available.  
> >  
> > DeeJ  
> >  
> >  
> >  
> >  
> >  
> >  
> > This is a multi-part message in MIME format.

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

Dimitros,  
You said there was a particular version of Wormhole for Paris users.  
Is that the latest one on their website or something different?

My goal is to have MIDI softsynths from Cubase playing back in Paris over LAN realtime or at least less than 10 ms latency. Will this happen without me even buying an audio card using Wormhole?  
Tom

"jef knight" <thestudio@allknightmusic.com> wrote in message =  
news:435a45ac@linux...  
Hi Dimitrios,

I'd like to experiment with wormhole. I emailed their website the other day to see if Paris was supported but they haven't got back to me yet.

jefj

Dimitrios wrote:

>Hello to everyone.

>You all know here my humble efforts to push Paris a little bit to the = future...

>What is though lacking is the kind of support from most of us here...

>An example to what I mean is wormhole.

>This kind guy -author- of wormhole has made too many efforts to make = wormhole

>work better with Paris.

>But...things have stopeed somehow because noone except from me and = Genne

>Lennon I guess , has bought wormhole.

>I explained to wormhole author that he will find a great willingness = of support

>in his efforts but I was wrong...

>How can we all expect Paris to grow along when we do not support = those efforts

>?

>Even if you would not need for now wormhole this would open doors to = newer

>appz-plugins that could make Paris a better DAW.

>How can I ask this guy to try to make an app specific for Paris like = an automated

>delay compensation (if that will be possible ,who knows) or something = other

>if we here do not support these guys.

>This damn wormhole is so cheap compared to what we all paid ( and = some of

>you much more) to have our Paris system .

>Only if I see "named" responses that will confirm bying wormhole and = we must

>gather quite a few here then only I will get in touch again and = somehow "demand"

>Paris support with wormhole and other things.

>I am considering rebuying wormhole to add me first on that list...

>So please show in this forum that we wanna keep Paris alive spending = some

>extra little money ( a few Pizzas less for a coupl e of weekends) = starting

>with wormhole...

>Regards,

>Dimitrios

>

>ps: If someone else too has already bought Paris ,my humble apologies = to

>him, but I will need his name to add it on the list I will send to = wormhole

>author

>=20

```

>
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<BR>&gt;</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0245\_01C5D779.9A671A30--make a ghost image !

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> 2005.  
>  
> If it's OK with eve3ryone involved, I'll make some sound clips available.  
>  
> Deej  
>  
>  
>  
>  
>  
>J, I have a pal that may be interested in that amp.  
Drop me an email about specifics.

Jamie K <Meta@Dimensional.com> wrote:

>  
>I did not like the original POD. I do like some of the models in the

>PODXTLive. I have not like the low end Digitech boxes. I do like some of  
>the models in the RP2000 and GNX4.  
>  
>I did not care for the original Amplitube. I do like some of the models  
>in Logic's Guitar Amp Pro and would probably like some of the models in  
>the latest rev of Amplitube, the Line 6 plugin, etc.  
>  
>The modelers are definitely getting better and they absolutely are  
>useful tone machines. Beyond that they bring significant advantages  
>logistically, including repeatability, instant recordability (once  
>you've found and saved the patches you want) and "reampability." All  
>together that can mean more playing time, more recording time and more  
>flexibility in the mix.  
>  
>So if what you're actually looking for is great sounding tracks, you can  
  
>get that with the latest modelers (assuming a good guitarist),  
>especially if you can learn the box and get beyond the factory patches.  
  
>Learn the box and get beyond the factory patches. Did I mention "learn  
>the box and get beyond the factory patches?" In most cases factory  
>patches suck because they layer on too many effects and drive the models  
  
>too hard. They also may be tuned for guitar amps instead of direct and  
>you'll likely be using them direct. So spend some time learning the gear  
  
>to see what it can really do.  
>  
>OTOH if what you're looking for is a specific amp/guitar/mic  
>combination, then you may need spring for that amp, that guitar and that  
  
>mic.  
>  
>I don't know about the JStation. But learn the box and program your own  
  
>patches, or work with another guitarist who knows what to look for, and  
  
>you'll likely get closer than if you stick with what they give you by  
>default.  
>  
>BTW, if you want a tube amp I have a hotrodded blackface Fender Bassman  
  
>50 up for grabs. It's been modified to do Fender and Marshall style  
>tones, and channel one drives into channel 2 with footswitch selection  
>between clean and tube overdrive. Sweet little guitar amp. I hardly use

>it any more, it's for sale.  
>  
>Cheers,  
> -Jamie  
> <http://www.JamieKrutz.com>  
>  
>  
>cujo wrote:  
>> Oh, I'll bet whatever route you take, you'll fool 95% of the people!  
>>  
>>  
>> "James McCloskey" <[excelsm@hotmail.com](mailto:excelsm@hotmail.com)> wrote:  
>>  
>>>You guys rock! Thanks for all your recommendations. Some day I will  
get  
>>>a good Guitar pre, and tube amp. Right now I think I need to go with  
a  
>>  
>> processor  
>>  
>>>box. The reality is I'm a drummer not a guitar player, a \$60K rig won't  
>>>fix my deficiencies. As the guy said in the movie Crossroads, "you play  
>>>like bird shit", that's me. I really am at a amateur night, demo kind  
of  
>>>a level, so quality equipment may not be able to save me.  
>>>  
>>>I was hoping that if I put the time in to cutting tracks myself, that  
most  
>>>would be of high enough quality sound wise that they would be keepers.

>>  
>> I  
>>  
>>>was trying to avoid the buying, trying selling thing. I guess I was hoping  
>>>for a magic bullet box that would give me versatility, and authentic amped  
>>>sound, enough to fool 95 % of the people. The promise of these boxes,  
is  
>>>that you can replace a room full of amps. Samples have really replaced  
>>  
>> many  
>>  
>>>instruments, but I guess the modelers have not replaced the tube Amp,  
and  
>>>will never be able to replace a great player.  
>>>  
>>>I will have to experiment. I've recorded many guitar tracks over the  
years,

>>>I've never like the digital modeling boxes I've used in the past. I already  
>>>knew that there is nothing like the real thing, but I was hoping the newer  
>>>stuff was a lot better, at least passable.  
>>>  
>>>I think I have to stay in the song writing, demoing mode for now, and  
if  
>>>something is a keeper cool. If I'm in the ballpark sound wise, I guess  
>>  
>> that  
>>  
>>>will have to do.  
>>>  
>>>I'm thinking I will start with The J-Station, it's around \$100.00-150.00  
>>>and a lot of people like it. I recorded a Johnson Millennium AMP in the  
>>>past and it rocked, so I hope the J-station kind of gets me there for  
the  
>>>hard stuff. Although some of the J-Station samples sound like an amp  
recorded  
>>>down the hall in another room with a wet blanket over it. I think it's  
>>  
>> going  
>>  
>>>to be hard to get, defined, in your face guitar tracks out of this box,  
>>  
>> or  
>>  
>>>any other for that matter. The Adrenalinn II and the Waves/PRS GTR are  
>>  
>> on  
>>  
>>>the check out list.  
>>>  
>>>  
>>>If you guitar guy are not hip to the Waves PSR GTR, you might want to  
check  
>>>it out. It looks cool, vary flexible with the patching and automation  
of  
>>>effects. If it is as good as some of the Wave plugins, it will be a useful  
>>>tool. Here are some links:  
>>>  
>>> <http://namm.harmony-central.com/SNAMM05/Content/Waves/PR/GTR.html>  
>>>  
>>>Summer NAMM show video demo:  
>>><http://namm.harmony-central.com/SNAMM05/Index/videos.html>  
>>>  
>>><http://waves.com/>  
>>>  
>>>Thanks again!



>>>  
>>>James  
>>  
>>Dave,

WL 5 has no problems with UAD plugins nowadays. I can tweak UAD parameters on the fly with nary a BSOD.

;o)

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
news:433b6415\$1@linux...

> UAD and Wavelab don't like each other much... but they will work. You  
> just have to make sure not to adjust any plug perimeters while playing  
> audio, and close the plug window before playing. PITA, but it works.  
> I use WL4 here like that all the time. The main difference between  
> WL4/5 and Essential is that there are only two lanes in the montage  
> window in Essential. I generally render the montage to a solid wave  
> first then add plugs and markers.  
>  
> David.  
>  
> Cujo wrote:  
>  
> > he EK,  
> > This is exactly what I want to do.  
> > Not out of sequence, just more options than say a Roxio with 2 second  
or  
> > 3 or whatever they allow so I have an accurate sequencing to give to a  
mastering  
> > guy to follow..also so we can test drive the sequence for a week or so.  
> >  
> > That is great of WL Essentials will do it. The Steinberg guy said no,  
but  
> > he may have misunderstood me. He siad I needed the full version for  
that!  
> >  
> > So UAD plugs are also ok in WL E?  
> >  
> >  
> >  
> >  
> >  
> > EK Sound <spamnot.info@eksoundNO.com> wrote:  
> >  
> >>Not sure I understand what you want to do... In Wavelab you can use  
> >>the montage window to crossfade from one file to another. The CD

> >>markers can be laid where ever you need them, including in the middle  
> >>of audio. If you are looking to lay markers out of sequence then no,  
> >>it can't do that. Once you get a handle on it, the montage window is  
> >>really very fast for this sort of thing.

> >>

> >>David.

> >>

> >>Cujo wrote:

> >>

> >>>yeah, I looked into that too.

> >>>The guy at Steinberg said it does not allow you to move the track ID  
makers

> >>> around in a CD sequence. THhatt only the full blown does this.

> >>>Is he wrong?

> >>>

> >>>I really want to be able to mock up the sequence including thigns likc

> >

> > tracks

> >

> >>>crossfading inot each other, so I can send it to the mastering guy for

> >

> > a

> >

> >>>guide as how the band wants it.

> >>>

> >>>I;d rather get the Wavelab if it will do it.

> >>>

> >>>

> >>>"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote:

> >>>

> >>>

> >>>>Wavelab Essential is around \$99US... basically it is Wavelab

> >>>>3 repackaged. Would do a fine job for what you need.

> >>>>

> >>>>David.

> >>>>

> >>>>cujo wrote:

> >>>>

> >>>>

> >>>>>Ok, Looks like Sound Forge's CD architect has the CD sequence options

> >>>>

> >>>>I am

> >>>>

> >>>>

> >>>>>looking for. I have read here there is a question regarding how it  
sounds.

> >>>>>Can anyone using it tell me what they think?

> >>>>>What 5 am looking for is some sort of bidget mastering prog for gig

demos

> >>>>>and pre mastering refernce CD's

> >>>>>I have found it for about 200.00, wavelab runs about 500.00

> >>>>>

> >>>>>Thanks

> >>>>>

> >>>

> >>>

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

>I'm gett6ing set up for a guitar overdub session tomorrow. The guitarist is

>a major, nationally recognized picker. I haven't really been given the green

>light to name names right now. The tracks will be included in a mix of a

>project that I've been working on here.

>

>Anyway, I'm going to be doing a quick test of a number of mics for this session. Since the room sounds good and I'm not worried about overbleed, I'm

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>LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm

>including them in the audition.

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>Here are the mics and preamps:

>1. Stephen Paul U87-(Sytek)

>2. AT 4050 (Sytek)

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>4. SE Titan-different voicing from standard issue (Sytek)

>5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)

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>8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)

>9. SE 3 in X/Y (Forssell JMP-6)

>

I like SDC mics in ORTF, with the right mic (as you face the guitar) pointed at the 12th fret, about a foot out, and the left mic pointed sort of in the direction of the soundhole. I haven't used the Great River (I have GML) but understand that it is good for this type of thing.

Also, you might consider (obviously not for this project) getting the Jim Williams (Audio Upgrades) mod for your C460s. Makes a huge improvement. Guy's, I just received notice that a song I co-wrote with Will Downing and Travis Milliner, "All I Want for Christmas is You" has been nominated in several categories for awards:

Song of the Year "All I Want for Christmas is You"

Record of thh Year "Christmas Love and You"

Best R&B Album "Christmas Love and You"

Best Traditional R&B vocal "Christmas Love and You"  
Best R&B vocal performance "All I Want for Christmas is You"

Obviously, it is early on in the running, but good news none the less.

TyroneThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_000C\_01C5D7D1.AC0DF620

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

please explain under which circumstances this plug would be useful.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:435b2ee7@linux...

Dimitros,

You said there was a particular version of Wormhole for Paris users.  
Is that the latest one on their website or something different?

My goal is to have MIDI softsynths from Cubase playing back in  
Paris over LAN realtime or at least less than 10 ms latency. Will =  
this=20  
happen without me even buying an audio card using Wormhole?  
Tom

"jef knight" <thestudio@allknightmusic.com> wrote in message =  
news:435a45ac@linux...

Hi Dimitrios,

I'd like to experiment with wormhole. I emailed their website the =  
other=20

day to see if Paris was supported but they haven't got back to me =  
yet.

jefj

Dimitrios wrote:

>Hello to everyone.  
>You all know here my humble efforts to push Paris a little bit to =  
the future...  
>What is though lacking is the kind of support from most of us =  
here...  
>An example to what I mean is wormhole.

>This kind guy -author- of wormhole has made too many efforts to =  
 make wormhole  
 >work better with Paris.  
 >But...things have stopeed somehow because noone except from me and =  
 Genne  
 >Lennon I guess , has bought wormhole.  
 >I explained to wormhole author that he will find a great =  
 willingness of support  
 >in his efforts but I was wrong...  
 >How can we all expect Paris to grow along when we do not support =  
 those efforts  
 >?  
 >Even if you would not need for now wormhole this would open doors =  
 to newer  
 >appz-plugins that could make Paris a better DAW.  
 >How can I ask this guy to try to make an app specific for Paris =  
 like an automated  
 >delay compensation (if that will be possible ,who knows) or =  
 something other  
 >if we here do not support these guys.  
 >This damn wormhole is so cheap compared to what we all paid ( and =  
 some of  
 >you much more) to have our Paris system .  
 >Only if I see "named" responses that will confirm bying wormhole =  
 and we must  
 >gather quite a few here then only I will get in touch again and =  
 somehow "demand"  
 >Paris support with wormhole and other things.  
 >I am considering rebuying wormhole to add me first on that list...  
 >So please show in this forum that we wanna keep Paris alive =  
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 >extra little money ( afew Pizzas less for a coupl e of weekends) =  
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 >with wormhole...  
 >Regards,  
 >Dimitrios  
 >  
 >ps: If someone else too has already bought Paris ,my humble =  
 apologies to  
 >him, but I will need his name to add it on the list I will send to =  
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 >author  
 >=20  
 >

-----=\_NextPart\_000\_000C\_01C5D7D1.AC0DF620

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Content-Transfer-Encoding: quoted-printable

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</HEAD>
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would be useful.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
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  <A href=3D"news:435b2ee7@linux">news:435b2ee7@linux</A>...</DIV>
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  style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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```

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wormhole<BR>&gt;author<BR>&gt;&nbsp;=20

<BR>&gt;</BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_000C\_01C5D7D1.AC0DF620--Way to go man....!! Good luck.

Rob

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message  
news:435bce41\$1@linux...

>

> Guy's, I just received notice that a song I co-wrote with Will Downing and  
> Travis Milliner, "All I Want for Christmas is You" has been nominated in  
> several categories for awards:

>

> Song of the Year "All I Want for Christmas is You"

> Record of the Year "Christmas Love and You"

> Best R&B Album "Christmas Love and You"

> Best Traditional R&B vocal "Christmas Love and You"

> Best R&B vocal performance "All I Want for Christmas is You"

>

> Obviously, it is early on in the running, but good news none the less.

>

> TyroneCongratulations Tyrone,

It's a wonderful accomplishment.

JH

Tyrone Corbett wrote:

> Guy's, I just received notice that a song I co-wrote with Will Downing and  
> Travis Milliner, "All I Want for Christmas is You" has been nominated in  
> several categories for awards:

>

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>



> Obviously, it is early on in the running, but good news none the less.  
>  
> TyroneWay Cool! Congradulations!  
Rod  
"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:  
>  
>Guy's, I just received notice that a song I co-wrote with Will Downing and  
>Travis Milliner, "All I Want for Christmas is You" has been nominated in  
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>  
>Obviously, it is early on in the running, but good news none the less.  
>  
>Tyroneerrr..I meant Congratulations  
rod  
"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:  
>  
>Way Cool! Congradulations!  
>Rod  
>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:  
>>  
>>Guy's, I just received notice that a song I co-wrote with Will Downing  
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>>  
>>Obviously, it is early on in the running, but good news none the less.  
  
>>  
>>Tyrone  
>This is a multi-part message in MIME format.

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

Tyrone,  
I tip my hat off to you. Excellent news!  
Tom

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>>  
>>Tyrone  
>

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 less.<BR><BR>&gt;&gt;<BR>&gt;&gt;Tyrone <BR>&gt;<BR></BLOCKQUOTE></BODY></=

HTML>

-----=\_NextPart\_000\_0298\_01C5D7E5.EDCB6660--Do most users prefer to mix in paris with or without the eds stereo comp across the mix buss?Excellent !!!

Don

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message news:435bce41\$1@linux...

>  
> Guy's, I just received notice that a song I co-wrote with Will Downing and  
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> Best R&B vocal performance "All I Want for Christmas is You"  
>  
> Obviously, it is early on in the running, but good news none the less.  
>  
> Tyrone I've been mixing with NoLimit across the Global bus.

Deej

"Eugene B" <martinlancer@hotmail.com> wrote in message news:435bf479\$1@linux...

>  
> Do most users prefer to mix in paris with or without  
> the eds stereo comp across the mix buss?What type of setting do you use?  
I can't seem to trust NoLimit on the Mix bus as it always gives me a very flat looking WAV.

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

>I've been mixing with NoLimit across the Global bus.  
>  
>Deej  
>  
>"Eugene B" <martinlancer@hotmail.com> wrote in message  
>news:435bf479\$1@linux...  
>>  
>> Do most users prefer to mix in paris with or without  
>> the eds stereo comp across the mix buss?  
>

>Just curious how many of you fellow Parisians approach compression while recording in to paris. For instance, does anyone compress Snares and Kicks or Overheads to get a hotter level without too much red. What about vocals?

Do you record em uncompressed and then add when mixing? Or do you like the effect of compressing while tracking and then again while mixing?

Also I'd love to know what some of our fav hardware compressors are and why. I use the regular compressor, sometime 2 of them in series but not till I've got the Mix like it.

Rod

"Eugene B" <martinlancer@hotmail.com> wrote:

>

>Do most users prefer to mix in paris with or without

>the eds stereo comp across the mix buss?enjoy the ride.

On Sat, 22 Oct 2005 15:53:51 -0600, "DJ"

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

>I'm getting set up for a guitar overdub session tomorrow. The guitarist is

>a major, nationally recognized picker. I haven't really been given the green

>light to name names right now. The tracks will be included in a mix of a

>project that I've been working on here.

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>Anyway, I'm going to be doing a quick test of a number of mics for this

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>8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)

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>

>These preamps are all somewhat similar, being clean/straight wire with gain

>kinda pre's and they were selected for reasons of consistency and expediency

>in getting this test done within the remaining time I have available in

>2005.

>

>If it's OK with everyone involved, I'll make some sound clips available.

>

>Deej

>

>  
>  
>not to get hotter levels but just to smooth things out if the talent  
hasn't a clue. if you want hotter, do it post.

On 24 Oct 2005 07:20:57 +1000, "Cujo" <chris@nospamapplemanstudio.com>  
wrote:

>  
>Just curious how many of you fellow Parisians approach compression while recording  
>in to paris. For instance, does anyone compress Snares and Kicks or Overheads  
>to get a hotter level without too much red. What about vocals?  
>Do you record em uncompressed and then add when mixing? Or do you like the  
>effect of compressing while tracking and then again while mixing?  
>Also I'd love to know what some of our fav hardware compressors are and why.DUDE...feel the  
light...

On 24 Oct 2005 03:54:09 +1000, "Tyrone Corbett"  
<tyronecorbett@comcast.net> wrote:

>  
>Guy's, I just received notice that a song I co-wrote with Will Downing and  
>Travis Milliner, "All I Want for Christmas is You" has been nominated in  
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>Best R&B vocal performance "All I Want for Christmas is You"  
>  
>Obviously, it is early on in the running, but good news none the less.  
>  
>TyroneTerrific news. Congratulations!

DC

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

>  
>Guy's, I just received notice that a song I co-wrote with Will Downing and  
>Travis Milliner, "All I Want for Christmas is You" has been nominated in  
>several categories for awards:  
>  
>Song of the Year "All I Want for Christmas is You"  
>Record of the Year "Christmas Love and You"  
>Best R&B Album "Christmas Love and You"  
>Best Traditional R&B vocal "Christmas Love and You"

>Best R&B vocal performance "All I Want for Christmas is You"

>

>Obviously, it is early on in the running, but good news none the less.

>

>TyroneGreat news. Congratulations. I will keep my fingers crossed for the big event.  
Gene

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

>

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>Travis Milliner, "All I Want for Christmas is You" has been nominated in

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>

>Obviously, it is early on in the running, but good news none the less.

>

>TyroneWell, sometimes compression can make a really great performer sound even better.

When I mean hotter levels I should clarify, Say a snare into an API which has only input control, but the pres sounds great pushed, however at the best level, you get a few "overs" ..or even use something like an RNC to be able to step down the output of the pre

rick <parnell68@hotmail.com> wrote:

>not to get hotter levels but just to smooth things out if the talent

>hasn't a clue. if you want hotter, do it post.

>

>On 24 Oct 2005 07:20:57 +1000, "Cujo" <chris@nospamapplemanstudio.com>

>wrote:

>

>>

>>Just curious how many of you fellow Parisians approach compression while recording

>>in to paris. For instance, does anyone compress Snares and Kicks or Overheads

>>to get a hotter level without too much red. What about vocals?

>>Do you record em uncompressed and then add when mixing? Or do you like the

>>effect of compressing while tracking and then again while mixing?

>>Also I'd love to know what some of our fav hardware compressors are and why.

>What is the bestest wrapper you guys are using for PARIS.

Thanks. But then I have to upgrade to V5... don't need surround editing. :-)

David.

DJ wrote:

> Dave,

>

> WL 5 has no problems with UAD plugins nowadays. I can tweak UAD parameters  
> on the fly with nary a BSOD.

>

> ;o)

>

>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message  
> news:433b6415\$1@linux...

>

>>UAD and Wavelab don't like each other much... but they will work. You  
>>just have to make sure not to adjust any plug perimeters while playing  
>>audio, and close the plug window before playing. PITA, but it works.  
>> I use WL4 here like that all the time. The main difference between  
>>WL4/5 and Essential is that there are only two lanes in the montage  
>>window in Essential. I generally render the montage to a solid wave  
>>first then add plugs and markers.

>>

>>David.

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

>

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>Do you record em uncompressed and then add when mixing? Or do you like the  
>effect of compressing while tracking and then again while mixing?

>Also I'd love to know what some of our fav hardware compressors are and  
why.

As usual, this is just my opinion, but I say:

For vocals, a resounding yes. I have four reasons.

conversions needed to use hardware during mixdown, so I like to get as close  
to my final sound as I can during tracking. Then if I need a hint of extra  
compressing I may use a software plug like the 1176 or LA2a from the UAD-1.  
I feel the same way about eq. (I actually do use a fair amount of outboard  
during important mixes, but for critical tracks like the lead vocal I like  
avoiding the second conversions if possible.)



2. If you are looking for a particular sound, it is very dangerous to assume that you can get it after the fact. Many times I have discovered that the track becomes too sibilant if I hit it hard with compression and a little eq boost at mixdown. The singer is long gone and there is frequently no second chance. If you discover this during the tracking session, you can adjust

to tape and have confidence that it will work in the mix with just a little tweaking. (I think this is the main reason the vast majority of producers and engineers that I know that work on major label projects still cut this way.)

3. Controlling level to tape is still important. The Paris meters (like most DAW meters) are not accurate enough to spot short peak overs. You can always

and I know many singers that can cause very wide swings in input levels. This can also be true of instrument tracks although I tend to be more conservative with compression for instruments. Using some compression to tape can save

but I like the sound coming back from Paris less at very low levels. Just boosting the level back is not the same. (I have the same issue with other digital recorders).

the compressor. With a good singer, this can make a major difference in the sound and the emotional quality of the performance. Do you really want to lose this just to give some more control to the engineer?

to put everything off. Particularly if you are compromising the final product.

Naturally, this assumes good hardware. A cheap compressor, or one that is

Gene

PS. One final point. If you know that you will be spending a lot of time with Mr. AutoTune you should avoid compression or go very light. That's wonderful!

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

>

>Guy's, I just received notice that a song I co-wrote with Will Downing and

>Travis Milliner, "All I Want for Christmas is You" has been nominated in

>several categories for awards:

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>Best R&B Album "Christmas Love and You"  
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>Best R&B vocal performance "All I Want for Christmas is You"  
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>Obviously, it is early on in the running, but good news none the less.  
>  
>TyroneOn 24 Oct 2005 03:54:09 +1000, "Tyrone Corbett"  
<tyronecorbett@comcast.net> wrote:

>  
>Guy's, I just received notice that a song I co-wrote with Will Downing and  
>Travis Milliner, "All I Want for Christmas is You" has been nominated in  
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>Best R&B vocal performance "All I Want for Christmas is You"  
>  
>Obviously, it is early on in the running, but good news none the less.  
>  
>Tyrone

Congrats! That's way cool.

pabGene makes some great points here. I use compression like crazy (haha!) when mixing, but I really don't like to comp anything on the way in - especially drums. You can really kill the drum track's versatility (for mixing) with an un-doable compression on the way in. I do, however, sometimes do some light compression on vocals on the way in. Just depends on who's singing, and what.

rock on,  
-Carl Amburn

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message  
news:435c4237\$1@linux...

>  
> "Cujo" <chris@nospamapplemanstudio.com> wrote:  
> >  
> >Just curious how many of you fellow Parisians approach compression while  
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> >in to paris. For instance, does anyone compress Snares and Kicks or  
Overheads  
> >to get a hotter level without too much red. What about vocals?  
> >Do you record em uncompressed and then add when mixing? Or do you like

the

> >effect of compressing while tracking and then again while mixing?

> >Also I'd love to know what some of our fav hardware compressors are and

> why.

>

> As usual, this is just my opinion, but I say:

> For vocals, a resounding yes. I have four reasons.

>

> 1. Hardware still sounds better to me but I don't like the extra D/A, A/D

> conversions needed to use hardware during mixdown, so I like to get as close

> to my final sound as I can during tracking. Then if I need a hint of extra

> compressing I may use a software plug like the 1176 or LA2a from the UAD-1.

> I feel the same way about eq. (I actually do use a fair amount of outboard

> during important mixes, but for critical tracks like the lead vocal I like

> avoiding the second conversions if possible.)

>

> 2. If you are looking for a particular sound, it is very dangerous to assume

> that you can get it after the fact. Many times I have discovered that the

> track becomes too sibilant if I hit it hard with compression and a little

> eq boost at mixdown. The singer is long gone and there is frequently no second

> chance. If you discover this during the tracking session, you can adjust

> the mic, try a different mic, etc. It's better to get a sound that works

> to tape and have confidence that it will work in the mix with just a little

> tweaking. (I think this is the main reason the vast majority of producers

> and engineers that I know that work on major label projects still cut this

> way.)

>

> 3. Controlling level to tape is still important. The Paris meters (like most

> DAW meters) are not accurate enough to spot short peak overs. You can always

> overcompensate and record very low, but how many engineers cut below -10,

> and I know many singers that can cause very wide swings in input levels.

> This can also be true of instrument tracks although I tend to be more conservative

> with compression for instruments. Using some compression to tape can save

> an important take if the performer becomes "enthusiastic". You also benefit

> from the "extra bits" you get when you record closer to "0". Others disagree,

> but I like the sound coming back from Paris less at very low levels. Just

> boosting the level back is not the same. (I have the same issue with other

> digital recorders).  
>  
> 4. Good vocalists know how to "work the mic". Voice is their instrument  
and  
> the recording chain, becomes an extension of their technique. particularly  
> the compressor. With a good singer, this can make a major difference in  
the  
> sound and the emotional quality of the performance. Do you really want to  
> loose this just to give some more control to the engineer?  
>  
> It's great that the new gear gives us the option to make so many critical  
> decisions at the very end of the production process, but sometimes it's  
bad  
> to put everything off. Particularly if you are compromising the final  
product.  
>  
> Naturally, this assumes good hardware. A cheep compressor, or one that is  
> set up wrong will kill a track dead, and we all know that you can't  
un-compress.  
>  
> Gene  
>  
> PS. One final point. If you know that you will be spending a lot of time  
> with Mr. AutoTune you should avoid compression or go very light.  
> I use the eds comp on the main buss insert, as well as nolimit. You can hear  
some of my work at....

<http://www.myspace.com/roma79>  
<http://www.myspace.com/riddleofsteelband>  
<http://www.myspace.com/asceticrecords>

rock on,  
-Carl Amburn

"Eugene B" <[martinlancer@hotmail.com](mailto:martinlancer@hotmail.com)> wrote in message  
[news:435bf479\\$1@linux...](mailto:news:435bf479$1@linux...)

>  
> Do most users prefer to mix in paris with or without

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