
Subject: OT: Nice For Studios

Posted by [Mark McCurdy](#) on Wed, 22 Feb 2006 20:40:00 GMT

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mN1Jx5GPmBA9enQ/nREDmPHVr52j29ymWM

EmG8xvnwSOa6lq4Hn8J2XETKR1Kg9B7Zp1VaJ04eVmdIFYoA4AfHbpXlyV3c

9+IK6FCKw5HTvU3sd

Subject: Re: Nice For Studios

Posted by [Bill Lorentzen](#) on Thu, 23 Feb 2006 03:15:34 GMT

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AT sounding system

>>>but

>>>> a little outdated.

>>>>

>>>> Right now I use Cubase SX / RME multiface as my DAW, which I like very

>>>>much

>>>> functionally, but I don't like its sonics at all.

>>>> I find RME converters (at least those on multiface) not good for

Subject: Re: Nice For Studios

Posted by [Aaron Allen](#) on Thu, 23 Feb 2006 04:44:01 GMT

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just about too hot to touch -

is this normal ?

I'm trying to figure out if I can set up a P4 system with 3 EDS cards and an RME HDSP9652 in a Zalman fanless case, the objective being to allow recording in the control room area (some of my clients don't like being in an iso booth). Will my components fuse together in a molten ball of copper ?

Anyone tried this before ?

Ch

Subject: Re: Nice For Studios

Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 05:51:48 GMT

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om</DIV></BODY></HTML>

>

>Would it be feasible to cool them using heat pipes do you think ?

Stewart.

EK Sound wrote in message <442d6a00@linux>...

>EDS cards will overheat if there is no forced ventilation. They get

>EXTREMELY hot, and with 3 in one case, you will have no end of pops

>and crackles in your audio.

>

>David.

>

>Sound Dog wrote:

>> Hi

>>

>> Does anyone know how hot EDS cards are supposed to get ? Mine get up to

>> similar temperatures to video cards, that is, just about too hot to touch -

>> is this normal ?

>>

Subject: Re: Nice For Studios

Posted by [Tom Bruhl](#) on Thu, 23 Feb 2006 07:55:54 GMT

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hese deals?

> >>Hourly?

> >>

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

> >>his price.

> >>Tom

> >

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

-----=_NextPart_000_00DF_01C6558E.EAF79950

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Thanks for the info guys.

Careful with your shepherd's staff Rod.

T.

-----=_NextPart_000_00DF_01C6558E.EAF79950

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Thanks for the info guys.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Careful with your shepherd's staff=20
Rod.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>T.</FONT></DIV></BODY></HTML>
```

-----=_NextPart_000_00DF_01C6558E.EAF79950--Hey, I'm not the shepard...that's Rick...I think.
I'm the drummer.

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

```
>
>
>Thanks for the info guys.
>
>Careful with your shepherd's staff Rod.
>
>T.
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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>Rod.</FONT></DIV>
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><DIV><FONT face=3DArial size=3D2>T.</FONT></DIV></BODY></HTML>
>
>This is a multi-part message in MIME format.
```

-----=_NextPart_000_0116_01C65592.F2340740
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I have my stick handling dudes all mixed up.

Sorry...

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
news:442ec700\$1@linux...

Hey, I'm not the shepard...that's Rick...I think. I'm the drummer.

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

```
>
>
>Thanks for the info guys.
>
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>
>T.
>
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guys.</FONT></DIV>
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>Rod.</FONT></DIV>
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><DIV><FONT face=3D3DArial size=3D3D2>T.</FONT></DIV></BODY></HTML>
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-----=_NextPart_000_0116_01C65592.F2340740

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charset="iso-8859-1"

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Subject: Re: Nice For Studios

Posted by [Aaron Allen](#) on Thu, 23 Feb 2006 08:31:23 GMT

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<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I have my stick handling dudes all =
mixed=20
up.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Sorry...</FONT></DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Rod Lincoln" &lt;<A=20
  =
href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
t;=20
  wrote in message <A=20
  =
href=3D"news:442ec700$1@linux">news:442ec700$1@linux</A>...</DIV><BR>Hey,=
I'm=20
  not the shepard...that's Rick...I think. I'm the drummer.<BR>"Tom =
Bruhl"=20
  &lt;<A href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; =

  wrote:<BR>&gt;<BR>&gt;<BR>&gt;Thanks for the info =
guys.<BR>&gt;<BR>&gt;Careful=20
  with your shepherd's staff =
Rod.<BR>&gt;<BR>&gt;T.<BR>&gt;<BR>&gt;&lt;!DOCTYPE=20
  HTML PUBLIC "-//W3C//DTD HTML 4.0=20
  Transitional//EN"&gt;<BR>&gt;&lt;HTML&gt;&lt;HEAD&gt; <BR>&gt;&lt;META=20
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name=3D3DGENERATOR&gt;<BR>&gt;&lt;STYLE&gt;&lt;/STYLE&gt; <BR>&gt;&lt;/HEA=
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-----=_NextPart_000_0116_01C65592.F2340740--You're right.

It's very cool.

Runs like a freakin' champ on Receptor - something that can't be said of large piano libraries using Kontakt II and streaming from disc.

So far there are piano libraries I prefer the sound of, but Ivory is just so playable, so expressive, and easy to customize sound-wise, if not sample-wise. I've been noodling all day. At first the Steinway was my least fave...now it is my favorite - go figure.

Wish list:

- Better in mono.

- Half-pedaling.

- An upright piano would be cool.

Highly recommended for anyone who needs a VSTi piano.

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

>Once you get your optimum velocity curve dialed in, you're gonna be grinnin
>like a cheshire cat.

>

>;o)

>

>"Phil Aiken" <paiken@partners.org> wrote in message news:442e00d7\$1@linux...

>>

>> Just now finished installing it on my Receptor for live use. I'll be

>firing

>> it up tomorrow morning - can't wait!!!

>>

>>

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

>> >I've had an absolutely wonderful pianist over here for a session tonight

>> >doing some cover tunes. He's got a Yamaha controller with some nice piano

>> >sounds and was pretty leery of using a VSTi so we started out using his

>> >keyboard DI'ed. I also midi'ed him up to Ivory and started tracking both

>> >Ivory and the Yammy into Paris. Then I A/B'ed the tracks for him and

>after

>> >about an hour I couldn't get the guy to stay focused on the session he

>was
>> >so wrapped up in it. Luckily, the artist who hired him was pretty
>forgiving
>> >of the waste of session time and we got to enjoy some pretty inspired
>> >noodling around.....on the clock of course. I'd say the session
>> >went 3 hours over because of Ivory so it came close to paying for itself
>> in
>> >one gig.
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>> >This VSTi is truly amazing in the hands of a great player with a great
>> >controller. I forget which Yamaha controller he was using, but it was
an
>> >older one with fully weighted keys and complemented Ivory to a tee.
>> >
>> >(yawn.....off to bed now.....ta!)
>> >
>> >;0).
>> >
>> >
>> >
>> >
>> >
>
>I'm dying to check that out!
When can I come over?

Subject: Re: Nice For Studios Am I missing something?
Posted by [Rohde Wakefield](#) on Thu, 23 Feb 2006 15:11:30 GMT
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ve or a USB CD-R/DVD drive as your fist boot drive... what
about the feasibility of loading a bootable XP-OS CD-R, if
you're looking for something along those lines?

You'd set your BIOS preferences to boot the a-Drive first, CD-
R/DVD drive 2nd, then your C-drive 3rd... if there wasn't a
bootable CD in the floppy or CD-R/DVD drive, then it would just
boot into the OS you normally have it set up on your C-drive.

What are you trying to achieve with this setup, more
importantly? Maybe a simple dual-boot hard drive setup would be
best.

Neil

>Hello all,
>
>I was wondering how advancements in flash memory have come.
>Is it feasible to get a couple of flash drives..40gb etc..
>and load windows XP on it and boot from it (run paris from it)
>and stream audio from another flash drive?
>
>Speed, reliability, benefits????
>
>Thanks,
>
>Brandon"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>
>Hey, I'm not the shepard...that's Rick...I think. I'm the drummer.

No? That isn't your new spinoff band, Shooting Shepherds?

:)DAMN! Check the low end on that Bosie!

I've always thought a Bosendorfer is like a heavy metal piano... really scooped mids with exaggerated lo's & hi's.

Neil

"Aaron Allen" <nospam@not_here.dude> wrote:
>For those interested in hearing the demos:
>
><http://www.ilio.com/synthogy/ivory/index.html>
>
>AA
>
>"Cujo" <chris@applemanstudio.com> wrote in message news:442edfda\$1@linux...
>>
>>
>> I'm dying to check that out!
>> When can I come over?
>>
>>
>>
>>
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>> "Phil Aiken" <paiken@partners.org> wrote:
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and
>>>>>after
>>>>> >about an hour I couldn't get the guy to stay focused on the session

>:)I've been A/B'ing some mixes here, comparing the sonics of flying the tracks across the digital matrix from Cubase SX to Paris and having a bunch of UAD-1 plugins inserted as opposed to inserting analogue gear into a straight Paris mix. I'm definitely leaning toward the Paris/analogue mix. Even with all of the processing power available and having the Paris summing bus, something about the hybrid mix just sound smaller. Maybe it's the truncation that happens when 40+ tracks that are being processed at 32 bit in SX are flown over a 20 bit ADAT pipe. I dunno

I know there are lots of advantages to having the editing power of SX and I did use it a lot in my

Subject: Re: Nice For Studios Am I missing something?
Posted by [Dominic](#) on Thu, 23 Feb 2006 15:30:41 GMT
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ol.

>

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>

>

>

>

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> > >
> > >;o).
> > >
> > >
> > >
> > >
> > >
> > >
> >
> >Microsoft Buys OpenOffice.org!

<http://www.openoffice.org/40GB> flash drives? how much is that like 5 grand?

"brandon" <a@a.com> wrote in message news:442ee46c@linux...

>
> Hello all,
>
> I was wondering how advancements in flash memory have come.
> Is it feesable to get a couple of flash drives..40gb etc..
> and load windows XP on it and boot from it (run paris from it)
> and stream audio from another flash drive?
>
> Speed, reliablity, benefits?????
>
> Thanks,
>
> Brandongood for open office though...

open office is shite IMO

"James " <no@noway.com> wrote in message news:442ef7b5\$1@linux...

>
> Microsoft Buys OpenOffice.org!
>
> <http://www.openoffice.org/>
>
> HI James,
You should try reading the Full Press Release.
;)
Chris

James wrote:

> Microsoft Buys OpenOffice.org!
>
> <http://www.openoffice.org/>
>
>

--

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

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message news:442efb60@linux...

> HI James,
> You should try reading the Full Press Release.
> ;)
> Chris

>
>
> James wrote:
>> Microsoft Buys OpenOffice.org!
>>
>> <http://www.openoffice.org/>
>>
>>
>
> --

> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
> www.adkproaudio.com <<http://www.adkproaudio.com/>>
> (859) 635-5762Today at the White House in a top level meeting, Donald Rumsfeld showed up

a few minutes late. President Bush says to Rumsfeld What's the news Donald?

Rumsfeld replies, we lost three Brazilian soldiers in Iraq today. Bush throws his face in to his hands and starts to sob. The room gets silent.

Bush looks up and says, Just exactly how many is three brazilian soldiers?Not really sure, but I'm guessing you would probably divide them all into pairs.

"James" <no@noway.com> wrote:

>

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>a few minutes late. President Bush says to Rumsfeld What's the news Donald?

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>throws his face in to his hands and starts to sob. The room gets silent.

> Bush looks up and says, Just exactly how many is three brazilian soldiers?

>

>Can you even boot from a flash drive???

Just a thought... you can (in most BIOS) choose a CD-R/DVD
dri

Subject: Re: Nice For Studios Am I missing somthing?

Posted by [EK Sound](#) on Thu, 23 Feb 2006 15:46:29 GMT

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.They sound great and the comps in my Avalon

> > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips do a good

> > job inserted on tracks, plus there's an SPL Transient designer for kick,
> an

> > SPL de-esser and an old TL Audio tube EQ here. Patching this stuff into a

> > mix just seems to bring it to life in a way I'm not hearing in a hybrid
> mix.

> > Add the Paris plugs and it's a pretty decent mix arsenal. If I sold 3 x

> > UAD-1 cards and my HDSP 9652's, I could likely afford another nice

> > compressor or two.....maybe an ELOP or something.

> >

> > Actually, I really wouldn't mind having two more Distressors. I may just
> do

> > this. The only thing I'm gonna miss is instant recall, but hell, I've got

> a

> > damn digital camera around here somewhere.

> >

> > I think I've given the monster hybrid DAW thing a fair chance. It sounds

> > good, but I'm just not sold on it. I've worked my ass off putting it

> > together and getting it to work properly and I think part of my
reluctance
> > to let it go is the many hours spent learning how to use this thing.
> >
> > I dunno. decisions.....decisions.....
> >
> >
>
> I just opened 16 UAD-1 plugins on two tracks that were processing incoming
Paris audio. Nary a flam.

Pretty impressive.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:442f799b@linux...

> Doesn't seem to matter whether the ASIO direct monitoring is on or off in
> totalmix and what's really wierd is it doesn't seem to matter whether or
not
> Cubase SX is even timeline synced. Apparently, it's seeing the incoming
> audio (and I would assume the clock associated with it) and the PDC in SX
is
> automatically playing the audio ahead in time by the amount of delay it's
> automatically compensating. I know this sounds impossible, but it seems to
> be happening.....errrr.....well it actually *is happening. I just
> checked it by processing a pair of kic tracks trrough a pair of 1176's and
> recorded the returns to a stereoi pair of Paris tracks. Placing them side
by
> side, they are exactly lined up on the timeline and the only reason they
> won't phase cancel is because the processed tracks are now louder, having
> been processed by the 1176's.
>
> This is so strange.....I think I may need to go to sleep and wake up
in
> the morning and see if this was some kind of hallucination.

>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:442f73f8@linux...
> > I tried this about a year ago and then blew it off because it didn't
seem
> to
> > be working. Just for the hell of it, I just did it again. Basically, in
a
> > nutshell, what appears to be happening.....and get this.....I can take
> > track from Paris, create an insert through an ADAT I/O, send this signal
> > from the ADAT output of paris to an ADAT input of an RME card. Now I
open
> > Cubase SX and create an audio channel and set the channel's ADAT I/O to

> the
> > RME input that is receiving the ADAT signal from the Paris insert send.
> Then
> > I set this Cubase audio channel output to send through an adat output
> which
> > is connected to the Paris insert return. Next I drop a UAD-1 1176 (or
> > whatever) in the insert slot of the Cubase channel, making sure that
ASIO
> > direct monitoring is disabled in Cubase SX but *enabled* in the RME HDSP
> > Totalmix applet (not sure yet if this makes any difference.....I'll know
> > more as I experiment with it. When I hit play on the Paris transport,
> Paris
> > sends ADAT sync to Cubase and the applications lock up their timelines
and
> > play back in sync. The thing that is blowing me away is that apparently,
> the
> > Cubase PDC *sees* this incoming timecode and actually plays back the
audio
> > that is being processed through the UAD-1 plugin sample
> > accurately....effectively providing plugin delay compensation of UAD-1
> > plugins in Paris.
> >
> > Since it didn't work a year ago, I'm wondering why it's working now.
Maybe
> > it has something to do with leaving the ASIO direct monitoring enabled
in
> > Totalmix, but not in SX.....or maybe it was just a bug in the SX PDC.
I'm
> > going to play around with this some more, but it sure is cool to be able
> to
> > insert a Pultec and an 1176 on a drum track that is being streamed from
> > Paris. It will also (theoretically) be possible to bus an entire Paris
> drum
> > submix to something like a stereo Fairchild and return it to a stereo
> pair
> > of Paris tracks.
> >
> > This would be a nice way to keep the mix in Paris, but to still process
> > certain tracks with UAD processors if needed.
> >
> > Hmmmm.....
> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:442f665c@linux...
> > > I've been A/B'ing some mixes here, comparing the sonics of flying the
> > tracks
> > > across the digital matrix from Cubase SX to Paris and having a bunch

of
> > > UAD-1 plugins inserted as opposed to inserting analogue gear into a
> > straight
> > > Paris mix. I'm definitely leaning toward the Paris/analogue mix. Even
> with
> > > all of the processing power available and having the Paris summing
bus,
> > > something about the hybrid mix just sound smaller. Maybe it's the
> > truncation
> > > that happens when 40+ tracks that are being processed at 32 bit in SX
> are
> > > flown over a 20 bit ADAT pipe. I dunno
> > >
> > > I know there are lots of advantages to having the editing power of SX
> and
> > I
> > > did use it a lot in my last project. As far as plugins go, I'm getting
> > > something that suits me just fine using analog processors in Paris.
Are
> > they
> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've got
a

Subject: Re: Nice For Studios
Posted by [Deej \[1\]](#) on Thu, 23 Feb 2006 16:20:53 GMT
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/>
> > > couple of Distressors, a couple of RNC's which output at +4 and are
> > balanced
> > > with 1:1 Jensen and Cinemags. They sound great and the comps in my
Avalon
> > > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips do a
> good
> > > job inserted on tracks, plus there's an SPL Transient designer for
kick,
> > an
> > > SPL de-esser and an old TL Audio tube EQ here. Patching this stuff
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> a
> > > mix just seems to bring it to life in a way I'm not hearing in a
hybrid
> > mix.
> > > Add the Paris plugs and it's a pretty decent mix arsenal. If I sold 3
x
> > > UAD-1 cards and my HDSP 9652's, I could likely afford another nice
> > > compressor or two.....maybe an ELOP or something.

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

On 2 Apr 2006 01:47:40 +1000, "Steve Cox" <stevec1@charter.net> wrote:

>

Subject: Re: Nice For Studios

Posted by [Pete Ruthenburg](#) on Thu, 23 Feb 2006 16:21:26 GMT

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last project. As far as plugins go, I'm getting something that suits me just fine using analog processors in Paris. Are they emulations of LA-2A's or 1176's.....well nooooo.....but I've got a couple of Distressors, a couple of RNC's which output at +4 and are balanced with 1:1 Jensen and Cinemags. They sound great and the comps in my Avalon 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips do a good job inserted on tracks, plus there's an SPL Transient designer for kick, an SPL de-esser and an old TL Audio tube EQ here. Patching this stuff into a mix just seems to bring it to life in a way I'm not hearing in a hybrid mix. Add the Paris plugs and it's a pretty decent mix arsenal. If I sold 3 x UAD-1 cards and my HDSP 9652's, I could likely afford another nice compressor or two.....maybe an ELOP or something.

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damn digital camera around here somewhere.

I think I've given the monster hybrid DAW thing a fair chance.

Subject: Re: Nice For Studios Am I missing something?

Posted by [Mark McCurdy](#) on Thu, 23 Feb 2006 16:48:42 GMT

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;

>> > This would be a nice way to keep the mix in Paris, but to still process
>> > certain tracks with UAD processors if needed.
>> >
>> > Hmmm.....
>> >
>> >
>> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> > news:442f665c@linux...
>> > > I've been A/B'ing some mixes here, comparing the sonics of flying
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>> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've
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>a

eyebrows and still the shaking heads.

your (not imaginary) friend
mr. footballhead

On Sun, 2 Apr 2006 00:35:45 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I just opened 16 UAD-1 plugins on two tracks that were processing incoming
>Paris audio. Nary a flam.
>
>Pretty impressive.
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:442f799b@linux...
>> Doesn't seem to matter whether the ASIO direct monitoring is on or off in
>> totalmix and what's really wierd is it doesn't seem to matter whether or
>not
>> Cubase SX is even timeline synced. Apparently, it's seeing the incoming
>> audio (and I would assume the clock associated with it) and the PDC in SX
>is
>> automatically playing the audio ahead in time by the amount of delay it's
>> automatically compensating. I know this sounds impossible, but it seems to
>> be happening.....errrr.....well it actually *is happening. I just
>> checked it by processing a pair of kic tracks trrough a pair of 1176's and
>> recorded the returns to a stereoi pair of Paris tracks. Placing them side
>by
>> side, they are exactly lined up on the timeline and the only reason they
>> won't phase cancel is because the processed tracks are now louder, having
>> been processed by the 1176's.
>>
>> This is so strange.....I think I may need to go to sleep and wake up
>in
>> the morning and see if this was some kind of hallucination.
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:442f73f8@linux...
>> > I tried this about a year ago and then blew it off because it didn't
>seem
>> to
>> > be working. Just for the hell of it, I just did it again. Basically, in
>a
>> > nutshell, what appears to be happening.....and get this.....I can take
>> > track from Paris, create an insert through an ADAT I/O, send this signal
>> > from the ADAT output of paris to an ADAT input of an RME card. Now I
>open
>> > Cubase SX and create an audio channel and set the channel's ADAT I/O to

>> the
>> > RME input that is receiving the ADAT signal from the Paris insert send.
>> Then
>> > I set this Cubase audio channel output to send through an adat output
>> which
>> > is connected to the Paris insert return. Next I drop a UAD-1 1176 (or
>> > whatever) in the insert slot of the Cubase channel, making sure that
>ASIO
>> > direct monitoring is disabled in Cubase SX but *enabled* in the RME HDSP
>> > Totalmix applet (not sure yet if this makes any difference.....I'll know
>> > more as I experiment with it. When I hit play on the Paris transport,
>> Paris
>> > sends ADAT sync to Cubase and the applications lock up their timelines
>and
>> > play back in sync. The thing that is blowing me away is that apparently,
>> the
>> > Cubase PDC *sees* this incoming timecode and actually plays back the
>audio
>> > that is being processed through the UAD-1 plugin sample
>> > accurately....effectively providing plugin delay compensation of UAD-1
>> > plugins in Paris.
>> >
>> > Since it didn't work a year ago, I'm wondering why it's working now.
>Maybe
>> > it has something to do with leaving the ASIO direc
