
Subject: Dual Processor?????

Posted by [Chris Lang](#) on Mon, 13 Mar 2006 22:03:53 GMT

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

t; >coax

> > >

> > >"Fred" <fred@reborn.com> wrote in message =
news:443bf3e5\$1@linux...

> > >>

> > &g

Subject: Re: Dual Processor?????

Posted by [erlilo](#) on Tue, 14 Mar 2006 05:32:40 GMT

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

emu card has coax and =
optical.
Thanks,=20

E
"DJ" <A=20

=

href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20

wrote in message
<A=20

=

href=3D"news:443d43c2\$1@linux">news:443d43c2\$1@linux...
> I =
use an=20

M-Audio C02 to convert coax to optical. Works=20

great.
>
>
> "fred"

Subject: Re: Dual Processor?????

Posted by [Chris Ludwig](#) on Tue, 14 Mar 2006 06:27:30 GMT

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

<<A=20

href=3D"mailto:fred@reborn.com">fred@reborn.com> wrote in =
message <A=20

=

href=3D"news:443c012a\$1@linux">news:443c012a\$1@linux...
>=20
>
> > Any particular brands you would recommend? =

Saw a=20

number of them on ebay
> pretty
> > cheap, but not =
sure how=20

good they need to be.
> > Thanks again
> =
>
> >=20

"DJ" <<A=20

=

href=3D"mailto:animix_spam-this-ahole_@animas.net"

Subject: Re: Dual Processor?????

Posted by [Chris Lang](#) on Tue, 14 Mar 2006 16:40:07 GMT

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

linux" target="_blank">443e6d7a@linux">news:443e6d7a@linux...</DIV>For your=20
application, there would be little advantage going optical as
you =
would=20

have to convert at the MEC. Optical DOES have lower jitter =

by nature=20

though, so if you have the availability, choose optical over=20

coax.

David.

Edna wrote:
> What would be the =
advantage=20

with the optical? Im going to spdif from Emu
> 1212m to=20
Paris. The emu card has coax and optical.
> Thanks, =
E
> "DJ"=20

<animix</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0034_01C65EEC.F62F0FD0--The link below stopped working, so here is
another.

http://nady.com/tuberibbon_mics_pg.html

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

>

><http://news.harmony-cent>

Subject: Was DUAL PROC, now CHIPSET?????

Posted by [wmarkwilson](#) on Wed, 15 Mar 2006 04:23:08 GMT

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

t;

Zmora

"Tom Bruhl" <<A=20

href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20

wrote:
>
>
>Rich,
>Isn't Dimitrios awesome? !=20

!
>Tom
>
>
> "rich" <<A=20

href=3D"mailto:

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Chris Lang](#) on Wed, 15 Mar 2006 07:13:49 GMT

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

target="_blank">studiodog_99@yahoo.com> =
wrote in=20
message =3D
>news:443e9606\$1@linux...
>
> =
Since your LA=20
setting is great (never thought to try what you did) -=20
I
=3D
>thought
> I'd ask if have any tricks for =
pop/rock=20
Vox - GIT - Bass or? Thanks =3D
>for
> all =
your=20
help!
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html;=20
=3D
>charset=3D3Diso-8859-1">
><META =
content=3D3D"MSHTML=20
6.00.2800.1400"=20
=
name=3D3DGENERATOR>
><STYLE></STYL

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [erlilo](#) on Wed, 15 Mar 2006 12:48:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

E>
></HEA=
D>
><BODY=20
bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial=20
=
size=3D3D2>Rich,</DIV><DIV><FONT=20
face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? !=20
=3D
></DIV>
><DIV><FONT =
face=3D3DArial=20
size=3D3D2>Tom</DIV>
><DIV><FONT=20
face=3D3DArial size=3D3D2> =
</DIV>
><DIV><FONT=20
face=3D3DArial size=3D3D2>=20
=
</DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Wed, 15 Mar 2006 14:11:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

">studiodog_99@yahoo.com">studiodog_99@yahoo.com'mailto:=
studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>>=20

=3D
>wrote in=3D20
> message =
<A=3D20
> =20
=3D
>href=3D3D"<A=20
=
href=3D'news:443e9606\$1@linux">news:443e9606\$1@linux...</DIV>
Sinc=
'>news:443e9606\$1@linux">news:443e9606\$1@linux...</DIV>=
;
Sinc=3D
>e=20
your=3D20
> LA setting is great (never thought to try what =
you did)=20
- I =3D
>thought
I'd ask=3D20
> if have any =
tricks for=20
pop/rock Vox - GIT - Bass or? Thanks=20
=3D
>for
all=3D20
> your=20
=
help!</BLOCKQUOTE></BODY>< /HTML>
>
>
</B=
LOCKQUOTE></BODY></HTML>

-----=_NextPart_000_00CB_01C65F0F.D9977DD0-

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Thu, 16 Mar 2006 05:15:37 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
news:443e6f1b\$1@linux...</DIV>
<DIV>David,</DIV>
<DIV>There you go teaching me something=20
again.</DIV>
<DIV> </DIV>
<DIV>Thanks!</DIV>
<DIV>Tom</DIV>
<DIV> </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" <<A=20
href=3D"mailto:askme@nospam.com">askme@nospam.com> wrote in =
message <A=20
href=3D"news:443e6d7a@linux">news:443e6d7a@linux...</DIV>For =
your=20
application, there would be little advantage going optical as =

you would=20
have to convert at the MEC. Optical DOES have lower jitter =

by=20
nature though, so if you have the availability, choose optical over=20

coax.

David.

Edna wrote:
> What would be the =

advantage with the optical? Im going to spdif from Emu
> =
1212m=20
to Paris. The emu card has coax and optical.
> Thanks, =
E
>=20
"DJ" <animix</BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_019A_01C65F29.7173F340--I wonder if this isn't somehow tied directly to
the larger latency jump
between the 1st and 2nd EDS cards?
AA

"EK Sound" <askme@nospam.com> wrote in message news:443e8f0f\$1@linux...
> What I was refering to was feeding the WC from the external generator to
> your master MEC, then connecting a short BNC cable from the master MEC to
> the slave MEC (assuming both MEC's are connected to EDS cards in ONE
> computer). The two MEC's will clock quite happily this way, and will be
> more stable (by my experience) than feeding them both directly from the WC
> gen. If you had 3+ MEC's, you would have to connect WC directly to each
> unit and place the "Use house sync" line into the Paris config file.
>
> David.
>
> Steve Cox wrote:
>> You can't. There is only one in and one out on each MEC. I need to have
>> both
>> ins tied up with the master word clock or I will have pops n' snaps
>> galore.
>> People hate hearing that in their headphones, and I really don't care to
>> spend the time snipping them out. With all the digital equipment, they
>> all
>> have to be controled by one clock source. What you are suggesting would
>> be
>> fine if I was ITB, but I am not. I have a motorized fader Digital
>

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Neil](#) on Thu, 16 Mar 2006 05:33:18 GMT
[View Forum Message](#) <> [Reply to Message](#)

#64;wp.pl" target="_blank">docent191@wp.pl">docent191@wp.pl>=20
>> wrote in message <A=20
>> =
>>href=3D"news:443ea88e\$1@linux">news:443ea88e\$1@linux...</DIV>

=
>>Dimitrios=20
>> ouer Hiro !!!!!
How many more sicrets are in=20
>> Paris?

Zmora

"Tom Bruhl" <<A=20

```
>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
>> wrote:<BR>><BR>><BR>>Rich,<BR>>Isn't Dimitrios awesome? !=20

>> href=3D"mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>> =
>>wrote in=20

>>Since your LA=20
>> setting is great (never thought to try what you did) -=20

>>pop/rock=20

>>your=20
>> help!<BR>><BR>><!DOCTYPE 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=20
>> =
>>size=3D3D2>Rich,</FONT></DIV><BR>><DIV><FONT=20
```

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [gene lennon](#) on Thu, 16 Mar 2006 23:58:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

Ramsa DA7 motorized fader digital

```
>>>>>
>>>>>console
>>>>>
>>>>>
>>>>>>>>for input, also set for 44.1
>>>>>>>>
>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>Don't do as I say, do as I think! ;-)
>>&
```

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Neil](#) on Fri, 17 Mar 2006 14:58:07 GMT

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

converters.

>>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's

>>>> nice

>>>> wide -spacious,clear open , heavy bottom sound with my EMu converters.

>>

>>>> Let's

>>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

>>>>

>>>>

>>>>

>>>>

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

>>>>>

>>>>>

>>>>>I sold my PT rig when I switched to Paris. I did it at the time

>>>>>primarily

>>>>>for the sound of the Paris mix bus. This was before HD.

>>>>>

>>>>>When HD was released, the distinction was far less obvious. HD still

>>>>>sounds

>>>>>different from Paris but not awful anymore, just different. Paris still

>>>> has

>>>>>more of an analog/tape sound plus the added benefit of sounding more

>>>>>aggressive

>>>>>when you push the gain stages.

>>>>>

>>>>>So now the big question! Do I prefer the sound of Paris over other DAWS

>>>> because

>>>>>its actually makes better sounding recordings, or is it because it is

>>

>>>>>closer

>>>>>to the sound I associate with my favorite albums from the last 30

>>>>>years?

>>>>>

>>>>>

>>>>>I think the truth is closer to the second, and I think this is largely

>> a

>>>>>learned behavior, empirical rather than based on any truth.

>>>>>

>>>>>In a recent session at another producer's studio (who will remain

>>>>>unnamed),

>>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

>>>>>big

>>>>>and clear and sounded very tape-like. Overall it sounded quite good and

>>>> not

>>>>>at all wimpy. The artist however hated the sound. He played us a number
>>>> of
>>>>>recent albums known to have been recorded in PT or similar sounding
>>>>>DAWS
>>>>>as examples of what he wanted. This is the sound he knows and more
>>>>>important
>>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of
>>>>>about
>>>>>10db and very little sense of depth, space or stereo width.
>>>>>
>>>>>Music may be universal but we all know it comes with cultural bias. How
>>>> many
>>>>>American teens would choose to listen to a steady diet of microtonal
>>>>>music?
>>>>>Might as well serve up a big plate of Haggis... And it not just teens.
>>
>>>>>Labels
>>>>>work the exact same way. If someone has a hit record that sounds
>>>>>crappy,
>>>>>all the labels want the same crappy sound.
>>>>>
>>>>>Suddenly I am feeling very old. Fashions change taste changes but I
>>>>>thought
>>>>>good sound was forever. Perhaps not so. As a producer who still has at
>>
>>>>>least
>>>>>one toe in the current market, I need to have some awareness of the
>>>>>realities
>>>>>of the market and the "new sound" is the new sound.
>>>>>
>>>>>My personal taste has not changed. For most projects that I foresee
>>>>>myself
>>>>>working on, I will continue to use Paris, but just as I have made
>>>>>decisions
>>>>>in the past to use SSL consoles rather than Neves to achieve a more
>>>>>trendy
>>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive PT
>>
>>>>>sound".
>>>>>(Insert appropriate emoticon).
>>>>>
>>>>>Luckily it was reasonably easy to achieve. I recently purchased the
>>>>>Waves
>>>>>SSL bundle and running that in Logic can get me very close to the sound
>>>> of
>>>>>better sounding PT mixes. So I can still use Paris whenever I like and
>> I
>>>>>can experiment with a mix of the two styles.

>>>>>
>>>>> What does all this mean? Nothing other then I understand why some
>>>>> people
>>>>> may prefer the way other systems sound and I think that my own
>>>>> preferences
>>>>> are biased by many years of listening to records made the old way. I
>>>>> don't
>>>>> see giving up Paris any time soon but I also don't think it's worth
>>>>> fighting
>>>>> over if someone else has different opinions on what sounds good.
>>>>>
>>>>> And don't forget. the cyclical nature of fashion almost guarantees that
>> one
>>>>> day we will once again be "in".
>>>>>
>>>>> Gene
>>>>
>>>
>>>
>>
>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> My client uses Logic and the Ensemble sounds like a good fit.
Any hands on
experience anyone?

Here's the overall scenario: We have an Apogee AD16X (16 channel AD converter), an RME card in the computer which accepts the Apogee's ADAT I/Os and a Motu 828 Mk 2 rack unit which runs in/out of the Mac via FW.

I want to improve the DA conversion, which is currently the DA in the Motu. I was originally looking at a UA 2092, a Benchmark DAC1 or a Prism DA2 - something along those lines for the DA converters, then I ran across the new Ensemble which is supposed to be a good fit with Logic.

Problem is I have no idea of the quality of the DA converters. Plus we don't really need the 4 mic pres (rack of Neves). Still, being able to integrate the AD 16X and Ensemble in the same routing software would be very convenient and we could maybe lose the RME and the MOTU altogether.

Any comments? Amen! A pithy observation.
E

"Aaron Allen" <nospam@not_here.dude> wrote in message news:44404413@linux...
> The fact that this (PT/Paris debate, ad naseum) is actually even still a

> discussion after Paris being "dead" for this long says a whhhooole lot
about
> Paris, dunnit?
> What a waste, thanks Creative, for your lack of vision :(
>
> AA
>
>
> "Dedric Terry" <dedric@echomg.com> wrote in message news:443fe185@linux...
> >I think you've misinterpreted that anyone is saying that one approach is
> >better than another.
> > On the contrary, this is just an observation in how we choose our
> > preferences, and the fact that
> > currently available technology significantly exceeds what was available
> > 40, 30, 20 and even 10 years ago.
> > Recording is about capturing audio - period. It's production, mixing,
and
> > the concept of creating listener appeal

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Fri, 17 Mar 2006 15:08:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

n't recorded on a PT system! This music is
> >> unacceptable!
> >> No, they listen to the song!!!! The song is what sells them. variety
> >> is good when it comes to sound and production. Both sounds should be
> >> acceptable!
> >> But then again this post really wasn't about sound, now was it!
> >>
> >> LaMont, if you like PT better cool. Keep chasing your tail dude, your
> >> sure
> >> to end up in the same place!
> >>
> >>
> >> "Martin Harrington" <lendan@bigpond.net.au> wrote:
> >>> Good post, LaMont
> >>>
> >>>--
> >>> Martin Harrington
> >>> www.lendaneer-sound.com
> >>>
> >>> "LaMont" <jjdpro@aameritech.net> wrote in message
> >>> news:443f2d4d\$1@linux...
> >>>>
> >>>> Gene,
> >>>> Thank you very much for "speaking: the truth about this whole DAW

> >>>> "nastalgic"
> >>>> sound thing.
> >>>>
> >>>> Let me just state that I've held my tongue for the last 5 years as I
> >>>> watched
> >>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity,
newer
> >>
> >>>>

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Fri, 17 Mar 2006 15:15:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

sounding
> >>>> DAW technology.
> >>>>
> >>>> The DAW market has been held "ransom" to the "old" guard Engineers
who
> >>
> >>>> ears
> >>>> are trained to hear "un-natural" de-emphasis", muddled up recordings.
> >>>>
> >>>> I remember my very first recording session as a guitar player. The
year
> >>
> >>>> 1982
> >>>> as I remember recording my tracks to 2 ich Otari MTR, MCI
mixer..Fine..
> >>
> >>>> The
> >>>> sound was nice, clear just the way I recorded it. But, remember
> >>>> thinking
> >>>> "This does sound like a record" Hummmm... After all the other
> >>>> instruments
> >>>> were push up in the mix ,along with the vocals, stillnot a record
> >>>> sound..
> >>>>
> >>>> In other works, where is the mudied drums? the thudy bass? the
muddled
> >>
> >>>> vocals
> >>>> that I heard since I was 4 years old??? where was this sound??
> >>>>
> >>>> Well, we hen attended the mix session, I soon found out that, the
magic
> >>

> >>>> was
 > >>>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes,
 > >>>> DBX160..2
 > >>>> hours later they had that record sound..Hummm...I started thinkng
 > >>>> again,
 > >>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,
 > >>>> witha
 > >>>> ting og high end fidelity..hummmm This was not the record sound..
 > >>>>
 > >>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site
 > >>>> priased
 > >>>> it for it's "easy ability" to get that record sound!! wow!!! AND, we
 > >>
 > >>>> lawed
 > >>>> every oter digital recorder mixer for being toDigital...Not warm
 > >>
 > >>>> enough,
 > >>>> not dull , or muddy enough..
 > >>>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on
 > >>>> every
 > >>>> forum that the current state of DAW's (namely Protools) mix was bad
 as
 > >>
 > >>>> well
 > >>>> as most plugins...Even more, they could not mix ITB(In the Box)
 unless
 > >>
 > >>>> they
 > >>>> has software emulations of their beloved (OLD) compressors EQ,
 > >>>> Verbs.(UAD,MCDSP,
 > >>>> Bomb factory)....
 > >>>>
 > >>>> So, like magic, companies pour massive resouces to reclaim the glorys
 > >> days
 > >>>> with the birth of the "Vinatage Plug ins). Their purpose was(is) to
 > >>>> make
 > >>>> your mixes"duller"=warmer, more professional(sit right, al in
 all..Make
 > >>
 > >>>> the
 > >>>> mixes sound like 1975!!!
 > >>>>
 > >>>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro
 > >>
 > >>>> Tools
 > >>>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
 > >>>> RECORD-SOUND...
 > >>>> With Garage bands, rap artist, Rock bands, Soul singers of today

having
 > >> NO
 > >>>> prior knowledge,nor the Formal training to 'get he 1975" sound, we
 have
 > >>
 > >>>> the
 > >>>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!
 > >>>>
 > >>>> Still, the old guard continues to hold it's thumb on the DAW market
 and
 > >>
 > >>>> keep
 > >>>> driving manufactures to making more and more vintage plugins. But,
 > >>>> every
 > >>>> now and then a product like Ozone's Izotope comes along (and others)
 > >>>> that
 > >>>> challeng the old "muddy up the mix crowd).
 > >>>>
 > >>>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect
 to
 > >>
 > >>>> hear
 > >>>> that sound. they have no idea on how to get a 1975 sound..
 > >>>>
 > >>>> So, I've said all the above to say: Let's move on!!Yes , the Brian
 > >>>> Tankersly(I
 > >>>> adore), Nuendo endorsers,vinatge engineers) will continue to push to
 > >>>> have
 > >>>> all of their 1960,79, & 80 hardware as a plugin and continue to fight
 > >> DAW
 > >>>> companies to to fix summing buses or event new a new summing buss
 > >>>> market
 > >>>> segment to ensure they et the 1975 sound with todays DAW.
 > >>>>
 > >>>> For me,they can have the 1975 sound. I'm moving onward with the
 cureent
 > >>
 > >>>> state
 > >>>> of very high fidelity thats afforded me in PT HD And Nuendo..yes,
 > >>>> Paris
 > >>>> is still in my rig, but I will no longer
 > >>>> fight mixes to get the 1975 sound..If the mixes are nice and
 > >>>> Brightosund
 > >>>> with bottom..So beit..I love the way PT HD sounds with the 192
 > >>>> converters.
 > >>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's
 > >>>> nice
 > >>>> wide -spacious,clear open , heavey bottom sound with my EMu

converters.

> >>

> >>>> Let's

> >>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

> >>>>

> >>>>

> >>>>

> >>>>

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

> >>>>>

> >>>>>

> >>>>>I sold my PT rig when I switched to Paris. I did it at the time

> >>>>>primarily

> >>>>>for the sound of the Paris mix bus. This was before HD.

> >>>>>

> >>>>>When HD was released, the distinction was far less obvious. HD still

> >>>>>sounds

> >>>>>different from Paris but not awful anymore, just different. Paris

still

> >>>> has

> >>>>>more of an analog/tape sound plus the added benefit of sounding more

> >>>>>aggressive

> >>>>>when you push the gain stages.

> >>>>>

> >>>>>So now the big question! Do I prefer the sound of Paris over other

DAWS

> >>>> because

> >>>>>its actually makes better sounding recordings, or is it because it is

> >>

> >>>>>closer

> >>>>>to the sound I associate with my favorite albums from the last 30

> >>>>>years?

> >>>>>

> >>>>>

> >>>>>I think the truth is closer to the second, and I think this is

largely

> >> a

> >>>>>learned behavior, empirical rather than based on any truth.

> >>>>>

> >>>>>In a recent session at another producer's studio (who will remain

> >>>>>unnamed),

> >>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

> >>>>>big

> >>>>>and clear and sounded very tape-like. Overall it sounded quite good

and

> >>>> not

> >>>>>at all wimpy. The artist however hated the sound. He played us a

number

> >>>> of
> >>>>> recent albums known to have been recorded in PT or similar sounding
> >>>>> DAWS
> >>>>> as examples of what he wanted. This is the sound he knows and more
> >>>>> important
> >>>>> it is the sound he likes! Yikes!! Compressed to a dynamic range of
> >>>>> about
> >>>>> 10db and very little sense of depth, space or stereo width.
> >>>>>
> >>>>> Music may be universal but we all know it comes with cultural bias.
How
> >>>> many
> >>>>> American teens would choose to listen to a steady diet of microtonal
> >>>>> music?
> >>>>> Might as well serve up a big plate of Haggis... And it not just
teens.
> >>
> >>>>> Labels
> >>>>> work the exact same way. If someone has a hit record that sounds
> >>>>> crappy,
> >>>>> all the labels want the same crappy sound.
> >>>>>
> >>>>> Suddenly I am feeling very old. Fashions change taste changes but I
> >>>>> thought
> >>>>> good sound was forever. Perhaps not so. As a producer who still has
at

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [gene lennon](#) on Fri, 17 Mar 2006 16:38:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

r />
> >>
> >>>>> least
> >>>>> one toe in the current market, I need to have some awareness of the
> >>>>> realities
> >>>>> of the market and the "new sound" is the new sound.
> >>>>>
> >>>>> My personal taste has not changed. For most projects that I foresee
> >>>>> myself
> >>>>> working on, I will continue to use Paris, but just as I have made
> >>>>> decisions
> >>>>> in the past to use SSL consoles rather than Neves to achieve a more
> >>>>> trendy
> >>>>> "Pop" mix, I am now experimenting with ways to capture the "elusive
PT
> >>

> >>>>sound".
> >>>>(Insert appropriate emoticon).
> >>>>
> >>>>Luckily it was reasonably easy to achieve. I recently purchased the
> >>>>Waves
> >>>>SSL bundle and running that in Logic can get me very close to the
sound
> >>>> of
> >>>>better sounding PT mixes. So I can still use Paris whenever I like
and
> >> I
> >>>>can experiment with a mix of the two styles.
> >>>>
> >>>> What does all this mean? Nothing other then I understand why some
> >>>> people
> >>>>may prefer the way other systems sound and I think that my own
> >>>>preferences
> >>>>are biased by many years of listening to records made the old way. I
> >>>>don't
> >>>>see giving up Paris any time soon but I also don't think it's worth
> >>>>fighting
> >>>>over if someone else has different opinions on what sounds good.
> >>>>

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Fri, 17 Mar 2006 19:00:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

quot;nastalgic"
> >> >>> sound thing.
> >> >>>
> >> >>> Let me just state that I've held my tongue for the last 5 years as
> I
> >> watched
> >> >>> the DAW proaudio market "Hyjack" forward thinking , new fedelity,
> >newer
> >> >> sounding
> >> >>> DAW technology.
> >> >>>
> >> >>> The DAW market has been held "ransom" to the "old' guard Engineers
> who
> >> ears
> >> >>> are trained to hear "un-natural" de-emphasis", muddled up
recordings.
> >> >>>
> >> >>> I remember my very first recording session as a guitar player. The
> >year

> > > 1982
> > >> as I remember recording my tracks to 2 ich Otari MTR, MCI
> > mixer..Fine..
> > > The
> > >> sound was nice, clear just the way I recorded it. But, remember
> > thinking
> > >> "This does sound like a record" Hummmm... After all the other
> > instruments
> > >> were push up in the mix ,along with the vocals, stillnot a record
> > sound..
> > >>
> > >> In other works, where is the mudied drums? the thudy bass? the
muddied
> > vocals
> > >> that I heard since I was 4 years old??? where was this sound??
> > >>
> > >> Well, we hen attended the mix session, I soon found out that, the
> > magic
> > > was
> > >> about to occur!! Out comes the Putec(s),the 1176s,LA2(s) GAtes,
> > DBX160..2
> > >> hours later they had that record sound..Hummm...I started thinkng
> > again,
> > >> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,
> > witha
> > >> ting og high end fidelity..hummmm This was not the record sound..
> > >>
> > >> So here we are in 1997-98-99.PARis. The pro Engineers on this site
> > priased
> > >> it for it's "easy ability" to get that record sound!! wow!!! AND,
> > we
> > lawed
> > >> every oter digital recorder mixer for being toDigital...Not

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Sat, 18 Mar 2006 14:55:06 GMT
[View Forum Message](#) <> [Reply to Message](#)

WmNkZWZnaGlqc3R1dnd4eXqDhIWGh4iJipKTlJWWl5iZ
mqKjpKWmp6ipqrKztLW2t7i5usLDxMXGx8jJytLT1NXW19jZ2uHi4+TI5ufo
6erx8vP09fb3+Pn6/8QAHwEAAwEBAQEBAQEBAQAAAAAAAAECAwQFBgcICQoL
/8QAtREAAgECBAQDBAcFBAQAAQJ3AAECAxEEBSExBhJBUQdhcRMiMoEIFEKR
obHBCSMzUvAVYnLRChYkNOEl8RcYGRomJygpKjU2Nzg5OkNERUZHSElKU1RV
VldYWVpjZGVmZ2hpanN0dXZ3eHl6goOEhYaHilmKkpOUlZaXmJmaoqOkpaan
qKmqsrO0tba3uLm6wsPExcbHyMnK0tPU1dbX2Nna4uPk5ebn6Onq8vP09fb3
+Pn6/9oADAMBAAIRAxEAPwBQKWk70tcTXUYuOackQUoppALilAoHWiq0AKWj
vSOWAO9LR3opWsAhoHWlpO9AEop/Smr0pwq0lCka4pwpr9KqwitJjy2+tZhX

kmtNvuNWc/DVhVS6m1lhdRUeMCpn6VERwa53FLY3T7ir1p2OKxxq7FVliI4l
yeSPIP8AgDU82rLHFky42LqrFQehl60rBdGmO1L61Te8/wBBnnjQ5i3blbsR
61GupFFzCRFQWUUr0IA5PPNOIGkKMVROoM0sKxRHa0xiLNnsCTj8qVdUjkKo
schZmUKMddw4PXjofyqmtAuXgPm60daz49UjdIHlyjO3lgOMkj19RS/2rEVJ
VHJzjHHoT6+gNKyBs0CMkUY4qn/acWSQrIVGScewP/swqeCYXEIkUEAkjB9q
atcB+3mkxTweaCKfKCEZCNWduigsfoBXJaEjT60JpOQgeVuMjPb9T+ldVeQ
tPZzwowVpl2QMe2RiqWk6QdNkkcyq5dQoABGBmlpsDTZieHUMupSzStlljJ5
OcknH+NPIqal4qDdY1lyfTao/rgfnVo+HpoZJGtrnYre5Bx6cda0tN0uPToz
g75WA3ttwPoPalZNuwrPqYGhAXGsPM+CQruBjuf/ANdK6DU/FOxctEsgX/gK
8E/mP1q3J4dnWcvbXQQenuVIHpx1q/p2IR6cHKtvkfgvjHHoKHHUdnbUw9HU
XnilzYzzJJgDHR/j+IE6/wBpeJ2RcNGrhSQc4VRz2+v5ircnh2ZLp5LW5EaM
SduWBAPOOKvWlhDo9vLMz+Y+3LuRjjrgUdRcpU1yZ55oNMg/1k3zNjsP8gn8
K1YLdba3SCP7iDAPr71m6PA800upzg+dLIVzn5Rn/wDUK2CelFr7FI57xNOU
tordWwXJYj1AH+Jpbl2VppFtFeMg81TNh1zkE/8A6qsapo0mpXSyeeqIqBcY
JPfP86k1PSRfmFkkVGiXaARxjt9KaS2E090VdaeK30YJCoRZmG0KMZHU/wBP
zrFuYvs+IWihjzQ0x+nQfoM/jWxF4fkd1a8ufNVcDaCTkemT0H0q1q2lf2gi
GOQRug2qDnGP/rUnYTTZQ1VhY6Ha2akB5FBPrgck/nisvUImtrCzg2YdlaZw
QActwP0A/M1tQaCTOst5OZ9vITnB+ue3WptV0ttRljEgDrxhuh5z/Whbha6
K3iErY2Fvp6kj5fm6A7VGM+vJ/IV7TrUWemwxEAPjc/fk/8A1qrw6KUuRLdy
+ey9FySPxz/KtC5R5LeREb52UjJPr70mtLFJMzlo7CO/a784M7ucbhgA+35/
rUtotrbRSzrJv3nLyNjr6frUX9lzeUyeauMDAyTj2qVrKQ2zRFIJ7k5wSTz+
mAKWgakduLG2klmWfJmJJz2x6fr+VX/tERVX3ja3Q9vWs5NNmjzkuMcgsWB
+v6/nU8tIjIkEYkBVAd2c/MccfhSdkCv1LKzxSnKsCMBgenB6U5ZY2O0OvTP
Ws99OlwNswGFwMkinH/6qWLTmjIU/JtVgeCQcD/9X60aXDU0cDGRSHqR6cU4
dAMUEdu1HKNMFG4cU8AYHf3xTVxnpSnjHpQ7bANtlaTXbGMDI35YY7Abv6C
uxVNucjmuY0NRJrTvjj/UxEk46FsAfpurqw1d9CKUbnFWd5WGkZoAp42npQeD
W1jEMU9BzTRUqiqSEx6inUDpS1ViRQKmjXiogKsRjpVpESLEa9KlxxTUHFPq
9DEdEuZBV88Cq1sBvyasyHEZq4qyulpTHLGq7CpnqljNZjYwimkYp9NNPQBm
KTFOxSYosM4+lpitkZFPBrylqj0hwpab2pabAUU7HekpaEAtJRS1V9RADkUt
J0paL3GlaB1opO9G4Ey9KeKiXkVikpakseKRqUdKaw71QFd+jfSs+X7xrQcZ
DjOMqeaotD5qxqbGlpchcgiofepmHFRd/asGbxMLLqy894JIQqpJlu5guAer
d++T+dTY097hnJvMZNvbBX6dwKXdZLLNbgjzJWw4ORyR0z0HFTm3tRlspbl
do+/wcDjP4Vmtx7ixXdnli4ZNso3YlXnOev5UrXdo5jRsPuO1SFzjgnr24FR
xWtkCnH+rO0b29CePpkn86kEFogx5n3CDzJ90gYqluAJd2jLGSY1LfmAccEg
nr0zjNPhks5Y5JYRGwQ7mKpznGR29KbHaWeVVBkpgjPnoDjP50ltPaLIUh3q
W+Ubt2DsGOCfTH6VTAAbbXdnJFE3lxxlXlUKjjk4/UGrFutrLFvhjTY3cLjP+
cmoRDZAQKpU7QFjG/qF6DGecU63vLSK2hVJFVGwkYJ59h9aSshlvylScmNCc
Y+6OICqsa7VUADoAMU0XEJH+tTj/AGhUgAZAw5B5BqvQQmeaXORQVpuKNWMC
ab1xS0goAUjtSe1L2opgJjFlehpcc4olxRe2wWG0mAc59e9OwN2aOKTAYV5w
OIN24Ayae3BNHprbsMYR1pO9SpG0rBEUsxPAUZNa9poLHD3L7f8ApmvX8TVq
DkTKSjuYODwaCpYdK6xNDtvuor5+uT+tPbw7CesrgegXWv1ZvdmLro4/aemD
TcfOvsa60+H4wMLLj6rUTaDJ/Dlp+oo+rvuHt/I5hhyetMNdFJolwOsat9Dm
qsumSJnfsMe1S8OxqsJFNKB1NX2shnHzL+fv5bdowPmHJ9MZrP2MluX7aLK
xBGeaTnlzTpEkjGXRvfAzTC6jqayafU0TvsOPTNN5waNy5A7mm+ahHBHNTuM
fgg8UhzWotN3+gpRkj0/CkuwrhvjSg4NAHNDjgn0pg2aPhmMFr2c5yzquc+g
/wDr10lrL0FCum5PR5GYcY4zj+lafevSpq0Ujgm7ybFBxUoYd6ipwqyLEygE
8GpFxfQLkGrEbetWiWOA4pwFowCODTeV6inckBVmMc1AmCcIrUQzVpGcidR
xTwKAKcBk4qjMtQLtj6cmknOEa71Oi7VAFVrg/MfatZalIMrNUdPNNxWQxh6

009aklpppgM5703FPPSmkUDONxSgUILXkrY9MWIFJ2paq3cQtKKQUtGwWFoo
opgFLQKShALSUUnei4x6nAqUGolqQGqiJkg6UMOKQGhuRVCK7nDVRnGWBq8/
BqlPwaznsXT3ICOKhPUVOeQRUJGTXNKzZ0oy5rO2N+ZZZ9rOwYJnGeMevfmn
jRoyu0yuSdvJAPQYHX2qWWzkN1JNE0QEiqrB1zjGen51F/ZsxkZvtJG5tx6/
N82eefwqbu47EraXCzPI23Ek5wM8kH+YpW0yBvMXLDedxxjPXNRHTJEUCOUt
l13BicEBieefQ4/CpU0xw0e65ZkXbuUgnON2cc9OR+VNPQVia3s44ZTMjs25
QM8YPTnFpR/ZsJ3KzuVLOWXPALZz/M1BDpRiWL99gRjG1VOMc+/vU0GniGe
CRHA8qMlwwfm9e9NDsA0mBfK2vJ+7YsCMc5x7e1LHp8cUexXfAKkZIOMcfyq
6aAuSadrsTKB0qL90EdhsYHJAPAZwPzq7FEsMCxL9xRgU/GKD3oSGBpMcdad
RjFNCG46ijFkaAcYpjADijil60EYpCG4wRQRS4zigjg5osMbikxwPakklSMZ
ZgPQZ61fsNJvL5VkmTW0BGQ8wwwzD2Xr+eKpQbehLkluUNu47QCSeAK17PQZZ
MPcny167R94/4Vt2em21lzEmZO8jcsf8KvJCzn0Hqa6YUe5hKt2KVvZw2qbl
Ywo7nufqatJb5GW4Hp3rQhtAhGVJ96e9qp/ilrojG2xzuVyj8qDaooTTzVw2
Z7MKY1pJ2warYkqYpMYqwYHHVTUzUjqKVhke2jaKecDrTD830pMCGSKN+DGr
fUVSfR7RiW2EOf4ga0cVHNMc5Y/hSsO7MefRIRS0cuMdmFcdq0ilibAoZmx
uHGeK7C8u3IRieBjpXnfiS4MK26A4yzHg46Af41zV7KOhR+S+lJ+2RRsdzgt6
Dk1JHqMJUbsgY6kGubNw5Gfuj2P86fHKeoZwB154NcPL3OvmZ1iSKVzGwP0q
ZJAw54l45rmra8MU9RkYb0rdV+VZecnBpvccXcufjzihyAg5/iA/WmpyMmm
zlZdsa5y5C+/PHH504q7QsasdVp0bRadbl33hGufjrP9atUmAvA6DgUtektE
eeLThTMU9e1MTJFqZaiXrU61aJHakU9W45GaZTIHNURemljAHQYq5CKqxirk
fC1otjKTJccVLAu6VfrUQNXLOPcS1VFXZm2WDwPwqhIcmr82FQ8jNZ7VdQUV
oRHrTcU8imnmshjDTTtZTTQgGmozUhpnc0lZxtL2q39nX1NKIFrzEmelcqig
Va8hfWl8hcdafKwuVRmlqz5A9TS/Zx60crC5VpatC3Wj7OM9adhXKwoqz9nH
Y0fZj6/pSsMqNTat/ZvcUn2Y/wB4UWYyAGpB2p/kYpp4bHpTQmLzTsnFNBpS
eKdxEUnBFVJ+QfrVhznNFV5ec5qJ6ouO5WI4qHjPPrViq561zyR0RF/iPQUm
9eCWx86pX6uWiPzGMH5wO3TmoleFpFcRYGCP9UT39h6ZqTpjSurmp5iDOXUY
9TQJo/8Anon/AH0KyYAsc0jyROARx+5J/kKkTGyMeS+Q5L4ix3zRexboJdTt
E0QH+sT/AL6FL9oi3EeYn/fvZ+SxyLeTnbwl/RiTToywld2hmlIGAE5/PtT5
mifYoum4hxxlh+hoW5hyf3qdPWs23imjUgwyhiw+YKPXJFTxiYSITbuFGS31
5P8AhQplOhHuW/tUAXmQCnG5h/56DPYc81SWO4+zhTC4Ytk4P09/apmE7S7j
bvjkYBX+p9qd+5Pso9y2jK/KsD2yKWOLKJ4w7OCu85Ck5xVgjNUjGaSlZB3p
D2pQMZoxmmSHajqaADVq2sZ7t8RISO7HgCmlfYTaRV6Utpj+oatlSkRt7XP+
ufGWHsK6ez0O3t8NLIWQev3R+FaYXOAB7ACuiFHUYSqpbGTpugWWmkyKHmuD
1mmbcR9B0FaqoztxyasxWpbkjPsKtxwJswTtPpXRGFTjnlK+rKsVsN2G6/pV
xldowQG/GpcdsofxpSh/ufka2UTJyG428YYYoJ/2vzFLgDswO57OPxFVYQ3b
n+6aNuP4T+dOKnHKiq81ysa/LkH1zSegbj3dUBJb8MVQnuN7YAH5Ux5HIJJJ
xTcYFZt3LSGY5yeTRiYhFLMcAd6ybzUS+Ui4Xu3rSKsWLq9SHKJ8z4/KsmS
V5WLMcmmkknJNNJrO5SRDdNi2k+led+LW/eWoBI4bpXf6g221b3Nec+K3D3s
KZ5WLOOvU/8A1qwrPZGtNambHJukl3EIEIK8gVPA5F3sGFgWM544rPBZh8zt
juOmasDzBCEMrsPQnP8AnpXI42Oi5lnIdc4PrXR2h/0WH1CrXPRRI5EVRwTj
pXRxgkqnYDk1m3qVFdzQjJIHTNWLNPm1W3QjIdhj+GW/mBVeLGAO/rVzREZ9
Ylf+GKI8+5IA/QGT6O6lraRZ01LRSiu84tRc04U0VIKEJj0qdegqJBUwq0S
KKkWOx1qZKpEsmjFW1HFV4xVkdK0TMGLirUNyY49gFVhS007bE2uTklm3FiT
7mmGmhuKcGouyhjDFMNTfSmlQaQrEFNNSFTTDQSRnimHrUjVGetA0cl9rPoa
UXfbBqnmlBryuY9OyLpuj6Gj7VkdKpg0uafMFi4tztGAppwu/aaqWfelBp8zQ
cpc+157Uou8djVPNA+tNSbCxcF57U77Z7GqOaXOad2gsi4bvPY0n2v2NVM0m
aOZhYtm79jTd+4k1VJ5qVTkUrthYmB5pxlqlU8VYiGRgc+1QP1q2w4NU5OCP
eoktCo7kQOagY4JqfFQNKMR71zy8zpQgJyB/KnDOO9Z0zGW8aJshEQkDJAzg

HJoifybiOJAfJmTP3sjPOSM/SovqdHsna9zSyOcHinZ6etY1rYeVbgw3A8w4
DbW+VgCf1561M0F2ib3vhgBd35YandGOprK3B701pEDqpYBj0Hes1IXEmXvS
y7w2N+Mjnin3NvHPOz+fEokRVbPVdpJBU54PNNNdRM0eAuc8etCujcqwl9az
HtdzHfdZBcMmQTWgZ6++KabeBbgRNctyhGzoMHNuM1weAe1OxWVbLDBlsouC
QF2bcYHFaausi7IOR0ppiHYpcUAU9Y2chUUs3oBmnYQzHWpYbeWdwkcbO3oo
rYsvD7v890xRcfcHX/61b0FtFbR7IkCr7VrCi3qZyqpbGNZ+H0XD3Tbj/wA8
x0/E1spGsaBEUKo6AVKqFun51KlwwPU11Rgo7HNKbluRJCWlzwKuR2xQgFeP
Woc1KLmUD75xVqxm79CwqRocqxB+ISck8Op+tVlu3H3IVvwpwuY2+9H+VaJo
hp7k20g8oD9KTCjqrL9KQSwno5Wng/3ZVP1qhDRjPEn5imyNsXLBCKZLCBQR
hSfUVReRpD6D1qXlajckmuckhRj2FVsfJlupT2gdKDWbdy7WGGq9zcx265c8
9gOpqC81NIQUjIZ/5ViSSvM5dyS1JtDSJrq8kuG5OFzwBVem0tQ2WHUUhpaD
RewGfqbfuVUdzXnHiPLasw6FUvefxNeiakcsq46DNed6pL5mpXO5cpv4+nSu
Ws7NG9FXbMIQc8g1ct0kfAAxwenJpl1jY8qa0YD+7IjQAD2rmlNbHSqbJ7SA
REZvxv09K0IR8uc4Jqnbw7DvJ3SHuauxknv1rPzLsi9EML9PU1qeHBxeSdjl
FH4DP/s1Y6N8p966TRYhFpygHO52Yn8cfyArqw+9zlxHY0CcUqmigCuvU5R4
FPFRjrUi8mrQiZKIFRrUg6VRDHLUyColFTRiqiQyzEOasVFEOKIFaGLFpaTN
FAMWkJopCaBC7iKcGBFRE0maQiUjPQ4qMjnBH40m/FKHBGRspqJhVkgdqjZ
R34p3Qjz7d6GIBrncSkY+1XXJz/rm65zVaWdoWTdcXTey3DZx+deBGtfZHuO
g+51YanBhmuXgkklAYXF1+M7f41OFmYjNxclehHnt/jT9t3H7B9zog3FOz71
zJt33jNzecdP9JcdvrT1Rt3/AB83ZP8A18v/AI01iFsL2DOjz7GI/OudWFG3
+tuR06zv/jStCCF3S3fJH3biTH6Gn7ddhOi+50PfuaAw7Vzhs12XDTXvPrdy
H/2arNhoT30rRQPekg8s104CDPc5qlVT2QnStrc2xyeK0INlnjDuwiz0DA5
/Kp9l8P22lDeHlnnPJklkZsfQEmtcV1Qhpgc8p20Rhtotxj5Zlj+JH9KiksL
i25kVceqtmuipksYdfer9miOdnN0bsGI1DTtYFwzaetnJERnbMxVgefvl6VQ
Nv4nRhu0u2YZ6plzD9M/yrNto0ir13wM1h6xqKWK20jZCmXbwQOOp6/55p8
s2vRofN06CEju3mNj89orEI06e4vDNcpLdSEAMETgdOgHSs5y0sjSNN9Tp3G
2Rh6EioJvvVOxJclup65qGUYyV7tGy3KssAkZJEdo5V43LyCPQg9aWOBIYv
JIZGAwpXjA+gqR5FjTc5wBUcF3DO21H+b0lIrPqbpz5flrYiYgPaMG9hwRn8
KdE0KB9tk+GPOB1Ocf0FSi+h83y2LA7im4jjlGcZ+IKNRtjwsoPBbgHt17VR
mlqRvL/x5sM4ySomf6c1IEQISLMjb0X1+lluoQ7woJl4+YdOTj+IP/tK0wD5
w644H+fUU7CEAJG37H8u72/OlIlMvNordg3HSnT3YguUhaM4YcPnA+IP+2wD
b8xOemFPpn+VUK9guNKSyUrbL68mpAlyWBVVVeMqOee9a2laXc6rEJlMcXZ
5BgH6etdRZ6JDaAEJ5kn99v8K1jSb2MpVFHcwbHQ57ja0g8qPvnqfoK6K1sl
LRQlkGe7EcmrgjbOMHJpRGRwa6o01E55VHIjwTTlj7tz7VJjFNNaGYZwMdKK
KMUXBRRRSGJRS0UxBTS+36+gppYscLz70KuPrSuAhBblvypaU1Uu7yK1TLnn
sKAJ5JEiXc5wKwr7VWl+SElV7n1qpd30t05ySF7LVXNS5diku4pYkkk0ZpKK
i5QoooozRmmldSGikNAGRqDATNk8Ac153M/mTSMf4mJrutVICi4b0Vj+lCAT
k+9cVbex1UFpcmhUFh3/AARsj4UdcYrPhl3Dg89OK0UwcbTn6VzPc6EToe/6
1ZjHAqunTt/WrMYyw+tGg7lgYCc4z1/LmutSjYdYwRnhlQA/WuTiXfdQICcF
h9Pxrsh0rtw2zZx19xwpaQUorpOccKelNUVKi1SEyVKeDTVFOFUiGPWRMY5q
BKsRjmtlmci0g4qTHFMTpT6pmSEFLSUUAFFlaTNFhAaaaU0hNILDW4ppPNKa
a1AAJCKcJAahJ5phNBVjzQ2WMIMg/QGkSybYEYbvwH8qtYctuMr49MLj+VSx
MUAUs747tjP6AV80knse/wAzRQewLOu1NqjkBRj9BQ1owAyrqcdQpNaYc4+4
f0oLN2B61aghc7Mn7NcMg8jc5zg+YMf4VbgsWVPmVVPu7RxVtZCD/q++Tig3
LhwqwM3qR2qoxQnJogNsUPt1wKQQE4I5HrWhBHNDyiOOHc36D3NbtrYw2qg
kB5RznsD7VtTouRnOqo7mRp3h155FmuneOHghMYLf4CungtoreMRwoEQdhTF
IPepVlZxbTpRhscdSpKe4/FKBQGBp2OK1RmNxRinhSaTbimBGUpQgp+DSbT6
UrdRiDg5BIP1oJbOdZ9c07FGOKLILnlaim3UZwf75NUJgeK1tZUrQT+hUGs

uYYAxXFVXvHbT2Rm3jtE8MwGVViG/LiqRtyHWSGVWLH5cHDZ+lbBAfKsAVPX
PNNjgjjbKlqk9wMVhqD0K3LGxSeKITSF4ZSu/cAGO0nHXH070sUFuVKizl75
3E8g4B7+1WnScu7LINuPIXb3x601ba4P3rpuRzhRwaEYDRDHHgrZE5UHryDn
NSKieXkWPkSABkZlx1p/2aQqbp2LAnnGKmgHdGyZmfPUEVSQmxqRTXN0iLY7
5cDBwDjmut0jwtdAsc13DGJRgiNR909OtafgMIVvi0aORswWXOBzXYNBauOb
dB/u8fyr0KOGuuY4a2J5Zchz6qEACgKBwABwKXcTwDWpdaWzODbL8mOQW5zV
R7SalfPEw/CtuVoxUILYhRnRgwY7vXNSi7mHVtw9GANRkY60Ypq6Cye5I04c
YaKP6qMU4G1bqsi/Qg1BijFFw5Scwwt92cD/AHwRSG0I/hAceqHNQ0oJB4Jo
0DUGRkOGUim4qcXMoGC24ejc0jXMBZVoV3eq8UWQXfYrswWm4LcngelWVhhY
Z8wh+++4UNbP1XDD1U5ocWO6IMY4FJnFJM6wqS52getc7qGsNITHCcL0JqXoP
cvX+rJACkRDPXPzTvNIXckmoixJJJyTSZrNu5aiOzS02jNIY6ikzRQA6ikzR
QKw6kJ4oJpspxEx9BRcLHKa7JiwujuxkYz9TXEmUDgL+ddN4nm2aaFB+/KB+
WTXHMJC/3SSecYrkmuavzppu0TRguOc7P/Hq1IXWVQVPPfNYUEbuxG05HBxi
rcE7RzjrwcH3rnlBX0NVNm5F90ZPI71aj5AHTnNVF++D2xVul5PQ8DrSW9zR
7Ed3cTQW8skD7ZkAKEckHNamjeNILkpbansr8CbOlnPT/gJ/SsqSlzRMVy
fmx+VY93YsolHt37VtCq4bmE6XPqesKwP8+KeK8w0XxFe6G4t3BuLLP+qJ5T
3Q4/TpXomn6ja6lbLcWkokiPfoVPoR2NdcJqWqOWUHHcvjtUqdahWrCCtkZs
kHSnd6bTI6VSIJFGKsR1Eo4qaMVpEzkWI6U+o144p2aogdR2pKXNAhDTTtJT
TQlaetJS9qQ0AMNManGmGkOww0zvTm600mp6IWPLYL+WTI8qUaf3157/AOFX
VknKjKD6rWULbxCM4uLcD6e/+7R9i19pQ5uoVYZwVJH6Ba8Hk80e1zv+U2RJ
MB/Dz/s0rXEi+n41j/2ZrknJv4wfUlef5VJB4f1i4ICC/kZj02oeP/HqqNNf
zfmJyf8AKX3vCvVgPWtrTNJuLiNZbr91btypzl3HsO31qXRfDFvpG2e7I+2X
mcgsPkj+g7n3NbTyFzkmuqnhktZM55176II1jgi8qBAkY7Z6/WjOaRQW6VMq
gV1qyWhz+oirjrTxRSU0MIQ81ZQZqtChdvb1q6oA4oJaFUU7ZmnCnjFULi2C
grxU1NYcGgCLHtShFPam7hUFxPtXap5oFqYPiNUF9Gy90ANYU4+UfWtnWckx
OfUg1kTcxmuKt8TZ20fhRRnmEETSHnA6epqp9vmjEUjKjI4JxyCMH61dki8y
NIDFWPIb0NUVt7oolySG35Lh+2MfWuVs9GioNaktzqPkPEFXdG2Gd+flUkc/
zPPpTPtt1hwsab42VHwOMk44zjjofxqwxmiYJHsb5B948k9zTt93jH7kDHTJ
p3OeRFJd3P8AZ8EqKBizYkBT7vB7fXFSR305Qf6KxOzPAxk8etIJJXWNxPEv
P4H0qYNPzmeI46YGaqlJZ3Xw9meRr8PGU+VPx5Nd0K8/+Hsha9vVMqv+7B4G
MYNd+DzXtYbWmeNiv4jHZxThlw6Gm0ldFjnHMyffjVvqKia1tHGPKf7ppD
KgfYSNx7UoYHOD0pciKUmtmQtpkbf6ubHswqF9MuFGVCv/umrhNKGi6GodJF
qrLqZTwSx/fjZfqKiPA9K3RPIBjcfxrG8R3B+wqFRVZnGWAwcVDpNamkat3Y
rks/CA49acqBRgVr2kgS0ij8tCoUcFRUjR2cn34ShP8AcNJ0pFKrG9jGqC4v
I7SMYO+Me9Ta7JDpdsssbl93GCO9cLd3kt3KWkb6CspNx3NY2IsW9T1aW+k2
5wg4+tZuabnmjNYtt6mqSQ7NLmmA0uaLhYfRmm5paAsOzRmm0A0XAdS02inc
Vh1Q3TbbZz7VKDVTUHxbEepFJvQaWpw3ix/3NunqxbA/T+Vc0GzLGxbgcH8q
2vFLbr6FMj5I84+prGQ+/wCtcr11OmOiLUDxIVZ2wQ+4jBOe1SA+dcfLwzH8
qiQhh645rQs4AG81gcAHGe/vWD0ZaTehpL1HrVuPhSaqR5PPWrOcRnAqYs1d
i7p8YNUOSSSTnFOuLUNk+vbFSaWhFtlucknpV/yww5FXypmalY5K707fk55+
Iz8Et3pd39otJSjjl5DD0I7iu5e1jfac+tZl3piMpyvfriknKDuhYUZqzN
jw94pt9VVlptwte8ZizkP7oe/wB0tdQhryGWxaBw8bMro24Fcgg9QQexrofD
fikWCiy1FnMZcsLqSRmKkno2e3vmu2jXUtGcNWi47bHoNPWolpkIVXR1dWQG
ysCCPYirCV1LcwJUqxHioFqVcitEZYLC06mqafVGYUUUnSkJik8U0mINN4oA
O1NJpe1NJJoCw081Gxpx4phOaTGhhphNOJphpFnEEKMPu/IS+djnYMDzirkdr
vclqF2PQAc1u2WkRw4eZQz/3ew/xrxadGUnoerOpGO5mafps16gkZPKiPRmU
5P0Fb0FIDbR7IU256nu31NWe9Liu+FKMTjnVlIrNaZ/j/SmfZDn7wq7igCtW
ZplUQsOwo8tx/Cat4pOc9KLDuUyCOoqWKHPLdPSratjsDQ5UngYosO41QAAO

1PBpmKWi1hEoalDVCCaXcaAJTJtHNQSTM/Aprhj9Khd9owv4mmCFklwMKck1
WZuDSk4qlc3OPkXr3pXKsVdVkJDoFHJU1IPzGfSrlx/qmzzVNuYz9K5Kusjq
aRK2c0vvTGbarMBnAJxVGNJLyDzluHjcEg4Y4Hp0rm0udkKfNrcuy20dwwL7
sgfwnFCWcEbBgpyPVj6VURprgRPvjLxuVbJwHBGO3+eKjTS3+X96n+r2EnJP
TFNESTi7GilpbKv+rXGKmigglFXBGOKz47FlrGa2eZR5jZyO3Tjn6VN5SNI
D9pWPk5VBtH4DNUkS3odx4GCR6pMEUDdCc/nXfD1rzTwCscWuPGk5fMJyM5/
z0r0sV7OE/hnj4z+IONJmg0hNdJymT4g1FNKsBdSWss6hgGEQyyj1rFtPGOh
Xc/F1PbS/wDPOaFh+ZGR+tdGbqZJHSSPI5xgEcVVmi0y42yz2kQkBGHEeGB9
iKTv0NElbUIL9bnm0vLac9NquD+daoOQMjmsdNF00u7QEKzOshlwWBBzwTyM
1sU031JdugGsbxF/x6Rf7/8AStmsXxF/x7w/7/8

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Neil](#) on Sat, 18 Mar 2006 15:25:12 GMT

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

Id me what to think.

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

>I trtrack with Paris with folks looki9ng over my shoulder all the time. It's
>a matter of knowing what to do and how to do it. My system is very stable.

>

>As far as financial concerns go, yes, I stick with Paris because of
>financial concerns. If I had the money, there is not doubt at all that I'd
>be tracking to a pair of synced 2" 16 track machines and an API legacy
>console.

>

>Different strokes ;o)

>

>Deej

>"Babu" <musiclab@lund.bonet.se> wrote in message news:443ff4c0\$1@linux...

>>

>> Hi All,

>>

>> I am a former Paris user who still use Paris now and then, especially
when

>> I remix old songs recorded in Paris. I gave up in favour of Soundscape

>which

>> I truly love.

>>

>> when it comes to classical music, Paris simply has much left so desire.

It

>> nowhere as clean and accurate as the newer modern systems, be it PT,

>Soundscape,

>> Nuendo, Samplitude etc.

>>

>> I have a fairly large Paris setup and as much magic as it has it is quite
>> unreliable compared to the other systems.
>> For example: Paris can sometimes (randomly) add strange DC offset to the
>> files. It can depending on heat cause clicks. Aux leakage. Just to mention

>Also,
>> what is by some perceived as warmth, sounds to me like a bit clouded
>midrange.
>> I have recorded a fair amount of classical choirs in both Paris, Soundscape
>> and Nuendo. In this genre there is simply no competition at all. My
>Soundscape
>> converters (Apogee) simply kills Paris in clarity and detail. OTOH with
>pop/rock,
>> especially acoustic pop/rock (live drums), Paris can sound a bit more
>exciting
>> than the others.
>>
>> Last but not least, sound aside Paris is a dinosaur. The routing options
>> leave A LOT to desire. The I/O flexibility is back to the stone age
>compared
>> to newer systems. The non-sample accurate editing is a PITA. Lack of
>professional
>> I/O options. Very rudimentary handling of native plugins, especially in
>stereo.
>> No bussing possibilities. No VST/DX on master bus. No delay compensation.
>> etc. ect...
>>
>> IMHO most people who are sticking to Paris are doing it for financial
>reasons.
>> Given the very low price the SH systems are going for, the price vs. sound
>> performance ratio is amazing, compared to other DSP-based system. In a
>true
>> professional environment with clients hanging over your shoulder, the
>compromises
>> are just too big, all IMO of course.
>>
>> Just my 2 cents.
>>
>> Babu
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >Of course not, you just
>> >have to treat Paris like any other DAW, and don't push it too hard
>> >and it works great for classical.
>> >
>> >That's the beauty of it. It works either way. There is an issue with
the
>> D/A

>> >converters and jitter when using the Paris clock, but with an external
>clock
>> >I've never thought it sounded anything other than what I wanted it to
>sound.
>> >result....however, this is blasphemy and I have to immediately jack
the
>> >submix faders into the stratosphere so I can hear all that crappy
>distortion
>> >that I like.
>> >
>> >;O)
>> >
>> >
>> >
>> >"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...
>> >>
>> >> One myth I would like to dispel is that Paris sounds muddy, vintage,
>> >> analog or less detailed than PT's.
>> >>
>> >> It's all in how hard you hit it.
>> >>
>> >> Had a conversation with SSC years ago about using Paris for
>> >> classical and he really ground on me hard to try it and compare it
to
>> >> Sonic Solutions. Sonic has always been the gold standard for
>> >> classical, and honestly I thought he was full of it, but I tried it,
>using
>> >> the same source material. He was right, it was actually better than
>> >> Sonic on a 70-piece orchestra. Some of you have heard that CD.
>> >> Did it sound "vintage" or muddy to you? Of course not, you just
>> >> have to treat Paris like any other DAW, and don't push it too hard
>> >> and it works great for classical. An orchestra recorded with the
>> >> just 2 of the best mics in the world (DPA / B&K) the best pre
>> >> (no tubes please!) and a great convertor is the ultimate test for
>> >> clarity. One little loss of anything and the whole thing turns to
>> >> crap. It must be eq'ed and mastered to perfection, but if it is, it
>> >> sounds like you are in the room with the orchestra.
>> >>
>> >> Paris works extremely well on an orchestra and I can tell you that
>> >> unless you push the levels the sound is as real, detailed, open and
>> >> clear as I have ever heard.
>> >> Personally, I think Paris murders PT's on orchestras. The clarity
>> >> and lack of distortion, even on the upper harmonics of high violin
>> >> notes, is really better and the soundstage and imaging is terrific.
>> >>
>> >> Try not hitting Paris so hard in the mixer, push the submix masters
>> >> all the way up, and listen to the audio get nice and pristine.
>> >>

>> >> DC

>> >

>> >

>>

>

>Hey Bill,

I guess it's on to either Apogee 16DAX or BenchMarks new DA converter. You can't go wrong with either choice.

"Bill Lorentzen" <bill@lorentzen.ws> wrote:

>I did a little more research and there seems to be some problems with the FW

>drivers - they don't work. Problems w/ core audio apparently on Apple's end.

>I remember when i bought the AD16X Apogee told me not to use the FW I/O

>because they could not get the drivers to work, and this seems to be the

>same problem. Hmmm. Bummer.

>

>

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

>news:44404dbe\$1@linux...

>> People are raving about its potential online, though it's not widely

>> available yet. First run is already sold, with folks lining up for the

>> second run.

>>

>> FWIW.

>>

>> Sounds like a ProTools killer to me. We'll see.

>>

>> Given the reputations of the two parties, I'd call it a no-brainer.

>>

>>

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

>> news:444045b2@linux...

>>> My client uses Logic and the Ensemble sounds like a good fit. Any hands

>>> on

>>> experience anyone?

>>>

>>> Here's the overall scenario: We have an Apogee AD16X (16 channel AD

>>> converter), an RME card in the computer which accepts the Apogee's ADAT

>> I/Os

>>> and a Motu 828 Mk 2 rack unit which runs in/out of the Mac via FW.

>>>

>>> I want to improve the DA conversion, which is currently the DA in the

>> Motu.

>>> I was originally looking at a UA 2092, a Benchmark DAC1 or a Prism DA2
-
>>> something along those lines for the DA converters, then I ran across
the
>> new
>>> Ensemble which is supposed to be a good fit with Logic.
>>>
>>> Problem is I have no idea of the quality of the DA converters. Plus we
>> don't
>>> really need the 4 mic pres (rack of Neves). Still, being able to
>>> integrate
>>> the AD 16X and Ensemble in the same routing software would be very
>>> convenient and we could maybe lose the RME and the MOTU altogether.
>>>
>>> Any comments?
>>>
>>>
>>
>>
>
>"Jesse Skeens" <jskeens@gmail.com> wrote:
>IF the numbers match
>then what could possibly make them not the same?

For starters, it might be worth doing some reading on Quantum Physics. Matter isn't as it appears. It's largely probability fields more than actual solid stuff as we think of it. I'm not going to get into this here, but that's just one possibility that sprang to mind...

Cheers,
Kim.This is a multi-part message in MIME format.

---=_linux444089fb
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

Not quite in service yet. It has to charge for 8 hours first.

But it's in the building. :o) There was a line at the store out on to the street. Business is booming in computer parts on the Easter weekend. I got it though, and it's unpacked. Now I've gotta load up some software and see what I need to tweak before I put it in service.

Thank you again to all the people who donated. Excellent work. And you'll note we've had no outages since the server has been taken off the UPS and plugged into mains. :o) And hopefully once the UPS is on we'll have even

less... or, well, not less than none of course, but, oh you know what I mean! ;o)

Cheers,

Kim.

---=_linux444089fb

Content-Type: image/jpeg; name="UPS3.JPG"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="UPS3.JPG"

/9j/4AAQSkZJRgABAQEAYABgAAD/4QAWRXhpZgAASUkqAAgAAAAAAAAAAAD/
2wBDAAgGBgcGBQgHBwcJCQgKDBQNDAsLDBkSEw8UHRofHh0aHBwgJC4nICIs
IxwKDcpLDAxNDQ0Hyc5PTgyPC4zNDL/2wBDAQkJCQwLDBgNDRgyIRwhMjly
MjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjly
MjL/wAARCAIAAaADASIAAhEBAxEB/8QAHwAAAQUBAQEBAQEAAAAAAAAAAAEc
AwQFBgcICQoL/8QAtRAAAgEDAwIEAwUFBAQAAAF9AQIDA

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Neil](#) on Sun, 19 Mar 2006 04:00:32 GMT

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

software); and then use Battery 2, a general

>>>> purpose sampler or one of the preset drum romplers like BFD for your

>>>> actual sound library.

>>>>

>>>> Cheers,

>>>> -Jamie

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

>>>>

>>>>

>>>> John wrote:

>>>>> I have a Trap Kat drum electronic drum set and think it's time to get

>>>>> a new set. This one has 24 pads which allows for a great variety of

>>>>> drum sounds but it has no windows program to configure the midi parts

>>>>> of it and I have to use an external sound module (my motif keyboard)

>>>>> for the sounds. To make matters worse, the sensors fail every 2

>>>>> years. I've had it for 7 years. So every 2 years they want \$200 for

>>>>> a new film pad.

>>>>>

>>>>> So.....

>>>>>

>>>>> Is there an electronic drum set with lots of pads that is reliable?

>>>>> Is there a windows midi interface program for it?

>>>>>

>>>>> Ideally I want to have a couple thousand drum sounds in a library and

>>>>> be able to EASILY build drum sets based on them, then easily switch

>>>>> drum sets. I want to be able to easily configure the pan/volumes of

>>>>> each drum in the set through a windows midi app. Can this be done?
>>>>> Easily? This is 2006 for crying out loud.
>>>>>
>>>>> Thanks.
>>>>> John
>>HI Martin,
It doesn't. Paris is in his personal setup now. It would be of no use
the church setup.

Chris

Martin Harrington wrote:

> Hmm..
> From that article, it seems that BT is really only into the technical side
> of the production, and not actually recording and mixing anything.
> Where does Paris come into it?
>
> -- Martin Harrington
> www.lendaneer-sound.com
>
> "Paul Artola" <artola@comcast.net> wrote in message
> news:ac52425f6ip43f9et2od7skjvh2tu67vqp@4ax.com...
>
>> Brian Tankersley's name comes up regularly on this forum. As some of
>> us know, his new gig in Houston (check out
>> http://broadcastengineering.com/mag/broadcasting_lakewood_church/index.html)
>> would seem to spell the end of Brian's association with Paris.
>> However, though it is not mentioned in the above article, a little
>> Connecticut birdie tells me there is still some Paris in the middle
>> of all this technology.
>>
>> BTW, the ADK computers mentioned in the article is the home of our own
>> Chris Ludwig! Attaboy, Chris. Care to comment on the setup they are
>> running at Lakewood?
>>
>>- Paul Artola
>> Ellicott City, Maryland
>>
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
www.adkproaudio.com <<http://www.adkproaudio.com/>>

(859) 635-5762 Well all is not so bad. I'm pretty fastidious about cables and connections so, natch, I didn't check the snake. But lo and behold by bass player was

"helping" by repatching some of the channels for us...!! d'oh. So we've got it down to 2 potentially flakey direct out's on the board.

after that we had a great day recording....

j

jef knight wrote:

> Hey guys,

>

> I've just set up to record my new band. Pretty straight forward 14

> tracks off the floor. I've got everything going through the patchbays

> into an Allen & Heath GL 24000 board and direct channel outs to the MEC.

>

> The weirdness I'm experincing is that the channels, 1, 4, 9, 10,

> seemingly, for sure 1, 4 and 9 are , rather than going to their

> respective MEC inputs, all lighting up on the #9 MEC input channel.

>

> I'm not going through the GL's matix, just the direct outs on each

> channel and it's not a Paris patchbay issue as they are all lighting up

> the #9 MEC input led. I'm using a custom made snake to get to the mech

> room - 4ft away - but I don't see how it could be the snake. It's a new

> A&H board and still under warrantee, but I really don't want it to be a

> flakey board, but I won't rule it out either, though I don't see how

> you'd get that much "crosstalk" on non-neighbouring channels.

>

> Other than that everything is working tickedy-boo.

>

> Any suggestions where/how to start diagnosing this?

>

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

-----020309070408040104080700

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

Content-Transfer-Encoding: 7bit

oy, chuck us Beck's mate.....

Kim wrote:

>Now, some of you may have picked up that I enjoy the odd beer. ;o)

>

>I actually have a beer fridge with a glass door and all, which has a selection

>of 12 beers, from all over the place, at all times, and I try and rotate

>which beers are in the fridge each month when I do my beer shopping. :o)

>
>So I was thinking that surely some of you have some great beer suggestions
>for me. The difficult part is of course that boutique beers from north america
>can be pretty hard to find down here in Australia. Our range of European
>beers is getting better, especially if you shop in the right places, but
>there's not that much from the U.S.
>
>But if you have favourite beer, give it a shot,I'd love to know what it is.
>I'll see if I can't find some of them and give them a go. :o)
>
>I mean you guys must know something about beer. ;o)
>
>Cheers,
>Kim.
>
>
> -----
>

-----020309070408040104080700
Content-Type: multipart/related;
boundary="-----090000080409000506040409"

-----090000080409000506040409
Content-Type: text/html; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<html>
<head>
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
</head>
<body bgcolor="#ffffff" text="#000000">
oy, chuck us Beck's mate.....<br>
<br>
Kim wrote:
<blockquote cite="mid44419d24$1@linux" type="cite">
  <pre wrap="">
Now, some of you may have picked up that I enjoy the odd beer. ;o)
```

I actually have a beer fridge with a glass door and all, which has a selection of 12 beers, from all over the place, at all times, and I try and rotate which beers are in the fridge each month when I do my beer shopping. :o)

So I was thinking that surely some of you have some great beer suggestions for me. The difficult part is of course that boutique beers from north america can be pretty hard to find down here in Australia. Our range of European

beers is getting better, especially if you shop in the right places, but there's not that much from the U.S.

But if you have favourite beer, give it a shot,I'd love to know what it is.
I'll see if I can't find some of them and give them a go. :o)

I mean you guys must know something about beer. ;o)

Cheers,
Kim.</pre>

```
<br>
<hr size="4" width="90%"><br>
<center></center>
</blockquote>
</body>
</html>
```

-----090000080409000506040409

Content-Type: image/jpeg

Content-Transfer-Encoding: base64

Content-ID: <part1.03040005.04000100@allknightmusic.com>

/9j/4AAQSkZJRgABAQEAYABgAAD/2wBDAAAgGBgcGBQgHBwcJCQgKDBQNDAsL
DBkSEw8UHRof
Hh0aHBwgJc4nICslxwcKDcpLDAXNDQ0Hyc5PTgyPC4zNDL/2wBDAQkJCQwL
DBgNDRgylRwh
MjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjly MjlyMjL/wAAR
CAH+AdADASIAAhEBAxEB/8QAHwAAAQUBAQEBAQEAAAAAAAAAAAECAwQFBgcI
CQoL/8QAtRAA
AgEDAwIEAwUFBAQAAAF9AQIDAAQRBRIhMUEGE1FhByJxFDKBkaEII0KxwRVS
OfAkM2JyggkK
FhcYGRolJicoKSo0NTY3ODk6Q0RFRkdISUpTVFVWV1hZWmNkZWZnaGlqc3R1
dnd4eXqDhIWG
h4iJipKTlJWWl5iZmqKjpKWmp6ipqrKztLW2t7i5usLDxMXGx8jJytLT1NXW 19jZ2uHi4+TI
5uf06erx8vP09fb3+Pn6/8QAHwEAAwEBAQEBAQEBAQAAAAAAAAECAwQFBgcI
CQoL/8QAtREA
AgECBAQDBAcFBAQAAQJ3AAECAxEEBSExBhJBUQdhcRMiMoEIFEKRobHBCSMz
UvAVYnLRChYk
NOEI8RcYGRomJygpKjU2Nzg5OkNERUZHSElKU1RVVldYWVvpjZGVmZ2hpanN0
dXZ3eHI6goOE
hYaHilmKkpOUIZaXmJmaoqOkpaanqKmqsRO0tba3uLm6wsPExcbHyMnKOtPU 1dbX2Nna4uPk
5ebn6Onq8vP09fb3+Pn6/9oADAMBAAIRAxEAPwDoCKY3Snmoz1rMCMiomGKm
aoyKkZA446Vh
+I0D6ROMd8fnx+XNbRd8Vn6nb/adOuYiOShx9etLS42tDzIKFu4wQp3OOw/m frVqMAPyxGD1
JPPOD0HvURJeYcAYI5J9z2H4VMoGGCnODj9ef5elRZJvQV9DrPBaY1ZweR5R
xn8P616GgxXn
fgoZ1Ynk5jPf3/8ArV6KnSuqFjORIBxTwKaOKeK0JFC1ZVmhsZpYyBICoBlz jJqAVPBIq7o3
GY3GGFZVk3GyOnCyjGonLYYt1bTY85TE/coMQfefBARKWHDZEhUr2+oqJtLm d/8AR8Sr2wRm

oYfMtrxVIKuGCkH69K5Y1Gtme5UwdCqm6b1J9opwX2qWZAJmC9MnFMFdkXdX
PAIHldhAtOCO
oFPAPsEhoWnBO9SCMk9K0lrKGCETXjMoP3Yx941EpKO5rGm2UEiJ6Ak1pW+m
Hb5lwwij9+pp
o1HyxttreOLjqfmao2mkmfdlxY+prNuUtjqjhpLfQvwxWOQFMh7ZI/8ArVqQ xoiAJ09aw4eC
K1LeXAAqPhd2Z16bS0ZdopAadit07nGJRS4oxTASilxRigBKKXFGKAEpCMil prMFGSaTtbUN
SrNaocszBV96qvZBwWidX+IF5Oz8dvaqHmNG+5WKsO4rOOnwndClKUdWLJBg 4IIPvURhyela
KXVtcKvnsI5ehOODSvaEqHjldSOCpreE09GZTptbmX5WO1N8rmr5iweaTyq6 EkcsospeTR5X
FXfKo8rgVdkZMo+SRSGKr/legqG5lgs1HnZZz0Rev/1qmUowWpVKlOrLliip 5RJwKRoiVUYq
tLqspBEUaR579TVyEs9pEzsWO3qT1rKE+aVkjr4OVGHNJ6laTCqSxwAMkns K8817VPt1y3l
n90gIVc8n3/Gui8VaoqL9hibk4MjDsPT/GuDuJCFLHIH0/z7162Dw/2meRiK nQqXGd5z2OCC
8dax70hSgJGc56HPWtOUft3K4HTnr3rKvVJKKFUH6A/yrvxUUqLOej8aKgTa 52g44HABP+f8
a2dH0exudOE08LO+SM5IAGTjocdPaskbmcsxxycDoRznufpWvpkvl2u0OQNx lweK+VqRjqrH
rQ5t2X30PTi5JslHHqAD+tl2jaZtKm1iwr/AI1G0o2DsTxn/PsKRZSwwCQv HHbp/wDWRB04
3tY25nbckTTdPUg/ZLcZlzlBkn3q3HGkRBjjiTaOMlq/r+FVICna3XA7Gngo fmKnn3/+vT5F
u1qKUnbc7o0xqcaYT7UMLDD0qNqkPPNMPWgZCR1qFwMHIGPep2HWomFJJR51
q9oLPV5lwBtD
B0Ge2Rj8OCKq8rjg8c4A54/Wuy8R6c15aLLGCZoSCFHVI7/5+tceU+cjtnPI 4/qKi9tiWrHS
+DmA1uMZ6xMSCOex+vrXpKV5p4Tk/wCJzCN38DD68f8A1q9IQ8V0U33M2WAa
eKiBp4NbeYiQ
HmpEySBUINW7Q4aSTqURmH1rOpLIVzalDnkojp7r7EDFAVa4lwzjnZ7D3psE Btj50xzMeVXP
I9zUGngBpJ3+Z0Alz6nvUu4scnrXHCHPJtns4iosPH2VPfqxxYk5PNOFOt7e S4fbGPqT0H1q
R7yytTsj+0yDguxIT8B3rolUUfdWrPOpYadV+6hgU5HvV8W8VpEJrzOW+5C OrfX0FUBrNyP
9WsMRI6pEAfzOagaaSZy8js7nqzGs3Kc/I7qeXuLvI0xq0ykeTHDEo6BE/qa hknluJN8rlm9
TVVDUq1SglqdXsoR2RKtTp1qFamj61TikX7OHZ2IDAY5q0gMbIT1BqnaS+XM rds81clkDTER
gis32OCpfmt0LsbggVLVSFjxxVpTRTdnY4pxsx1FLRW5AlFLRQAIJTqaxpPQ BC2KqTyEjAqW
VxiqjSKGG48Z5rBty1N6cOo5LZDGZJjhayp9oZtv3c8VdvLnzflT7orOfrWs Vpc7aEZbylia
dDcyW8geNiD6dj9aY1Rsadjr5U1Zm3Ff2k65lbyXI+bjj8DVjyQV3lysp6Mv SuZJqe0v5bR8
ocqeqnoatSIE5amCTV4G6l/alEzZ0qGPVrOX75aJv9ocfmKvIEkUPGwZfVTm tVVTpNqUJR+J
WK4irnNWjf7e+7oemfSut2CqGp2AuYcj7w6VjWbvzI6MDVVKdn1MWHRWch5X Up1wwf8AGm65
fppNgXABkl2xLjqe34U+yvzau1vPkqM445BriNdv5dRv3lcEKDiNcfdWuvA0 1N3ZGaTqp2lt
0MS8laVy8j5YnLMc8k1kzcBm4zjOcYrRm5lyKpOhJJAX/Wvoasj5yom2UHG TnkcdOeKy7pc
7d33l4H6ds/X8q2nh5Hy55/3uP8AlrNu4gjlrHtnGfw/rUYuX7pjoJqepS2g NnHyZOfQe9Wb
VmS0KlgGznn8/WkMRdQpjGSB/APX8/WkWJmQOZ9qkchcAnn6d6+XqXPXgWJL
iNGDuRICQMkY
44PUe3rSWxEoUrliDgBTnsPfrmmR28ayqx5IOV8zHQnOrStz5aLGoGwDgDgV infQ0ZNHZSOM
yMsfPfk1ZS2tVbczNlccdqI8zlGCenRfWn7sHPAHNNdkDTo0NMNONNPJjGH
mmGpDTDxSGkR
EVE3TFTN1qNqTQ0V3Xj0rzq5XN3PwOJWA/M16OwzXnOoZj1G4GCCZW5J75z0
+pNTondIUvM1
/C7Aa5A03I6/59K9MU8V5Z4dcLrNrgkgue57ivT1YkVvCV9TNlkNXTw1Vw1P DVqmyScGrVrK
qTDD9xhtb6VQD05WqJx5k0zWnJxkplsqW0+6ZHTch4IHcdiKsi609ef37f7O 3H61Al0DGIp0
EqDpu6j6GljSxaRcxS4J6CT3+lcTVSF9/ke4q+HrpOotRtzqks0XkxqlYP7i d/qe9VFNTahC
ltfTRICEU4GarrzWkFG10enTjBQXlrlNu+tpVePkgAc1OuQcGtU7EyJ0qcV Cg5qZaq5zSJV
qZTUS1KgpbmEixHVICaghiaRwq9TU6KRUTp6HLNotxGrsZ4qlCOMavgYGKIK 7OGsxwpabTs1
sjAKKM0ZpglTTGPFONNizWc+yGipK1U5D1q9cptGR0qg/NJKx2UrNXK7nioG q7cRqkMTDq2c
1SYZq07q5102mrohaomqRqiamdMRhNRk4pSajY00bJC7wKmt72a2kDRORzyO xqkWNJulp6Mt
01JWZ2Wn6tFdgl+EI9M8H6VoMB36VwCyHlx17Yq2upXygRiaQADpjmpeh5IX LbyvB2JNcKpf

jyzz1PtXEaqlL2VcZ57V0V7P9IQvM2ZWGVRj8xJ7kdhXMSkyMXY9Tkmu7Lqb Tcuhw5nUgoRp
J3aM6RQSeD/Oq7Rdcev5VotHnjpUbQ8cmvbUrHz0kZbx5VsemeDis+8hJuIT jopwc57it1ow
G6H06VnXEebzoR8ornxM/cHTSUiGkBztzjGCSR7H+oqAoArKpwckHnpz1/z6 VsCMrg+nOCcV
lggw8kbTnkn/AD3xXhVfe3PTpDVyTjaMccD8f/r1NFhexHc8+3rzUa8IVX5c nAzjnAP4etLH
hcAAKMAadvpx+tc/WxtsWsqAOT2xx1p4cAAH5eefaq6PgqOAO2KIRiScHqPQ9 qSVlcL6nenNN
NPNMNPQBrdaYaeaacUnqNljao2qU9KjYUhlL/SvO9bXZrN0TyA+cZ9q9FYV5 94kXZrc7AAZw
egOeP/rfpUsTQmjME1S1lyQJF5BPf/8AXXqStxXkmmHy762YdEkBOcc/N1/K vVYnyin2raBD
RbDcU4PxUCtnvTt1a3JLAanA1AGqe3gluJAKSFjSbSV2XGLb0HhqlTJlwMkn HHNSrps3nRpg
MHYDchyBUI3qk8Vy8VrII4Y/kXaoycd81yZrJu0dT08LhJ1H2F1qM+dDOWKt LECynqD0rOUU
jO8zlnZnY9STk1Yt7W4IIeclt9FNTD3Y2bPeivZ01GT2LONq+ffQx/3mH5VN PCY7mRCMFWlq
eEDTo2Cur3j/ACjYc+WPr61avNQS2dIHt4LiWNFEkkibju7/ANKzdWTn7quc FWu4zutv61KC
LUyqasW+pTTzCNLW2cnooh/+vWstmzgGTT4FPtKV/QCq9tJOzRzyxS6r8TJa FoyAw7ZqaCJp
ZAIjk+9bUttHPColCRyAcWzj+WazzC9ROM9QcgjvWykYxr86t1L9vamBH5U yEdu1OFq2OSt
PRgWSUdGGDUjYH1pKzu2cMpzuVIQg1ZTgVGi5NTBcUK5M2OHwlpKWt47GQU
UUUxCgMO2Bwe
acaaVzWM27IRKkpZ+CajktnHUZHtVI4yDUzS+Qe1Jb2N/acquim0BIs9oHzK TgVKSIV610Ej
ncAGwByxrHum8+dmUdeKcXZ2OjDzbeuxntULdK2U0qRoGZI+c/dUnGKrnsJ8 /M0S/V//AK1P
nV7M6416fcyGHNRfCnFbLaPlek8P5n/Cli0fyyZp5EaOMbiqHJOOcc4pTqxS ubLE00tzBuEM
TFSOah5JrS1gK9z5yDCSAMPyFZyg5q6cuaKZ10pc0E2SwDM0Y96zL3U7w3Uo
W7mC7zjblRxn
2rXtyiyHc23IIDYzg+tZl9pPkQGeK5jmRTg7QQRXXhIT9paa9DzMz9o4pWwX jsCx3E5J5JJy
TTGFSOcCoWIHSvciklZHy1RtvUTb6jNlyZ7UjXCoO9Q/boy2Ofyp2Zg2gkij T6Vmzrm/kGeA
B68e1aa3CH2B4HvWRNOj3Uzh1IDdmziuTEtpamtOzHznZbucchfSsbONuCeQ M/4fpWlfSD7H
Jg5lwAPxFZJzgcnoIGM9q8arY7qWw3ktu2npX9ealDEMWO5cH

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Sun, 19 Mar 2006 05:04:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

I/wDrU79B noBptKaKRYIL
2pKU9KBkbNxiioihgGIGacfe1RsPnFNtCseYalk013LISNzux+uSRWblvNG 48Z3AH8+v511
eu+HbmO5muLSMywuS5RTypPXg9eRn8awJdOuYyvnRNAJHCBpFIXPNQ3qTys7
TSJTJplu7Ekl
Bknqfzq91qrZ24tLZYAdwQYBxjPvVkv0QWhm9yaD/XDir6jJqhDnzV+taKDJ FWiWZ2oWER3b
mOAspVclUyOIVDYTFcGF/wDvg11hbbt7EgGIQc5NyyqNMLHJDTpW6W7nH/TM /wCFI1hKo/1U
g56BSMGuyt/+Wg6/N6ewqTfgNt47Hkc/hUe2YWRxQtJhn93IAf8AZNOSCQn+ Pk+9dgpAzuye
OMnipYy3y5K8DGCR+IN1WFjvLIC9ZMH3NPAIU/6yQDPXcR/nvXcxM0Yb5yM dVJ7H1pPtPIQ
bQSVJzgHg/5zR7Z22FZHIIJ/+ekvp99qcBcDjz5v++zXU2WuXYuvnv7eFM5P nLke56jPU1sX
mrywxxvFqFncRtgtUx5HXjJx0o9pK+iH0PPy1yOk8oP++aTzrlf+XmXv/Ga 9K1YJJJaRny4y
jMreYqg/r3rm9TRI90SR2p3A5UooPbkGhVrrYRzS3Vx2upv+/hqQXN0eftMv /fZpVRdo8tGd
yeVVKvnR9SjtTcPp86RAcsV6fh1/Sn7UEikLi6GD58v/AH0aPtFyD/r5P++q mimCNhy5HQ0/
zoH+9u9OVJpe28h2K32q6x/x8Sfi1L9ruM/69/zprSRBifNRR2HI9P0qrNeR xIQGjYeoJ4/U
Ue3XYOUvfbLnPM70ou7j/ns1ZZuCtwrTgRxEZPyAE8cdq3IIJreKQQ/K+Md 8gnHOKv2ysSR
i5uMf60/kP8ACni6uB/y1P5CuiltrEoQtjCDtP3UyTgD29v1NYBNt9tC3Etp boRuZMb2XOeC
Mrz7eIT9YS3QJX6gLfVJ+g/wpwuZsffx/wEf4VvMEZncWk0c6Dncltpx9AT irdilrcWUkWY
/tbZ2k5P0xjirVZdENxY8XMP/jH/AHyP8KeJ3J+8uf8AdFNisRZ6fK9yqNJz j5icdhyKrwwo
Y1G5SSSM5b+IWqy7E2ZeErn+Jf8AvkVKpPcj/vkVSSBCwGST7Ej+tWBbRBT8 rc9954/Wq9vH

sTyvuXowCcZH5CtnS9OhuQWl5GeAOK5mOOPbnLZ9dxrqdAj2lPmb7pJBYnPN
Wppp2Jd00ag0
exH/ACxH50v9k2X/ADxH51dxQRWfNLudFkZsulWqrlYwKyb+BlAu1FyevFdM VBHNZeqwRsEy
D37mtqU9bMxmmtTitTdwkmCAAUrWOT70kNjMyIwvZASAceWtS6sAEm7ZAH61 ah/hHtVrcTN+
2029FrGF1Vxx3gU0S6bftwdVJz/07LjViKaUlkuT5A+XGOv+1VmR8Lk5GBm k3JMFZnlfjKe
VkgikfzCpflBQMjPpXnt233m6n2HXOP8DXaeLZt9xCoH8Jb82rhyWB7nOOe O9c9Q2SKUhwS
D97PT/PWomywlzz0HWnsd5P3ucHJ6df8MVGEH8Q6dM1g3c0StqSAjd0BwOOR
Uq4YqQ2PIBHp
/nn9KiHQ5JGce1Toctu7gcHPsPalzlr1LMXHIznjv79/yq7DuPH3gMDNVlvU 4OPXjHFXIkJb
OMjqMfzqV3Bo7ykyS0IPUsDR2pM00k4pMZGx5phbA460wxPk/O3NMMTd3Jov qFhdkjiceAaz
r6NZYZIZIEkbrhlboa2DxCg9qpz+WUZWHGKTGZWnwpb24jj3FAfl3Yzrg+m KrWhBVsdjirO
a6Kbbic89yaL749a0EyCKzoR+9WtACTCGy7M2GX/AHRSI9R3L7Smf7gqus49 a5Z7gaUEu0Sc
4BPtTw24A/lyOtZsVwPmAK5z6j+VTrPjq+T2xxg1lcdi0HHXjFIZ9vJbqQet VWmz1xUTXGeC
R7cUXCxdNy+M5IOfWo5LptmwtwfQ/wCFUnugOuPbmoWvFH3ACeoBpoTOq8Pw
CW6SNL0LvyWR
bcOSPqVOPrW54ijkS3SJr/Ck52XEIKNjtlV689KwvC2sSJPE12qKrL5eYzgK OOWyenFd3dW0
d5btG+CGHBlyB74rSMboN1ocnNcobW0jclNrockPT05/SsfXZgxONjLjJB4b 69auatEbKcW7
KH2PgepGOD3rntVI3BR5SKQMDHDfyrO1mSrlS1nktQIRbqeCKVSr+XnPpTk Zrs9C0uzvA++
2vJ8fxu+xQPw9Tnua4qPLqGVm3DkEdQa7zwdeX98WE18WWIDMRRen1A9/Wqi
tRqVnYp6xoT2
imVRKATwGw4H/AgK5yRGU/fGB/s//Wr2HAlrifGOnRWkcVzELeCNilyBGFyc EjkcQlApq2px
czserx5x3jH+FVbOSAIS3uNSlgQ/Msaxlgx464PFJdz7twiljY44x06Vn29/ PZ3nmwvEZcYy
Y1cYPUYYEVzSJbsb8Gn/AGuFZLSGeYdDIE3rn8BWjZzlsf2drgOzOAx2kYGe gzxVnw7fXerR
LDKunSvklo0VYZNvc4BGfTiuiFnbzRnydFZDjgful/P5sihS6EXSMt50hiO8 hHKAgEfdHXk5
69OACfpXIXUqQ6mkkHISOh8wlwApI9QetdHq9jd2cTzzWawq5wERT35nJrh5 JN91nDEDGTjp
SIYmTaaOx0jV9RniaOXVdN0351DAARseOoUkCr9xp1o0hNnqr3d2vLeXAXB/ 4EP8TXD2wR2W
SRd53A7W716Z4Y1a5vYpbZLS2shGcKQSwPrxnr+NEGr6G9OfMrM5i5tZ45cX e7evIDgg49hU
StgjivSb61hubcJdXCjB68KM9ema4LURzbWRxFiRFON65Kit762ZTjpdECyE dufepIcgHrjF
QacsN5Oyz3UFuiZJJYE8f7ORVi6tzb7gjFue54x+dUn0MhIH+Qd66nSJGSal eowa5ONXAX5G
Gfaup00j7VGK6qSMZ6HUBsil71Epp5PFKxsp3QE4FY+qS/MB6CtKWTCmud1S f5269K0gre8Z
SlzOxzuqOXVgP4pFAqOKHdOkZiGcjJO3/Gmzkv5XT5pc81fsI5jclDGhYnli /wD9ato6jbsb
K22EUFUyB0Hln+bUySJtk2IMkLw3yADvngn9K0vLnwP3KnH/AE34/wDQKqal 9oFtLL5SlojY
MQ5Pbj+EVTloCvc8r8UPuvRnBAjGR1rjJxgYzgZGeM8Z/wAK6rxJKDqjruUY AGD7D6e4rk5y
SQTjP16VxzdjdXKzDkjcAenSmjhQAFLHoAf8acTgnPTPt6mkzkdv14H+cVzu XU0S6leoCkZH
GRnjrVmMHg5JPT69B/Sq6YyDxg9R/KrUaZPTnHX60rLcvpoWostgc59f8j0q 5DgEEAdulU4s
44JAGMe3T0/z1q9EV3fd60J9yX5Ha0ILSZzTLEptONNNAXtMapCaYaQ0RPIQ No/Cs+7cLIHy
Ca0NoaRfrVC4jS4um+bhRng1DuVvoVbUFVOfWrVR4CuVAwAKfXTT0ic09yWI jeDWiprMT7wq
8p4Ga1RmyW+58o/9MxWU7EHgnn0rTvc+XD/uf1NYN7IYVZs1x1XZjirhtmkn KpcSAYzhT+FW
U+0lcm7llx0O4/8A1hWPbXrNMMyhc5UnOfer9haangeoGKGLJ3cZdOevGM/5x XLKok9TSMb7F
wyTZwLI8/WoyJAuTcEe2eauzprEZ8nNvHsJVwoTJ+uSfSqN7fXi2/ly2SSHG C6QDP6H+nas1
UuXyFSaaSM5E7A9eDSW0s01yiSSsVJwTnJArGGqM87RhGXaecitXRZRJq1uv fdn05xW8HfUx
krM6W6a40u/8m1umljMYJO0DBPYZz+ddDp/iDyraYSW1xuXndFlmFLDqQR+P es2+s47rVppD
cNE2QucAjaAd66DTfDkeo6VM8ur+YmduVjUCPbz6/St4cxzuM76HI3l3ql6Q xulKrkgMq8c/
Ssu4S93BpJY2I6lQAfpwK6jWrSz02eKO2uDPGYdxkPQnJHGPwrEmcE/Kc+ow aJXRohdNIMj5
kABzjArrbfWhorwNsL7424GOcdsn3ri7CUG72qRjOeK6WTTftvIAOQ23sPXt STsKV+h1UHic
y2hucR4UjMYHzEew3da5fxP4si1GwMltXDqwkM5UBDxk45z3HarWm6E9xHLb wfupMZ81t+Mg
+m7FYQq6R/ZsgEszEk/8syMY9c1blK2pnF1OpytzeOACRbnPcgE1RtZ/MkJ +UFicBelbF0k
YOSuMDksMDGPbpWDp/mz3pjhj8yWZ9ka5xks2Bya5aibdkU9jptJuloTukha QMwXCybCOD3l

IAroNS8TC11KW3tNSv544yFEkUwdCcZOOgPJx07Vzy2clk08NwlvNRCSI5A6 g4Hccd6z7ZjJ
dxxkDBfFEZamUqnLpY6i+10XEPlzLnczIPkeSYXnuAD0Hb3qk0BuLOO3hCo DIGJ6Y+tZM7C
LDEfKCc49K2tLmS4Ebowlx36imnfc0i+ZFaW28m6kTfuWMAscY5xnFWrWWSS eFbdXLZGAReZ
Ofat3+zbIWn7eyJ5khiZsM3y5xwcd/PFYNs88dxB9jLrMQNhjHOfaiKsTLTV HR6vqmqXAihN
IBbRoudybgR+OfbpXlZ3V4rkec7qf+ejEj9a2riLWZZ1S9e8eEgkhpuy5HqA f6VhSyNuZSen
etFcUajb1Yyxc287XBjieQAgbxnBPcD19K6vw94he2tLr57ZCFB3XDFi3X5V HUn9BmqGhLB9
mnN1EskQhck7VJz26j1FUyDE1BYfNS0laIDO4YIx9c+1axl0kO7i7o7nSbOb WrSOTz41VT8y
+UVPXuucc/nW/baObe4D+eCAOm3H9a5jwPcMtzMk8r9AEQkEDHXtn9a7NJLX7 UduDLg8/zrpi
nHYatJakmCpxSF8UsrqFJHWqTyk1pGPMRLR2Q6aTINc3qDZLmtWdztNc/dSE 7hTmraDgZc29
BBlibyrE4zirun6jMLtD9iY45wJVqrIfkWrWk83i+wrSJbOh/tecLzps0/7b LVG/1O4uLWSE
WDoXGNxlQgf1q7JgLyKyrxiMnoKc7JDSPLtffqdwCfkDkdPSubkYt13H3Jz /WtrV5N15ITk
Eljn6ev0rCm6nJzu79utcM9EdC1liQc+h65/wA/5zT07EcYYtgZ9fr/AJ4p nQHvgHGCRUGA
3AZBGRwRWEpdGaqNx6DkcKcccH/9dWYgVwB0wOePT/8AVUCjLKWx64q5GP8A
DnvUXKt2LMan
AHc9zj/PerUYAO49+tV0OFAJ4/X8atRAYAAxgDpWi0laOyzTe1LmkoZYllaO lITRcBD1phNO
zTTS6FlikUOpVhlW4I9q53w3EkcF2qIExOR+gA/QV0b9Oa57Q/lu9ViJGVuM jkknO6k9hrc0
ZB++/CgYxSTcSr9KRTXRDa5zT3HjhVwE8VTB5z6VcHOK1MyxdAfZ4CT0Xr+ JrktbuFDNGp/
r/npXWXskcdjGXxwD1OK5GK3tNU1Ly7u8aGPBPynBJHGMnp1PNcFd2ldmkVd 2HaTp32iNZ1v
TGT96NFDE8nrk/TtXY2Gm6VHb/6Zd3e88blkGT75wAO/erthpHgm2sEIW2eS 7AG7eZXJPsQw
UDmrEKaZdApDai3IJ2iUuqYH+1k/lg158tXc6lpJWRICz02SUXGaVYgcpuUk /jtNc7qlteRu
y2FzEijOAYjx+OTiu8nt4vK8sfaGhbg/Z5ZIA9+w/WvOfdhDZZkFzcOActD JNvOCevtSTvo
OWiOLeR1uGZmJYtktnqfr+NdV4Zdm1fZc4BI478D1PtXF3BVJgqk7dw9OBW tpGsSWOpJMgR
iMgq2e+P5f0rtimonL1uesXErNdAqxUI26HvXWaDLCw3hm9Jkdn8z5W3DIBC jjjt/SuFWYMs
Ls20sCevqa6nQ7hG0G9TfhFZTtLLknPbmuqDTVyHGfQi8dSb9QtSrcGA9/Rq 415D94sO5+9x
+NdD4wu/9KsVbOHSRRj1yP8AE1xt/qH2OJpHIB6KM4zz9cms5uxMUTaTdB9U fJ3BXOch0rv7
adGG9QFXAHXv3ryfw7cM2pYLF22kk5yc5H/169HtZx9mGR3ohboM6Wy1k2l4 wEJm3xk7vMCj
jmsLxhdm4SKY/K5PK5zj2qzY20F7l6tdQ24C4LP1A9qoeKkTy/3TeYikfvCD zW007aIS5eVW
3OF1OdorJ2BIJ49DknHp9axbO8ls54ruA4ISUMhK5B2npjFT69cbVWIDA5cn 6ZH+NZkRy8Ee
ADg8+pJFck1Z3RF9DsYryfUU1K8IADKlkaKO55479hUul2DPJASSsu7OD2qp 4di06e+IW+RH
RVdo43dlVm4AztlzgZ4z2rq7XRlxLHOvUeVnyAoKqBnoMgnH4mlGN2mjk0b3 aucvqq+Vp9we
u0kEjPrjtVPw7qxtbny5AWjcnOe3p2rS8YWFtbWzNbIR5u9nyzElsjJ5Pv29 K4q1nIPAOOOn
bv8A5/ChK0mxpWWH75PljMMW5AysRkYyCM+INudOu7zxhM8Fsy26RqquV2oP IHT8c9K4rwNr
5jv4rW5nCwsQQWPax/npXqlveh5HKjKsxxx6Edq0a1B+8rGenh28kl/eXMHQ 8AMeteba1Yza
YreawY9NyZwf616ba6vjWJ7h4/3OwomOWbaepPQDPavPPGdyHsfM5GWB5rRQ
ONPZKKMrTNXu
mWSzLwNFKoVvNVd2B2DHPXY2lpcJbnNvIEC5yF4xj1FeTC42HjH4ZH8q1tPv i2xGuJYkLfVc
JCvX/uD2pqKZjdxZ3tpKltSMsLdRkcEYrctbqRbiNt7dfWsrRhbXLLulaRAp lkhHHbqDitgW
0SSgq7lcd15/nXZReiJnGUNobgkO3nNABlpkgCRKQ2SRnmoQ+OvNddk1cySf UddYEbHtXPXA
+8a17y5UJs7msO5lG1sGsKm5vFaFObgKPar2jDnyT6Cs+c5cfSr+kHDu30qo ls27hyBisfUZ
f9GfntV6eU4BNYupyYsZ2OR8p59KVR3Ratc8tv23SysDnJPPpz/9f9KyXIEu 7jJ9uOv8q0Lx
sufu7gegPv8A/rrPb/ZHfnA9686o09DoihiDgBT0XALGpII07p1J5l/l1qID A+XOOwBqZR2H
GKwlJ3NbEydx7/T/wDXVuNeRjBzz0z6VWTJbjGQMZI681bhGV6cDge9GI9A ehajX5gcde5z
/n0qzFn/AD9KrRj0C/IVyMHjP06VrF9iHc6ykopO1VYoQmkNKTTTS3GhDTT j3pppPQal26V
z+IDGuayvIPmq3Oc859q6BuOe9c/ZhU8V6kvG5o0bOOTwO/40r2Q1uaFxnnev 0pgNSXHDLUX8
NdFNqxz1PiHA85zV2NsYqiOo5q2jZUCtUZMj1+UjTYCoOfmB/SuT0JNOvb0r qcrBB8yLnbuP
OQT2HSuu1WBLqwhV5ViVBI7MwJ4AzgY7157ZILghJOfM5Kk9vTjFcelj2Lhv c9UtoNKtVXyt
OtHjA481PMH6mnveWNztEdla28m4DEdsAv5jn+dea6qyWfEMrqW5OJO/bH5V WttZvl2lb24V
f9iQj27GuRU2+pv7Q9UGkG7Zg2nG4j/vJAXU/pXK+ltBsrKK5dvJsWKMUHmj c7YJAC5J6n0q

i2oSajBbJeXGIRIPMZGO8DuTknNVfF2j6f4c8SNaJL9os5UV45mwSysplJ29 cH2pOk76MTqX
RxDS7vmPLD5Tzx/L61ZsHLTrGTgOw5LBQAOap3cb2ty8TZyjAcMdv5UQsUY GMkleenoa3tp
oZNRW6Vb+K7Ily57d1KDaCAHGfrxXXeH/FWxheG9TM8Z87OVxHj0x/F2NeRa
HEL+8HmQiaJA
XkXz0hyoHZ3IAPlrektbXT9GuntplmBbymlildPmH8UTEH64FOFSMXyszdW S0TLPifxd/as
thJB5jLbuSQ2BnOOMD6eprB1i8Se/BSQsilAD9ef6/pWNLMZF6hTu/pmn3LY uExj7gPUHsPS
qlK7Ei9bzyRyB4nKMOdwYrjp34r1nTpS9pH/ABAqPmz1rx6J0MSgDkryw7/T 8BXqmh3AfT4T
Fh4woGVOelOGLgudz4biilFyxeSNiuCUZen41zXiq4YbogCY8gqHwP8APWuy 8JFWt55ViLAD
acgda4Pxcx+czfMhLA8dvoPWuirZRJseW6tcedfOGYld+ztjA4/oahtgrxs xJlI5BHtVS6n
865kkPjZ1x2/H/PNMxA0AdThgRkEgls/T05rkduUdmbkr/NAi9flyMZOSTx+ g/Ougg1MJqFI
9okkln3KEJY5HOPWuXtrmKOY3EgbZuOwDqe30qxaXZutZtXOVXeMY9M/5/OI Ti3JRWhDjK9y
1ql2TqeoF3zlzEHJBj6dzz/DWJDI24ZPJGc/XBrQ8SobbX9QgByPMPPUHj+d Y0bEqOT7Liqd
ot3NLJnSWLyIhLYVDyd+MZ9j717LpGox3Onxm2IX7g5lz+leDRI2/Y58vBx hs8fpW5pGv3G
mSNJGVkilG5S2P17flVJ6WIW57BYXmnrdy/aLqVxHGx2AFFJ9wK4TxILt0xF LAN5mAFGMjB7
VZ0bxzpULXLanbXlcpTQQbGPJl6tg5/CuD1rVptSn82QYXqqbs7RjPp15rVz Rd9NSs1woXj7
2c7sgjH5f1q1aSncNrNyeSKzi6q23IOM52jOa14b2yGkpCunD7Zvyb37QxOM njy+g4loi1e5
IJXWh6X4RntBY4NwY3A+YOvy5z2I/DtXUwyRyTBI54WyOTvAA/OvP/D6tFpy s2MtyPpXQ6fl
pvE3GuyFiVJpXOwuHRYhiRCRx8rZqi1xtWqslxVSW54rWU9LIFFCxlx83Xkv ITT7zj3p9xKS
Seoqip3SL9a55SuzRKxembMpzWlpQ+VzWTKf3rfWtbSztP1raLEy9IPINc/ r52abNz1XHT1
roHPFc14sk2aRLjvUTehpHc8xuHZmJJJGDjj/CqOAYkEgZHUfr2/zirdyQSe AchjuapkjJyM
9O9cE/M6ljvvE5UfMeQB+PpU6KM9Owz+AqFSOpGOM8rj1/xqZecYBPXGa52r u7NkuxZTGRIQ
cjr/rjVqMat7/T3qquCCdolPHA7Yq6qkNyAP5/54NK92HQni74yOeBj6VcR f7yjg9arxjoO
frVhBW0dNjNnU0maCaQ1dxhTTSmm5paD1CmEHHB5p1NNK5QxvWufH7vxhlue Htgfxz/9augN
c9egp4u05wfvxMuM9eG/+tQnuFtUaV0MFC8VXBqzc4ww1qv0FdFNaGFR+8KO tXF4Aql0NWlb
5RWqMmJqnzaYi9nWVc+mVA/rXli3UsEkZjkKOVGCAP69Otep6j82nQj/AGnA /IV5FOWDKQei
+vJ/GsqnmJblma7eZ0eRiT1Yr+Gah+1spA+U5A6mlgnNvcQyD7yNkZP6/wAq 3JZS1+mWR43T
cryLuKjb6nJ4rk5XsdEY3V7kX9qWsWiiVbRjeNjZP5/yryeNgXB/GsO8vJ5 0wWBG48BQABg
+1STsbtNjIAy3P6ccVnytuAAGDk84rQzGzSNly7n+YHALHJFSRkurlAdpH4i onG2QKpbnGfU
1es4me3DDkgliMZJx0H61FS0VcPIFAhfywwbAB45AyPXFatrOLftby1aMMLk L85bG3aRnjBz
0xWT9nkaXcY3ySegz1P41qQowZSIZBtOcpIW/D9az5kiWiBtNnNpPIMkQqHY EjJzj09BVV5S
XyMYUrgMM9h61rXDXYaSS4nkkBUgtI2537c479qzQ8AlnNuG8oJ1ZRkHAz+o NKL6ksdbvliJ
kDGe2K1bKaWzCujOm/kbWlyM4H0PH8qzrS3luGVIU8wlc/Lxj25rVD2M8uJb lywXYgAoomdT
ir5yWnsdR4f8VX9sL1JdZubeNoWalea2PM+g7muR1TV7y/la7up7g5yTLIT3 HrWnHa2DEKLk
hStk7wuOfp9axL+FI55llkEiq3DZzkfh/nitXW92xCTuZcxkJO0kHgHr2/Gi VifuBeEBwrHA
4/n+NRyfkQFGOGx0+vaplCLYwLGHDsGL8lgACMegzz27VnF6Gq7ssLM0qlG ydi7Rz0FaGlu
qahbyMQQRhufQH1rJjHy5AIJ9KtwH97wOcVdO6Y5LQ6Lx6YpPftzNEllWWON sJ0J2DJrk1IK
TK4+UkBuOw9f0rb8RsW1JZC24yQxncP93t9MVjSyEhCW6DAB7ew/WlUvdtoU exoCZGCNG0kk
zDJ3HggnPI/z1qQJKjNFkPGM7tnl9eo7/wD16ZZoPLD5JOf4j0zWjLeTS6Lb acgEMSztLLJ5
mTKxGM4AzWMD8KxUk2GxZ0HWJ9EeS4WeaGZlm+zvFGjBXPchhgjOfesm/vp7 28luLtg0sjbm
KqFyemcAe1WLxIJlKsBiwUYLMMZ/AmqAQg8jP97C/jWiim7paiUVuwEiDaPM +XGW9jn/AOtW
pYJHNe4VdsCZZg56DHf3NYTLiQjnafT0+v51v6ZKZI/LBb5seYc9QPz9+9bQ bTJmkkd7YERW
kSBsgKOcYrSsJFN2vOf6U200uOTQ7rUHkaNImSODPSRj1GT6DFVbWQwXeM8k
YrsUtbGfLdHQ
3Lij7UmSUyB3J06dKpviTTHOUDA1AZM8Ghy0LSCQ5BqOFF30fpuFEjYQmmwN
mdOfes+pXQnY
5c1q6edsVZJPzVqWxFuK6FsT1LrycVy3i+crpXXPzZHOP1/Kt95AOprkPGMu bSEZ6uePwqKm
iNlbnCzfexnC4z0/z6VXBwR7HHlx3+ITTSgZu5JlwagVmJXbjn0b6V51R3Ou Og9FxnBJIHXP
+fT0q0pUk5XIAJHrwKrpjZ79vyzVhfQgDOev6Vzts1UblIU5II4HDDHXjv8A nVqlAqG7EemP

89/zqrFjZkYBHAHXBwP89quITnPPP1/rQtxMsx8AHPOemM/571ZjJ74xVaPs OT0q0h966Y2R
izpqaaO1JVDCkopKGUlc0hNKaaetJgMbpWBqxAS8R6QScCsPXrgVvt0rn9WOP EGjezsP60dAv
saV19wfwQ+ferFz/AKsY9arDj8a1pP3TGqveFIqzGQEA9qqk85qdfuit0ZW0 H35J0uMgZPmk
Yzj+A15akAeJQqF5X+Udfk4yDjP869QviDpSA/8APYdf9015Wt69qSYwhxx8 2T+lwR61nU2B
blz+x5izGOS3bZKYv3jIRncF7D3FSPb6nJbTQLbIWjWTzAGyzKpGQvPTkeuR TF19Y/INoQrs
pbE2TuyGJ6cDI4HNI/ilkW3kELG7hQKZc8SAMpyQR1IXBwawaTeqLTfQtnwz dTWVj++sYGuZ
RDFDvk3M2R0wp9Qe1Z994e+yaab9ppJIFwYAUtiEUgfylyGQnPA284rawvFF jd6TFAsGowRi
4aXZb3SxajK8Ftp6YyOO1Y2s+J5NSgljW22CdY0llkmeR3WMDbuPALZGd2M8 +INpC1MKcMko
Hp6dKnhmaPkMQvOcdAOv9Krzf8fmD1BGeO+Pxrat7CzuZZFD3MDKSDsVZV6n tITj86zkuhXQ
ri8mUAhl46Aj6f8A1q3fDGr2cN8kmqQrJbR5YxbSQ3YZwQePSqZ0CEIW/ta1 QDIJnt50Pb+7
GfQVe03wwwJlISHVrCTAywjiuDjnv+6pRp21sZyMHVbs3V5O6EiNpWaNRwAuT gAfTFQWudkpJ
B+X+ldJJ4f0uC5it7vWJ2kkcLstrJgvLYHzS7ePzrAgxDLKmrnlTkenHcY5o qJqNyG7rQl0+
eWGSZo3+8u0sMjqf/wBdTMcSjaMAAAYPSIVIQAUIrWIHI4z+IRE5B4H4CsYy u7k83Yt2pe5d
YYwHdmwB3Pfr0qzrWmXWg6gbS9WJbkIGKplr7c54OD1qjpzta3ySpwyE44z2 NP1e/udTuzdX
UrSSIQm44GQOBwAB+NbyUXEFuZEww3OfIHbmohgHHYc4qyFQysX9DgE/gP5/
pUbbjKQ3UADG
M5qU7lx0JX2KfkYFcYGeOasWDebelmcGRtgGc9T/AJ5qGHdJlsUaFpD0RFyT +AFaVlpOrW13
BOdKvtquGBa1cA8jHataafVbDntY3PHcWnW2pWkNICYgllGCdxO5upJyePTO K4/GDgFuwrZ1
zU31O9R5EjDwxrEVA6Yz+R5rld8uh+Xk5+X/AD9aKj94UU7FqCXGQfu7eKnL hhn071Wto3mn
EalWc/Kqr3Oa7Kw8Gb4xJqNyUzg+VCATj0LN3/CsoQu9CtDC0uFb67W3ebyk YHLH+Edz/Opv
EFtZWWRtTwWUsk1smNskmCWJx/d44rtLDwloynbvueBjPnjP1xjrWPrvhI26S T2Fw8yoNzRSA
biPYjAP04rp5Eo6Eq9ziXG5/l4Ge4rodJEM7RxXNwVQMo74AzXPH5TnOccc9 6vQ5UbhIFOMg
D1rOG9xSs0eu6rqunNBZWmnzPLZWcQSJWXaC+OXpueaxkkMtwrHJJasqKVQi
qCWAHBq7YOGu
UDghc1vDcT2N9JcAjNQueafcvEZB5KIVwM5Oee9Vi3NUMdMw8qlsz++BPZSa huOI1qWzzvb2
SmgZZzzWlbOREBWUpya1YiEhXHXFdC0JCY5zXG+MHBW3GT8pJ+X+tda7E9a4
bx4N0i4zhMH
jl5P/wBasqmqNlbnKOAHWtWdZx71EANvOecHA56Z96dl5LN988elJkHqOPT OK82ctdDsgrE
8fy5Ct3x+X/66sIT8vPHJOarqWO7B6dgPz/IVIB1x0I96wsm9TZPsWY8k/e4 PrVqM89vw7VU
i3EHrt6ZBB/rVxTu2lh/D+P+eaqNkKSbLURPHOee1WU56ZqupxjNWlyQRW8X oYSOkpKWmnrv
DEoPWlpDQA0imnEcU00FDGrA1oEa1ozYH+uK5+pX/Ct9vTtWB4kPINp8+B8 lyoJ/wA/SI10
A0rj/VfjVTtVu4/1ftmqee1bUruJhV0kLnmply7RUB4NSp90V0Kxkya5P/Es yTwJ1/k1eR3Q
McgXcO4x26j/Aar1uc/8StuvEyf1ryW+Xy5pAxwQ5zjp1rKewre8QrPJdt2E Aj0UH/Peo3vZ
EccRnHrGORSPPnaMAHJHofX/61QS8ngYA4P0rGy3Nbs1JruWewtvNdSEyBtXH cn/P4Vluh4PA
H0z29atnH2KPJxVNwMg5zzjoPf8AwoTvsg3RIQrXaADAbBAJz+fPWuq0SNJZ HJEbySSM7Bdi
yAKvU4ZIP61ysWTcxkDq6gdR6V2PhZc6lG3O3yJmBI/+t/nNDgpaMl3irlpr W2kEkAzHli73
QWkgKqOpO0kd+uccV0PhO3t4reSRcSpNkCTyLIQwz2wOenr/ADqLSlkji0S8 khaWVrRbdsLu
OHxyR6AA/nWlpMK6Hp0UEofbDqDiPZgfKR8pweowRxxWqpKxk6juc5fRWsmq 2F3bsjKL1FKr
AYxwwPJJPYcgda4cf62Ttknpjrn6/4V6Fq9u1trkUbP5hbVPM3bcZGFPvXn gz5mQeep5/2u
vrWdWksRFts0QuRn2/Kr2neHr7U1LwxqsRz+8c4X8PXpUmk2Md/eCOUEwRrv kGRyOgH8/wAq
7y2Et2wjVAEwOP4QOnNYU4WZvRoOabeiMTTfA0ZIXz9Tt0c5AATPP4kdqq67 4lutPha4t5Fu
Y+paMHjt09ORzzXd21IAJQrXiCTONoXjJ/H/Aapbq3msWJK7IPdeFYd/px2r r5bLVGwlpF
6niLrt34x93of85p1naRXFywlZlij+ZyoycZ6Dtyf61teKLNLHXJo4h+7kAl QDsGqnZ2d1db
4bGB5ZOHfyxnHUD+dYOOuhg9NGaB1X7DCbe1Z7dMYENqVUHj+N+pP4GjT9Wv
IWjuAkqqz4DC
4O4kYPP9f0rOfTLaXgF9bTx7iDtmQpkE9eRyK6awjtRCGISEwgbigQEfh79a zLJxdrG9Onzx
buEmp2fiBXg1LZlwoFlxiaEE8MG/iHTj8xXHxtrJaXclrlB5kTFCEcMRgZht 3/GrvnMI/LPZ
RuqBmOOW2qemc5wOn5UuuOk1xb3anmeBWZT/AAs02n+QP41q4JWZjc1/CtvF Cj30zKjSflm5

h068c5zn+VdZ9vs44tzXOQOeAW/pXmtndmIRI0LkDCgnCjHX/IFa8esTSHy5 FjMbHG1Bg8+/
enHn6FxfG2rPRNFu7W/d2glJCfKxaPHPHTUGoX1nDctHLdojZ4DHAJ/l6VBo Mkul2LzBRu8v
fjkA5GRk5964rWNZkvLmVrgQNGXP3D93r36fnWicr2DkjylHXbdbXWbmPPAY sB7EZ6VHEX81
E6c9Tk9/SqrKDKQWY4GASc+39K0dJjM92gAJB6YGPQ9uveoirO5k1Y6WIYCr 1l/HitvRdMnv
7kCPaijq7nj9Mmo7WwjWJWcFn25wcACT/SfMs0MoCtx26LW8UtyH2G3NgbeY xmRWIGcgGs9x
tfBrTuLiSVyxAOaz5IKzD1pFsjn5ZF9antl2eZ9AKp3TYdev4VctT+5k/AVU Lg0SJ96tNUJQ
YHGOKzE5YVsRHdEO3auha7kFSQEZBFcD4tctqgUHog6fj/n8a9DnGDmvm/E7 ltYmK9AADn25
/qKwral2pLcwSex4JHJlz3qNTyAScZ557UrYU8cL/KhRvYk/Tp7151TtY7YL qWlsnBYN1HBH
fNWYsFQCOO+R/n1qvF90MO5z0+n+NWYhtHcj+XasGjTVFmLJXdjp2z/n1q5G QzcEEcn9fSqk
fuuMj16GrkZJlwQffPariTK6LCDPfP41ZTr3/OoF5GTVhOvPStoq60MGzojS UtJVWGTJSaWk
NMaE7UhpT0ppxSv0GNNYniWly6LLg4KMjrtyDW0aq38InsLiLAO+MgAjviha O4PYgSb7Tp8M
+MeZGr49yBn9agPPU1X0OYS+HoBk/uwUOfY8foRVg1tR6mFbe4d6lToKjNPX 7vtW621MiaXn
SpfaRDz+NeS3+TPIDxh2GBwAMn/61etMT/ZVzjqGQ/rXk+olRdygBsiVuv5 9qiauhrcpMSQ
c+vXP4VBIP3g2nH4VO65H3uuMEfT/wCtUciEFcdz6GuaK1NGWBzZpjHXAwf5 +9VmHueecVfE
ZayRRlmznA6j3qq0DBuV2nnqD2z/AlfrWkVpOTcn+yb3kMUjIJRtPyEHbnn qK67w/ayG2S4
jkVHO9FKyBSRuxgh0YHoO461zTQ7dQhEe5145AwScDtXWaBcxQWUUNwEVgzE
bpFyefRsfoTT
SSZnJ3RqTadf3VoYfNnkQkNuHIDIAGF+WRcD221uwR6lOyfbYY1CPvUxWyHD
AcHDTYPFVYmt
zACQ5xgo3kswx/wHPY1p2qxd5ipOR7W8gBP4gVsnoYtHK6rZy2+p6ZJPI8j SXUk3myvGWLb
MYwuen17V57GMyxFgAFPTPSvSvEVyappEKly+W05Yttl+5nHysT2z0rzOHk x8Y7Zz9KxrNb
FRR2eiTQW1rM0p/1kgTJGQcD0/Gu30me0+yLsuYdznJXzACPQYJzXC6MXWOK dl2l8m53tGgJ
YjYeegrq7d4pV3yafOS0e0O1oH53Z56npRSSubqTVPIWx0cMRF0JfPiVdwZsy DoPbPuKk1S6t
TZyKs6SSJ8wWNgzcwDrUeRB5VqyMrlpx9g5lG4dOBjjNXJlmhulbq3sJ4 44y4aLCKr7jk
epz+FdFIYITlzJroeceLp0uNTt5EB/1IU5HPBPWnaFK6288aXDwsGV2aNwjB QDjk9Bn2qv4o
BXU08wKjbOVHRec4H0zVK3mlt5g8MrlzJjK+np79K5W7MmbfNex1o0eC71QX N/ePftlkixsS
IG3hUODuQ4GODwBmm2fhFI9PKEjQvds6tHNh9oBTBXnryOpFX9HurZ7KO7g0 23RgjIRKm6Qu
qj7vscijtVpbmedZBf8AhyMJsy7w36o3fC9ueOma3UU0S9OpmwaA1jbXlJLq koiuZBG6QxhM
sBuGSWxnGR05zXKeYEs7mK1jD7lt4DSEEsNxGTxjqO1b/iCSw0e5LW0Fx/a DHh5r0Ti26fw
7SCfwOlcpLsz2yyZkl8kMxP3ssS3X8ayq2WyCKLGitb72FwlirLtlkxjHf 8a37fQliokt7
s7CSPngWToOucjv3+lclbwSyBCsZ3bSVDAgN3xxn/wCvU5TIZPsuJeeR1xSp u6NT0bR7SeKG
Z2uwyupABgUgYA6+o68e9c/e6XpsFxlJfagHlfJwpROf90bj39qo2vz2rNc2 ty7nhiSTlcYA
5H+NZpg82RDHGyxkgD5fvHnp2/8A11s/dQlqVZP+PlgAcHn+X/166Lw6hW4Z 8HqF+7jH4/nW
E9pJDOyuEBDH7pyPz+ua6DSHW2RHIOVBjOKzS6kN3Ouhyy5LIAOBnNbmlSxR
2riTOS3cViWY
SdoyWARuhA610EFgscOPNAx1GK1S0IS

Subject: Re: Was DUAL PROC, now CHIPSET????
Posted by [IOUOI](#) on Sun, 19 Mar 2006 15:23:44 GMT
[View Forum Message](#) <> [Reply to Message](#)

s this sound??

>>>>

>>>>> Well, we hen attended the mix session, I soon found out that, the magic

>>>

>>>>> was

>>>>> about to occur!! Out comes the Putec(s),the 1176s,LA2(s) GAtes,

>>>>> DBX160..2
 >>>>> hours later they had that record sound..Hummm...I started thinkng
 >>>>> again,
 >>>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,

 >>>>> witha
 >>>>> ting og high end fidelity..hummmm This was not the record sound..
 >>>>>
 >>>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site

 >>>>> priased
 >>>>> it for it's "easy ability" to get that record sound!! wow!!! AND,
 we
 >>>>>
 >>>>> lawed
 >>>>> every oter digital recorder mixer for being toDigital...Not warm
 >>>>>
 >>>>> enough,
 >>>>> not dull , or muddy enough..
 >>>>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on

 >>>>> every
 >>>>> forum that the current state of DAW's (namely Protools) mix was bad
 as
 >>>>>
 >>>>> well
 >>>>> as most plugins...Even more, they could not mix ITB(In the Box) unless
 >>>>>
 >>>>> they
 >>>>> has software emulations of their beloved (OLD) compressors EQ,
 >>>>> Verbs.(UAD,MCDSP,
 >>>>> Bomb factory)....
 >>>>>
 >>>>> So, like magic, companies pour massive resouces to reclaim the glorys
 >>> days
 >>>>> with the birth of the "Vinatage Plug ins). Their purpose was(is) to

 >>>>> make
 >>>>> your mixes"duller"=warmer, more professional(sit right, al in all..Make
 >>>>>
 >>>>> the
 >>>>> mixes sound like 1975!!!
 >>>>>
 >>>>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro
 >>>>>
 >>>>> Tools
 >>>>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
 >>>>> RECORD-SOUND...

>>>>> With Garage bands, rap artist, Rock bands, Soul singers of today having
>>> NO
>>>>> prior knowledge,nor the Formal training to 'get he 1975" sound, we
have
>>>
>>>>> the
>>>>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!
>>>>>
>>>>> Still, the old guard continues to hold it's thumb on the DAW market
and
>>>
>>>>> keep
>>>>> driving manufactures to making more and more vintage plugins. But,

>>>>> every
>>>>> now and then a product like Ozone's Izatope comes along (and others)

>>>>> that
>>>>> challeng the old "muddy up the mix crowd).
>>>>>
>>>>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect
to
>>>
>>>>> hear
>>>>> that sound. they have no idea on how to get a 1975 sound..
>>>>>
>>>>> So, I've said all the above to say: Let's move on!!Yes , the Brian
>>>>> Tankersly(I
>>>>> adore), Nuendo endorsers,vinatge engineers) will continue to push to

>>>>> have
>>>>> all of their 1960,79, & 80 hardware as a plugin and continue to fight
>>> DAW
>>>>> companies to to fix summing buses or event new a new summing buss
>>>>> market
>>>>> segment to ensure they et the 1975 sound with todays DAW.
>>>>>
>>>>> For me,they can have the 1975 sound. I'm moving onward with the cureent
>>>
>>>>> state
>>>>> of very high fidelity thats afforded me in PT HD And Nuendo..yes,

>>>>> Paris
>>>>> is still in my rig, but I will no longer
>>>>> fight mixes to get the 1975 sound..If the mixes are nice and
>>>>> Brightosund
>>>>> with bottom..So beit..I love the way PT HD sounds with the 192
>>>>> converters.

>>>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's

>>>>> nice

>>>>> wide -spacious,clear open , heavy bottom sound with my EMu converters.

>>>

>>>>> Let's

>>>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

>>>>>

>>>>>

>>>>>

>>>>>

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

>>>>>>

>>>>>>

>>>>>>>I sold my PT rig when I switched to Paris. I did it at the time

>>>>>>>primarily

>>>>>>>for the sound of the Paris mix bus. This was before HD.

>>>>>>>

>>>>>>>When HD was released, the distinction was far less obvious. HD still

>>>>>>>sounds

>>>>>>>different from Paris but not awful anymore, just different. Paris still

>>>>> has

>>>>>>more of an analog/tape sound plus the added benefit of sounding more

>>>>>>aggressive

>>>>>>when you push the gain stages.

>>>>>>

>>>>>>>So now the big question! Do I prefer the sound of Paris over other

DAWS

>>>>> because

>>>>>>its actually makes better sounding recordings, or is it because it

is

>>>

>>>>>>closer

>>>>>>to the sound I associate with my favorite albums from the last 30

>>>>>>years?

>>>>>>

>>>>>>

>>>>>>>I think the truth is closer to the second, and I think this is largely

>>> a

>>>>>>learned behavior, empirical rather than based on any truth.

>>>>>>

>>>>>>>In a recent session at another producer's studio (who will remain

>>>>>>>unnamed),

>>>>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

>>>>>>>big

>>>>>>>and clear and sounded very tape-like. Overall it sounded quite good

and

>>>>> not
>>>>>at all wimpy. The artist however hated the sound. He played us a number
>>>>> of
>>>>>recent albums known to have been recorded in PT or similar sounding

>>>>>DAWS
>>>>>as examples of what he wanted. This is the sound he knows and more
>>>>>important
>>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of

>>>>>about
>>>>>10db and very little sense of depth, space or stereo width.
>>>>>
>>>>>Music may be universal but we all know it comes with cultural bias.
How
>>>>> many
>>>>>American teens would choose to listen to a steady diet of microtonal
>>>>>music?
>>>>>Might as well serve up a big plate of Haggis... And it not just teens.
>>>
>>>>>Labels
>>>>>work the exact same way. If someone has a hit record that sounds
>>>>>crappy,
>>>>>all the labels want the same crappy sound.
>>>>>
>>>>>Suddenly I am feeling very old. Fashions change taste changes but I
>>>>>thought
>>>>>good sound was forever. Perhaps not so. As a producer who still has
at
>>>
>>>>>least
>>>>>one toe in the current market, I need to have some awareness of the
>>>>>realities
>>>>>of the market and the "new sound" is the new sound.
>>>>>
>>>>>My personal taste has not changed. For most projects that I foresee

>>>>>myself
>>>>>working on, I will continue to use Paris, but just as I have made
>>>>>decisions
>>>>>in the past to use SSL consoles rather than Neves to achieve a more

>>>>>trendy
>>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive
PT
>>>
>>>>>sound".
>>>>>(Insert appropriate emoticon).

>>>>>
>>>>> Luckily it was reasonably easy to achieve. I recently purchased the

>>>>> Waves
>>>>> SSL bundle and running that in Logic can get me very close to the sound
>>>>> of
>>>>> better sounding PT mixes. So I can still use Paris whenever I like
and
>>> I
>>>>> can experiment with a mix of the two styles.
>>>>>
>>>>> What does all this mean? Nothing other than I understand why some

>>>>> people
>>>>> may prefer the way other systems sound and I think that my own
>>>>> preferences
>>>>> are biased by many years of listening to records made the old way.
I
>>>>> don't
>>>>> see giving up Paris any time soon but I also don't think it's worth
>>>>> fighting
>>>>> over if someone else has different opinions on what sounds good.
>>>>>
>>>>> And don't forget the cyclical nature of fashion almost guarantees that
>>> one
>>>>> day we will once again be "in".
>>>>>
>>>>> Gene
>>>>>
>>>>
>>>>
>>>>
>>>
>>
>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
> what the hell is all this about? exec summary please !

Dimitrios wrote:

> I have tried that for you (and me of course)..
> You will need to have Chainer, the FREE spinaudio wrapper (wraps only one
> but is enough!), the FREE Voxengo sample latency plugin and console WRAPPER..
> There is a demo out there <http://www.console.jp/eng/download.html>
> You can try for 30 days, no saving..
>

> Now the ones that have followed some of my posts you are a little bit familiar
 > with , so you have to...

>

> 1) Wrap Chainer from the free Spinaudio wrapper and name this as AA Chainer
 > VST
 > I name thus in order to have it appear first on Paris vst list...

>

> 2) After you install Console and you put ConsoleVST.dll in your VST folder
 > you open console from inside chainer (consoleVST)

>

> You are wondering why not use straight ahead console, well do it ,but I found
 > console extremely stable as I describe...

> If you don't have chainer then just wrap with free Spinaudio the console,
 > etc...

>

> 3) Now inside console environnement you can drag and drop plugins and many
 > many other things.

>

> In our situatio you will need the FREE with console CMX844 vst "mixer" plugin.
 > This is a 16 channel mixer with EQ high and low and two auxes !!!
 > This is vst !!
 > So :

> You drag the mixer inside console environnement you also darg say a LA2 instance
 > and a Voxengo sample latency instance.

>

> You connect audio in port (inside console) to voxengo sample latency inputs
 > (put a 4096 latency there) then the outputs connect to a mixer's channel
 > (CMX844). So you will have a dry 4096 sample latent sound, say snare drum...

> From same Plugin input you connect to LA2 inputs and the LA2 outputs to another
 > mixer's cahnnel.

> You can use only one side of stereo signal cause we are mono ,right ?
 > Now on channel 1 of mixer you have the dry unprocessed snare track where
 > you can put some eq if you like and MORE (that will come later) and on channel
 > two you will have the LA2 snaretrack processed.
 > Both channels will be time aligned !
 > Now putb exterem LA2 setting and just raise the fader where you like it !

>

> Thats only a small use of this new method...

> You have of course to align you drumtrack (snare) with rest of you tracks
 > as you know.
 > 100ms nudge to the left and just put on Paris VST slot2 another voxengo samplelatency
 > instance and put 384 samples to the right.

>

> Now imagine using a vst reverb on mixer's aux !!! right inside the console
 > environnement...

> Also you can put another instance of dry snare drum on mixer's cahannel 3
 > and then or before put a FREE transient changer from digitalfishphones.
 > It is better to use all 0 latent plugins there in order not to have to always

> calculate the extra latency.
> I have sent to most of you the 0 latency dynamics plugins.
> Most reverbs are 0 latent too..
> If you will use something like waves L1 or Wavesren there will be an extra
> 64 samples which have to be added to all your mixer channels...
> But you can have templates and just save them from inside console and then
> you don't have to reenter all these things.
> The above scenario could be saved as UAD1_snare.
> I hoe the above will help some of you to expand your Paris usefulness.
> We have to keep Paris not only alive but kicking too, right ?
> Regards,
> Dimitrios
>
> ps: Happy Eastern"uptown jimmy" <johnson314@bellsouth.net> wrote:
> If you haven't tried Sam Smith, it's the best brewery in the world, IMO.
> Everything they make is perfect.

Yeah! What he said.Plugin porno

;-)

Don

"John" <no@no.com> wrote in message news:44427089@linux...
> what the hell is all this about? exec summary please !
>
> Dimitrios wrote:
>> I have tried that for you (and me of course)...
>> You will need to have Chainer, the FREE spinaudio wrapper (wraps only one
>> but is enough!), the FREE Voxengo sample latency plugin and console
>> WRAPPER...
>> There is a demo out there <http://www.console.jp/eng/download.html>
>> You can try for 30 days, no saving...
>>
>> Now the ones that have followed some of my posts you are a little bit
>> familiar
>> with , so you have to...
>>
>> 1) Wrap Chainer from the free Spinaudio wrapper and name this as AA
>> Chainer
>> VST
>> I name thus in order to have it appear first on Paris vst list...
>>
>> 2) After you install Console and you put ConsoleVST.dll in your VST
>> folder
>> you open console from inside chainer (consoleVST)

>>

>> You are wondering why not use straight ahead console, well do it ,but I
>> found
>> console extremely stable as I describe...

>> If you don't have chainer then just wrap with free Spinaudio the console,
>> etc...

>>

>> 3) Now inside console environnement you can drag and drop plugins and many
>> many other things.

>>

>> In our situatio you will need the FREE with console CMX844 vst "mixer"
>> plugin.

>> This is a 16 channel mixer with EQ high and low and two auxes !!!

>> This is vst !!

>> So :

>> You drag the mixer inside console environnement you also darg say a LA2
>> instance
>> and a Voxengo sample latency instance.

>>

>> You connect audio in port (inside console) to voxengo sample latency
>> inputs
>> (put a 4096 latency there) then the outputs connect to a mixer's channel
>> (CMX844). So you will have a dry 4096 sample latent sound, say snare
>> drum...

>> From same Plugin input you connect to LA2 inputs and the LA2 outputs to
>> another
>> mixer's cahnnel.

>> You can use only one side of stereo signal cause we are mono ,right ?

>> Now on channel 1 of mixer you have the dry unprocessed snare track where
>> you can put some eq if you like and MORE (that will come later) and on
>> channel
>> two you will have the LA2 snaretrack processed.

>> Both channels will be time aligned !

>> Now putb exterem LA2 setting and just raise the fader where you like it !

>>

>> Thats only a small use of this new method...

>> You have of course to align you drumtrack (snare) with rest of you
>> tracks
>> as you know.

>> 100ms nudge to the left and just put on Paris VST slot2 another voxengo
>> samplelatency
>> instance and put 384 samples to the right.

>>

>> Now imagine using a vst reverb on mixer's aux !!! right inside the
>> console
>> environnement...

>> Also you can put another instance of dry snare drum on mixer's cahannel 3
>> and then or before put a FREE transient changer from digitalfishphones.

>> It is better to use all 0 latent plugins there in order not to have to
>> always
>> calculate the extra latency.
>> I have sent to most of you the 0 latency dynamics plugins.
>> Most reverbs are 0 latent too..
>> If you will use something like waves L1 or Wavesren there will be an
>> extra

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Deej \[1\]](#) on Tue, 21 Mar 2006 20:47:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

x..." target="_blank">444279d6@linux...
>>> Shit now I'm in trouble!
>>>
>>> dcn
>>>
>>> "John" <no@no.com> wrote in message news:44427515@linux...
>>>> don't go anywhere. i'm going to get rick
>>>>
>>>> Don Nafe wrote:
>>>>> Plugin porno
>>>>>
>>>>> ;-)
>>>>>
>>>>> Don
>>>>>
>>>>>
>>>>> "John" <no@no.com> wrote in message news:44427089@linux...
>>>>>> what the hell is all this about? exec summary please !
>>>>>>
>>>>>> Dimitrios wrote:
>>>>>>> I have tried that for you (and me of course)...
>>>>>>> You will need to have Chainer, the FREE spinaudio wrapper (wraps
only
>>>>>>> one
>>>>>>> but is enough!), the FREE Voxengo sample latency plugin and console
>>>>>>> WRAPPER...
>>>>>>> There is a demo out there <http://www.console.jp/eng/download.html>
>>>>>>> You can try for 30 days, no saving...
>>>>>>>
>>>>>>> Now the ones that have followed some of my posts you are a little
bit
>>>>>>> familiar
>>>>>>> with , so you have to...
>>>>>>>
>>>>>>> 1) Wrap Chainer from the free Spinaudio wrapper and name this as

AA

>>>>>> Chainer

>>>>>> VST

>>>>>> I name thus in order to have it appear first on Paris vst list...

>>>>>>

>>>>>> 2) After you install Console and you put ConsoleVST.dll in your VST

>>>>>> folder

>>>>>> you open console from inside chainer (consoleVST)

>>>>>>

>>>>>> You are wondering why not use straight ahead console, well do it
,but

>> I

>>>>>> found

>>>>>> console extremely stable as I describe...

>>>>>> If you don't have chainer then just wrap with free Spinaudio the

>>>>>> console,

>>>>>> etc...

>>>>>>

>>>>>> 3) Now inside console environnement you can drag and drop plugins
and

>>>>>> many

>>>>>> many other things.

>>>>>>

>>>>>> In our situatio you will need the FREE with console CMX844 vst

>> "mixer"

>>>>>> plugin.

>>>>>> This is a 16 channel mixer with EQ high and low and two auxes !!!

>>>>>> This is vst !!

>>>>>> So :

>>>>>> You drag the mixer inside console environnement you also darg say
a

>> LA2

>>>>>> instance

>>>>>> and a Voxengo sample latency instance.

>>>>>>

>>>>>> You connect audio in port (inside console) to voxengo sample latency

>>>>>> inputs

>>>>>> (put a 4096 latency there) then the outputs connect to a mixer's

>>>>>> channel

>>>>>> (CMX844). So you will have a dry 4096 sample latent sound, say snare

>>>>>> drum...

>>>>>> From same Plugin input you connect to LA2 inputs and the LA2 outputs

>> to

>>>>>> another

>>>>>> mixer's cahnnel.

>>>>>> You can use only one side of stereo signal cause we are mono ,right

?

>>>>>> Now on channel 1 of mixer you have the dry unprocessed snare track

>>>>>> where
 >>>>>> you can put some eq if you like and MORE (that will come later) and
 >> on
 >>>>>> channel
 >>>>>> two you will have the LA2 snaretrack processed.
 >>>>>> Both channels will be time aligned !
 >>>>>> Now putb exterem LA2 setting and just raise the fader where you like
 >> it
 >>>>>> !
 >>>>>>
 >>>>>> Thats only a small use of this new method...
 >>>>>> You have of course to align you drumtrack (snare) with rest of you
 >>>>>> tracks
 >>>>>> as you know.
 >>>>>> 100ms nudge to the left and just put on Paris VST slot2 another
 >> voxengo
 >>>>>> samplelatency
 >>>>>> instance and put 384 samples to the right.
 >>>>>>
 >>>>>> Now imagine using a vst reverb on mixer's aux !!! right inside the
 >>>>>> console
 >>>>>> environement...
 >>>>>> Also you can put another instance of dry snare drum on mixer's
 >> cahannel
 >>>>>> 3
 >>>>>> and then or before put a FREE transient changer from
 >> digitalfishphones.
 >>>>>> It is better to use all 0 latent plugins there in order not to have
 >> to
 >>>>>> always
 >>>>>> calculate the extra latency.
 >>>>>> I have sent to most of you the 0 latency dynamics plugins.
 >>>>>> Most reverbs are 0 latent too..
 >>>>>> If you will use something like waves L1 or Wavesren there will be
 an
 >>>>>> extra
 >>>>>> 64 samples which have to be added to all your mixer channels...
 >>>>>> But you can have templates and just save them from inside console
 and
 >>>>>> then
 >>>>>> you don't have to reenter all these things.
 >>>>>> The above scenario could be saved as UAD1_snare.
 >>>>>> I hoe the above will help some of you to expand your Paris
 >> usefulness.
 >>>>>> We have to keep Paris not only alive but kicking too, right ?
 >>>>>> Regards,
 >>>>>> Dimitrios
 >>>>>>

>>>>>> ps: Happy Eastern

>>

>>Hi,

The eds transfer thing could be the answer to how Paris handles things.
Because I had a couple of eds cards stop working on my system and they were happily working on other (I had recently bought some) made me stop checking.

Until that time I had found that the 8,16 was the best candidate.

Paris worked with NO latency with VST !!

That's why senderella was working REALTIME.

The magic number for that is the 8 as first number which means that Paris works with a card transfer size of 8K instead of the normal 16K and as for card buffer count using 16 the buffer gets higher and the disk streaming is way better than 8,8 where the buffer remains as 8 as normal.

So the question is if the first number 8 instead of 16 makes Paris work too hard and produces much heat.

But with 8,16 transfer (8,8 can work too but streaming with too many tracks over many cards is problematic) we have Paris fly !!!

So senderella can work miracles with Paris like using VST and DX with auxes or submixing all your drum tracks and the processing as a whole etc etc.

So I need your contribution here.

If we want to take Paris to the next level we need this senderella (and not only) inside router to work at 0 latency !!

From there I can suggest a million uses to overcome with many Paris limitations...

Regards,

Dimitrios Thanks for the concern and the help.

Can't tell you how good it is to finally have that extra power. 3 or four cards (just for the extra effects) would be great!

Still, I'm beginning to think that a laptop and a Focusrite Sapphire Pro could probably replace my somewhat unwieldy Paris rig (it's gets moved around 8 times a year)... perhaps a supplement to it instead!

thanks, and sorry for the false panic,
Dan

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

>man, this is great news - you had me worried for ya. Crackling usually ain't

>a good thing. Feel the extra DSP love, it's addicting though.

>

>AA

>

>"db" <daniel_burne@yahoo.com> wrote in message news:44422050\$1@linux...

>>

>> Oops.

>> Just being an idiot.

>> SPDIF insert with the effect switched off was the problem.
>> So looking forward to finally playing with two cards after the 1 year wait
>> of trying to get this to happen and the 8 year wait to upgrade to a second
>> card!
>>
>> Dan
>>
>> "db" <daniel_burneNOSPAM@yahoo.com> wrote:
>>>
>>>Ok, finally got a second EDS card installed properly and working. After
>> about
>>>1 minute of working with it, I started getting a permanent crackle in
one
>>>of the two card submixes. Even whilst playback was stopped. The crackle
>>>shows the submix faders. Any ideas?
>>>
>>>I've tried reinstalling the driver (both using setup and device manager
>> -
>>>the latter doesn't work at all, although having searched the newsgroup

>>>this
>>>was a suggested crackle solution).
>>>
>>>I'm going to try removing effects and plugs ins to see if that makes any
>>>difference. In the meantime any advice greatly appreciated.
>>>
>>>Could it be a bad second eds card?
>>>
>>>Thanks,
>>>Dan
>>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
>Hi,
If I'm to use a 442 and an MEC on a 2 eds card rig, do I need to connect
the BNC cables. I seem to remember something about needing an independent
worldclock source when there are more than 3 interfaces, but was unsure for
two cards.

Thanks,
DanGiven that I move my rig around a fair bit and that's driving me nuts (MEC
with 8 i/o, adat card, 2 eds cards, desktop pc, flatpanels, separate pres
and mixing desk, etc), I was thinking about getting a laptop and an interface.
assuming a quiet laptop, i could then probably also track in the same room

which would be very sweet!

Interface wise, the goal is really to have something capable to tracking acoustic guitar with at least 3 inputs. That said, might be useful to have the option for midi and extra inputs (you could just about track drums with 8). I think the focusrite sapphire pro is the best bet here (8 pre amps, adat, midi and spdif i/o, etc).

however, where i'm more stuck is the software front. since most of my ongoing projects are trapped in paris, it'd be very useful to have some kind of communicability between the systems. e.g. exporting projects. i'm guessing OMF works for protocols. but i've heard good things about cubase sx3. it'd be nice to have something that can handle softsynths, midi, automatic latency compensation, etc.

it'd be great to be able to transfer projects from paris to the laptop, do most of the additional tracking and editing in the laptop, and mix in paris (perhaps streaming out of the laptop into paris). otherwise mixing would i guess require rendering out from the laptop as 24bit wavs with the same start time, converting individually to 24 bit pafs (is there a bulk utility for this?) and importing.

i'm leaning towards sx3 and doing transfers via adat (or even d/a then a/d). a little worried about unnecessary a/d and the 20bit limitations on adat. is there a more elegant solution, perhaps?

finally, i'm pretty clueless beyond paris in terms of interface, so something logical, similar or relatively straightforward to learn (but not necessarily limited in features) would be great.

many thanks for any thoughts,
danHello,
Today must be my day and yours by the way...
The chainer still amazes me !!
See what I found !!!

You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and you would like to put say 3-4 UAD1 plugins on one audio track like say a vox, maybe a 1176LN and then a cambridge eq and a dreamverb for the vox only and then maybe a limiter plug all UAD1 plugz, that would normally in your situation using FXpansion give you 4 time 16384 sample latency means 65536 sample latency or in ms 1486.08 which means around 1.5 sec latency, hoo...

This is much !!

Now if you have chainer you will be able to put at least !! (I can confirm later for more) 10 instances of UAD1 plugins on same audiotrack without adding latency !!

Means if you use chainer (come on buy ity ..) and the free spinaudio lite to wrap chainer you would have for all 10 uad plugz (if you are crazy enough)

4096 samples altogether means 92,8 ms !!!!!

That is what I call a DISCOVERY.

I for sure am extremely happy with this.

Now see what you can do with all these.

First using the compressor 1176LN you can put it to severe compressing where then you have a volume to bus it on OUTPUT.

Then if you try an eq you are eq'ing the dry signal and not the compressed !, and then you have also a separate volume for the eq'ed vox, then add some dreamverb or Realverb and use the dry vocal again as feed !, then you have also the reverb volume as separate to add it on top of the dry, compressed eq'ed vox, all time aligned !!!

If you use two tracks with same vox as stereo you can also have a panpot for every UAD1 instance across the stereo field and the stereo reverb return and the stereo delays etc all these for 4096 samples as total, isn't that great !

With that latency you can work your automation better right ?

The how on my next post just curious to see if anyone is quick enough to respond that he likes what he reads :)

Regards,

DimitriosHey Dimitrios

Back in September you mentioned that Spinaudio could make a VST2ASIO for Paris

Any word?

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:444378ce\$1@linux...
>

> Hello,

> Today must be my day and yours by the way...

> The chainer still amazes me !!

> See what I found !!!

>

> You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and you
> would

> like to put say 3-4 UAD1 plugins on one audio track like say a vox, maybe

> a 1176LN and then a cambridge eq and a dreamverb for the vox only and then

> maybe a limiter plug all UAD1 plugz, that would normally in your situation

> using FXpansion give you 4 time 16384 sample latency means 65536 sample
> latency

> or in ms 1486.08 which means around 1.5 sec latency, hoo...

> This is much !!

> Now if you have chainer you will be able to put at least !! (I can

> confirm
 > later for more) 10 instances of UAD1 plugins on same audiotrack without
 > adding latency !!
 > Means if you use chainer (come on buy ity ..) and the free spinaudio lite
 > to wrap chainer you would have for all 10 uad plugz (if you are crazy
 > enough)
 > 4096 samples altogether means 92,8 ms !!!!!
 >
 > That is what I call a DISCOVERY.
 > I for sure am extremely happy with this.
 > Now see what you can do with all these.
 >
 > First using the compressor 1176LN you can put it to severe compressing
 > where
 > then you have a volume to bus it on OUTPUT.
 > Then if you try an eq you are eq"ing the dry signal and not the compressed
 > !, and then you have also a separate volume for the eq'ed vox, then add
 > some dreamverb or Realverb and use the dry vocal again as feed !, then you
 > have also the reverb volume as separate to add it on top of the dry,
 > compressed
 > equed vox, all time aligned !!!
 > If you use two tracks with same vox as stereo you can also have a panpot
 > for every UAD1 instance across the stereo field and the stereo reverb
 > return
 > and the stereo delays etc all these for 4096 samples as total, isn't that
 > great !
 > With that latency you can work your automation better right ?
 >
 > The how on my next post just curious to see if anyone is quick enough to
 > respond that he likes what he reads :)
 > Regards,
 > DimitriosDear Don,
 No they did not want to try it out eventually.
 It is like wormhole only two or three of use eventually bought this so we
 can not expect much of a Paris oriented support if the plugin does not qualifies
 for other users too.
 Regards,
 Dimitrios

"Don Nafe" <dnafe@magma.ca> wrote:

>Hey Dimitrios
 >
 >Back in September you mentioned that Spinaudio could make a VST2ASIO for
 >
 >Paris
 >
 >Any word?
 >

>Don
>
>"Dimitrios" <musurgio@otenet.gr> wrote in message news:444378ce\$1@linux...
>>
>> Hello,
>> Today must be my day and yours by the way...
>> The chainer still amazes me !!
>> See what I found !!!
>>
>> You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and you

>> would
>> like to put say 3-4 UAD1 plugins on one audio track like say a vox, maybe
>> a 1176LN and then a cambridge eq and a dreamverb for the vox only and
then
>> maybe a limiter plug all UAD1 plugz, that would normally in your situation
>> using FXpansion give you 4 time 16384 sample latency means 65536 sample

>> latency
>> or in ms 1486.08 which means around 1.5 sec latency, hoo...
>> This is much !!
>> Now if you have chainer you will be able to put at least !! (I can
>> confirm
>> later for more) 10 instances of UAD1 plugins on same audiotrack without
>> adding latency !!
>> Means if you use chainer (come on buy ity ..) and the free spinaudio lite
>> to wrap chainer you would have for all 10 uad plugz (if you are crazy

>> enouph)
>> 4096 samples alltogether means 92,8 ms !!!!!
>>
>> That is what I call a DISCOVERY.
>> I for sure am extermely happy with this.
>> Now see what you can do with all these.
>>
>> First using the compressor 1176LN you can put it to severe compressing

>> where
>> then you have a volume to bus it on OUTPUT.
>> Then if you try an eq you are eq"ing the dry signal and not the compressed
>> !, and then you have also a separate volume for the eq'ed vox, then
add
>> some dreamverb or Realverb and use the dry vocal again as feed !, then
you
>> have also the reverb volume as separate to add it on top of the dry,
>> compressed
>> equed vox, all time aligned !!!
>> If you use two tracks with same vox as stereo you can also have a panpot

>> for every UAD1 instance across the stereo field and the stereo reverb

>> return
>> and the stereo delays etc all these for 4096 samples as total, isn't that
>> great !
>> With that latency you can work your automation better right ?
>>
>> The how on my next post just curious to see if anyone is quick enough
to
>> respond that he likes what he reads :)
>> Regards,
>> Dimitrios
>
>Dimitrios,

So the question is if the first number 8 instead of 16 makes Paris work too
> hard

Subject: Re: Was DUAL PROC, now CHIPSET?????
Posted by [Chris Ludwig](#) on Wed, 22 Mar 2006 13:47:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

ith a card transfer size of 8K instead of the normal 16K and as
> for
> >> card buffer count using 16 the buffer gets highe and the disk streaming
> is
> >> way better than 8,8 where the buffer remains as 8 as normal.
> >> So the question is if the first number 8 instead of 16 makes Paris work
> >too
> >> hard and produces much heat.
> >> But with 8,16 transfer (8,8 can work too but streaming with too many
> >tracks
> >> over many cards is problematic) we have Paris fly !!!
> >> So senderella can work miracles with paris like using VSTand DX wit
auxes
> >> or submixing all your drumtracks and the processing as a wjhole etc
etc.
> >> So I need your contribution here.
> >> If we want to take Paris to the next level we need this senderella (and
> >not
> >> only) inside router to work at 0 latency !!
> >> From there I can suggest a million uses to overcome with many Paris
> >limitations...
> >> Regards,
> >> Dimitrios
> >
> >

> >

>Oh man, D

I really would like to try this stuff out, but I must admit to being chicken.
as my system works, I fear changing anything!

"Dimitrios" <musurgio@otenet.gr> wrote:

>

>Dear Don,

>No they did not want to try it out eventually.

>It is like wormhole only two or three of use eventually bought this so we

>can not expect much of a Paris oriented support if the plugin does not qualifies

>for other users too.

>Regards,

>Dimitrios

>

>"Don Nafe" <dnafe@magma.ca> wrote:

>>Hey Dimitrios

>>

>>Back in September you mentioned that Spinaudio could make a VST2ASIO for

>

>>Paris

>>

>>Any word?

>>

>>Don

>>

>>"Dimitrios" <musurgio@otenet.gr> wrote in message news:444378ce\$1@linux...

>>>

>>> Hello,

>>> Today must be my day and yours by the way...

>>> The chainer still amazes me !!

>>> See what I found !!!

>>>

>>> You are a UAD1 and maybe 3 and 4 UAD1 users (DJ how are you ?) and you

>

>>> would

>>> like to put say 3-4 UAD1 plugins on one audio track like say a vox, maybe

>>> a 1176LN and then a cambridge eq and a dreamverb for the vox only and

>then

>>> maybe a limiter plug all UAD1 plugz, that would normally in your situation

>>> using FXpansion give you 4 time 16384 sample latency means 65536 sample

>

>>> latency

>>> or in ms 1486.08 which means around 1.5 sec latency, hoo...

>>> This is much !!

>>> Now if you have chainer you will be able to put at least !! (I can

>>> confirm
 >>> later for more) 10 instances of UAD1 plugins on same audiotrack without
 >>> adding latency !!
 >>> Means if you use chainer (come on buy ity ..) and the free spinaudio
 lite
 >>> to wrap chainer you would have for all 10 uad plugz (if you are crazy
 >
 >>> enouph)
 >>> 4096 samples alltogether means 92,8 ms !!!!!
 >>>
 >>> That is what I call a DISCOVERY.
 >>> I for sure am extermely happy with this.
 >>> Now see what you can do with all these.
 >>>
 >>> First using the compressor 1176LN you can put it to severe compressing
 >
 >>> where
 >>> then you have a volume to bus it on OUTPUT.
 >>> Then if you try an eq you are eq"ing the dry signal and not the compressed
 >>> !, and then you have also a separate volume for the eq'ed vox, then
 >add
 >>> some dreamverb or Realverb and use the dry vocal again as feed !, then
 >you
 >>> have also the reverb volume as separate to add it on top of the dry,

 >>> compressed
 >>> equed vox, all time aligned !!!
 >>> If you use two tracks with same vox as stereo you can also have a panpot
 >>> for every UAD1 instance across the stereo field and the stereo reverb
 >
 >>> return
 >>> and the stereo delays etc all these for 4096 samples as total, isn't
 that
 >>> great !
 >>> With that latency you can work your automation better right ?
 >>>
 >>> The how on my next post just curious to see if anyone is quick enouph
 >to
 >>> respond that he likes what he reads :)
 >>> Regards,
 >>> Dimitrios
 >>
 >>
 >Oops.....sorry, forgot the link to the cool *thing*
http://www.plycon.com/cases/techstation_cases.htm

 "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 news:4443a50e@linux...

> These are pretty cool if you want to do this. I think I could make one
> myself that was better suited to my needs, but the idea is a good one. The
> ones I'm using are by a company named SEN FU. They have been discontinued,
> but they are great because you can stack them.
>
> so If I use EDSransfer 8,16 with the Senderella will work bussing VST
> plugins to Paris auxes and bussing multiple drum tracks to a stereo
pairwith
> zero latency from the Senderella app.....correct? Now whjat about the
> plugins themselves? For instance, If I were bussing tracks to a Waves REN
> Comp, would the 64sample latency still be an issue?
>
> ;o)
> Regards,
>
> Deej
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:4443a2b8\$1@linux...
> >
> > Dear DJ,
> > Nice thought I never thought of taking apart a case...
> >
> > The magicnumbers are
> > EDSTransfer 8,16
> >
> > The first number makes Paris run fast enough to have a 0 latency
> senderella
> > working and the second number ensures that the disk steraming can work
> reliable
> > as opposed to havinga transfer of 8,8
> >
> > Dimitrios
> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > >Dimitrios,
> > >
> > > So the question is if the first number 8 instead of 16 makes Paris
work
> > too
> > >> hard and produces much heat.
> > >> But with 8,16 transfer (8,8 can work too but streaming with too many
> > >tracks
> > >> over many cards is problematic) we have Paris fly !!!
> > >
> > >I'm not quite sureI understand what settings would make Paris fly but
> create
> > >too much heat. what would be the fastest possible Paris settings? My ED

> > > cards are all exposed to the open air in a machine room with a big fan
> > > blowing air over them. Unless the heat is sufficient to actually melt
the
> > > card in the PCI slot, I doubt it would be an issue for me since there
is
> > no
> > > case. In the attached picture, the EDS cards are on the very top.
> > >
> > > DJ
> > >
> > >
> > > "Dimitrios" <musurgio@otenet.gr> wrote in message
> news:44436739\$1@linux...
> > >>
> > >> Hi,
> > >> The eds transfer thing could be the answer to how Paris handles
> things.
> > >> Because I had a couple of eds cards stop working on my system and they
> > were
> > >> happily working on other (I had recently bought some) made me stop
> > > checking.
> > >>
> > >> Until that time I had found that the 8,16 was the best candidate.
> > >> Paris worked with NO latency with VST !!
> > >> That's why senderella was working REALTIME.
> > >> The magic number for that is the 8 as first number which means that
> paris
> > >> works with a card transfer size of 8K instead of the normal 16K and
as
> > for
> > >> card buffer count using 16 the buffer gets higher and the disk
streaming
> > is
> > >> way better than 8,8 where the buffer remains as 8 as normal.
> > >> So the question is if the first number 8 instead of 16 makes Paris
work
> > > too
> > >> hard and produces much heat.
> > >> But with 8,16 transfer (8,8 can work too but streaming with too many
> > > tracks
> > >> over many cards is problematic) we have Paris fly !!!
> > >> So senderella can work miracles with paris like using VST and DX with
> auxes
> > >> or submixing all your drum tracks and the processing as a whole etc
> etc.
> > >> So I need your contribution here.
> > >> If we want to take Paris to the next level we need this senderella
(and

> > >not
> > >> only) inside router to work at 0 latency !!
> > >> From there I can suggest a million uses to overcome with many Paris
> > >limitations...
> > >> Regards,
> > >> Dimitrios
> > >
> > >
> > >
> >
>
>I did a job like this recently. I've got a 3 head Tascam unit here that is
in good shape so I do a bit of this now and again. A guy brought in a 20
year old cassette of his family opening their presents on Christmas morning.
His son was 5 years old and can be clearly heard singing and laughing on the
tape. Last year he was killed in a car wreck with a drunk driver down in San
Antonio. I think the guy's wife is sending it to MADD for use in one of
their TV ads.

It's heartbreaking to hear. One of the hardest jobs audio jobs I've ever
done.

DJ

"TCB" <nobody@ishere.com> wrote in message news:44429158\$1@linux...
>
> Hey y'all,
>
> Here's one from the 'don't hear it too often' bin. I have a family friend
> with a cassette of her 18 year old self singing. She wants to hear it
again.
> I won't go into detail but suffice it to say if you believe in god or
karma
> or the like you might get something more than just whatever you charge me
> for this job. My problem is that I don't own an analog playback device of
> any kind (and haven't for probably ten years) and I don't know much about
> tape, even cassettes. So, if one of you guys would be willing to transfer
> the performance on this tape to any digital file format you wish I'll pay
> you whatever your rate. Also, I'll cover labor and time if the tape needs
> to be moved to a new case or breaks or whatever. You don't need to do any
> editing or restoration, I can do all of the digital work on my own, I just
> want someone who really understands tape to get as much as is possible
from
> a thirty year old cassette.
>

> Post here or email me at my thadbrown.com account. And thanks,
>
> TCBDear DJ,
Thats nice, I would like to buy one but they ship only Fedex and that makes things scary...
I have to pay a flat fee of 150\$ just for custom services and then some few bucks more for tax.
I would like to find a place from where they can ship via US airmail like USPS and not any international courier or maybe find a similar in Europe...
Any clew ?

Regarding your questions.

Senderella can be considered as a 64 buss system.
You can occupy tracks 15 and 16 open two instances of senderella or chainer and then senderella and use that as returns.
On track 15 (you can use any submix !!) you have senderella bus 1 return and on track 16 you have senderella 2 return

Then you use senderella as send 1 and 2 for all your tracks.
To fully understand you have to open two instances of senderella send 1 and 2 so applying different amounts of send you can pan around the stereo field, got this ?

So you send all your drumtracks to 15 and 16 and then put a stereo DX 0 latency plugin like Waves C1, or most compressors out there and very nice ones too...

Also you can use your 15 and 16 as fedd for your external reverb !
ACROSS submixes...
Thats the beauty
better use your last submix 15 and 16 audio tracks.
Don't forget to use empty audio files on that tracks !!

If you wanna use a plugin with latency like rencomp (64 samples) or even UAD1 only solution thus far is to copy all drumtracks and then nudge the copied back and use only wet signal...

Regards,
Dimitrios

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Oops.....sorry, forgot the link to the cool *thing*
>http://www.plycon.com/cases/techstation_cases.htm
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>news:4443a50e@linux...
>> These are pretty cool if you want to do this. I think I could make one
>> myself that was better suited to my needs, but the idea is a good one.

The

>> ones I'm using are by a company named SEN FU. They have been discontinued,
>> but they are great because you can stack them.

>>

>> so If I use EDSransfer 8,16 with the Senderella will work bussing VST
>> plugins to Paris auxes and bussing multiple drum tracks to a stereo
>pairwith

>> zero latency from the Senderella app.....correct? Now whjat about the
>> plugins themselves? For instance, If I were bussing tracks to a Waves
REN

>> Comp, would the 64sample latency still be an issue?

>>

>> ;o)

>> Regards,

>>

>> Deej

>>

>> "Dimitrios" <musurgio@otenet.gr> wrote in message news:4443a2b8\$1@linux...

>> >

>> > Dear DJ,

>> > Nice thought I never thought of taking apart a case...

>> >

>> > The magicnumbers are

>> > EDSTransfer 8,16

>> >

>> > The first number makes Paris run fast enough to have a 0 latency

>> senderella

>> > working and the second number ensures that the disk steraming can work

>> reliable

>> > as opposed to havinga transfer of 8,8

>> >

>> > Dimitrios

>> >

>> >

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

>> > >Dimitrios,

>> > >

>> > > So the question is if the first number 8 instead of 16 makes Paris

>work

>> > too

>> > > hard and produces much heat.

>> > > But with 8,16 transfer (8,8 can work too but streaming with too many

>> > >tracks

>> > > over many cards is problematic) we have Paris fly !!!

>> > >

>> > >I'm not quite sureI understand what settings would make Paris fly but

>> create

>> > >too much heat. what would be the fastest possible Paris settings? My

ED

>> > cards are all exposed to the open air in a machine room with a big fan
>> > blowing air over them. Unless the heat is sufficient to actually melt >the
>> > card in the PCI slot, I doubt it would be an issue for me since there >is
>> > no
>> > case. In the attached picture, the EDS cards are on the very top.
>> > >
>> > >DJ
>> > >
>> > >
>> > >"Dimitrios" <musurgio@otenet.gr> wrote in message
>> news:44436739\$1@linux...
>> > >>
>> > >> Hi,
>> > >> The eds transfer thing could be the answer to how Paris handles
>> things.
>> > >> Because I had a couple of eds cards stop working on my system and they
>> > were
>> > >> happily working on other (I had recently bought some) made me stop
>> > checking.
>> > >>
>> > >> Until that time I had found that the 8,16 was the best candidate.
>> > >> Paris worked with NO latency with VST !!
>> > >> That's why senderella was working REALTIME.
>> > >> The magic number for that is the 8 as first number which means that
>> paris
>> > >> works with a card transfer size of 8K instead of the normal 16K and
>> as
>> > for
>> > >> card buffer count using 16 the buffer gets higher and the disk
>> streaming
>> > is
>> > >> way better than 8,8 where the buffer remains as 8 as normal.
>> > >> So the question is if the first number 8 instead of 16 makes Paris
>> work
>> > too
>> > >> hard and produces much heat.
>> > >> But with 8,16 transfer (8,8 can work too but streaming with too many
>> > tracks
>> > >> over many cards is problematic) we have Paris fly !!!
>> > >> So senderella can work miracles with paris like using VST and DX with
>> auxes
>> > >> or submixing all your drumtracks and the processing as a whole etc
>> etc.

>> > >> So I need your contribution here.
 >> > >> If we want to take Paris to the next level we need this senderella
 >(and
 >> > >not
 >> > >> only) inside router to work at 0 latency !!
 >> > >> From there I can suggest a million uses to overcome with many Paris
 >> > >limitations...
 >> > >> Regards,
 >> > >> Dimitrios
 >> > >
 >> > >
 >> > >
 >> >
 >>
 >>
 >
 >Hey TCB!
 It sounds like you've got it handled, but I thought I'd make the offer.
 I've got a nakamichi MR-2, a dual Tech W-700R, same speck as the Tascam,
 and a Sony. I'd do it for free.

James

"TCB" <nobody@ishere.com> wrote:

>
 >Hey y'all,
 >
 >Here's one from the 'don't hear it too often' bin. I have a family friend
 >with a cassette of her 18 year old self singing. She wants to hear it again.
 >I won't go into detail but suffice it to say if you believe in god or karma
 >or the like you might get something more than just whatever you charge me
 >for this job. My problem is that I don't own an analog playback device of
 >any kind (and haven't for probably ten years) and I don't know much about
 >tape, even cassettes. So, if one of you guys would be willing to transfer
 >the performance on this tape to any digital file format you wish I'll pay
 >you whatever your rate. Also, I'll cover labor and time if the tape needs
 >to be moved to a new case or breaks or whatever. You don't need to do any
 >editing or restoration, I can do all of the digital work on my own, I just
 >want someone who really understands tape to get as much as is possible from
 >a thirty year old cassette.
 >
 >Post here or email me at my thadbrown.com account. And thanks,
 >
 >TCBHey guys, To clear things up !!
 USING CHAINER you DON'T risk your PARIS !!
 I just had my second thoughts on using the eds transfer string 8,16 which
 is a complete different thing ok ?

Secondly you have to go to www.spinaudio.com and download the free Lite Spinaudio wrapper...

Then find chainer as a demo and try the UAD-1 scenario of no more than 4096 samples latency no matter how many UAD plugins you are using per track..

Chainer has 10 pages

You just open on each page a input module and then a UAD1 plugin

All ten pages are either summed to output or to another page !!

Possibilities are endless.

You don't risk anything again ...

You have though to have UAD1 or Powercore cards to have a true benefit...

For those not having that you can still use the ten Chainer pages as for your advantage.

Each page can have its own plugin (vst) like page 1 a compressor page two an equaliser (from dry signal not compressed !) page three a reverb (from dry signal feeding again) and then with separate volume you can either output directly or bus it to another chainer's page for a total plugin like a limiter !

You can ske questions , that means that I don't do all these just for me.

Regards,
Dimitrios

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

>

>

>Oh man, D

>I really would like to try this stuff out, but I must admit to being chicken.

>as my system works, I fear changing anything!

>

>

>

>"Dimitrios" <musurgio@otenet.gr> wrote:

>>

>>Dear Don,

>>No they did not want to try it out eventually.

>>It is like wormhole only two or three of use eventually bought this so we

>>can not expect much of a Paris oriented support if the plugin does not qualifies

Subject: Re: Was DUAL PROC, now CHIPSET?????

Posted by [Ne](#) on Wed, 22 Mar 2006 14:49:16 GMT

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

all exposed to the open air in a machine room with a big fan
> >blowing air over them. Unless the heat is sufficient to actually melt the
> >card in the PCI slot, I doubt it would be an issue for me since there is
> no
> >case. In the attached picture, the EDS cards are on the very top.
> >
> >DJ
> >
> >
> >"Dimitrios" <musurgio@otenet.gr> wrote in message
news:44436739\$
