
Subject: Anyone using FX Teleport here?

Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 19:24:12 GMT

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>
> starclassic
> set. A real tight crisp thump...
>
> I had to check it out - he was using the evans emad heads with the muffle
> rings installed (that with an audix d6). Sounded great - is any using
> these
> heads/rings?
>
> Are there other brands that offer a ring or muffle sytem like the emad
> that
> can be bought seperate from the heads. I'm using the pillow system now
> :)...
>"

DJ-

Just wanted to say thanks for the response. He ended up finding someone with multiple ADATS and a BRC.

Best,

Phil

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

>With the MOTU timepiece AV , you should be able to have it sync to incoming
>smpte, then this "should" be converted to ADAT sync at the MOTU timepiece
AV
>ADAT sync output which is the master sync to the ADAT machine which is set
>to slave to incoming ADAT sync.
>
>DJ
>
> <

Subject: Re: Anyone using FX Teleport here?

Posted by [Edna Sloan](#) on Sun, 02 Apr 2006 21:41:20 GMT

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

>>

>

>Hey guys, not to worry.

I understand that she was "baby syncing" and eventually the bump will fade out live on Saturday Night.

;)

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

>

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

>>I couldn't resist :)

>

>ARGH!! Now that song's been in my head all day!

>

>A friend of mine was telling me how at his work, the elevator makes a "ding

>do

ng" sound when it arrives at your floor, in which apparantly the note drops

>a fifth from the ding to the dong, and it is at just the right pitch to

remind

>him of the start of the song "Feelings, nothing more than..."

>

>Hence he spends most days at his work quietly humming to himself "Feelings,

>nothing more than..."

>

>Now I know how he feels.

>

>"I'm not that innocent!"

>

>Cheers,

>Kim.

>

>>

>><http://www.arcamax.com/cgi-bin/news/story/1004/69422/127918>

>>

>>

>>

>>

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

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

>>

>>

>Ooops!

Gee, it must be Friday.

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

>

>Hey guys, not to worry.

>

>I understand that she was "baby syncing" and eventually the bump will fade

>out live on Saturday Night.

>

>;)

>

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

>>Heh, I meant plugs.....

>>AA

>>

>>"D

Subject: Re: Anyone using FX Teleport here?

Posted by [Deej \[1\]](#) on Sun, 02 Apr 2006 22:33:24 GMT

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>>>> > Craig

>>>> >

>>>>

>>>>

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

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

>>>>

>>>>

>>>

>>>

>>

>>

>This looks kind of cool. Tony

www.toontrack.com

Toontrack News

At long last Toontrack Musics all new dfh EZdrummer shipped from the manufacturer wednesday the 26th of april. It should reach distribution in all territories some time at the end of next week. This in turn means that our pre-order customers will receive their EZdrummer boxes in the week after that. World renowned songwriter/player/producer Jeff Bova had this to say about EZdrummer

"The missing link for me in multitrack drum libraries has been true world class recorded drums. Add to that my favorite drum room on the planet -- Studio A at Avatar. No room brings drums to life quite like this legendary space. EzDrummer combines this with their great new interface and in so doing brings me back to creating with a new passion and energy."

Jeff Bova - Grammy winning producer/musician (Luther Vandross, Celine Dion, Meat Loaf, Iron Maiden, Blondie, R. Kelly, Nick Lachey)

We hope that, you, our friends and fellow musicians will feel the same. That EZdrummer will be a tool to make composing and producing more intuitive and bring new passion and energy to your creativity.

We would like to take the opportunity to thank the fantastic player and the producers that has worked on EZ with us, Pat Thrall, Neil Dorfsman and Nir

the best of the best to every songwriters and producers laptop. Everyone stand by for more where that came from.

all our expectations. EZ has been developed in record time and the end result is really something extraordinary. You make us proud to be able to work with you.

Finally, many thanks to our great distributors, and retailers all over the January.

Love,

Toontrack CrewThis is a multi-part message in MIME format.

-----=_NextPart_000_0060_01C66AD1.87922990

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

Content-Transfer-Encoding: quoted-printable

Jef,

I am in the same boat as you. After looking them all over Kontakt 2 looks/sounds like the best aside from Giga. I'm not convinced it's not a buggy piece though. I'd like to hear from someone here who has experience with it.

Tom

"jef knight" <thestudio@allknightmusic.com> wrote in message =
news:44523838\$

Subject: Re: Anyone using FX Teleport here?
Posted by [Edna Sloan](#) on Sun, 02 Apr 2006 23:56:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

It;/FONT></DIV>
<DIV>from someone here who has experience =
with=20
it.</DIV>
<DIV>Tom</DIV>
<DIV> </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>"jef knight" <<A=20
 =
href=3D"mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com=
>=20
 wrote in message <A=20
 href=3D"news:44523838\$1@linux">news:44523838\$1@linux...</DIV>Hey =
Dudes and=20
 Dudettes...

I've got a project coming up that will neccessarily =
include=20
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and some other fiddly-bits that my synths won't do =
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 So,
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pretty pretty demanding. I already *have* those guys in the =
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too....lol

Before I=20
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the =
whole=20
 thing and, more importantly, on Kontakt/Halion pro's'n=20
con's.

cheers

jef</BLOCKQUOTE></BODY></HTML >

-----=_NextPart_000_0060_01C66AD1.87922990--
http://www.harmony-central.com/Events/WNAMM99/Midiman/DigiPa_ch-12x6.html

I have 3 x of these in my rack.

I don't think they make them any more, but they are very versatile and they come up from time to time on EBay. The optical I/O transfers 8 channel ADAT with no problem at all.

DJ

"Dimitrios" <musurgio@otenet.gr> wrote in message news:445237ce\$1@linux...

>

> Hi,

> Anyone familiar with whats available in the digital patchbay area ?

> Cheap is the right word ?

> I mostly need it for adat transfer/switching...

> If there are extra spdifs thats a plus.

> Regards,

> DimitriosHere is the direct link:

<http://www.savioursofsoul.de/Christian/VST/posihfopit.zip>

Regards,

Dedric

"James McCloskey" <excelsm@hotmail.com> wrote in message news:4452464f\$1@linux...

>

> Can you post the free version?

>

> Dedric Terry <dterry@keyofd.net> wrote:

>>BTW - this one isn't so great for the mix bus or mastering, at least in

>>analog mode. It isn't linear phase, but minimum phase, so it does affect

>>depth and space adversely. Pretty cool on tracks though.

>>

>>PLParEQ is a more accurate for stereo material (linear phase), but there

>>isn't a free version any longer.

>>

>>On 4/27/06 11:24 AM, in article 4450fdaf\$

Subject: Re: Anyone using FX Teleport here?

Posted by [Neil](#) on Mon, 03 Apr 2006 02:29:01 GMT

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spdifs thats a plus.

>> Regards,

>> Dimitrios

>

>Hi,

I checked yesterday that adat channels 5 & 6 on a ADAT card inside a mec does not pass audio at all.

Is this a bug or could be a defected adat card ?

But a defected acrd should not pass audio on all channels , right ?

XP here with three mecs and three adat cards.

Regards,

DimitriosI got channels 3-6 out ... I think that is part of the XP/adat card/Aux send thing ... Have you tried moving it around to a different slot ... I know that is how we solved some of the same problems we had with aux sends doing the same thing out of the 8-out analog card ...

Good luck ... let me know what you figure out.

Jan

"Dimitrios" <musurgio@otenet.gr> wrote in message news:44531b42\$1@linux...

>

> Hi,

> I checked yesterday that adat channels 5 & 6 on a ADAT card inside a mec

> does not pass audio at all.

> Is this a bug or could be a defected adat card ?

> But a defected acrd should not pass audio on all channels , right ?

> XP here with three mecs and three adat cards.

> Regards,

> DimitriosHi to all.

After long search and tryouts here is what I USE AND PROPOSE TO all of you if you wanna take Paris a step forward...

1. You will need mecs with adat cards. I have three mecs each having one adat card.

2. You will need (in my case I have three) one pulsar card which have in "adat" option which means 24 adat channels in/out on board.

That card has six Sharcs on board dsp's and works full 32bit INTEGER not floating...

In my case I have 3 pulsars with a total of 56 adat channels for a more complicated system.

One used Pulsar card goes for around 450-550 \$.

Adat option is hard to find as they mostly sell as classic option (16 adat channels, spdif, analog in/out)

Anyway I recently found and bought one "adat" Pulsar.

3. You better use a second computer for pulsar that could run your midi sequencer (cubase ?)too...

Now you connect your adat cards to pulsar card and define your pulsar project with a tremendous looking and capable patchbay !

Card has 3 midi ins and outs too !!

Pulsar sells with great on board DSP plugins and fantastic sounding synthesizers. Card sell either with studio pack which has the VINCO a great 1176 simulator on par with UAD1 plug, a wonderful graphic eq, a PSYQ (a BBE clone) exciter and optimaster a must have mastering device !!

Sound is as pristine as it can get.

The mixers inside Pulsar are said to be clones of Sony Oxford !!

Wonderful graphics and endless routing possibilities.

The latencies involved in taking one adat channel from Paris inside Pulsar is 15 samples bidirectional.

Each normal plugin introduces average 2 samples with VINCO around 16 samples and TRANSIENT DESIGNER (yes this incredible device for Pulsar !!) around 37 samples.

You can have 4 stereo instances of Transient Designer (you buy that extra) maximum or 6 mono.

There is also ATTACKER a cut version of Transient and cheaper (99\$) which has no release control only attack (and what a punch !!)

There are numerous plugins like ditherers, compressors, eq's, modulators, delays etc you can use in your Patch bay settings.

So the latency involved for a normal digital "bouncing" from Paris to pulsar (plugin) and back to Paris is under 80 samples.

Now using a great free delay plug (millidelay) I make that the track is exactly 80 samples LATE !!

Means that I have only to nudge back 1 in Paris editor !!

Handy right ?

Anyway the normal 17-26 around samples latency normal processing is not much at all to even think of compensating !

Remember using a rencomp as DX inside Paris gives you a 64 samples latency !!

With that latency you can have enormous processing inside Pulsar...

Got the picture.

The system looks like one integrated system with great possibilities.

Now NEW plugin have been introduced which are guitar amp simulators (best out there !!!) and the best mastering EQ I have ever laid my hands on it !!

Well the mastering eq BX-digital costs a mere 600\$ alone but believe me it is worth it every penny..

What we all dreamed of Paris should be can be realised with this integration.

Now with synthesizers and samplers (Yes Pulsar has samplers !!) Enormous sounding AKAI clones samplers. They load Akai sound libraries. The synthesizers have the Moog, Oberheim,DX,Prophet,PPG clones that sound so exceptional you

want believe.

The drawback with synths is that they eat much dsp for voices.

Thus I have bought three cards for a total of 18 dsps for that.

There are also pulsar cards that each has 15 dsps on board !!.
They sell around 800-900 \$ used but imagine the power you get.

In another post I will describe exactly my system.

If somebody would want to jump on that train I will gladly provide him all the help needed.

Regards,

DimitriosI've seen them go for \$100.00 to 350.00. Usually \$150.00 to \$250. I believe they do 24bit 48K.

James

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

>

>Thanks DJ,

>What are they worth used nowadays ?

>Do they pass 24bit audio ?

>Because I see they were made around 1998 so maybe 24bit was not supported

>on ADAT FORM...

>Doesn't this need

Subject: Re: Anyone using FX Teleport here?

Posted by [Deej \[1\]](#) on Mon, 03 Apr 2006 02:58:28 GMT

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the Mecs in series from =
the Lucid.

Sounds odd but I'll try anything to get this to work.

Try setting your sync source to *word clock*

Also, is there supposed to be an EDSTransfer=3D8,8 ? I may have =
been added

this years ago and never removed it. I'll remove it if it's not =
needed.

Tom

I think you're OK there.

Deej

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Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Thanks guys,</DIV>

<DIV>I'll try again tomorrow after I recover =
from=20

tonight's gig and

<DIV>do a quick uke and acoustic guitar=20
jingle.</DIV>

<DIV> </DIV>

<DIV>I was setting Paris to Word =

Clock. I was=20

booting from the

<DIV>C:\Program Files\EMU\Paris\Default=20
Project.ppj</DIV>

<DIV>Do the caps matter?!?!</DIV>

<DIV> </DIV>

<DIV>I will remove both=20

[illegible]

<DIV>UseHouseSync=3D1</DIV>

<DIV>The cables are used but equal = length. Look=20

like good quality</DIV>

<DIV>and came from Jack Pettit who was =
having no=20

troubles with them.</DIV>

<DIV>I'll keep you informed.</DIV>

<DIV> </DIV>

<DIV>Ultra tired,</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV>"DJ" <<A=20

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

wrote in message <A =
href=3D"news:4453ec88@linux">news:4453ec88@linux...</DIV>
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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>Tom.....suggestions/answers=20
below:</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
wrote in=20
message <A =
href=3D"news:4453b6df@linux">news:4453b6df@linux...</DIV>
<DIV>I've read through all the posts on =
this word=20
clock setup but nothing</DIV>
<DIV>allows it to happen for me as of =
yet. The=20
only thing I haven't tried</DIV>
<DIV>is terminators on the Mecs. =
Still can't=20
find 75ohm ones around here.</DIV>
<DIV> </DIV>
<DIV>These made a difference on my=20
system</DIV>
<DIV> </DIV>
<DIV>I have/had a default project set up =
to 48k,=20
</DIV>
<DIV> </DIV>
<DIV>Did you open Paris from the =
Paris.exe in=20
the C:\\Program Files\\EMU\\Paris folder?</DIV>
<DIV> </DIV>
<DIV>Did you name this project =
"default project"=20
(no quotes)</DIV>
<DIV> </DIV>
<DIV>Did you save this default =
project to=20
C:\\Program Files\\EMU\\Paris folder?</DIV>
<DIV> </DIV>
<DIV>Are you opening Paris from this =
project,=20
not from a desktop shortcut to this project?</DIV>
<DIV> </DIV>

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

-----000305000603060706040905

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

Content-Transfer-Encoding: 7bit

ya, me too. Don seem to think it's viable. My take on Giga is that it
take soooo much horsepower to run it that it requires it's own comp.
jef

Tom Bruhl wrote:

> Jef,

> I am in the same boat as you. After looking them all over

> Kontakt 2 looks/sounds like the best aside from Giga. I'm not

> convinced it's not a buggy piece though. I'd like to hear

> from someone here who has experience with it.

> Tom

>

>

>

> "jef knight" <thestudio@allknightmusic.com

> <mailto:thestudio@allknightmusic.com>> wrote in message

> news:44523838\$1@linux...

> Hey Dudes and Dudettes...

>

> I've got a project coming up that will neccessarily include orchestra

> and some other fiddly-bits that my synths won't do convincingly. So,

> I've gotta get a soft sampler.

> Having looked at a few of the sample libraries like vienna and kirk

> hunter, it seems to me that NI Kontakt 2 is the way to go. Now, as

> some

> of you may have guessed, I a big steinberg

> fan...cubase/nuendo/wavelab/etc.. but having dld'd

> an..ahem..."working

> demo"....cough, cough.. of Halion, I wasn't as impressed with it as I

> thought I'd be. Wasn't happy with the interface and it seemed to be

> pretty pretty demanding. I already *have* those guys in the studio, I

> don't need my tools to all passive-aggressive too....lol

>

> Before I shell out any actual dough for this cookie, what's you

> take on

> the whole thing and, more importantly, on Kontakt/Halion pro's'n

> con's.

>

> cheers

>

> jef

>

-----000305000603060706040905

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Content-Transfer-Encoding: 7bit

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<html>

<head>

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</head>

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

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jef

Tom Bruhl wrote:

<blockquote cite="mid4452607e@linux" type="cite">

<meta http-equiv="Content-Type" content="text/html; ">

<meta content="MSHTML 6.00.2800.1400" name="GENERATOR">

<style></style>

<div>Jef,</div>

<div>I am in the same boat as you. After
looking them all over</div>

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aside from Giga. I'm not</div>

<div>convinced it's not a buggy piece
though. I'd like to hear</div>

<div>from someone here who has experience
with it.</div>

<div>Tom</div>

<div> </div>

<div> </div>

<blockquote

style="border-left: 2px solid rgb(0, 0, 0); padding-right: 0px; padding-left: 5px; margin-left: 5px;
margin-right: 0px;">

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cheers

jef</blockquote>

</blockquote>

</body>

</html>

-----000305000603060706040905--I think Kontakt is great software, lots of options for making your own sounds or importing other libraries. Lots of 'experimental' sounding filters and f/x as well and good external f/x integration. Also, very good sounds ship with it. I'm not sure if it's public knowledge but the sample library is mostly done by some crazy Germans whose company name rhymes with Bellow Fools. I have HALion as well and don't use it much.

Two other options to consider. First, VSampler from MAZ so

Subject: Re: Anyone using FX Teleport here?

Posted by [Edna Sloan](#) on Mon, 03 Apr 2006 04:32:20 GMT

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und

<http://www.maz-sound.com/index.php?show=product&id=2>

Is a _great_ soft sampler. For under \$200 it will do 99% of what most samplers need and it has _super_ VST effect integration. So if you don't like the delay in the sampler, stuck your favorite VST delay on it. And how about a UAD stereo Fairchild where higher velocity lowers the threshold of the compressor? Squeezes a little more on the loud sections and lets the softer stuff chime through. Very nice.

Also, for string sounds, while I'm not a huge fan of HALion the HALion strings module is pretty good and dead easy to program.

TCB

jef knight <thestudio@allknightmusic.com> wrote:

>Hey Dudes and Dudettes...

>

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>cheers

>

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

-----=_NextPart_000_003D_01C66C89.F5514060

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Yeah Jeff and Tom, you definitely need a separate, dedicated computer to =
run Giga properly in my experience.

Rich

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news:4454ee9a\$1@linux...

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So,=20
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cheers

jef

-----=_NextPart_000_003D_01C66C89.F5514060
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<DIV><FONT size=3D2>Yeah Jeff and Tom, you definitely need a separate,=20
dedicated&nbsp;computer to run Giga properly in my =
experience.</FONT></DIV>
<DIV><FONT size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT size=3D2>Rich</FONT><BR></DIV>
```

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=
href=3D"mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com=
>=20
wrote in message <A=20
href=3D"news:4454ee9a\$1@linux">news:4454ee9a\$1@linux...</DIV>ya, =
me too. Don=20
seem to think it's viable. My take on Giga is that it take soooo much=20
horsepower to run it that it requires it's own comp.
jef

Tom =
Bruhl=20
wrote:=20
<BLOCKQUOTE cite=3Dmid4452607e@linux type=3D"cite">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>

<DIV>Jef,</DIV>
<DIV>I am in the same boat as you. =

After=20
looking them all over</DIV>
<DIV>Kontakt 2 looks/sounds like the =
best aside from=20
Giga. =20I'm not</DIV>
<DIV>convinced it's not a buggy piece =
though. =20
I'd like to hear</DIV>
<DIV>from someone here who has =
experience with=20
it.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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<DIV>"jef knight" <<A=20
=
href=3D"mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com=
>=20
wrote in message <A=20
=
href=3D"news:44523838\$1@linux">news:44523838\$1@linux...</DIV>Hey =
Dudes=20
and Dudettes...

I've got a project coming up that will =
neccessarily=20
include orchestra
and some other fiddly-bits that my synths =

won't do=20

convincingly. So,
I've gotta get a soft sampler.
Having =
looked at a=20

few of the sample libraries like vienna and kirk
hunter, it =
seems to=20

me that NI Kontakt 2 is the way to go. Now, as some
of you may =

Subject: Re: Anyone using FX Teleport here?

Posted by [Edna Sloan](#) on Mon, 03 Apr 2006 06:13:18 GMT

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@linux...

>

> I haven't been around much lately, and I just took a look at the "For
Sale"

> site. Wow! So much Paris stuff for sale! It made me wonder... Who (or
> is it "whom"?), besides me, is still using Paris as their main system?

I'm

> getting pretty frustrated about not being able to use most of the new
plugins.

> I have to dive into PT (LE) or Digital Performer to do some of the more

> modern tricks, and then import files back to Paris. But it still sounds

> SOOOO good to me. I have a client who moved here from New Orleans after

> Katrina. He had done a bunch of recording in a studio there (he is pretty

> much a techno-phobe, so he doesn't know what format) and he says the
quality

> of the ruff mixes from my little Paris studio kills the stuff he did down

> there. He says he's just gonna have to record it all again here.

>

> Anyway... If I knew what I could get that'd sound as good (and that I
could

> afford!) I'd switch, but for now, I'm still a Paris dude.

>

> Peace ('cause we still need it!),

>

> Gantt

>

>I'm definitely not going any where! A two system set up is the way to go
if you want to do all the tricks, IMHO. No matter what digital system you
buy, it will be considered out of date before you know it. Better to invest
in the best analog gear, like high quality mic pres and compressors, than
another DAW. As long as the industry standards are 16bit 44.1, MP3, and
Paris sounds good, there is no good reason for me to switch. I can make
a great recording with Paris, and I already own it!

If I was going to blow 30K, I would rather invest it for my retirement.

The only reason I would get in to a full blown PT rig, is if I was running

a commercial studio in a major market, and I'd be losing business if I didn't.
If that was the situation, I would lease and write it off as a business expense. No need here.

That's my \$0.02
James

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>I haven't been around much lately, and I just took a look at the "For Sale"
>site. Wow! So much Paris stuff for sale! It made me wonder... Who (or
>is it "whom"?), besides me, is still using Paris as their main system?
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>getting pretty frustrated about not being able to use most of the new plugins.
> I have to dive into PT (LE) or Digital Performer to do some of the more
>modern tricks, and then import files back to Paris. But it still sounds
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>Katrina. He had done a bunch of recording in a studio there (he is pretty
>much a techno-phobe, so he doesn't know what format) and he says the quality
>of the ruff mixes from my little Paris studio kills the stuff he did down
>there. He says he's just gonna have to record it all again here.
>
>Anyway... If I knew what I could get that'd sound as good (and that I could
>afford!) I'd switch, but for now, I'm still a Paris dude.
>
>Peace ('cause we still need it!),
>
>Gantt
>
>I had a similar problem with an adat card passing all channels to ksp8 and I
thought it was the adat card.
It turned out to be the ksp. If you want to verify your adat card actually
works, try looping it back
ie....

EK Sound" wrote in message

> To check the Paris adat card, simply plug an optical cable from the out to
> the in, and see if all 8 signals show up on the returns.

Hope that helps.

-Paul

"Ted" <sonicartproductions@hotmail.com> wrote in message
news:44531fbc@linux...

>I got channels 3-6 out ... I think that is part of the XP/adat card/Aux
>send thing ... Have you tried moving it around to a different slot ... I
>know that is how we solved some of the same problems we had with aux sends

>doing the same thing out of the 8-out analog card ...
> Good luck ... let me know what you figure out.
> Jan
>
>
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:44531b42\$1@linux...
>>
>> Hi,
>> I checked yesterday that adat channels 5 & 6 on a ADAT card inside a mec
>> does not pass audio at all.
>> Is this a bug or could be a defected adat card ?
>> But a defected acrd should not pass audio on all channels , right ?
>> XP here with three mecs and three adat cards.
>> Regards,
>> Dimitrios
>
>Nope.....not a chance.

;o)

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:4455655b\$1@linux...

>
> I haven't been around much lately, and I just took a look at the "For
Sale"
> site. Wow! So much Paris stuff for sale! It made me wonder... Who (or
> is it "whom"?), besides me, is still using Paris as their main system?
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> there. He says he's just gonna have to record it all again here.
>
> Anyway... If I knew what I could get that'd sound as good (and that I
could
> afford!) I'd switch, but for now, I'm still a Paris dude.
>
> Peace ('cause we still need it!),
>
> Gantt
>

>Wow.

Well and succinctly said.

Jimmy

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:44556c59\$1@linux...

>

> I'm definitely not going any where! A two system set up is the way to go
> if you want to do all the tricks, IMHO. No matter what digital system you
> buy, it will be considered out of date before you know it. Better to
invest

> in the best analog gear, like high quality mic pres and compressors, than
> another DAW. As long as the industry standards are 16bit 44.1, MP3, and
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> expense. No need here.

>

> That's my \$0.02

> James

>

> "Gantt Kushner" <ganttmann@comcast.net> wrote:

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> >modern tricks, and then import files back to Paris. But it still sounds

> >SOOOO good to me. I have a client who moved here from New Orleans after
&g

Subject: Re: Anyone using FX Teleport here?

Posted by [Rob Arsenault](#) on Wed, 05 Apr 2006 13:11:12 GMT

in the car, and it is wimpy.

>>>

>>> If you want an 8db boost at 100, you need a speaker that does not

>>> already have one so you can add it yourself in the music, not the

>>> playback gear.

>>>

>>> Also, "learning the room/monitors" etc only works if you will settle

>>> for just "OK" sound. If you want to just nail it, you need to really

>>> hear it. My project has drums, percussion, 4 voices, 3 guitars,

>>> keys and bass. And they all want to hear themselves... So I simply

>>> must be able to hear or the mix will be crap.

>>>

>>> DC

>>>

>>>

>>>

>>

>>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>This is a multi-part message in MIME format.

-----=_NextPart_000_0038_01C66D8C.09423220

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

I am totally functional now using the Lucid.

The clincher must have been the wiring in series.

I did have to start at 48k to get all my EDS cards functioning

though. The B card didn't like starting at 44.1 and wouldn't

give any output until Paris first booted at 48k. Because of this

I think I have to use a default project to get going. I wouldn't

want or even be able to save a new Paris.exe right?

I did lose the EDSTransfer line as well as UseHouseSync=3D1.

Thanks David and DeeJ for the tips that got me to this point!

You guys are the greatest.

Tic Toc,

Tom

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrot

Subject: Re: Anyone using FX Teleport here?
Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 13:26:03 GMT
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t_000_0038_01C66D8C.09423220--This is a multi-part message in MIME format.

-----=_NextPart_000_000D_01C66D8C.50D25B10

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

And Rod too!!!

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4456f480@linux...

David,

I am totally functional now using the Lucid.

The clincher must have been the wiring in series.

I did have to start at 48k to get all my EDS cards functioning though. The B card didn't like starting at 44.1 and wouldn't give any output until Paris first booted at 48k. Because of this I think I have to use a default project to get going. I wouldn't want or even be able to save a new Paris.exe right?

I did lose the EDSTransfer line as well as UseHouseSync=3D1.

Thanks David and DeeJ for the tips that got me to this point!

You guys are the greatest.

Tic Toc,

Tom

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =
news:445592a2@linux...

Hi Tom,

Connecting between MEC's doesn't defeat it at all... the=20
conversion *will* be clocked by the external Generator=20
regardless of how it is connected. With fewer than three=20
interfaces, it seems to work better this way.

I never use a default project. I create template projects=20
and open them up once Paris has been launched. This has=20
always worked for me. I would try deleting the 8,8=20
line... I don't recall the default installation having this=20
line in it. I believe this is something that Edmund and BT=20
had worked out when he was having troubles with a certain=20
set-up... I have never messed with it myself, and have the=20
identical system you have working flawlessly with external=20

clock.

David.

Tom Bruhl wrote:

> David,
> 5 cards and they are attached to A and E. I thought you said to
> connect from Mec to Mec in this setup. It seems like it is
> defeating the purpose of an outboard WC with this wiring.
> If it's the best (only) way it will work then that's what I'll do.
> I was going to delete EDSTransfer=3D8,8. Maybe not then huh?
> I will use the EXE file to start this time. Is this only to set =
it up?
> I will need to use my default project (projects) in the future.
> =20
> I'll check the config settings and tell you what I've got. It has
> been a little slu

Subject: Re: Anyone using FX Teleport here?

Posted by [Rob Arsenault](#) on Wed, 05 Apr 2006 13:57:37 GMT

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ggish but stable at upwards of 35 tracks most
> of the time with lots of plugs. Never a problem printing basics
> which is usually 18 tracks or so.
> Tom
> =20
>

-----=_NextPart_000_000D_01C66D8C.50D25B10

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>And Rod too!!!</FONT></DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
```

<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
in message=20
news:4456f480@linux...</DIV>
<DIV>David,</DIV>
<DIV>I am totally functional now using the =

Lucid.</DIV>
<DIV>The clincher must have been the =
wiring in=20
series.</DIV>
<DIV>I did have to start at 48k to get all =
my EDS=20
cards functioning</DIV>
<DIV>though. The B card didn't like =
starting at=20
44.1 and wouldn't</DIV>
<DIV>give any output until Paris first =
booted at=20
48k. Because of this</DIV>
<DIV>I think I have to use a default =
project to get=20
going. I wouldn't</DIV>
<DIV>want or even be able to save a new =
Paris.exe=20
right?</DIV>
<DIV> </DIV>
<DIV>I did lose the EDSTransfer line as =
well as=20
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<DIV>Thanks David and DeeJ for the tips =
that got me to=20
this point!</DIV>
<DIV>You guys are the =
greatest.</DIV>
<DIV>Tic Toc,</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"P

Subject: Re: Anyone using FX Teleport here?
Posted by [Deej \[1\]](#) on Wed, 05 Apr 2006 14:44:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

pear as you get close to the speaker, and reappear right at my listening position. I also deliberately measured the anomaly at only 75db or so, so I am sure I am not hearing reflections. BTW, the proportion of boost does not increase with level, so it is not coming back from the room.

I *really* have to get rid of this desk. It also really buggers the sub's response because of all the chambers and loading it creates.

I will know more shortly.

thanks for the help everyone!

DC

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

>

>You might also just try hanging a bass trap directly above the
>listening position (if you've got a flat ceiling), or a couple
>feet in front of the listening position (if you've got
>a "proper" control room slanted-type ceiling). That'll suck up
>several db's worth of reflected freq's in your problem range.

>

>Just a simple homemade absorber should work to test it out...
>glue a sheet of OC-703 to a piece of 1/4" MDF, wrap a pretty
>color of cloth around it for appearance's sake & hang it from
>eyelet screws attached to each corner of the MDF... won't
>absorb as much lows as a proper bass trap, but it'll have
>enough mass to cut down some of it, and for 15 bucks worth of
>goodies you might be able to keep your desk. If it cuts down
>some, but not quite enough, then at least you'll know if
>hanging one or two proper bass traps in that position will get
>the job done.

>

>Neil

>

>

>"DC" <dc@spamthemoon.com> wrote:

>>

>>EK Sound <askme@nospam.com> wrote:

>>>It's probably near field early reflections from the desk surface.

>>>This has always been an issue with meter bridge mounted monitors. In

>>>the past, I used to sit the nearfields on stands behind the console at

>

>>>a height that would prevent any direct reflection from the desk

>>>surface... maybe try something like that...

>>>
>>>David.
>>
>>
>>A friend who designs monitors calls it the "baffle step effect" which
>>is another way of saying that the reflections are so early that they
>>essentially become a part of the front baffle of the speaker.
>>
>>I used to have the speakers higher and behind the desk and they
>>sounded really awful there precisely because of reflections and
>>loading of the area behind the desk.
>>
>>The only real solution is to get rid of the desk. I am going to try
>>this tomorrow and see if it fixes things. I bet it will.
>>
>>more to follow
>>
>>DC
>>
>I am thinking that the only real solution is having absolutely nothing
between me and the speakers except a couple of C-16's and a
computer KB. Some of my mastering buddies do this and it
sure seems to work.

No studio furniture, no racks , no desk, no table with stuff on it.

I'll know more soon.

DC

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

> http://www.jcwhitney.com/autoparts/Product/showCustom-0/Pr-p_Product.CATENTRY_ID:2002977/c-10101/Nty-1/p-2002977/Ntx-mod_e+matchallpartial/N-10101/tf-Browse/s-10101/Ntk-AllTextSearchGroup?Ntt=damping
>
>Something like this might help you out. I'm going through the same kind
of
>thing for the umpteenth time in my career, looking hard at it myself.
>
>AA
>
>
>"DC" <dc@spammersinhell.org> wrote in message news:4456b31d\$1@linux...
>>
>

Subject: Re: Anyone using FX Teleport here?

Posted by [Aaron Allen](#) on Thu, 06 Apr 2006 01:24:51 GMT

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>>has
>=20

>> been a little sluggish but stable at upwards of 35 tracks =

>>most
> of=20

>> the time with lots of plugs. Never a problem printing =

>>basics
>=20

>> which is usually 18 tracks or so.
> Tom
>=20

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

>>

>>

>Cool! glad to be of help!

Enjoy!

David.

Tom Bruhl wrote:

> David,

> I am totally functional now using the Lucid.

> The clincher must have been the wiring in series.

> I did have to start at 48k to get all my EDS cards functioning

> though. The B card didn't like starting at 44.1 and wouldn't

> give any output until Paris first booted at 48k. Because of this

> I think I have to use a default project to get going. I wouldn't

> want or even be able to save a new Paris.exe right?

>

> I did lose the EDSTransfer line as well as UseHouseSync=1.

>

> Thanks David and DeeJ for the tips that got me to this point!

> You guys are the greatest.

> Tic Toc,

> Tom

>

>

>Hey there,

I could be wrong, but I don't think Paris will accept other control surfaces. There's kinda no provision within the interface for switching to something other than the c-16.

....big drag for me as well, as i'd like to get some flyin' faders goin' on instead of the null arrows....

cheers

jef

Matthias Steinke wrote:

>Hi Parisians (I'm pleased that I'm not the only one left who's still got something
>going for the kit ;-),
>
>can anybody advise me on how to get Paris to interact with a DM-3200. The
>idea is ultimately to replace the good old C-16s with the DM-3200 if this
>makes sense?
>
>Thanks in advance
>
>It's "who"... :-)

I have basically moved into an almost entirely VSTi-based world. So I've been on Cubase now for a while, while PARIS collects dust.

I loved PARIS, though. I got my bundle III in 1998 and another card the next year. I was in this group before it was even a group, exchanging emails with Chuck and Michele Hobbs.

It definitely feels weird to be selling any of it at all. But I'll keep visiting here for sure. There are great big wads of great people here. And that's the real reason this group has stayed together this long.

Best,
Stefan

This is a multi-part message in MIME format.

-----=_NextPart_000_004B_01C66DE5.67F62200
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

David,
If I add an RME or Lynx card in the future that requires WC then I will need to change to parallel right? Do all the cables have to be identical length in that case? Even to the Lynx? Is there a length that is too long for the signal? My run to the control room could be as long as 25-30' although I don't see that being necessary=20 at this time.
Tom

PS I didn't hear a great difference in playback but expect to hear more when WC is used for tracking also. I'll keep listening for the detail.

"EK Sound" <askme@nospam.com> wrote in message =
news:4457830c\$1@linux...
Cool! glad to be of help!

Enjoy!

David.

Tom Bruhl wrote:

> David,
> I am totally functional now using the Lucid.
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> I did have to start at 48k to get all my EDS cards functioning
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right?&nbsp;Do=20
all the cables have
```

Subject: Re: Anyone using FX Teleport here?
Posted by [Deej \[1\]](#) on Thu, 06 Apr 2006 02:43:19 GMT

o the sound of
> my studio mons, but this is an inexpensive approach that you may want to
> try, assuming you have access to a decent audio system.
>
> Gene
>
> P.S. Timbuktu Pro adds a fair amount of strain on my Paris system so this
> can be problematic on complex mixes. I recently tried doing a "Two box
mix"
> running Timbuktu Pro on my Mac running Performer. I wired a pair of super
> long MIDI cables so I can also run my MorotMix along with the laptop. It's
> a cool setup but still mostly academic since I have never preferred a mix
> I have done this way.
>
> Next to try. my wireless laptop setup works well all around my house and
> yard, so- Mix in my car! If I run the long MIDI cables out my bedroom
window,
> I think I can also use the MotorMix.
>
>
>
> "DC" <DC@spammersinhell.org> wrote:
> >
> >Hi all,
> >
> >Hey, I am finding this out the hard way. My mix of the live project is
> >coming along nicely, except for all the acoustic anomalies I am
> >discovering.
> >
> >This is un-freaking believeable, but the analyzer proved it.
> >What I found is that putting speakers on top of typical audio
> >furniture causes *huge* frequency-response problems. No matter
> >how you do it.
> >
> >All these sort of things:
> >
> ><http://www.omnirax.com>
> >
> ><http://www.argosyconsole.com/>
> >
> >http://custom-consoles.com/recording_studio_furniture.php
> >
> >Every one of them, cause huge increases in the low mids by acting
> >as an extension of the front baffle of the speaker. Speaker
> >freq. response is measured in anechoic chambers, so speakers are
> >designed to be flat in that environment. When you put them on
> >the top of a table or console, or even nearby to a table or console,

> >you get a significant boost in low-mids (typically, but it depends on
> >the size of the new baffle surface). In my case it results in an 8db
> >boost at 100hz. !!!!
> >
> >DAMN! How am I supposed to mix like this? So, I am off to find
> >a very small desk that will just fit 2 C-16's with the computer KB
> >underneath, and the speakers are going back on the heavy stands.
> >
> >Why doesn't anyone offer studio furniture that deals with this?
> >
> >More to come as I dig into this problem...
> >
> >DC
> >
> >
> >
> Hey Gene, were you ever able to get the MotorMix to work with Paris? Anybody
try the K2 with Paris?

JamesI'm not doubting you at all, but that's strange, wouldn't you say???.....I
mean, daisy chaining, theoretically, is not the optimal way to
clock.....but, O'yeah, I forgot, we're talking Paris here.

;oP

"EK Sound" <askme@nospam.com> wrote in message news:445780d9@linux...

> That would be because you have 3 interfaces... you *have* to do it
> that way. With only 2 interfaces, it works better the way Tom has done it.

>

> David.

>

> Rod Lincoln wrote:

> > So your saying that you've got a word clock cable running from your
Lucid

> > to the 1st Mec, then the 2nd cable running from mec 1 to mec 2? That's
really

> > strange. I guess different MOBO, CPU etc could all play a part. I'm
running

> > all word clock cables from the Lucid to each device (2 mecs, 442, RME
card).

> > never had a hiccup.

> > Rod

> >

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

> >

> >>

> >>And Rod too!!!

> >>

> > "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
> >>news:4456f480@linux...
> >> David,
> >> I am totally functional now using the Lucid.
> >> The clincher must have been the wiring in series.
> >> I did have to start at 48k to get all my EDS cards functioning
> >> though. The B card didn't like starting at 44.1 and wouldn't
> >> give any output until Paris first booted at 48k. Because of this
> >> I think I have to use a default project to get going. I wouldn't
> >> want or even be able to save a new Paris.exe right?
> >>
> >> I did lose the EDSTransfer line as well as UseHouseSync=3D1.
> >>
> >> Thanks David and DeeJ for the tips that got me to this point!
> >> You guys are the greatest.
> >> Tic Toc,
> >> Tom
> >>
> >>
> >> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =
> >>news:445592a2@linux...
> >> Hi Tom,
> >>
> >> Connecting between MEC's doesn't defeat it at all... the=20
> >> conversion *will* be clocked by the external Generator=20
> >> regardless of how it is connected. With fewer than three=20
> >> interfaces, it seems to work better this way.
> >>
> >> I never use a default project. I create template projects=20
> >> and open them up once Paris has been launched. This has=20
> >> *always* worked for me. I would try deleting the 8,8=20
> >> line... I don't recall the default installation having this=20
> >> line in it. I believe this is something that Edmund and BT=20
> >> had worked out when he was hav

Subject: Re: Anyone using FX Teleport here?
Posted by [Aaron Allen](#) on Thu, 06 Apr 2006 04:35:44 GMT
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If I add an RME or Lynx card in the future that requires WC then
I will need to change to parallel right? Do all the cables have to
be identical length in that case? Even to the Lynx? Is there
a length that is too long for the signal? My run to the control room
could be as long as 25-30' although I don't see that being necessary=20
at this time.
Tom

PS I didn't hear a great difference in playback but expect to hear =
more
when WC is used for tracking also. I'll keep listening for the =
detail.

"EK Sound" <askme@nospam.com> wrote in message =
news:4457830c\$1@linux...

Cool! glad to be of help!

Enjoy!

David.

Tom Bruhl wrote:

> David,
> I am totally functional now using the Lucid.
> The clincher must have been the wiring in series.
> I did have to start at 48k to get all my EDS cards functioning
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> Tic Toc,
> Tom
> =20
> =20
>

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<DIV> </DIV>

<DIV>I'm clocking </DIV>9 devices from a =
Mytek WC which=20

is being distributed by Lucid distro boxes. The cables range in length =
from 1/2=20
meter to 2 meters. This setup is working fine for me.</DIV>
<DIV> </DIV>
<DIV>Deej</DIV>
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<DIV> </DIV>
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message <A=20
=

href=3D"news:4457830c\$1@linux">news:4457830c\$1@linux...</DIV>Cool! =
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Enjoy!

David.

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> You =
guys are=20
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> Tic Toc,
> Tom
> =

> =20

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

-----=_NextPart_000_016C_01C66DD7.F7D27940--Hi Tom,

No change to Paris is needed unless you add an additional interface. Identical length cables are not necessary, or practical. You **must** use high quality cable and connections though, this is very important. I have our WC gen in with the console housing and my cable runs (Canare LV61S with proper crimp connections) vary from 1' to the longest run of about 25'... no problems.

As for the extra detail, the difference will be slight but it will be there. The most noticeable difference will be with a project from scratch.

David.

Tom Bruhl wrote:

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> I will need to change to parallel right? Do all the cables have to
> be identical length in that case? Even to the

Subject: Re: Anyone using FX Teleport here?
Posted by [Dedric Terry](#) on Thu, 06 Apr 2006 15:14:49 GMT

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Subject: Re: Anyone using FX Teleport here?

Posted by [EK Sound](#) on Thu, 06 Apr 2006 15:18:38 GMT

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br />

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Subject: Re: Anyone using FX Teleport here?

Posted by [Deej \[1\]](#) on Thu, 06 Apr 2006 18:31:45 GMT

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