
Subject: My new blog
Posted by [DC](#) on Sun, 25 Sep 2005 23:30:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

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

Subject: Re: My new blog
Posted by [rick](#) on Mon, 26 Sep 2005 09:47:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

7 of their current catalogue. They look
>a bit weird but they work. www.jaycar.com.au >simmo
>
> "Kim" <hidensounds@hotmail.com> wrote:
>>
>>
>>Yehy, can't seem to see anything there either. This seems to be one of
those
>>items that you'd think you could get easily, but when you go looking they
>>seem near impossible to find.
>>
>>Thanks for the suggestions... actually I haven't checked out the Roland
>>products yet so I'll do that now, but I really wanted to build my own so
>>I could do several keyboards on a single unit...
>>
>>Cheers,
>>Kim.
>>
>>"Mark McDermott&q

Subject: Re: My new blog
Posted by [Deej \[1\]](#) on Mon, 26 Sep 2005 14:30:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

br />
>>>
>>> <http://www.rolandus.com/products/subcategory.asp?CatID=1&SubCatID=4>
>>>
>>>The FS-1 and FS-5L or FS-5U (I own a 5U for my Harmonizer) could do the

>>trick.
>>>
>>>Best of luck!
>>>
>>>Mark
>>>
>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>
>>>>
>>>>
>>>>
>>>>I want to build my own footswitch for my keyboards for sustain. My idea
>>>was
>>>>to have one momentary footswitch which acts like a normal sustain pedal,
>>>>and one locking switch for each keyboard, so that if I was to have a
big
>>>>bass not or key pad which sustains while I add atmospheric bits over
the
>>>>top, I don't have to hold my foot down... and then hopefully wire it
>so
>>>>that the momentary switch also momentarily releases the locking switch...
>>>> so if I want to change bass notes I just press the momentary momentarily
>>>>;o)

Subject: Re: My new blog

Posted by [uptown jimmy](#) on Mon, 26 Sep 2005 14:49:34 GMT

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

and play the new bass note and it will still be locked on sustain,

>>if

>>>>that makes sense.

>>>>

>>>>Problem is I thought it would be easy to build, but I can't find momentary

>>>>footswitches. All I need is some momentary switches like the one pictured

>>>>and it will all be easy! I've been googling high and low... I'm ready

>>to

>>>>import them if I have to.

>>>>

>>>>Anyone got any clues where I might get such a thing?

>>>>

>>>>Cheers,

>>>>Kim.

>>>

>>

>They helped me a ton too, no one here mentioned the mirror trick.

I am also unsure about tweeter at ear level thing,

I dunno what "big" studio I ever worked at where this was the case.

On an old neve that would not even be possible. Look at Ethan Johns sitting in front of his dad's console in the new tape op. There is a "null" spot in your room I think you want the middle of your woofer between 46 and 49 percent of the height of your room. Better check John Sayer, cause I may be off by a few percent.

There is also a front to back null as well. This is very obvious in my room when working on R&B sampled kick stuff. If I lean back about 1 foot the bass just disappears, then it comes back in another few inches!

I have gone almost too dead, I think I may cover some of my traps in plywood, or peg board but they must be mounted tightly to the wall to work as far as I know

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

>You might want to pop over to John L Sayers forums and the acoustics fo

Subject: Re: My new blog

Posted by [DC](#) on Mon, 26 Sep 2005 14:53:03 GMT

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

rum

>at recording.org. and pose your room dimensions and questions. Good people

>with good practical advice.

>

>I bought 4 bales of 6 panels of 2'X4' - 3" Roxul RXL40 rigid insulation and

>made four floor to ceiling corner absorbers (2'X8') and nine 2'X4' wall

>panels as well as a single 6' X 4' wall panels framed in cedar that pretty

>well tamed most of the problems but I'm still tweaking

>

>

>DOn

>

>

>"Mike" <spamthis@alltel.net> wrote in message news:434df705@linux...

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

>> I've never done this and not sure if it's for me.

>>

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

>> 2) How did you know what to do to fix problems?
>> 3) What did you do to fix the problems?
>>
>> I guess Im wondering if it is worth it to buy an analyzer like the Rane

>> RA27 or something - or - would I be better off just learning my room as

>> is.
>>
>
>Hi, all.

My buddy Swen abd I have both succesfully clocked our Paris rigs to Lucid clocks. Yay!

I have not yet tried to route digital signals to external FX boxes, but Swen has, with no luck. He says that when he patches an FX send to a digital output in the Paris patchbay, there's no signal on the mixer aux channel. The same basic patch works with an analog output engaged, just not the digital.

His Kurzweil KSP8 shows lock to the Lucid, and Paris locks perfectly as well.

Any knowledge?

JimmySwen has a couple sticky C-16 mute buttons. They work, but they're sticky. I think a very small amount of splashed beer may be the culprit. It's a bizarre tale involving a beer that was dropped onto the floor 4-6 feet away from the mixing area. The beer landed upright, but shot a stream of beer up into the air, and a few drops landed on the mute buttons on channels 15 & 16.

Any way to easily clean? Spray a little contact cleaner in the

Subject: Re: My new blog
Posted by [t.rossi](#) on Mon, 26 Sep 2005 15:22:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

re?

JimmySteve,

Those are the nicest DIY frames I have ever seen. VERY NICE!!!!

Craig M

in article 434e59bb\$1@linux, Steve Helm at shelm@radford.edu wrote on 10/13/05 8:57 AM:

>
> The best thing anyone can do is control and tame the low end refquencies.
> This summer I built two DIY bass traps (based on Ethan Winer's Real Traps,
> and the DIY SuperChuck designs). T he r

Subject: Re: My new blog
Posted by [Deej \[1\]](#) on Mon, 26 Sep 2005 15:34:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

esults were outstanding!
>
> I've detailed the project and results at
> <http://www.radford.edu/~shelm/acoustics/bass-traps.html>
>
> Hope this helps.
> Steve
>
>
> Mike" <spamthis@alltel.net> wrote:
>> Has anyone analyzed their control room and had success with adjustments?
> Ive
>>

Subject: Re: My new blog
Posted by [Jamie K](#) on Mon, 26 Sep 2005 17:11:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

landed upright, but shot a stream of beer
up
> into the air, and a few drops landed on the mute buttons on channels 15 &
> 16.
>
> Any way to easily clean? Spray a little contact cleaner in there?
>
> Jimmy
>
> Make sure the inputs and outputs are both patched. also, If it's s/pdif,
chances are that he won't see a thing on the meters. None of my spdif
devices show signal on the Paris aux meters. Have him set the device to full
wet and solo the return. That will tell him if anything is happening.

Deej

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:434eff73\$1@linux...

> Hi, all.

>

> My buddy Swen abd I have both succesfully clocked our Paris rigs to Lucid
> clocks. Yay!

>

> I have not yet tried to route digital signals to external FX boxes, but
Swen

> has, with no luck. He says that when he patches an FX send to a digital
> output in the Paris patchbay, there's no signal on the mixer aux channel.

> The same basic patch works with an analog output engaged, just not the
> digital.

>

> His Kurzweil KSP8 shows lock to the Lucid, and Paris locks perfectly as
> well.

>

> Any knowledge?

>

> Jimmy

>

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

>Gently lick while applying suction.....

Eeeeeiiiiwwwww.... I know we love Paris, but.... but... but Eeeeeiiiiwwwww....
;o)The dude who sits behind me is only in the office once or twice a week. The
rest of the time his PC has his screen saver, which was a couple of words
set on that 3D microsoft screensaver where the words dance around all over
the place. Only thing is it was set so fast that it was near impossible to
read.

It seemed to say "Onya [something] robot". I spent a while looking at it
and couldn't make out what was in the middle, or think of what it might mean...
like what was a normal sentence that would start with On

Subject: Re: My new blog

Posted by [dc\[2\]](#) on Mon, 26 Sep 2005 18:19:44 GMT

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

o several keyboards on a single unit...

>>>

>>>Cheers,

>>>Kim.

>>>

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

>>>>
>>>>Hi Kim,
>>>>
>>>>Try this link:
>>>>
>>>><http://www.digikey.com>
>>>>
>>>>They have just about everything you could ever need in electronics supplies.
>>>>
>>>>Also, Roland makes a couple of very nice foot switches. I don't think
>you'd
>>>>be able to customize them very easily but they are very heavy duty pro-quality
>>>>devices. Try this link:
>>>>
>>>> <http://www.rolandus.com/products/subcategory.asp?CatID=1&SubCatID=4>

Subject: Re: My new blog

Posted by [uptown jimmy](#) on Mon, 26 Sep 2005 18:43:26 GMT

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

>>>>
>>>>The FS-1 and FS-5L or FS-5U (I own a 5U for my Harmonizer) could do the
>>>>trick.
>>>>
>>>>Best of luck!
>>>>
>>>>Mark
>>>>
>>>>"Kim" <hidensounds@hotmail.com> wrote:
>>>>
>>>>
>>>>
>>>>
>>>>>I want to build my own footswitch for my keyboards for sustain. My idea
>>>>was
>>>>>to have one momentary footswitch which acts like a normal sustain pedal,
>>>>>and one locking switch for each keyboard, so that if I was to have a
>big
>>>>>bass not or key pad which sustains while I add atmospheric bits over
>the
>>>>>top, I don't have to hold my foot down... and then hopefully wire it
>>so
>>>>>that the momentary switch also momentarily releases the locking switch...
>>>>> so if I want to change bass notes I just press the momentary momentarily
>>>>>;o) and play the new bass note and it will still be locked on sustain,
>>>if

>>>>>that makes sense.
>>>>>
>>>>>Problem is I thought it would be easy to build, but I can't find momentary
>>>>>footswitches. All I need is some momentary switches like the one pictured
>>>>>and it will all be easy! I've been googling high and low... I'm ready
>>>to
>>>>>import them if I have to.
>>>>>
>>>>>Anyone got any clues where I might get such a thing?
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>
>>>
>>
>I believe Barefoot put up a 2D wall bounce calculator used for speaker
placement on John's forum which narrows down the optimum placement for non
soffit mounted speakers. I used it and it made a huge difference in the
sound.

As for the mirror trick, that was what I used for the starting points for
placement of my wall absorbers and I immediately noticed a significant drop
in the rooms reverb and a noticable improvement in the frequency response of
the room...it tamed a hump I had in the mids and upper mids.

Don

"Mike" <spamthis@alltel.net> wrote in message news:434df705@linux...
> Has anyone analyzed their control room an

Subject: Re: My new blog
Posted by [rick](#) on Mon, 26 Sep 2005 18:49:01 GMT
[View Forum Message](#) <> [Reply to Message](#)

d had success with adjustments?
> I've never done this and not sure if its for me.
>
> 1) What did you use to analyze it?
> 2) How did you know what to do to fix problems?
> 3) What did you do to fix the problems?
>
> I guess I'm wondering if it is worth it to buy an analyzer like the Rane
> RA27 or something - or - would I be better off just learning my room as
> is.
>Lleh Eht Tahw? This guy has way too much time on his hands.

Rich

Man count thy days,
and if perchance they fly too fast,
for thy dull thoughts to count,
count every day thy last.

Henton Londini - Anno Dom 1605

"Kim" <hiddensounds@hotmail.com> wrote in message news:434f1511\$1@linux...

>

> The dude who sits behind me is only in the office once or twice a week.

The

> rest of the time his PC has his screen saver, which was a couple of words

> set on that 3D microsoft screensaver where the words dance around all over

> the place. Only thing is it was set so fast that it was near impossible to

> read.

>

> It seemed to say "Onya [something] robot". I spent a while looking at it

> and couldn't make out what was in the middle, or think of what it might
mean...

> like what was a normal sentence that would start with Onya and end in
Robot...

>

> Then today at one point I caught it when the screen saver was only very
slightly

> shaking the words about, and read what it said...

>

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

>

> ...so Micheal the guy next to me

Subject: Re: My new blog

Posted by [excelav](#) on Mon, 26 Sep 2005 20:07:44 GMT

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

ey Authorization through

>support@intdevices.com

>> and, if so, how soon did you hear back from them? Also, is this the only

>> way to obtain Pace Key authorization? If you've recently obtained Pace
Key

>> authorization for Paris 3.0, could you share with me the process?

>>

>> Thanks for your help.

>>

>> Best wishes,

>> Richard Faylor

>> RichardFaylor@aol.com
>
>Thanks, Rick

Also, I discovered a free downloadable MAc analyser on Ethan Winer's site
(following links from Steve Helm's post below):

<http://www.realtraps.com/info.htm>

rick <parnell68@hotmail.com> wrote:
><http://www.mhllabs.com/>
>
>i suppose i should do them all on one post huh...
>
>On 14 Oct 2005 01:46:17 +1000, "Dale" <dalebradleycello@yahoo.com>
>wrote:
>
>>
>>Does anyone know of some room analysis software for a mac?
>>
>>Dale
>>
>>
>>jef knight <thestudio@allknightmusic.com> wrote:
>>>Hey,
>>>
>>>I just spent the last 2 months re-building my studio. The original
>>>layout/design were giving me tons of problems in the low end, and
>>>nothing seemed to make it better. It's just the problem inherent in a

>>>smaller room.
>>>
>>>So, what I did was knock out a couple of walls (that were part of the

>>>studio not the house) so I could turn the gear 90 degrees so the room
is
>>
>>>now wider than it is long. I have 4" wedge foam in 6'x2' panels a foot

Subject: Re: My new blog
Posted by [Deej \[1\]](#) on Mon, 26 Sep 2005 23:05:43 GMT
[View Forum Message](#) <> [Reply to Message](#)

"_blank">hiddensounds@hotmail.com> wrote:
>>>>
>>>>

>>>>Yehy, can't seem to see anything there either. This seems to be one of
>>those
>>>>items that you'd think you could get easily, but when you go looking
they
>>>>seem near impossible to find.
>>>>
>>>>Thanks for the suggestions... actually I haven't checked out the Roland
>>>>products yet so I'll do that now, but I really wanted to build my own
>so
>>>>I could do several keyboards on a single unit...
>>>>
>>>>Cheers,
>>>>Kim.
>>>>
>>>>"Mark McDermott" <mark@stateofwail.com> wrote:
>>>>>
>>>>>Hi Kim,
>>>>>
>>>>>Try this link:
>>>>>
>>>>><http://www.digikey.com>
>>>>>
>>>>>They have just about everything you could ever need in electronics supplies.
>>>>>
>>>>>Also, Roland makes a couple of very nice foot switches. I don't think
>>you'd
>>>>>be able to customize them very easily but they are very heavy duty pro-quality
>>>>>devices. Try this link:
>>>>>
>>>>> <http://www.rolandus.com/products/subcategory.asp?CatID=1&SubCatID=4>
>>>>>
>>>>>The FS-1 and FS-5L or FS-5U (I own a 5U for my Harmonizer) could do
the
>>>>>trick.
>>>>>
>>>>>Best of luck!
>>>>>
>>>>>Mark
>>>>>
>>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>I want to build my own footswitch for my keyboards for sustain. My
idea
>>>>>was
>>>>>>to have one momentary footswitch which acts like a normal sustain pedal,

>>>>>and one locking switch for each keyboard, so that if I was to have
a
>>big
>>>>>bass not or key pad which sustains while I add atmospheric bits over
>>the
>>>>>top, I don't have to hold my foot down... and then hopefully wire
it
>>>so
>>>>>that the momentary switch also momentarily releases the lockin

Subject: Re: My new blog

Posted by [Kim](#) on Mon, 26 Sep 2005 23:17:14 GMT

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

g switch...

>>>>> so if I want to change bass notes I just press the momentary momentarily
>>>>>;o) and play the new bass note and it will still be locked on sustain,
>>>>if
>>>>>that makes sense.
>>>>>
>>>>>Problem is I thought it would be easy to build, but I can't find momentary
>>>>>footswitches. All I need is some momentary switches like the one pictured
>>>>>and it will all be easy! I've been googling high and low... I'm ready
>>>>to
>>>>>import them if I have to.
>>>>>
>>>>>Anyone got any clues where I might get such a thing?
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>
>>>>
>>>
>>
>>
>Richard,

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

My question: Which is better for monitoring Paris--two 17" or 19" displays (costing \$1,000 or so together) of decent quality or one 20" display (costing \$800) of marginally better quality?

Many thanks,
Richard Faylor

RichardFaylor@aol.com
(208) 343-7681 This is better!
https://www.bestbuyplasma.com/Plasma/Product.asp_X_sku_Y_LT3_2HV

I just got one and all I can say is WOW! Especially with the DVI!

Then I have an 18" flat panel over to the side for displaying plug-ins
though really not required.

Mike

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

>
> Richard,
>
> I've bought a used Mac G4 to use with Paris that has more horsepower than
> my previous Mac G3. Now I have to make a decision about displays. The G4
> has two video cards so it can support two monitors. But one of the video
> cards provides a DVI digital connection that, according to Apple, works
> better
> with the newest Apple displays, such as their 20-inch \$800 display. My
> local
> Apple salesman claims therefore that the Apple display with the DVI
> connection
> will be superior in quality to any typical PC-world display with a VGA
> connection.
>
> My question: Which is better for monitoring Paris--two 17" or 19" displays
> (costing \$1,000 or so together) of decent quality or one 20" display
> (costing
> \$800) of marginally better quality?
>
> Many thanks,
> Richard Faylor
>
>

Subject: Re: My new blog
Posted by [excelav](#) on Tue, 27 Sep 2005 05:32:07 GMT
[View Forum Message](#) <> [Reply to Message](#)

cts that you

would even consider do this on.

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

Respect back at ya!

David.

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

>>
>>David.

>>
>
> Gene, you may be the man to answer this question,
I really want to do it this way, and see no worries wiht the extra little effort.

However, my machine is cerainly no studer it is a 1" Tascam MS16 running at 30 ips with DBX! DO you think there is still an advantage to me using thy hybrid approach?

Also, do you like the sound of bass hitting tape?

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

>sound and that this will cause tape delay.
>You would NOT be using the sync head in this environment. You record using
>the record head and play back using the play head, so your comments about
>the frequency response of the sync mode are not germane.
>As to your comment:

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

>

Subject: Re: My new blog
Posted by [Deej \[1\]](#) on Tue, 27 Sep 2005 05:50:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>Respectfully,

>Gene

>

>"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:
>>This is actually incorrect. On a 3 head R-R machine, the
>>Sel/Sync head (record head) and the Repro head (playback
>>head) will produce different results. If you try to record
>>to tape then play back with the Repro head, you *will* have
>>a very noticeable delay based on tape speed and the distance
>>between heads. During record, the electronics pass the
>>input signal back to the output stage directly. The signal
>>being output at that point has not been anywhere near the
>>tape. Only recording in "Repro" mode will do this (with
>>delay). The frequency response of the Repro head is also
>>much better as it is optimised for playback, where the

>>Sel/Sync head is optimised for recording. Also, the
>>material would have to be transferred off the tape in less
>>than 8 hours to keep the "sheen" of the analog recording.
>>Past that point the smallest domains self align as a result
>>of print-through, eliminating the highest frequencies from
>>the recording.

>>
>>David.

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

>
>

>Gene, you may be the man to answer this question,
>I really want to do it this way, and see no worries with the extra little
>effort.

>However, my machine is certainly no sluder it is a 1" Tascam MS16 running
>at 30 ips with DBX! DO you think there is still an advantage to me using
>thy hybrid approach?

>Also, do you like the sound of bass hitting tape?

of analog tape.

That is when you intentionally push tape past its normal limits to get a particular sound.

That is what I use my 2 tracks for. I will intentionally drive drums or bass deep into tape at +3 or more to get the saturation and compression sound that you can only seem to get from real tape. (I have not tried the new Portico yet.)

This is using the analog recorder just as you would any effect. You try it and listen back and make adjustments.

Paris can get close, but I like real tape, particularly on drums and bass when I am looking for a more aggressive sound.

to break up from the lack of headroom in the electronics before the tape effect kicks in. If I had one I would give it a try and see if I liked it.

Obviously anyone who has dealt with plugin latency issues in Paris can easily deal with the tape delay.

Let us know how it turns out if you try it.

GeneP.S. Can the MS16 do DBX encode and decode at the same time? If not, I would

GeneYou mean just turn it off?

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

>

>P.S. Can the MS16 do DBX encode and decode at the same time? If not, I would

Subject: Re: My new blog

Posted by [rick](#) on Tue, 27 Sep 2005 09:03:23 GMT

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

>>>>
>>>Are these rated for 133?? I =3D
> > >had a=3D20
> > > similar problem with 66 trays in=3D20
> > > =3D
> > >XP.
>>>
>>>David.
>>>
=3D
> > >>>>Rod=3D20
> > > Lincoln wrote:
>>>
>>>>>I'm building =3D
> > >a=3D20
> > > computer for a friend to run cubase on. Got=3D20
> > > everything
>>>
>>>=3D20
> > > going
>>>
>>>>>fine, EXCEPT the mobile =3D
> > >rack tray=3D20
> > > (IDE) for the system drive.
>>>>>Here's the history. =3D
> > >I=3D20
> > > bought 2 of these on line (he wanted black, so
>=3D20
> > > I
>>>
>>>=3D20
> > > had
>>>
>>>>>to go with a different =3D
> > >brand than I=3D20
> > > normally use) neither one of them
>>>
>>>=3D20
> > > worked
>>>
>>>>>I got "ERROR in READING=3D20
> > > DRIVE)
>>>>>on boot (this is the system drive). It =3D
> > >is on ide=3D20
> > > bus 1 by itself and
> is
>>>
>>>=3D20
> > > set
>>>
>>>>>properly with the jumper =3D
> > >for single=3D20
> > > master.
>>>>>I already tried different ide =3D
> > >cables...no=3D20
> > > worky, BUT, when I switched
>>>
>>>=3D20
> > > to
>>>
>>>>>a mobile rack that I use, it =3D
> > >worked=3D20
> > > fine. So I figured it was just=3D20
> > >
>>>>>crappy
>>>>>racks. (mines =3D
> > >beige and=3D20
> > > this guy wants black).
>>>>>I went to comp usa and =3D
> > >bought=3D20
> > > one of their "brand" black mobile =3D
> > >drives
>>>
>>>=3D20
> > > on
>>>
>>>>>a recomendation from a =3D
> > >friend and=3D20
> > > get the same dang error again. Now,
>>>
>>>=3D20
> > > it
>>>
>>>>>could be that this drive =3D
> > >from CRAP=3D20
> > > USA is also bad, but I'm starting
> =3D
> > >to
>>>
>>>=3D20
> > > wonder
>>>
>>>>>if something else is =3D

```

>> >going on=3D20
>> > that I'm missing. I'll do some more=3D20
>> > <BR>>>>>troubleshooting<BR>>>>>as I =3D
>> >get the=3D20
>> > time, but I would welcome any suggestions as to what=3D20
>> > may<BR>>>><BR>>>>=3D20
>> > be<BR>>>><BR>>>>>another reason fkor the=3D20
>> > problem.<BR>>>>>I have a hard time believing that this =3D
>> >mobo=3D20
>> > just doesn't like "black"<BR>>>><BR>>>>=3D20
>> > =3D
>> >rack<BR>>>><BR>>>>>drives.<BR>>>>>&g=3D
>> >t;Rod<BR>>>><BR>>>><BR>>=3D20
>> > <BR><BR></BLOCKQUOTE></BODY></HTML>
>> >
>> >
>>
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>><HTML><HEAD>
>><META http-equiv=3DContent-Type content=3D"text/html; =
>> charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>><STYLE&gt

```

Subject: Re: My new blog
 Posted by [Jamie K](#) on Tue, 27 Sep 2005 17:49:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

later in
 >the timeline. This will allow you to compare easily as to
 >which tracks you like better. With some slight nudging here
 >and there, you should also be able to swap tracks back and
 >forth between the direct Paris recording and the tape transfer.
 >
 >David.
 >
 >cujo wrote:
 >
 >> Yeah, what I was thinking of doing is actually record on tape, so this
 should
 >> be the sync head no?, monitoring from the sync head in to paris, then
 after
 >> the take switch to repro, rewind the tape, hit record in paris, play the
 >> tape, then line the tape tracks up to the click that is in the Paris project.
 >> then move on to the next song.
 >> Will it work?

>> Also I wonder if people like bass guitar from tape or digital better.
>> It may not be worth the effort I dunno.
>>
>>
>>
>> "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:
>>
>>> This is actually incorrect. On a 3 head R-R machine, the
>>> Sel/Sync head (record head) and the Repro head (playback
>>> head) will produce different results. If you try to record
>>> to tape then play back with the Repro head, you *will* have
>>> a very noticeable delay based on tape speed and the distance
>>> between heads. During record, the electronics pass the
>>> input signal back to the output stage directly. The signal
>>> being output at that point has not been anywhere near the
>>> tape. Only recording in "Repro" mode will do this (with
>>> delay). The frequency response of the Repro head is also
>>> much better as it is optimised for playback, where the
>>> Sel/Sync head is optimised for recording. Also, the
>>> material would have to be transferred off the tape in less
>>> than 8 hours to keep the "sheen" of the analog recording.
>>> Past that point the smallest domains self align as a result
>>> of print-through, eliminating the highest frequencies from
>>> the recording.
>>>
>>> David.
>>>
>>> Dave Parkin wrote:
>>>
>>>> Howdy,
>>>>
>>>> If you use the repro heads, the sound will go straight on-off tape
>>
>> with
>>
>>>> very little time delay. You can use one tape for an entire album this
>>
>> way.
>>
>>>> The repro heads stripe to tape, and send back to monitor post tape.
>>>>
>>>> Cheers
>>>>
>>>>
>>>> "cujo" <chris@applemanstudio.com> wrote:
>>>>
>>>>
>>>>> Yeah, I wont really need to lock to Paris especially if I track a click

>>>>
>>>>to
>>>>
>>>>
>>>>>the tape machine then use the same click in Paris I can visually line
up
>>>>
>>>>the
>>>>
>>>>
>>>>>tracks to the click later. But in your method, if I understand things
>>
>> correctly,
>>
>>>>>you would not have gotten "tape compression" as you were just getting
>>
>> the
>>
>>>>>electronic through put? Seems like you;d actually have to record. to
>>
>> get
>>
>>>>>the tape "sound" or am I wrong?
>>>>>
>>>>>
>>>>>
>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>
>>>>>
>>>>>>I used to do this with a TEAC 80-8. I wish I still had it. Latency
isn't
>>>>>
>>>>>an
>>>>>
>>>>>
>>>>>>issue. The signal path through the components of the tape machine is
>>
>> faster
>>
>>>>>>than your A/D and D/A conversion so in all likelihood, you will have
>>
>> around
>>
>>>>>>1.2ms latency (the AD/DA latency in Paris).
>>>>>>
>>>>>>The way I did it was to patch the preamps directly to the deck, then
>>
>> send

>>
>>>>>the returns to 8 paris inputs and record them. Sounded great. I also
>>
>> striped
>>
>>>>>a smpte track to tape and sync'ed Paris to the deck using my old Opcode
>>>>>Studio 64XTC. If you've got a box with this capability, you'd be goodto
>>>>>
>>>>>go
>>>>>
>>>>>
>>>>>if you just wanted to lock

Subject: Re: My new blog
Posted by [Tony Benson](#) on Tue, 27 Sep 2005 18:28:07 GMT
[View Forum Message](#) <> [Reply to Message](#)

Paris to the deck. I just didn't like losing
>>>>>
>>>>>a
>>>>>
>>>>>
>>>>>track to the stripe and actually it worked better, IMO, just to track
>>
>> the
>>
>>>>>tape returns because I wasn't losing a generation every time I played
>>
>> back
>>
>>>>>the tape afterwards.
>>>>>;o)
>>>>>
>>>>>"cujo" <chris@applemanstudio.com> wrote in message news:43526a05\$1@linux...
>>>>>
>>>>>
>>>>>>My old 1" 16 keeps staring at me from the corner of my control room.
>>>>>>
>>>>>>I keep wonderiing if I should be tracking drums and bass on it then
>>>>>>
>>>>>>bouncing
>>>>>>
>>>>>>
>>>>>>in to Paris..
>>>>>>
>>>>>>Is anyone else doing that here?
>>>>>>

>>>>>>My problem is my old board is gone. I would need to use Paris as a monitor
>>>>>>portion of a console. I think I'd need to send my pre amps in to tape,
>>>>>>
>>>>>>open
>>>>>>
>>>>>>
>>>>>>a Paris project and send the outs of the tape machine there, and send
>>>>>>
>>>>>>that
>>>>>>
>>>>>>
>>>>>>to the musicians as a monitor, I wonder if there will be too much latency
>>>>>>and it would screw with performances. It seems like this should work
>>>>>>
>>>>>>though.
>>>>>>
>>>>>>
>>>>>>Then right after the take, roll it back, hit record on paris, and play
>>>>>>
>>>>>>the
>>>>>>
>>>>>>
>>>>>>tape into paris.
>>>>>>
>>>>>>Rewind and record over that take for the next song.
>>>>>>
>>>>>>Does this sound like it's worth the effort?
>>>>>>
>>>>>>
>>ok... so I will admit it. I have never been able to get my head around the way paris runs automation, so I usually try and work without it....

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

here are a few questions...

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

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

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

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

scott h
fresnelmusic@comcast.netDJ,

What I want to hear are the reasons not to get a MADI...)

Chris

DJ wrote:

> I could have sworn that I saw somewhere that only 3 x HDSP PCI cards were
> possible.. I'm currently running 2 x HDSP 9652 PCI's and a Multiface/PCI. I
> wouldn't mind adding another Multiface/PCI (yeah, I know.....get

Subject: Re: My new blog

Posted by [Tony Benson](#) on Tue, 27 Sep 2005 18:30:55 GMT

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

a
> Madi.....I have my reasons not to).....soooo.....I was wondering if,
> by any chance, I'm having a senior moment and 4 x HDSP PCI cards can be
> utilized.

>
>
>
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 Okay, it doesn't look like any Mac guys are using Waves 3.6!

How 'bout you PC guys? What is the version of Waves that works?

Gantt

Gantt Kushner wrote:

> Do any Mac people have experience w/ Waves 3.6 and Paris? I've
> been using Waves 3.2 w/ no significant problems, but I tried V.3.2

> and Paris crashed, so I've been sticking w/ 3.2. I'm curious about
> V.3.6, which is the last OS 9 compatible update...
>
> Thanks!
>
> GanttGantt Kushner <gizmo@his.com> wrote:
> Okay, it doesn't look like any Mac guys are using Waves 3.6!
>
> How 'bout you PC guys? What is the version of Waves that works?
>
> Gantt
>
> Gantt Kushner wrote:
>
>> Do any Mac people have experience w/ Waves 3.6 and Paris? I've
>> been using Waves 3.2 w/ no significant problems, but I tried V.3.2
>> and Paris crashed, so I've been sticking w/ 3.2. I'm curious about
>> V.3.6, which is the last OS 9 compatible update...
>>
>> Thanks!
>>
>> Gantt
>

I use 4.05
with no problems.
Regards,
DimitriosJohn <no@no.com> wrote:
> Does it work in paris and what directx do i need?

Hi,
I use waves 4.05 with DirectX 9c on XP.
I guess 5 will work too but it updated mostly for mac I think...
Regards,
DimitriosI usually do a small move with the mouse then draw the rest in.
COuld it be that you need to select the volume in the automation editor.

"scott h " <fresnelmusic@comcast.net> wrote:
>
> ok... so I will admit it. I have never been able to get my head around the
> way paris runs automation, so I usually try and work without it....
>
> but, well, now... I need it.
>
> here are a few questions...
>

>
>why is it that I can input automation by making moves with the mouse, but
>not with the c16 ? I hit the "auto/marker" button....and armed the tracks....
>but it didnt take from the fader moves on the c16.....
>
>also... why are my "pencil" buttons greyed out in the automation window?
>if I could figure out how to access them, I might just draw it in....
>
>
>if someone could help.. I would be mucho mucho grateful...
>
>I didnt seem to find the answers to either of these in the FAQ's.....
>
>
>scott h
>fresnelmusic@comcast.netNice!
Do you and the band monitor via Paris?

"hank" <hkovac@bigpond.net.au> wrote:

>
>I track on an MCI 2inch 24 track. I track on Paris the same time in case
the
>tape plays up also if I have the killer take on tape and band want to try
>another I do taht on Paris as I can do as many takes as possbile. It gets
>costly on tape.
>I then transfer the basic band tracks to Paris and do all my overdubs and
>mixing from Paris.Hank
>>Yes, that will work just fine. Personally, I would hit
>>record in Paris at the same time. When you are done,
>>transfer the tape tracks to the same Paris project later in
>>the timeline. This will allow you to compare easily as to
>>which tracks you like better. With some slight nudging here
>>and there, you should also be able to swap tracks back and
>>forth between the direct Paris recording and the tape transfer.
>>
>>David.
>>
>>cujo wrote:
>>
>>> Yeah, what I was thinking of doing is actually record on tape, so this

Subject: Re: My new blog
Posted by [Jamie K](#) on Tue, 27 Sep 2005 22:11:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

>should
>>> be the sync head no?, monitoring from the sync head in to paris, then
>after
>>> the take switch to repro, rewind the tape, hit record in paris, play
the
>>> tape, then line the tape tracks up to the click that is in the Paris
project.
>>> then move on to the next song.
>>> Will it work?
>>> ALso I wonder if people like bass guitar from tape or digital better.
>>> It may not be worth the effort I dunno.
>>>
>>>
>>>
>>> "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:
>>>
>>>>This is actually incorrect. On a 3 head R-R machine, the
>>>>Sel/Sync head (record head) and the Repro head (playback
>>>>head) will produce different results. If you try to record
>>>>to tape then play back with the Repro head, you *will* have
>>>>a very noticeable delay based on tape speed and the distance
>>>>between heads. During record, the electronics pass the
>>>>input signal back to the output stage directly. The signal
>>>>being output at that point has not been anywhere near the
>>>>tape. Only recording in "Repro" mode will do this (with
>>>>delay). The frequency response of the Repro head is also
>>>>much better as it is optimised for playback, where the
>>>>Sel/Sync head is optimised for recording. Also, the
>>>>material would have to be transfered off the tape in less
>>>>than 8 hours to keep the "sheen" of the analog recording.
>>>>Past that point the smallest domains self align as a result
>>>>of print-through, eliminating the highest frequencies from
>>>>the recording.
>>>>
>>>>David.
>>>>
>>>>Dave Parkin wrote:
>>>>
>>>>>Howdy,
>>>>>
>>>>> If you use the repro heads, the sound will go straight on-off tape
>>>>
>>> with
>>>
>>>>>very little time delay. You can use one tape for an entire album this
>>>>
>>> way.
>>>

>>>>>The repro heads stripe to tape, and send back to monitor post tape.
>>>>>
>>>>>Cheers
>>>>>
>>>>>
>>>>>"cujo" <chris@applemanstudio.com> wrote:
>>>>>
>>>>>
>>>>>>Yeah, I wont really need to lock to Paris especially if I track a click
>>>>>
>>>>>to
>>>>>
>>>>>
>>>>>>the tape machine then use the same click in Paris I can visually line
>up
>>>>>
>>>>>the
>>>>>
>>>>>
>>>>>>tracks to the click later. But in your method, if I undertand things
>>>
>>> correctly,
>>>
>>>>>>you would not have gotten "tape compression" as you were just getting
>>>
>>> the
>>>
>>>>>>electronic through put? Seems like you;d actually have to record.
to
>>>
>>> get
>>>
>>>>>>the tape "sound" or am I wrong?
>>>>>>
>>>>>>
>>>>>>
>>>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>>>
>>>>>>
>>>>>>>I used to do this with a TEAC 80-8. I wish I still had it. Latency
>isn't
>>>>>>
>>>>>>>an
>>>>>>
>>>>>>
>>>>>>>issue. The signal path through the components of the tape machine
is
>>>

>>> faster
>>>
>>>>>>than your A/D and D/A conversion so in all likelihood, you will have
>>>
>>> around
>>>
>>>>>>1.2ms latency (the AD/DA latency in Paris).
>>>>>>
>>>>>>The way I did it was to patch the preamps directly to the deck, then
>>>
>>> send
>>>
>>>>>>the returns to 8 paris inputs and record them. Sounded great. I also
>>>
>>> striped
>>>
>>>>>>a smpte track to tape and sync'ed Paris to the deck using my old Opcode
>>>>>>Studio 64XTC. If you've got a box with this capability, you'd be goodto
>>>>>>
>>>>>>go
>>>>>>
>>

Subject: Re: My new blog

Posted by [rick](#) on Wed, 28 Sep 2005 09:45:09 GMT

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

r />

>copy protected prevents fair use of the work, then it might allow the copy
>protection to be circumvented legally. "I suspect that we will hear shortly
>from people who feel they have not been able to use copyrighted materials
>because of the DMCA," said Ralph Oman, an intellectual property attorney
>and former register of copyrights.

>

>Source:

>Wired

>

> <http://www.wired.com/news/politics/0,1283,69115,00.html?tw=r ss.TOP>Good luck with the 8meg
cache Segates here.

David.

John wrote:

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

>
> Thanks,
> JohnWell .. I have mentioned this problem to ID when it took them about 5 weeks to answer me back.. when I moved the Paris from its testing machine to the main one.. looks like we're going to see some real hard times with them.. I mean ,MORE hard times... thanks to the dark side of course .. we need to really find something to do guys.."cujo" <chris@applemanstudio.com> wrote:
>
>Oh, sorry, I thought it was included in the mic pre.
>Didn;t know it was a seperate unit.
>Gene,you can talk him into sending you one I'd bet.
>
I did have a short chat with Rupert at AES. He was surrounded by people that

console install, so I had his complete attention for an afternoon. Quite a giant. I love talking theory to people like Rupert.
Questions like:
Do you think we will ever have surface-mount, audio grade components that

Gene
P.S. His answer was a resounding NO, and he went into great detail.I am for that

"The other Fred Bloggs" <no@no.com> wrote:

>
>I think everybody should get on board with this one!!!!!!!!!!!!!!!!!!!!!!!!!!!!
>
>As a group of users that payed, We should have filed a class action suit
>against IDE and EMU. They misrepresented their product in advertisements,
>press releases, and public announcements right here on this news group.

>That is fraud! We should have had the guts to sue them.
>
>People, we shouldn't let this opportunity pass us by this time! Everybody
>should write in, or we should all sign a joint petition letter.

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

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

>>Something you need cracked? Tell the Copyright Office

>>8 October 2005 18:50 by Dela

>>

>>The U.S. Copyright Office is conducting a periodic review of anti-cracking provisions set in the Digital Millennium Copyright Act (DMCA), and is seeking feedback from the public on what you would like to see cracked and why.

>If

>>there is a genuine reason why you think something should be allowed to be

>>cracked, the office might just allow it. Congress mandated that the register of Copyrights revisit the anti-circumvention section every three years to

>>ensure that consumers have proper access to things they have purchased.

>>

>>Last time around, the office allowed the bypassing of copy protection on computer games available only in obsolete formats, cracking ebooks copy protection

>>so that blind people can use software to read it out, cracking of web filtering software to view the list of blocked sites and cracking computer programs protected by a "dongle" that is malfunctioning. The office will take written submissions through December 1st and will accept rebuttals until February 2nd 2006.

>>

>>After this time has passed, beginning in April the office will hold two sets

>>of hearings. Basically, if the copyright office can be convinced that something copy protected prevents fair use of the work, then it might allow the copy protection to be circumvented legally. "I suspect that we will hear shortly from people who feel they have not been able to use copyrighted materials because of the DMCA," said Ralph Oman, an intellectual property attorney and former register of copyrights.

>>

>>Source:

>>Wired

>>

>> <http://www.wired.com/news/politics/0,1283,69115,00.html?tw=r ss.TOP1> have mine set up as 4 mono analogue in's. I mult the analogue outs from IF2's that I have on each of 3 Mec/442s across the cards. That way I can send to one KSP engine from any of the 48 tracks.

I return via an ADAT card on Mix A. The Kurz is cool that you can mix analogue in's and dig out's.

Hope that makes sense...

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>
> Hey John, could you clarify how your KSP is set up with PARIS.
>
> Do you have a separate stereo in from 4 different cards then
> stereo back out to PARIS? Wasn't sure I totally understood.
>
> I just got the KSP analog card thinking it might help with the
> separate submix/card issue.
>
> Thanks,
> Pete
>
> "John Macy" <spamlessjohn@johnmacy.com> wrote:
>>
>> I have my KSP8 setup with analogue ins X4 (malted together from the cards)
>> with the 4 stereo returns coming back in on an ADAT card. Works like a
> charm
>> :)
>>
>>
>> "uptown jimmy" <johnson314@bellsouth.net> wrote:
>>> Howdy!
>>>
>>> I've never paid much attention to this, but do the ADAT cards work well?
>> Any
>>> known issues?
>>>
>>> Swen has ADAT ins and outs on his Kurzweil KSP8....
>>>
>>> Jimmy
>>>
>>>
>>>
>>
> I got the replacement eds1000 card and installed it and brought Paris back
up only to find the same problem as with th

Subject: Re: My new blog
Posted by [excelav](#) on Wed, 28 Sep 2005 15:55:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

r />
news:4353d595@linux...
> It's not an issue in practical terms for a lot of people here.
>
> But it is certainly an issue.
>

> Jimmy
>
> "benjamin" <none@a.a> wrote in message news:4353d2e0\$1@linux...
> > I can't believe this is still an issue.
> >
> > <http://www.exetools.com/07-2001.htm>
> >
> > Check out anti-pace universal
> >
> >
> >
> >
>
> Run the AES cables from the KSP8 into the respective AES I/O of the CDL-313.
Run a 75 ohm coax from the spdif output from the CDL-313 into the s/pdif
input of the Digipatch and run a 75 ohm coax from the s/pdif input of the
Digipatch to the s/pdif output of the CDL-313 and you're good to go.

Deej

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

> > > The cables are 6 feet long, which is supposedly the outside edge for
> this
> > > sort of thing. Maybe the cables should be shorter? Four feet?
> > >
> > > He's clocking the KSP8 and Paris to a Lucid clock via BNC with no
> > problems.
> > > Just no signal transfer on the digital buss.
> > >
> > > I, however, am enjoying perfect signal transfer between my Paris rig
and
> > my
> > > Kurzweil Rumour and Mangler, via SPDIF, through my new Digipatch,
which
> is
> > > an excellent piece of kit. Awesome setup. Zero latency, perfect
clarity,
> > > infinite patchability of several FX boxes across three MEC/submixes.
> > Thanks,
> > > Deej!
> > >
> > > Next I'll try to chain multiple FX boxes in the Digipatch. That's
where
> > the
> > > sweet stuff is, IMO, when you have chained FX pulsing and percolating
in
> > > series. Groovy, baby.
> > >
> > > Awesome for me, headache for Swen

Subject: Re: My new blog

Posted by [Tony Benson](#) on Wed, 28 Sep 2005 16:14:20 GMT

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

>
> > > a
> > > > charm
> > > > > :)
> > > > >
> > > > >
> > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote:
> > > > > > Howdy!
> > > > > >
> > > > > > I've never paid much attention to this, but do the ADAT cards
> work
> > > > well?
> > > > > Any
> > > > > > known issues?

> > > > > >

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

> > > > > > >

> > > > > > > Jimmy

> > > > > > >

> > > > > > >

> > > > > > >

> > > > > > >

> > > > >

> > > > >

> > > >

> > > >

> > >

> > >

> >

> >

>

> I've got some family in that area. They suck.. If I give you their telephone number and address, will you do me a favor and call them up repeatedly at three in the morning? Also, I would like to request that you fill a paper sack with dog shit, saturate it with lighter fluid, place it on their front porch, light it, ring the doorbell, run to your car, jump in and drive away. If you will do this I will buy you dinner if you ever want to come up to Colorado.

;o)

"Rob Arsenault" <info@studiomanitou.com> wrote in message
news:4354307b@linux...

> Thanks Graham, Im staying at the Residence Inn in Plano, taking digital
> imaging training at Kodak for 2 weeks.

>

>

> "Graham Duncan" <graham@grahamduncan.com> wrote in message
> news:43530099@linux...

> >

> > Yes, I'm in Dallas right now. My Paris rig is living with my bandmate
in

> > Illinois, though :)

> >

> > Where are you staying? If you'd like, you could check out the studio
I'm

> > helping my mom get started. We're in Oak Cliff.

> >

> > Graham

> >

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

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

> >>
> >>>Rob_A
> >>
> >>
> >
>
>Do yourself the service of making a ghost image right now while it's fresh
and fast dude.... WinME has a nasty habit of eating itself from the inside
out over time through leaked memory and DLL rot.
AA

"Keith" <kleee311@bellsouth.net> wrote in message news:43542186\$1@linux...

>
>
> I got the replacement eds1000 card and installed it and brought Paris back
> up only to find the same problem as with the original.
>
> So I got to checking and the boot harddrive in the system was a cloned
> drive
> from another machine so I reformated it and reinstalled Windows ME and
> install
> paris and now all is well with the system.
> Only thing I can come up with is that the drivers,etc for the system
> hardware
> from the cloned harddrive windows setup were working for the most part but
> not well enough for paris to function correctly.
> Thanks for all the help
> Keith

>
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>Right on man.. keep us posted, we'll figure it out.
>>AA

>>
>>
>>"Keith" <kleee311@bellsouth.net> wrote in message news:433b0b0c\$1@linux...
>>>
>>> Aaron,
>>>
>>> I pulled the card and sent it back to the party I bought it from and
>>> they
>>> are sending me another one to replace it. When the new card arrives I
> will
>>> see if I have the same problem. Will keep ya'll informed when I try to
> get
>>> the system up again.
>>>

>>> Thanks for the reply
>>> Keith
>>>
>>>
>>>
>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>Sort of separate, but also no. It uses a locked piece of the DSP chips
>
>>>>that
>>>
>>>>the effects run on, but in a different way... in your situation I don't
>>> know
>>>>that it indicates anything. That way, unlike pro tools, you will always
>>> have
>>>>4 bands of EQ per channel.
>>>>It is possible you have a bad install executable? Try downloading again
>>> from
>>>>another source, though my gut tells me this is probably not it. On ME,
>>> you
>>>>will not need the effects subsystem patch for XP drivers, wanted to make
>>>
>>>>sure you aren't applying that. I do remember that from the early days
>
>>>>(1.xx)
>>>
>>>>there was a bit of a gotcha in installing/reinstalling/upgrading
>>>>versions. -reboot- between every move. In other words, if you
>>>>uninstall..
>>>
>>>>reboot. come back, check the status, reboot... install, reboot.... etc..
>>>
>>>>Some ppl had this problem, some did not. You will also want to verify
> the
>>>
>>>>directory paths on the install and where it puts the Ensoniq system
>>>>folder
>>>
>>>>(and this is where I think you have the issue in some way) that the
>>>>plugs
>>>
>>>>reside in.
>>>>
>>>>AA
>>>>
>>>>
>>>>"Keith" <klee311@bellsouth.net> wrote in message
>>>>news:43391e00\$1@linux...
>>>>>

>>>>> Using Windows ME and 3.0 software.
>>>>> Also cleaned and reseated the daughter board as Rob Arsenault
>>>>> mentioned with no changed.
>>>>> The EQ section works on the channels, is it seperate from the effects
>>>
>>>>> system
>>>>> on the board
>>>>>
>>>>> Thanks you all for your help,
>>>>> Keith
>>>>>
>>>>>
>>>>>
>>>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>>>need more info..
>>>>>>what operating system and what version of Paris are you on?
>>>>>>
>>>>>>What it sounds like is that you are on WinXP and haven't correctly
>>>>>>installed
>>>>>
>>>>>>the effects subsystem.. but I'd need to confirm the info on your
>>>>>>setup.
>>>>>>
>>>>>>AA
>>>>>>
>>>>>>
>>>>>>"Keith" <klee311@bellsouth.net> wrote in message
>>>>>>news:43386af9\$1@linux...
>>>>>>
>>>>>>> Just install an eds1000 and the paris software and drivers and when
>>>> I
>>>>>
>>>>>>> bring
>>>>>>> up the program it comes up, all is well but when I try to use the
> eds
>>>>>
>>>>>>> inserts
>>>>>>> or aux effects in the mixer window for compression, reverb, etc...
>

Subject: Re: My new blog
Posted by [rick](#) on Wed, 28 Sep 2005 17:30:10 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;
>>>>>>> have.
>>>>>>>

>>>>>> Have uninstalled the software and reinstalled and reseated the
>>>>>> eds1000
>>>>>
>>>>>> card,
>>>>>> still the same thing.
>>>>>> Am I missing something or could the eds1000 card be bad?
>>>>>>
>>>>>> Thanks for all the help this group has been over the years,
>>>>>> Keith
>>>>>>
>>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>>
>>
>>
>sorry.....that should have read.....

Run a 75 ohm coax from the spdif output from the CDL-313 into the s/pdif
> input of the Digipatch and run a 75 ohm coax from the s/pdif output of the
> Digipatch to the s/pdif input of the CDL-313

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:435455fc\$1@linux...

> Run the AES cables from the KSP8 into the respective AES I/O of the
CDL-313.
> Run a 75 ohm coax from the spdif output from the CDL-313 into the s/pdif
> input of the Digipatch and run a 75 ohm coax from the s/pdif input of the
> Digipatch to the s/pdif output of the CDL-313 and you're good to go.

>
> Deej
>

> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:43545355@linux...

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

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

> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:4354526f@linux...

> > > I tried this too. It's basically a no go, no matter what *should* be
> > > happening. I'm interfacing the AES I/O of both a Quantec Yardstick and
a

> > > Power Technology DSP/FX card with Paris through an M-Audio Digipatch

> using
 > > > Hosa CDL-313 AES to coaxial converters. These do the job. This is one
 > > > situation where throwing money at it is the only reliable solution.
 > > >
 > > > DeeJ
 > > >
 > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
 > > > news:43544510\$1@linux...
 > > > > Swen is trying to send and return Paris digital info via the SPDIF
 > jacks
 > > > to
 > > > > the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to SPDIF cables
 > > > > specified by Kurzweil and endorsed by several online bigshots. No
 go.
 > > > >
 > > > > The cables are 6 feet long, which is supposedly the outside edge for
 > > this
 > > > > sort of thing. Maybe the cables should be shorter? Four feet?
 > > > >
 > > > > He's clocking the KSP8 and Paris to a Lucid clock via BNC with no
 > > > problems.
 > > > > Just no signal transfer on the digital buss.
 > > > >
 > > > > I, however, am enjoying perfect signal transfer between my Paris rig
 > and
 > > > my
 > > > > Kurzweil Rumour and Mangler, via SPDIF, through my new Digipatch,
 > which
 > > is
 > > > > an excellent piece of kit. Awesome setup. Zero latency, perfect
 > clarity,
 > > > > infinite patchability of several FX boxes across three MEC/submixes.
 > > > Thanks,
 > > > > DeeJ!
 > > > >
 > > > > Next I'll try to chain multiple FX boxes in the Digipatch. That's
 > where
 > > > the
 > > > > sweet stuff is, IMO, when you have chained FX pulsing and
 percolating
 > in
 > > > > series. Groovy, baby.
 > > > >
 > > > > Awesome for me, headache for Swen. If anyone knows about that
 cabling
 > > > thing
 > > > > (versus a dedicated digital translation device), let me know...
 > > > >

> > > > Jimmy
> > > >
> > > >
> > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > > news:43542d25@linux...
> > > > > The adat card can send and receive digital info. It can only send
> > sync.
> > > > It
> > > > > cannot slave to ADAT sync from another device. It's a control
freak.
> > > > >
> > > > > ;o)
> > > > >
> > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> > > > > news:4353d772\$1@linux...
> > > > > > So one ADAT card can't send and receive? Just one or the other?
> > > > > >
> > > > > > And wouldn't it be 24 bit, not 20 bit?
> > > > > >
> > > > > > Hmmm....
> > > > > >
> > > > > > Jimmy
> > > > > >
> > > > > >
> > > > > > "John Macy" <spamlessjohn@johnmacy.com> wrote in message
> > > > > > news:4353d669\$1@linux...
> > > > > > >
> > > > > > > I have my KSP8 setup with analogue ins X4 (malted together
from
> > the
> > > > > cards)
> > > > > > with the 4 stereo returns coming back in on an ADAT card.
Works
> > > like
> > > > a
> > > > > charm
> > > > > > :)
> > > > > >
> > > > > >
> > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote:
> > > > > > > > > Howdy!
> > > > > > > >
> > > > > > > > > I've never paid much attention to this, but do the ADAT cards
> > work
> > > > > well?
> > > > > > Any
> > > > > > > known issues?
> > > > > > > > >

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

>>>>>>>

>>>>>>>>Jimmy

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>

>>>>>>>

>>>>>

>>>>>

>>>>

>>>>

>>>

>>>

>>

>>

>

>I had a Q2 on loan for a brief while and found basically the same thing as I remember.

AA

"Gantt Kushner" <gizmo@his.com> wrote in message

news:435442DF.3BB92E63@his.com...

>I use my ADAT cards for I/O w/ my old Quadraverb 2 and for the occasional
> ADAT transfer, which works fine if you know how to avoid the bugs...

>

> My Q2 makes strange noises sometimes, however. I don't think it likes
> 44.1K sample rate too much.

>

> Gantt

>

> uptown jimmy wrote:

>

>> Howdy!

>>

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

>> Any

>> known issues?

>>

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

>>

>> Jimmy

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

This group provides never-ending assistance. I was recently asking questions about gear...specifically microphones in this instance. I had a number of

people offer their thoughts. My weekend was given an additional boost when I received a call from none other than the "Deejmeister" himself. It was really cool speaking with him and he provided me files to listen to which proved enormously helpful with making my final decision.

In addition to DeeJ, I've spoken with more than a few Parasites over the years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris Ludwig (built my first Paris rig) and Gene, whom I've known for quite some time.

The knowledge and information shared by this groups proves quite useful in my day to day Paris "grind" as well as other audio endeavors.

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

Tyronel need to be able to simultaneously interface with at least 3 x pair of s/pdif I/O along with 8 x analog I/O and at least 56 ADAT I/O to achieve studio bliss. If I don't have this I will die. Madi appears to be solely ADAT so I would have to do an either/or with the last lightpipe I/O using a format converter and an external AD/DA.....resulting in my demise. I really would like to keep exactly the setup I have and be able to add just another 8 analog I/O plus another s/pdif and lightpipe interface. Much joy would ensue.....but alas.....;oP

So now I'm wondering how I might kludge something together that would bypass this obviously flawed thinking that would, for no reason that I can discern other than plain 'ol meanness, attempt to thwart my lust for doing wierd shit with a DAW.

Hide and watch. I'll figure out something.

;o)

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:4353a9f8\$1@linux

Subject: Re: My new blog
Posted by [excelav](#) on Wed, 28 Sep 2005 18:54:41 GMT
[View Forum Message](#) <> [Reply to Message](#)

chance, I'm having a senior moment and 4 x HDSP PCI cards can be
> > utilized.
> >
> >
> >

> >
>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
> www.adkproaudio.com <<http://www.adkproaudio.com/>>
> (859) 635-5762 Tyrone man, you are always welcome on the other end of my phone.
Thanks for the brotherhood.

AA

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

>
> I just wanted to take the time to say thanks to my buddies here in "Paris
> Land".
>
> This group provides never-ending assistance. I was recently asking
> questions
> about gear...specifically microphones in this instance. I had a number of
> people offer their thoughts. My weekend was given an additional boost when
> I received a call from none other than the "Deejmeister" himself. It was
> really cool speaking with him and he provided me files to listen to which
> proved enormously helpful with making my final decision.
>
> In addition to DeeJ, I've spoken with more than a few Parasites over the
> years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris
> Ludwig
> (built my first Paris rig) and Gene, whom I've known for quite some time.
>
> The knowledge and information shared by this groups proves quite useful in
> my day to day Paris "grind" as well as other audio endeavors.
>
> Just wanted to say thanks to all....much appreciated!
>
> Tyrone
> I recall it sounding very bad. I say that not as a self-satisfied ass, but
as someone who was horrified.

Young, but horrified.

Jimmy

"Aaron Allen" <nospam@not_here.dude> wrote in message news:43545817@linux...
> I had a Q2 on loan for a brief while and found basically the same thing as
I
> remember.

> AA
>
> "Gantt Kushner" <gizmo@his.com> wrote in message
> news:435442DF.3BB92E63@his.com...
> > I use my ADAT cards for I/O w/ my old Quadraverb 2 and for the occasional
> > ADAT transfer, which works fine if you know how to avoid the bugs...
> >
> > My Q2 makes strange noises sometimes, however. I don't think it likes
> > 44.1K sample rate too much.
> >
> > Gantt
> >
> > uptown jimmy wrote:
> >
> >> Howdy!
> >>
> >> I've never paid much attention to this, but do the ADAT cards work
well?
> >> Any
> >> known issues?
> >>
> >> Swen has ADAT ins and outs on his Kurzweil KSP8....
> >>
> >> Jimmy
> >
>
> Or just skip the Digipatch altogether, and run the 75 ohm SPDIF between the
CDL-313 and Paris, right?

But there's got to be some translation going on, not just a cable changing
sides from one side to the other....

Jimmy

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

> >
> > Paris and Digipatch, or FX to Digipatch?
> >
> > Jimmy
> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:4354526f@linux...
> > > I tried this too. It's basically a no go, no matter what *should* be
> > > happening. I'm interfacing the AES I/O of both a Quantec Yardstick and
a
> > > Power Technology DSP/FX card with Paris through an M-Audio Digipatch
> > using
> > > Hosa CDL-313 AES to coaxial converters. These do the job. This is one
> > > situation where throwing money at it is the only reliable solution.
> > >
> > > DeeJ
> > >
> > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> > > news:43544510\$1@linux...
> > > > Swen is trying to send and return Paris digital info via the SPDIF
> > jacks
> > > to
> > > > the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to SPDIF cables
> > > > specified by Kurzweil and endorsed by several online bigshots. No
go.
> > > >
> > > > The cables are 6 feet long, which is supposedly the outside edge for
> > this
> > > > sort of thing. Maybe the cables should be shorter? Four feet?
> > > >
> > > > He's clocking the KSP8 and Paris to a Lucid clock via BNC with no
> > > problems.
> > > > Just no signal transfer on the digital buss.
> > > >
> > > > I, however, am enjoying perfect signal transfer between my Paris rig
> > and
> > > my
> > > > Kurzweil Rumour and Mangler, via SPDIF, through my new Digipatch,
> > which
> > is
> > > > an excellent piece of kit. Awesome setup. Zero latency, perfect
> > clarity,
> > > > infinite patchability of several FX boxes across three MEC/submixes.
> > > Thanks,
> > > > DeeJ!
> > > >
> > > > Next I'll try to chain multiple FX boxes in the Digipatch. That's

> where
 > > > the
 > > > > sweet stuff is, IMO, when you have chained FX pulsing and
 percolating
 > in
 > > > > series. Groovy, baby.
 > > > >
 > > > > Awesome for me, headache for Swen. If anyone knows about that
 cabling
 > > > thing
 > > > > (versus a dedicated digital translation device), let me know...
 > > > >
 > > > > Jimmy
 > > > >
 > > > >
 > > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > > > > news:43542d25@linux...
 > > > > > The adat card can send and receive digital info. It can only send
 > > sync.
 > > > It
 > > > > cannot slave to ADAT sync from another device. It's a control
 freak.
 > > > > >
 > > > > > ;o)
 > > > > >
 > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
 > > > > > news:4353d772\$1@linux...
 > > > > > > So one ADAT card can't send and receive? Just one or the other?
 > > > > > >
 > > > > > > And wouldn't it be 24 bit, not 20 bit?
 > > > > > >
 > > > > > > Hmmm....
 > > > > > >
 > > > > > > Jimmy
 > > > > > >
 > > > > > >
 > > > > > > "John Macy" <spamlessjohn@johnmacy.com> wrote in message
 > > > > > > news:4353d669\$1@linux...
 > > > > > > >
 > > > > > > > I have my KSP8 setup with analogue ins X4 (multed together
 from
 > > the
 > > > > > cards)
 > > > > > > > with the 4 stereo returns coming back in on an ADAT card.
 Works
 > > > like
 > > > > a
 > > > > > charm

>>>>>> :)
>>>>>>
>>>>>>
>>>>>> "uptown jimmy" <johnson314@bellsouth.net> wrote:
>>>>>> >Howdy!
>>>>>>>
>>>>>> >I've never paid much attention to this, but do the ADAT cards
>> work
>>>> well?
>>>>>> Any
>>>>>> >known issues?
>>>>>>>
>>>>>> >Swen has ADAT ins and outs on his Kurzweil KSP8....
>>>>>>>
>>>>>> >Jimmy
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>
>>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>>
>>>
>>>
>>>
>>
>>
>
>I would never consider such a thing.

I am an honest man.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:435454f0@linux...

> A while back there was a thread about this. At the time I e-mailed Edmund
> and asked him if he thought Paris would fall within the legal framework of
> obsolete software. The answer was a quick and unequivocal *not a chance in
> hell* kinda' answer. My take on this is that ID isn't about to allow Paris
> to pass into the public domain. I don't know if they would de-pace it, but
I
> just have a feeling that there's something still to come. what it is, I
> don't know. Just a feeling.

>
> In the meantime, I would be careful about outing ones self publicly in
> regard to cracking the software. Just common sense.
>
> Deej
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:4353d595@linux...
> > It's not an issue in practical terms for a lot of people here.
> >
> > But it is certainly an issue.
> >
> > Jimmy
> >
> > "benjamin" <none@a.a> wrote in message news:4353d2e0\$1@linux...
> > > I can't believe this is still an issue.
> > >
> > > <http://www.exetools.com/07-2001.htm>
> > >
> > > Check out anti-pace universal
> > >
> > >
> > >
> > >
> >
> >
>
> the CDL is a bidirectional AES>spdif converter.....and yeah, going directly
from the KSP 8 into the CDL with the AES cables and then directly to/from a
CDL/MEC with the spdif cables will work.....at least it works for me.

;o)

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:435466a6@linux...
> Or just skip the Digipatch altogether, and run the 75 ohm SPDIF between
the
> CDL-313 and Paris, right?
>
> But there's got to be some translation going on, not just a cable changing
> sides from one side to the other....
>
> Jimmy
>
>
> "DJ" <animix_spam-this-ahole_@animas.net&

Subject: Re: My new blog

Posted by [rick](#) on Wed, 28 Sep 2005 19:14:09 GMT

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

gt; wrote in message

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

> > Run the AES cables from the KSP8 into the respective AES I/O of the
> CDL-313.

> > Run a 75 ohm coax from the spdif output from the CDL-313 into the s/pdif
> > input of the Digipatch and run a 75 ohm coax from the s/pdif input of
the

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

> >

> > Deej

> >

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

> > news:43545355@linux...

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

> > >

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

> > >

> > > Jimmy

> > >

> > >

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

> > > news:4354526f@linux...

> > > > I tried this too. It's basically a no go, no matter what *should* be

> > > > happening. I'm interfacing the AES I/O of both a Quantec Yardstick
and

> a

> > > > Power Technology DSP/FX card with Paris through an M-Audio Digipatch
> > using

> > > > Hosa CDL-313 AES to coaxial converters. These do the job. This is
one

> > > > situation where throwing money at it is the only reliable solution.

> > > >

> > > > Deej

> > > >

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

> > > > news:43544510\$1@linux...

> > > > > Swen is trying to send and return Paris digital info via the SPDIF

> > jacks

> > > > to

> > > > > the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to SPDIF
cables

> > > > > specified by Kurzweil and endorsed by several online bigshots. No
> go.

> > > > >

> > > > > The cables are 6 feet long, which is supposedly the outside edge

for
>>> this
>>>> sort of thing. Maybe the cables should be shorter? Four feet?
>>>>
>>>>> He's clocking the KSP8 and Paris to a Lucid clock via BNC with no
>>>> problems.
>>>>> Just no signal transfer on the digital buss.
>>>>
>>>>> I, however, am enjoying perfect signal transfer between my Paris
rig
>> and
>>>> my
>>>>> Kurzweil Rumour and Mangler, via SPDIF, through my new Digipatch,
>> which
>>>> is
>>>>> an excellent piece of kit. Awesome setup. Zero latency, perfect
>> clarity,
>>>>> infinite patchability of several FX boxes across three
MEC/submixes.
>>>>> Thanks,
>>>>> DeeJ!
>>>>>
>>>>>> Next I'll try to chain multiple FX boxes in the Digipatch. That's
>> where
>>>>> the
>>>>>> sweet stuff is, IMO, when you have chained FX pulsing and
> percolating
>> in
>>>>>> series. Groovy, baby.
>>>>>>
>>>>>>> Awesome for me, headache for Swen. If anyone knows about that
> cabling
>>>>>> thing
>>>>>>> (versus a dedicated digital translation device), let me know...
>>>>>>>
>>>>>>> Jimmy
>>>>>>>
>>>>>>>
>>>>>>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>>>>> news:43542d25@linux...
>>>>>>>>> The adat card can send and receive digital info. It can only
send
>>>> sync.
>>>>>> It
>>>>>>>> cannot slave to ADAT sync from another device. It's a control
> freak.
>>>>>>>>
>>>>>>>>> ;o)

>>>>>

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

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

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

>>>>>>

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

>>>>>>

>>>>>> Hmmm....

>>>>>>

>>>>>> Jimmy

>>>>>>

>>>>>>

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

>>>>>> news:4353d669\$1@linux...

>>>>>>>

>>>>>>> I have my KSP8 setup with analogue ins X4 (multed together

> from

>>> the

>>>>>> cards)

>>>>>>> with the 4 stereo returns coming back in on an ADAT card.

> Works

>>>> like

>>>>> a

>>>>>> charm

>>>>>>> :)

>>>>>>>>

>>>>>>>>

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

>>>>>>>>>Howdy!

>>>>>>>>>

>>>>>>>>>>I've never paid much attention to this, but do the ADAT

cards

>>> work

>>>>>> well?

>>>>>>>> Any

>>>>>>>>>known issues?

>>>>>>>>>

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

>>>>>>>>>>

>>>>>>>>>>Jimmy

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

> > > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > >
> > >
> >
> >
> >
>
> I knew this.....of course.

;o)

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:43546795\$1@linux...

> I would never consider such a thing.

>

> I am an honest man.

>

> Jimmy

>

>

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:435454f0@linux...

> > A while back there was a thread about this. At the time I e-mailed
Edmund

> > and asked him if he thought Paris would fall within the legal framework
of

> > obsolete software. The answer was a quick and unequivocal *not a chance
in

> > hell* kinda' answer. My take on this is that ID isn't about to allow
Paris

> > to pass into the public domain. I don't know if they would de-pace it,
but

> I

> > just have a feeling that there's something still to come. what it is, I

> > don't know. Just a feeling.

> >

> > In the meantime, I would be careful about outing ones self publicly in

> > regard to cracking the software. Just common sense.

> >

> > DeeJ

> >

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

> > news:4353d595@linux...

> > > It's not an issue in practical terms for a lot of people here.

> > >
> > > But it is certainly an issue.
> > >
> > > Jimmy
> > >
> > > "benjamin" <none@a.a> wrote in message news:4353d2e0\$1@linux...
> > > > I can't believe this is still an issue.
> > > >
> > > > <http://www.exetools.com/07-2001.htm>
> > > >
> > > > Check out anti-pace universal
> > > >
> > > >
> > > >
> > > >
> > >
> > >
> >
> >
> >
>
> Hi Tyrone. It was a pleasure talking with you. Glad I could be of some help
amigo.

;o)

"Aaron Allen" <nospam@not_here.dude> wrote in message news:43546342@linux...
> Tyrone man, you are always welcome on the other end of my phone.
> Thanks for the brotherhood.
>
> AA
>
> "Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
> news:43545ba9\$1@linux...
> >
> > I just wanted to take the time to say thanks to my buddies here in
"Paris
> > Land".
> >
> > This group provides never-ending assistance. I was recently asking
> > questions
> > about gear...specifically microphones in this instance. I had a number
of
> > people offer their thoughts. My weekend was given an additional boost
when
> > I received a call from none other than the "Deejmeister" himself. It was
> > really cool speaking with him and he provided me files to listen to
which
> > proved enormously helpful with making my final decision.

> >
> > In addition to DeeJ, I've spoken with more than a few Parasites over the
> > years including Aaron Allen, Nappy, Lamont, Morgan (East Coast), Chris
> > Ludwig
> > (built my first Paris rig) and Gene, whom I've known for quite some
time.
> >
> > The knowledge and information shared by this groups proves quite useful
in
> > my day to day Paris "grind" as well as other audio endeavors.
> >
> > Just wanted to say thanks to all....much appreciated!
> >
> > Tyrone
> >
>
> I have two EDS1000's and 2 MEC's. Each MEC is loaded with a pair of the 8IN
analog/digi cards.

When i patch everything in the PB window, the Submix A (card 1) comes up
just fine, inputs routing to the mixer, etc...but when i do it the exact
same way for the second submix, i get no signal into the mixer.

Recap: it looks like the system is seeing the EDS1000 card, the MEC, the
Input modules, and letting me route all the way through, but i get no sound.
I even tried putting an ADAT card in and routing that, still no juice to
the mixer.

PS: DJ, I want to talk to you when you get a minute, it's been awhile. I
got a new toy!!! (PS: i'm the guy you helped out in santa monica with all
my wacky mobo issues, again, thanks!)Hi David,

Do you have a 75ohm BNC cable running from the MEC BNC clock out that is
hooked up to Card A to the MEC BNC clock in of the one that is on card B?

Deej

"David" <nospam@nospam.com> wrote in message news:43546d38\$1@linux...
>
> I have two EDS1000's and 2 MEC's. Each MEC is loaded with a pair of the
8IN
> analog/digi cards.
>
> When i patch everything in the PB window, the Submix A (card 1) comes up
> just fine, inputs routing to the mixer, etc...but when i do it the exact
> same way for the second submix, i get no signal into the mixer.
>
> Recap: it looks like the system is seeing the EDS1000 card, the MEC, the

> Input modules, and letting me route all the way through, but i get no sound.
> I even tried putting an ADAT card in and routing that, still no juice to the mixer.
>
> PS: DJ, I want to talk to you when you get a minute, it's been awhile. I got a new toy!!! (PS: i'm the guy you helped out in santa monica with all my wacky mobo issues, again, thanks!)No, really.

I mean it.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:43546be4@linux...

> I knew this.....of course.

>

> ;o)

>

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

> news:43546795\$1@linux...

> > I would never consider such a thing.

> >

> > I am an honest man.

> >

> > Jimmy

> >

> >

> >

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

> > news:435454f0@linux...

> > > A while back there was a thread about this. At the time I e-mailed Edmund

> > > and asked him if he thought Paris would fall within the legal framework

> > of

> > > obsolete software. The answer was a quick and unequivocal *not a chance

> > in

> > > hell* kinda' answer. My take on this is that ID isn't about to allow

> > Paris

> > > to pass into the public domain. I don't know if they would de-pace it,

> > but

> > I

> > > just have a feeling that there's something still to come. what it is,

I

> > > don't know. Just a feeling.

> > >

> > > In the meantime, I would be careful about outing ones self publicly in
> > > regard to cracking the

Subject: Re: My new blog

Posted by [Tony Benson](#) on Wed, 28 Sep 2005 20:04:02 GMT

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

;
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:43546be4@linux...
> > I knew this.....of course.
> >
> > ;o)
> >
> > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> > news:43546795\$1@linux...
> > > I would never consider such a thing.
> > >
> > > I am an honest man.
> > >
> > > Jimmy
> > >
> > >
> > >
> > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > news:435454f0@linux...
> > > > A while back there was a thread about this. At the time I e-mailed
> > Edmund
> > > > and asked him if he thought Paris would fall within the legal
> > framework
> > of
> > > > obsolete software. The answer was a quick and unequivocal *not a
> > chance
> > in
> > > > hell* kinda' answer. My take on this is that ID isn't about to allow
> > Paris
> > > > to pass into the public domain. I don't know if they would de-pace
it,
> > but
> > > I
> > > > just have a feeling that there's something still to come. what it
is,
> > I
> > > > don't know. Just a feeling.
> > > >
> > > > In the meantime, I would be careful about outing ones self publicly
in

```
> > > regard to cracking the software. Just common sense.  
> > >  
> > > DeeJ  
> > >  
> > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message  
> > > news:4353d595@linux...  
> > > > It's not an issue in practical terms for a lot of people here.  
> > > >  
> > > > But it is certainly an issue.  
> > > >  
> > > > Jimmy  
> > > >  
> > > > "benjamin" <none@a.a> wrote in message news:4353d2e0$1@linux...  
> > > > > I can't believe this is still an issue.  
> > > > >  
> > > > > http://www.exetools.com/07-2001.htm  
> > > > >  
> > > > > Check out anti-pace universal  
> > > > >  
> > > > >  
> > > > >  
> > > > >  
> > > > >  
> > > >  
> > > >  
> > >  
> > >  
> >  
> >  
>>  
>  
>They're pretty cheap too.....under $100.00 IIRC. Good luck.
```

> a
 > > CDL/MEC with the spdif cables will work.....at least it works for me.
 > >
 > > ;o)
 > >
 > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
 > > news:435466a6@linux...
 > > > Or just skip the Digipatch altogether, and run the 75 ohm SPDIF
 between
 > > the
 > > > CDL-313 and Paris, right?
 > > >
 > > > But there's got to be some translation going on, not just a cable
 > changing
 > > > sides from one side to the other....
 > > >
 > > > Jimmy
 > > >
 > > >
 > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > > > news:435455fc\$1@linux...
 > > > > Run the AES cables from the KSP8 into the respective AES I/O of the
 > > > > CDL-313.
 > > > > Run a 75 ohm coax from the spdif output from the CDL-313 into the
 > > > > s/pdif
 > > > > input of the Digipatch and run a 75 ohm coax from the s/pdif input
 of
 > > the
 > > > > Digipatch to the s/pdif output of the CDL-313 and you're good to go.
 > > > >
 > > > > DeeJ
 > > > >
 > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
 > > > > news:43545355@linux...
 > > > > > So the AES to SPDIF cables go between which two pieces of kit?
 > > > > >
 > > > > > Paris and Digipatch, or FX to Digipatch?
 > > > > >
 > > > > > Jimmy
 > > > > >
 > > > > >
 > > > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
 > > > > > news:4354526f@linux...
 > > > > > > I tried this too. It's basically a no go, no matter what
 should
 > be
 > > > > > > happening. I'm interfacing the AES I/O of both a Quantec
 Yardstick

> > and
> > > a
> > > > > Power Technology DSP/FX card with Paris through an M-Audio
> Digipatch
> > > > using
> > > > > Hosa CDL-313 AES to coaxial converters. These do the job. This
is
> > one
> > > > > situation where throwing money at it is the only reliable
> solution.
> > > > >
> > > > > DeeJ
> > > > >
> > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> > > > > news:43544510\$1@linux...
> > > > > > Swen is trying to send and return Paris digital info via the
> SPDIF
> > > > jacks
> > > > > to
> > > > > > the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to SPDIF
> > cables
> > > > > > specified by Kurzweil and endorsed by several online bigshots.
> No
> > > go.
> > > > > >
> > > > > > The cables are 6 feet long, which is supposedly the outside
edge
> > for
> > > > > this
> > > > > > sort of thing. Maybe the cables should be shorter? Four feet?
> > > > > >
> > > > > > He's clocking the KSP8 and Paris to a Lucid clock via BNC with
> no
> > > > > > problems.
> > > > > > Just no signal transfer on the digital buss.
> > > > > >
> > > > > > I, however, am enjoying perfect signal transfer between my
Paris
> > rig
> > > > and
> > > > > my
> > > > > > Kurzweil Rumour and Mangler, via SPDIF, through my new
> Digipatch,
> > > > which
> > > > > is
> > > > > > an excellent piece of kit. Awesome setup. Zero latency,
perfect
> > > > clarity,

>>>>> infinite patchability of several FX boxes across three
>> MEC/submixes.
>>>>> Thanks,
>>>>> DeeJ!
>>>>>
>>>>> Next I'll try to chain multiple FX boxes in the Digipatch.
> That's
>>>> where
>>>>> the
>>>>>> sweet stuff is, IMO, when you have chained FX pulsing and
>>> percolating
>>>> in
>>>>>> series. Groovy, baby.
>>>>>>
>>>>>>> Awesome for me, headache for Swen. If anyone knows about that
>>> cabling
>>>>>> thing
>>>>>>> (versus a dedicated digital translation device), let me
know...
>>>>>>>
>>>>>>> Jimmy
>>>>>>>
>>>>>>>
>>>>>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>>>>>>> news:43542d25@linux...
>>>>>>>> The adat card can send and receive digital info. It can only
>>> send
>>>>> sync.
>>>>>> It
>>>>>>>> cannot slave to ADAT sync from another device. It's a
control
>>> freak.
>>>>>>>>
>>>>>>>>> ;o)
>>>>>>>>>
>>>>>>>>> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
>>>>>>>>> news:4353d772\$1@linux...
>>>>>>>>>> So one ADAT card can't send and receive? Just one or the
>>> other?
>>>>>>>>>>
>>>>>>>>>>>> And wouldn't it be 24 bit, not 20 bit?
>>>>>>>>>>>>
>>>>>>>>>>>>> Hmmm....
>>>>>>>>>>>>>
>>>>>>>>>>>>> Jimmy
>>>>>>>>>>>>>
>>>>>>>>>>>>>
>>>>>>>>>>>>>> "John Macy" <spamlessjohn@johnmacy.com> wrote in message

```
> > > > > > > > > news:4353d669$1@linux...
> > > > > > > > >
> > > > > > > > > I have my KSP8 setup with analogue ins X4 (malted
together
> > > from
> > > > the
> > > > > > cards)
> > > > > > > > > with the 4 stereo returns coming back in on an ADAT
card.
> > > Works
> > > > > like
> > > > > > a
> > > > > > > charm
> > > > > > > > :)
> > > > > > > > >
> > > > > > > > >
> > > > > > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote:
> > > > > > > > > > Howdy!
> > > > > > > > > >
> > > > > > > > > >
```

Subject: Re: My new blog
Posted by [Aaron Allen](#) on Wed, 28 Sep 2005 23:24:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
itou.com" target="_blank">info@studiomanitou.com> wrote:
>> >>In town for a bit and would love to chat with fellow Parisites.
>> >>
>> >>Rob_A
>> >>
>> >>
>> >>
>> >
>>
>>
>
>You got a manual? It's all in there. It's in the BT vid also. if you can get
a copy.
Rod
"scott h " <fresnelmusic@comcast.net> wrote:
>
>ok... so I will admit it. I have never been able to get my head around the
>way paris runs automation, so I usually try and work without it....
>
>but, well, now... I need it.
>
>here are a few questions...
>
```

>
>why is it that I can input automation by making moves with the mouse, but
>not with the c16 ? I hit the "auto/marker" button....and armed the tracks....
>but it didnt take from the fader moves on the c16.....
>
>also... why are my "pencil" buttons greyed out in the automation window?
>if I could figure out how to access them, I might just draw it in....
>
>
>if someone could help.. I would be mucho mucho grateful...
>
>I didnt seem to find the answers to either of these in the FAQ's.....
>
>
>scott h
>fresnelmusic@comcast.netAs I remember it was pretty metallic and unnatural. Might be cool if
that's
what you're going for, but I have a different vibe in mind..... probably
woulda been good on Queensryche's Screaming In Digital. Maybe Gary Numan.
AA

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:435465e2\$1@linux...
>I recall it sounding very bad. I say that not as a self-satisfied ass, but
> as someone who was horrified.
>
> Young, but horrified.
>
> Jimmy
>
> "Aaron Allen" <nospam@not_here.dude> wrote in message
> news:43545817@linux...
>> I had a Q2 on loan for a brief while and found basically the same thing
>> as
> I
>> remember.
>> AA
>>
>> "Gantt Kushner" <gizmo@his.com> wrote in message
>> news:435442DF.3BB92E63@his.com...
>> >I use my ADAT cards for I/O w/ my old Quadraverb 2 and for the
>> >occasional
>> > ADAT transfer, which works fine if you know how to avoid the bugs...
>> >
>> > My Q2 makes strange noises sometimes, however. I don't think it likes
>> > 44.1K sample rate too much.
>> >

>> > Gantt
>> >
>> > uptown jimmy wrote:
>> >
>> >> Howdy!
>> >>
>> >> I've never paid much attention to this, but do the ADAT cards work
> well?
>> >> Any
>> >> known issues?
>> >>
>> >> Swen has ADAT ins and outs on his Kurzweil KSP8....
>> >>
>> >> Jimmy
>> >
>>
>>
>
>HI DJ,
1 x RME HDSP MADI PCI
<http://www.rme-audio.com/english/madi/hdspmadi.htm>
1 x ADI-648
<http://www.rme-audio.com/english/madi/adi648.htm>

1x RME HDSP AES-32 PCI Card
<http://www.synthax.com/rmeaes-32.html>

This would give you what you want with a few extra channels.
This will bring you down to a 2 card setup with allot more routing ease
sense your not trying to route and clock between 3 or more cards.

Don't for get that you can use up to 3 MADI cards in a system. I've a
bunch of machines with 2 for 128 channels and they work perfect.

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

If you don't want to wait for the AES card then use the ADI-4 DD this
will take one of the ADAT I/O of the ADI-648 and turn it into 4 stereo
pair of AES/SPDIF.

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

Chris

DJ wrote:

> I need to be able to simultaneously interface with at least 3 x pair of
> s/pdif I/O along with 8 x analog I/O and at least 56 ADAT I/O to achieve
> studio bliss. If I don't have this I will die. Madi appears to be solely
> ADAT so I would have to do an either/or with the last lightpipe I/O using a
> format converter and an external AD/DA.....resulting in my demise. I
> really would like to keep exactly the setup I have and be able to add just
> another 8 analog I/O plus another s/pdif and lightpipe interface. Much joy
> would ensue.....but alas.....;oP
>
> So now I'm wondering how I might kludge something together that would bypass
> this obviously flawed thinking that would, for no reason that I can discern
> other than plain 'ol meanness, attempt to thwart my lust for doing wierd
> shit with a DAW.
>
> Hide and watch. I'll figure out something.
>
> ;o)
>
>
>
>
>
> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
> news:4353a9f8\$1@linux...
>
>>DJ,
>>
>>What I want to hear are the reasons not to get a MADI..:)
>>
>>
>>Chris
>>
>>
>>DJ wrote:
>>
>>>I could have sworn that I saw somewhere that only 3 x HDSP PCI cards
>
> were
>
>>>possible.. I'm currently running 2 x HDSP 9652 PCI's and a
>
> Multiface/PCI. I
>
>>>wouldn't mind adding another Multiface/PCI (yeah, I know.....get a

>>>Madi.....I have my reasons not to).....soooo.....I was wondering
>
> if,
>
>>>by any chance, I'm having a senior moment and 4 x HDSP PCI cards can be
>>>utilized.
>>>
>>>
>>>
>>>
>>
>>--
>>Chris Ludwig
>>ADK
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>(859) 635-5762
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762"David" <nospam@nospam.com> wrote:

>
>I have two EDS1000's and 2 MEC's. Each MEC is loaded with a pair of the
8IN
>analog/digi cards.
>
>When i patch everything in the PB window, the Submix A (card 1) comes up
>just fine, inputs routing to the mixer, etc...but when i do it the exact
>same way for the second submix, i get no signal into the mixer.
>
>Recap: it looks like the system is seeing the EDS1000 card, the MEC, the
>Input modules, and letting me route all the way through, but i get no sound.
>I even tried putting an ADAT card in and routing that, still no juice to
>the mixer.
>
>PS: DJ, I want to talk to you when you get a minute, it's been awhile. I
>got a new toy!!! (PS: i'm the guy you helped out in santa monica with all

Hi,
Try this if it will help...
Go to Paris.cfg and put a line (if it is not there already)
MasterOutputCard=0

Try with 0 and 1

Also Adat cards should be always after In cards inside mecs according to my tests and many user setups...

Regards,

Dimitrios

>my wacky mobo issues, again, thanks!)Hi,

Here is my setup proposition something that I use and I am in "heaven" with that configuration.

Well, if you buy secondhand three Pulsar Creamware cards with classic configuration you get 1 stereo spdif in/out 16 ADAT i/o and two analog 24 bit (up to 96khz) in out plus midi in out.

So for three cards you get 48 Adat in/outs 3 spdif stereo in/outs and 6 analog in/outs.

Pretty close to what you want.

This setup when configured right is EXTREMELY reliable !

Plus you get the scope environnement with cosoles digital effects that run from Pulsar

dsps with great Pulsar plugins like VINCO (1176 clone) PSY-Q (BBE enhancer type) and the most incredible, could I say best, synthesizers on any platform, period.

This setup along with Paris is truly amazing.

Using a freeware (there are plenty of those) called millidelay I can make the routing from Paris to scope back to Paris using just nudge slip in Paris! will check this...thanks for the heads up.

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

>

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

>>

>>I have two EDS1000's and 2 MEC's. Each MEC is loaded with a pair of the >8IN

>>analog/digi cards.

>>

>>When i patch everything in the PB window, the Submix A (card 1) comes up

>>just fine, inputs routing to the mixer, etc...but when i do it the exact

>>same way for the second submix, i get no signal into the mixer.

>>

>>Recap: it looks like the system is seeing the EDS1000 card, the MEC, the

>>Input modules, and letting me route all the way through, but i get no sound.

>>I even tried putting an ADAT card in and routing that, still no juice to

>>the mixer.

>>

>>PS: DJ, I want to talk to you when you get a minute, it's been awhile.

I

>>got a new toy!!! (PS: i'm the guy you helped out in santa monica with all

>
>Hi,
>Try this if it will help...
>Go to Paris.cfg and put a line (if it is not there already)
>MasterOutputCard=0
>
>Try with 0 and 1
>
>Also Adat cards should be always after In cards inside mecs according to
>my tests and many user setups...
>Regards,
>Dimitrios
>>my wacky mobo issues, again, thanks!)
>You might consider an expanded MOTU 2408mk3 system. This would give you 96
channels of simultaneous input and output at sample rates up to 96kHz. Up
to 96 ch. of Adat and Tdif I/O at 96k, 32 ch analog I/O 24bit 96k, 4 stereo
SPDIF in and 8 stereo SPDIF out, SMPTE and word clock.

It might be a cleaner set up.

Just a thought:)

James

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

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

>
>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>news:4353a9f8\$1@linux...
>> DJ,
>>
>> What I want to hear are the reasons not to get a MADI...)
>>
>>
>> Chris
>>
>>
>> DJ wrote:
>> > I could have sworn that I saw somewhere that only 3 x HDSP PCI cards
>were
>> > possible.. I'm currently running 2 x HDSP 9652 PCI's and a
>Multiface/PCI. I
>> > wouldn't mind adding another Multiface/PCI (yeah, I know.....get a
>> > Madi.....I have my reasons not to).....soooo.....I was wondering
>if,
>> > by any chance, I'm having a senior moment and 4 x HDSP PCI cards can
be
>> > utilized.
>> >
>> >
>> >
>> >
>> >
>>
>> --
>> Chris Ludwig
>> ADK
>> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>> www.adkproaudio.com <http://www.adkproaudio.com/>
>> (859) 635-5762
>
>Look under automation at <http://kfocus.com/paris/>
Also you have to click the button to select the mode to begin drawing.
It is in the manual and you can get the pdf if you need it.
John

Rod Lincoln wrote:

> You got a manual? It's all in there. It's in the BT vid also. if you can get
> a copy.
> Rod
> "scott h " <fresnelmusic@comcast.net> wrote:
>
>>ok... so I will admit it. I have never been able to get my head around the
>>way paris runs automation, so I usually try and work without it....
>>

>>but, well, now... I need it.
>>
>>here are a few questions...
>>
>>
>>why is it that I can input automation by making moves with the mouse, but
>>not with the c16 ? I hit the "auto/marker" button....and armed the tracks....
>>but it didnt take from the fader moves on the c16.....
>>
>>also... why are my "pencil" buttons greyed out in the automation window?
>>if I could figure out how to access them, I might just draw it in....
>>
>>
>>if someone could help.. I would be mucho mucho grateful...
>>
>>I didnt seem to find the answers to either of these in the FAQ's.....
>>
>>
>>scott h
>>fresnelmusic@comcast.net
>
>I'm going back to win98 after way too many crashes/wasted time with xp
and paris. Is this true regarding drive size in win98?
Thanks,
John

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

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

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

Good luck

Ron Martell Duncan B.C. Canada

--

Microsoft MVPHi,
From what I read in this forum EDS cards are 5V .

Do they use also the 3.3V ?

Anyone knows how many watts consumes each EDS card ?

That is for choosing the best power supply it is not the total wattage they output but how many amperes they use for 5V ?

Right ?

Anyone digged in this before ?

Regards,

DimitriosTry this:

1. Turn on Apogee BB first. Be sure it is fully powered up and all lights have cycled through before you.....
2. Turn on MECs
3. Now boot your computer
4. Now launch Paris.

If MEC 2 still doesn't recognize the cards, go to your project window and switch the project settings from Word Clock to Internal, then back again to WC..

If that doesn't work, open your Global Master window, switch both cards to *virtual* submixes, assign submix 2 to card A and submix 1 to card B. If works, you might want to save your project this way and leave it alone.....but if you're like me and demand a certain discipline from your DAW, you will then switch the cards back to the original settings and see if they work.

Deej

"David" <nospam@no

Subject: Re: My new blog

Posted by [excelav](#) on Thu, 29 Sep 2005 03:45:36 GMT

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

quot; <tyronecorbett@comcast.net> wrote in message
news:435bce41\$1@linux...

>

> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:

>

> Song of the Year "All I Want for Christmas is You"

> Record of the Year "Christmas Love and You"

> Best R&B Album "Christmas Love and You"

> Best Traditional R&B vocal "Christmas Love and You"

> Best R&B vocal performance "All I Want for Christmas is You"

>

> Obviously, it is early on in the running, but good news none the less.

>
> Tyrone totally cool, congratulations!

James

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

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>
> Song of the Year "All I Want for Christmas is You"
> Record of the Year "Christmas Love and You"
> Best R&B Album "Christmas Love and You"
> Best Traditional R&B vocal "Christmas Love and You"
> Best R&B vocal performance "All I Want for Christmas is You"
>
> Obviously, it is early on in the running, but good news none the less.
>
> Tyrone Great news, Ty! Best of luck to you - hope you get it!

Neil

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

>
> Guy's, I just received notice that a song I co-wrote with Will Downing and
> Travis Milliner, "All I Want for Christmas is You" has been nominated in
> several categories for awards:
>
> Song of the Year "All I Want for Christmas is You"
> Record of the Year "Christmas Love and You"
> Best R&B Album "Christmas Love and You"
> Best Traditional R&B vocal "Christmas Love and You"
> Best R&B vocal performance "All I Want for Christmas is You"
>
> Obviously, it is early on in the running, but good news none the less.
>
> Tyrone Not knowing what the guy's guitar sounds like, or the context
of the music, I would say - just for the helluvit, start with:

- a.) The SP-87 at about a 45 degree angle back from the bridge,
and...
- b.) One of the KM-184's or C460B's aimed straight-on at the
12th fret.

Try the Great River or the Forsell on the "12th fret" mic, and

you have an Avalon 737, dontcha? Use that on one the SP-87 with just a teensy bit of compression & lo-end rolloff.

It ain't gonna suck, I'll tell you that much!

Neil

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

>I'm gett6ing set up for a guitar overdub session tomorrow. The guitarist is

>a major, nationally recognized picker. I haven't really been given the green
>light to name names right now. The tracks will be included in a mix of a
>project that I've been working on here.

>

>Anyway, I'm going to be doing a quick test of a number of mics for this
>session. Since the room sounds good and I'm not worried about overbleed, I'm

>considering X/Y pairs of SDC's and also mono tracking of the guitar using
>LDC's. I'm pretty stoked by thewse SE mics I've been trying out and I'm
>including them in the audition.

>

>Here are the mics and preamps:

>1. Stephen Paul U87-(Sytek)

>2. AT 4050 (Sytek)

>3. SE Titan (Sytek)

>4. SE Titan-different voicing from standard issue (Sytek)

>5. Mojave cardioid built by Mike Claytor (Great River MP2-MH)

>6. SE Gemini (Great River MP2-MH)

>7. Neumann KM184's in X/Y (Forssell JMP-6)

>8. AKG C460B-Ck-61's in X/Y (Forssell JMP-6)

>9. SE 3 in X/Y (Forssell JMP-6)

>

>These preamps are all somewhat similar, being clean/straight wire with gain
>kinda pre's and they were selected for reasons if consistency and expediency
>in getting this test done within the remaining time I have available in
>2005.

>

>If it's OK with eve3ryone involved, I'll make some sound clips available.

>

>Deej

>

>

>

>
>
>I'm mixing with the channel faders fairly hot, the submix faders down to where the submix isn't quite hitting oiverload (in my most recent imx. this was around -2.2dB , then using NoLimit for making up the gain and then a little more.....usually a threshold setting of
-4.4dB. This yields a sound which is, to my ears, sorta like using a nicely colored bus compressor like a VariMu.

Deej

"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:435bfd41\$1@linux...

>
>
> What type os setting do you use?
> I can;t seem to trust Nolimit on the Mix bus as it always gives me a very
> flat looking WAV.
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I've been mixing with NoLimit across the Global bus.
> >
> >Deej
> >
> >"Eugene B" <martinlancer@hotmail.com> wrote in message
> >news:435bf479\$1@linux...
> >>
> >> Do most users prefer to mix in paris with or without
> >> the eds stereo comp across the mix buss?
> >
> >If the performer doesn't have good mic technique, a transparent compressor can save a take. I don't use comp color when tracking if I can help it.
Limits my options later on.

Deej

"Cujo" <chris@nospamapplemanstudio.com> wrote in message
news:435bfeb9\$1@linux...

>
> Just curious how many of you fellow Parisians approach compression while recording
> in to paris. For instance, does anyone compress Snares and Kicks or Overheads
> to get a hotter level without too much red. What about vocals?
> Do you record em uncompressed and then add when mixing? Or do you like the
> effect of compressing while tracking and then again while mixing?
> Also I'd love to know what some of our fav hardware compressors are and

why. Deej, I've look for some old post I thought I saved from when you went through this, but I can't find them, so, please forgive, but I need your help. I finally installed the RME 9652 and Cubase SX3. I can't get them to sync up at all. Cubase just sits there when I press play on Paris (I have the adat sync hooked up) I have tried everything I can think of, changing settings in the 9652 control panel to recieve adat sync, set cubase to recieve sync, etc. I'm just talking transport sync so far...havn't even tried audio yet. I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with Paris using a Frontier Dakota.
etc(but it's late so I may be missing something) Do you have any tips????
Rod I'm sure some of you guys are hip to this, but I thought I would put this out there.

<http://www.josephson.com/tn5.html>

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

>

>Guy's, I just received notice that a song I co-wrote with Will Downing and
>Travis Milliner, "All I Want for Christmas is You" has been nominated in
>several categories for awards:

>

>Song of the Year "All I Want for Christmas is You"

>Record of the Year "Christmas Love and You"

>Best R&B Album "Christmas Love and You"

>Best Traditional R&B vocal "Christmas Love and You"

>Best R&B vocal performance "All I Want for Christmas is You"

>

>Obviously, it is early on in the running, but good news none the less.

>

>Tyrone

Dear Tyrone.

These are absolutely just amazingly wonderful news !!!

In my dreams I always have this Grammy dream nomination/award thing ...

I am very happy you got there first !!

I wholeheartly hope that your song will get finally at least one Grammy award.

My prayers are with you.

Regards,

Dimitrios Yes, but not as a compressor, heheh.....

I usually get a mix I dig, then I'll spank the global fader with gain out of the compressor make up gain. Fattens it up every time. The method is covered in the Paris video I cut with BT I believe. Thanks for the trick, Brian! No limit is great, but for what I want there it's not where I'm going, personally.

Now then, no limit on a bass/floor tom/kick track... that's another thang...

AA

"Eugene B" <martinlancer@hotmail.com> wrote in message
news:435bf479\$1@linux...

>

> Do most users prefer to mix in paris with or without
> the eds stereo comp across the mix buss?Rod, I'm fairly sure you'll have to send the transport
commands via midi/

MTC and the sample sync commands via adat card... at least I've always had
to on external sync'd transports.

AA

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...

>

> DeeJ, I've look for some old post I thought I saved from when you went
> through

> this, but I can't find them, so, please forgive, but I need your help. I

> finally installed the RME 9652 and Cubase SX3. I can't get them to sync up

> at all. Cubase just sits there when I press play on Paris (I have the adat

> sync hooked up) I have tried everything I can think of, changing settings

> in the 9652 control panel to recieve adat sync, set cubase to recieve

> sync,

> etc. I'm just talking transport sync so far...havn't even tried audio yet.

> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with

> Paris

> using a Frontier Dakota.

> etc(but it's late so I may be missing something) Do you have any tips????

> RodGood on ya dude.

AA

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:435bce41\$1@linux...

>

> Guy's, I just received notice that a song I co-wrote with Will Downing and

> Travis Milliner, "All I Want for Christmas is You" has been nominated in

> several categories for awards:

>

> Song of the Year "All I Want for Christmas is You"

> Record of thh Year "Christmas Love and You"

> Best R&B Album "Christmas Love and You"

> Best Traditional R&B vocal "Christmas Love and You"

> Best R&B vocal perfomance "All I Want for Christmas is You"

>

> Obviously, it is early on in the running, but good news none the less.

>

> Tyronei didn't mean not to use them but use them wisely. personally i love

the distressor on vocals and bass

On 24 Oct 2005 08:44:38 +1000, "Cujo" <chris@nospamapplemanstudio.com> wrote:

>

>

>Well, sometimes compression casn make a really great perfomer sound even
>better.

>When I mean hotter levels I should clarify, Say a snare into an API which
>has only input control, but the pres sounds great pushed, however at the
>best level, you get a few "overs" ..or even use somehting like an RNC to
>be able to step down the output of the pre

>

>

>rick <parnell68@hotmail.com> wrote:

>>not to get hotter levels but just to smooth things out if the talent
>>hasn't a efin clue. if you want hotter, do it post.

>>

>>On 24 Oct 2005 07:20:57 +1000, "Cujo" <chris@nospamapplemanstudio.com>
>>wrote:

>>

>>>

>>>Just curious how many of you fellow Parisians approach compression while
>recording

>>>in to paris. For instance, does anyone compress Snares and Kicks or Overheads
>>>to get a hotter level without too much red. What about vocals?

>>>Do you record em uncompressed and then add when mixing? Or do you like
>the

>>>effect of compressing while tracking and then again while mixing?

>>>Also I'd love to know what some of our fav hardware compressors are and
>why.

>>Fantastic. Go get em !!!

Neil wrote:

> Great news, Ty! Best of luck to you - hope you get it!

>

> Neil

>

>

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

>

>>Guy's, I just received notice that a song I co-wrote with Will Downing and
>>Travis Milliner, "All I Want for Christmas is You" has been nominated in
>>several categories for awards:

>>

>>Song of the Year "All I Want for Christmas is You"

>>Record of thh Year "Christmas Love and You"

>>Best R&B Album "Christmas Love and You"
>>Best Traditional R&B vocal "Christmas Love and You"
>>Best R&B vocal performance "All I Want for Christmas is You"
>>
>>Obviously, it is early on in the running, but good news none the less.
>>
>>Tyrone
>
>With the Cubase 1.06 and dakota card, everything was taken care of with the
adat 9 pin sync. And it was pretty simple also.
I was really hoping the SX 3/ RME would be as easy.
Rod
"Aaron Allen" <nospam@not_here.dude> wrote:
>Rod, I'm fairly sure you'll have to send the transport commands via midi/

>MTC and the sample sync commands via adat card... at least I've always had

>to on external sync'd transports.
>
>AA
>
>
>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435c7ec8\$1@linux...
>>
>> DeeJ, I've look for some old post I thought I saved from when you went

>> through
>> this, but I can't find them, so, please forgive, but I need your help.
I
>> finally installed the RME 9652 and Cubase SX3. I can't get them to sync
up
>> at all. Cubase just sits there when I press play on Paris (I have the
adat
>> sync hooked up) I have tried everything I can think of, changing settings
>> in the 9652 control panel to recieve adat sync, set cubase to recieve

>> sync,
>> etc. I'm just talking transport sync so far...havn't even tried audio
yet.
>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate) with

>> Paris
>> using a Frontier Dakota.
>> etc(but it's late so I may be missing something) Do you have any tips????
>> Rod
>
>Extremely cool. Kudos to you and your partners.
Wish you the best.

MR

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

>

>Guy's, I just received notice that a song I co-wrote with Will Downing and
>Travis Milliner, "All I Want for Christmas is You" has been nominated in
>several categories for awards:

>

>Song of the Year "All I Want for Christmas is You"

>Record of the Year "Christmas Love and You"

>Best R&B Album "Christmas Love and You"

>Best Traditional R&B vocal "Christmas Love and You"

>Best R&B vocal performance "All I Want for Christmas is You"

>

>Obviously, it is early on in the running, but good news none the less.

>

>TyroneOK, I got the transport part of it going. Amazing what the brain is capable
of with a few hours sleep! One missed checkbox cost me 2hrs of grief last
night. I still haven't tried the audio part yet, but Cubase and Paris look
like there staying locked via adat 9 pin sync.

rod

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

>

>With the Cubase 1.06 and dakota card, everything was taken care of with
the

>adat 9 pin sync. And it was pretty simple also.

>I was really hoping the SX 3/ RME would be as easy.

>Rod

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

>>Rod, I'm fairly sure you'll have to send the transport commands via midi/

>

>>MTC and the sample sync commands via adat card... at least I've always
had

>

>>to on external sync'd transports.

>>

>>AA

>>

Subject: Re: My new blog

Posted by [rick](#) on Thu, 29 Sep 2005 09:24:32 GMT

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

es would start getting the frisbee vibe going PDQ once they

>saw it though and if it was covered in lamb's fleece it would be even more

>in jeopardy (one of the drawbacks of having large goofy carnivores in the

>studio, I guess)

>
>;o)

That would be a new take on the term "Eat The Mic!"

After I build one of these for 15 bucks, then I'll have to build the 200K room to record in, so it sounds good;)

If anyone builds and records with one, let us know what you think of it.
In time I'll be building one to go with my EarthWorks mics.

Thanks
James

>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:435c7f70\$1@linux...
>>
>> I'm sure some of you guys are hip to this, but I thought I would put this
>> out there.
>>
>> <http://www.josephson.com/tn5.html>
>>
>> James
>
>Very true.

"Carl Amburn" <carlamburn@hotmail.com> wrote:
>Well, how does it *look* ---- or how does it *sound*??? I mix for the sound
>thingy.
>
>-Carl Amburn
>
>
>"cujo" <chris@applemanstudio.com> wrote in message news:435d0c5b\$1@linux...
>>
>>
>> And this does not give you a block wave form?
>>
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >I'm mixing with the channel faders fairly hot, the submix faders down
to

>> >where the submix isn't quite hitting oiverload (in my most recent imx.
>this
>> >was around -2.2dB , then using NoLimit for making up the gain and then
a
>> >little more.....usually a threshold setting of
>> > -4.4dB. This yields a sound which is, to my ears, sorta like using
>> a
>> >nicey colored bus compressor like a VariMu.
>> >
>> >Deej
>> >
>> >"cujo" <chris@nospamapplemanstudio.com> wrote in message
>> >news:435bfd41\$1@linux...
>> >>
>> >>
>> >> What type os setting do you use?
>> >> I can;t seem to trust Nolimit on the Mix bus as it always gives me
a
>very
>> >> flat looking WAV.
>> >>
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> >I've been mixing with NoLimit across the Global bus.
>> >> >
>> >> >Deej
>> >> >
>> >> >"Eugene B" <martinlancer@hotmail.com> wrote in message
>> >> >news:435bf479\$1@linux...
>> >> >>
>> >> >> Do most users prefer to mix in paris with or without
>> >> >> the eds stereo comp across the mix buss?
>> >> >
>> >> >
>> >
>> >
>>
>
>Yeah
>"Aaron Allen" <nospam@not_here.dude> wrote:
>>You guys are getting this in XP?
>AA
>
>
>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435d0f6d\$1@linux...
>>
>> OK I just verified sample accurate sync between Paris and SX3 for 10:00,

>> so
 >> I'm happy. This is using the cubase metronome.
 >> Flip phase and I get total cancellation..100%
 >> Next step is the audio. I seem to remember you having to set up RME as
 the
 >> master clock to avoid clicks and pops...is that right??
 >> rod
 >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
 >>> Looks like you've got it. Occassionally, I'll get some stubbornness from
 >> SX.
 >>> when this happens, I dicipline it bygoing to the SX transport window and
 >>> toggling between internal and idle. Then, when I hit the Paris transport,
 >>> everything locks up.
 >>>
 >>> Deej
 >>>
 >>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
 >>> news:435cf489\$1@linux...
 >>>>
 >>>> OK, I got the transport part of it going. Amazing what the brain is
 >>>> capable
 >>>> of with a few hours sleep! One missed checkbox cost me 2hrs of grief

 >>>> last
 >>>> night. I still havn't tried the audio part yet, but Cubase and Paris

 >>>> look
 >>>> like there staying locked via adat 9 pin sync.
 >>>> rod
 >>>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:
 >>>> >
 >>>> >With the Cubase 1.06 and dakota card, everything was taken care of
 with
 >>>> the
 >>>> >adat 9 pin sync. And it was pretty simple also.
 >>>> >I was really hoping the SX 3/ RME would be as easy.
 >>>> >Rod
 >>>> >"Aaron Allen" <nospam@not_here.dude> wrote:
 >>>> >>Rod, I'm fairly sure you'll have to send the transport commands via
 >>>> midi/
 >>>> >
 >>>> >>MTC and the sample sync commands via adat card... at least I've always
 >>>> had
 >>>> >
 >>>> >>to on external sync'd transports.
 >>>> >>
 >>>> >>AA
 >>>> >>

```

>>>> >>
>>>> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>>>news:435c7ec8$1@linux...
>>>> >>>
>>>> >>> DeeJ, I've look for some old post I thought I saved from when you
>> went
>>>> >
>>>> >>> through
>>>> >>> this, but I can't find them, so, please forgive, but I need your

>>>> >>> help.
>>>> >I
>>>> >>> finally installed the RME 9652 and Cubase SX3. I can't get them
to
>>>sync
>>>> >up
>>>> >>> at all. Cubase just sits there when I press play on Paris (I have
>> the
>>>> >adat
>>>> >>> sync hooked up) I have tried everything I can think of, changing
>>>settings
>>>> >>> in the 9652 control panel to recieve adat sync, set cubase to
>>>> >>> recieve
>>>> >
>>>> >>> sync,
>>>> >>> etc. I'm just talking transport sync so far...havn't even tried

>>>> >>> audio
>>>> >yet.
>>>> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate)
>>>with
>>>> >
>>>> >>> Paris
>>>> >>> using a Frontier Dakota.
>>>> >>> etc(but it's late so I may be missing something) Do you have any
>>>tips????
>>>> >>> Rod
>>>> >>
>>>> >>
>>>> >
>>>>
>>>
>>>
>>
>
>Thanks Kim for the suggestions...how do you "bypass" PACE ? ( I have
anti-pace software that I have never tried to use)...
"Kim" <hiddensounds@hotmail.com> wrote in message news:435a0c1e$1@linux...

```

>
> > Pace never actually caused me any trouble, though I do bypass it now
just
> to be sure. ;o)
>at least I am, I think DJ switched back to ME to get multiple adats per mec.
I know what your asking.....Paris on XP has always worked with using the
adat 9 pin for syncing with other audio cards, at least for me, just not
for syncing with an actual adat. For that I still have to use ME.
Rod
"Rod Lincoln" <rlincoln@kc.rr.com> wrote:
>
>Yeah
>"Aaron Allen" <nosпам@not_here.dude> wrote:
>>You guys are getting this in XP?
>>AA
>>
>>
>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435d0f6d\$1@linux...
>>>
>>> OK I just verified sample accurate sync between Paris and SX3 for 10:00,
>
>>> so
>>> I'm happy. This is using the cubase metronome.
>>> Flip phase and I get total cancellation..100%
>>> Next step is the audio. I seem to remember you having to set up RME as
>the
>>> master clock to avoid clicks and pops...is that right??
>>> rod
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>Looks like you've got it. Occassionally, I'll get some stubbornness from
>>> SX.
>>>>when this happens, I dicipline it bygoing to the SX transport window
and
>>>>toggling between internal and idle. Then, when I hit the Paris transport,
>>>>everything locks up.
>>>>
>>>>Deej
>>>>
>>>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>>>>news:435cf489\$1@linux...
>>>>
>>>>> OK, I got the transport part of it going. Amazing what the brain is
>>>>>capable
>>>>> of with a few hours sleep! One missed checkbox cost me 2hrs of grief
>
>>>>> last
>>>>> night. I still havn't tried the audio part yet, but Cubase and Paris
>

```

>>>>> look
>>>>> like there staying locked via adat 9 pin sync.
>>>>> rod
>>>>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:
>>>>> >
>>>>> >With the Cubase 1.06 and dakota card, everything was taken care of
>with
>>>>> the
>>>>> >adat 9 pin sync. And it was pretty simple also.
>>>>> >I was really hoping the SX 3/ RME would be as easy.
>>>>> >Rod
>>>>> >"Aaron Allen" <nospam@not_here.dude> wrote:
>>>>> >>Rod, I'm fairly sure you'll have to send the transport commands via
>>>>>midi/
>>>>> >
>>>>> >>MTC and the sample sync commands via adat card... at least I've always
>>>>> had
>>>>> >
>>>>> >>to on external sync'd transports.
>>>>> >>
>>>>> >>AA
>>>>> >>
>>>>> >>
>>>>> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>>>>>news:435c7ec8$1@linux...
>>>>> >>>
>>>>> >>> DeeJ, I've look for some old post I thought I saved from when you
>>> went
>>>>> >
>>>>> >>> through
>>>>> >>> this, but I can't find them, so, please forgive, but I need your
>
>>>>> >>> help.
>>>>> >I
>>>>> >>> finally installed the RME 9652 and Cubase SX3. I can't get them
>to
>>>>>sync
>>>>> >up
>>>>> >>> at all. Cubase just sits there when I press play on Paris (I have
>>> the
>>>>> >adat
>>>>> >>> sync hooked up) I have tried everything I can think of, changing
>>>>>settings
>>>>> >>> in the 9652 control panel to recieve adat sync, set cubase to
>>>>> >>> recieve
>>>>> >
>>>>> >>> sync,
>>>>> >>> etc. I'm just talking transport sync so far...havn't even tried

```

>
 >>>>> >>> audio
 >>>>> >yet.
 >>>>> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate)
 >>>>>with
 >>>>> >
 >>>>> >>> Paris
 >>>>> >>> using a Frontier Dakota.
 >>>>> >>> etc(but it's late so I may be missing something) Do you have any
 >>>>>tips????
 >>>>> >>> Rod
 >>>>> >>
 >>>>> >>
 >>>>> >
 >>>>>
 >>>>
 >>>>
 >>>>
 >>>
 >>
 >>

>Thanks guys, I am quite pleased about this. Actually, this is not my first time being involved with a Grammy nominated project. I worked with legendary folk singer Pete Seeger on his 1996 record entitled "Pete", which won a Grammy for "Best Traditional Folk Album 1997". I provided background vocals on two songs on the record. Oddly enough, I just ordered the Grammy certificate for that project last week....kind of eire.

In this instance, I also provided the background vocals for "All I Want...". I'm keeping my fingers crossed as allot can happen between now and the actual show.

TyroneI tend to compress on the way in to address a number of points...which have already been stated.

1. I like the sound of hardware devices
2. Controlling peaks
3. Depending on the song, I use it as a tool for the singer to work against.

Obviously, my usage of compression can change drastically depending on the song, but by and large, I tend to use some amount of compression going in.

TyroneYou do mostly R&B? correct?

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

>

>I tend to compress on the way in to address a number of points...which have

>already been stated.
>
>1. I like the sound of hardware devices
>2. Controlling peaks
>3. Depending on the song, I use it as a tool for the singer to work against.
>
>Obviously, my usage of compression can change drastically depending on the
>song, but by and large, I tend to use some amount of compression going in.
>
>
>Tyrone
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Build one here:
>
><http://www.maltedmedia.com/people/bathory/jecklin.html>
>

Looks like a carwash mitt

>Buy one here:
>
><http://www.core-sound.com/jecklin/1.php>
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>[news:435c7f70\\$1@linux...](mailto:news:435c7f70$1@linux...)
>>
>> I'm sure some of you guys are hip to this, but I thought I would put this
>> out there.
>>
>> <http://www.josephson.com/tn5.html>
>>
>> James
>
>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:
>
>Thanks guys, I am quite pleased about this. Actually, this is not my first
>time being involved with a Grammy nominated project. I worked with legendary
>folk singer Pete Seeger on his 1996 record entitled "Pete", which won a
>Grammy
>for "Best Traditional Folk Album 1997". I provided background vocals on
>two
>songs on the record. Oddly enough, I just ordered the Grammy certificate
>for that project last week....kind of eire.
>
>In this instance, I also provided the background vocals for "All I Want...".
>I'm keeping my fingers crossed as allot can happen between now and the actual

>show.
>
>Tyrone
>

Tyrone,

home/studio in Woodstock, N.Y. (I also met George Wein there the same day).

Background singing on a Grammy album is a great honor, but being a writer is a much bigger honor, and a very small group. Congrats again. Gene. I haven't used one, and would like to, but I have done hundreds of classical recordings with spaced omni's (usually B&K/DPA 4006's) and I can tell you that the disc is not needed to get great recordings.

What it will give you is increased separation especially at high frequencies. This may or may not be an advantage depending on what you are looking to achieve. I can tell you that the separation when using spaced omni's on an orchestra (without a disc) is quite realistic and has always met with even the conductor's approval.

I did several classical harp CD's where we recorded the harp from about 4 feet from the strings (facing the strings) and used spaced omnis (about 6" apart like Jecklin suggests) and thick pads all over the floor, in a room with terrific acoustics, and the harp was totally realistic and when played back in speakers sounded like it was in the room with you.

I always wanted to try this technique with a singer/acoustic guitar.

I did it one in mono, but never with a stereo spaced pair like with the harpist.

I would like to try the disc, but I am concerned about killing some of the off-axis room sound and reverb. Also, spaced pair recordings are totally mono compatible, you just turn off one channel and pan the other to center, where the disc is not going to like mono at all.

Still it would be fun to try.

DC

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

>

>I'm sure some of you guys are hip to this, but I thought I would put this
>out there.

>

><http://www.josephson.com/tn5.html>

>

>JamesI've got a wierd thing happening here. I've had 3 drives today report that they only 20 gig drives when they were actually 40 or 80 gig. This all happened when I put them in my Cubase comp(I have matching removable trays in both comps)Both comps run win xp.

(my cubase comp has a DVD burner...I was attempting to archive some files, these are all removable audio drives, not system drives, and are all formatted fat 32.)

When I put it back in the Paris comp, it still reports the wrong size and some of the files say they're corrupt.

When I look at the disks under the management window it show's there correct size, but looks like they got repartitioned and there's a large unallocated partition there.

So far I haven't lost anything (I don't think) as I am pretty good about backing up. But I don't want to stick any drives in the Cubase comp.

New changes to the comp are as follows. (all last night or today)

1.flashed the bios to the most recent (gigabyte K8V Triton)

2.installed and updated RME 9652 (after uninstalling Dakota Frontier)

3.installed and updated Cubase SX 3 (retail)

4. That's about it. While I was updating the drivers via the net (temporary Lan connection) I inadvertantly had automatic updates turned on and Windows updated a bunch of "Hotfix" security updates. (this comp is not normally on the net and I have been running XP Home SP1 on it)

5. Last night I got a "Windows has recovered from a serious error" during the beggining of installing cubase, so I re-ghosted to t

Subject: Re: My new blog

Posted by [excelav](#) on Thu, 29 Sep 2005 17:53:41 GMT

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

t="_blank">rlincoln@kc.rr.com> wrote in message news:435d30bc\$1@linux...

>

> at least I am, I think DJ switched back to ME to get multiple adats per
>mec.

> I know what your asking.....Paris on XP has always worked with using the

> adat 9 pin for syncing with other audio cards, at least for me, just not

> for syncing with an actual adat. For that I still have to use ME.

> Rod
> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:
> >
> >Yeah
> >"Aaron Allen" <nospam@not_here.dude> wrote:
> >>You guys are getting this in XP?
> >>AA
> >>
> >>
> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
news:435d0f6d\$1@linux...
> >>>
> >>> OK I just verified sample accurate sync between Paris and SX3 for
10:00,
> >
> >>> so
> >>> I'm happy. This is using the cubase metronome.
> >>> Flip phase and I get total cancellation..100%
> >>> Next step is the audio. I seem to remember you having to set up RME as
> >the
> >>> master clock to avoid clicks and pops...is that right??
> >>> rod
> >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>>>Looks like you've got it. Occassionally, I'll get some stubbornness
from
> >>> SX.
> >>>>when this happens, I dicipline it bygoing to the SX transport window
> and
> >>>>toggling between internal and idle. Then, when I hit the Paris
transport,
> >>>>everything locks up.
> >>>>
> >>>>Deej
> >>>>
> >>>>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
> >>>>news:435cf489\$1@linux...
> >>>>
> >>>>> OK, I got the transport part of it going. Amazing what the brain is
> >>>>>capable
> >>>>> of with a few hours sleep! One missed checkbox cost me 2hrs of grief
> >
> >>>>> last
> >>>>> night. I still havn't tried the audio part yet, but Cubase and Paris
> >
> >>>>> look
> >>>>> like there staying locked via adat 9 pin sync.
> >>>>> rod
> >>>>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:

> >>>> >
 > >>>> >With the Cubase 1.06 and dakota card, everything was taken care of
 > >with
 > >>>> the
 > >>>> >adat 9 pin sync. And it was pretty simple also.
 > >>>> >I was really hoping the SX 3/ RME would be as easy.
 > >>>> >Rod
 > >>>> >"Aaron Allen" <nospam@not_here.dude> wrote:
 > >>>> >>Rod, I'm fairly sure you'll have to send the transport commands
 via
 > >>>>midi/
 > >>>> >
 > >>>> >>MTC and the sample sync commands via adat card... at least I've
 always
 > >>>> had
 > >>>> >
 > >>>> >>to on external sync'd transports.
 > >>>> >>
 > >>>> >>AA
 > >>>> >>
 > >>>> >>
 > >>>> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
 > >>>>news:435c7ec8\$1@linux...
 > >>>> >>>
 > >>>> >>> Deej, I've look for some old post I thought I saved from when
 you
 > >>> went
 > >>>> >
 > >>>> >>> through
 > >>>> >>> this, but I can't find them, so, please forgive, but I need your
 > >
 > >>>> >>> help.
 > >>>> >I
 > >>>> >>> finally installed the RME 9652 and Cubase SX3. I can't get them
 > >to
 > >>>>sync
 > >>>> >up
 > >>>> >>> at all. Cubase just sits there when I press play on Paris (I
 have
 > >>> the
 > >>>> >adat
 > >>>> >>> sync hooked up) I have tried everything I can think of, changing
 > >>>>settings
 > >>>> >>> in the 9652 control panel to recieve adat sync, set cubase to
 > >>>> >>> recieve
 > >>>> >
 > >>>> >>> sync,
 > >>>> >>> etc. I'm just talking transport sync so far...havn't even tried

in article 435c82e1\$1@linux, Dimitrios at musurgio@otenet.gr wrote on 10/24/05 2:44 AM:

>
> "Tyrone Corbett" <tyronecorbett@comcast.net> wrote:
>>
>> Guy's, I just received notice that a song I co-wrote with Will Downing and
>> Travis Milliner, "All I Want for Christmas is You" has been nominated in
>> several categories for awards:
>>
>> Song of the Year "All I Want for Christmas is You"
>> Record of the Year "Christmas Love and You"
>> Best R&B Album "Christmas Love and You"
>> Best Traditional R&B vocal "Christmas Love and You"
>> Best R&B vocal performance "All I Want for Christmas is You"
>>
>> Obviously, it is early on in the running, but good news none the less.
>>
>> Tyrone
>
>
> Dear Tyrone.
> These are absolutely just amazingly wonderful news !!!
> In my dreams I always have this Grammy dream nomination/award thing ...
> I am very happy you got there first !!
> I wholeheartly hope that your song will get finally at least one Grammy award.
> My prayers are with you.
> Regards,
> DimitriosI periodically get or buy samples of new-production tubes just to see
what they are like. The Telefunken clones are good, but not 100%
and the Mullard reissue is kinda close.

Now, I got one of these:

<http://www.tubedepot.com/eh-12ax7.html>

and tried it in the driver stage of the THD Univalve and it sounded better than anything I own. My NOS box includes real Mullards, real Telefunken's, RCA, Sylvania, National, you name it. This tube beat them all in that position on that amp. Remember, the Telefunken ECC83 (12AX7) is the holy grail and goes for 145.00 now.

This new EH is exceptionally nice sounding. I want to try it out in my Summit mic pre, and will let you know. In the meantime, if you are interested, get one (hey it's like 8 bucks!) and let me know how

you like it.

I am very impressed so far.

DC

(no commercial interest in this product, and not a huge EH fan in general)I don't know what it is... a few of our drives freaked out as soon as XP tried to mount them... others were fine. I wouldn't risk it personally... almost lost a whole project last year! Both the data and back-up were both FAT32. When it didn't read the one drive, I stuck in the other and it did the same thing. Took the drives into the next room (ME at the time) and it saw the info. Got it off toot-sweet!!

David.

DJ wrote:

> OY!!!!!! You're kiddin'.....right? I've got all drives in both my
> comps formatted FAT 32 so that I can network using XP on my Cubase rig and
> Win ME on my Pairs rig. Am I going to die?

>

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

> news:435d614e@linux...

>

>>XP CAN corrupt FAT32 drives. Try not to use FAT32 with XP. 98/ME

>>systems will still read the drive after XP has messed it up... but for

>>how long, who knows.

>>

>>David.

>>

>>Rod Lincoln wrote:

>>

>>>I've got a wierd thing happening here. I've had 3 drives today report

>

> that

>

>>>they only 20 gig drives when they were actually 40 or 80 gig. This all

>

> happened

>

>>>when I put them in my Cubase comp(I have matching removable trays in

>

> both

>

>>>comps)Both comps run win xp.

>>>(my cubase comp has a DVD burner...I was attempting to archive some

>

> files,
>
>>>these are all removable audio drives, not system drives, and are all
>
> formatted
>
>>>fat 32.)
>>>When I put it back in the Paris comp, it still reports the wrong size
>
> and
>
>>>some of the files say they're corrupt.
>>>When I look at the disks under the management window it show's there
>
> correct
>
>>>size, but looks like they got repartitioned and there's a large
>
> unallocated
>
>>>partition there.
>>>So far I haven't lost anything (I don't think) as I am pretty good about
>
> backing
>
>>>up. But I don't want to stick any drives in the Cubase comp.
>>>New changes to the comp are as follows. (all last night or today)
>>>1.flashed the bios to the most recent (gigabyte K8V Triton)
>>>
>>>2.installed and updated RME 9652 (after uninstalling Dakota Frontier)
>>>
>>>3.installed and updated Cubase SX 3 (retail)
>>>
>>>4. That's about it. While I was updating the drivers via the net
>>>(temporary Lan connection) I inadvertantly had automatic updates turned
>
> on
>
>>>and Windows updated a bunch of "Hotfix" security updates. (this comp is
>
> not
>
>>>normally on the net and I have been running XP Home SP1 on it)
>>>
>>>5. Last night I got a "Windows has recovered from a serious error"
>
> during
>

>>>the beggining of installing cubase, so I re-ghosted to the previous know
>>>good config and started over...all seemed fine after that.
>>>
>>>6. side note...I got a "Windows needs to be re'authorized within
>>>3 days be cause of the amount of hardware changes on this computer" I
>
> don't
>
>>>think this has anything to do with the other problem, but thought I'd
>
> mention
>
>>>it as it just happened.
>>>
>>>Any idea's? MOBO Windows? Power? Removable Tray's?
>>>
>>>I'm probably going out to buy some more drives (errrrr....)
>>>tonight as it makes me real nervous to only have one instance of some of
>>>these files, as some are client files.
>>>Rod
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>
>
>:-p yah, bad memories for sure!!

David.

Aaron Allen wrote:

> Heh.. I somehow knew you'd be all over this one.. I remembered the fits you
> had at your digs right off the bat dude.
> AA
>
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> news:435d614e@linux...
>
>>XP CAN corrupt FAT32 drives. Try not to use FAT32 with XP. 98/ME systems
>>will still read the drive after XP has messed it up... but for how long,
>>who knows.
>>
>>David.
>>
>>Rod Lincoln wrote:

>>
>>>I've got a wierd thing happening here. I've had 3 drives today report
>>>that
>>>they only 20 gig drives when they were actually 40 or 80 gig. This all
>>>happened
>>>when I put them in my Cubase comp(I have matching removable trays in both
>>>comps)Both comps run win xp.
>>>(my cubase comp has a DVD burner...I was attempting to archive some
>>>files,
>>>these are all removable audio drives, not system drives, and are all
>>>formatted
>>>fat 32.)
>>>When I put it back in the Paris comp, it still reports the wrong size and
>>>some of the files say they're corrupt. When I look at the disks under the
>>>management window it show's there correct
>>>size, but looks like they got repartitioned and there's a large
>>>unallocated
>>>partition there.
>>>So far I havn't lost anything (I don't think) as I am pretty good about
>>>backing
>>>up. But I don't want to stick any drives in the Cubase comp.
>>>New changes to the comp are as follows. (all last night or today)
>>>1.flashed the bios to the most recent (gigabyte K8V Triton)
>>>
>>>2.installed and updated RME 9652 (after uninstalling Dakota Frontier)
>>>
>>>3.installed and updated Cubase SX 3 (retail)
>>>
>>>4. That's about it. While I was updating the drivers via the net
>>>(temporary Lan connection) I inadvertantly had automatic updates turned
>>>on
>>>and Windows updated a bunch of "Hotfix" security updates. (this comp is
>>>not
>>>normally on the net and I have been running XP Home SP1 on it)
>>>
>>>5. Last night I got a "Windows has recovered from a serious error" during
>>>the beggining of installing cubase, so I re-ghosted to the previous know
>>>good config and started over...all seemed fine after that.
>>>
>>>6. side note...I got a "Windows needs to be re'authorized within
>>>3 days be cause of the amount of hardware changes on this computer" I
>>>don't
>>>think this has anything to do with the other problem, but thought I'd
>>>mention
>>>it as it just happened.
>>>
>>>Any idea's? MOBO Windows? Power? Removable Tray's?
>>>

>>>I'm probably going out to buy some more drives (errrrr....)
>>>tonight as it makes me real nervous to only have one instance of some of
>>>these files, as some are client files.

>>>Rod

>>>

>>>

>>>

>>>

>>>

>

>Well, I got a couple of WD 160's formatted them NTFS and am currently backing up mu "backup" as it's now my audio, since my audio's toast. I havn'e tried ME yet to see if it can read the screwed drives. I have a ME sys drive so it will be no prob to try, but I wanted to at least get all the data to exist in at least 2 locations first. It's still very wierd to me. If anyone wants to read my original post and come up with their own theory, I'd appreciate it. EK...thanks for the info. I'm taking your advice and going the NTFS route.

Rod

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:

>:-p yah, bad memories for sure!!

>

>David.

>

>Aaron Allen wrote:

>

>> Heh.. I somehow knew you'd be all over this one.. I remembered the fits
you

>> had at your digs right off the bat dude.

>> AA

>>

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

>> news:435d614e@linux...

>>

>>>XP CAN corrupt FAT32 drives. Try not to use FAT32 with XP. 98/ME systems

>>>will still read the drive after XP has messed it up... but for how long,

>>>who knows.

>>>

>>>David.

>>>

>>>Rod Lincoln wrote:

>>>

>>>>I've got a wierd thing happening here. I've had 3 drives today report

>>>>that

>>>>they only 20 gig drives when they were actually 40 or 80 gig. This all

>>>>happened
>>>>when I put them in my Cubase comp(I have matching removable trays in
both
>>>>comps)Both comps run win xp.
>>>>(my cubase comp has a DVD burner...I was attempting to archive some
>>>>files,
>>>>these are all removable audio drives, not system drives, and are all

>>>>formatted
>>>>fat 32.)
>>>>When I put it back in the Paris comp, it still reports the wrong size
and
>>>>some of the files say they're corrupt. When I look at the disks under
the
>>>>management window it show's there correct
>>>>size, but looks like they got repartitioned and there's a large
>>>>unallocated
>>>>partition there.
>>>>So far I havn't lost anything (I don't think) as I am pretty good about

>>>>backing
>>>>up. But I don't want to stick any drives in the Cubase comp.
>>>>New changes to the comp are as follows. (all last night or today)
>>>>1.flashed the bios to the most recent (gigabyte K8V Triton)
>>>>
>>>>2.installed and updated RME 9652 (after uninstalling Dakota Frontier)
>>>>
>>>>3.installed and updated Cubase SX 3 (retail)
>>>>
>>>>4. That's about it. While I was updating the drivers via the net
>>>>(temporary Lan connection) I inadvertantly had automatic updates turned

>>>>on
>>>>and Windows updated a bunch of "Hotfix" security updates. (this comp
is
>>>>not
>>>>normally on the net and I have been running XP Home SP1 on it)
>>>>
>>>>5. Last night I got a "Windows has recovered from a serious error" during
>>>>the beggining of installing cubase, so I re-ghosted to the previous know
>>>>good config and started over...all seemed fine after that.
>>>>
>>>>6. side note...I got a "Windows needs to be re'authorized within
>>>>3 days be cause of the amount of hardware changes on this computer" I

>>>>don't

>>>>think this has anything to do with the other problem, but thought I'd

>>>>mention

>>>>it as it just happened.

>>>>

>>>>Any idea's? MOBO Windows? Power? Removable Tray's?

>>>>

>>>>I'm probably going out to buy some more drives (errrrr....)

>>>>tonight as it makes me real nervous to only have one instance of some

of

>>>>these files, as some are client files.

>>>>Rod

>>>>

>>>>

>>>>

>>>>

>>>>

>>>>

>>

>>Cool, glad to be of help Rod. NTFS is safe... best not to take chances.

David.

Rod Lincoln wrote:

> Well, I got a couple of WD 160's formatted them NTFS and am currently backing

> up mu "backup" as it's now my audio, since my audio's toast. I havn'e tried

> ME yet to see if it can read the screwed drives. I have a ME sys drive so

> it will be no prob to try, but I wanted to at least get all the data to exist

> in at least 2 locations first. It's still very wierd to me. If anyone wants

> to read my original post and come up with their own theory, I'd appreciate

> it. EK...thanks for the info. I'm taking your advice and going the NTFS route.

>

> Rod

>

> "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:

>

>>:-p yah, bad memories for sure!!

>>

>>David.

>>

>>Aaron Allen wrote:

>>

>>

>>>Heh.. I somehow knew you'd be all over this one.. I remembered the fits

>

> you

>

>>>had at your digs right off the bat dude.
>>>AA
>>>
>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>>>news:435d614e@linux...
>>>
>>>
>>>>XP CAN corrupt FAT32 drives. Try not to use FAT32 with XP. 98/ME systems
>
>
>>>>will still read the drive after XP has messed it up... but for how long,
>
>
>>>>who knows.
>>>>
>>>>David.
>>>>
>>>>Rod Lincoln wrote:
>>>>
>>>>
>>>>>I've got a wierd thing happening here. I've had 3 drives today report
>
>
>>>>>that
>>>>>they only 20 gig drives when they were actually 40 or 80 gig. This all
>
>
>>>>>happened
>>>>>when I put them in my Cubase comp(I have matching removable trays in
>
> both
>
>>>>>comps)Both comps run win xp.
>>>>

Subject: Re: My new blog
Posted by [rick](#) on Thu, 29 Sep 2005 19:13:20 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>>>>>>Thanks,
>>>>>>Matt
>>>>>
>>>>>
>>>>>
>>>
>

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

-----=_NextPart_000_0083_01C5DB50.04C76450

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

AA,

So how is it that you're so up on this news?

....tom

"AA" <no@spam.net> wrote in message news:43618a52@linux...

LOS ANGELES (AP) - George Takei, best known for his role as Mr. Sulu =
in "Star

Trek," came out as homosexual in the current issue of a magazine =
covering

the Los Angeles gay and lesbian community. Takei told The Associated =
Press

on Thursday that his new onstage role as psychologist Martin Dysart in =
"Equus,"

helped inspire him to publicly discuss his sexuality.

Takei described the character as a "very contained but turbulently =
frustrated

man." The play opened Wednesday at the David Henry Hwang Theater in =
Los Angeles,

the same day that Frontiers magazine featured a story on Takei's =
coming out.

The current social and political climate also motivated Takei's =
disclosure,

he said.

"The world has changed from when I was a young teen feeling ashamed =
for being

gay," he said. "The issue of gay marriage is now a political issue. =
That

would have been unthinkable when I was young."

The 68-year-old actor said he and his partner, Brad Altman, have been =
together

for 18 years.

Takei, a Japanese-American who lived in a U.S. internment camp from =
age 4

to 8, said he grew up feeling ashamed of his ethnicity and sexuality. =
He

likened prejudice against gays to racial segregation.

"It's against basic decency and what American values stand for," he =
said.

Takei joined the "Star Trek" cast in 1973 as Hikaru Sulu, a character =
he

played for three seasons on television and in six subsequent films. He =

received

a star on the Hollywood Walk of Fame in 1986.

A community activist, Takei ran for the Los Angeles City Council in =
1973.

He serves on the advisory committee of the California Civil Liberties =
Public

Education Program and is chairman of East West Players, the theater =
company

producing "Equus."=20

<http://www.wjla.com/headlines/1005/272568.html>

<insert tasteless joke>

No, Mr Sulu.. I said set a course for Uranus,not 'your'

ARRGGHHHH!!!

AA

-----=_NextPart_000_0083_01C5DB50.04C76450

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>AA,</DIV>

<DIV>So how is it that you're so up on this=20
news?</DIV>

<DIV>...tom</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"AA" <no@spam.net> wrote =
in=20

message <A =

href=3D"news:43618a52@linux">news:43618a52@linux...</DIV>
LOS=20

ANGELES (AP) - George Takei, best known for his role as Mr. Sulu in=20

"Star
Trek," came out as homosexual in the current issue of a =

magazine=20

covering
the Los Angeles gay and lesbian community. Takei told The=20

Associated Press
on Thursday that his new onstage role as =
 psychologist=20
 Martin Dysart in "Equus,"
helped inspire him to publicly discuss =
 his=20
 sexuality.
Takei described the character as a "very contained but=20
 turbulently frustrated
man." The play opened Wednesday at the David =
 Henry=20
 Hwang Theater in Los Angeles,
the same day that Frontiers magazine =
 featured=20
 a story on Takei's coming out.
The current social and political =
 climate=20
 also motivated Takei's disclosure,
he said.
"The world has =
 changed from=20
 when I was a young teen feeling ashamed for being
gay," he said. =
 "The issue=20
 of gay marriage is now a political issue. That
would have been =
 unthinkable=20
 when I was young."
The 68-year-old actor said he and his partner, =
 Brad=20
 Altman, have been together
for 18 years.
Takei, a =
 Japanese-American who=20
 lived in a U.S. internment camp from age 4
to 8, said he grew up =
 feeling=20
 ashamed of his ethnicity and sexuality. He
likened prejudice =
 against gays=20
 to racial segregation.
"It's against basic decency and what =
 American values=20
 stand for," he said.
Takei joined the "Star Trek" cast in 1973 as =
 Hikaru=20
 Sulu, a character he
played for three seasons on television and in =
 six=20
 subsequent films. He received
a star on the Hollywood Walk of Fame =
 in=20
 1986.
A community activist, Takei ran for the Los Angeles City =
 Council in=20
 1973.
He serves on the advisory committee of the California Civil =
 Liberties=20
 Public
Education Program and is chairman of East West Players, the =
 theater=20
 company
producing "Equus."

<A=20
 =
 href=3D"http://www.wjla.com/headlines/1005/272568.html">http://www.wjla.c=
 om/headlines/1005/272568.html

<insert=20
 tasteless joke>

No, Mr Sulu.. I said set a course for =
 Uranus,not=20
 'your =

ARRGGHHHH!!!

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

-----=_NextPart_000_0083_01C5DB50.04C76450--Resistor mod?? Tell me more about that, please...
I'm just purchasing Magma P7NE (oem model - just the boards...),
so I must know...

Thanks

Suad

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
news:43619e96\$1@linux...

> Hmm... I'll have to pay a little closer attention to the
> inside next time I open ours. Say, while we are on the
> topic... do you have that resistor mod thingy in yours? I
> wonder if that was a tech note just for the tower models...

>
> David.

>
> DJ wrote:

>
> > I don't remember seeing any hard drive connectors in my 13 slot unit. I
> > think there are HD shelves and IDE connectors in the towers though.
Perhaps
> > this causes some kind of train wreck. I wish I could remember who I was
> > discussing this with. At the time I was considering this I remember I
was

> > kicking it around with you, Brian T. Aaron Allen and Derek, I think.

> >

> > Well anyway, what I got out of it was that the tower worked fine for
office

> > purposes but restricted throughput so not to go with a tower for audio.

> >

> > DeeJ

> >

> > "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
> > news:4361792a\$1@linux...

> >

> >>No, it wasn't me. Doesn't make sense though, because even

> >>the rack mount had an IDE controller on-board... doesn't it??

> >>

> >>David.

> >>

> >>DJ wrote:

> >>

> >>>I thought it might have been you David. What was it???.....something

> >

> > about

> >

> >>>the IDE bus being integrated into these towers or something like that?
> >>>
> >>>Deej
> >>>
> >>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> >>>news:4361313a\$1@linux...
> >>>
> >>>
> >>>>I didn't even see the word "tower" in there... but yes, go with a
> >>>>rackmount unit if possible.
> >>>>
> >>>>David.
> >>>>
> >>>>DJ wrote:
> >>>>
> >>>>
> >>>>
> >>>>>I was warned off of these tower units by someone, I forget who, after
> >
> > he
> >
> >>>>>told me that he was having all sorts of problems. I've never had an
> >>>
> >>>issue
> >>>
> >>>
> >>>>>with my 13 slot rackmount Magma. YMMV.
> >>>>>
> >>>>>Deej
> >>>>>
> >>>>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> >>>>>news:4361287e\$1@linux...
> >>>>>
> >>>>>
> >>>>>
> >>>>>>Magama bases the supply requirements at 25W per slot, which is the
> >>>>>>most a PCI card is "supposed" to draw. Go with a 400W supply just
to
> >>>>>>be safe.
> >>>>>>
> >>>>>>David.
> >>>>>>
> >>>>>>thesandbox wrote:
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>>I am looking at a 7 slot tower unit that has the 300W PS in it.

Will

> >>>>

> >>>>that

> >>>>

> >>>>

> >>>>

> >>>>>>be fine or should I find one with the 400w.

> >>>>>>Thanks,

> >>>>>>Matt

> >>>>

> >>>>

> >>>>

> >>>

> >

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

-----=_NextPart_000_001D_01C5DB52.1310DA80

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Doing a search for a local dude in the news, and this came up in the =
hits..

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43619f27@linux...

AA,

So how is it that you're so up on this news?

...tom

"AA" <no@spam.net> wrote in message news:43618a52@linux...

LOS ANGELES (AP) - George Takei, best known for his role as Mr. Sulu =
in "Star

Trek," came out as homosexual in the current issue of a magazine =
covering

the Los Angeles gay and lesbian community. Takei told The Associated =
Press

on Thursday that his new onstage role as psychologist Martin Dysart =
in "Equus,"

helped inspire him to publicly discuss his sexuality.

Takei described the character as a "very contained but turbulently =
frustrated

man." The play opened Wednesday at the David Henry Hwang Theater in =
Los Angeles,

the same day that Frontiers magazine featured a story on Takei's =
coming out.

The current social and political climate also motivated Takei's =
disclosure,

he said.

"The world has changed from when I was a young teen feeling ashamed =
for being

gay," he said. "The issue of gay marriage is now a political issue. =

That

would have been unthinkable when I was young."

The 68-year-old actor said he and his partner, Brad Altman, have =
been together

for 18 years.

Takei, a Japanese-American who lived in a U.S. internment camp from =
age 4

to 8, said he grew up feeling ashamed of his ethnicity and =
sexuality. He

likened prejudice against gays to racial segregation.

"It's against basic decency and what American values stand for," he =
said.

Takei joined the "Star Trek" cast in 1973 as Hikaru Sulu, a =
character he

played for three seasons on television and in six subsequent films. =

He received

a star on the Hollywood Walk of Fame in 1986.

A community activist, Takei ran for the Los Angeles City Council in =
1973.

He serves on the advisory committee of the California Civil =
Liberties Public

Education Program and is chairman of East West Players, the theater =
company

producing "Equus."=20

<http://www.wjla.com/headlines/1005/272568.html>

<insert tasteless joke>

No, Mr Sulu.. I said set a course for Uranus,not 'your'

ARRGGHHHH!!!

AA

-----=_NextPart_000_001D_01C5DB52.1310DA80

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

```

<META content=3D"MSHTML 6.00.2900.2769" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Doing a search for a local dude in the =
news, and=20
this came up in the hits..</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" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:43619f27@linux">news:43619f27@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>AA,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>So how is it that you're so up on =
this=20
  news?</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>...tom</FONT></DIV>
  <BLOCKQUOTE=20
  style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
    <DIV>"AA" &lt;<A href=3D"mailto:no@spam.net">no@spam.net</A>&gt; =
wrote in=20
    message <A=20
    href=3D"news:43618a52@linux">news:43618a52@linux</A>...</DIV><BR>LOS =
ANGELES=20
    (AP) - George Takei, best known for his role as Mr. Sulu in =
"Star<BR>Trek,"=20
    came out as homosexual in the current issue of a magazine =
covering<BR>the=20
    Los Angeles gay and lesbian community. Takei told The Associated =
Press<BR>on=20
    Thursday that his new onstage role as psychologist Martin Dysart in=20
    "Equus,"<BR>helped inspire him to publicly discuss his =
sexuality.<BR>Takei=20
    described the character as a "very contained but turbulently=20
    frustrated<BR>man." The play opened Wednesday at the David Henry =
Hwang=20
    Theater in Los Angeles,<BR>the same day that Frontiers magazine =
featured a=20
    story on Takei's coming out.<BR>The current social and political =
climate=20
    also motivated Takei's disclosure,<BR>he said.<BR>"The world has =
changed=20
    from when I was a young teen feeling ashamed for being<BR>gay," he =
said.=20

```

"The issue of gay marriage is now a political issue. That would =
have been=20
unthinkable when I was young."The 68-year-old actor said he and =
his=20
partner, Brad Altman, have been togetherfor 18 years.Takei, =
a=20
Japanese-American who lived in a U.S. internment camp from age =
4to 8,=20
said he grew up feeling ashamed of his ethnicity and sexuality.=20
He likened prejudice against gays to racial segregation."It's =
against=20
basic decency and what American values stand for," he said.Takei =
joined=20
the "Star Trek" cast in 1973 as Hikaru Sulu, a character =
heplayed for=20
three seasons on television and in six subsequent films. He =
receiveda=20
star on the Hollywood Walk of Fame in 1986.A community activist, =
Takei=20
ran for the Los Angeles City Council in 1973.He serves on the =
advisory=20
committee of the California Civil Liberties PublicEducation =
Program and=20
is chairman of East West Players, the theater companyproducing =
"Equus."=20

<A=20
=
href=3D"http://www.wjla.com/headlines/1005/272568.html">http://www.wjla.c=
om/headlines/1005/272568.html

<insert=20
tasteless joke>

No, Mr Sulu.. I said set a course for =
Uranus,not=20
'your=20
.....'

ARRGGHHHH!!!

AA</BLOCKQUOTE
></BLOCKQUOTE></BODY><=
/HTML>

-----=_NextPart_000_001D_01C5DB52.1310DA80--You can probably check BT and I off the list.
He had one in his studio (when
I was there shooting the video) on a second rig that he said worked, but he
didn't need it and was going to sell it.... maybe for him a 'throughput
issue' would mean it didn't blaze a 2 GB/sec flame across the wire, LOL..
but he didn't mention anything like that to me - and being the dude he is,
I'd tend to think he would've mentioned it to me as a perspective buyer.

AA

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

news:43617b88@linux...

> I don't remember seeing any hard drive connectors in my 13 slot unit. I
> think there are HD shelves and IDE connectors in the towers though.
> Perhaps
> this causes some kind of train wreck. I wish I could remember who I was
> discussing this with. At the time I was considering this I remember I was
> kicking it around with you, Brian T. Aaron Allen and Derek, I think.

>
> Well anyway, what I got out of it was that the tower worked fine for
> office
> purposes but restricted throughput so not to go with a tower for audio.

>
> Deej
>
> "Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
> news:4361792a\$1@linux...

>> No, it wasn't me. Doesn't make sense though, because even
>> the rack mount had an IDE controller on-board... doesn't it??

>>
>> David.

>>
>> DJ wrote:
>> > I thought it might have been you David. What was it???.....something
> about
>> > the IDE bus being integrated into these towers or something like that?

>> >
>> > Deej
>> >
>> > "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>> > news:4361313a\$1@linux...

>> >
>> >> I didn't even see the word "tower" in there... but yes, go with a
>> >> rackmount unit if possible.

>> >>
>> >> David.

>> >>
>> >> DJ wrote:

>> >>
>> >>
>> >>> I was warned off of these tower units by someone, I forget who, after
> he
>> >>> told me that he was having all sorts of problems. I've never had an

>> >
>> > issue
>> >
>> >>> with my 13 slot rackmount Magma. YMMV.

>> >>>
>> >>> Deej

>> >>>
>> >>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>> >>>news:4361287e\$1@linux...
>> >>>
>> >>>
>> >>>>Magama bases the supply requirements at 25W per slot, which is the
>> >>>>most a PCI card is "supposed" to draw. Go with a 400W supply just to
>> >>>>be safe.
>> >>>>
>> >>>>David.
>> >>>>
>> >>>>thesandbox wrote:
>> >>>>
>> >>>>
>> >>>>
>> >>>>>I am looking at a 7 slot tower unit that has the 300W PS in it.
>> >>>>>Will
>> >>>
>> >>>that
>> >>>
>> >>>
>> >>>>>be fine or should I find one with the 400w.
>> >>>>>Thanks,
>> >>>>>Matt
>> >>>
>> >>>
>> >>>
>> >
>> >
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_003E_01C5DB52.B2FE2B10
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

.... besides being a HUGE trekkie.

"Aaron Allen" <nospam@not_here.dude> wrote in message =
news:4361b053@linux...
Doing a search for a local dude in the news, and this came up in the =
hits..

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43619f27@linux...
AA,
So how is it that you're so up on this news?

...tom

"AA" <no@spam.net> wrote in message news:43618a52@linux...

LOS ANGELES (AP) - George Takei, best known for his role as Mr. Sulu in "Star Trek," came out as homosexual in the current issue of a magazine covering the Los Angeles gay and lesbian community. Takei told The Associated Press on Thursday that his new onstage role as psychologist Martin Dysart in "Equus," helped inspire him to publicly discuss his sexuality. Takei described the character as a "very contained but turbulently frustrated man." The play opened Wednesday at the David Henry Hwang Theater in Los Angeles, the same day that Frontiers magazine featured a story on Takei's coming out. The current social and political climate also motivated Takei's disclosure, he said. "The world has changed from when I was a young teen feeling ashamed for being gay," he said. "The issue of gay marriage is now a political issue. That would have been unthinkable when I was young." The 68-year-old actor said he and his partner, Brad Altman, have been together for 18 years. Takei, a Japanese-American who lived in a U.S. internment camp from age 4 to 8, said he grew up feeling ashamed of his ethnicity and sexuality. He likened prejudice against gays to racial segregation. "It's against basic decency and what American values stand for," he said. Takei joined the "Star Trek" cast in 1973 as Hikaru Sulu, a character he played for three seasons on television and in six subsequent films. He received a star on the Hollywood Walk of Fame in 1986. A community activis

Subject: Re: My new blog

Posted by [Jamie K](#) on Thu, 29 Sep 2005 23:32:48 GMT

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

>

<DIV>... besides being a HUGE =
trekkie.</DIV>

<DIV> </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>"Aaron Allen" <<A=20
href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude> =
wrote in=20
message <A =
href=3D"news:4361b053@linux">news:4361b053@linux...</DIV>

<DIV>Doing a search for a local dude in =
the news,=20
and this came up in the hits..</DIV>

<DIV> </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:43619f27@linux">news:43619f27@linux...</DIV>

<DIV>AA,</DIV>

<DIV>So how is it that you're so up on =
this=20
news?</DIV>

<DIV>...tom</DIV>

<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"AA" <no@spam.net> =
wrote in=20
message <A=20
=
href=3D"news:43618a52@linux">news:43618a52@linux...</DIV>
LOS=20
ANGELES (AP) - George Takei, best known for his role as Mr. Sulu =
in=20
"Star
Trek," came out as homosexual in the current issue of a =

magazine covering
the Los Angeles gay and lesbian community. =
Takei=20
told The Associated Press
on Thursday that his new onstage =
role as=20
psychologist Martin Dysart in "Equus,"
helped inspire him to =
publicly=20
discuss his sexuality.
Takei described the character as a =

"very=20
 contained but turbulently frustrated
man." The play opened =
 Wednesday=20
 at the David Henry Hwang Theater in Los Angeles,
the same day =
 that=20
 Frontiers magazine featured a story on Takei's coming =
 out.
The=20
 current social and political climate also motivated Takei's=20
 disclosure,
he said.
"The world has changed from when I =
 was a=20
 young teen feeling ashamed for being
gay," he said. "The =
 issue of gay=20
 marriage is now a political issue. That
would have been =
 unthinkable=20
 when I was young."
The 68-year-old actor said he and his =
 partner,=20
 Brad Altman, have been together
for 18 years.
Takei, a=20
 Japanese-American who lived in a U.S. internment camp from age =
 4
to=20
 8, said he grew up feeling ashamed of his ethnicity and =
 sexuality.=20
 He
likened prejudice against gays to racial =
 segregation.
"It's=20
 against basic decency and what American values stand for," he=20
 said.
Takei joined the "Star Trek" cast in 1973 as Hikaru =
 Sulu, a=20
 character he
played for three seasons on television and in =
 six=20
 subsequent films. He received
a star on the Hollywood Walk of =
 Fame in=20
 1986.
A community activist, Takei ran for the Los Angeles =
 City=20
 Council in 1973.
He serves on the advisory committee of the=20
 California Civil Liberties Public
Education Program and is =
 chairman=20
 of East West Players, the theater company
producing "Equus."=20

<A=20
 =
 href=3D"http://www.wjla.com/headlines/1005/272568.html">http://www.wjla.c=
 om/headlines/1005/272568.html

<insert=20
 tasteless joke>

No, Mr Sulu.. I said set a course for=20
 Uranus,not 'your=20
 =
'

ARRGGHHHH!!!

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

-----=_NextPart_000_00AA_01C5DB63.309B8170--This is a multi-part message in MIME format.

-----=_NextPart_000_00B9_01C5DB66.789EB020

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Had a project that called for tenor sax, vocals
and a little egg shakin'.

Used 'em on everything through the Precision 8
with really great results.

The best words to describe them are natural and not hyped.
Made the sax sound just like the sax. Had to be fairly close
to remove the room coming off the backside of the figure 8.
Vocals didn't need compression. I was singing and watching
levels so that made this possible. They did seem slightly
compressed sounding though. Even when the wave got
squared off in Paris it didn't gack or even sound clipped.
I rerecorded those spots because they looked bad...
Odd but kinda cool. =20

Vocals in the mix need lots of high end. Not a problem either.
It was a disco thing with that sizzly sound that only a condensor
should get. What I found was that these things took Paris' eq=20
sweetly. The esses didn't go over the edge and tone was smooth
as silk. I did use La2a's across them at mixdown though. The eggs
recorded nicely and again sounded natural. One on each side of the mic. =
=20

These are the first ribbons I've used except for some Beyer M160s way =
back.

These are floating my boat right now. I think they will rock on brass =
and=20

crunch guitar. I'll find out about that when a 7 horn band comes in =
soon.

They needed a lot of gain. I was afraid to get any closer than about 4" =
from them.

Delicate little buggers you know. Of course I used a popper stopper for =
safety

which darkens the sound a bit too.=20

At \$700 or so for the matched pair.I think this is quite a bargain =
compared to=20

the R121s etc. The Lundahls are supposed to give them more clarity =
across the board.

Natural is what I call them. Not a bad choice if your looking for =
ribbons.

Thanks to John Macy for turning us on to them. Jon, the owner of Shiny =
Box
was very helpful throughout the buying process. He also took great care =
in first
matching mics then matching transformers then matching the mics =
w/transformers.
Painstaking I would say. I know it took him at least a day or so.
Tom

-----=_NextPart_000_00B9_01C5DB66.789EB020

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Had a project that called for tenor =
sax,=20

vocals</DIV>

<DIV>and a little egg shakin'.</DIV>

<DIV> </DIV>

<DIV>Used 'em on everything through the =
Precision=20

8</DIV>

<DIV>with really great results.</DIV>

<DIV> </DIV>

<DIV>The best words to describe =
them </DIV>

and </DIV>

<DIV>Made the sax sound just like the =
sax. </DIV>

be fairly close</DIV>

<DIV>to remove the room coming off the =
backside of the=20

figure 8.</DIV>

<DIV>Vocals didn't need =
compression. </DIV>

singing and watching</DIV>

<DIV>levels so that made this =
possible. </DIV>

seem slightly

compressed sounding though. Even =
when the=20
wave got

squared off in Paris it didn't gack or =
even sound=20
clipped.

I rerecorded those spots because they =
looked=20
bad...

Odd but kinda cool.

Vocals in the mix need lots of high =
end. Not=20
a problem either.

It was a disco thing with that sizzly =
sound that=20
only a condensor

should get. What I found was that these =
things took=20
Paris' eq

sweetly. The esses didn't go over =
the=20
edge and tone was smooth

as silk. I did use La2a's across =
them at=20
mixdown though. The eggs

recorded nicely and again sounded =
natural. =20
One on each side of the mic.

These are the first ribbons I've used =
except for=20
some Beyer M160s way back.

These are floating my boat right =
now. I think=20
they will rock on brass and

crunch guitar. I'll find out =
about=20

that when a 7 horn band comes in=20
soon.

They needed a lot of gain. I was =
afraid to=20
get any closer than about 4" from them.

Delicate little buggers you know. =
Of course I=20
used a popper stopper for safety

which darkens the sound a bit too. =

</DIV>
 <DIV> </DIV>
 <DIV>At \$700 or so for the matched =
 pair.<FONT=20
 face=3DArial size=3D2>I think this is quite a bargain compared to =
 </DIV>
 <DIV>the R121s etc. <FONT=20
 face=3DArial size=3D2>are supposed to give them more clarity across the=20
 board.</DIV>
 <DIV>Natural is what I call them. =
 <FONT=20
 face=3DArial size=3D2>Not a bad choice if your looking for =
 ribbons.</DIV>
 <DIV> </DIV>
 <DIV>Thanks to John Macy for turning us on =
 to them. Jon,=20
 the owner of Shiny Box</DIV>
 <DIV>was very helpful throughout the buying=20
 process. </DIV>
 <DIV>matching mics then matching =
 transformers then=20
 matching the mics w/transformers.</DIV>
 <DIV>Painstaking I would say. I know =
 it took him=20
 at least a day or so.</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV></BODY></HTML>

-----=_NextPart_000_00B9_01C5DB66.789EB020--Hello to everyone.
 After my last conversation with Adrian -wormhole's author- I have concluded
 that wormhole is not selling well (where are we guys ?) so maybe major updates
 will get longer to support as he has to concentrate his efforts to "selling"
 appz.
 I wonder how we Parisians expect plugin authors like Adrian to support plugins
 like wormhole which are a godsend for Paris with tremendous present and future
 possibilities... (he is thinking of making wormhole lighter so to have even
 more instances).
 I don't see us people here supporting wormhole and that makes me sad and
 maybe all my efforts toward this direction will fail somehow.
 If we don't buy it how can we ask him for this and that ?
 Even two or three buys would not justify major -Paris oriented- updates with
 wormhole...
 Please sign here if you care for using wormhole even as two channel cross
 bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
 DIFFERENT APPZ TOO).
 If we sign enough people here (enough depends I would say 10 and over I will

kindly ask for a small discount for mass purchase.
Please try wormhole and see for yourself how great this plugin is.
We need Adrian (convince him make appz suited to Paris) and we certainly need wormhole.
It will keep Paris alive for things to come no matter where audio technology will go.
You will always have Paris thus connected with modern pc's doing what it is known to do best, sounding good when summing...
Please forgive me if I am being so pushy with this but noone else except for Adrian (till now) has showed so much interest to help us ,Paris users.
I wanna convince him make an automatic LATENCY compensator for VST plugins which I think would be great if succeeded.
Believe me if only two-three Paris users will sign this I will be having no guts to ask him that or anything else.
This plugin sells for 49 \$ only...
Please respond with signing also.
With regards,
Dimitriosi knew it, from the way he was always checkin' out kirks' phaser...

On 28 Oct 2005 12:17:54 +1000, "AA" <no@spam.net> wrote:

>
>LOS ANGELES (AP) - George Takei, best known for his role as Mr. Sulu in "Star
>Trek," came out as homosexual in the current issue of a magazine covering
>the Los Angeles gay and lesbian community. Takei told The Associated Press
>on Thursday that his new onstage role as psychologist Martin Dysart in "Equus,"
>helped inspire him to publicly discuss his sexuality.
>Takei described the character as a "very contained but turbulently frustrated
>man." The play opened Wednesday at the David Henry Hwang Theater in Los Angeles,
>the same day that Frontiers magazine featured a story on Takei's coming out.
>The current social and political climate also motivated Takei's disclosure,
>he said.
>"The world has changed from when I was a young teen feeling ashamed for being
>gay," he said. "The issue of gay marriage is now a political issue. That
>would have been unthinkable when I was young."
>The 68-year-old actor said he and his partner, Brad Altman, have been together
>for 18 years.
>Takei, a Japanese-American who lived in a U.S. internment camp from age 4
>to 8, said he grew up feeling ashamed of his ethnicity and sexuality. He
>likened prejudice against gays to racial segregation.
>"It's against basic decency and what American values stand for," he said.
>Takei joined the "Star Trek" cast in 1973 as Hikaru Sulu, a character he
>played for three seasons on television and in six subsequent films. He received
>a star on the Hollywood Walk of Fame in 1986.
>A community activist, Takei ran for the Los Angeles City Council in 1973.
>He serves on the advisory committee of the California Civil Liberties Public
>Education Program and is chairman of East West Players, the theater company

>producing "Equus."
>
><http://www.wjla.com/headlines/1005/272568.html>
>-----
><insert tasteless joke>
>
>No, Mr Sulu.. I said set a course for Uranus,not 'your'
>
>ARRGGHHHH!!!
>
>
>AAThis is going to be great!!!

Well it looks like Malcolm Toft and John Oram are going toe to toe with new versions of the Trident 80b console. The killer thing is the 16 ch. versions are going to cost around \$2,500.00. The Toft console also has an optional digital I/O card. Can you say, killer front end for my Paris rig??? Check out the thread at gearslluts.com under "New product alert!", Important you start with the Toft thread. The whole Toft, Oram , trident war almost started again, the thread gets heated.

Check out the specs.

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

[http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ ADB-Consoles.html](http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles.html)

<http://www.oram.co.uk/>

JamesThe mic pre on the Toft will be using a Burr Brown OP Amp mic pre, the same as the Toft ATC-2. The rest of the console will be Trident 80B. Allen Hyatt talks about all of the features though the thread. 56 channels at mix down on the 16 ch. model and 72 on the 24 ch. model, this thing should rock! There is also a 32 Ch. version coming out. I think I know what my next analog console will be:) I can't wait to hear them.

James

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

>
>This is going to be great!!!
>
>Well it looks like Malcolm Toft and John Oram are going toe to toe with new
>versions of the Trident 80b console. The killer thing is the 16 ch. versions
>are going to cost around \$2,500.00. The Toft console also has an optional

>digital I/O card. Can you say, killer front end for my Paris rig??? Check
>out the thread at gearsluts.com under "New product alert!", Important you
>start with the Toft thread. The whole Toft, Oram , trident war almost started
>again, the thread gets heated.
>
>Check out the specs.
>
><http://www.toftaudiodesigns.com/>
>
> [http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ ADB-Consoles.html](http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles.html)
>
><http://www.oram.co.uk/>
>
>JamesAs I said earlier, I have no problems buying Wormhole once my second rig
comes in and a couple other small but very important purchases are taken
care of first.

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...
>
> Hello to everyone.
> After my last conversation with Adrian -wormhole's author- I have
> concluded
> that wormhole is not selling well (where are we guys ?) so maybe major
> updates
> will get longer to support as he has to concentrate his efforts to
> "selling"
> appz.
> I wonder how we Parisians expect plugin authors like Adrian to support
> plugins
> like wormhole which are a godsend for Paris with tremendous present and
> future
> possibilities... (he is thinking of making wormhole lighter so to have
> even
> more instances).
> I don't see us people here supporting wormhole and that makes me sad and
> maybe all my efforts toward this direction will fail somehow.
> If we don't buy it how can we ask him for this and that ?
> Even two or three buys would not justify major -Paris oriented- updates
> with
> wormhole...
> Please sign here if you care for using wormhole even as two channel cross
> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
> DIFFERENT APPZ TOO).
> If we sign enough people here (enough depends I would say 10 and over I
> will

- > kindly ask for a small discount for mass purchase.
- > Please try wormhole and see for yourself how great this plugin is.
- > We need Adrian (convince him make appz suited to Paris) and we certainly
- > need wormhole.
- > It will keep Paris alive for things to come no matter where audio
- > technology
- > will go.
- > You will always have Paris thus connected with modern pc's doing what it
- > is known to do best, sounding good when summing...
- > Please forgive me if I am being so pushy with this but noone else except
- > for Adrian (till now) has showed so much interest to help us ,Paris
- > users.
- > I wanna convince him make an automatic LATENCY compensator for VST plugins
- > which I think would be great if succeeded.
- > Believe me if only two-three Paris users will sign this I will be having
- > no guts to ask him that or anything else.
- > This plugin sells for 49 \$ only...
- > Please respond with signing also.
- > With regards,
- > Dimitriosi will buy Dimitrios.

brandon

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...

- >
- > Hello to everyone.
- > After my last conversation with Adrian -wormhole's author- I have
- > concluded
- > that wormhole is not selling well (where are we guys ?) so maybe major
- > updates
- > will get longer to support as he has to concentrate his efforts to
- > "selling"
- > appz.
- > I wonder how we Parisians expect plugin authors like Adrian to support
- > plugins
- > like wormhole which are a godsend for Paris with tremendous present and
- > future
- > possibilities... (he is thinking of making wormhole lighter so to have
- > even
- > more instances).
- > I don't see us people here supporting wormhole and that makes me sad and
- > maybe all my efforts toward this direction will fail somehow.
- > If we don't buy it how can we ask him for this and that ?
- > Even two or three buys would not justify major -Paris oriented- updates
- > with
- > wormhole...
- > Please sign here if you care for using wormhole even as two channel cross
- > bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH

> DIFFERENT APPZ TOO).

> If we sign enough people here (enough depends I would say 10 and over I

> will

> kindly ask for a small discount for mass purchase.

> Please try wormhole and see for yourself how great this plugin is.

> We need Adrian (convince him make appz suited to Paris) and we certainly

> need wormhole.

> It will keep Paris alive for things to come no matter where audio

> technology

> will go.

> You will always have Paris thus connected with modern pc's doing what it

> is known to do best, sounding good when summing...

> Please forgive me if I am being so pushy with this but noone else except

> for Adrian (till now) has showed so much interest to help us ,Paris

> users.

> I wanna convince him make an automatic LATENCY compensator for VST plugins

> which I think would be great if succeeded.

> Believe me if only two-three Paris users will sign this I will be having

> no guts to ask him that or anything else.

> This plugin sells for 49 \$ only...

> Please respond with signing also.

> With regards,

> DimitriosJust bought my copy Dimitrios.

Make sure he knows Brandon Goodwin is a PARIS user.

Thanks.

"Brandon" <brandon_goodwin@REMOVETHISsbglobal.net> wrote in message
news:436219dd@linux...
>i will buy Dimitrios.
> brandon
>
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...
>>
>> Hello to everyone.
>> After my last conversation with Adrian -wormhole's author- I have
>> concluded
>> that wormhole is not selling well (where are we guys ?) so maybe major
>> updates
>> will get longer to support as he has to concentrate his efforts to
>> "selling"
>> appz.
>> I wonder how we Parisians expect plugin authors like Adrian to support
>> plugins
>> like wormhole which are a godsend for Paris with tremendous present and
>> future

>> possibilities... (he is thinking of making wormhole lighter so to have
>> even
>> more instances).
>> I don't see us people here supporting wormhole and that makes me sad and
>> maybe all my efforts toward this direction will fail somehow.
>> If we don't buy it how can we ask him for this and that ?
>> Even two or three buys would not justify major -Paris oriented- updates
>> with
>> wormhole...
>> Please sign here if you care for using wormhole even as two channel cross
>> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
>> DIFFERENT APPZ TOO).
>> If we sign enou

Subject: Re: My new blog
Posted by [Deej \[1\]](#) on Fri, 30 Sep 2005 17:28:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

ENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV>James,</DIV>
<DIV>UV meters are something new. =
Might keep=20
the</DIV>
<DIV>studio tan in check.</DIV>
<DIV>T.</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"James McCloskey" <<A=20
 href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com> wrote =
in message=20
 <A =
href=3D"news:43626f92\$1@linux">news:43626f92\$1@linux...</DIV>
In =
my=20
 last post it should have read 56 input x8x2.

Although it =
is=20
 speculation on my part, I'm betting the toft mic pres are
going to =
be much=20
 better than the Oram mic pres on their version of the =
mixer.
 Read the=20
 thread on gearsluts.com Allen Hyett tells what components =
they
are=20
 going to use in the Toft mixer. They also made customer changes =
on=20

the mixer design since the thread started. They added a mono switch, UV meters and other things. It's amazing that a company would listen to customer requests and make immediate changes to the design! Check it out.

James McCloskey" <<mailto:excelsm@hotmail.com>> wrote: I'll give my opinion. The Toft mixer has more features and input than the Oram, and is projected to cost less, possibly closer to \$2,000.00! The production model doesn't even exist yet, so we will have to see how good or bad it is.

having said that, I will go out on a limb here. There has never been an analog mixer of this quality at this price point. This will be a great mixer for project studios, and pro studios. This will be a more pro mixer at a project mixer price. They don't use components like this in Mackie mixers or A&H. This is a different level. Of course this all remains to be seen!

My guess is the bad stuff your hearing about the new Trident is about the Oram Trident, which IMHO doesn't surprise me. But I think you should hear the stuff for yourself.

As Fletcher, well he has a tendency to be harsh and overly critical at times, he is a self proclaimed audio snob!

He did post a retraction of sorts about the Toft mic pres, he actually likes them! I believe he was comparing the Toft to more expensive mic pres. Allen Hyett posted Fletcher's retraction/explanation in the thread, you'll have to look for it and read it for yourself.

I know I made a comment about it being a great front end for Paris. My thinking is that it will beat something like a Mackie, not a high

end mic pre. With
>16 high quality mic pres, 56 ch. of =
 input for=20
 mixing down keyboards etc.,
>8 busses, and a digital I/O option, =
 at=20
 \$2,000.00 it's hard to beat for what
>it is. The 8 ch =
 Shadow Hills=20
 pre is a vary nice piece, it also cost about
>twice as much as =
 the mixer=20
 I'm talking about, and you can't mix down =
 56
channels
>x8x2. =20
 There is always something out there that is better for more =
 money,
>but=20
 not in an analog mixer at this price point. Of course =
 everybody's=20
 needs
>for their studio will be different.
>
>This =
 certainly=20
 is not the end all mixer, but it will be a higher quality
>mixer =
 than=20
 all of us can afford, and some of us may be able to afford =
 three
>at=20
 that price. As a pro audio dealer, I honestly thought this would =
 cost
>ten thousand more than the projected price. At it's =
 price=20
 point I think
>it is more revolutionary that the Mackie 8 buss =
 when it=20
 came out. Time
will
>tell!
>
>Don't rule =
 this one=20
 out yet, it could turn out to really be a=20
 contender!
>
>James
>
>>"benjamin" <<A=20
 href=3D"mailto:none@a.a">none@a.a> wrote:
>>Yep, it's =
 got the=20
 trident name, and a couple of nice transformers on the
>mix=20

>>bus, but it's not discrete or class A, so it's not going =
 to sound=20
 anything
>
>>like a classic console. If you want a =
 great front=20
 end for relatively cheap,
>
>>look at the Shadow Hills=20
 8-channel pre.
>>"cujo" <<A=20
 =
 href=3D"mailto:chris@applemanstudio.com">chris@applemanstudio.com>=
 wrote=20
 in message <A=20
 =
 href=3D"news:43622744\$1@linux">news:43622744\$1@linux...
>>g=
 t;
>>=20
 I have heard not so great things about the new Trident stuff from=20
 more
>
>>> than
>>> a =

few.
>>> I=20
thought that little mixer they made looked cool, but I heard it=20
did
>not
>> sound anything like the classic trident =
stuff.=20
Fletcher seems to not
liek
>> the Pre to much in that =
little=20
Toft channel strip.
>>
>>
>> =
"James=20
McCloskey" <<A=20
href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com>=20
wrote:
>>
>>The mic pre on the Toft =
will be=20
using a Burr Brown OP Amp mic pre,=20
the
>>>same
>>>as the Toft=20
ATC-2. The rest of the console will be Trident 80B. =20
Allen
>> Hyatt
>>>talks about all of the =
features=20
though the thread. 56 channels at=20
mix
>>>down
>>>on the 16 ch. =
model and=20
72 on the 24 ch. model, this thing should=20
rock!
>>
>>There is also a 32 Ch. =
version coming=20
out. I think I know what my next
>>=20
analog
>>>console will be:) I can't wait to =
hear=20
=
them.
>>
>>>James
>>>
=>>>>
>>>
>>>"James=20
McCloskey" <<A=20
href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com>=20
wrote:
>>>
>>>This is going to =
be=20
great!!!
>>>
>>>Well it looks =
like=20
Malcolm Toft and John Oram are going toe to toe=20
with
>>>new
>>>versions of the =
Trident 80b=20
console. The killer thing is the 16=20
ch.
>>>versions
>>>are =
going=20
to cost around \$2,500.00. The Toft console also has an=20

>>>optional
>>>digital I/O=20
card. Can you say, killer front end for my Paris=20
rig???
>>
>>>Check
>>>out =
the=20
thread at gearsluts.com under "New product alert!",=20
Important
>you
>>>start with the Toft =

thread. =20

The whole Toft, Oram , trident war almost
>>=20
started
>>>>again, the thread gets=20
heated.
>>>>
>>>>Check out the=20
=

specs.
>>>>
>>>>http://www.toftaudi=
odesigns.com/
>>>>
>>>>>http://aes.h=
armony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles .html
>=
>>>>
>>>>>http://www.oram.co.uk/
>>=
>>>
>>>>>James
>>>
>>=
>=20

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

-----=_NextPart_000_016F_01C5DBCD.471C9000--I'll be watching these developments.
I caught the UV/VU thing too. Now instead of a farmer's tan, you can have a
mixer's tan! ;>)

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43627147@linux...

James,

UV meters are something new. Might keep the
studio tan in check.

T.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43626f92\$1@linux...

In my last post it should have read 56 input x8x2.

Although it is speculation on my part, I'm betting the toft mic pres are
going to be much better than the Oram mic pres on their version of the
mixer.

Read the thread on gearsluts.com Allen Hyett tells what components they
are going to use in the Toft mixer. They also made customer changes on
the

mixer design since the thread started. They added a mono switch, UV
meters

and other things. It's amazing that a company would listen to customer
requests

and make immediate changes to the design! Check it out.

James

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

>

>I'll give my opinion. The Toft mixer has more features and input than the

>Oram, and is projected to cost less, possibly closer to \$2,000.00! The production

>model doesn't even exist yet, so we will have to see how good or bad it is.

> having said that, I will go out on a limb here. There has never been an

>analog mixer of this quality at this price point. This will be a great mixer

>for project studios, and pro studios. This will be a more pro mixer at a

>project mixer price. They don't use components like this in Mackie mixers

>or A&H. This is a different level. Of course this all remains to be seen!

>

>

>My guess is the bad stuff your hearing about the new Trident is about the

>Oram Trident, which IMHO doesn't surprise me. But I think you should hear

>the stuff for yourself.

>

>As for Fletcher, well he has a tendency to be harsh and overly critical at

>times, he is a self proclaimed audio snob! He did post a retraction of

>sorts about the Toft mic pres, he actually likes them! I believe he was

>comparing the Toft to much more expensive mic pres. Allen Hyett posted Fletcher's

>retraction/explanation in the thread, you'll have to look for it and read

>it for yourself.

>

>I know I made a comment about it being a great front end for Paris. My thinking

>is that it will beat something like a Mackie, not a high end mic pre.

With

>16 high quality mic pres, 56 ch. of input for mixing down keyboards etc.,

>8 busses, and a digital I/O option, at \$2,000.00 it's hard to beat for what

>it is. The 8 ch Shadow Hills pre is a vary nice piece, it also cost about

>twice as much as the mixer I'm talking about, and you can't mix down 56 channels

>x8x2. There is always something out there that is better for more money,

>but not in an analog mixer at this price point. Of course everybody's needs

>for their studio will be different.

>

>This certainly is not the end all mixer, but it will be a higher quality

>mixer than all of us can afford, and some of us may be able to afford
three
>at that price. As a pro audio dealer, I honestly thought this would cost
>ten thousand more than the projected price. At it's price point I think
>it is more revolutionary than the Mackie 8 buss when it came out. Time
will
>tell!
>
>Don't rule this one out yet, it could turn out to really be a contender!
>
>James
>
>"benjamin" <none@a.a> wrote:
>>Yep, it's got the trident name, and a couple of nice transformers on the
>mix
>>bus, but it's not discrete or class A, so it's not going to sound
anything
>
>>like a classic console. If you want a great front end for relatively
cheap,
>
>>look at the Shadow Hills 8-channel pre.
>>
>>"cujo" <chris@applemanstudio.com> wrote in message
news:43622744\$1@linux...
>>>
>>> I have heard not so great things about the new Trident stuff from more
>
>>> than
>>> a few.
>>> I thought that little mixer they made looked cool, but I heard it did
>not
>>> sound anything like the classic trident stuff. Fletcher seems to not
liek
>>> the Pre to much in that little Toft channel strip.
>>>
>>>
>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>The mic pre on the Toft will be using a Burr Brown OP Amp mic pre, the
>
>>>>same
>>>>as the Toft ATC-2. The rest of the console will be Trident 80B.
Allen
>>> Hyatt
>>>>talks about all of the features though the thread. 56 channels at mix
>
>>>>down

```
>>>>on the 16 ch. model and 72 on the 24 ch. model, this thing should
rock!
>>>
>>>>There is also a 32 Ch. version coming out. I think I know what my
next
>>> analog
>>>>console will be: ) I can't wait to hear them.
>>>>
>>>>James
>>>>
>>>>
>>>>
>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>
>>>>>This is going to be great!!!
>>>>>
>>>>>Well it looks like Malcolm Toft and John Oram are going toe to toe
with
>>>>>new
>>>>>versions of the Trident 80b console. The killer thing is the 16 ch.
>
>>>>>versions
>>>>>are going to cost around $2,500.00. The Toft console also has an
>>>>>optional
>>>>>digital I/O card. Can you say, killer front end for my Paris rig???
>
>>>>>Check
>>>>>out the thread at gearsluts.com under "New product alert!", Important
>you
>>>>>start with the Toft thread. The whole Toft, Oram , trident war
almost
>>> started
>>>>>again, the thread gets heated.
>>>>>
>>>>>Check out the specs.
>>>>>
>>>>>http://www.toftaudiodesigns.com/
>>>>>
>>>>> http://aes.harmony-central.com/119AES/Content/Toft\_Audio/PR/ ADB-Consoles.html
>>>>>
>>>>>http://www.oram.co.uk/
>>>>>
>>>>>James
>>>>
>>>
>>
>>I don't suppose there is any hope of a Mac Wormhole. If I was running a PC
I'd buy. Sorry.
```

Tony

"Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...

>
> Hello to everyone.
> After my last conversation with Adrian -wormhole's author- I have
> concluded
> that wormhole is not selling well (where are we guys ?) so maybe major
> updates
> will get longer to support as he has to concentrate his efforts to
> "selling"
> appz.
> I wonder how we Parisians expect plugin authors like Adrian to support
> plugins
> like wormhole which are a godsend for Paris with tremendous present and
> future
> possibilities... (he is thinking of making wormhole lighter so to have
> even
> more instances).
> I don't see us people here supporting wormhole and that makes me sad and
> maybe all my efforts toward this direction will fail somehow.
> If we don't buy it how can we ask him for this and that ?
> Even two or three buys would not justify major -Paris oriented- updates
> with
> wormhole...
> Please sign here if you care for using wormhole even as two channel cross
> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
> DIFFERENT APPZ TOO).
> If we sign enough people here (enough depends I would say 10 and over I
> will
> kindly ask for a small discount for mass purchase.
> Please try wormhole and see for yourself how great this plugin is.
> We need Adrian (convince him make appz suited to Paris) and we certainly
> need wormhole.
> It will keep Paris alive for things to come no matter where audio
> technology
> will go.
> You will always have Paris thus connected with modern pc's doing what it
> is known to do best, sounding good when summing...
> Please forgive me if I am being so pushy with this but noone else except
> for Adrian (till now) has showed so much interest to help us ,Paris
> users.
> I wanna convince him make an automatic LATENCY compensator for VST plugins
> which I think would be great if succeeded.
> Believe me if only two-three Paris users will sign this I will be having
> no guts to ask him that or anything else.

- > This plugin sells for 49 \$ only...
- > Please respond with signing also.
- > With regards,
- > DimitriosI've already buied it in June without yet using it.

Erling

"Dimitrios" <musurgio@otenet.gr> skrev i melding news:4361ea71\$1@linux...

>

- > Hello to everyone.
 - > After my last conversation with Adrian -wormhole's author- I have
 - > concluded
 - > that wormhole is not selling well (where are we guys ?) so maybe major
 - > updates
 - > will get longer to support as he has to concentrate his efforts to
 - > "selling"
 - > appz.
 - > I wonder how we Parisians expect plugin authors like Adrian to support
 - > plugins
 - > like wormhole which are a godsend for Paris with tremendous present and
 - > future
 - > possibilities... (he is thinking of making wormhole lighter so to have
 - > even
 - > more instances).
 - > I don't see us people here supporting wormhole and that makes me sad and
 - > maybe all my efforts toward this direction will fail somehow.
 - > If we don't buy it how can we ask him for this and that ?
 - > Even two or three buys would not justify major -Paris oriented- updates
 - > with
 - > wormhole...
 - > Please sign here if you care for using wormhole even as two channel cross
 - > bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
 - > DIFFERENT APPZ TOO).
 - > If we sign enough people here (enough depends I would say 10 and over I
 - > will
 - > kindly ask for a small discount for mass purchase.
 - > Please try wormhole and see for yourself how great this plugin is.
 - > We need Adrian (convince him make appz suited to Paris) and we certainly
 - > need wormhole.
 - > It will keep Paris alive for things to come no matter where audio
 - > technology
 - > will go.
 - > You will always have Paris thus connected with modern pc's doing what it
 - > is known to do best, sounding good when summing...
 - > Please forgive me if I am being so pushy with this but noone else except
 - > for Adrian (till now) has showed so much interest to help us ,Paris
 - > users.
 - > I wanna convince him make an automatic LATENCY compensator for VST plugin
-
-

Subject: (no subject)

Posted by [rick](#) on Fri, 30 Sep 2005 18:06:17 GMT

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

an the Oram mic pres on their version of the

=

>mixer.

> Read the thread on gearsluts.com Allen Hyett tells what components =

>they

> are going to use in the Toft mixer. They also made customer changes =

>on the

> mixer design since the thread started. They added a mono switch, UV =

>meters

> and other things. It's amazing that a company would listen to =

>customer requests

> and make immediate changes to the design! Check it out.

>

> James

>

>

>

>

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

> >

> >I'll give my opinion. The Toft mixer has more features and input =

>than the

> >Oram, and is projected to cost less, possibly closer to \$2,000.00! =

>The

> production

> >model doesn't even exist yet, so we will have to see how good or bad

=

>it

> is.

> > having said that, I will go out on a limb here. There has never =

>been an

> >analog mixer of this quality at this price point. This will be a =

>great

> mixer

> >for project studios, and pro studios. This will be a more pro mixer

=

>at

> a

> >project mixer price. They don't use components like this in Mackie =

>mixers

> >or A&H. This is a different level. Of course this all remains to be

=

>seen!

> >=20

> >

> >My guess is the bad stuff your hearing about the new Trident is about
=
>the
> >Oram Trident, which IMHO doesn't surprise me. But I think you should
=
>hear
> >the stuff for yourself.
> >
> >As for Fletcher, well he has a tendency to be harsh and overly =
>critical
> at
> >times, he is a self proclaimed audio snob! He did post a retraction
=
>of
> >sorts about the Toft mic pres, he actually likes them! I believe he
=
>was
> >comparing the Toft to much more expensive mic pres. Allen Hyett =
>posted
> Fletcher's
> >retraction/explanation in the thread, you'll have to look for it and
=
>read
> >it for yourself.
> >
> >I know I made a comment about it being a great front end for Paris.
=
>My
> thinking
> >is that it will beat something like a Mackie, not a high end mic pre.
=
> With
> >16 high quality mic pres, 56 ch. of input for mixing down keyboards =
>etc.,
> >8 busses, and a digital I/O option, at \$2,000.00 it's hard to beat =
>for what
> >it is. The 8 ch Shadow Hills pre is a vary nice piece, it also cost
=
>about
> >twice as much as the mixer I'm talking about, and you can't mix down
=
>56
> channels
> >x8x2. There is always something out there that is better for more =
>money,
> >but not in an analog mixer at this price point. Of course =
>everybody's needs
> >for their studio will be different.

> >
 > >This certainly is not the end all mixer, but it will be a higher =
 >quality
 > >mixer than all of us can afford, and some of us may be able to afford
 =
 >three
 > >at that price. As a pro audio dealer, I honestly thought this would
 =
 >cost
 > >ten thousand more than the projected price. At it's price point I =
 >think
 > >it is more revolutionary that the Mackie 8 buss when it came out. =
 >Time
 > will
 > >tell!
 > >
 > >Don't rule this one out yet, it could turn out to really be a =
 >contender!
 > >
 > >James
 > >
 > >"benjamin" <none@a.a> wrote:
 > >>Yep, it's got the trident name, and a couple of nice transformers on
 =
 >the
 > >mix=20
 > >>bus, but it's not discrete or class A, so it's not going to sound =
 >anything
 > >
 > >>like a classic console. If you want a great front end for relatively
 =
 >cheap,
 > >
 > >>look at the Shadow Hills 8-channel pre.
 > >>
 > >>"cujo" <chris@applemanstudio.com> wrote in message =
 >news:43622744\$1@linux...
 > >>>
 > >>> I have heard not so great things about the new Trident stuff from
 =
 >more
 > >
 > >>> than
 > >>> a few.
 > >>> I thought that little mixer they made looked cool, but I heard it
 =
 >did
 > >not

> >>> sound anything like the classic trident stuff. Flether seems to =
 >not
 > liek
 > >>> the Pre to much in that little Toft channel strip.
 > >>>
 > >>>
 > >>> "James McCloskey" <excelsm@hotmail.com> wrote:
 > >>>>
 > >>>>The mic pre on the Toft will be using a Burr Brown OP Amp mic pre,
 =
 >the
 > >
 > >>>>same
 > >>>>as the Toft ATC-2. The rest of the console will be Trident 80B.
 =
 >Allen
 > >>> Hyatt
 > >>>>talks about all of the features though the thread. 56 channels at
 =
 >mix
 > >
 > >>>>down
 > >>>>on the 16 ch. model and 72 on the 24 ch. model, this thing should
 =
 >rock!
 > >>>
 > >>>>There is also a 32 Ch. version coming out. I think I know what my
 =
 >next
 > >>> analog
 > >>>>console will be:) I can't wait to hear them.
 > >>>>
 > >>>>James
 > >>>>
 > >>>>
 > >>>>
 > >>>>"James McCloskey" <excelsm@hotmail.com> wrote:
 > >>>>>
 > >>>>>This is going to be great!!!
 > >>>>>
 > >>>>>Well it looks like Malcolm Toft and John Oram are going toe to =
 >toe with
 > >>>>new
 > >>>>>versions of the Trident 80b console. The killer thing is the 16
 =
 >ch.
 > >
 > >>>>>versions

> >>>>are going to cost around \$2,500.00. The Toft console also has an
 =
 >
 > >>>>optional
 > >>>>digital I/O card. Can you say, killer front end for my Paris =
 >rig???
 > >
 > >>>>Check
 > >>>>out the thread at gearsluts.com under "New product alert!", =
 >Important
 > >you
 > >>>>start with the Toft thread. The whole Toft, Oram , trident war =
 >almost
 > >>> started
 > >>>>again, the thread gets heated.
 > >>>>
 > >>>>Check out the specs.
 > >>>>
 > >>>><http://www.toftaudiodesigns.com/>
 > >>>>
 > =
 >>>>> [http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ ADB-Cons=](http://aes.harmony-central.com/119AES/Content/Toft_Audio/PR/ADB-Cons=oles.html)
 >oles.html
 > >>>>
 > >>>><http://www.oram.co.uk/>
 > >>>>
 > >>>>James
 > >>>>
 > >>>=20
 > >>
 > >>
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
 ><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D#ffffff>
 ><DIV>James,</DIV>

 >Might keep=20
 >the</DIV>
 ><DIV>studio tan in check.</DIV>
 ><DIV>T.</DIV>
 ><BLOCKQUOTE=20
 >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 > <DIV>"James McCloskey" <<A=20
 > href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com> wrote =
 >in message=20
 > <A =
 >href=3D"news:43626f92\$1@linux">news:43626f92\$1@linux...</DIV>
In
 =
 >my=20

 >is=20
 > speculation on my part, I'm betting the toft mic pres are
going to
 =
 >be much=20
 > better than the Oram mic pres on their version of the =

 >they
are=20

 >on=20

 >switch,=20

 >listen=20
 > to customer requests
and make immediate changes to the =

 > it out.

James

"James McCloskey" <<A=20
 > href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com>=20

 >more=20
 > features and input than the
>Oram, and is projected to cost =
 >less,=20

 >doesn't=20
 > even exist yet, so we will have to see how good or bad =
 >it
is.
>=20

 >been=20

 >will be=20

 >This will=20

 >don't use=20

 >a=20

 >
>
>My guess is the bad stuff your hearing about the new =
 >Trident=20

> is about the
>Oram Trident, which IMHO doesn't surprise =

> think you should hear
>the stuff for yourself.
>
>As =
>for=20

> Fletcher, well he has a tendency to be harsh and overly=20

> critical
at
>times, he is a self proclaimed audio =

> He did post a retraction of
>sorts about the Toft mic pres, he =
>actually=20

>much=20

> posted
Fletcher's
>retraction/explanation in the thread, =
>you'll have=20

> to look for it and read
>it for yourself.
>
>I know =
>I made a=20

> My
thinking
>is that it will beat something like a Mackie, =
>not a high=20

>input for=20

> mixing down keyboards etc.,
>8 busses, and a digital I/O option, =
>at=20

>Shadow Hills=20

> pre is a vary nice piece, it also cost about
>twice as much as =
>the mixer=20

> I'm talking about, and you can't mix down =

> There is always something out there that is better for more =
>money,
>but=20

>everybody's=20

> needs
>for their studio will be different.
>
>This =
>certainly=20

> is not the end all mixer, but it will be a higher quality
>mixer =
>than=20

> all of us can afford, and some of us may be able to afford =
>three
>at=20

>

>price=20

> point I think
>it is more revolutionary that the Mackie 8 buss =
>when it=20

>this one=20

> out yet, it could turn out to really be a=20

> contender!
>
>James
>
>"benjamin" <<A=20
 > href=3D"mailto:none@a.a">none@a.a> wrote:
>>Yep, it's =
 >got the=20
 > trident name, and a couple of nice transformers on the
>mix=20
 >
>>bus, but it's not discrete or class A, so it's not going =
 >to sound=20
 > anything
>
>>like a classic console. If you want a =
 >great front=20
 > end for relatively cheap,
>
>>look at the Shadow Hills=20
 > 8-channel pre.
>>
>>"cujo" <<A=20
 > =
 >href=3D"mailto:chris@applemanstudio.com">chris@applemanstudio.com>=
 > wrote=20
 > in message <A=20
 > =
 >href=3D"news:43622744\$1@linux">news:43622744\$1@linux...
>>&g=
 >t;
>>>=20
 > I have heard not so great things about the new Trident stuff from=20
 > more
>
>>> than
>>> a =
 >few.
>>> I=20
 > thought that little mixer they made looked cool, but I heard it=20
 > did
>not
>>> sound anything like the classic trident =
 >stuff.=20
 > Flechter seems to not
liek
>>> the Pre to much in that =
 >little=20
 > Toft channel strip.
>>>
>>>
>>> =
 >"James=20
 > McCloskey" <<A=20
 > href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com>=20
 > wrote:
>>>
>>>>The mic pre on the Toft =
 >will be=20
 > using a Burr Brown OP Amp mic pre,=20
 > the
>
>>>>same
>>>>as the Toft=20

 > Allen
>>> Hyatt
>>>>talks about all of the =
 >features=20

 > mix
>
>>>>down
>>>>on the 16 ch. =
 >model and=20
 > 72 on the 24 ch. model, this thing should=20
 > rock!
>>>
>>>>There is also a 32 Ch. =
 >version coming=20

 >hear=20
 > =
 >them.
>>>>
>>>>James
>>>>
=
 >>>>>
>>>>
>>>>"James=20

> McCloskey" <<A=20
> href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com=20
> wrote:
>>>>
>>>>>This is going to =
>be=20
> great!!!
>>>>
>>>>>Well it looks =
>like=20
> Malcolm Toft and John Oram are going toe to toe=20
> with
>>>>new
>>>>>versions of the =
>Trident 80b=20

> ch.
>
>>>>versions
>>>>>are =
>going=20

>
>>>>optional
>>>>>digital I/O=20

> rig???
>
>>>>Check
>>>>>out =
>the=20
> thread at gearsluts.com under "New product alert!",=20
> Important
>you
>>>>>start with the Toft =

> The whole Toft, Oram , trident war almost
>>>=20
> started
>>>>>again, the thread gets=20
> heated.
>>>>>
>>>>>Check out the=20
> =
>specs.
>>>>>
>>>>>http://www.toftaudi=
>odesigns.com/
>>>>>
>>>>>http://aes.h=
> armony-central.com/119AES/Content/Toft_Audio/PR/ADB-Consoles .html
>=
>>>>>>
>>>>>http://www.oram.co.uk/
>>>=
>;>>>
>>>>>James
>>>>>
>>>=
>;>=20
>
>>
>></BLOCKQUOTE></BODY></HTML>
>
>Can you post a site or more information? I'm not clear on what this is and/or
what your using it for?

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

>
>Hello to everyone.
>After my last conversation with Adrian -wormhole's author- I have concluded
>that wormhole is not selling well (where are we guys ?) so maybe major
updates
>will get longer to support as he has to concentrate his efforts to "selling"
>appz.
>I wonder how we Parisians expect plugin authors like Adrian to support plugins
>like wormhole which are a godsend for Paris with tremendous present and
future
>possibilities... (he is thinking of making wormhole lighter so to have even
>more instances).

>I don't see us people here supporting wormhole and that makes me sad and
 >maybe all my efforts toward this direction will fail somehow.
 >If we don't buy it how can we ask him for this and that ?
 >Even two or three buys would not justify major -Paris oriented- updates
 with
 >wormhole...
 >Please sign here if you care for using wormhole even as two channel cross
 >bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
 >DIFFERENT APPZ TOO).
 >If we sign enough people here (enough depends I would say 10 and over I
 will
 >kindly ask for a small discount for mass purchase.
 >Please try wormhole and see for yourself how great this plugin is.
 >We need Adrian (convince him make appz suited to Paris) and we certainly
 >need wormhole.
 >It will keep Paris alive for things to come no matter where audio technology
 >will go.
 >You will always have Paris thus connected with modern pc's doing what it
 >is known to do best, sounding good when summing...
 >Please forgive me if I am being so pushy with this but noone else except
 >for Adrian (till now) has showed so much interest to help us ,Paris users.
 >I wanna convince him make an automatic LATENCY compensator for VST plugins
 >which I think would be great if succeeded.
 >Believe me if only two-three Paris users will sign this I will be having
 >no guts to ask him that or anything else.
 >This plugin sells for 49 \$ only...
 >Please respond with signing also.
 >With regards,
 >Dimitrios"Tony Benson" <tony@standinghampton.com> wrote:
 >I don't suppose there is any hope of a Mac Wormhole. If I was running a
 PC
 >I'd buy. Sorry.
 >
 >Tony
 >
 You get both a Mac and a PC copy. I use it for both and frequently cross-platform.
 ggenelennon wrote:
 > "Tony Benson" <tony@standinghampton.com> wrote:
 >
 >>I don't suppose there is any hope of a Mac Wormhole. If I was running a
 >
 > PC
 >
 >>I'd buy. Sorry.
 >>
 >>Tony
 >>
 >

> You get both a Mac and a PC copy. I use it for both and frequently cross-platform.
> g

Hey, that's crazy. It says it works over airport.. anyone tried that?

Cheers,

TCDear Rick,

I am really dissapointed in your post.

If you don't care buying thats ok but saying that it is slavery to buy something that is so innovative for Paris and not only and considering the som many hours spent to make things smooth for Paris and wormhole as much as possible without me being involved at all in the sales of this plugin that really makes me feel sad.

I was hoping that you at least would appreciatte all the efoorts here and that would be supporting those nice and cheap plugins that help Paris .

I see people here payinmg 250 \$ for a single adat card so for 3 adat cards 750 \$.

plus a Mec 150\$ almost a 1000 \$ to just have 24 adat 20 bit tracks from one PC to another.

Now a simple plugin lets you have 24 bit (or 32bit floating until you use Paris dsp) of 24 audio tracks for a normal 2600 Ghz cpu.

So if you think that I am giving you guys a hard time then sorry I will stop what I am doing these last months.

thanks to all of you anyway.

Regards,

Dimitrios

rick <parnell68@hotmail.com> wrote:

>"i will buy Dimitrios"...dude...that's slavery...even in a non pc

>correct society.

>

>On Fri, 28 Oct 2005 07:32:03 -0500, "Brandon"

><brandon_goodwin@REMOVETHISsbcbglobal.net> wrote:

>

>>i will buy Dimitrios.

>>brandon

>>

>>

>>"Dimitrios" <musurgio@otenet.gr> wrote in message news:4361ea71\$1@linux...

>>>

>>> Hello to everyone.

>>> After my last conversation with Adrian -wormhole's author- I have

>>> concluded

>>> that wormhole is not selling well (where are we guys ?) so maybe major

>>> updates

>>> will get longer to support as he has to concentrate his efforts to
>>> "selling"
>>> appz.
>>> I wonder how we Parisians expect plugin authors like Adrian to support

>>> plugins
>>> like wormhole which are a godsend for Paris with tremendous present and

>>> future
>>> possibilities... (he is thinking of making wormhole lighter so to have

>>> even
>>> more instances).
>>> I don't see us people here supporting wormhole and that makes me sad
and
>>> maybe all my efforts toward this direction will fail somehow.
>>> If we don't buy it how can we ask him for this and that ?
>>> Even two or three buys would not justify major -Paris oriented- updates

>>> with
>>> wormhole...
>>> Please sign here if you care for using wormhole even as two channel cross
>>> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER WITH
>>> DIFFERENT APPZ TOO).
>>> If we sign enough people here (enough depends I would say 10 and over
I
>>> will
>>> kindly ask for a small discount for mass purchase.
>>> Please try wormhole and see for yourself how great this plugin is.
>>> We need Adrian (convince him make appz suited to Paris) and we certainly
>>> need wormhole.
>>> It will keep Paris alive for things to come no matter where audio
>>> technology
>>> will go.
>>>

Subject: Re: (No subject)
Posted by [Dale](#) on Sun, 02 Oct 2005 14:10:03 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
> >>
> >> and
> >>
> >>>> maybe all my efforts toward this direction will fail somehow.
> >>>> If we don't buy it how can we ask him for this and that ?
> >>>> Even two or three buys would not justify major -Paris oriented-

> >>>> updates
> >>
> >>
> >>
> >>>> with
> >>>> wormhole...
> >>>> Please sign here if you care for using wormhole even as two channel
> >>>> cross
> >>>> bridge between two computers (NOTE IT CAN BE USED ON SAME COMPUTER
> >>>> WITH
> >>>> DIFFERENT APPZ TOO).
> >>>> If we sign enough people here (enough depends I would say 10 and
over
> >>
> >>
> >> I
> >>
> >>>> will
> >>>> kindly ask for a small discount for mass purchase.
> >>>> Please try wormhole and see for yourself how great this plugin is.
> >>>> We need Adrian (convince him make appz suited to Paris) and we
> >>>> certainly
> >>>> need wormhole.
> >>>> It will keep Paris alive for things to come no matter where audio
> >>>> technology
> >>>> will go.
> >>>> You will always have Paris thus connected with modern pc's doing
what
> >>
> >>
> >> it
> >>
> >>>> is known to do best, sounding good when summing...
> >>>> Please forgive me if I am being so pushy with this but noone else
> >>>> except
> >>>> for Adrian (till now) has showed so much interest to help us ,Paris
> >>
> >>
> >>
> >>>> users.
> >>>> I wanna convince him make an automatic LATENCY compensator for VST
> >>>> plugins
> >>>> which I think would be great if succeeded.
> >>>> Believe me if only two-three Paris users will sign this I will be
> >>>> having
> >>>> no guts to ask him that or anything else.
> >>>> This plugin sells for 49 \$ only...
> >>>> Please respond with signing also.

> >>>> With regards,
> >>>> Dimitrios
> >>>>
> >>>>
> >>>>
> >>
> >>"rich" <studiodog@milwaukeeerocks.com> wrote:
>
>Can you post a site or more information? I'm not clear on what this is
and/or
>what your using it for?
>

If you search this site for "wormhole":

<http://tinyurl.com/afyz5>

You will find it well covered.

Gene ;-)
Hi, I'm a new user (almost) of a 20bit Paris system that came with EDS1000 card, MEC, C-16, cable and software. I got this system to record synth and vocals. I haven't installed the card yet or the software, and have a 2.6Ghz P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives under XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics, synth, cables, etc. I'm not sure exactly how to hook up these components (is there a diagram available anywhere) or if I will need other components besides what I've listed above. Do I really need the 3.0 software? I have downloaded the available files at Parisfaqs site.

Thanks much,
Edna<http://www.crystalfiresw.com/products/wormhole.html>

If not, let me know where.

Thanks,

DeejHi Edna.....

Welcome. This will involve loading drivers and installing hardware and software obviously. There are detailed instructions on how to do this in the Paris manual. The procedure is pretty straight forward and the system you have should work fine for your needs. I don't see any red flags with your computer other than the possibility of needing to tweak the operating system parameters to optimize it for audio recording. Still, if you're not going to be dealing with huge numbers of tracks, this may not even be necessary. What operating system are you using? The software you have was designed to run on Windows 98 Se or Windows ME. To use Paris with Windows XP requires jumping through some additional hoops, but it's also pretty straightforward, just more complicated. What is your experience level with computers?

Regards,

Deej

"Edna Sloan" <edna@texomaonline.com> wrote in message news:4363b323@linux...

> Hi, I'm a new user (almost) of a 20bit Paris system that came with
EDS1000

> card, MEC, C-16, cable and software. I got this system to record synth
and

> vocals. I haven't installed the card yet or the software, and have a
2.6Ghz

> P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives under

> XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics,
synth,

> cables, etc. I'm not sure exactly how to hook up these components (is
there

> a diagram available anywhere) or if I will need other components besides

> what I've listed above. Do I really need the 3.0 software? I have

> downloaded the available files at Parisfaqs site.

> Thanks much,

> Edna

>

>I'm ready to buy also, just want to make sure
where to do it and have him know it came from
this group...

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

><http://www.crystalfiresw.com/products/wormhole.html>

>

>If not, let me know where.

>

>Thanks,

>

>Deej

>

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

><http://www.crystalfiresw.com/products/wormhole.html>

>

>If not, let me know where.

>

>Thanks,

>

>Deej

>

Here:

[http://plasq.com/wormhole/Thanks Deej](http://plasq.com/wormhole/Thanks%20Deej),

I always build my own computers, so am comfortable with whatever needs to be done. I am currently running XP Pro with SP1, NTFS file sys. I use different drives for apps and data storage on this computer - that I have mainly used for video capture/editing/authoring/dvdburning. I have a 98SE computer also, but prefer to use XP if possible.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4363b728@linux...

> Hi Edna.....
>
> Welcome. This will involve loading drivers and installing hardware and
> software obviously. There are detailed instructions on how to do this in
the
> Paris manual. The procedure is pretty straight forward and the system you
> have should work fine for your needs. I don't see any red flags with your
> computer other than the possibility of needing to tweak the operating
> system parameters to optimize it for audio recording. Still, if you're not
> going to be dealing with huge numbers of tracks, this may not even be
> necessary. What operating system are you using? The software you have was
> designed to run on Windows 98 Se or Windows ME. To use Paris with Windows
XP

> requires jumping through some additional hoops, but it's also pretty
> straightforward, just more complicated. What is your experience level with
> computers?

>
> Regards,

>
> Deej

>
> "Edna Sloan" <edna@texomaonline.com> wrote in message
news:4363b323@linux...

> > Hi, I'm a new user (almost) of a 20bit Paris system that came with
> EDS1000
> > card, MEC, C-16, cable and software. I got this system to record synth
> and
> > vocals. I haven't installed the card yet or the software, and have a
> 2.6Ghz
> > P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives
under
> > XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics,
> synth,
> > cables, etc. I'm not sure exactly how to hook up these components (is
> there
> > a diagram available anywhere) or if I will need other components besides
> > what I've listed above. Do I really need the 3.0 software? I have
> > downloaded the available files at Parisfaqs site.
> > Thanks much,
> > Edna

> >

> >

>

> Dave Townsend died this week in California. Dave was best known as the guitar player in the platinum R&B group "Surface", but Dave was also a talented session musician, songwriter and producer. I co-wrote and co-produced several tracks with Dave over the years.

Dave was a quiet person and a true gentleman, and he will be missed.

He was 50 years old.

Dave's father, (Ed Townsend) was also a well known songwriter whose songs included Marvin Gaye's 'Let's Get It On.'

Dave collaborated with many Paris owners in the last few years, including

Gene "Edna Sloan" <edna@texomaonline.com> wrote:

> Hi, I'm a new user (almost) of a 20bit Paris system that came with EDS1000

> card, MEC, C-16, cable and software. I got this system to record synth and

> vocals. I haven't installed the card yet or the software, and have a 2.6Ghz

> P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives under

> XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics, synth,

> cables, etc. I'm not sure exactly how to hook up these components (is there

> a diagram available anywhere) or if I will need other components besides

> what I've listed above. Do I really need the 3.0 software? I have

> downloaded the available files at Parisfaq's site.

> Thanks much,

> Edna

>

Welcome Edna,

Paris documentation is still available from:

<http://www.emu.com/support/welcome.asp?centric=653>

Paris was not officially updated for XP, so you will find no mention of later operating systems in the docs.

Several of the users here have returned to 98se or ME after having mixed results with XP.

I run a dual boot system that gives me both options, but I run 98 most of the time for Paris.

Gene Thanks Gene,

Quite a bit of documentation there - thank you. What do you avoid doing in XP with Paris? Are you using Paris 3.0? or does it matter?

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:4363c51c\$1@linux...

>

> "Edna Sloan" <edna@texomaonline.com> wrote:

> >Hi, I'm a new user (almost) of a 20bit Paris system that came with EDS1000
> >card, MEC, C-16, cable and software. I got this system to record synth
> and
> >vocals. I haven't installed the card yet or the software, and have a 2.6Ghz
> >P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives under
> >XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics, synth,
> >cables, etc. I'm not sure exactly how to hook up these components (is there
> >a diagram available anywhere) or if I will need other components besides
> >what I've listed above. Do I really need the 3.0 software? I have
> >downloaded the available files at Parisfaqs site.
> >Thanks much,
> >Edna
> >
>
> Welcome Edna,
> Paris documentation is still available from:
>
> <http://www.emu.com/support/welcome.asp?centric=653>
>
> Paris was not officially updated for XP, so you will find no mention of later
> operating systems in the docs.
> Several of the users here have returned to 98se or ME after having mixed
> results with XP.
> I run a dual boot system that gives me both options, but I run 98 most of
> the time for Paris.
> Gene
>I'm sorry to hear this Gene. 50 years old? He was just a youngster which makes this even sadder to me.

Deej

<he's gone far beyond the pain.....we who must remain, go on living just the same-B Leadon>

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:4363c02d\$1@linux...

>
> Dave Townsend died this week in California. Dave was best know as the guitar
> player in the platinum R&B group "surface", but Dave was also a talented
> session musician, songwriter and producer. I co-wrote and co-produced several

> tracks with Dave over the years.
> Dave was a quiet person and a true gentleman, and he will be missed.
> He was 50 years old.
> Dave's father, (Ed Townsend) was also a well know songwriter who's songs
> included Marvin Gaye's 'Let's Get It On.'
> Dave collaborated with many Paris owners in the last few years, including
> myself, David "Pic" Conley (also from Surface), Thurman Phillips, and
Joshua
> Thompson. He was a big believer in the "Paris sound."
> Gene
> i used to have a tutorial that showed how to setup a headphone mix
using the external effects system. does anyone still have a copy?

thanks

jonGene, I'm vary sorry to hear that.

James

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

>
> Dave Townsend died this week in California. Dave was best know as the guitar
> player in the platinum R&B group "surface", but Dave was also a talented
> session musician, songwriter and producer. I co-wrote and co-produced several
> tracks with Dave over the years.
> Dave was a quiet person and a true gentleman, and he will be missed.
> He was 50 years old.
> Dave's father, (Ed Townsend) was also a well know songwriter who's songs
> included Marvin Gaye's 'Let's Get It On.'
> Dave collaborated with many Paris owners in the last few years, including

> Gene
> Edna,

the Paris XP driver was developed with Paris 3.0 as the OS. It does work with earlier incarnations of Paris. Installing the XP subsystem **exactly** as described in the instructions is the key to joy and happiness with this system on XP. I used XP with Paris for a couple of years and found it to be very stable.

The downside of using the Paris/XP setup has to do with interfacing Paris with ADAT machines (the Paris XP driver will not see them) and with using multiple Paris ADAT modules in the larger modular expansion chassis units (MECs). The Paris XP driver, in most cases, will not recognize more than one ADAT module **per MEC**. This can become an issue in larger Paris configurations.

The only other issue I see on the horizon for you is hyperthreading. This is a no-go with Paris so it should be turned off.

Regards,

Deej

"Edna Sloan" <edna@texomaonline.com> wrote in message news:4363c994@linux...

> Thanks Gene,

> Quite a bit of documentation there - thank you. What do you avoid doing in

> XP with Paris? Are you using Paris 3.0? or does it matter?

>

> "gene lennon" <glennon@NOSPmyrealbox.com> wrote in message

> news:4363c51c\$1@linux...

> >

> > "Edna Sloan" <edna@texomaonline.com> wrote:

> > >Hi, I'm a new user (almost) of a 20bit Paris system that came with

> EDS1000

> > >card, MEC, C-16, cable and software. I got this system to record synth

> > and

> > >vocals. I haven't installed the card yet or the software, and have a

> 2.6Ghz

> > >P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives

> under

> > >XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics,

> synth,

> > >cables, etc. I'm not sure exactly how to hook up these components (is

> there

> > >a diagram available anywhere) or if I will need other components besides

> > >what I've listed above. Do I really need the 3.0 software? I have

> > >downloaded the available files at Parisfaq's site.

> > >Thanks much,

> > >Edna

> > >

> >

> > Welcome Edna,

> > Paris documentation is still available from:

> >

> > <http://www.emu.com/support/welcome.asp?centric=653>

> >

> > Paris was not officially updated for XP, so you will find no mention of

> later

> > operating systems in the docs.

> > Several of the users here have returned to 98se or ME after having mixed

> > results with XP.

> > I run a dual boot system that gives me both options, but I run 98 most of
> > the time for Paris.
> > Gene
> >
>
> <http://www.uaudio.com/products/software/UAD-1/precisionmulti/specs.html> Sorry Gene. I meant this to be a new thread, not a response to your post obviously. What an inappropriate gaffe I have committed here.

Kim.....if you see this, I would appreciate it if you would just deep-six this post.

Censorship is welcome in this case.

Apologies.

Deej

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4363cdb4@linux...
> <http://www.uaudio.com/products/software/UAD-1/precisionmulti/specs.html>
>
>
> Hmmmm.....wierd.....since this showed up under Gene's post, I thought I had misposted it as a reply to his thread. Maybe I need more coffee.

Anyway.....I've been waiting for a UAD-1 multiband comp and it looks like this will be happening.....soon

;o}

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4363ce5e@linux...
> Sorry Gene. I meant this to be a new thread, not a response to your post
> obviously. What an inappropriate gaffe I have committed here.
>
> Kim.....if you see this, I would appreciate it if you would just deep-six
> this post.
>
> Censorship is welcome in this case.
>
> Apologies.
>
> Deej
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> news:4363cdb4@linux...
> > <http://www.uaudio.com/products/software/UAD-1/precisionmulti/specs.html>
> >
> >
> >
>
> Thanks again DeeJ, I guess I'm ready to give it a shot. . .

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4363cd04\$1@linux...

> Edna,
>
> the Paris XP driver was developed with Paris 3.0 as the OS. It does work
> with earlier incarnations of Paris. Installing the XP subsystem *exactly*
as
> described in the instructions is the key to joy and happiness with this
> system on XP. I used XP with Paris for a couple of years and found it to
be
> very stable.
>
> The downside of using the Paris/XP setup has to do with interfacing Paris
> with ADAT machines (the Paris XP driver will not see them) and with using
> multiple Paris ADAT modules in the larger modular expansion chassis units
> (MECs). The Paris XP driver, in most cases, will not recognize more than
one
> ADAT module *per MEC*. This can become an issue in larger Paris
> configurations.
>
> The only other issue I see on the horizon for you is hyperthreading. This
is
> a no-go with Paris so it should be turned off.
>
> Regards,
>
> DeeJ
>

> "Edna Sloan" <edna@texomaonline.com> wrote in message
news:4363c994@linux...

> > Thanks Gene,
> > Quite a bit of documentation there - thank you. What do you avoid doing
> in
> > XP with Paris? Are you using Paris 3.0? or does it matter?
> >
> > "gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
> > news:4363c51c\$1@linux...
> > >
> > > "Edna Sloan" <edna@texomaonline.com> wrote:
> > > > Hi, I'm a new user (almost) of a 20bit Paris system that came with

> > EDS1000
> > > >card, MEC, C-16, cable and software. I got this system to record
synth
> > > and
> > > >vocals. I haven't installed the card yet or the software, and have a
> > 2.6Ghz
> > > >P4, 1GB mem, on an Abit IC7-G MB with 2 ATA 100 120G and 160G drives
> > under
> > > >XP Pro. I also have a Peavy VMP-2 pre and NHT A10 monitors, mics,
> > synth,
> > > >cables, etc. I'm not sure exactly how to hook up these components
(is
> > there
> > > >a diagram available anywhere) or if I will need other components
> besides
> > > >what I've listed above. Do I really need the 3.0 software? I have
> > > >downloaded the available files at Parisfaqs site.
> > > >Thanks much,
> > > >Edna
> > > >
> > >
> > > Welcome Edna,
> > > Paris documentation is still available from:
> > >
> > > <http://www.emu.com/support/welcome.asp?centric=653>
> > >
> > > Paris was not officially updated for XP, so you will find no mention
of
> > later
> > > operating systems in the docs.
> > > Several of the users here have returned to 98se or ME after having
mixed
> > > results with XP.
> > > I run a dual boot system that gives me both options, but I run 98 most
> of
> > > the time for Paris.
> > > Gene
> > >
> >
> >
>
>What is the latency like on a Mac with wormhole? Where can I get FXpansion
3.3 and multifixvst?

Are multifixvst and FXpansion 3.3 necessary for low latency with Wormhole?
Are they free? Is there a Mac version?

Thanks

James

"genelennon" <glennon@NOSPmyrealbox.com> wrote:

>

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

>>I don't suppose there is any hope of a Mac Wormhole. If I was running a

>PC

>>I'd buy. Sorry.

>>

>>Tony

>>

>You get both a Mac and a PC copy. I use it for both and frequently cross-platform.

>gHey Dee! I think something funny might be going on with Kim's servers.

A few odd things have happened today. One is, when I click on Hyper Text links in some post it just reopens the Paris NG web site instead of going to the link. ???

James

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

>Hmmm.....wierd.....since this showed up under Gene's post, I thought

I

>had misposted it as a reply to his thread. Maybe I need more coffee.

>

>Anyway.....I've been waiting for a UAD-1 multiband comp and it looks like

>this will be happening.....soon

>

>;o}

>

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

>news:4363ce5e@linux...

>> Sorry Gene. I meant this to be a new thread, not a response to your post

>> obviously. What an inappropriate gaffe I have committed here.

>>

>> Kim.....if you see this, I would appreciate it if you would just

>deep-six

>> this post.

>>

>> Censorship is welcome in this case.

>>

>> Apologies.

>>

>> Dee!

>>

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

>> news:4363cdb4@linux...

>> > [http://www.uaudio.com/products/software/UAD-1/precisionmulti /specs.html](http://www.uaudio.com/products/software/UAD-1/precisionmulti/specs.html)
>> >
>> >
>> >
>>
>>
>

>Let us know if you hit a snag. It's been a while since I installed the XP drivers/subsystem, but others here use them and I'm sure you'll be able to get some guidance if needed.

Deej

"Edna Sloan" <edna@texomaonline.com> wrote in message news:4363cf3e@linux...
> Thanks again Deej, I guess I'm ready to give it a shot. . .
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:4363cd04\$1@linux...
> > Edna,
> >
>>
