
Subject: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Dimitrios](#) on Wed, 03 May 2006 14:25:35 GMT

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e is a possibility with all this
stuff, kinda like the istanbul airport today (burned to hell).
John

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

>Hey John,

>

>If I get one of these Ampeg doohickeys, can I put it in a rack between two
>other tube preamps and catch my studio on fire? I've got an old B15N here
>that can heat the whole studio in about 15 minutes.

>

>;

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Dimitrios](#) on Wed, 03 May 2006 15:25:44 GMT

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r />

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I think there's some kind of plugin =
that needs to=20

be added that</DIV>

<DIV>may not be stock with the =
program. I want to=20
send SMPTE from</DIV>

<DIV>Paris to Cubase so they can =
lock.</DIV>

<DIV> </DIV>

<DIV>Anyone here familiar with the =
procedure? The=20

Steinberg forum isn't letting me</DIV>

<DIV>search but I think I read the answer =
there at one=20

time in the past.</DIV>

<DIV> </DIV>
<DIV>As always thanks for your =
help.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Rod Lincoln](#) on Wed, 03 May 2006 15:38:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY>></HTML>

-----=_NextPart_000_0042_01C67F69.753E7940--And who also confessed to hauling his dead
mother rolled up like a doobie in
a tarp from one coast to the other on top of his volkswagon beetle. Yeah -
that happened.

Dubya

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:4473f8f7\$1@linux...
> Yes, the Dangerous Mind who "confessed" to being a CIA hit man. I hope
> it's true. :)
>
> Sarah
>
>
> "gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
> news:44736710\$1@linux...
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>Swan Records
>>>Performed by Freddy Cannon with Frank Slay and his orchestra
>>>Songwriter:Chuck Barris
>>>Time 2:10
>>>
>>>Maybe I'll try to spin it up sometime and channel SSC.
>>>
>>>;O)
>>>

>>>
>> Thats "Chuckie Baby" to you. Yep, gong show fame.
>>
>> gene
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0054_01C67F74.E52E79C0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Well I just read that the Cubase plugin is a SMPTE generator not a reader. From what I can tell ADAT sync (from Paris using XP?) or MTC are my only options.

I figured I'd end up with the RME HDSP 5692 card in the end.
Will Paris using XP be able to send ADAT sync to this card successfully?
I understand the Paris ADAT sync using XP doesn't work with an ADAT tape = machine
but will it work with the RME this way?

If so then I guess I have to buy that RME card now. Are there any other = cards tha

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Rod Lincoln](#) on Wed, 03 May 2006 15:43:26 GMT
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t=20
are better for this application? I do need the MIDI, ADAT and MTC or = ADAT sync anyway.
I didn't want to add a MIDI card to my Paris comp if it isn't necessary.
I am using the GenX WC now too.

Thanks,
Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4474ed25@linux...

I think there's some kind of plugin that needs to be added that
may not be stock with the program. I want to send SMPTE from
Paris to Cubase so they can lock.

Anyone here familiar with the procedure? The Steinberg forum isn't =
letting me

search but I think I read the answer there at one time in the past.

As always thanks for your help.

Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0054_01C67F74.E52E79C0

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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>

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<DIV>reader. From what I can tell ADAT =
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<DIV>or MTC are my only =
options.</DIV>

<DIV> </DIV>

<DIV>I figured I'd end up with the RME HDSP =
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the end.</DIV>

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this card successfully?</DIV>

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XP doesn't=20

work with an ADAT tape machine</DIV>

<DIV>but will it work with the RME this=20
way?</DIV>

<DIV> </DIV>

<DIV>If so then I guess I have to buy that =
RME card=20

now. Are there any other cards that
<DIV>are better for this application? =
I do need=20
the MIDI, ADAT and MTC or ADAT sync anyway.

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Don Nafe](#) on Wed, 03 May 2006 16:23:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

></DIV>
<DIV>I didn't want to add a MIDI card to my =
Paris comp=20
if it isn't necessary.</DIV>
<DIV>I am using the GenX WC now =
too.</DIV>
<DIV> </DIV>
<DIV>Thanks,</DIV>
<DIV>Tom</DIV>
<DIV> </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 message=20
 news:4474ed25@linux...</DIV>
 <DIV>I think there's some kind of plugin =
that needs to=20
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<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to fight spam, =
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you?
<A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_0054_01C67F74.E52E79C0--This is a multi-part message in MIME format.

-----=_NextPart_000_0037_01C67F66.1DF31720

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Tom, answers below:

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44750054\$1@linux...

Wel

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Wed, 03 May 2006 16:58:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

NT></DIV>

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

<DIV>I understand the Paris ADAT sync =
using XP doesn't=20

work with an ADAT tape machine</DIV>

<DIV>but will it work with the RME this=20
way?</DIV>

<DIV> </DIV>

<DIV>Yes. It will work. I've =
personally=20

done it with Paris on XP. </DIV>

<DIV> </DIV>

<DIV>If so then I guess I have to buy that =
RME card=20

now. </DIV>

<DIV>are better for this=20
application? </DIV>

<DIV> </DIV>

<DIV>Do you really need 24 =
ADAT I/O? The=20

HDSP 9632 should work well for this. Also the HDSP PCI with a =
Multiface=20
(v1) or Digiface breakout box will work. I have synced the =
Multiface=20
(v1) to Paris with no problems. Multiface v2 doesn't have ADAT =
input so=20
avoid that one.</DIV>
<DIV> </DIV>
<DIV>I do need the MIDI, ADAT and MTC or =
ADAT sync=20
anyway.</DIV>
<DIV>I didn't want to add a MIDI card to =
my Paris comp=20
if it isn't necessary.</DIV>
<DIV>I am using the GenX WC now =
too.</DIV>
<DIV> </DIV>
<DIV>If you decide on an =
HDSP 9632=20
and will need to use it as a standalone (not synced to Paris ADAT), =
you will=20
need to buy the WC daughtercard for it.</DIV>
<DIV> </DIV>
<DIV>Thanks,</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV>Be usre that any RME =
interface you=20
buy has the *HDSP* designation.....not the "Digi" designation. The =
"Digi"=20
series is older and does not sync reliably to Paris=20
ADAT.</DIV>
<DIV> </DIV>
<DIV>Good =
luck,</DIV>
<DIV><FONT face=3DArial =
size=3D2> </DIV>
<DIV><FONT face=3DArial =
size=3D2>Deej</DIV>
<DIV> </DIV>
<BLOCKQUOTE

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Neil](#) on Thu, 04 May 2006 04:31:21 GMT
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His name is Taylor Hicks. If you haven't

>seen it he's the grey haired guy. He's a very soulful singer with not
>an ounce of pretense. Check out his version of "Georgia on my Mind"
>at this link. It's a live recording. Don't know who the engineer was.
><http://taylorhicks2006.com/music.html#>
>
>He also plays a mean blues harp.
>
>peace,
>T.Rossi
>I get all my custom cables at www.redco.com

"john" <no@no.com> wrote in message news:4474638a@linux...
>
> What was that place to get good snakes? hotwires.com or something like
> that?
>
> Thanks
> Johnsluts always had the most fun in high school. glad to see that you're
able to continue funess.

On 25 May 2006 21:03:50 +1000, "John" <no@no.com> wrote:

>
>With the TD20 and the ampeg now i'm a certified slut. The TD20 presets are
>terrible but the presets from vepxpressionsltd.com make this thing exactly
>what I want. I have never had so much fun, except maybe in high school.....hehe.
>John
>
>rick <parnell68@hotmail.com> wrote:
>>as opposed the garden variety one???
>>
>>On 24 May 2006 21:25:40 +1000, "John" <no@no.com> wrote:
>>
>>>
>>>I promise you if you hear my Ampeg VST preamp you'll say the sansamp sucks
>>>for tone. I think I'm becoming a gear slut!
>>>
>>>"justcron" <paris@hydrorecords.com> wrote:
>>>>That proves any tool can be worth it.
>>>>
>>>>The SansAmp doesn't suck for tone.. it just needs a little EQ :)
>>>>
>>>>"Cujo" <chris@nospamapplemanstudio.com> wrote in message
>>>>news:4473d21e\$1@linux...
>>>>>
>>>>>
>>>>> I use the Pod a lot. I only have 7 "High end" mic pre's and 3 other

>
>>>> channels
>>>> of "prosumer" so I use them for drums when tracking, and often use the
>>>pod
>>>> to record a scratch. Then replace it. I hear the Brick is cool. I may
>>>need
>>>> to try one
>>>>
>>>>
>>>> "justcron" <paris@hydrorecords.com> wrote:
>>>>>No I hear ya John... I like a bunch of the different ones, I just dont
>>>>
>>>>>personally think the sansamp 'sucks' but I respect your opinion. the
>>>
>>>>>only
>>>>
>>>>>one that I've found that really does suck is the POD, but then some
>people
>>>>
>>>>>like that too.
>>>>
>>>>>"john" <no@no.com> wrote in message news:44735027\$1@linux...
>>>>>
>>>>>> Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally
>>>>
>>>>>> infatuated
>>>>>> me. You need to try them but I will never have a sans amp again.
> The
>>>>
>>>>>> tone
>>>>>> to me is totally amateurish and not even at all plus low signal output.
>>>>>> How sucky is that?
>>>>>> John
>>>>>>
>>>>>> "justcron" <p

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [RZ](#) on Thu, 04 May 2006 05:44:44 GMT

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t;>I have a bass track that this band I'm recording is happy with
>>>>>>>>>the sound of, but I personally think sucks... OK, maybe I
>>>>>>>>>should say it a different way: "They like it, but I think they
>>>>>>>>>might like it even better if I could improve upon it :D
>>>>>>>>>How's that for politically correct? lol
>>>>>>>>>
>>>>>>>>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing it,

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

[illegible]

>>>>>>

>>>>>>>

>>>>>>

>>>>

>>This is a m

Content-Type

i

>
>
>TCB
>
>jef knight <thestudio@allknightmusic.com> wrote:
>
>
>>hey,
>>is this stuff superior to AVG?
>>j
>>
>>TCB wrote:
>>
>>
>>
>>>Best way to deal with viruses and network attacks? Install Ubuntu on it.
>>>
>>>
>BY
>
>
>>>FAR the best option, though you will have to jump through some hoops for
>>>some kinds of media playback.
>>>
>>>If you insist on paying for an inferior Microsoft operating sytem, as an
>>>alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free as
>>>
>>>
>in
>
>
>>>beer, Clamwin free as in beer and free as in speech (it's GPL'd). The downside
>>>is that Clamwin doesn't include a real time scanner--you have to tell it
>>>to scan something. I think the XP firewall is pretty decent, I use it on
>>>my machines but I also have my own firewall built into my home router.
>>>
>>>
>I
>
>
>>>think Zonealarm mostly just scares people.
>>>
>>>But try Ubuntu, after a little bit of kicking around you'll be thrilled
>>>
>>>
>you
>
>

>>>did.
>>>
>>>TCB
>>&

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 08:32:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

ilt into my home router.

```
</pre>
</blockquote>
</blockquote>
<pre wrap=""><!-->I
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">think Zonealarm mostly just scares people.
```

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```
</pre>
</blockquote>
</blockquote>
<pre wrap=""><!-->you
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <pre wrap="">did.
```

TCB

"Rod Lincoln" <[a class="moz-txt-link-/rfc2396E" href="mailto:rlincoln@nospam.kc.rr.com"><rlincoln@nospam.kc.rr.com>](mailto:rlincoln@nospam.kc.rr.com)> wrote:

```
</pre>
<blockquote type="cite">
  <pre wrap="">Here's the deal. I've been running Norton Systemworks 2002 on my internet
comp, renewing the antivirus subscription every year. My subscription
</pre>
</blockquote>
</blockquote>
</blockquote>
<pre wrap=""><!-->ran
</pre>
<blockquote type="cite">
  <blockquote type="cite">
```

```
<blockquote type="cite">
  <pre wrap="">out yesterday and upon trying to renew it, I was informed it was no longer
supported, and I had to upgrade to whatever 2006. Since I've read some
  </pre>
</blockquote>
</blockquote>
</blockquote>
<pre wrap=""><!-->of
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <blockquote type="cite">
      <pre wrap="">you are down on Norton, I thought I'd ask for opinions on what to switch
to. Sooooo....what do you guys like?
```

I don't use the norton firewall. I use the free Zone Alarm one.
I kind of like the system tune up thing that Norton did. I don't think

```
</pre>
</blockquote>
</blockquote>
</blockquote>
<pre wrap=""><!-->I've
</pre>
<blockquote type="cite">
  <blockquote type="cite">
    <blockquote type="cite">
      <pre wrap="">had a crash...ever, on this comp.
```

Rod

```
</pre>
</blockquote>
<pre wrap="">

</pre>
</blockquote>
<pre wrap="">
&lt;!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN"&gt;
&lt;html&gt;
&lt;head&gt;
  &lt;meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type"&gt;
&lt;/head&gt;
&lt;body bgcolor="#ffffff" text="#000000"&gt;
hey,&lt;br&gt;
is this stuff superior to AVG?&lt;br&gt;
j&lt;br&gt;
&lt;br&gt;
TCB wrote:
```

<blockquote cite="mid44737517\$1@linux" type="cite">
<pre wrap="">Best way to deal with viruses and network attacks? Install
</pre>
</blockquote>
<pre wrap=""><!-->Ubuntu on
</pre>
<blockquote type="cite">
<pre wrap="">it. BY
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<pre wrap=""><!-->you
</pre>
<blockquote type="cite">
<pre wrap="">did.

TCB

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href="mailto:rlincoln@nospam.kc.rr.com">"mailto:rlincoln@nospam.kc.rr.com"><a
class="moz-txt-link-/rfc2396E"
href="mailto:rlincoln@nospam.kc.rr.com"><rlincoln@nospam.kc.rr.com>>
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</blockquote>
<pre wrap=""><!-->on my internet
</pre>
<blockquote type="cite">
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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Martin Harrington](#) on Thu, 04 May 2006 09:10:31 GMT
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```
pre>
</blockquote>
<pre wrap=""><!-->
</pre>
</blockquote>
</body>
</html>
```

-----000507050708090802050105--This is a multi-part message in MIME format.

-----070202010701050703090803

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

Content-Transfer-Encoding: 7bit

Hey I never thought of that....lol.. Gwar...those guys were a hoot.

Don Nafe wrote:

>Gwar wannabees

>

>dcn

>

>

>"jef knight" <thestudio@allknightmusic.com> wrote in message

>news:4473a919@linux...

>

>

>>I'm sorry, I take that back.....just having watched a bunch of the other

>>vid's I can see why they won....what a bunch of tossers....

>>

>>jef knight wrote:

>>

>>

>>

>>>here's the mooks that swept EuroVision.....

>>>

>>> <http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views> &page=1&t=t&f=b

>>>< <http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views> &page=1&t=t&f=b>

>>>

>>>sorry for the denigration but if this is "it" then "it" is all over.....

>>>

>>>"get my buryin' shovel..." Ned Flanders

>>>

>>>

>>>DC wrote:

>>>


```
>>>
>>>
>>>>Yeow!
>>>>
>>>> http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon force
>>>>
>>>>
>>>>
>
>
>
>
```

-----070202010701050703090803
Content-Type: text/html; charset=ISO-8859-1
Content-Transfer-Encoding: 7bit

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
<html>
<head>
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
</head>
<body bgcolor="#ffffff" text="#000000">
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<br>
Don Nafe wrote:
<blockquote cite="mid447450b1@linux" type="cite">
  <pre wrap="">Gwar wannabees
```

dcn

```
"jef knight" <a class="moz-txt-link-rfc2396E"
href="mailto:thestudio@allknightmusic.com">&lt;thestudio@allknightmusic.com&gt;</a> wrote in
message
<a class="moz-txt-link-freetext" href="news:4473a919@linux">news:4473a919@linux</a>...
</pre>
<blockquote type="cite">
  <pre wrap="">I'm sorry, I take that back.....just having watched a bunch of the other
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```

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```
</pre>
<blockquote type="cite">
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<a class="moz-txt-link-freetext" href="
```

http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views
&page=1&t=t&f=b">http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views&
page=1&t=t&f=b
<a class="moz-txt-link-raw" href="http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views
&page=1&t=t&f=b"><http://www.youtube.com/watch?v=qWqtOOiH6CY&
;feature=Views&page=1&t=t&f=b> ;

sorry for the denigration but if this is "it" then "it" is all over.....

"get my buryin' shovel..." Ned Flanders

DC wrote:

```
</pre>  
<blockquote type="cite">  
  <pre wrap="">Yeow!
```

<a class="moz-txt-link-freetext" href="

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 09:23:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

```
<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">  
<html>  
<head>  
  <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">  
</head>  
<body bgcolor="#ffffff" text="#000000">  
I think that was what actually made the song win, in part,  
unfortunately. Around here when we hear a band trying to be so  
commercial that their music is parodying itself we call it "toy  
music"...fine for kids but don't take it on the Autobahn....<br>  
<br>  
<br>
```

Don Nafe wrote:

```
<blockquote cite="mid4474513e$1@linux" type="cite">  
  <pre wrap="">Maybe it's just me but does anyone else thing the whole groove i.e. what the  
drummer is playing, is all wrong for that song
```

death metal meets 80's hair band...doesn't work for me

Don

"DC" <dc@shreddersinhell.org> wrote in message news:4473679f\$1@linux...

</pre>

<blockquote type="cite">

<pre wrap="">Yeow!

<a class="moz-txt-link-freetext" href="

http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon

force">http://www.youtube.com/watch?v=njDtlnNkjko&search=dragonforce

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

</blockquote>

</body>

</html>

-----050205080001060804080403--This is a multi-part message in MIME format.

-----060807020906070203050506

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

Content-Transfer-Encoding: 7bit

military tech sheet...you were lucky...the ones I have are more like
badly translated chinese restaurant menus...."this is a truly sound"...lol

j

DJ wrote:

>Cool man. Is the Roland manual fairly easy to grok. Last Roland product I

>owned had a manual that reminded me of a military tech sheet.

>

>Enjoy

>

>;OP

>

>"John" <no@no.com> wrote in message news:44758fad\$1@linux...

>

>

>>DJ, you need this, It's freaking sweet. Get it from RMCAudio.com and

>>

>>

>with

>
>
>>double kick and two plastic beaters. \$4700 will get you going plus \$60
>>
>>
>for
>
>
>>the compact flash from staples and \$100 or so for all the drum presets
>>
>>
>you'll
>
>
>>want.
>>
>><http://www.zzounds.com/item--ROLTD20SBK>
>>
>>DJ want.....DJ must have.....DJ want.....DJ must have.....DJ want.....DJ
>>must have.....DJ want.....DJ must have.....DJ want.....DJ must
>>
>>
>have.....DJ
>
>
>>want.....DJ must have.....DJ want.....DJ must have.....DJ want.....DJ
>>
>>
>must
>
>
>>have.....DJ want.....DJ must have.....DJ want.....DJ must have.....DJ
>>want.....DJ must have.....DJ want.....DJ must have.....DJ want.....DJ
>>
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>must
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>>want.....DJ must have.....DJ want.....DJ must have.....DJ want.....DJ
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>>
>must
>
>
>>have.....DJ want.....DJ must have.....DJ want.....DJ must have.....
>>
>>

>
>
>
>

-----060807020906070203050506

Content-Type: text/html; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">

<html>

<head>

<meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

</head>

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

military tech sheet...you were lucky...the ones I have are more like
badly translated chinese restaurant menus...."this is a truly
sound"...lol

j

DJ wrote:

<blockquote cite="mid4475ade8\$1@linux" type="cite">

<pre wrap="">Cool man. Is the Roland manual fairly easy to grok. Last Roland product I
owned had a manual that reminded me of a military tech sheet.

Enjoy

;OP

"John" <no@no.com> wrote
in message <a class="moz-txt-link-freetext"

href="news:44758fad\$1@linux">news:44758fad\$1@linux...

</pre>

<blockquote type="cite">

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</blockquote>

<pre wrap=""><!-->with

</pre>

<blockquote type="cite">

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</pre>

</blockquote>

<pre wrap=""><!-->for

</pre>

<blockquote type="cite">

<pre wrap="">the compact flash from staples and \$100 or so for all the drum presets

</pre>

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</blockquote>
<pre wrap=""><!-->you'll
</pre>
<blockquote type="cite">
  <pre wrap="">want.

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href="http://www.zzounds.com/item--ROLTD20SBK">http://www.zzounds.com/item--ROLTD20SB
K</a>
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```
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</pre>
<blockquote type="cite">
  <pre wrap="">have.....DJ want.....DJ must have.....DJ want.....DJ must have.....
  </pre>
</blockquote>
<pre wrap=""><!-->
```

```
</pre>
</blockquote>
</body>
</html>
```

-----060807020906070203050506--I'm curious, what do you mean by "Raped" your system.

I've never experienced
what other people are saying about Norton. That being said, I'm not trying
to defend it either. If there's something better, I would like to be using
it.

Rod

jef knight <thestudio@allknightmusic.com> wrote:

>

>thanks. I agree about Norton. It's raped my system before, then I found

>a little app that finds all the Norton entries and files and gets rid of

>them, which sure saved some head aches.

>j

>

>TCB wrote:

>

>>AVG is roughly on par with AntiVir, and is a similar licensing scheme.

They

>>have a free (as in beer) version and a pay version. Clamwin is actually
free

>>(as in libre or speech) software, source code and all. I'd say all three

>>work at least as well as the pay software and I'd take any one over Norton.

>>

>>

>>TCB

>>

>>jef knight <thestudio@allknightmusic.com> wrote:

>>

>>

>>>hey,

>>>is this stuff superior to AVG?

>>>j

>>>

>>>TCB wrote:

>>>

>>>

>>>

>>>>Best way to deal with viruses and network attacks? Install Ubuntu on
it.

>>>>

>>>>

>>BY

>>

>>

>>>>FAR the best option, though you will have to jump through some hoops
for

>>>>some kinds of media playback.

>>>>

>>>>If you insist on paying for an inferior Microsoft operating sytem, as
an
>>>>alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free as
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>>>>my machines but I also have my own firewall built into my home router.
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>>>>But try Ubuntu, after a little bit of kicking around you'll be thrilled
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>>>>>

>>>>>
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 >>>>>I kind of like the system tune up thing that Norton did. I don't think
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 >>>>>
 >>>>>
 >>>>>
 >>>>>
 >>>>
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 >>>>
 >>>>
 >>><!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
 >>><html>
 >>><head>
 >>> <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
 >>></head>
 >>><body bgcolor="#ffffff" text="#000000">
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 >>><blockquote cite="mid44737517\$1@linux" type="cite">
 >>> <pre wrap="">Best way to deal with viruses and network attacks? Install
 >>>
 >>>
 >>Ubuntu on
 >>
 >>
 >>>it. BY
 >>>FAR the best option, though you will have to jump through some hoops for
 >>>some kinds of media playback.
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>>>"Rod Lincoln" <a class="moz-txt-link-/rfc2396E"
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>>> </pre>

```

>>> </blockquote>
>>> <pre wrap=""><!-->
>>> </pre>
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>>></body>
>>></html>
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```

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```

```

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> </pre>
> </blockquote>
> <pre wrap=""><!-->
> </pre>
></blockquote>
></body>
></html>
>
> </pre>
> </blockquote>
> <pre wrap=""><!-->
> </pre>

```

></blockquote>

></body>

></html>

>yeah and 5 minutes after you're done reading...you need to read some more...

On Thu, 25 May 2006 11:56:10 -0400, jef knight
<thestudio@allknightmusic.com> wrote:

>military tech sheet...you were lucky...the ones I have are more like

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>j

>

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>>
>>This is all just odd to me... reading the great jonesing on McAfee and the negative reference to Norton as "invasive." I've have always found McAffees stuff to be incredibly invasive and Norton (System works in particular) to be very background, make it do what you want and not what you don't. I recently got a call to fix 2 PC's... each had McCaffee and each was healed with the removal of McAfee. The other thing with McAfee versus any other AV/SystemHealth I've seen is the lack of configurability and the absolute BS it throws in your face that you can't turn off. McAfee has exhibited unwanted unwarranted paranoia about every little thing. Disbale it to install a new app and it turns itself back on to tell you that it believes your neighbor's cat may be using a dial-up connection to email Lex Luther's evil twin in an attempt to have your brother-in-law sent back to prison. Ignore that and it tell you that tomorrow, you're gonna have a wreck and kill 2 nuns and 6 baby ducks if you don't upgrade now. Whereas, Norton just does it job, doesn't fill every available space in your browser bars with marketing hype and your OS with flashing lights and sirens.

Dubya

"tonehouse" <zmcleod@comcast.net> wrote in message news:447351c4\$1@linux...

> Hi there Rod...Get rid of ZoneAlarm !!! it is totally useless,and causes

> all

> sorts of problems.....I also HATE Norton...their software is very

> "invasive",and probably mostly useless too....

> "john" <no@no.com> wrote in message news:44734fb6\$1@linux...

>>

>> I have had great success with McAfee. Go to www.salecircular.com and

> pick

>> your state and on the bottom pick free after rebate. Often antivirus is

>> there for free.

>>

>> John

>>

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

>> >

>> >Hi Rod,

>> >

>> >Check out www.bitdefender.com and a program named Spyware Doctor. That

> might

>> >be all you need. The combo of the two has kept my kids PC free of

> spyware,

>> >malware, and viruses for about a year now. It was a DISASTER before

>> >that.

>> >

>> >Mark

>> >

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

>> >>

>> >>Here's the deal. I've been running Norton Systemworks 2002 on my

> internet

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>> >>I kind of like the system tune up thing that Norton did. I don't think

>> I've

>> >>had a crash...ever, on this comp.

>> >>Rod
>> >
>>
>
>Same here Rod - never.

Dubya

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:4475e595\$1@linux...

>
> I'm curious, what do you mean by "Raped" your system. I've never
> experienced
> what other people are saying about Norton. That being said, I'm not trying
> to defend it either. If there's something better, I would like to be using
> it.
> RodThat ain't DJ's snake. It's mine!

I just let him hold it for a little while.Hope it's foil shielded.

Dubya

"Mike Claytor" <claytor@psi.utexas.edu> wrote in message
news:44765de0\$1@linux...

>
> That ain't DJ's snake. It's mine!
>
> I just let him hold it for a little while.This is a multi-part message in MIME format.

-----=_NextPart_000_0010_01C68047.CFFE4A20
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Hey guys & gal,
I am ready to update and wondered if I'll lose presets or functionality.
Tom

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

-----=_NextPart_000_0010_01C68047.CFFE4A20
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>

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>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>This is a multi-part message in MIME format.

-----=_NextPart_000_0013_01C6803F.7841A1E0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I'm using 4.2 with no problem
"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4476622b\$1@linux...
Hey guys & gal,
I am ready to update and wondered if I'll lose presets or =
functionality.
Tom

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

-----=_NextPart_000_0013_01C6803F.7841A1E0
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 6.00.2800.1106" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I'm using 4.2 with no =
problem</FONT></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:4476622b$1@linux">news:4476622b$1@linux</A>...</DIV>
<DIV><FONT face=3DArial size=3D2>Hey guys & gal,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I am ready to update and wondered if =
I'll lose=20
presets or functionality.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbspsp;&nbspsp;&nbspsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>
```

-----=_NextPart_000_0013_01C6803F.7841A1E0--Better, to me, means Grisoft. YMMV. I've been witness to the after effect of specifically written viruses going in and dismantling norton w/o norton knowing about it. Norton appears to be running properly / protecting, when in fact it ain't. That is the real bad news for the recipient. Think of it this way. There is a reason the big guys get put in the sights of every little hacker wanna be. They are dominant, they bring the most 'glory' to the little hacker that could. Same reason MS keeps (and believe me, Mac is going to follow on the hit list) getting pants'd... they're the *big guy* and a big target brings a lot of crosshairs on it's butt to the party. Grisoft, Trend Micro, maybe Panda all fit that big enough to get it done right but not so big they have a target painted on their heads.

AA

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:4475e595\$1@linux...

```
>
> I'm curious, what do you mean by "Raped" your system. I've never
> experienced
> what other people are saying about Norton. That being said, I'm not trying
> to defend it either. If there's something better, I would like to be using
> it.
> Rod
> jef knight <thestudio@allknightmusic.com> wrote:
>>
>>thanks. I agree about Norton. It's raped my system before, then I found
>
>>a little app that finds all the Norton entries and files and gets rid of
>
>>them, which sure saved some head aches.
>>j
>>
>>TCB wrote:
```

>>
>>>AVG is roughly on par with AntiVir, and is a similar licensing scheme.
> They
>>>have a free (as in beer) version and a pay version. Clamwin is actually
> free
>>>(as in libre or speech) software, source code and all. I'd say all three
>>>work at least as well as the pay software and I'd take any one over
>>>Norton.
>>>
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>>>TCB
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>>>>hey,
>>>>is this stuff superior to AVG?
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>>>>TCB wrote:
>>>>
>>>>
>>>>
>>>>>Best way to deal with viruses and network attacks? Install Ubuntu on
> it.
>>>>>
>>>>>
>>>>BY
>>>
>>>
>>>>>FAR the best option, though you will have to jump through some hoops
> for
>>>>>some kinds of media playback.
>>>>>
>>>>>If you insist on paying for an inferior Microsoft operating sytem, as
> an
>>>>>alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free as
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>>>>in
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>>>>>beer, Clamwin free as in beer and free as in speech (it's GPL'd). The
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>>>>>is that Clamwin doesn't include a real time scanner--you have to tell
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>>>>>to scan something. I think the XP firewall is pretty decent, I use it
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>>>>>my machines but I also have my own firewall built into my home router.
>>>>>
>>>>>
>>>I
>>>
>>>
>>>>>think Zonealarm mostly just scares people.
>>>>>
>>>>>But try Ubuntu, after a little bit of kicking around you'll be thrilled
>>>>>
>>>>>
>>>you
>>>
>>>
>>>>>did.
>>>>>
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>>>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>>Here's the deal. I've been running Norton Systemworks 2002 on my
>>>>>>internet
>>>>>>comp, renewing the antivirus subscription every year. My subscription
>>>>>>
>>>>>>
>>>ran
>>>
>>>
>>>>>>out yesterday and upon trying to renew it, I was informed it was no
> longer
>>>>>>supported, and I had to upgrade to whatever 2006. Since I've read some
>>>>>>
>>>>>>
>>>of
>>>
>>>
>>>>>>you are down on Norton, I thought I'd ask for opinions on what to
>>>>>>switch
>>>>>>to. Sooooo....what do you guys like?
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>>>>>>I don't use the norton firewall. I use the free Zone Alarm one.
>>>>>>I kind of like the system tune up thing that Norton did. I don't think
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```

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>>>>did.
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>>>>
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>>>>href="mailto:rlincoln@nospam.kc.rr.com"><rlincoln@nospam.kc.rr.com></a>
>>>>wrote:
>>>> </pre>
>>>> <blockquote type="cite">
>>>> <pre wrap="">Here's the deal. I've been running Norton Systemworks
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>>>>on my internet
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>>>>comp, renewing the antivirus subscription every year. My subscription
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>>>> </pre>
>>>> </blockquote>
>>>> <pre wrap=""><!-->
>>>> </pre>
>>>></blockquote>
>>>></body>
>>>></html>
>>>>
>>>>
>>>>
>>>>
>>>>

```

```

>>>
>>
>>
>><!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
>><html>
>><head>
>> <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
>> <title></title>
>></head>
>><body bgcolor="#ffffff" text="#000000">
>>thanks. I agree about Norton. It's raped my system before, then I found
>>a little app that finds all the Norton entries and files and gets rid
>>of them, which sure saved some head aches.<br>
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>><blockquote cite="mid4474552d$1@linux" type="cite">
>> <pre wrap="">AVG is roughly on par with AntiVir, and is a similar
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>> </pre>
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>>    </blockquote>
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>> </blockquote>
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>>href="mailto:rlincoln@nospam.kc.rr.com">"mailto:rlincoln@nospam.kc.rr.com"</a>><a
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>> </pre>
>></blockquote>
>></body>
>></html>
>>
>> </pre>
>> </blockquote>
>> <pre wrap=""><!-->
>> </pre>
>></blockquote>

```


>></body>
>></html>
>>
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>This is a multi-part message in MIME format.

-----=_NextPart_000_0269_01C6804A.4FEBDA70
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

yeah man.. the kicks were in real strange places. I apprecaite the =
caliber of skill though I would not have put the same notes in those =
places.=20
AA

"jef knight" <thestudio@allknightmusic.com> wrote in message =
news:4475d20e\$1@linux...

I think that was what actually made the song win, in part, =
unfortunately. Around here when we hear a band trying to be so =
commercial that their music is parodying itself we call it "toy =
music"...fine for kids but don't take it on the Autobahn....
j

Don Nafe wrote:=20
Maybe it's just me but does anyone else thing the whole groove i.e. what =
the=20
drummer is playing, is all wrong for that song

death metal meets 80's hair band...doesn't work for me

Don

"DC" <dc@shreddersinhell.org> wrote in message news:4473679f\$1@linux...
Yeow!

[http://www.youtube.com/watch?v=3DnjDtlnNkjo&search=3Ddr agonforce](http://www.youtube.com/watch?v=3DnjDtlnNkjo&search=3Ddr+agonforce)=20
=20

=20

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

-----=_NextPart_000_0269_01C6804A.4FEBDA70

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=3Dtext/html; charset=3DISO-8859-1>

<META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY text=3D#000000 bgColor=3D#ffffff>

<DIV>yeah man.. the kicks were in real =
strange places. I=20

apprecaite the caliber of skill though I would not have put the same =
notes in=20

those places. </DIV>

<DIV>AA</DIV>

<DIV> </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>"jef knight" <<A=20
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href=3D"mailto:thestudio@allknightmusic.com">thestudio@allknightmusic.com=
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<BLOCKQUOTE cite=3Dmid4474513e\$1@linux type=3D"cite"><PRE =
wrap=3D"">Maybe it's just me but does anyone else thing the whole groove =
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drummer is playing, is all wrong for that song

death metal meets 80's hair band...doesn't work for me

Don

"DC" <A class=3Dmoz-txt-link-rfc2396E =


```

<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>DJ,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Anything crazy happen when you =
installed=20
it?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>T.</FONT></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>"DJ" &lt;<A=20
  =
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net</A>&gt;=20
  wrote in message <A=20
href=3D"news:44767230@linux">news:44767230@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>I'm using 4.2 with no =
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BODY>=
</HTML>

```

-----=_NextPart_000_003E_01C6805E.1B8C79B0--This is a multi-part message in MIME format.

-----=_NextPart_000_0026_01C6804F.26163880
Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Nope

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44768792@linux...

DJ,

Anything crazy happen when you installed it?

T.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44767230@linux...

I'm using 4.2 with no problem

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4476622b\$1@linux...

Hey guys & gal,

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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 6.00.2800.1106" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Nope</DIV>

<BLOCKQUOTE dir=3Dltr=20

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

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    you?<BR><A=20
    =
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCK=
QUOTE></BODY></HTML>

```

-----=_NextPart_000_0026_01C6804F.26163880--This is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

Excellent. I finally purchased the Cambridge and the Pultec Pro.
 Can't wait to use them on some mixes I'm doing these days.
 What do you like using the Pultec Pro on? I love the EQP-1a
 on bass, kick and a tom or two from time to time. I question
 the crazy midrange that this Pro unit will offer. E. guitar perhaps?

Sent you a tidbit.

Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44768c80@linux...

Nope

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44768792@linux...

DJ,

Anything crazy happen when you installed it?

T.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44767230@linux...

I'm using 4.2 with no problem

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4476622b\$1@linux...

Hey guys & gal,

I am ready to update and wondered if I'll lose presets or =
functionality.

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I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_007C_01C68064.36ACD860

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</HEAD>

<BODY bgColor=3D#ffffff>

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<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

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-----=_NextPart_000_0012_01C68053.24FDEDE0--This is a multi-part message in MIME format.

-----=_NextPart_000_0018_01C680A1.8A81F320

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Man, I'm jealous of you guys, doing that realtime UAD-1 drum processing =
stuff with SX/Paris.....!!!

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44769328\$1@linux...

Hmmmmmm.....I use the Pultec Pro on whatever I want to sweeten =
andon kick. It's hard to make it sound ugly. Cambridge on bass.....a =
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<META content=3D"MSHTML 6.00.2900.2873" name=3DGENERATOR>

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-----=_NextPart_000_0018_01C680A1.8A81F320--This is a multi-part message in MIME format.

-----=_NextPart_000_0062_01C680A9.A26F7680

Content-Type: text/plain;

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Content-Transfer-Encoding: quoted-printable

Tom , your midisport 8x8 is installed in your native rig along with =
Cubase SX rite? And you are doing the realtime processing with UAD-1 in =
your native rig from Paris with full delay compensation rite? Man, I =
might be able to do this with my existing setup.....!!!!

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44754042@linux...

Major good just occurred for me with all of this MIDI and timecode=20
stuff. Thanks to Rick and DeeJ and a little fiddlin' and diddlin'
I have SMPTE sending to Cubase from Paris through the
MidiSport 8x8 and easily getting to all hardware and=20
softsynths together. This is a major hurdle. Now I don't
have to spring for the RME card until I spring for a super
duper Cubase/softsynth rig in the not too distant future.

The next hurdle is the sysex dilemma that the Motu was not
participating with. We shall see if the MidiSport is up to=20
the task. I read that Cubase is finicky with sysex too.
I hope Steinberg isn't the culprit. The Motu software was as
flakey as it gets though.

Thanks guys!

Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44752b39@linux...

It never ends.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4475210b@linux...

Thanks for the call DeeJ. Thanks to you I know what I have to do =
now.

Spend more money.

Ha!

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44750590@linux...

Tom, answers below:

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =

news:44750054\$1@linux...

Well I just read that the Cubase plugin is a SMPTE generator =
not a

reader. From what I can tell ADAT sync (from Paris using XP?)
or MTC are my only options.

I figured I'd end up with the RME HDSP 5692 card in the end.

Resistance is futile

Will Paris using XP be able to send ADAT sync to this card =
successfully?

Yes. always

I understand the Paris ADAT sync using XP doesn't work with an =
ADAT tape machine
but will it work with the RME this way?

Yes. It will work. I've personally done it with Paris on XP.=20

If so then I guess I have to buy that RME card now. Are there =
any other cards that=20
are better for this application?=20

Do you really need 24 ADAT I/O? The HDSP 9632 should work well =
for this. Also the HDSP PCI with a Multiface (v1) or Digiface breakout =
box will work. I have synced the Multiface (v1) to Paris with no =
problems. Multiface v2 doesn't have ADAT input so avoid that one.

I do need the MIDI, ADAT and MTC or ADAT sync anyway.
I didn't want to add a MIDI card to my Paris comp if it isn't =
necessary.

I am using the GenX WC now too.

If you decide on an HDSP 9632 and will need to use it as a =
standalone (not synced to Paris ADAT), you will need to buy the WC =
daughtercard for it.

Thanks,
Tom

Be usre that any RME interface you buy has the *HDSP* =
designation.....not the "Digi" designation. The "Digi" series is older =
and does not sync reliably to Paris ADAT.

Good luck,

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4474ed25@linux...

I think there's some kind of plugin that needs to be added =
that

may not be stock with the program. I want to send SMPTE =
from

Paris to Cubase so they can lock.

Anyone here familiar with the procedure? The Steinberg =
forum isn't letting me

search but I think I read the answer there at one time in =
the past.

As always thanks for your help.

Tom

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 <BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message <A=20
href=3D"news:44752b39@linux">news:44752b39@linux...</DIV>
<DIV>It never ends.</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:4475210b@linux">news:4475210b@linux...</DIV>
<DIV>Thanks for the call DeeJ. <A =
Thanks to you=20
I know what I have to do now.</DIV>
<DIV> </DIV>
<DIV>Spend more money.</DIV>
<DIV> </DIV>
<DIV>Ha!</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>"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message <A=20
href=3D"news:44750590@linux">news:44750590@linux...</DIV>
<DIV>
<DIV>Tom, answers=20
below:</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 =

message <A=20
=
href=3D"news:44750054\$1@linux">news:44750054\$1@linux...</DIV>

<DIV>Well I just read that the =
 Cubase plugin=20
 is a SMPTE generator not a</DIV>
 <DIV>reader. From what I can =
 tell ADAT=20
 sync (from Paris using XP?)</DIV>
 <DIV>or MTC are my only =
 options.</DIV>
 <DIV> </DIV>
 <DIV>I figured I'd end up with the =
 RME HDSP=20
 5692 card in the end.</DIV>
 <DIV> </DIV>
 <DIV>Resistance is=20
 futile</DIV>
 <DIV> </DIV>
 <DIV>Will Paris using XP be able =
 to send ADAT=20
 sync to this card successfully?</DIV>
 <DIV> </DIV>
 <DIV>Yes.=20
 always</DIV>
 <DIV><FONT face=3DArial=20
 size=3D2> </DIV>
 <DIV>I understand the Paris ADAT =
 sync using XP=20
 doesn't work with an ADAT tape machine</DIV>
 <DIV>but will it work with the RME =
 this=20
 way?</DIV>
 <DIV> </DIV>
 <DIV>Yes. It will =
 work. I've=20
 personally done it with Paris on XP. =
 </DIV>
 <DIV> </DIV>
 <DIV>If so then I guess I have to =
 buy that RME=20
 card now. Are there any other cards that </DIV>
 <DIV>are better for this=20
 application? </DIV>
 <DIV> </DIV>
 <DIV>Do you really =
 need 24 ADAT=20
 I/O? The HDSP 9632 should work well for this. Also the HDSP =
 PCI with a=20
 Multiface (v1) or Digiface breakout box will work. I have =
 synced=20

the Multiface (v1) to Paris with no problems. Multiface =
v2=20
doesn't have ADAT input so avoid that =
one.</DIV>
<DIV> </DIV>
<DIV>I do need the MIDI, ADAT and =
MTC or ADAT=20
sync anyway.</DIV>
<DIV>I didn't want to add a MIDI =
card to my=20
Paris comp if it isn't necessary.</DIV>
<DIV>I am using the GenX WC now=20
too.</DIV>
<DIV> </DIV>
<DIV>If you decide on =
an=20
HDSP 9632 and will need to use it as a standalone (not =
synced to=20
Paris ADAT), you will need to buy the WC daughtercard for=20
it.</DIV>
<DIV> </DIV>
<DIV>Thanks,</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV>Be usre that any =
RME=20
interface you buy has the *HDSP* designation.....not the =
"Digi"=20
designation. The "Digi" series is older and does not sync =
reliably to=20
Paris ADAT.</DIV>
<DIV> </DIV>
<DIV>Good=20
luck,</DIV>
<DIV><FONT face=3DArial=20
size=3D2> </DIV>
<DIV><FONT face=3DArial=20
size=3D2>Deej</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=20
in message <A=20
=
href=3D"news:4474ed25@linux">news:4474ed25@linux...</DIV>

<DIV>I think there's some kind =
of plugin=20
that needs to be added that</DIV>
<DIV>may not be stock with the=20
program. I want to send SMPTE from</DIV>
<DIV>Paris to Cubase so they can =

lock.</DIV>
<DIV> </DIV>
<DIV>Anyone here familiar with =
the=20
procedure? The Steinberg forum isn't letting =
me</DIV>
<DIV>search but I think I read =
the answer=20
there at one time in the past.</DIV>
<DIV> </DIV>
<DIV>As always thanks for your=20
help.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to =
fight spam,=20
and you?
<A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCK=
QUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0062_01C680A9.A26F7680--Man, that's Trogdor...in real life.
chugachugachuga...weedlyweedlyweedly.....AND
THE DRAGON COMES IN THE NIIIIIIIIIIIGHT!

rod

no disrespect meant....I do appreciate the skill level, but that's a stinkin
lot of notes.

jef knight <thestudio@allknightmusic.com> wrote:

>

>I think that was what actually made the song win, in part,
>unfortunately. Around here when we hear a band trying to be so
>commercial that their music is parodying itself we call it "toy
>music"...fine for kids but don't take it on the Autobahn....

>j

>

>Don Nafe wrote:

>


```

>>Maybe it's just me but does anyone else thing the whole groove i.e. what
the
>>drummer is playing, is all wrong for that song
>>
>>death metal meets 80's hair band...doesn't work for me
>>
>>Don
>>
>>
>>"DC" <dc@shreddersinhell.org> wrote in message news:4473679f$1@linux...
>>
>>
>>>Yeow!
>>>
>>> http://www.youtube.com/watch?v=njDtlNkiko&search=dragon force
>>>
>>>
>>
>>
>>
>>
>
>
><!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
><html>
><head>
> <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
></head>
><body bgcolor="#ffffff" text="#000000">
>I think that was what actually made the song win, in part,
>unfortunately. Around here when we hear a band trying to be so
>commercial that their music is parodying itself we call it "toy
>music"...fine for kids but don't take it on the Autobahn....<br>
>j<br>
><br>
>Don Nafe wrote:
><blockquote cite="mid4474513e$1@linux" type="cite">
> <pre wrap="">Maybe it's just me but does anyone else thing the whole groove
i.e. what
>the
>drummer is playing, is all wrong for that song
>
>death metal meets 80's hair band...doesn't work for me
>
>Don
>
>
>"DC" <a class="moz-txt-link-/rfc2396E"

```



```

href="mailto:dc@shreddersinhell.org"><dc@shreddersinhell.org></a>
>wrote in message <a class="moz-txt-link-freetext"
href="news:4473679f$1@linux">news:4473679f$1@linux</a>...
> </pre>
> <blockquote type="cite">
>   <pre wrap="">Yeow!
>
><a class="moz-txt-link-freetext" href="
http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon force">
http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon force</a>
>
> </pre>
> </blockquote>
> <pre wrap=""><!-->
>
> </pre>
></blockquote>
></body>
></html>
>We use Symantec corporate where I work. It's not nearly as invasive as the
consumer versions. Remember I'm a professional geek, so for me control is
a _huge_ part of what I want from my computing environment, and consumer
Norton does spread itself all over the place. It inspects web pages viewed,
tries to scan network drives (big no no in a corporate environment), and
if you watch the taks manager it's always muddling around doing something.
It's also awfully chatty with the remote Symantec servers, which is understandable
(virus definition updates) but the precise thing I _would_ like to know about
is when a machine on my network is talking to another machine on the web.

```

Anti-virus software also creates its own single point of failure in the event that the antivirus software has a problem. As in

<http://www.eweek.com/article2/0,1895,1967941,00.asp>

200 million computers running Norton and they may ahve left a huge security hole in their own software. Monocultures are bad for software just like they're bad for nature.

In my experience the free tools are at least as good as the pay tools. They also offer a little security by obscurity improvement because they aren't as common as Norton. I still say, though, that good computing practices + GNU/Linux is the best way to avoid this stuff.

TCB

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

>

>I'm curious, what do you mean by "Raped" your system. I've never experienced
>what other people are saying about Norton. That being said, I'm not trying
>to defend it either. If there's something better, I would like to be using
>it.
>Rod
>jef knight <thestudio@allknightmusic.com> wrote:
>>
>>thanks. I agree about Norton. It's raped my system before, then I found
>
>>a little app that finds all the Norton entries and files and gets rid of
>
>>them, which sure saved some head aches.
>>j
>>
>>TCB wrote:
>>
>>>AVG is roughly on par with AntiVir, and is a similar licensing scheme.
>They
>>>have a free (as in beer) version and a pay version. Clamwin is actually
>free
>>>(as in libre or speech) software, source code and all. I'd say all three
>>>work at least as well as the pay software and I'd take any one over Norton.
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>>>TCB
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>>>jef knight <thestudio@allknightmusic.com> wrote:
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>>>
>>>>hey,
>>>>is this stuff superior to AVG?
>>>>j
>>>>
>>>>TCB wrote:
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>>>>
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>>>>>Best way to deal with viruses and network attacks? Install Ubuntu on
>it.
>>>>>
>>>>>
>>>BY
>>>
>>>
>>>>>FAR the best option, though you will have to jump through some hoops
>for
>>>>>some kinds of media playback.
>>>>>

>>>>>If you insist on paying for an inferior Microsoft operating sytem, as
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>>>>>alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free
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>>>>>beer, Clamwin free as in beer and free as in speech (it's GPL'd). The
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>>>>>But try Ubuntu, after a little bit of kicking around you'll be thrilled
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>>>>>>comp, renewing the antivirus subscription every year. My subscription
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>>>
>>>>>>out yesterday and upon trying to renew it, I was informed it was no
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>>>>>
 >>>>>
 >>>of
 >>>
 >>>
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 >>>><html>
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 >>>> <meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
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```

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>>>> </blockquote>
>>>> <pre wrap=""><!-->
>>>> </pre>
>>>></blockquote>
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>>>></html>
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>> </pre>

```
>></blockquote>
>></body>
>></html>
>>
>> </pre>
>> </
```

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 09:24:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
blockquote>
>> <pre wrap=""><!-->
>> </pre>
>></blockquote>
>></body>
>></html>
>>
```

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

-----=_NextPart_000_00B8_01C680AB.A0C81D30
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Rob,
I haven't tried any of that yet. My UAD is in my Paris rig.
I suppose the Cubase plugs and a few other VSTs would be a=20
place to start just to see if it works.
Tom

"Rob Arsenault" <info@studiomanitou.com> wrote in message =
news:4476f69e@linux...

Tom , your midisport 8x8 is installed in your native rig along with =
Cubase SX rite? And you are doing the realtime processing with UAD-1 in =
your native rig from Paris with full delay compensation rite? Man, I =
might be able to do this with my existing setup.....!!!!

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44754042@linux...

Major good just occurred for me with all of this MIDI and timecode=20
stuff. Thanks to Rick and DeeJ and a little fiddlin' and diddlin'
I have SMPTE sending to Cubase from Paris through the
MidiSport 8x8 and easily getting to all hardware and=20
softsynths together. This is a major hurdle. Now I don't

have to spring for the RME card until I spring for a super duper Cubase/softsynth rig in the not too distant future.

The next hurdle is the sysex dilemma that the Motu was not participating with. We shall see if the MidiSport is up to=20 the task. I read that Cubase is finicky with sysex too. I hope Steinberg isn't the culprit. The Motu software was as flakey as it gets though.

Thanks guys!

Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message = news:44752b39@linux...

It never ends.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:4475210b@linux...

Thanks for the call DeeJ. Thanks to you I know what I have to = do now.

Spend more money.

Ha!

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message = news:44750590@linux...

Tom, answers below:

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:44750054\$1@linux...

Well I just read that the Cubase plugin is a SMPTE generator = not a

reader. From what I can tell ADAT sync (from Paris using = XP?)

or MTC are my only options.

I figured I'd end up with the RME HDSP 5692 card in the end.

Resistance is futile

Will Paris using XP be able to send ADAT sync to this card = successfully?

Yes. always

I understand the Paris ADAT sync using XP doesn't work with = an ADAT tape machine

but will it work with the RME this way?

Yes. It will work. I've personally done it with Paris on XP. =

If so then I guess I have to buy that RME card now. Are =
there any other cards that=20
are better for this application?=20

Do you really need 24 ADAT I/O? The HDSP 9632 should work =
well for this. Also the HDSP PCI with a Multiface (v1) or Digiface =
breakout box will work. I have synced the Multiface (v1) to Paris with =
no problems. Multiface v2 doesn't have ADAT input so avoid that one.

I do need the MIDI, ADAT and MTC or ADAT sync anyway.
I didn't want to add a MIDI card to my Paris comp if it =
isn't necessary.
I am using the GenX WC now too.

If you decide on an HDSP 9632 and will need to use it as a =
standalone (not synced to Paris ADAT), you will need to buy the WC =
daughtercard for it.

Thanks,
Tom

Be sure that any RME interface you buy has the *HDSP* =
designation.....not the "Digi" designation. The "Digi" series is older =
and does not sync reliably to Paris ADAT.

Good luck,

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4474ed25@linux...

I think there's some kind of plugin that needs to be added =
that

may not be stock with the program. I want to send SMPTE =
from

Paris to Cubase so they can lock.

Anyone here familiar with the procedure? The Steinberg =
forum isn't letting me

search but I think I read the answer there at one time in =
the past.

As always thanks for your help.
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

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Content-Transfer-Encoding: quoted-printable

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</HEAD>

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<DIV>Rob,</DIV>

<DIV>I haven't tried any of that yet. =
My UAD is in=20

my Paris rig.</DIV>

<DIV>I suppose the Cubase plugs and a few =
other VSTs=20

would be a </DIV>

<DIV>place to start <FONT =
face=3DArial size=3D2>just=20

to see if it works.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20

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<DIV>"Rob Arsenault" <A=20

href=3D"mailto:info@studiomanitou.com">info@studiomanitou.com> =
wrote in=20

message <A =

href=3D"news:4476f69e@linux">news:4476f69e@linux...</DIV>

<DIV>Tom , your midisport 8x8 is installed in =
your native=20

rig along with Cubase SX rite? And you are doing the realtime =
processing=20

with UAD-1 in your native rig from Paris with full delay compensation =
rite?=20

Man, I might be able to do this with my existing=20
 setup.....!!!!</DIV>
 <DIV> </DIV>
 <DIV>"Tom Bruhl" <<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
 in message=20
 news:44754042@linux...</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>Major good just occurred for me =
 with all of=20
 this MIDI and timecode </DIV>
 <DIV>stuff. <FONT =
 face=3DArial=20
 size=3D2>Thanks to Rick and DeeJ and a little fiddlin' and=20
 diddlin'</DIV>
 <DIV>I have SMPTE sending to Cubase from =
 Paris=20
 through the</DIV>
 <DIV>MidiSport 8x8 and easily getting to =
 all=20
 hardware and </DIV>
 <DIV>softsynths together. This is =
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<DIV>Tom</DIV>

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<DIV>"Tom Bruhl" <<A=20
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<DIV>Thanks for the call Deej. <A=20
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<DIV>Spend more money.</DIV>

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<DIV>Ha!</DIV>

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to Paris ADAT.</DIV>
<DIV> </DIV>
<DIV>Good=20
luck,</DIV>
<DIV><FONT face=3DArial=20
size=3D2> </DIV>
<DIV><FONT face=3DArial=20
size=3D2>Deej</DIV>
<DIV> </DIV>
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<DIV>search but I think I read =
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there at one time in the past.</DIV>
<DIV> </DIV>
<DIV>As always thanks for your =

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<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>

I choose Polesoft Lockspam to =
fight=20
spam, and you?
<A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCK=
QUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE>
></BODY></HTML>

-----=_NextPart_000_00B8_01C680AB.A0C81D30--Thanks Aaron. I'll check out those options.
You use zone alarm at home, don't
you? I think that you turned me on to it, could be wrong though. Anyway, it
seems to do the job for me, but there's obviously some negative sentiment
about it.
Rod
"Aaron Allen" <nospam@not_here.dude> wrote:
>Better, to me, means Grisoft. YMMV. I've been witness to the after effect
of

>specifically written viruses going in and dismantling norton w/o norton

>knowing about it. Norton appears to be running properly / protecting, when

>in fact it ain't. That is the real bad news for the recipient. Think of it

>this way. There is a reason the big guys get put in the sights of every

>little hacker wanna be. They are dominant, they bring the most 'glory' to

>the little hacker that could. Same reason MS keeps (and believe me, Mac is

>going to follow on the hit list) getting pants'd... they're the *big guy*

>and a big target brings a lot of crosshairs on it's butt to the party.

>Grisoft, Trend Micro, maybe Panda all fit that big enough to get it done

>right but not so big they have a target painted on their heads.

>

>AA

>

>

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

>news:4475e595\$1@linux...

>>

>> I'm curious, what do you mean by "Raped" your system. I've never

>> experienced

>> what other people are saying about Norton. That being said, I'm not trying

>> to defend it either. If there's something better, I would like to be using

>> it.

>> Rod

>> jef knight <thestudio@allknightmusic.com> wrote:

>>>

>>>thanks. I agree about Norton. It's raped my system before, then I found

>>

>>>a little app that finds all the Norton entries and files and gets rid

>> of

>>

>>>them, which sure saved some head aches.

>>>j

>>>

>>>TCB wrote:

>>>

>>>>AVG is roughly on par with AntiVir, and is a similar licensing scheme.

>> They

>>>>have a free (as in beer) version and a pay version. Clamwin is actually

>> free

>>>>(as in libre or speech) software, source code and all. I'd say all three

>>>>work at least as well as the pay software and I'd take any one over
>>>>Norton.
>>>>
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>>>>jef knight <thestudio@allknightmusic.com> wrote:
>>>>
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>>>>>hey,
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>>>>>TCB wrote:
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>>>>>
>>>>>Best way to deal with viruses and network attacks? Install Ubuntu on
>> it.
>>>>>>
>>>>>>
>>>>>BY
>>>>>
>>>>>
>>>>>>FAR the best option, though you will have to jump through some hoops
>> for
>>>>>>some kinds of media playback.
>>>>>>
>>>>>>If you insist on paying for an inferior Microsoft operating sytem,
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>> an
>>>>>>alternative to Norton I suggest AntiVir or Clamwin. AntiVir is free
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>>>>>>beer, Clamwin free as in beer and free as in speech (it's GPL'd). The
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>>>>>>my machines but I also have my own firewall built into my home router.
>>>>>>
>>>>>>

>>>>I
>>>>
>>>>
>>>>>think Zonealarm mostly just scares people.
>>>>>
>>>>>But try Ubuntu, after a little bit of kicking around you'll be thrilled
>>>>>
>>>>>
>>>>you
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>>>>
>>>>>did.
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>>>>>TCB
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>>>>>
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>>>>>>Here's the deal. I've been running Norton Systemworks 2002 on my
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>>>>ran
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>>>>>>out yesterday and upon trying to renew it, I was informed it was no
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>>>>>>you are down on Norton, I thought I'd ask for opinions on what to

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>>>>>>I don't use the norton firewall. I use the free Zone Alarm one.
>>>>>>I kind of like the system tune up thing that Norton did. I don't think
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>>>>I've
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>>>>>>had a crash...ever, on this comp.
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>>>>>><!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
>>>>>><html>
>>>>>><head>
>>>>>><meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">
>>>>>></head>
>>>>>><body bgcolor="#ffffff" text="#000000">
>>>>>>hey,<br>
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>>>>>><blockquote cite="mid44737517$1@linux" type="cite">
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>>>>> <pre wrap=""><!-->
>>>>> </pre>
>>>>></blockquote>
>>>>></body>
>>>>></html>
>>>>>
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>>>>
>>>>
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>>>
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>>><br>
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>>>   </pre>
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>>>FAR the best option, though you will have to jump through some hoops for
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>>>If you insist on paying for an inferior Microsoft operating sytem, as
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```

in

>>>beer, Clamwin free as in beer and free as in speech (it's GPL'd). The

>>>downside

>>>is that Clamwin doesn't include a real time scanner--you have to tell it

>>>to scan something. I think the XP firewall is pretty decent, I use it on

>>>my machines but I also have my own firewall built into my home router.

I

>>>think Zonealarm mostly just scares people.

>>>

>>>But try Ubuntu, after a little bit of kicking around you'll be thrilled

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>>> </pre>

>>> <blockquote type="cite">

>>> <pre wrap="">did.

>>>

>>>TCB

>>>

>>>"Rod Lincoln" <a class="moz-txt-link-rfc2396E" href=<a

>>>class="moz-txt-link-rfc2396E"

>>>href="mailto:rlincoln@nospam.kc.rr.com">"mailto:rlincoln@nospam.kc.rr.com"><a

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>> subscription

>>>ran

>>>out yesterday and upon trying to renew it, I was informed it was no longer

>>>supported, and I had to upgrade to whatever 2006. Since I've read some

of

>>>you are down on Norton, I thought I'd ask for opinions on what to switch

>>>to. Sooooo....what do you guys like?

>>>

>>>I don't use the norton firewall. I use the free Zone Alarm one.

>>>I kind of like the system tune up thing that Norton did. I don't think

>>>I've

>>>had a crash...ever, on this comp.

>>>Rod

>>> </pre>

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>>> <pre wrap=""><!-->

>>> </pre>

>>></blockquote>

>>></body>

>>></html>

>>>

>>> </pre>

>>> </blockquote>

>>> <pre wrap=""><!-->

>>> </pre>

>>></blockquote>

>>></body>

>>></html>

>>>

>>

>

>

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

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

>

>Thanks for the clarification Thad.

Rod

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

>

>We use Symantec corporate where I work. It's not nearly as invasive as the
>consumer versions. Remember I'm a professional geek, so for me control is
>a _huge_ part of what I want from my computing environment, and consumer

>Norton does spread itself all over the place. It inspects web pages viewed,

>tries to scan network drives (big no no in a corporate environment), and

>if you watch the tasks manager it's always muddling around doing something.

>It's also awfully chatty with the remote Symantec servers, which is understandable

>(virus definition updates) but the precise thing I _would_ like to know
about

>is when a machine on my network is talking to another machine on the web.

>

>

>Anti-virus software also creates its own single point of failure in the
event

>that the antivirus software has a problem. As in

>

><http://www.eweek.com/article2/0,1895,1967941,00.asp>

>
>200 million computers running Norton and they may have left a huge security
>hole in their own software. Monocultures are bad for software just like
they're
>bad for nature.
>
>In my experience the free tools are at least as good as the pay tools. They
>also offer a little security by obscurity improvement because they aren't
>as common as Norton. I still say, though, that good computing practices
+
>GNU/Linux is the best way to avoid this stuff.
>
>TCB
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>
>>I'm curious, what do you mean by "Raped" your system. I've never experienced
>>what other people are saying about Norton. That being said, I'm not trying
>>to defend it either. If there's something better, I would like to be using
>>it.
>>Rod
>>jef knight <thestudio@allknightmusic.com> wrote:
>>>
>>>thanks. I agree about Norton. It's raped my system before, then I found
>>
>>>a little app that finds all the Norton entries and files and gets rid
of
>>
>>>them, which sure saved some head aches.
>>>j
>>>
>>>TCB wrote:
>>>
>>>>AVG is roughly on par with AntiVir, and is a similar licensing scheme.
>>They
>>>>have a free (as in beer) version and a pay version. Clamwin is actually
>>free
>>>>(as in libre or speech) software, source code and all. I'd say all three
>>>>work at least as well as the pay software and I'd take any one over Norton.
>>>>
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>>>>>
>>>>>
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>>>>
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>>>>>><!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">
>>>>><html>

```
>>>>><head>
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>>
>Hi all,

```


My peavey vmp-2 fell out of the rack onto its face and busted some switches and knobs. It also needs to be re-tubed with some high quality replacement stuff.

Is there anyone out there who can help me?

Thanks

ChuckMaN!!! Sorry to hear that Chuck.. Very nice Pre..LAMont

"chuck duffy" <c@c.com> wrote:

>

>Hi all,

>

>My peavey vmp-2 fell out of the rack onto its face and busted some switches
>and knobs. It also needs to be re-tubed with some high quality replacement
>stuff.

>

>Is there anyone out there who can help me?

>

>Thanks

>Chuck <http://www.informationweek.com/hardware/showArticle.jhtml?articleID=188101767>

WOW!! Look at the thru-put on this baby.. This is going to change things
alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120, 200
is right around the corner.I can but my tech and I live in Canada

Don

"chuck duffy" <c@c.com> wrote in message news:4477105a\$1@linux...

>

> Hi all,

>

> My peavey vmp-2 fell out of the rack onto its face and busted some
> switches
> and knobs. It also needs to be re-tubed with some high quality
> replacement
> stuff.

>

> Is there anyone out there who can help me?

>

> Thanks

> ChuckA good friend is a terrific tech who knows tube gear. He is in
San Diego. Are you nearby?

You could ship it to him. Let me know and I can give you his number

DC

"chuck duffy" <c@c.com> wrote:

>

>Hi all,

>

>My peavey vmp-2 fell out of the rack onto its face and busted some switches
>and knobs. It also needs to be re-tubed with some high quality replacement
>stuff.

>

>Is there anyone out there who can help me?

>

>Thanks

>Chuckand you can finally play frisbee with a laptop during those...off
hours.

On 27 May 2006 00:35:33 +1000, "LaMont" <jjdpro@ameritech.net> wrote:

>

> <http://www.informationweek.com/hardware/showArticle.jhtml?articleID=188101767>

>

>WOW!! Look at the thru-put on this baby.. This is going to change things
>alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120, 200
>is right around the corner.Maybe Peavey themselves--there is a really good guy there
named Mike Brown--give him a call, he is a really good
friend to the steel guitar community, and gets things done.
You can mention me and the Steel Guitar Forum and he'll
get you to the right place. It's pretty refreshing to deal
with a company with good customer service like they have...

"chuck duffy" <c@c.com> wrote:

>

>Hi all,

>

>My peavey vmp-2 fell out of the rack onto its face and busted some switches
>and knobs. It also needs to be re-tubed with some high quality replacement
>stuff.

>

>Is there anyone out there who can help me?

>

>Thanks

>ChuckFinally I can use my laptop as a fishing lure. It's about time.

"rick" <parnell68@hotmail.com> wrote in message
news:247e725e3v18cqdt9bth83tcceq16tgguo@4ax.com...

> and you can finally play frisbee with a laptop during those...off
> hours.

>
> On 27 May 2006 00:35:33 +1000, "LaMont" <jjdpro@ameritech.net> wrote:
>
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> >WOW!! Look at the thru-put on this baby.. This is going to change things
> >alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120, 200
> >is right around the corner.
>John,

Do you have any experience with the Avalon U5 DI for recording bass? Just wondering how it compares to the Ampeg.

Cheers,

TCso tell me old guru of the deep blue...what'll bite on it?

On Fri, 26 May 2006 09:55:48 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>Finally I can use my laptop as a fishing lure. It's about time.
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:247e725e3v18cqdt9bth83tcceq16tgguo@4ax.com...
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>> >is right around the corner.
>>
>I'm using Norton here along with XSoftspy. Between these two, I'm good. I
wouldn't put it on an audio machine though. Works fine for me on an office
rig, but there is a small performance hit.....to be expected, IMO. The
only problems I've ever had with Norton was getting my head around a few
issues with Norton and networking, so I enlisted a young geek'ster to do it

for me so I could watch. I think I still remember and IIRC, it was easy.....(now WTF did he do?)

;o)

"W. Mark Wilson" <wmarkwilson@integrity.com> wrote in message
news:44763f38@linux...

> Same here Rod - never.

>

> Dubya

>

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

> news:4475e595\$1@linux...

> >

> > I'm curious, what do you mean by "Raped" your system. I've never
> > experienced

> > what other people are saying about Norton. That being said, I'm not
trying

> > to defend it either. If there's something better, I would like to be
using

> > it.

> > Rod

>

> It was their regular "suite" the user had purchased at Costco. And I'm with
you on Symantec. I currently use NAV Corp Edition 8.1.x I forget it's
there until it notifies me in the manner I told I want notification of a
virus or potential virus.

Dubya

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:4476703c\$1@linux...

> Just wondering.. were you using McAfee managed by chance? That thing is a

> giant pile of crap, and you'd be dead on to say you get to configure

> 'nothing' about it. Their A/V I'm ok with, and the firewall I don't like.

> Zone Alarm and AVG have never once failed me on my personal boxes.

> Corporate.. well, that's another thing I have to live in a box on. But

> Norton? Haven't had any kind of luck with it that is good. Nice to hear

> another POV though, I don't feel quite as trodden upon by Symantec :)

> AA

>

> "W. Mark Wilson" <wmarkwilson@integrity.com> wrote in message

> news:44763ee0@linux...

>> This is all just odd to me... reading the great jonesing on McAfee and

>> the negative reference to Norton as "invasive." I've have always found

>> McAffees stuff to be incredibly invasive and Norton (System works in

>> particular) to be very background, make it do what you want and not what

>> you don't. I recently got a call to fix 2 PC's... each had McCaffee and

>> each was healed with the removal of McAfee. The other thing with
>> McAfee versus any other AV/SystemHealth I've seen is the lack of
>> configurability and the absolute BS it throws in your face that you can't
>> turn off. McAfee has exhibited unwanted unwarranted paranoia about every
>> little thing. Disbale it to install a new app and it turns itself back
>> on to tell you that it believes your neighbor's cat may be using a
>> dial-up connection to email Lex Luther's evil twin in an attempt to have
>> your brother-in-law sent back to prison. Ignore that and it tell you that
>> tomorrow, you're gonna have a wreck and kill 2 nuns and 6 baby ducks if
>> you don't upgrade now. Whereas, Norton just does it job, doesn't fill
>> every available space in your browser bars with marketing hype and your
>> OS with flashing lights and sirens.
>>
>> Dubya
>>
>> "tonehouse" <zmcleod@comcast.net> wrote in message
>> news:447351c4\$1@linux...
>>> Hi there Rod...Get rid of ZoneAlarm !!! it is totally useless,and causes
>>> all
>>> sorts of problems.....I also HATE Norton...their software is very
>>> "invasive",and probably mostly useless too....
>>> "john" <no@no.com> wrote in message news:44734fb6\$1@linux...
>>>>
>>>> I have had great success with Mcafee. Go to www.salecircular.com and
>>>> pick
>>>> your state and on the bottom pick free after rebate. Often antivirus
>>>> is
>>>> there for free.
>>>>
>>>> John
>>>>
>>>> "Mark McDermott" <mark@stateofwail.com> wrote:
>>>> >
>>>> >Hi Rod,
>>>> >
>>>> >Check out www.bitdefender.com and a program named Spyware Doctor. That
>>>> might
>>>> >be all you need. The combo of the two has kept my kids PC free of
>>>> spyware,
>>>> >malware, and viruses for about a year now. It was a DISASTER before
>>>> >that.
>>>> >
>>>> >Mark
>>>> >
>>>> >"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
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>>>> >>Here's the deal. I've been running Norton Systemworks 2002 on my
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>>>> >>to. Sooooo....what do you guys like?
>>>> >>
>>>> >>I don't use the norton firewall. I use the free Zone Alarm one.
>>>> >>I kind of like the system tune up thing that Norton did. I don't
>>>> >>think
>>>> I've
>>>> >>had a crash...ever, on this comp.
>>>> >>Rod
>>>> >
>>>>
>>>
>>>
>>
>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>I don't but the reviews like the Avalon a lot.
<http://www.bgra.net/2004/review.php?id=106&type=preamp>

quoting "I can't imitate an SVT with the avalon, but I can get a gorgeous
rich bass sound that reflects what my fingers are doing much much better.
It sounds deep without mud, authoritative and articulate. I play more or
less old school fingerstyle, with flatwounds and a little bit of mute. An
amepeg b15 is my ideal amp. The hi-fi thing should bug me, but with the Avalon
it doesn't."

TC <tc@spammetodeathyoubastards.org> wrote:

>John,
>
>Do you have any experience with the Avalon U5 DI for recording bass? Just
wondering
>how it compares to the Ampeg.
>
>Cheers,
>
>TCNow think about this uncle Rick.....since I don't have one yet, HTF

am I supposed to know what will bite? I've got an old Dell Latitude here and as soon as I get myself a Samsung with solid state HD's, I'll A/B them on bass and trout and let everyone know.

"rick" <parnell68@hotmail.com> wrote in message
news:h2ee72lrdqdmnj3vj84c0is81rg2bi62n@4ax.com...
> so tell me old guru of the deep blue...what'll bite on it?
>
>
>
> On Fri, 26 May 2006 09:55:48 -0600, "DJ"
> <animix_spam-this-ahole_@animas.net> wrote:
>
> >Finally I can use my laptop as a fishing lure. It's about time.
> >
> >"rick" <parnell68@hotmail.com> wrote in message
> >news:247e725e3v18cqdt9bth83tcceq16tgguo@4ax.com...
> >> and you can finally play frisbee with a laptop during those...off
> >> hours.
> >>
> >> On 27 May 2006 00:35:33 +1000, "LaMont" <jjdpro@ameritech.net> wrote:
> >>
> >> >
> >>
>
>> <http://www.informationweek.com/hardware/showArticle.jhtml?articleID=1881017>
> >67
> >> >
> >> >WOW!! Look at the thru-put on this baby.. This is going to change
things
> >> >alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120,
200
> >> >is right around the corner.
> >>
> >
>Great, thanks for the info.

Cheers,

TC

John wrote:

> I don't but the reviews like the Avalon a lot.
> <http://www.bgra.net/2004/review.php?id=106&type=preamp>
>
> quoting "I can't imitate an SVT with the avalon, but I can get a gorgeous

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> ampeg b15 is my ideal amp. The hi-fi thing should bug me, but with the Avalon
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>> John,

>>

>> Do you have any experience with the Avalon U5 DI for recording bass? Just

> wondering

>> how it compares to the Ampeg.

>>

>> Cheers,

>>

>> TC

>Hi Chuck..I've always had good luck with Bob Williams at "Pro-Tech" next to
Chuck Levins on Viers Mill Rd..I also have that same unit (been very
good)..Let me know what happens,I especially would like to know about
possible tube upgrades....Zan

"chuck duffy" <c@c.com> wrote in message news:4477105a\$1@linux...

>

> Hi all,

>

> My peavey vmp-2 fell out of the rack onto its face and busted some
switches

> and knobs. It also needs to be re-tubed with some high quality
replacement

> stuff.

>

> Is there anyone out there who can help me?

>

> Thanks

> Chuckgosh...thanks MR. SNOOTYHORSE aren't we a bit on the sensitive side
today. if i wanted my b's removed i would have told sleeping with
fists that "yes that dress does make you look..." haaaaruuuuuuuumph!

On Fri, 26 May 2006 11:19:09 -0600, "DJ"

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

>Now think about this uncle Rick.....since I don't have one yet, HTF

>am I supposed to know what will bite? I've got an old Dell Latitude here and

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>>> <http://www.informationweek.com/hardware/showArticle.jhtml?articleID=188101>
>7
>> >67
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>> >> >WOW!! Look at the thru-put on this baby.. This is going to change
>things
>> >> >alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120,
>200
>> >> >is right around the corner.
>> >>
>> >
>>
>AND...OJ YEAH...DON'T EEEEEEEEEEVER ASK MY BESOTTED REDNECK BRAIN TO
THINK...how rude.....

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>> >
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>AAAAANd if it weren't, i would have done this in one post. so there.

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>things
>> >> >alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120,
>200
>> >> >is right around the corner.
>> >>
>> >
>>
>I doubt a laptop would make a good trolling lure, but would lie nicely on
the bottom with no sinker required.....catfish anyone?

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:3uie72t237dn0d9fthvssvc28ogjs86jt3@4ax.com...
> AAAAAnd if it weren't, i would have done this in one post. so there.
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120,
> >200
> >> >> >is right around the corner.
> >> >>
> >> >
> >>
> >
>Will there be transformer options or maybe a tube model for *vintage/warm*
sounding data?

;oP

"LaMont" <jjdpro@ameritech.net> wrote in message news:44771235\$1@linux...
>
>
<http://www.informationweek.com/hardware/showArticle.jhtml?articleID=18810176>
7
>

> WOW!! Look at the thru-put on this baby.. This is going to change things
> alot the DAW busines. I fthey can do 32 Gig flash, you know 80 , 120, 200
> is right around the corner. http://news.yahoo.com/s/nm/20060526/wr_nm/symantec_worm_dc_3
Check this
out Norton "fans"....Not good news for SymantecHey Chuck,
My in House Guy Andrew Bell is awesome :)
As long as parts are available - turnaround
is quick !

Morgan :)

tonehouse wrote:

> Hi Chuck..I've always had good luck with Bob Williams at "Pro-Tech" next to
> Chuck Levins on Viers Mill Rd..I also have that same unit (been very
> good)..Let me know what happens,I especially would like to know about
> possible tube upgrades....Zan
> "chuck duffy" <c@c.com> wrote in message news:4477105a\$1@linux...
>
>>Hi all,
>>
>>My peavey vmp-2 fell out of the rack onto its face and busted some
>
> switches
>
>>and knobs. It also needs to be re-tubed with some high quality
>
> replacement
>
>>stuff.
>>
>>Is there anyone out there who can help me?
>>
>>Thanks
>>Chuck
>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_011E_01C680D7.93F579A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

hehehe.....no pain, no gain.....c'mon in.....the water's =
.....uhhhhh.....well.....often frustrating but getting finer =
by the minute.

;o)

"Rob Arsenault" <info@studiomanitou.com> wrote in message =
news:4476e909\$1@linux...

Man, I'm jealous of you guys, doing that realtime UAD-1 drum =
processing stuff with SX/Paris.....!!!

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44769328\$1@linux...

Hmmmmmm.....I use the Pultec Pro on whatever I want to =
sweeten and on kick. It's hard to make it sound ugly. Cambridge on =
bass.....a lot. I'll likely be snagging that Neve. I've been hoping =
for something special out of those guys for a while. I decided to forego =
the Roland plugins.the Neve will be useful for me.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:447691d0@linux...

Excellent. I finally purchased the Cambridge and the Pultec Pro.
Can't wait to use them on some mixes I'm doing these days.
What do you like using the Pultec Pro on? I love the EQP-1a
on bass, kick and a tom or two from time to time. I question
the crazy midrange that this Pro unit will offer. E. guitar =
perhaps?

Sent you a tidbit.
Tom

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44768c80@linux...

Nope

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:44768792@linux...

DJ,

Anything crazy happen when you installed it?

T.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44767230@linux...

I'm using 4.2 with no problem

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4476622b\$1@linux...

Hey guys & gal,

I am ready to update and wondered if I'll lose presets or =
functionality.

Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_011E_01C680D7.93F579A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>hehehe.....no pain, no =
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<DIV> </DIV>

<DIV>;o</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>"Rob Arsenault" <<A=20

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<DIV>"DJ" <<A=20
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_@animas.net>=20

wrote in message <A=20
href=3D"news:44768c80@linux">news:44768c80@linux...</DIV>

<DIV>Nope</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
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..html </DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCK=
QUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE>
></BODY></HTML>

-----=_NextPart_000_011E_01C680D7.93F579A0--When I was down in Athens they got busted
for spraying the crowd with fake
semen out of a giant imitation penis.

Chuck

jef knight <thestudio@allknightmusic.com> wrote:

>

>Hey I never thought of that....lol.. Gwar...those guys were a hoot.

>

>Don Nafe wrote:

>

>>Gwar wannabees

>>

>>dcn

>>

>>

>>"jef knight" <thestudio@allknightmusic.com> wrote in message

>>news:4473a919@linux...

>>

>>

>>>I'm sorry, I take that back.....just having watched a bunch of the other

>>>vid's I can see why they won....what a bunch of tossers....

>>>

>>>jef knight wrote:

>>>

>>>

>>>

>>>>here's the mooks that swept EuroVision.....

>>>>

>>>> [http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views &page=1&t=t&f=b](http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views&page=1&t=t&f=b)

>>>>< [http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views &page=1&t=t&f=b](http://www.youtube.com/watch?v=qWqtOOiH6CY&feature=Views&page=1&t=t&f=b)>

>>>>

>>>>sorry for the denigration but if this is "it" then "it" is all over.....

>>>>

>>>>"get my buryin' shovel..." Ned Flanders

>>>>

>>>>

>>>>DC wrote:

>>>>

>>>>

>>>>

>>>>>Yeow!

>>>>>

>>>>> [http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon force](http://www.youtube.com/watch?v=njDtlnNkjko&search=dragon+force)

>>>>>

>>>>>

>>>>>

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>
>
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><head>
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></head>
><body bgcolor="#ffffff" text="#000000">
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><br>
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><blockquote cite="mid447450b1@linux" type="cite">
> <pre wrap="">Gwar wannabees
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>
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>wrote in message
><a class="moz-txt-link-freetext" href="news:4473a919@linux">news:4473a919@linux</a>...
> </pre>
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>
><a class="moz-txt-link-/rfc2396E" href="
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> </blockquote>
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>
> </pre>
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></html>
>This was vary cool that a real guy won. At least this guy has his own original
songs and has been working on his career for some time. I caught bits and
pieces of the last 5 or 6 contestants, I think they were all good.

```

Congratulations!

James

```

Paul Artola <artola@comcast.net> wrote:
>Congrats T! I don't follow the show but just read that your guy won.
>Excellent.
>
>Somehow Paris must have played a small part in his victory, right???
>
>- Paul Artola
> Ellicott City, Maryland
>
>On Wed, 1 Mar 2006 09:13:11 -0600, "T.Rossi"
><t.rossi@NOSPAMearthlink.netNOSPAM> wrote:
>
>>Hi all,
>>
>>Haven't been around here much in the last year or so.
>>Glad to see that the Paris community is still alive and well.
>>

```

>>Anyway, there's a guy on American Idol this year that I used
>>to work with quite a bit. His name is Taylor Hicks. If you haven't
>>seen it he's the grey haired guy. He's a very soulful singer with not
>>an ounce of pretense. Check out his version of "Georgia on my Mind"
>>at this link. It's a live recording. Don't know who the engineer was.
>><http://taylorhicks2006.com/music.html#>
>>
>>He also plays a mean blues harp.
>>
>>peace,
>>T.Rossi
>>
>Speed Wankers!

The second break, there is a bad lip sync on the drummer;) Second guitar solo/lead is a bit out of sync too. But hey, there sound fast!

"DC" <dc@shreddersinhell.org> wrote:

>
>Yeow!
>
> [http://www.youtube.com/watch?v=njDtlNkjkko&search=dragon force](http://www.youtube.com/watch?v=njDtlNkjkko&search=dragon+force)Um, yeah, I am starting to want this too,

DJ, for ludites here, can you tell exactly what I need and will a slower PC work for the UAD stuff?

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> the crazy midrange that this Pro unit will offer. E. guitar =
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>I saw this gear for $900. Is it worth it.

```

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- 1- 882 digi 8 in 8 out rack
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- 1- Digi 11 space expansion rack

5- Mix Farm Cards

1- lexicon nuverb

1- waves bundle

1- 18 gig drive

1- 2 gig drive

1- 4 gig drive

1- orb drive with 6 disks

2- digi input cards

1- mac powerpc computer with mouse and keyboard

*all cables included

*all manuals for everthing *plus all install disks for everything

*also included 3 pro tools and one DVD instruction and help booksSmells like NuBus....

David.

Sanbar wrote:

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>I'll be glad to tell you exactly what you need if you'll tell me what you want to achieve with how many tracks.....but a slower computer is going to limit you in many ways no matter what you want to achieve because even with UAD-1 cards, you're still processing through a native system and you've got to either:

1. be able to stream all your tracks directly from the native app to Paris while being processed in the native app. The higher the track count, the more CPU cycles the native app wioll use, and despite the hype, the UAD-1 will also cause a CPU hit.....just not as much as a *really hungry* native plugin.

2.or you've got to be able to use the native app as a standalone

processor in order to process the files sent from Paris *through* the native app and UAD-1 plugin and return them to Paris at 64k (1.5ms) buffers or the Cubase plugin delay compensation doesn't really work optimally. You might be able to get away with 128ms, but it can get sloppy and flammings can happen. For *live* zero latency processing, you're going to need to operate at 1.5ms latency in your native app.

My advice is to build the most powerful rig you can for this.

For hardware, I would recommend RME HDSP series cards, only because I have been using them and I know how to configure the system for what I need to do. I have configured my rig with 2 x HDSP 9652's and one HDSP Multiface because this combination give me exactly the number of analog and digital I/O I need to mix while interfaced with my Paris rig and certain digital processors. Dimitrios' solution of using Pulsar cards might be a more cost effective and perhaps less CPU intensive solution.

I'm running an AMD 64 4200 x 2 dualcore CPU right now. I don't think it will be long until I go to a 4800 x 2. We'll see.

Regards,

Deej

"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:44778062\$1@linux...

>

>

>

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> >"tonehouse" <zmcleod@comcast.net> wrote:

> http://news.yahoo.com/s/nm/20060526/wr_nm/symantec_worm_dc_3 Check this

> out Norton "fans"....Not good news for Symantec

>

This is what I'm saying

Paul ReiserHey DJ, are you running SX V3? Will SX V2 work also to do ADC?

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44778b33@linux...

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

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

> > >

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

> > ><HTML><HEAD>

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> > <BODY bgColor=3D#ffffff>
> > <DIV><FONT face=3DArial size=3D2>hehehe.....no pain, no =
> > > gain.....c'mon=20
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> > <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
> > <DIV><FONT face=3DArial size=3D2>;o)</FONT></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">
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>>> <DIV><FONT face=3DArial size=3D2>Nope</FONT></DIV>

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> >
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></BODY></HTML>
> > >
> > >
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```

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news:4477952d@linux...

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [John \[1\]](#) on Thu, 04 May 2006 10:59:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Paul](#) on Thu, 04 May 2006 11:49:21 GMT

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>
>If the Mac is a nubus, you can sell the Nuverb together with the Mac for a
good price on EBay. I've seen a working Nuverb setup go for $400.00-$600.00,
though it's been a while. The Nuverb is, I think, basically equivalent to a
Lexicon 300 and can be patched in to a board as a standalone processor.

```

Deej

"Sanbar" <sanbar@wi.rr.com> wrote in message news:447783c0@linux...

> I saw this gear for \$900. Is it worth it.

>

- > 1- 888 Digi 8 in 8 out rack
- > 1- 882 digi 8 in 8 out rack
- > 1- digi adat bridge
- > 1- Digi 11 space expansion rack
- > 5- Mix Farm Cards
- > 1- lexicon nuverb
- > 1- waves bundle
- > 1- 18 gig drive
- > 1- 2 gig drive
- > 1- 4 gig drive
- > 1- orb drive with 6 disks

- > 2- digi input cards
- > 1- mac powerpc computer with mouse and keyboard
- > *all cables included
- > *all manuals for everthing *plus all install disks for everything
- > *also included 3 pro tools and one DVD instruction and help books
- >
- >BTW, this would be an awesome rig to use as a standalone processor, similar to the way I'm patching Paris tracks through Cubase SX channels. Depending on the number of ADAT channels, you could process Paris tracks with TDM plugins in real time during mixdown.

Muhahahahah!!!!!!

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- >
- >Plus.....think of the outrage in the PT community this would cause. I sorta get the image of the dominant Paris dog humping the submissive PT dog.....but then again, I'm sorta sick this way..

;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4477ab8d@linux...

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- > to the way I'm patching Paris tracks through Cubase SX channels. Depending
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> Muhahahahah!!!!!!
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> "Sanbar" <sanbar@wi.rr.com> wrote in message news:447783c0@linux...

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Paul](#) on Thu, 04 May 2006 11:52:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

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and I hear them through the Paris converters as I'm deciding where to fret next.

Anyway, like I said, maybe I've got a defective Ampeg.

Cheers,

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"John" <no@no.com> wrote in message news:44758e35\$1@linux...

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> DJ, Also add 3 to 6 db of compression post to get it right in the pocket.

>

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> >I just ordered one of these from MF. I want to A/B it against my *go to*

> >bass DI which is an Avalon 737. I'm gonna give it 45 days to infatuate me.

> >

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> >"john" <no@no.com> wrote in message news:44735027\$1@linux...

> >>

> >> Ymmv but my sansamp was crap tonewise and this Ampeg preamp has totally

> >infatuated

> >> me. You need to try them but I will never have a sans amp again. The

> >tone

> >> to me is totally amateurish and not even at all plus low signal output.

> >> How sucky is that?

> >> John

> >>

> >> "justcron" <paris@hydrorecords.com> wrote:

> >> >haha no it doesn't

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> >> >And Neil... I dont think thats a good idear...

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> >> >"john" <no@no.com> wrote in message news:4472fa19\$1@linux...

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> >> >> sans-amp sucks. i sold mine on ebay and bought the Ampeg SVPCL for

> >> \$350

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> >> >> used.

> >> >> Awesome! The tone is EVEN and LOW where the sansamp is neither.

> >> >> <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>

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> >> >>

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> > >>>Neil
> > >>
> > >>
> > >>
> > >>
> > >
> > >
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> >
> >
>Give me a call if you're still awake willya?

thanks

DCHey all,

I am discovering some *amazing* stuff trying a multiband split/compressor in Paris. THANK YOU to Sakis and DeeJ for the help with this.

More to follow, but I am getting results, on very familiar material that are just making me grin from ear to ear...

As soon as I get this live disc out the door I will post the details.

Paris lives!

DCOh hey, I thought it was hilarious. But you have to respect their discipline and dedication to their instruments.

The problem is that it is really hard to write good music that shows off this level of skill. I mean Yngwie has already done the Pagannini thing, right? It quickly leaves the realm of art and literature that great music inhabits and becomes, well, wanking.

I do prefer a good wank to death-obsessed horsesh*t I must admit...

DC

"James McCloskey" <excelsm@

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 12:13:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

;hotmail.com> wrote:

>

>Speed Wankers!

>

> The second break, there is a bad lip sync on the drummer;) Second guitar
>solo/lead is a bit out of sync too. But hey, there sound fast!

>

>"DC" <dc@shreddersinhell.org> wrote:

>>

>>Yeow!

>>

>> [http://www.youtube.com/watch?v=njDtlNkjkko&search=dragon force](http://www.youtube.com/watch?v=njDtlNkjkko&search=dragon+force)
>Deej.. it's typical for the master to only run the amp / amp output.. since
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Try hitting a DI from the *to the amp* output and I bet the master works.

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I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>OK then.. thanks. I'll probably RTFM tonight. This thing has some very

interesting tone shaping properties. I'm liking what it's doing but it really needs to be used with either active pickups or, if used with passive pickups, to be output to another device with additional gain staging (like a compressor as John suggested) in order to achieve optimal recording levels. When I first opened it up, I thought "o'gawd.....another tweakhead box. It's gonna' take me forever to dial in anything usable". Wrong. It's very easy to snag your basic sound and then contour it to taste. I've got a Demeter "H" series opto preamp that is starting to look like it's gonna end up being the Ampeg's bitch. What I have achieved so far with this is a very coloured sound, but so is my B15-N and I like that color just fine.

;o)

"Aaron Allen" <nospam@not_here.dude> wrote in message
 news:4477e4ca\$1@linux...

> DeeJ.. it's typical for the master to only run the amp / amp output..
 since

> you're into the DI out this is probably a normal operating procedure. That
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 when

> playing volume war with the gtr player. There are some exceptions (SWR model
> 400 is one) that don't stick to this ruling, but I bet the Ampeg is on the
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> AA

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Aaron Allen](#) on Thu, 04 May 2006 12:38:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:4477d24d@linux...
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>

>

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>

>Well, FWIW, I ended up picking up a SansampBass & ran the signal out through my reamp box (it's the one made by Radial), and did both... Sansamp-ed the track, then reamped it as well... it's MUCH, much better, though still not what I'd consider "killer", it'll definitely work, though. The Sansamp gave it some presence & wooliness that it was lacking, and the reamped track gave it presence and better articulation/clarity, using a Mesa head on the cleanest setting, and running it through a guitar cab with some really tight speakers, then micing it with a TLM-103 through a Neve Portico I also recently snagged. I think it'll all work out fine with a blend of those two tracks.

Also tried the new Portico on a soft vocal track with a Claytor Special (the Royer-modded MXL)... jury's still out on that, though - took me about two seconds to yank it & put the mic back through the Chandler TG2 - the Chandler kicked it's ass. Was not really impressed with the Portico for that application. Hard vox tomorrow - we'll see how it does up against the ISA 428, which is what we've been using for the harder-edged stuff on this project.

Neil

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 >> >> >> >>>with a better input chain than the bass player's Carvin head
 >> >> >> >>>line-out jack, but I want to at least investigate other options
 >> >> >> >>>first. Worst bass sound I ever permitted to go to track... how's
 >> >> >> >>>that for an achievement? lol Totally my fa

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
 Posted by [Dimitrios](#) on Thu, 04 May 2006 12:44:55 GMT
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ult, though -
 >> >> >> >>>despite the band insisting they liked it, I should have at
 >> >> >> >>>least taken a direct feed though a preamp or direct box on
 >> >> >> >>>another channel, as well.

> to the way I'm patching Paris tracks through Cubase SX channels. =
 Depending
 > on the number of ADAT channels, you could process Paris tracks with =
 TDM
 > plugins in real time during mixdown.
 >
 > Muhahahahah!!!!!!
 >
 >
 > "Sanbar" <sanbar@wi.rr.com> wrote in message news:447783c0@linux...
 > > I saw this gear for \$900. Is it worth it.
 > >
 > > 1- 888 Digi 8 in 8 out rack
 > > 1- 882 digi 8 in 8 out rack
 > > 1- digi adat bridge
 > > 1- Digi 11 space expansion rack
 > > 5- Mix Farm Cards
 > > 1- lexicon nuverb
 > > 1- waves bundle
 > > 1- 18 gig drive
 > > 1- 2 gig drive
 > > 1- 4 gig drive
 > > 1- orb drive with 6 disks
 > > 2- digi input cards
 > > 1- mac powerpc computer with mouse and keyboard
 > > *all cables included
 > > *all manuals for everthing *plus all install disks for everything
 > > *also included 3 pro tools and one DVD instruction and help books
 > >
 > >
 >
 >

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_002B_01C6813D.B3020500

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">

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

<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV>Deej,</DIV>
<DIV>>I sorta get the image of the dominant Paris dog humping the =
submissive=20
PT
>dog.....but then again, I'm sorta sick this =
way..
</DIV>
<DIV>We all are.</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>"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message <A=20
=
href=3D"news:4477abef\$1@linux">news:4477abef\$1@linux...</DIV>Plus....=
.....think=20
of the outrage in the PT community this would cause. I
sorta get =
the image=20
of the dominant Paris dog humping the submissive =
PT
dog.....but then=20
again, I'm sorta sick this way..

;o)

"DJ" <<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote in message
<A=20
href=3D"news:4477ab8d@linux">news:4477ab8d@linux...
> BTW, =
this would=20
be an awesome rig to use as a standalone processor,
similar
> =
to the=20
way I'm patching Paris tracks through Cubase SX channels. =
Depending
> on=20
the number of ADAT channels, you could process Paris tracks with =
TDM
>=20
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>
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Muhahahahah!!!!!!
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> > I =
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> >
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 input=20
 cards
> 1- mac powerpc computer with mouse and =
 keyboard
>=20
 > *all cables included
> *all manuals for everthing =
 *plus all=20
 install disks for everything
> *also included 3 pro tools =
 and one=20
 DVD instruction and help books
>
>=20
 >
>
>
</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html </DIV></BODY ></HTML>

-----=_NextPart_000_002B_01C6813D.B3020500--Keep us posted on the Portico. I've been
 lusting after one of those, but
 tonight I took the plunge, stuck some rubber feet on the module below it so
 I wouldn't scratch it and actually inserted the ADL 600 in the top of my
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1. It needs (and gets) plenty of ventilation (this is a slant rack so the
 top of any module in this rack is angled downward, nothing covers the top of
 the module and therefore it has lots of air above it for ventilation..
2. I'm now gonna be patching it into my bay.
3. I'm gonna figure out a way to pay for it.

It ain't cheap, but I'm finding it so useful that I think it's going to be
 it's worth every penny. This thing sounds big and expensive, like my Great
 River MP2-MH sounds big and expensive, though obviously in two different
 ways.

Damned impressive piece of work.

;o)

"Neil" <OIUOIU@OI.com> wrote in message news:4477f007\$1@linux...

>

> Well, FWIW, I ended up picking up a SansampBass & ran the
> signal out through my reamp box (it's the one made by Radial),
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> snagged. I think it'll all work out fine with a blend of those
> two tracks.

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> Special (the Royer-modded MXL)... jury's still out on that,
> though - took me about two seconds to yank it & put the mic
> back through the Chandler TG2 - the Chandler kicked it's ass.
> Was not really impressed with the Portico for that application.
> Hard vox tomorrow - we'll see how it does up against the ISA
> 428, which is what we've been using for the harder-edged stuff
> on this project.

>

> Neil

>

>

>

>

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

> >OK then.. thanks. I'll probably RTFM tonight. This thing has some very
> >interesting tone shaping properties. I'm liking what it's doing but it
> >really needs to be used with either active pickups or, if used with
passive

> >pickups, to be output to another device with additional gain staging
(like

> a

> >compressor as John suggested) in order to achieve optimal recording
levels.

> >When I first opened it up, I though "o'gawd.....another tweakhead box.

> >It's gonna' take me forever to dial in anything usable". Wrong. It's very

> >easy to snag your basic sound and then contour it to taste. I've got a

> >Demeter "H" series opto preamp that is starting to look like it's gonna

> end

> >up being the Ampeg's bitch. What I have achieved so far with this is a
very

> >coloured sound, but so is my B15-N and I like that color just fine.

> >

> >;o)
> >
> >"Aaron Allen" <nospam@not_here.dude

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 12:44:57 GMT
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a>> wrote in message
> >news:4477e4ca\$1@linux...
> >> DeeJ.. it's typical for the master to only run the amp / amp output..
> >since
> >> you're into the DI out this is probably a normal operating procedure.
> That
> >> keeps the player from jacking gain on the soundman in a live situation
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> >> playing volume war with the gtr player. There are some exceptions (SWR
> >model
> >> 400 is one) that don't stick to this ruling, but I bet the Ampeg is on
> the
> >> 'standard'.
> >> Try hitting a DI from the *to the amp* output and I bet the master
works.
> >>
> >> AA
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> >> news:4477d24d@linux...
> >> > Hi John,
> >> >
> >> > The Ampeg preamp came in today. It's got some nice (and startlingly
> >> > obvious)
> >> > tone shaping possibilities that are very specific to bass. One
> >> > question.....when I crank the master knob, you'd think I
would
> >> > hear
> >> > a difference in output volume, but nothing is happening. Could be
that
> >> > I've
> >> > got a defective unit.. I'm running the balanced output direct to a
Paris
> >> > A/D
> >> > converter. Cranking the volume knob completely clockwise gets me to
> >> > around -10dB on the Paris meter.
> >> > It sounds nice, but to be quite honest, I'm using a stock PBass
(passive

> > > pickups) and A/B'ing it with an Avalon 737 and a Presonus ADL 600 and
> > > those
> > > two preamps are kicking it's ass most seriously in every way. The ADL
> is
> > > an
> > > absolute monster as a bass DI, even though it doesn't have an EQ.
Every
> > > nuance of the finger touching the string, touching the fret, pulling
> off
> > > the
> > > fret is so friggin articulated with this preamp that it's absolutely
> > sick.
> > > This preamp actually picks up my thought patterns, converts them to
> > audio
> > > and I hear them through the Paris converters as I'm deciding where to
> > fret
> > > next.
> > >
> > > Anyway, like I said, maybe I've got a defective Ampeg.
> > >
> > > Cheers,
> > >
> > > DeeJ
> > >
> > >
> > > "John" <no@no.com> wrote in message news:44758e35\$1@linux...
> > > >
> > > > DJ, Also add 3 to 6 db of compression post to get it right in the
> > > > pocket.
> > > >
> > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> > > > > I just ordered one of these from MF. I want to A/B it against my
> > *go
> > > to*
> > > > bass DI which is an Avalon 737. I'm gonna give it 45 days to
infatuate
> > > > me.
> > > > >
> > > > > ;o)
> > > > >
> > > > > "john" <no@no.com> wrote in message news:44735027\$1@linux...
> > > > > >
> > > > > > Ymmv but my sansamp was crap tonewise and this Ampeg preamp has
> > > > > > totally
> > > > > > infatuated
> > > > > > me. You need to try them but I will never have a sans amp again.
> > > The
> > > > tone

> > > > to me is totally amateurish and not even at all plus low signal
> > > > output.
> > > > How sucky is that?
> > > > John
> > > >
> > > > "justcron" <paris@hydrorecords.com> wrote:
> > > > >haha no it doesn't
> > > >
> > > > >And Neil... I dont think thats a good idear...
> > > >
> > > > >"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
> > > > >
> > > > > sans-amp sucks. i sold mine on ebay and bought the Ampeg
SVPCL
> >for
> > > > \$350
> > > >
> > > > > used.
> > > > > Awesome! The tone is EVEN and LOW where the sansamp is
neither.
> > > > >
> > <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
> > > > >
> > > > >
> > > > >
> > > > > "Neil" <OIUOIU@OIU.com> wrote:
> > > > > >
> > > > > >I have a bass track that this band I'm recording is happy with
> > > > > >the sound of, but I personally think sucks... OK, maybe I
> > > > > >should say it a different way: "They like it, but I think they
> > > > > >might like it even better if I could improve upon it :D
> > > > > >How's that for politically correct? lol
> > > > > >
> > > > > >Anyway, I'm thinking about reamping it or maybe Sans-amp-ing
> it,
> > > > > >but here's my question: If I pick up a Bass Sansamp, I know
the
> > > > > >input isn't designed for line-level stuff, so if I run the
> > > > > >signal out of a line-level out on my convertors, then through
> a
> > > > > >mic pre that also has a line-level input and also an output
> > > > > >level control (of which I have a few), can I just feed a very
> > > > > >low level out of the preamp into the Sansamp input, or will I
> > > > > >run into impedance issues with this method?
> > > > > >
> > > > > >Reamping's no problem - I can easily rig that up, so if this
> > > > > >other option doesn't work, I can always fall back on that, but
> > > > > >for another choice, would a Sansamp box work in this instance?

>i keep meaning to try cat when i'm at the store but images of their cute little faces prevents me from doing so. now carp.....

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

>the bottom with no sinker required.....catfish anyone?

>>
>> On Fri, 26 May 2006 11:19:09 -0600, "DJ"
>> <animix_spam-this-ahole_@animas.net> wrote:
>>
>> >Now think about this uncle Rick.....since I don't have one yet,
>HTF
>> >am I supposed to know what will bite? I've got an old Dell Latitude here
>and
>> >as soon as I get myself a Samsung with solid state HD's, I'll A/B them on
>> >bass and trout and let everyone know.
>> >
>> >
>> >"rick" <parnell68@hotmail.com> wrote in message
>> >news:h2ee72lrdqdmnj3vj84c0is81rg2bi62n@4ax.com...
>> >> so tell me old guru of the deep blue...what'll bite on it?
>> >>
>> >>
>> >>
>> >> On Fri, 26 May 2006 09:55:48 -0600, "DJ"
>> >> <animix_spam-this-ahole_@animas.net> wrote:
>> >>
>> >> >Finally I can use my laptop as a fishing lure. It's about time.
>> >> >
>> >> >"rick" <parnell68@hotmail.com> wrote in message
>> >> >news:247e725e3v18cqdt9bth83tcceq16tgguo@4ax.com...
>> >> >> and you can finally play frisbee with a laptop during those...off
>> >> >> hours.
>> >> >>
>> >> >> On 27 May 2006 00:35:33 +1000, "LaMont" <jjdpro@ameritech.net>
>wrote:
>> >> >>
>> >> >> >
>> >> >>
>> >>
>>
>>>> <http://www.informationweek.com/hardwar>

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Aaron Allen](#) on Thu, 04 May 2006 13:00:32 GMT
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e/showArticle.jhtml?articleID=18810

>1
>> >7
>> >> >67
>> >> >> >
>> >> >> >WOW!! Look at the thru-put on this baby.. This is going to change

>> >things
>> >> >> >alot the DAW busines. I fthey can do 32 Gig flash, you know 80 ,
>120,
>> >200
>> >> >> >is right around the corner.
>> >> >>
>> >> >
>> >>
>> >
>>
>>
>>
>Maybe Samsung will make a laptop that smells like dough bait.

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:115g72dd7v8h6vlrdndti5a194s74637gt@4ax.com...
> i keep meaning to try cat when i'm at the store but images of their
> cute little faces prevents me from doing so. now carp.....
>
> On Fri, 26 May 2006 14:04:26 -0600, "DJ"
> <animix_spam-this-ahole_@animas.net> wrote:
>
> >I doubt a laptop would make a good trolling lure, but would lie nicely on
> >the bottom with no sinker required.....catfish anyone?
> >
> >;o)
> >
> >
> >
> >"rick" <parnell68@hotmail.com> wrote in message
> >news:3uie72t237dn0d9fthvssvc28ogjs86jt3@4ax.com...
> >> AAAAAnd if it weren't, i would have done this in one post. so there.
> >>
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> >> <animix_spam-this-ahole_@animas.net> wrote:
> >>
> >> >Now think about this uncle Rick.....since I don't have one
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> > >

> > >

> > >

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> >> >> >>

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> >> >> >>

> >> >> >

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> >> >

> >>

> >

> >

>I hope you don't mind me sharing this with you.

http://youtube.com/watch?v=QW_6iwi1Zs0&search=erwin%20musper

Our first hitsingle in the Netherlands when we still had hair.

The guy on Fender rhodes is Erwin Musper who nowadays owns a studio in Cincinnati.

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

Shortly I came back in contact with him and we decided to do some new stuff

on

which I'm working now. I guess some relationships never end, no matter the distance.

Greetings,

AbOh, the guy on LV and drums well...that's me.

"Ab" <ab.vangoor@wanadoo.fr> wrote:

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>

>Greetings,

>

>AbDJ,

The SVPCL page 7 of the manual has a schematic and the Transformer Balanced Line Out is PRE Master and so Master has no effect. The two PreAmp outs are Post Master though. Also I'm running an Ibanez attack bass with ACTIVE electronics so that helps I'm sure. I also read that there is a chip replacement for more gain. E

ven with the active electronics I'm right on the edge of having enough gain but the tone is totally where I want it. Now I'm not saying the \$2000 preamps won't sound better but that's a whole nother price range and the Sansamp is a lower priced unit too, but for me this box totally gets me the sound I need for rock and roll and jazz. I'll investigate the chip mode to get more output. I also don't remember if I set the Paris Patchbay to -10db or +4. I'm betting I have it on -10db. I'm using the Preouts though and I'll try the Balanced Out next. For me there is no comparison with a sansamp though. For me the sansamp is very uneven in response, very low on output and really bad tone compared to the SVPCL.

John

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

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 13:01:21 GMT
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>> >> >> >> >>>level control (of which I have a few), can I just feed a very
>> >> >> >> >>>low level out of the preamp into the Sansamp input, or will
I
>> >> >> >> >>>run into impedance issues with this method?
>> >> >> >> >>>
>> >> >> >> >>>Reamping's no problem - I can easily rig that up, so if this
>> >> >> >> >>>other option doesn't work, I can always fall back on that,
but
>> >> >> >> >>>for another choice, would a Sansamp box work in this instance?
>> >> >> >> >>>
>> >> >> >> >>>Problem is "Farty distortion", BTW. It may take a re-tracking
>> >> >> >> >>>with a better input chain than the bass player's Carvin head
>> >> >> >> >>>line-out jack, but I want to at least investigate other
>options
>> >> >> >> >>>first. Worst bass sound I ever permitted to go to track...
>how's
>> >> >> >> >>>that for an achievement? lol Totally my fault, though

```
>> >> >> >> >>>despite the band insisting they liked it, I should have at
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>> >> >> >> >>>
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>> >> >> >> >>>
>> >> >> >> >>
>> >> >> >> >
>> >> >> >> >
>> >> >> >>
>> >> >> >
>> >> >> >
>> >> >>
>> >> >
>> >> >
>> >>
>> >>
>> >> I choose Polesoft Lockspam to fight spam, and you?
>> >> http://www.polesoft.com/refer.html
>> >>
>> >>
>> >
>> >
>>
>
>I guess I'm not really a true slut.  :-)
```

"John" <no@no.com> wrote:

>
>DJ,
>
>The SVPCL page 7 of the manual has a schematic and the Transformer Balanced
>Line Out is PRE Master and so Master has no effect. The two PreAmp outs
>are Post Master though. Also I'm running an Ibanez attack bass with ACTIVE
>electronics so that helps I'm sure. I also read that there is a chip replacement
>for more gain. E
>
>ven with the active electronics I'm right on the edge of having enough gain
>but the tone is totally where I want it. Now I'm not saying the \$2000 preamps
>won't sound better but that's a whole nother price range and the Sansamp
>is a lower priced unit too, but for me this box totally gets me the sound
>I need for rock and roll and jazz. I'll investigate the chip mode to get
>more output. I also don't remember if I set the Paris Patchbay to -10db
>or +4. I'm betting I have it on -10db. I'm using the Preouts though and
>I'll try the Balanced Out next. For me there is no comparison with a sansamp

>though. For me the sansamp is very uneven in response, very low on output
>and really bad tone compared to the SVPCL.
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>>has been kind enough to allow me to demo it for a while and now I'm getting
>>blown away by it more and more each day.. Using this exhalted top rack
>>position means three things.....
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>>1. It needs (and gets) plenty of ventilation (this is a slant rack so the
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>>It ain't cheap, but I'm finding it so useful that I think it's going to
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>>> Was not really impressed with the Portico for that application.
>>> Hard vox tomorrow - we'll see how it does up against the ISA
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very

For the first time using the Sansamp, I didn't find it to be necessarily uneven in response - I think it interprets dynamics more "dynamically" than, let's say, a straight-ahead direct box, or perhaps the Ampeg you're referring to, but in this case, that seemed to be a big benefit. I used it with the blend setting set all the way on the processed side (figuring if I wanted any of the original sound, I could just bring up the original track), so I'm sure that makes some kind of difference, as well. Add just a little drive to bring in some constant distortion to mask the intermittent distortion that the Carvin head imparted, and we've now got a completely useable metal bass track. If the guy's up to re-doing these parts, I'd still like to seem him do that, just for the sake of trying to get it to a higher level of quality. Once I played the re-amped-sansamped tracks for a couple of the guys last night, their opinion of the original track changed dramatically... It went from "yeah that's cool, we like that sound, no don't change it" to: "Yeah, I see what you're saying" when I pointed out that even though this was better, I felt we could get better still if we re-did them through something other than the line-out on that particular bass head.

Anyway, as far as gain goes, there was plenty, and in fact I had the level on the Sansamp set at maybe an "8" out of "10" to avoid clipping the inputs - but then I was running out of a line-level signal & dropping it down to instrument level through the reamp box, so again, I'm sure that makes a difference, too. So, I found it to be a pretty useful little tool for this purpose, and my local Guitar Center drone gave me a pretty good deal on it (\$160, plus an a/c adaptor for another five bucks), so that doesn't hurt, either. Is it better than your Ampeg thingy? I doubt it, just on principle LOL but for what I needed on these tracks, it seems to have worked.

Neil

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>>>> >> >> >> >>
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>>with
>>>> >> >> >> >>>the sound of, but I personally think sucks... OK, maybe
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>>>> >> >> >> >>>should say it a different way: "They like it, but I think
>>they
>>>> >> >> >> >>>might like it even better if I could improve upon it :D
>>>> >> >> >> >>>How's that for politically correct? lol
>>>> >> >> >> >>>
>>>> >> >> >> >>>Anyway, I'm thinking about reamping it or maybe Sans-amp-ing
>>>> it,
>>>> >> >> >> >>>but here's my question: If I pick up a Bass Sansamp, I know
>>>the

>>>> >>

>>>> >

>>>> >

>>>>

>>>

>>>

>>

>Yes DC, please do share....!!

"DC" <dc@spammersinhell.com> wrote in message news:4477dc50\$1@linux...

>

> Hey all,

>

> I am discovering some *amazing* stuff trying a multiband

> split/compressor in Paris. THANK YOU to Sakis and Deej for the

> help with this.

>

> More to follow, but I am getting results, on very familiar material

> that are just making me grin from ear to ear...

>

> As soon as I get this live disc out the door I will post the details.

>

> Paris lives!

>

> DC

>Yes you are. Just look again at that giant drum kit that is now sitting in
your wife's living room.

;o)

"John" <no@no.com> wrote in message news:44783479@linux...

>

> I guess I'm not really a true slut. :-(

>

>

> "John" <no@no.com> wrote:

> >

> >DJ,

> >

> >The SVPCL page 7 of the manual has a schematic and the Transformer
Balanced

> >Line Out is PRE Master and so Master has no effect. The two PreAmp outs

> >are Post Master though. Also I'm running an Ibanez attack bass with

ACTIVE

> >electronics so that helps I'm sure. I also read that there is a chip
replacement

> >for more gain. E

> >

> >ven with the active electronics I'm right on the edge of having enough gain

> >but the tone is totally where I want it. Now I'm not saying the \$2000 preamps

> >won't sound better but that's a whole nother price range and the Sansamp

> >is a lower priced unit too, but for me this box totally gets me the sound

> >I need for rock and roll and jazz. I'll investigate the chip mode to get

> >more output. I also don't remember if I set the Paris Patchbay to -10db

> >or +4. I'm betting I have it on -10db. I'm using the Preouts though and

> >I'll try the Balanced Out next. For me there is no comparison with a sansamp

> >though. For me the sansamp is very uneven in response, very low on output

> >and really bad tone compared to the SVPCL.

> >

> >John

> >

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

> >>Keep us posted on the Portico. I've been lusting after one of those, but

> >>tonight I took the plunge, stuck some rubber feet on the module below it

> >>so

> >>I wouldn't scratch it and actually inserted the ADL 600 in the top of my

> >>rack where it can't get scratched top or bottom and it will be stable riding

> >>the rubber feet on top of the other module without using rack screws.

Morgan

> >>has been kind enough to allow me to demo it for a while and now I'm getting

> >>blown away by it more and more each day.. Using this exhalted top rack

> >>position means three things.....

> >>

> >>1. It needs (and gets) plenty of ventilation (this is a slant rack so the

> >>top of any module in this rack is angled downward, nothing covers the top

> >>of

> >>the module and therefore it has lots of air above it for ventilation..

> >>2. I'm now gonna be patching it into my bay.

> >>3. I'm gonna figure out a way to pay for it.

> >>

> >>It ain't cheap, but I'm finding it so useful that I think it's going to

> >>be

> >>it's worth every penny. This thing sounds big and expensive, like my Great

> >>River MP2-MH sounds big and expensive, though obviously in two different

> >>ways.

> >>
> >>Damned impressive piece of work.
> >>
> >>;o)
> >>
> >>
> >>
> >>"Neil" <OIUOIU@OI.com> wrote in message news:4477f007\$1@linux...
> >>>
> >>> Well, FWIW, I ended up picking up a SansampBass & ran the
> >>> signal out through my reamp box (it's the one made by Radial),
> >>> and did both... Sansamp-ed the track, then reamped it as
> >>> well... it's MUCH, much better, though still not what I'd
> >>> consider "killer", it'll definitely work, though. The Sansamp
> >>> gave it some presence & wooliness that it was lacking, and the
> >>> reamped track gave it presence and better articulation/clarity,
> >>> using a Mesa head on the cleanest setting, and running it
> >>> through a guitar cab with some really tight speakers, then
> >>> micing it with a TLM-103 through a Neve Portico I also recently
> >>> snagged. I think it'll all work out fine with a blend of those
> >>> two tracks.
> >>>
> >>> Also tried the new Portico on a soft vocal track with a Claytor
> >>> Special (the Royer-modded MXL)... jury's still out on that,
> >>> though - took me about two seconds to yank it & put the mic
> >>> back through the Chandler TG2 - the Chandler kicked it's ass.
> >>> Was not really impressed with the Portico for that application.
> >>> Hard vox tomorrow - we'll see how it does up against the ISA
> >>> 428, which is what we've been using for the harder-edged stuff
> >>> on this project.
> >>>
> >>> Neil
> >>>
> >>>
> >>>
> >>>
> >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>> >OK then.. thanks. I'll probably RTFM tonight. This thing has some
very
> >>> >interesting tone shaping properties. I'm liking what it's doing but
> it
> >>> >really needs to be used with either active pickups or, if used with
> >>passive
> >>> >pickups, to be output to another device with additional gain staging
> >>(like
> >>> a
> >>> >compressor as John suggested) in order to achieve optimal recording
> >>levels.

> >>> >When I first opened it up, I though "o'gawd.....another tweakhead
> box.
> >>> >It's gonna' take me forever to dial in anything usable". Wrong. It's
> >very
> >>> >easy to snag your basic sound and then contour it to taste. I've got
> >a
> >>> >Demeter "H" series opto preamp that is starting to look like it's
gonna
> >>> end
> >>> >up being the Ampeg's bitch. What I have achieved so far with this is
> >a
> >>very
> >>> >coloured sound, but so is my B15-N and I like that color just fine.
> >>> >
> >>> >;o)
> >>> >
> >>> >"Aaron Allen" <nospam@not_here.dude> wrote in message
> >>> >news:4477e4ca\$1@linux...
> >>> >> DeeJ.. it's typical for the master to only run the amp / amp
output..
> >>> >since
> >>> >> you're into the DI out this is probably a normal operating
procedure.
> >>> That
> >>> >> keeps the player from jacking gain on the soundman in a live
situation
> >>> >when
> >>> >> playing volume war with the gtr player. There are some exceptions
> (SWR
> >>> >model
> >>> >> 400 is one) that don't stick to this ruling, but I bet the Ampeg is
> >on
> >>> the
> >>> >> 'standard'.
> >>> >> Try hitting a DI from the *to the amp* output and I bet the master
> >>works.
> >>> >>
> >>> >> AA
> >>> >>
> >>> >>
> >>> >> &qu

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Dimitrios](#) on Thu, 04 May 2006 13:24:42 GMT
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ot;DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> >>> >> news:4477d24d@linux...
 > >>> >> > Hi John,
 > >>> >> >
 > >>> >> > The Ampeg preamp came in today. It's got some nice (and
 startlingly
 > >>> >> > obvious)
 > >>> >> > tone shaping possibilities that are very specific to bass. One
 > >>> >> > question.....when I crank the master knob, you'd think I
 > >>would
 > >>> >> > hear
 > >>> >> > a difference in output volume, but nothing is happening. Could be
 > >>that
 > >>> >> > I've
 > >>> >> > got a defective unit.. I'm running the balanced output direct to
 > >a
 > >>Paris
 > >>> >> > A/D
 > >>> >> > converter. Cranking the volume knob completely clockwise gets me
 > >to
 > >>> >> > around -10dB on the Paris meter.
 > >>> >> > It sounds nice, but to be quite honest, I'm using a stock PBass
 > >>(passive
 > >>> >> > pickups) and A/B'ing it with an Avalon 737 and a Presonus ADL 600
 > >and
 > >>> >> > those
 > >>> >> > two preamps are kicking it's ass most seriously in every way. The
 > >ADL
 > >>> is
 > >>> >> > an
 > >>> >> > absolute monster as a bass DI, even though it doesn't have an EQ.
 > >>Every
 > >>> >> > nuance of the finger touching the string, touching the fret,
 pulling
 > >>> off
 > >>> >> > the
 > >>> >> > fret is so friggin articulated with this preamp that it's
 absolutely
 > >>> >sick.
 > >>> >> > This preamp actually picks up my thought patterns, converts them
 > >to
 > >>> >audio
 > >>> >> > and I hear them through the Paris converters as I'm deciding
 where
 > >to
 > >>> >fret
 > >>> >> > next.
 > >>> >> >
 > >>> >> > Anyway, like I said, maybe I've got a defective Ampeg.

> >>> >> >
> >>> >> > Cheers,
> >>> >> >
> >>> >> > DeeJ
> >>> >> >
> >>> >> >
> >>> >> > "John" <no@no.com> wrote in message news:44758e35\$1@linux...
> >>> >> >>
> >>> >> >> DJ, Also add 3 to 6 db of compression post to get it right in
> the
> >>> >> >> pocket.
> >>> >> >>
> >>> >> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>> >> >> >I just ordered one of these from MF. I want to A/B it against
> my
> >>*go
> >>> >to*
> >>> >> >> >bass DI which is an Avalon 737. I'm gonna give it 45 days to
> >>infatuate
> >>> >> > me.
> >>> >> >> >
> >>> >> >> >> ;o)
> >>> >> >> >
> >>> >> >> >"john" <no@no.com> wrote in message news:44735027\$1@linux...
> >>> >> >> >>
> >>> >> >> >> Ymmv but my sansamp was crap tonewise and this Ampeg preamp
> has
> >>> >> >> >> totally
> >>> >> >> >infatuated
> >>> >> >> >> me. You need to try them but I will never have a sans amp
again.
> >>> >The
> >>> >> >> >tone
> >>> >> >> >> to me is totally amateurish and not even at all plus low
signal
> >>> >> >> >> output.
> >>> >> >> >> How sucky is that?
> >>> >> >> >> John
> >>> >> >> >>
> >>> >> >> >> "justcron" <paris@hydrorecords.com> wrote:
> >>> >> >> >> >haha no it doesn't
> >>> >> >> >> >
> >>> >> >> >> >And Neil... I dont think thats a good idear...
> >>> >> >> >> >
> >>> >> >> >> >"john" <no@no.com> wrote in message news:4472fa19\$1@linux...
> >>> >> >> >> >>
> >>> >> >> >> >> sans-amp sucks. i sold mine on ebay and bought the Ampeg
> >>SVPCL

> >>> >for
> >>> >> >> >\$350
> >>> >> >> >>
> >>> >> >> >> >> used.
> >>> >> >> >> >> Awesome! The tone is EVEN and LOW where the sansamp is
> >>>neither.
> >>> >> >> >> >>
> >>> > <http://namm.harmony-central.com/WNAMM04/Content/Ampeg/PR/SVP CL.html>
> >>> >> >> >> >>
> >>> >> >> >> >>
> >>> >> >> >> >>
> >>> >> >> >> >> "Neil" <OIUOIU@OIU.com> wrote:
> >>> >> >> >> >>>
> >>> >> >> >> >>>I have a bass track that this band I'm recording is happy
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> >>>they
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> >>> >> >> >> >>>How's that for politically correct? lol
> >>> >> >> >> >>>
> >>> >> >> >> >>>Anyway, I'm thinking about reamping it or maybe
Sans-amp-ing
> >>> it,
> >>> >> >> >> >>>but here's my question: If I pick up a Bass Sansamp, I
know
> >>>the
> >>> >> >> >> >>>input isn't designed for line-level stuff, so if I run the
> >>> >> >> >> >>>signal out of a line-level out on my convertors, then
through
> >>> a
> >>> >> >> >> >>>mic pre that also has a line-level input and also an
output
> >>> >> >> >> >>>level control (of which I have a few), can I just feed a
> >>>very
> >>> >> >> >> >>>low level out of the preamp into the Sansamp input, or
will
> >>>I
> >>> >> >> >> >>>run into impedance issues with this method?
> >>> >> >> >> >>>
> >>> >> >> >> >>>Reamping's no problem - I can easily rig that up, so if
this
> >>> >> >> >> >>>other option doesn't work, I can always fall back on that,
> >>>but
> >>> >> >> >> >>>for another choice, would a Sansamp box work in this
instance?
> >>> >> >> >> >>>
> >>> >> >> >> >>>Problem is "Farty distortion", BTW. It may take a

re-tracking

> >>> >> >> >>>with a better input chain than the bass player's Carvin head

> >>> >> >> >>>line-out jack, but I want to at least investigate other

> >>options

> >>> >> >> >>>first. Worst bass sound I ever permitted to go to track...

> >>how's

> >>> >> >> >>>that for an achievement? lol Totally my fault, though

> >-

> >>> >> >> >>>despite the band insisting they liked it, I should have at

> >>> >> >> >>>least taken a direct feed though a preamp or direct box on

> >>> >> >> >>>another channel, as well.

> >>> >> >> >>>

> >>> >> >> >>>Neil

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

> >>> >> >> >>>

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

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

> >>> >>

> >>> >>

> >>> >

> >>> >

> >>>

> >>

> >>

> >

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

>Keep us posted on the Portico. I've been lusting after one of

>those

I will... I may play around with it some more today before the band gets here, if have time after running my usual spate of Saturday errands. One of the things slotted for this afternoon is some harmony tracks one one song that the singer's not sure about intervals & such, so I'm going to have to guide him through those & in preparation I may throw down some scratch

harmonies (although they won't be very "scratch", they'll have to be pretty much right on) for him to reference... If I do have time, I'll use the Portico for these to see how it comes across with a different mic - it sure didn't compliment the Claytor-67, that's for sure.

This project is turning out to be a challenge in terms of vocal tone, because the guy wants a thick sort of character to his voice, but he rejects the thicker/warmer-sounding signal chains... when we were auditioning mics & pres, the warmest/thickest-sounding combinations utilized either the Claytor-67 or my modded M-147 with the k-67 capsule through either the Avalon 737 or the Chandler TG2... both mics have a lot of warmth, for sure, but the modded-147 has more high end & air, and the Chandler pre has more of than than does the Avalon. IMO the Kiwi through either of those pres worked really well for his voice... it was pretty thick, with less "air" than those two mics, but the combination he went for was a TLM-103 through the ISA 428 for the harder-edged stuff (he did like the Claytor/Chandler combo for the softer parts, so that's what we've been using there). Now, the -103 through the 428 - that's a pretty clean combination with very little coloration, and the reason he liked that is that it emphasized the breakup/rasp in his voice, but it is NOT what I'd consider a really thick-sounding signal chain. I'm also running the hard-edged takes through a Distressor in "British Mode" on it's way to track.

So I figured we'll be doubling a lot, in order to thicken things up, and he actually doubles his parts really well... in fact, he takes quite a bit of time & is willing to do a bazillion re-takes if necessary in order to get his main track sounding right, but once that's done, he can usually double it REALLY tightly & on-pitch in one take with maybe a couple of punches at the most.

Here's the interesting part... the guy wants his voice to sound like Jonathan Davis (of Korn), specifically he's looking for something like the chorus parts of their song "Coming Undone"... note that he tells me this AFTER we've done the majority of the vocals on two of the three songs, and some of the vox on the 3rd song, and are wrapping up for one evening's worth of work. Keep in mind we've discussed the vocal tone he wants quite at length, and this is the first time he mentions a specific example. So I ask him do they have a CD of it, and one of the guys has it on his iPod, so I listen to it, and yeah, it's got a nice thickness to it, but it also has a really nice bit of high-end air....hmmmmm... sounds like one or two of the signal chains this guy rejected earlier. lol

It's also doubled & tripled & has a metric buttload of processing on it, but apart from that, I think we would've nailed it on this guys voice with the Avalon & either the Claytor-67 or the Modded-147.

So I get online & try to find out who produced and/or engineered it, and the engineer was Frank Filipetti, so I google his name together with Korn & "mic" & "vocal" & "preamp" - all the usual stuff - and I find an interview where he said for lead vox they usually use a Sanken CU-44x; shit, that's a \$2,300 mic - I can't be buying one of THOSE just for this project, but it's also not a tube mic.... hmmm..... it also said they used a Tube-Tech MP1A mic pre and a Neve 1173 for EQ going to track, and an 1176 for compression.

So with several non-tube LDC's to choose from here (although every voice is different, and I think one of my tube mics would've gotten this particular guy closer), and with a tube preamp that also has EQ going to track (the 737), and with a VERY versatile compressor in the Distressor, I think there's a pretty good chance that after some dicking around with various settings, we could've gotten this guy right in the ballpark going to track - despite not having the exact same signal chain, having some similar elements therein can often get you close - if he had just mentioned this specific Korn track or specific vocal tone earlier. ARRRGH! Now it's going to be a matter of having to try to get there with plugin's.

NeilHi,

Chuck and other Parisians.

The distortion I get when using evetiter , you know some crackling in the sound is this ever fixed ?

I have serached the forum and this has been brought up by others too.

Chuck was kind enough to try to fix it...

Evetiter sounds so fine !!!, I would love to know that this is fixed somehow...

Regards,

Dimitrios>they usually use a Sanken CU-44x; shit, that's a \$2,300 mic - I can't be buying one of THOSE just for this project, but it's also not a tube mic.... hmmm..... it also said they used a Tube-Tech MP1A mic pre and a Neve 1173 for EQ going to track, and an 1176 for compression.<

You just need to go out and buy this stuff immediately and quit dickin' with workarounds man. What's wrong with you dude????

;oP

Seriously though, thanksfor the rundown on what you're doing and trying to

accomplish. Your following comment.....

:he tells me this AFTER we've done the majority of the
> vocals on two of the three songs, and some of the vox on the
> 3rd song, and are wrapping up for one evening's worth of work.
> Keep in mind we've discussed the vocal tone he wants quite at
> length, and this is the first time he mentions a specific
> example.

.....is soooo typical of some of the stuff I've experienced lately.

Good luck and keep us posted.

;o)

"Neil" <OIUIO@OIU.com> wrote in message news:44786fca\$1@linux...

>

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

>

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> those two mics, but the combination he went for was a TLM-103
> through the ISA 428 for the harder-edged stuff (he did like the

> Claytor/Chandler combo for the softer parts, so that's what
> we've been using there). Now, the -103 th

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Rod Lincoln](#) on Thu, 04 May 2006 13:26:19 GMT

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rough the 428 - that's

> a pretty clean combination with very little coloration, and the
> reason he liked that is that it emphasized the breakup/rasp in
> his voice, but it is NOT what I'd consider a really thick-
> sounding signal chain. I'm also running the hard-edged takes
> through a Distressor in "British Mode" on it's way to track.

>

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> up, and he actually doubles his parts really well... in fact,
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> you close - if he had just mentioned this specific Korn track
> or specific vocal tone earlier. ARRRGH! Now it's going to be a
> matter of having to try to get there with plugin's.
>
> NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_004E_01C68187.7F4CDE70
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Neil,
Try the Sansamp...
Tom

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voice, but he rejects the thicker/warmer-sounding signal chains... when we were auditioning mics & pres, the warmest/thickest-sounding combinations utilized either the Claytor-67 or my modded M-147 with the k-67 capsule through either the Avalon 737 or the Chandler TG2... both mics have a lot of warmth, for sure, but the modded-147 has more high end & air, and the Chandler pre has more of than than does the Avalon. IMO the Kiwi through either of those pres worked really well for his voice... it was pretty thick, with less "air" than those two mics, but the combination he went for was a TLM-103 through the ISA 428 for the harder-edged stuff (he did like the Claytor/Chandler combo for the softer parts, so that's what we've been using there). Now, the -103 through the 428 - that's a pretty clean combination with very little coloration, and the reason he liked that is that it emphasized the breakup/rasp in his voice, but it is NOT what I'd consider a really thick-sounding signal chain. I'm also running the hard-edged takes through a Distressor in "British Mode" on it's way to track.

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Here's the interesting part... the guy wants his voice to sound like Jonathan Davis (of Korn), specifically he's looking for something like the chorus parts of their song "Coming Undone"... note that he tells me this AFTER we've done the majority of the vocals on two of the three songs, and some of the vox on the 3rd song, and are wrapping up for one evening's worth of work. Keep in mind we've discussed the vocal tone he wants quite at length, and this is the first time he mentions a specific example. So I ask him do they have a CD of it, and one of the guys has it on his iPod, so I listen to it, and yeah, it's got a nice thickness to it, but it also has a really nice bit of high-end air....hmmmmm... sounds like one or two of the signal chains this guy rejected earlier. lol
It's also doubled & tripled & has a metric buttload of processing on it, but apart from that, I think we would've nailed it on this guys voice with the Avalon & either the Claytor-67 or the Modded-147.

So I get online & try to find out who produced and/or engineered it, and the engineer was Frank Filipetti, so I google his name together with Korn & "mic" & "vocal" & "preamp" - all the usual

stuff - and I find an interview where he said for lead vox they usually use a Sanken CU-44x; shit, that's a \$2,300 mic - I can't be buying one of THOSE just for this project, but it's also not a tube mic.... hmmm..... it also said they used a Tube-Tech MP1A mic pre and a Neve 1173 for EQ going to track, and an 1176 for compression.

So with several non-tube LDC's to choose from here (although every voice is different, and I think one of my tube mics would've gotten this particular guy closer), and with a tube preamp that also has EQ going to track (the 737), and with a VERY versatile compressor in the Distressor, I think there's a pretty good chance that after some dicking around with various settings, we could've gotten this guy right in the ballpark going to track - despite not having the exact same signal chain, having some similar elements therein can often get you close - if he had just mentioned this specific Korn track or specific vocal tone earlier. ARRRGH! Now it's going to be a matter of having to try to get there with plugin's.

Neil

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_004E_01C68187.7F4CDE70

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Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>

</HEAD>

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<DIV>Neil,</DIV>

<DIV>Try the Sansamp...</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Neil" <OIUIO@OIU.com> =

wrote in=20

message <A=20

=
href=3D"news:44786fca\$1@linux">news:44786fca\$1@linux...</DIV>
"DJ"=
<<A=20
=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
wrote:

>Keep us posted on the Portico. I've been lusting =
after one=20
of
>those

I will... I may play around with it some more =
today=20
before the
band gets here, if have time after running my usual =
spate=20
of
Saturday errands. One of the things slotted for this =
afternoon
is=20
some harmony tracks one one song that the singer's not sure
about =
intervals=20
& such, so I'm going to have to guide him
through those & =
in=20
preparation I may throw down some scratch
harmonies (although they =
won't be=20
very "scratch", they'll have
to be pretty much right on) for him to =

reference... If I do
have time, I'll use the Portico for these to =
see how=20
it comes
across with a different mic - it sure didn't compliment=20
the
Claytor-67, that's for sure.

This project is turning out =
to be a=20
challenge in terms of vocal
tone, because the guy wants a thick =
sort of=20
character to his
voice, but he rejects the thicker/warmer-sounding=20
signal
chains... when we were auditioning mics & pres,=20
the
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the
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the=20
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to=20
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at the most.

Here's the =
interesting=20
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like Jonathan Davis (of =
Korn),=20

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Aaron Allen](#) on Thu, 04 May 2006 13:57:56 GMT
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br />
specifically he's looking for
something like the chorus parts of =
their song=20
"Coming Undone"...
note that he tells me this AFTER we've done the =
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vocals on two of the three songs, and some of the vox on =
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first time he mentions a specific
example. So I ask him do they =
have a CD=20
of it, and one
of the guys has it on his iPod, so I listen to it, =
and=20
yeah,
it's got a nice

Eventually, the sample offset can become noticable and also, if you decide it's not working for any reason, you have to undo all of this "per track". It was easy (at least for me) to be working late on a mix and forget to undo one or two of the nudges. Forgetting this numerous times will eventually throw the relative sample accuracy of the tracks off and you enter "flam mode". It's not a *huge deal because you can always realign the tracks with a guide track in the editor that is not being processed, but it's time consuming so being very careful when removing UAD-1 plugins is in order here.

Cheers,

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:44787b80\$1@linux...

>
> Hi to All...
> For those who use FXpansion3 and nudge with their audio tracks you can use
> the following nudge and ommit the sampleslide plugin ...
>
> 3x 100 (3x 4480 =13440)
> 1x 50 (1x 2240 = 2240)
> 1x 10 (1x 480 = 480)
> 1x 5 (1x 240 = 240)
>
> So the total is 13440+2240+480+240= 16400
> That is 17 samples away from 16383 for normal UAD1 plug and only 4 samples
> for a Pultec Uad1 plugin
>
> Even 17 samples is not much for a latency to need sampleslide because you
> can nudge ALL your drumtracks (the ones not using actually a UAD1 plugin
> with UAD plugin compensator)
>
> Hope this will help even someone out there...
> Regards,
> DimitriosHey DJ,

Could you post (probably for the umpteenth time!) your setup that allows for real time processing of VST FX using Paris? Am I correct in understanding that you're running UAD-1 FX w/ no latency while mixing in Paris? Could I run the Waves IR reverb in real time w/ Paris this way?

Thanks!

Gantt

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

>BTW, this would be an awesome rig to use as a standalone processor, similar

>to the way I'm patching Paris tracks through Cubase SX channels. Depending
>on the number of ADAT channels, you could process Paris tracks with TDM
>plugins in real time during mixdown.

>

>Muhahahahah!!!!!!

>

>

>"Sanbar" <sanbar@wi.rr.com> wrote in message news:447783c0@linux...

>> I saw this gear for \$900. Is it worth it.

>>

>> 1- 888 Digi 8 in 8 out rack

>> 1- 882 digi 8 in 8 out rack

>> 1- digi adat bridge

>> 1- Digi 11 space expansion rack

>> 5- Mix Farm Cards

>> 1- lexicon nuverb

>> 1- waves bundle

>> 1- 18 gig drive

>> 1- 2 gig drive

>> 1- 4 gig drive

>> 1- orb drive with 6 disks

>> 2- digi input cards

>> 1- mac powerpc computer with mouse and keyboard

>> *all cables included

>> *all manuals for everthing *plus all install disks for everything

>> *also included 3 pro tools and one DVD instruction and help books

>>

>>

>

>I want to build some WC cables of equal length. Thje intital run from my
master clock to the distro module is 4 meters so the remaining 9 cables I
need to build (8 more WC cables and one AES cable) will need to be 4 meters
also. I can't afford the premade Zoalla or Apogee stuff. I'm looking for raw
75 ohm (and 110 ohm) cable of the highest quality I can afford with the best
connectors I can afford. I don't want my square waves even thinking about
turning into triangle waves due to high capacitance.

I know Canare is good stuff. I have some 110 ohm Mogami here. What would
youse guys suggest for the lowest capacitance?

Thanks,

DeejHi,

Pulsar as I posted before is an exceptional dsp system.

Except f

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Rod Lincoln](#) on Thu, 04 May 2006 14:12:18 GMT
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or the best synths around (Moogs, Prophets, etc) it is a hell of a
PROCESSING ENVIRONMENT

Now a new company has produced new plugz for these beasts.

Hold your breath

SSL9000

Neve1084

Pultec

API 550

RMX-16 (AMS reverb !!!)

and an exceptional mastering dynamic EQ that hard to believe what it can
do to your mixes.

Only pros could have access to beats like these !

Also BSS dynamic 4 channel eq/dynamics emulator also announced.

Still with me ?

WHAT IS THE MOST INTERESTING THE PRICES WILL BE LOW BALLERS !!

Imagine something around 60-70 \$ each main plugin and a bundle with get them
all like 500 \$ or something, prices yet to be announced.

I have tried most plugins out there , believe me these new ones are dream
come true for me...

Note that already there is Vinco (1176 comp emulation).

Tons of free ones.

I would not scream so loud so many times but PaRIS users with adat in/outs
are "obliged" to take this route.

Ok UAD1 are already there but a Pulsar card with 6 dsps and all main plugins
cost used around 400-500-600 \$

So with normal classic option you will have 16 adat ins and outs plus a spdif
in and out plus 2 analog 24/96 in and out plus two (32) midi ins/outs

Now consider the above new plugins buy addon and for around 1000 \$-1100\$
you will have a tremendous resource of fantastic sounding plugins.

If you here their pultec or NEve 1084 eq you will stop using the nice Paris
eq...

Well you would need at least one mec and one adat card or best two mecs two
adat cards , or one mec two adat cards under Me (win98)

Now if you would want to add more adat ins/outs to your system like DJ wants
(me too) you can buy another two Pulsar cards (your plugins are already bought)
which leads to another 1000 \$ to have full three pulsar cards with 18 dsp

chips !!! and be happy as I am...

well there is the "Kingsize" option.

there are also super Pulsar cards out there each having 15 dsp chips !!!

In outs are the sam

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Rod Lincoln](#) on Thu, 04 May 2006 15:23:53 GMT

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Il need to buy an appropriate crimp tool to attach the ends. Proper 75Ohm ends can not be soldered... only crimped. I have some 25' runs of this feeding the Paris and Nuendo computers, and several other devices with no trouble. The DA202 is a really nice 110 Ohm AES cable that fits well into XLR plugs. Note... use Switchcraft XLR connectors for AES signals... the standard Neutrik plugs mess with the impedance somewhat.

David.

DJ wrote:

> I want to build some WC cables of equal length. Thje intital run from my
> master clock to the distro module is 4 meters so the remaining 9 cables I
> need to build (8 more WC cables and one AES cable) will need to be 4 meters
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> turning into triangle waves due to high capacitance.
>
> I know Canare is good stuff. I have some 110 ohm Mogami here. What would
> youse guys suggest for the lowest capacitance?
>
> Thanks,
>
> Deej
>

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Rod Lincoln](#) on Thu, 04 May 2006 15:30:29 GMT

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br />

>I would like to hear more Dimitrios do they play in XP, share IRQ's happily, what is the support route, newsgroups, resources, etc...

What kind of latency does the card exhibit using the adat from paris and back?
AA

"Dimitrios" <musurgio@otenet.gr> wrote in message news:44788b63\$1@linux...

>
> Hi,
> Pulsar as I posted before is an exceptional dsp system.
> Except for the best synths around (Moogs,Prophets,etc) it is a hell of a
> PROCESSING ENVIRONEMENT
> Now a new company has produced new plugz for these beasts.
> Hold your breath
> SSL9000
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> and an exceptional mastering dynamic EQ that hard to believe what it can

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Dimitrios](#) on Thu, 04 May 2006 15:54:15 GMT

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>
> do to your mixes.
> Only pros could have access to beats like these !
>
> Also BSS dynamic 4 channel eq/dymanics emulator also announced.
> Still with me ?
>
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> all like 500 \$ or something,prices yet to be anounced.
>
> I have tried most plugins out there , believe me these new ones are dream
> come true for me...
>
> Note that already there

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Deej \[1\]](#) on Thu, 04 May 2006 16:52:51 GMT

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> adat cards , or one meca two adat cards under Me (win98)
>
> Now if you would want to add more adat ins/outs to your system like DJ
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> (me too) you can buy another two Pulsar cards (your plugins are already
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> which leads to another 1000 \$ to have full three pulsar cards with 18 dsp
> chips !!! and be happy as I am...
>
> well there is the "Kingsize" option.
> there are also super Pulsar cards out there each having 15 dsp chips !!!
> In outs are the same, each card can be bought for around 900\$-1000-1100\$
> used and with three cards you can have 45 dsps !!!!!!!
> Ok back to reality...
>
> One Pulsar card with 6 dsps is adequate for mixing a song and using some
> great plugins as I mentioned.
> The same card can be configured for a synth recording platforma...
>
> I am happy to say more if I see anyone interested...
>
> Regards,
> Dimitrios
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> I forgot to mention that since I'm a Mac guy I'd probably try to
do this using
PT LE or Digital Performer. I have a Digi 002 and a MOTU 2408, but I think
the 2408 w/ the PCI 324 card introduces some latency.

Gantt

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

>
> Hey DJ,
>
> Could you post (probably for the umpteenth time!) your setup that allows
> for real time processing of VST FX using Paris? Am I correct in understanding
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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Deej \[1\]](#) on Thu, 04 May 2006 16:54:40 GMT

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>

>Thanks!

>

>Gantt

>

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [John \[1\]](#) on Thu, 04 May 2006 16:56:16 GMT

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> Tons of free ones.

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> Well you would need at least one mec and one adat card or best two mecs
&g

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Deej \[1\]](#) on Thu, 04 May 2006 17:07:38 GMT
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his channel.

Then on the Cubase Group channel that is sending to the Paris aux, the input will be the ADAT input that is connected to the Paris aux out. The output will be the external effect. Then on the Cubase external effect channel, the output will be the same RME ADAT output that is sending to the Paris ADAT channel sending to the Paris aux.

8. To route a VST effect in Cubase through a Paris aux, in the Cubase project window go to the FX channel and insert the effect you chose in Add/FX on this channel and then choose the same output bus for this channel that you chose for the Group Channel so that this effect goes to the Paris aux

9. On the mono or stereo track in Cubase insert this effect as a send effect.

10. Make sure the channel faders for the audio channel, the FX channel and the Group channel are set to unity.

11. Start playback and make the necessary adjustments in the send levels on the Cubase audio channel and the Paris aux channel.

In order use a hardware processor across submixes in Paris.....

1. Physically patch a pair the I/O of the hardware interface with the I/O of an audio interface you are using with Cubase.

2. In Cubase > VST connections> create an external effect and assign the I/O of the audio device that you are using with Cubase SX

3. In Cubase > VST connections>Group/FX>Add/FX and choose the external effect that you created.

4. If you want centerpanned mono or stereo, at this point you can just use this as a send effect on a mono or stereo audio track or for pannable auxes in Paris, you can follow steps 5 through 9 above.

Here's my routing matrix. Believe it or not, I understand it:

EXTERNAL FX:

1. MULTIFACE analog 1 (mono)
2. MULTIFACE analog 2 (mono)
3. MULTIFACE analog 3 (mono)
4. MULTIFACE analog 4 (mono)
5. MULTIFACE analog 5 (mono)
6. MULTIFACE analog 6 (mono)
7. MULTIFACE analog 7 (mono)
8. MULTIFACE analog 8 (mono)
9. HDSP 1 SPDIF 25 (mono)
10. HDSP 1 SPDIF 26 (mono)
11. HDSP SPDIF 51 & 52 (stereo)
12. HDSP 1 25 & 26 (stereo)

HDSP 1 SPDIF I/O 25 & 26 ASSIGNED TO EXTERNAL FX-EITHER INSERT OR SEND FX
HDSP 2 SPDIF I/O 51 & 52 ASSIGNED TO EXTERNAL FX-PATCHED TO QUANTEC AS SEND FX

Routing matrix:

PARIS SUBMIX 1 CHANNELS 1 THRU 8 / HDSP #1 ADAT 1

Mono-Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
Mono 2-Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
Mono 3-Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
Mono 4-Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
Mono 5-Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
Mono 6-Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
Mono 7-Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
Mono 8-Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8

PARIS SUBMIX 1 CHANNELS 9 THRU 16 / HDSP #1 ADAT 2

Mono 9-Cubase CH 9>RME 1 ADAT 2/1--9 out > Paris CH 9
Mono 10-Cubase CH 10>RME 1 ADAT 2/2-10 out > Paris CH 10
Mono 11-Cubase CH 11>RME 1 ADAT 2/3-11 out > Paris CH 11

Mono 12-Cubase CH 12>RME 1 ADAT 2/4-12 out > Paris CH 12
Mono 13-Cubase CH 13>RME 1 ADAT 2/5-13 out > Paris CH 13
Mono 14-Cubase CH 14>RME 1 ADAT 2/6-14 out > Paris CH 14
Stereo 1 L-Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2/7-15 out > Paris CH 15
Stereo 1 R-Cubase ST CH 15R/Stereo Group 1 R> RME 1 ADAT 2/8-16 out > Paris CH 16

PARIS SUBMIX 2 CHANNELS 1 THRU 8 / HDSP #1 ADAT 3

Mono 15-Cubase CH 16>RME 1 ADAT 3/1-17 out > Paris CH 1
Mono 16-Cubase CH 17>RME 1 ADAT 3/2-18 out > Paris CH 2
Mono 17-Cubase CH 18>RME 1 ADAT 3/3-19 out > Paris CH 3
Mono 18-Cubase CH 19>RME 1 ADAT 3/4-20 out > Paris CH 4
Mono 19-Cubase CH 20>RME 1 ADAT 3/5-21 out > Paris CH 5
Mono 20-Cubase CH 21>RME 1 ADAT 3/6-22 out > Paris CH 6
Mono 21-Cubase CH 22>RME 1 ADAT 3/7-23 out > Paris CH 7
Mono 22-Cubase CH 23>RME 1 ADAT 3/8-24 out > Paris CH 8

PARIS SUBMIX 2 CHANNELS 9 THRU 16 / HDSP #2 ADAT 1

Mono 23-Cubase CH 24>RME 2 ADAT 1/1-27 out > Paris CH 9
Mono 24-Cubase CH 25>RME 2 ADAT 1/2-28 out > Paris CH 10
Mono 25-Cubase CH 26>RME 2 ADAT 1/3-29 out > Paris CH 11
Mono 26-Cubase CH 27>RME 2 ADAT 1/4-30 out > Paris CH 12
Mono 27-Cubase CH 28>RME 2 ADAT 1/5-31 out > Paris CH 13
Mono 28-Cubase CH 29>RME 2 ADAT 1/6-32 out > Paris CH 14
Mono 29-Cubase CH 30>RME 2 ADAT 1/7-33 out > Paris CH 15
Mono 30-Cubase CH 31>RME 2 ADAT 1/8-34 out > Paris CH 16

PARIS SUBMIX 3 CHANNELS 1 THRU 8 / HDSP #2 ADAT 2

Mono 31-Cubase CH 32>RME 2 ADAT 2/1-35 out > Paris CH 1
Mono 32-Cubase CH 33>RME 2 ADAT 2/2-36 out > Paris CH 2
Mono 33-Cubase CH 34>RME 2 ADAT 2/3-37 out > Paris CH 3
Mono 34-Cubase CH 35>RME 2 ADAT 2/4-38 out > Paris CH 4
Mono 35-Cubase CH 36>RME 2 ADAT 2/5-39 out > Paris CH 5
Mono 36-Cubase CH 37>RME 2 ADAT 2/6-40 out > Paris CH 6
Mono 37-Cubase CH 38>RME 2 ADAT 2/7-41 out > Paris CH 7
Mono 38-Cubase CH 39>RME 2 ADAT 2/8-42 out > Paris CH 8

PARIS SUBMIX 3 CHANNELS 9-THRU 16 / HDSP #2 ADAT 3

Mono 39-Cubase CH 40>RME 2 ADAT 3/1-43 out > Paris CH 9
Mono 40-Cubase CH 41>RME 2 ADAT 3/2-44 out > Paris CH 10
Mono 41-Cubase CH 42>RME 2 ADAT 3/3-45 out > Paris CH 11
Mono 42-Cubase CH 43>RME 2 ADAT 3/4-46 out > Paris CH 12
Mono 43-Cubase CH 45>RME 2 ADAT 3/5-47 out > Paris CH 13

Mono 44-Cubase CH 46>RME 2 ADAT 3/6-48 out > Paris CH 14
Mono 45-Cubase CH 47>RME 2 ADAT 3/7-49 out > Paris CH 15
Mono 46-Cubase CH 48>RME 2 ADAT 3/8-50 out > Paris CH 15

PARIS SUBMIX 4 AUXES 1 THRU 8 / MULTIFACE ADAT & MULTIFACE SPDIF

Mono 47-Cubase CH 48>Multi ADAT 1/1-61 out > Paris AUX 1 mono
Mono 48-Cubase CH 49>Multi ADAT 1/2-62 out > Paris AUX 2 mono
Mono 49-Cubase CH 50>Multi ADAT 1/3-63 out > Paris AUX 3 mono
Mono 50-Cubase CH 51>Multi ADAT 1/4-64 out > Paris AUX 4 mono
Mono 51-Cubase CH 52>Multi ADAT 1/5-65 out > Paris AUX 5 mono
Mono 52-Cubase CH 53>Multi ADAT 1/6-66 out > Paris AUX 6 mono
Stereo 2 L-Cubase ST CH 54L/ Stereo Group 2 L> MULTI ADAT 2/7-67 out > Paris AUX 7L
Stereo 2 R-Cubase ST CH 54R/Stereo Group 2 R> MULTI ADAT 2/8-68 out > Paris AUX 7R
Stereo 3 L-Cubase ST CH 55L/ Stereo Group 3 L> MULTI SPDIF-69 out > Paris AUX 8L
Stereo 3 R-Cubase ST CH 55R/Stereo Group 3 R> MULTI SPDIF-70 out > Paris AUX 8R
Boy, you sure are a fast typer! ;-)

David.

DJ wrote:

snipThanks, Deeji! Now all I have to do is figure out how all this translates into PT of DP for my Mac.

Gantt

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

>To use Cubase SX as a standalone processor for applying VST plugins to Paris
>individual track inserts and auxes (requires powerful computer)

>

>Make sure both systems are using a common clock.

>

>In the Control Panel of your native audio interface , set the latency to
>1.5ms.

>

>Physically patch the Cubase ADAT I/O to the ADAT I/O of the audio device
you

>are using with Cubase SX. Check the control panel of you audio hardware
and

>make sure the I/O are sync'ed up.

>

>Set up a matrix in the Paris patchbay where you are sending and returning
>whatever tracks you want to process via ADAT on the insert module.

>
 >Set insert on the Paris mixer channel to external.
 >
 >In Cubase, create a corresponding number of audio tracks.
 >
 >In Cubase > VST connections>create mono input and output busses that
 >correspond to the ADAT I/O of your audio interface that is connected to
 the
 >Paris ADAT I/O
 >
 >Insert the VST processor you want to use on the audio track in Cubase
 >
 >Click on the little "speaker" icon on the Cubase audio channel so you are
 >monitoring with effects.
 >
 >Hit the Play button on Paris. The audio will be processed in Cubase Sx and
 >returned to Paris.
 >
 >The plugin delay compensation works very well at 1.5ms under this scenario,
 >allowing you to play back tracks in Paris that aren't being processed in
 >Cubase with tracks that are.
 >
 >Watch your channel levels in Paris. In an insert send/return scenario, a
 hot
 >track being sent from Paris can clip the bejeezus out of a UAD-1 plugin
 in
 >Cubase SX so be careful.
 >
 >There is another scenario which I use in which I import all of the tracks
 >into Cubase SX and then just return them to Paris while being processed
 on
 >both systems. This takes more time to set up, but if you enjoy the Cubase
 >editing capabilities, this is the way to go.
 >
 >
 >
 >
 >Mono and stereo VST effects in Cubase FX on Paris auxes
 >
 >1. Physically patch a pair the I/O of the audio interface you are using
 with
 >Cubase to a pair of Paris I/O
 >
 >2. Route these Paris I/O to an aux in the Paris patchbay and assign this
 aux
 >to a track (or tracks) in Paris.
 >
 >3. In Cubase > VST connections>make sure the I/O of the card being used

with

>Cubase are set up as mono or stereo input and outputs

>

>4. In Cubase > VST connections>Group/FX>Add/FX and choose the effect you

>want on that FX channel

>

>(at this point, if you want the effect centerpanned, you can just use it

as

>a send effect on a Cubase mono or stereo audio track)

>

>5. In Cubase > VST connections>Group/FX>Add/Group

>

>6. In the Cubase project window go to the Group Channel, rename it with

the

>name of the Paris aux it is using and assign it to the mono or stereo bus

>that is connected to the Paris aux.

>

>7. In order to process across Paris submixes with a single hardware

>processor by routing an external hardware effect from Cubase to the Paris

>Aux channel, in the Cubase project window go to the FX channel you created

>for this hardware processor and insert the external effect on this channel.

>Then on the Cubase Group channel that is sending to the Paris aux, the input

>will be the ADAT input that is connected to the Paris aux out. The output

>will be the external effect. Then on the Cubase external effect channel,

the

>output will be the same RME ADAT output that is sending to the Paris ADAT

>channel sending to the Paris aux.

>

>8. To route a VST effect in Cubase through a Paris aux, in the Cubase

>project window go to the FX channel and insert the effect you chose in

>Add/FX on this channel and then choose the same output bus for this channel

>that you chose for the Group Channel so that this effect goes to the Paris

>aux

>

>9. On the mono or stereo track in Cubase insert this effect as a send

>effect.

>

>10. Make sure the channel faders for the audio channel, the FX channel and

>the Group channel are set to unity.

>

>11. Start playback and make the necessary adjustments in the send levels

on

>the Cubase audio channel and the Paris aux channel.

>

>

>

>

>In order use a hardware processor across submixes in Paris.....

>

>1. Physically patch a pair the I/O of the hardware interface with the I/O of
 >an audio interface you are using with Cubase.

>

>2. In Cubase > VST connections> create an external effect and assign the I/O
 >of the audio device that you are using with Cubase SX

>

>3. In Cubase > VST connections>Group/FX>Add/FX and choose the external
 >effect that you created.

>

>4. If you want centerpanned mono or stereo, at this point you can just use
 >this as a send effect on a mono or stereo audio track or for pannable auxes
 >in Paris, you can follow steps 5 through 9 above.

>

>_____

>_____

>

>Here's my routing matrix. Believe it or not, I understand it:

>

>EXTERNAL FX:

>1. MULTIFACE analog 1 (mono)

>2. MULTIFACE analog 2 (mono)

>3. MULTIFACE analog 3 (mono)

>4. MULTIFACE analog 4 (mono)

>5. MULTIFACE analog 5 (mono)

>6. MULTIFACE analog 6 (mono)

>7. MULTIFACE analog 7 (mono)

>8. MULTIFACE analog 8 (mono)

>9. HDSP 1 SPDIF 25 (mono)

>10.HDSP 1 SPDIF 26 (mono)

>11.HDSP SPDIF 51 & 52 (stereo)

>12.HDSP 1 25 & 26 (stereo)

>

>HDSP 1 SPDIF I/O 25 & 26 ASSIGNED TO EXTERNAL FX-EITHER INSERT OR SEND FX

>HDSP 2 SPDIF I/O 51 & 52 ASSIGNED TO EXTERNAL FX-PATCHED TO QUANTEC AS SEND

>FX

>

>Routing matrix:

>

>PARIS SUBMIX 1 CHANNELS 1 THRU 8 / HDSP #1 ADAT 1

>

>Mono-Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1

>Mono 2-Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2

>Mono 3-Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3

>Mono 4-Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4

>Mono 5-Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5

>Mono 6-Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
 >Mono 7-Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
 >Mono 8-Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
 >
 >PARIS SUBMIX 1 CHANNELS 9 THRU 16 / HDSP #1 ADAT 2
 >
 >Mono 9-Cubase CH 9>RME 1 ADAT 2/1--9 out > Paris CH 9
 >Mono 10-Cubase CH 10>RME 1 ADAT 2/2-10 out > Paris CH 10
 >Mono 11-Cubase CH 11>RME 1 ADAT 2/3-11 out > Paris CH 11
 >Mono 12-Cubase CH 12>RME 1 ADAT 2/4-12 out > Paris CH 12
 >Mono 13-Cubase CH 13>RME 1 ADAT 2/5-13 out > Paris CH 13
 >Mono 14-Cubase CH 14>RME 1 ADAT 2/6-14 out > Paris CH 14
 >Stereo 1 L-Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2/7-15 out > Paris
 >CH 15
 >Stereo 1 R-Cubase ST CH 15R/Stereo Group 1 R> RME 1 ADAT 2/8-16 out > Paris
 >CH 16
 >
 >PARIS SUBMIX 2 CHANNELS 1 THRU 8 / HDSP #1 ADAT 3
 >
 >Mono 15-Cubase CH 16>RME 1 ADAT 3/1-17 out > Paris CH 1
 >Mono 16-Cubase CH 17>RME 1 ADAT 3/2-18 out > Paris CH 2
 >Mono 17-Cubase CH 18>RME 1 ADAT 3/3-19 out > Paris CH 3
 >Mono 18-Cubase CH 19>RME 1 ADAT 3/4-20 out > Paris CH 4
 >Mono 19-Cubase CH 20>RME 1 ADAT 3/5-21 out > Paris CH 5
 >Mono 20-Cubase CH 21>RME 1 ADAT 3/6-22 out > Paris CH 6
 >Mono 21-Cubase CH 22>RME 1 ADAT 3/7-23 out > Paris CH 7
 >Mono 22-Cubase CH 23>RME 1 ADAT 3/8-24 out > Paris CH 8
 >
 >PARIS SUBMIX 2 CHANNELS 9 THRU 16 / HDSP #2 ADAT 1
 >
 >Mono 23-Cubase CH 24>RME 2 ADAT 1/1-27 out > Paris CH 9
 >Mono 24-Cubase CH 25>RME 2 ADAT 1/2-28 out > Paris CH 10
 >Mono 25-Cubase CH 26>RME 2 ADAT 1/3-29 out > Paris CH 11
 >Mono 26-Cubase CH 27>RME 2 ADAT 1/4-30 out > Paris CH 12
 >Mono 27-Cubase CH 28>RME 2 ADAT 1/5-31 out > Paris CH 13
 >Mono 28-Cubase CH 29>RME 2 ADAT 1/6-32 out > Paris CH 14
 >Mono 29-Cubase CH 30>RME 2 ADAT 1/7-33 out > Paris CH 15
 >Mono 30-Cubase CH 31>RME 2 ADAT 1/8-34 out > Paris CH 16
 >
 >PARIS SUBMIX 3 CHANNELS 1 THRU 8 / HDSP #2 ADAT 2
 >
 >Mono 31-Cubase CH 32>RME 2 ADAT 2/1-35 out > Paris CH 1
 >Mono 32-Cubase CH 33>RME 2 ADAT 2/2-36 out > Paris CH 2
 >Mono 33-Cubase CH 34>RME 2 ADAT 2/3-37 out > Paris CH 3
 >Mono 34-Cubase CH 35>RME 2 ADAT 2/4-38 out > Paris CH 4
 >Mono 35-Cubase CH 36>RME 2 ADAT 2/5-39 out > Paris CH 5
 >Mono 36-Cubase CH 37>RME 2 ADAT 2/6-40 out > Paris CH 6
 >Mono 37-Cubase CH 38>RME 2 ADAT 2/7-41 out > Paris CH 7

>Mono 38-Cubase CH 39>RME 2 ADAT 2/8-42 out > Paris CH 8
 >
 >PARIS SUBMIX 3 CHANNELS 9-THRU 16 / HDSP #2 ADAT 3
 >
 >Mono 39-Cubase CH 40>RME 2 ADAT 3/1-43 out > Paris CH 9
 >Mono 40-Cubase CH 41>RME 2 ADAT 3/2-44 out > Paris CH 10
 >Mono 41-Cubase CH 42>RME 2 ADAT 3/3-45 out > Paris CH 11
 >Mono 42-Cubase CH 43>RME 2 ADAT 3/4-46 out > Paris CH 12
 >Mono 43-Cubase CH 45>RME 2 ADAT 3/5-47 out > Paris CH 13
 >Mono 44-Cubase CH 46>RME 2 ADAT 3/6-48 out > Paris CH 14
 >Mono 45-Cubase CH 47>RME 2 ADAT 3/7-49 out > Paris CH 15
 >Mono 46-Cubase CH 48>RME 2 ADAT 3/8-50 out > Paris CH 15
 >
 >PARIS SUBMIX 4 AUXES 1 THRU 8 / MULTIFACE ADAT & MULTIFACE SPDIF
 >
 >Stereo 2 L-Cubase ST CH 54L/ Stereo Group 2 L> MULTI ADAT 2/7-67 out > Paris
 >AUX 7L
 >Stereo 2 R-Cubase ST CH 54R/Stereo Group 2 R> MULTI ADAT 2/8-68 out > Paris
 >AUX 7R
 >Stereo 3 L-Cubase ST CH 55L/ Stereo Group 3 L> MULTI SPDIF-69 out > Paris
 >AUX 8L
 >Stereo 3 R-Cubase ST CH 55R/Stereo Group 3 R> MULTI SPDIF-70 out > Paris
 AUX
 >8R
 >
 >
 >
 >
 >
 >
 >
 >
 >
 >Gantt,

I had a brain fart and forgot which tread this request came from so I posted it as a new thread. You should definitely be able to run the Waves IR this way if your Mac has the horsepower to operate at 1.5ms latency while streaming processed signals live.

Deej

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
 news:44788603\$1@linux...

>
 > Hey DJ,
 >
 > Could you post (probably for the umpteenth time!) your setup that allows
 > for real time processing of VST FX using Paris? Am I correct in

understanding

> that you're running UAD-1 FX w/ no latency while mixing in Paris? Could

> I run the Waves IR reverb in real time w/ Paris this way?

>

> Thanks!

>

> Gantt

>

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

> >BTW, this would be an awesome rig to use as a standalone processor,
similar

> >to the way I'm patching Paris tracks through Cubase SX channels.

Depending

> >on the number of ADAT channels, you could process Paris tracks with TDM

> >plugins in real time during mixdown.

> >

> >Muhahahahah!!!!!!

> >

> >

> >"Sanbar" <sanbar@wi.rr.com> wrote in message news:447783c0@linux...

> >> I saw this gear for \$900. Is it worth it.

> >>

> >> 1- 888 Digi 8 in 8 out rack

> >> 1- 882 digi 8 in 8 out rack

> >> 1- digi adat bridge

> >> 1- Digi 11 space expansion rack

> >> 5- Mix Farm Cards

> >> 1- lexicon nuverb

> >> 1- waves bundle

> >> 1- 18 gig drive

> >> 1- 2 gig drive

> >> 1- 4 gig drive

> >> 1- orb drive with 6 disks

> >> 2- digi input cards

> >> 1- mac powerpc computer with mouse and keyboard

> >> *all cables included

> >> *all manuals for everthing *plus all install disks for everything

> >> *also included 3 pro tools and one DVD instruction and help books

> >>

> >>

> >

> >

> It's in a text doc on the desktop of my native DAw just in case I have one
of those *senior* moments in the middle of a mix.

;o)

"EK Sound" <askme@nospam.com> wrote in message news:44789012\$1@linux...

> Boy, you sure are a fast typer! ;-)
>
> David.
>
> DJ wrote:
>
> snipIf the bussing works similarly to cubase SX, then you should be good to go.
It's been so long since I've used DP or PT, that I don't remember exactly
how this would be set up on those apps, but it couldn't be too different as
long as you can insert external FX in those apps.

Good luck,

Deej

..

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:447891ff\$1@linux...

>
> Thanks, Deeji! Now all I have to do is figure out how all this translates
> into PT of DP for my Mac.
>
> Gantt
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >To use Cubase SX as a standalone processor for applying VST plugins to
Paris
> >individual track inserts and auxes (requires powerful computer)
> >
> >Make sure both systems are using a common clock.
> >
> >In the Control Panel of your native audio interface , set the latency to
> >1.5ms.
> >
> >Physically patch the Cubase ADAT I/O to the ADAT I/O of the audio device
> you
> >are using with Cubase SX. Check the control panel of you audio hardware
> and
> >make sure the I/O are sync'ed up.
> >
> >Set up a matrix in the Paris patchbay where you are sending and returning
> >whatever tracks you want to process via ADAT on the insert module.
> >
> >Set insert on the Paris mixer channel to external.
> >

> >In Cubase, create a corresponding number of audio tracks.
> >
> >In Cubase > VST connections>create mono input and output busses that
> >correspond to the ADAT I/O of your audio interface that is connected to
> the
> >Paris ADAT I/O
> >
> >Insert the VST processor you want to use on the audio track in Cubase
> >
> >Click on the little "speaker" icon on the Cubase audio channel so you are
> >monitoring with effects.
> >
> >Hit the Play button on Paris. The audio will be processed in Cubase Sx
and
> >returned to Paris.
> >
> >The plugin delay compensation works very well at 1.5ms under this
scenario,
> >allowing you to play back tracks in Paris that aren't being processed in
> >Cubase with tracks that are.
> >
> >Watch your channel levels in Paris. In an insert send/return scenario, a
> hot
> >track being sent from Paris can clip the bejeezus out of a UAD-1 plugin
> in
> >Cubase SX so be careful.
> >
> >There is another scenario which I use in which I import all of the tracks
> >into Cubase SX and then just return them to Paris while being processed
> on
> >both systems. This takes more time to set up, but if you enjoy the Cubase
> >editing capabilities, this is the way to go.
> >
> >
> >

—
> > _____
> >
> >Mono and stereo VST effects in Cubase FX on Paris auxes
> >
> >1. Physically patch a pair the I/O of the audio interface you are using
> with
> >Cubase to a pair of Paris I/O
> >
> >2. Route these Paris I/O to an aux in the Paris patchbay and assign this
> aux
> >to a track (or tracks) in Paris.
> >

> >3. In Cubase > VST connections>make sure the I/O of the card being used
> with
> >Cubase are set up as mono or stereo input and outputs
> >
> >4. In Cubase > VST connections>Group/FX>Add/FX and choose the effect you
> >want on that FX channel
> >
> >(at this point, if you want the effect centerpanned, you can just use it
> as
> >a send effect on a Cubase mono or stereo audio track)
> >
> >5. In Cubase > VST connections>Group/FX>Add/Group
> >
> >6. In the Cubase project window go to the Group Channel, rename it with
> the
> >name of the Paris aux it is using and assign it to the mono or stereo bus
> >that is connected to the Paris aux.
> >
> >7. In order to process across Paris submixes with a single hardware
> >processor by routing an external hardware effect from Cubase to the Paris
> >Aux channel, in the Cubase project window go to the FX channel you
created
> >for this hardware processor and insert the external effect on this
channel.
> >Then on the Cubase Group channel that is sending to the Paris aux, the
input
> >will be the ADAT input that is connected to the Paris aux out. The output
> >will be the external effect. Then on the Cubase external effect channel,
> the
> >output will be the same RME ADAT output that is sending to the Paris ADAT
> >channel sending to the Paris aux.
> >
> >8. To route a VST effect in Cubase through a Paris aux, in the Cubase
> >project window go to the FX channel and insert the effect you chose in
> >Add/FX on this channel and then choose the same output bus for this
channel
> >that you chose for the Group Channel so that this effect goes to the
Paris
> >aux
> >
> >9. On the mono or stereo track in Cubase insert this effect as a send
> >effect.
> >
> >10. Make sure the channel faders for the audio channel, the FX channel
and
> >the Group channel are set to unity.
> >
> >11. Start playback and make the necessary adjustments in the send levels

> on
> >the Cubase audio channel and the Paris aux channel.
> >
>
> _____
—
> > _____
> >
> >In order use a hardware processor across submixes in Paris.....
> >
> >1. Physically patch a pair the I/O of the hardware interface with the I/O
> of
> >an audio interface you are using with Cubase.
> >
> >2. In Cubase > VST connections> create an external effect and assign the
> I/O
> >of the audio device that you are using with Cubase SX
> >
> >3. In Cubase > VST connections>Group/FX>Add/FX and choose the external
> >effect that you created.
> >
> >4. If you want centerpanned mono or stereo, at this point you can just
use
> >this as a send effect on a mono or stereo audio track or for pannable
auxes
> >in Paris, you can follow steps 5 through 9 above.
>
> _____
—
> > _____
> >
> >Here's my routing matrix. Believe it or not, I understand it:
> >
> >EXTERNAL FX:
> >1. MULTIFACE analog 1 (mono)
> >2. MULTIFACE analog 2 (mono)
> >3. MULTIFACE analog 3 (mono)
> >4. MULTIFACE analog 4 (mono)
> >5. MULTIFACE analog 5 (mono)
> >6. MULTIFACE analog 6 (mono)
> >7. MULTIFACE analog 7 (mono)
> >8. MULTIFACE analog 8 (mono)
> >9. HDSP 1 SPDIF 25 (mono)
> >10.HDSP 1 SPDIF 26 (mono)
> >11.HDSP SPDIF 51 & 52 (stereo)
> >12.HDSP 1 25 & 26 (stereo)
> >
> >HDSP 1 SPDIF I/O 25 & 26 ASSIGNED TO EXTERNAL FX-EITHER INSERT OR SEND FX

```

>>HDSP 2 SPDIF I/O 51 & 52 ASSIGNED TO EXTERNAL FX-PATCHED TO QUANTEC AS
SEND
>>FX
>>
>>Routing matrix:
>>
>>PARIS SUBMIX 1 CHANNELS 1 THRU 8 / HDSP #1 ADAT 1
>>
>>Mono-Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>>Mono 2-Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>>Mono 3-Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>>Mono 4-Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>>Mono 5-Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>>Mono 6-Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>>Mono 7-Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>>Mono 8-Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>>
>>PARIS SUBMIX 1 CHANNELS 9 THRU 16 / HDSP #1 ADAT 2
>>
>>Mono 9-Cubase CH 9>RME 1 ADAT 2/1--9 out > Paris CH 9
>>Mono 10-Cubase CH 10>RME 1 ADAT 2/2-10 out > Paris CH 10
>>Mono 11-Cubase CH 11>RME 1 ADAT 2/3-11 out > Paris CH 11
>>Mono 12-Cubase CH 12>RME 1 ADAT 2/4-12 out > Paris CH 12
>>Mono 13-Cubase CH 13>RME 1 ADAT 2/5-13 out > Paris CH 13
>>Mono 14-Cubase CH 14>RME 1 ADAT 2/6-14 out > Paris CH 14
>>Stereo 1 L-Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2/7-15 out >
Paris
>>CH 15
>>Stereo 1 R-Cubase ST CH 15R/Stereo Group 1 R> RME 1 ADAT 2/8-16 out >
Paris
>>CH 16
>>
>>PARIS SUBMIX 2 CHANNELS 1 THRU 8 / HDSP #1 ADAT 3
>>
>>Mono 15-Cubase CH 16>RME 1 ADAT 3/1-17 out > Paris CH 1
>>Mono 16-Cubase CH 17>RME 1 ADAT 3/2-18 out > Paris CH 2
>>Mono 17-Cubase CH 18>RME 1 ADAT 3/3-19 out > Paris CH 3
>>Mono 18-Cubase CH 19>RME 1 ADAT 3/4-20 out > Paris CH 4
>>Mono 19-Cubase CH 20>RME 1 ADAT 3/5-21 out > Paris CH 5
>>Mono 20-Cubase CH 21>RME 1 ADAT 3/6-22 out > Paris CH 6
>>Mono 21-Cubase CH 22>RME 1 ADAT 3/7-23 out > Paris CH 7
>>Mono 22-Cubase CH 23>RME 1 ADAT 3/8-24 out > Paris CH 8
>>
>>PARIS SUBMIX 2 CHANNELS 9 THRU 16 / HDSP #2 ADAT 1
>>
>>Mono 23-Cubase CH 24>RME 2 ADAT 1/1-27 out > Paris CH 9
>>Mono 24-Cubase CH 25>RME 2 ADAT 1/2-28 out > Paris CH 10
>>Mono 25-Cubase CH 26>RME 2 ADAT 1/3-29 out > Paris CH 11

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```
> > Mono 26-Cubase CH 27>RME 2 ADAT 1/4-30 out > Paris CH 12
> > Mono 27-Cubase CH 28>RME 2 ADAT 1/5-31 out > Paris CH 13
> > Mono 28-Cubase CH 29>RME 2 ADAT 1/6-32 out > Paris CH 14
> > Mono 29-Cubase CH 30>RME 2 ADAT 1/7-33 out > Paris CH 15
> > Mono 30-Cubase CH 31>RME 2 ADAT 1/8-34 out > Paris CH 16
> >
> > PARIS SUBMIX 3 CHANNELS 1 THRU 8 / HDSP #2 ADAT 2
> >
> > Mono 31-Cubase CH 32>RME 2 ADAT 2/1-35 out > Paris CH 1
> > Mono 32-Cubase CH 33>RME 2 ADAT 2/2-36 out > Paris CH 2
> > Mono 33-Cubase CH 34>RME 2 ADAT 2/3-37 out > Paris CH 3
> > Mono 34-Cubase CH 35>RME 2 ADAT 2/4-38 out > Paris CH 4
> > Mono 35-Cubase CH 36>RME 2 ADAT 2/5-39 out > Paris CH 5
> > Mono 36-Cubase CH 37>RME 2 ADAT 2/6-40 out > Paris CH 6
> > Mono 37-Cubase CH 38>RME 2 ADAT 2/7-41 out > Paris CH 7
> > Mono 38-Cubase CH 39>RME 2 ADAT 2/8-42 out > Paris CH 8
> >
> > PARIS SUBMIX 3 CHANNELS 9-THRU 16 / HDSP #2 ADAT 3
> >
> > Mono 39-Cubase CH 40>RME 2 ADAT 3/1-43 out > Paris CH 9
> > Mono 40-Cubase CH 41>RME 2 ADAT 3/2-44 out > Paris CH 10
> > Mono 41-Cubase CH 42>RME 2 ADAT 3/3-45 out > Paris CH 11
> > Mono 42-Cubase CH 43>RME 2 ADAT 3/4-46 out > Paris CH 12
> > Mono 43-Cubase CH 45>RME 2 ADAT 3/5-47 out > Paris CH 13
> > Mono 44-Cubase CH 46>RME 2 ADAT 3/6-48 out > Paris CH 14
> > Mono 45-Cubase CH 47>RME 2 ADAT 3/7-49 out > Paris CH 15
> > Mono 46-Cubase CH 48>RME 2 ADAT 3/8-50 out > Paris CH 15
> >
> > PARIS SUBMIX 4 AUXES 1 THRU 8 / MULTIFACE ADAT & MULTIFACE SPDIF
> >
> > Stereo 2 L-Cubase ST CH 54L/ Stereo Group 2 L> MULTI ADAT 2/7-67 out >
Paris
> >AUX 7L
> > Stereo 2 R-Cubase ST CH 54R/ Stereo Group 2 R> MULTI ADAT 2/8-68 out >
Paris
> >AUX 7R
> > Stereo 3 L-Cubase ST CH 55L/ Stereo Group 3 L> MULTI SPDIF-69 out > Paris
> >AUX 8L
> > Stereo 3 R-Cubase ST CH 55R/ Stereo Group 3 R> MULTI SPDIF-70 out > Paris
> AUX
> >8R
> >
> >
> >
> >
> >
> >
> >
```

> >

> >

> Thanks Dave. I think the purchase of a crimping tool would be in order considering the cost of premade cables.

;o)

"EK Sound" <askme@nospam.com> wrote in message news:44788c00@linux...

> Hey DJ,

>

> This is what I use here...

>

> LV61S:

>

http://www.canare.com/index.cfm?objectid=0D01B44F-3048-7098- AF1C088D26068A8A

>

> BCP Plugs:

>

http://www.canare.com/index.cfm?objectid=7222AEAE-3048-7098- AF30E16BAE049F58

>

> AES Cable (110 Ohm):

>

http://www.canare.com/index.cfm?objectid=EDD1B80A-3048-7098- AFD22323EAB88532

>

> I get great results with the LV61S coax for word clock and SPDIF. The

> only thing is, you will need to buy an appropriate crimp tool to

> attach the ends. Proper 75Ohm ends can not be soldered... only

> crimped. I have some 25' runs of this feeding the Paris and Nuendo

> computers, and several other devices with no trouble. The DA202 is a

> really nice 110 Ohm AES cable that fits well into XLR plugs. Note...

> use Switchcraft XLR connectors for AES signals... the standard Neutrik

> plugs mess with the impedance somewhat.

>

> David.

>

>

> DJ wrote:

> > I want to build some WC cables of equal length. Thje intital run from my

> > master clock to the distro module is 4 meters so the remaining 9 cables

I

> > need to build (8 more WC cables and one AES

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Dimitrios](#) on Thu, 04 May 2006 17:08:22 GMT

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

/>

>>> 2- digi input cards
>>> 1- mac powerpc computer with mouse and keyboard
>>> *all cables included
>>> *all manuals for everthing *plus all install disks for everything
>>> *also included 3 pro tools and one DVD instruction and help books
>>>
>>>
>>
>>
>To use Cubase SX as a standalone processor for applying VST plugins to Paris individual track inserts and auxes (requires powerful computer)

Make sure both systems are using a common clock.

In the Control Panel of your native audio interface , set the latency to 1.5ms.

Physically patch the Cubase ADAT I/O to the ADAT I/O of the audio device you are using with Cubase SX. Check the control panel of you audio hardware and make sure the I/O are sync'ed up.

Set up a matrix in the Paris patchbay where you are sen

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Deej \[1\]](#) on Thu, 04 May 2006 17:09:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

cable) will need to be 4
meters
> > also. I can't afford the premade Zoalla or Apogee stuff. I'm looking for
raw
> > 75 ohm (and 110 ohm) cable of the highest quality I can afford with the
best
> > connectors I can afford. I don't want my square waves even thinking
about
> > turning into triangle waves due to high capacitance.
> >
> > I know Canare is good stuff. I have some 110 ohm Mogami here. What would
> > youse guys suggest for the lowest capacitance?
> >
> > Thanks,
> >
> > Deej
> >
> >John,

I've decided to return the Ampeg. It's not because I don't like it. I

actually think it's an amazing tool and I appreciate your turning me on to it. In my particular situation it is redundant as I can dial in similar sounding bass sounds with my old trusty 737. The 737 has been my *go to* bass DI for a while. Considering the price of the Ampeg, it's amazing that it can stand relatively toe-to-toe with the much more expensive 737 on bass. In my situation, it's just sorta' redundant. If I didn't have the 737 already, I'd be all over this Ampeg box.

Cheers,

Deej

"john" <no@no.com> wrote in message news:44788ba5\$1@linux...

>

> Neil, I found it to be uneven in respect to if I played the bass up and down

> the next at the same volume the sansamp did not reproduce that. On the SVPCL

> it did, very evenly. Regarding interpreting the dynamics, I didn't get

> much of that feedback at all.

> I always played the sansamp on full blend and full output and could never

> get a solid -10db even with active electronics. Maybe I DID have a bad one.

> Just one bad capacitor could have hosed it up.

>

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

-----=_NextPart_000_00F2_01C68186.7CCDCA20

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Very nice!!! I liked it too.....and I even remember (vaguely) when I = had hair.....and shoulder length hair even.

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:44787bbc\$1@linux...

Ab,

Very nice! Loved it all. Nice analog tape sound too.

Those were the good old days huh?!~!

Tom

"Ab" <ab.vangoor@wanadoo.fr> wrote in message = news:44783079\$1@linux...

Oh, the guy on LV and drums well...that's me.

"Ab" <ab.vangoor@wanadoo.fr> wrote:
>
>I hope you don't mind me sharing this with you.=20
> http://youtube.com/watch?v=3DQW_6iwi1Zs0&search=3Derwin% 20musper=20
>Our first hitsingle in the Netherlands when we still had hair.
>The guy on Fender rhodes is Erwin Musper who nowadays owns a studio =
in Cincinnati.
>http://www.studiothebambooroom.com/
>Shortly I came back in contact with him and we decided to do some =
new stuff
>on
>which I'm working now. I guess some relationships never end, no =
matter the
>distance.
>
>Greetings,
>
>Ab

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>
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size=3D2></FONT>&nbsp;</DIV>
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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
```


BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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>
>Ab
</BLO=
 CKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =
 and=20
 you?
<A=20
 =

```
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BODY></HTML>
```

-----=_NextPart_000_00F2_01C68186.7CCDCA20--I'm in the middle of a discussion on another forum about defragging HD's and therefore destroying the interleaving of simultaneously recorded audio files. Someone whose opinion I trust/respect just posted the following:

"If you use NTFS, the fragments will happen contiguously enough that eventually the filesystem will recognize all the deleted files as a freespace region and reallocate it."

This would be a big case for NTFS formatting (ie using Paris on Win XP) if you were tracking large sessions and at the same time, deleting bad takes along the way (therefore fragging the hell out of a drive while at the same time recording interleaved audio files).

All of my drives on both DAWs are FAT formatted and I'm not having any streaming problems, but it's interesting all the same.

DeejThis is a multi-part message in MIME format.

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  charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable
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Dimitrios,
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OR

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If so will this buy me the software power to run Pulsar plugins in =
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Is Creamware a company that'll be around for a while? Are they as large =
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I'm worried about the EMU syndrome here.

A close friend of mine is employed here in Massachusetts by Analog =
Devices in R&D.
He speaks very highly of the Sharc chips.

You can probably tell I don't want to learn another mixer/software =
program. I'd prefer
Pulsar to interact with Cubase like a UAD-1 card with softsynths. =
Pulsars' hardware
looks tough to beat for the cost.=20

I'm seriously interested and also wondering about the used market for =
Pulsar hardware.
Thanks for this post and I'll be paying very close attention for your =
response.
Tom=20

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:44788b63\$1@linux...

Hi,
Pulsar as I posted before is an exceptional dsp system.
Except for the best synths around (Moogs, Prophets, etc) it is a hell of =
a
PROCESSING ENVIRONEMENT
Now a new company has produced new plugz for these beasts.

Hold your breath=20
SSL9000
Neve1084
Pultec
API 550
RMX-16 (AMS reverb !!!)
and an exceptional mastering dynamic EQ that hard to believe what it =
can
do to your mixes.
Only pros could have access to beats like these !

Also BSS dynamic 4 channel eq/dynamics emulator also announced.
Still with me ?

WHAT IS THE MOST INTERESTING THE PRICES WILL BE LOW BALLERS !!
Imagine something around 60-70 \$ each main plugin and a bundle with =
get them
all like 500 \$ or something,prices yet to be announced.

I have tried most plugins out there , believe me these new ones are =
dream
come true for me...

Note that already there is Vinco (1176 comp emulation).

Tons of free ones.

I would not scream so loud so many times but PaRIS users with adat =
in/outs
are "oblidged" to take this route.
Ok UAD1 are already there but a Pulsar card with 6 dsps and all main =
plugins
cost used around 400-500-600 \$
So with normal classic option you will have 16 adat ins and outs plus =
a spdif
in and out plus 2 analog 24/96 in and out plus two (32) midi ins/outs

Now consider the above new plugins buy addon and for around 1000 =
\$-1100\$
you will have a tremendous resource of fantastic sounding plugins.
If you here their pultec or NEve 1084 eq you will stop using the nice =
Paris
eq...

Well you would need at least one mec and one adat card or best two =
mecs two
adat cards , or one mec two adat cards under Me (win98)

Now if you would want to add more adat ins/outs to your system like DJ = wants
(me too) you can buy another two Pulsar cards (your plugins are = already bought)
which leads to another 1000 \$ to have full three pulsar cards with 18 = dsp
chips !!! and be happy as I am...

well there is the "Kingsize" option.
there are also super Pulsar cards out there each having 15 dsp chips = !!!
In outs are the same, each card can be bought for around = 900\$-1000-1100\$
used and with three cards you can have 45 dsps !!!!!!!
Ok back to reality...

One Pulsar card with 6 dsps is adequate for mixing a song and using = some
great plugins as I mentioned.
The same card can be configured for a synth recording platforma...

I am happy to say more if I see anyone interested...

Regards,
Dimitrios

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[illegible]

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>> >I doubt a laptop would make a good trolling lure, but would lie nicely on
>> >the bottom with no sinker required.....catfish anyone?
>> >
>> >;o)
>> >
>> >
>> >
>> >"rick" <parnell68@hotmail.com> wrote in message
>> >news:3uie72t237dn0d9fthvssvc28ogjs86jt3@4ax.com...
>> >> AAAAAnd if it weren't, i would have done this in one post. so there.
>> >>
>> >> On Fri, 26 May 2006 11:19:09 -0600, "DJ"
>> >> <animix_spam-this-ahole_@animas.net> wrote:
>> >>
>> >> >Now think about this uncle Rick.....since I don't have one
>> >> >yet,
>> >> >HTF
>> >> >am I supposed to know what will bite? I've got an old Dell Latitude
>> >> >here
>> >> >and
>> >> >as soon as I get myself a Samsung with solid state HD's, I'll A/B them
>> >> >on
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>> >> >
>> >> >
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>> >> >news:h2ee72lrdqadminj3vj84c0is81rg2bi62n@4ax.com...
>> >> >> so tell me old guru of the deep blue...what'll bite on it?
>> >> >>
>> >> >>
>> >> >>
>> >> >> On Fri, 26 May 2006 09:55:48 -0600, "DJ"
>> >> >> <animix_spam-this-ahole_@animas.net> wrote:
>> >> >>
>> >> >> >Finally I can use my laptop as a fishing lure. It's about time.
>> >> >> >
>> >> >> >"rick" <parnell68@hotmail.com> wrote in message
>> >> >> >news:247e725e3v18cqdt9bth83tcceq16tgguo@4ax.com...
>> >> >> >> and you can finally play frisbee with a laptop during those...off
>> >> >> >> hours.
>> >> >> >>
>> >> >> >> On 27 May 2006 00:35:33 +1000, "LaMont" <jjdpro@ameritech.net>
>> >> >> >> wrote:
>> >> >> >>
>> >> >> >> >
>> >> >> >>
>> >> >>
>> >>

justify doing this right now so it's not gonna happen for a while. In =
the meantime, you guys can make me jealous with your new fast shiny =
Pulsar DAWs and become experts on routing with the Pulsar mixer =
interfacing with Paris ADAT.

;o)

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Rod Lincoln](#) on Thu, 04 May 2006 17:10:59 GMT

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h

Cubase to a pair of Paris I/O

2. Route these Paris I/O to an aux in the Paris patchbay and assign this aux to a track (or tracks) in Paris.

3. In Cubase > VST connections>make sure the I/O of the card being used with Cubase are set up as mono or stereo input and outputs

4. In Cubase > VST connections>Group/FX>Add/FX and choose the effect you want on that FX channel

(at this point, if you want the effect centerpanned, you can just use it as a send effect on a Cubase mono or stereo audio track)

5. In Cubase > VST connections>Group/FX>Add/Group

6. In the Cubase project window go to the Group Channel, rename it with the name of the Paris aux it is using and assign it to the mono or stereo bus that is connected to the Paris aux.

7. In order to process across Paris submixes with a single hardware processor by routing an external hardware effect from Cubase to the Paris Aux channel, in the Cubase project window go to the FX channel you created for this hardware processor and insert the external effect on t

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [Deej \[1\]](#) on Thu, 04 May 2006 17:13:06 GMT

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

[href="mailto:1@linux..." target="_blank">1@linux...](mailto:1@linux...)

Hi,

Pulsar as I posted before is an exceptional dsp system.

Except for the best synths around (Moogs,Prophets,etc) it is a hell =
of a

PROCESSING ENVIRONEMENT

Now a new company has produced new plugz for these beasts.

Hold your breath=20

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Neve1084

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Only pros could have access to beats like these !

Also BSS dynamic 4 channel eq/dymanics emulator also announced.

Still with me ?

WHAT IS THE MOST INTERESTING THE PRICES WILL BE LOW BALLERS !!

Imagine something around 60-70 \$ each main plugin and a bundle with =
get them

all like 500 \$ or something,prices yet to be anounced.

I have tried most plugins out there , believe me these new ones are =
dream

come true for me...

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Tons of free ones.

I would not scream so loud so many times but PaRIS users with adat =
in/outs
are "oblidged" to take this route.
Ok UAD1 are already there but a Pulsar card with 6 dsps and all main =
plugins
cost used around 400-500-600 \$
So with normal classic option you will have 16 adat ins and outs =
plus a spdif
in and out plus 2 analog 24/96 in and out plus two (32) midi =
ins/outs

Now consider the above new plugins buy addon and for around 1000 =
\$-1100\$
you will have a tremendous resource of fantastic sounding plugins.
If you here their pultec or NEve 1084 eq you will stop using the =
nice Paris
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Well you would need at least one mec and one adat card or best two =
mecs two
adat cards , or one mec two adat cards under Me (win98)

Now if you would want to add more adat ins/outs to your system like =
DJ wants
(me too) you can buy another two Pulsar cards (your plugins are =
already bought)
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18 dsp
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well there is the "Kingsize" option.
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Ok back to reality...

One Pulsar card with 6 dsps is adequate for mixing a song and using =
some
great plugins as I mentioned.
The same card can be configured for a synth recording platforma...

I am happy to say more if I see anyone interested...

Regards,
Dimitrios

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_010D_01C6818C.9AC45340

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Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>If I didn't have so much time, money =
and learning=20

curve invested in my current rig, and if I didn't have a bunch of =
ongoing stuff=20

involved with the DAW routing matrix that I have now and the hours it =
took me to=20

get my head around these templates as relate to RME hardware, I'd be all =
over=20

the Pulsar situation as we speak.....if, and only if, I was =
absolutely=20

100% sure it would slave to ADAT sync from Paris so that the timelines =
would=20

sync sample accurately. From the discussions I've had with Dimitrios =
about this,=20

I believe that all of this sync stuff is good to go between Paris and =
the=20

Pulsar.</DIV>

<DIV> </DIV>

<DIV>You could still run delay compensated =
UAD-1 plugins=20

at 1.5ms in Cubase SX with this, plus you would have the benefit of a =
DSP based=20

native system and all of the goodies that Dimitrios is describing. My =
next DAW=20

may just be one of these Creamware based systems. I'd have to buy the =
components=20

and build it and burn it in before porting everything over to it though =
because=20

I've gotta keep my current system up and ruining until the last =
possible minute=20

[illegible]

<DIV>and eliminate the RME =
card?</DIV>

<DIV> </DIV>

<DIV>If so will this buy me the software =
power to run=20
Pulsar plugins in Cubase (internally)</DIV>

<DIV>and route in/out to Paris via ADAT in =
sync? </DIV>

<DIV> </DIV>

<DIV>Process Paris tracks with plugins in =
realtime=20
while sending softsynths to Paris also?</DIV>

<DIV> </DIV>

<DIV>Can I still use Cubase's MIDI =
to it's=20
fullest including it's softsynths and return everything =
to</DIV>

<DIV>Paris? </DIV>

<DIV> </DIV>

<DIV>Latency equaling 1.5ms for Pulsar =
softsynths and=20
0 for Pulsar plugins right? </DIV>

<DIV>for Cubase and it's third party=20
softsynths?</DIV>

<DIV> </DIV>

<DIV>Do I need to run Pulsar software =
mixers or can I=20
call it's plugins and softsynths up</DIV>

<DIV>directly in Cubase? </DIV>

<DIV>Pulsars patchbay to get to Cubase right?</DIV>

<DIV> </DIV>

<DIV>One Pro card would allow about how =
many voices of=20
softsynths. </DIV>

<DIV>How about a few nice reverbs and 2 or =
three nice=20
comps with that?</DIV>

<DIV> </DIV>

<DIV>Any crazy workarounds to make this =
proposed=20
system with Pulsar work (like DJs w/RME)?</DIV>

<DIV> </DIV>

<DIV>What do you use for =
sequencing?</DIV>

<DIV> </DIV>

<DIV>Is Creamware a company that'll be =

around for a=20
while? Are they as large as Steinberg or =
RME?</DIV>
<DIV>I'm worried about the EMU syndrome=20
here.</DIV>
<DIV> </DIV>
<DIV>
<DIV> </DIV>
<DIV>A close friend of mine is employed =
here in=20
Massachusetts by Analog Devices in R&D.</DIV>
<DIV>He speaks very highly of the Sharc=20
chips.</DIV>
<DIV> </DIV></DIV>
<DIV>You can probably tell I don't want to =
learn=20
another mixer/software program. I'd prefer</DIV>
<DIV>Pulsar to interact with Cubase like =
a UAD-1=20
card with softsynths. Pulsars' hardware</DIV>
<DIV>looks tough to beat for the=20
cost. </DIV>
<DIV> </DIV>
<DIV>I'm seriously interested and also =
wondering about=20
the used market for Pulsar hardware.</DIV>
<DIV>Thanks for this post and I'll be =
paying very=20
close attention for your response.</DIV>
<DIV>Tom </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Dimitrios" <<A=20
href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote =
in message=20
<A=20
=
href=3D"news:44788b63\$1@linux">news:44788b63\$1@linux...</DIV>
Hi,<=
BR>Pulsar=20
as I posted before is an exceptional dsp system.
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eq/dynamics emulator also announced.
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?

wHAT IS=20

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So with normal =
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in and out =
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there are also =
super=20

Pulsar cards out there each having 15 dsp chips !!!
In outs are =
the same,=20

each card can be bought for around 900\$-1000-1100\$
used and with =
three=20

> > >news:3uie72t237dn0d9fthvssvc28ogjs86jt3@4ax.com...

> > > AAAAAnd if it weren't, i would have done this in one post. so there.

> > >

> > > On Fri, 26 May 2006 11:19:09 -0600, "DJ"

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

> > >

> > > >Now think about this uncle Rick.....since I don't have one

> >yet,

> > >HTF

> > > >am I supposed to know what will bite? I've got an old Dell Latitude

> >here

> > >and

> > > >as soon as I get myself a Samsung with solid state HD's, I'll A/B them

> >on

> > > >bass and trout and let everyone know.

> > > >

> > > >

> > > >"rick" <parnell68@hotmail.com> wrote in message

> > > >news:h2ee72lrdqdmnj3vj84c0is81rg2bi62n@4ax.com...

> > > > so tell me old guru of the deep blue...what'll bite on it?

> > > >

> > > >

> > > >

> > > > On Fri, 26 May 2006 09:55:48 -0600, "DJ"

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

> > > >

> > > > >Finally I can use my laptop as a fishing lure. It's about time.

> > > > >

> > > > >"rick" <parnell68@hotmail.com> wrote in message

> > > > >news:247e725e3v18cqdt9bth83tcceq16tgguo@4ax.com...

> > > > > >and you can finally play frisbee with a laptop during those...off

> > > > > >hours.

> > > > > >

> > > > > > On 27 May 2006 00:35:33 +1000, "LaMont" <jjdpro@ameritech.net>

> > >wrote:

> > > > >

> > > > > >

> > > > > >

> > > > >

> > > >

> > >

> >

>

>>>> <http://www.informationweek.com/hardware/showArticle.jhtml?articleID=188>

1

> >0

```
> >> >1
> >> >> >7
> >> >> >> >67
> >> >> >> >> >
> >> >> >> >> >WOW!! Look at the thru-put on this baby.. This is going to
> >change
> >> >> >things
> >> >> >> >> >alot the DAW busines. I fthey can do 32 Gig flash, you know
80 ,
> >> >120,
> >> >> >200
> >> >> >> >> >is right around the corner.
> >> >> >> >>
> >> >> >> >
> >> >> >>
> >> >> >
> >> >>
> >> >
> >>
> >
```

>I did a review of the Creamware hardware synth thing, I forgot the name. The synths were quite simply superb. Their Prophet emulation was outlandishly good, and I have a Prophet-10 to use as comparison. John Bowen (who was a huge part of the entire Sequential line, from the Prophet-5 to the VS, and then the wavestation line at Korg) also develops synths for the Pulsar. Effects were also very good. I'd still be concerned about the stability of the company, driver updates for 64 bit operating systems, and so on. Also, there are the inherent limitations of all dedicated DSP sytems. But in terms of sonic qauality I think Creamware is up there with the best.

TCB

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

 $\succ$

>Hi,

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>Ok back to reality...

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>One Pulsar card with 6 dsps is adequate for mixing a song and using some

>great plugins as I mentioned.

>The same card can be configured for a synth recording platforma...

>
>I am happy to say more if I see anyone interested...
>
>Regards,
>Dimitrios
>It's the setting of the latency in my interface to 1.5MS that I get hazy...
I'll have to do some research.

Gantt

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>If the bussing works similarly to cubase SX, then you should be good to
go.
>It's been so long since I've used DP or PT, that I don't remember exactly
>how this would be set up on those apps, but it couldn't be too different
as
>long as you can insert external FX in those apps.
>
>Good luck,
>
>Deej
>
>.
>
>
>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>news:447891ff\$1@linux...
>>
>> Thanks, DeeJ! Now all I have to do is figure out how all this translates
>> into PT of DP for my Mac.
>>
>> Gantt
>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >To use Cubase SX as a standalone processor for applying VST plugins to
>Paris
>> >individual track inserts and auxes (requires powerful computer)
>> >
>> >Make sure both systems are using a common clock.
>> >
>> >In the Control Panel of your native audio interface , set the latency
to
>> >1.5ms.
>> >
>> >Physically patch the Cubase ADAT I/O to the ADAT I/O of the audio device
>> you
>> >are using with Cubase SX. Check the control panel of you audio hardware

>> and
>> >make sure the I/O are sync'ed up.
>> >
>> >Set up a matrix in the Paris patchbay where you are sending and returning
>> >whatever tracks you want to process via ADAT on the insert module.
>> >
>> >Set insert on the Paris mixer channel to external.
>> >
>> >In Cubase, create a corresponding number of audio tracks.
>> >
>> >In Cubase > VST connections>create mono input and output busses that
>> >correspond to the ADAT I/O of your audio interface that is connected
to
>> the
>> >Paris ADAT I/O
>> >
>> >Insert the VST processor you want to use on the audio track in Cubase
>> >
>> >Click on the little "speaker" icon on the Cubase audio channel so you
are
>> >monitoring with effects.
>> >
>> >Hit the Play button on Paris. The audio will be processed in Cubase Sx
>and
>> >returned to Paris.
>> >
>> >The plugin delay compensation works very well at 1.5ms under this
>scenario,
>> >allowing you to play back tracks in Paris that aren't being processed
in
>> >Cubase with tracks that are.
>> >
>> >Watch your channel levels in Paris. In an insert send/return scenario,
a
>> hot
>> >track being sent from Paris can clip the bejeezus out of a UAD-1 plugin
>> in
>> >Cubase SX so be careful.
>> >
>> >There is another scenario which I use in which I import all of the tracks
>> >into Cubase SX and then just return them to Paris while being processed
>> on
>> >both systems. This takes more time to set up, but if you enjoy the Cubase
>> >editing capabilities, this is the way to go.
>> >
>>
>>
>> _____
>_

>> > _____
>> >
>> > Mono and stereo VST effects in Cubase FX on Paris auxes
>> >
>> > 1. Physically patch a pair the I/O of the audio interface you are using
>> with
>> > Cubase to a pair of Paris I/O
>> >
>> > 2. Route these Paris I/O to an aux in the Paris patchbay and assign this
>> aux
>> > to a track (or tracks) in Paris.
>> >
>> > 3. In Cubase > VST connections> make sure the I/O of the card being used
>> with
>> > Cubase are set up as mono or stereo input and outputs
>> >
>> > 4. In Cubase > VST connections> Group/FX> Add/FX and choose the effect
you
>> > want on that FX channel
>> >
>> > (at this point, if you want the effect centerpanned, you can just use
it
>> as
>> > a send effect on a Cubase mono or stereo audio track)
>> >
>> > 5. In Cubase > VST connections> Group/FX> Add/Group
>> >
>> > 6. In the Cubase project window go to the Group Channel, rename it with
>> the
>> > name of the Paris aux it is using and assign it to the mono or stereo
bus
>> > that is connected to the Paris aux.
>> >
>> > 7. In order to process across Paris submixes with a single hardware
>> > processor by routing an external hardware effect from Cubase to the Paris
>> > Aux channel, in the Cubase project window go to the FX channel you
> created
>> > for this hardware processor and insert the external effect on this
> channel.
>> > Then on the Cubase Group channel that is sending to the Paris aux, the
> input
>> > will be the ADAT input that is connected to the Paris aux out. The output
>> > will be the external effect. Then on the Cubase external effect channel,
>> the
>> > output will be the same RME ADAT output that is sending to the Paris
ADAT
>> > channel sending to the Paris aux.
>> >

>> >8. To route a VST effect in Cubase through a Paris aux, in the Cubase
>> >project window go to the FX channel and insert the effect you chose in
>> >Add/FX on this channel and then choose the same output bus for this
>channel
>> >that you chose for the Group Channel so that this effect goes to the
>Paris
>> >aux
>> >
>> >9. On the mono or stereo track in Cubase insert this effect as a send
>> >effect.
>> >
>> >10. Make sure the channel faders for the audio channel, the FX channel
>and
>> >the Group channel are set to unity.
>> >
>> >11. Start playback and make the necessary adjustments in the send levels
>> on
>> >the Cubase audio channel and the Paris aux channel.
>> >
>> >
>> _____
>_
>> > _____
>> >
>> >In order use a hardware processor across submixes in Paris.....
>> >
>> >1. Physically patch a pair the I/O of the hardware interface with the
I/O
>> of
>> >an audio interface you are using with Cubase.
>> >
>> >2. In Cubase > VST connections> create an external effect and assign
the
>> I/O
>> >of the audio device that you are using with Cubase SX
>> >
>> >3. In Cubase > VST connections>Group/FX>Add/FX and choose the external
>> >effect that you created.
>> >
>> >4. If you want centerpanned mono or stereo, at this point you can just
>use
>> >this as a send effect on a mono or stereo audio track or for pannable
>auxes
>> >in Paris, you can follow steps 5 through 9 above.
>> >
>> _____
>_
>> > _____

```

>> >
>> >Here's my routing matrix. Believe it or not, I understand it:
>> >
>> >EXTERNAL FX:
>> >1. MULTIFACE analog 1 (mono)
>> >2. MULTIFACE analog 2 (mono)
>> >3. MULTIFACE analog 3 (mono)
>> >4. MULTIFACE analog 4 (mono)
>> >5. MULTIFACE analog 5 (mono)
>> >6. MULTIFACE analog 6 (mono)
>> >7. MULTIFACE analog 7 (mono)
>> >8. MULTIFACE analog 8 (mono)
>> >9. HDSP 1 SPDIF 25 (mono)
>> >10.HDSP 1 SPDIF 26 (mono)
>> >11.HDSP SPDIF 51 & 52 (stereo)
>> >12.HDSP 1 25 & 26 (stereo)
>> >
>> >HDSP 1 SPDIF I/O 25 & 26 ASSIGNED TO EXTERNAL FX-EITHER INSERT OR SEND
FX
>> >HDSP 2 SPDIF I/O 51 & 52 ASSIGNED TO EXTERNAL FX-PATCHED TO QUANTEC AS
>SEND
>> >FX
>> >
>> >Routing matrix:
>> >
>> >PARIS SUBMIX 1 CHANNELS 1 THRU 8 / HDSP #1 ADAT 1
>> >
>> >Mono-Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
>> >Mono 2-Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
>> >Mono 3-Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
>> >Mono 4-Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
>> >Mono 5-Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
>> >Mono 6-Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
>> >Mono 7-Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
>> >Mono 8-Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
>> >
>> >PARIS SUBMIX 1 CHANNELS 9 THRU 16 / HDSP #1 ADAT 2
>> >
>> >Mono 9-Cubase CH 9>RME 1 ADAT 2/1--9 out > Paris CH 9
>> >Mono 10-Cubase CH 10>RME 1 ADAT 2/2-10 out > Paris CH 10
>> >Mono 11-Cubase CH 11>RME 1 ADAT 2/3-11 out > Paris CH 11
>> >Mono 12-Cubase CH 12>RME 1 ADAT 2/4-12 out > Paris CH 12
>> >Mono 13-Cubase CH 13>RME 1 ADAT 2/5-13 out > Paris CH 13
>> >Mono 14-Cubase CH 14>RME 1 ADAT 2/6-14 out > Paris CH 14
>> >Stereo 1 L-Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2/7-15 out
>
>Paris
>> >CH 15

```

>> >Stereo 1 R-Cubase ST CH 15R/Stereo Group 1 R> RME 1 ADAT 2/8-16 out >
>Paris
>> >CH 16
>> >
>> >PARIS SUBMIX 2 CHANNELS 1 THRU 8 / HDSP #1 ADAT 3
>> >
>> >Mono 15-Cubase CH 16>RME 1 ADAT 3/1-17 out > Paris CH 1
>> >Mono 16-Cubase CH 17>RME 1 ADAT 3/2-18 out > Paris CH 2
>> >Mono 17-Cubase CH 18>RME 1 ADAT 3/3-19 out > Paris CH 3
>> >Mono 18-Cubase CH 19>RME 1 ADAT 3/4-20 out > Paris CH 4
>> >Mono 19-Cubase CH 20>RME 1 ADAT 3/5-21 out > Paris CH 5
>> >Mono 20-Cubase CH 21>RME 1 ADAT 3/6-22 out > Paris CH 6
>> >Mono 21-Cubase CH 22>RME 1 ADAT 3/7-23 out > Paris CH 7
>> >Mono 22-Cubase CH 23>RME 1 ADAT 3/8-24 out > Paris CH 8
>> >
>> >PARIS SUBMIX 2 CHANNELS 9 THRU 16 / HDSP #2 ADAT 1
>> >
>> >Mono 23-Cubase CH 24>RME 2 ADAT 1/1-27 out > Paris CH 9
>> >Mono 24-Cubase CH 25>RME 2 ADAT 1/2-28 out > Paris CH 10
>> >Mono 25-Cubase CH 26>RME 2 ADAT 1/3-29 out > Paris CH 11
>> >Mono 26-Cubase CH 27>RME 2 ADAT 1/4-30 out > Paris CH 12
>> >Mono 27-Cu

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Sandy Tipping](#) on Thu, 04 May 2006 17:14:30 GMT
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ding and returning
whatever tracks you want to process via ADAT on the insert module.

Set insert on the Paris mixer channel to external.

In Cubase, create a corresponding number of audio tracks.

In Cubase > VST connections>create mono input and output busses that correspond to the ADAT I/O of your audio interface that is connected to the Paris ADAT I/O

Insert the VST processor you want to use on the audio track in Cubase

Click on the little "speaker" icon on the Cubase audio channel so you are monitoring with effects.

Hit the Play button on Paris. The audio will be processed in Cubase Sx and returned to Paris.

The plugin delay compensation works very well at 1.5ms under this scenario,

allowing you to play back tracks in Paris that aren't being processed in Cubase with tracks that are.

Watch your channel levels in Paris. In an insert send/return scenario, a hot track being sent from Paris can clip the bejeezus out of a UAD-1 plugin in Cubase SX so be careful.

There is another scenario which I use in which I import all of the tracks into Cubase SX and then just return them to Paris while being processed on both systems. This takes more time to set up, but if you enjoy the Cubase editing capabilities, this is the way to go.

Mono and stereo VST effects in Cubase FX on Paris auxes

1. Physically patch a pair the I/O of the audio interface you are using wit

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [rick](#) on Thu, 04 May 2006 18:19:28 GMT

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```
>Mono 36-Cubase CH 37>RME 2 ADAT 2/6-40 out > Paris CH 6
>> >Mono 37-Cubase CH 38>RME 2 ADAT 2/7-41 out > Paris CH 7
>> >Mono 38-Cubase CH 39>RME 2 ADAT 2/8-42 out > Paris CH 8
>> >
>> >PARIS SUBMIX 3 CHANNELS 9-THRU 16 / HDSP #2 ADAT 3
>> >
>> >Mono 39-Cubase CH 40>RME 2 ADAT 3/1-43 out > Paris CH 9
>> >Mono 40-Cubase CH 41>RME 2 ADAT 3/2-44 out > Paris CH 10
>> >Mono 41-Cubase CH 42>RME 2 ADAT 3/3-45 out > Paris CH 11
>> >Mono 42-Cubase CH 43>RME 2 ADAT 3/4-46 out > Paris CH 12
>> >Mono 43-Cubase CH 45>RME 2 ADAT 3/5-47 out > Paris CH 13
>> >Mono 44-Cubase CH 46>RME 2 ADAT 3/6-48 out > Paris CH 14
>> >Mono 45-Cubase CH 47>RME 2 ADAT 3/7-49 out > Paris CH 15
>> >Mono 46-Cubase CH 48>RME 2 ADAT 3/8-50 out > Paris CH 15
>> >
>> >PARIS SUBMIX 4 AUXES 1 THRU 8 / MULTIFACE ADAT & MULTIFACE SPDIF
>> >
>> >Stereo 2 L-Cubase ST CH 54L/ Stereo Group 2 L> MULTI ADAT 2/7-67 out
>
>Paris
>> >AUX 7L
>> >Stereo 2 R-Cubase ST CH 54R/Stereo Group 2 R> MULTI ADAT 2/8-68 out >
>Paris
>> >AUX 7R
```


> >"Gantt Kushner" <ganttmann@comcast.net> wrote in message
> >news:447891ff\$1@linux...
> >>
> >> Thanks, DeeJ! Now all I have to do is figure out how all this
translates
> >> into PT of DP for my Mac.
> >>
> >> Gantt
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >To use Cubase SX as a standalone processor for applying VST plugins to
> >Paris
> >> >individual track inserts and auxes (requires powerful computer)
> >> >
> >> >Make sure both systems are using a common clock.
> >> >
> >> >In the Control Panel of your native audio interface , set the latency
> to
> >> >1.5ms.
> >> >
> >> >Physically patch the Cubase ADAT I/O to the ADAT I/O of the audio
device
> >> you
> >> >are using with Cubase SX. Check the control panel of you audio
hardware
> >> and
> >> >make sure the I/O are sync'ed up.
> >> >
> >> >Set up a matrix in the Paris patchbay where you are sending and
returning
> >> >whatever tracks you want to process via ADAT on the insert module.
> >> >
> >> >Set insert on the Paris mixer channel to external.
> >> >
> >> >In Cubase, create a corresponding number of audio tracks.
> >> >
> >> >In Cubase > VST connections>create mono input and output busses that
> >> >correspond to the ADAT I/O of your audio interface that is connected
> to
> >> the
> >> >Paris ADAT I/O
> >> >
> >> >Insert the VST processor you want to use on the audio track in Cubase
> >> >
> >> >Click on the little "speaker" icon on the Cubase audio channel so you
> are
> >> >monitoring with effects.

> > >
 > > >Hit the Play button on Paris. The audio will be processed in Cubase Sx
 > >and
 > > >returned to Paris.
 > > >
 > > >The plugin delay compensation works very well at 1.5ms under this
 > >scenario,
 > > >allowing you to play back tracks in Paris that aren't being processed
 > in
 > > >Cubase with tracks that are.
 > > >
 > > >Watch your channel levels in Paris. In an insert send/return scenario,
 > a
 > > hot
 > > >track being sent from Paris can clip the bejeezus out of a UAD-1
 plugin
 > > in
 > > >Cubase SX so be careful.
 > > >
 > > >There is another scenario which I use in which I import all of the
 tracks
 > > >into Cubase SX and then just return them to Paris while being
 processed
 > > on
 > > >both systems. This takes more time to set up, but if you enjoy the
 Cubase
 > > >editing capabilities, this is the way to go.
 > > >
 > > >
 >
 >> _____
 —
 > >_
 > > > _____
 > > >
 > > >Mono and stereo VST effects in Cubase FX on Paris auxes
 > > >
 > > >1. Physically patch a pair the I/O of the audio interface you are
 using
 > > with
 > > >Cubase to a pair of Paris I/O
 > > >
 > > >2. Route these Paris I/O to an aux in the Paris patchbay and assign
 this
 > > aux
 > > >to a track (or tracks) in Paris.
 > > >
 > > >3. In Cubase > VST connections>make sure the I/O of the card being

used
> >> with
> >> >Cubase are set up as mono or stereo input and outputs
> >> >
> >> >4. In Cubase > VST connections>Group/FX>Add/FX and choose the effect
> you
> >> >want on that FX channel
> >> >
> >> >(at this point, if you want the effect centerpanned, you can just use
> it
> >> as
> >> >a send effect on a Cubase mono or stereo audio track)
> >> >
> >> >5. In Cubase > VST connections>Group/FX>Add/Group
> >> >
> >> >6. In the Cubase project window go to the Group Channel, rename it
with
> >> the
> >> >name of the Paris aux it is using and assign it to the mono or stereo
> bus
> >> >that is connected to the Paris aux.
> >> >
> >> >7. In order to process across Paris submixes with a single hardware
> >> >processor by routing an external hardware effect from Cubase to the
Paris
> >> >Aux channel, in the Cubase project window go to the FX channel you
> >created
> >> >for this hardware processor and insert the external

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Deej \[1\]](#) on Thu, 04 May 2006 19:05:56 GMT
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>
>> _____
-
> > _
> >> > _____
> >> >
> >> >Here's my routing matrix. Believe it or not, I understand it:
> >> >
> >> >EXTERNAL FX:
> >> >1. MULTIFACE analog 1 (mono)
> >> >2. MULTIFACE analog 2 (mono)
> >> >3. MULTIFACE analog 3 (mono)
> >> >4. MULTIFACE analog 4 (mono)
> >> >5. MULTIFACE analog 5 (mono)

```

> >> >6. MULTIFACE analog 6 (mono)
> >> >7. MULTIFACE analog 7 (mono)
> >> >8. MULTIFACE analog 8 (mono)
> >> >9. HDSP 1 SPDIF 25 (mono)
> >> >10.HDSP 1 SPDIF 26 (mono)
> >> >11.HDSP SPDIF 51 & 52 (stereo)
> >> >12.HDSP 1 25 & 26 (stereo)
> >> >
> >> >HDSP 1 SPDIF I/O 25 & 26 ASSIGNED TO EXTERNAL FX-EITHER INSERT OR SEND
> >> >FX
> >> >HDSP 2 SPDIF I/O 51 & 52 ASSIGNED TO EXTERNAL FX-PATCHED TO QUANTEC AS
> >> >SEND
> >> >FX
> >> >
> >> >Routing matrix:
> >> >
> >> >PARIS SUBMIX 1 CHANNELS 1 THRU 8 / HDSP #1 ADAT 1
> >> >
> >> >Mono-Cubase CH 1>RME 1 ADAT 1-1 out > Paris CH 1
> >> >Mono 2-Cubase CH 2>RME 1 ADAT 1-2 out > Paris CH 2
> >> >Mono 3-Cubase CH 3>RME 1 ADAT 1-3 out > Paris CH 3
> >> >Mono 4-Cubase CH 4>RME 1 ADAT 1-4 out > Paris CH 4
> >> >Mono 5-Cubase CH 5>RME 1 ADAT 1-5 out > Paris CH 5
> >> >Mono 6-Cubase CH 6>RME 1 ADAT 1-6 out > Paris CH 6
> >> >Mono 7-Cubase CH 7>RME 1 ADAT 1-7 out > Paris CH 7
> >> >Mono 8-Cubase CH 8>RME 1 ADAT 1-8 out > Paris CH 8
> >> >
> >> >PARIS SUBMIX 1 CHANNELS 9 THRU 16 / HDSP #1 ADAT 2
> >> >
> >> >Mono 9-Cubase CH 9>RME 1 ADAT 2/1--9 out > Paris CH 9
> >> >Mono 10-Cubase CH 10>RME 1 ADAT 2/2-10 out > Paris CH 10
> >> >Mono 11-Cubase CH 11>RME 1 ADAT 2/3-11 out > Paris CH 11
> >> >Mono 12-Cubase CH 12>RME 1 ADAT 2/4-12 out > Paris CH 12
> >> >Mono 13-Cubase CH 13>RME 1 ADAT 2/5-13 out > Paris CH 13
> >> >Mono 14-Cubase CH 14>RME 1 ADAT 2/6-14 out > Paris CH 14
> >> >Stereo 1 L-Cubase ST CH 15L/ Stereo Group 1 L> RME 1 ADAT 2/7-15 out
> >> >
> >> >Paris
> >> >CH 15
> >> >Stereo 1 R-Cubase ST CH 15R/Stereo Group 1 R> RME 1 ADAT 2/8-16 out >
> >> >Paris
> >> >CH 16
> >> >
> >> >PARIS SUBMIX 2 CHANNELS 1 THRU 8 / HDSP #1 ADAT 3
> >> >
> >> >Mono 15-Cubase CH 16>RME 1 ADAT 3/1-17 out > Paris CH 1
> >> >Mono 16-Cubase CH 17>RME 1 ADAT 3/2-18 out > Paris CH 2
> >> >Mono 17-Cubase CH 18>RME 1 ADAT 3/3-19 out > Paris CH 3

```

> > > Mono 18-Cubase CH 19>RME 1 ADAT 3/4-20 out > Paris CH 4
 > > > Mono 19-Cubase CH 20>RME 1 ADAT 3/5-21 out > Paris CH 5
 > > > Mono 20-Cubase CH 21>RME 1 ADAT 3/6-22 out > Paris CH 6
 > > > Mono 21-Cubase CH 22>RME 1 ADAT 3/7-23 out > Paris CH 7
 > > > Mono 22-Cubase CH 23>RME 1 ADAT 3/8-24 out > Paris CH 8
 > > >
 > > > PARIS SUBMIX 2 CHANNELS 9 THRU 16 / HDSP #2 ADAT 1
 > > >
 > > > Mono 23-Cubase CH 24>RME 2 ADAT 1/1-27 out > Paris CH 9
 > > > Mono 24-Cubase CH 25>RME 2 ADAT 1/2-28 out > Paris CH 10
 > > > Mono 25-Cubase CH 26>RME 2 ADAT 1/3-29 out > Paris CH 11
 > > > Mono 26-Cubase CH 27>RME 2 ADAT 1/4-30 out > Paris CH 12
 > > > Mono 27-Cubase CH 28>RME 2 ADAT 1/5-31 out > Paris CH 13
 > > > Mono 28-Cubase CH 29>RME 2 ADAT 1/6-32 out > Paris CH 14
 > > > Mono 29-Cubase CH 30>RME 2 ADAT 1/7-33 out > Paris CH 15
 > > > Mono 30-Cubase CH 31>RME 2 ADAT 1/8-34 out > Paris CH 16
 > > >
 > > > PARIS SUBMIX 3 CHANNELS 1 THRU 8 / HDSP #2 ADAT 2
 > > >
 > > > Mono 31-Cubase CH 32>RME 2 ADAT 2/1-35 out > Paris CH 1
 > > > Mono 32-Cubase CH 33>RME 2 ADAT 2/2-36 out > Paris CH 2
 > > > Mono 33-Cubase CH 34>RME 2 ADAT 2/3-37 out > Paris CH 3
 > > > Mono 34-Cubase CH 35>RME 2 ADAT 2/4-38 out > Paris CH 4
 > > > Mono 35-Cubase CH 36>RME 2 ADAT 2/5-39 out > Paris CH 5
 > > > Mono 36-Cubase CH 37>RME 2 ADAT 2/6-40 out > Paris CH 6
 > > > Mono 37-Cubase CH 38>RME 2 ADAT 2/7-41 out > Paris CH 7
 > > > Mono 38-Cubase CH 39>RME 2 ADAT 2/8-42 out > Paris CH 8
 > > >
 > > > PARIS SUBMIX 3 CHANNELS 9-THRU 16 / HDSP #2 ADAT 3
 > > >
 > > > Mono 39-Cubase CH 40>RME 2 ADAT 3/1-43 out > Paris CH 9
 > > > Mono 40-Cubase CH 41>RME 2 ADAT 3/2-44 out > Paris CH 10
 > > > Mono 41-Cubase CH 42>RME 2 ADAT 3/3-45 out > Paris CH 11
 > > > Mono 42-Cubase CH 43>RME 2 ADAT 3/4-46 out > Paris CH 12
 > > > Mono 43-Cubase CH 45>RME 2 ADAT 3/5-47 out > Paris CH 13
 > > > Mono 44-Cubase CH 46>RME 2 ADAT 3/6-48 out > Paris CH 14
 > > > Mono 45-Cubase CH 47>RME 2 ADAT 3/7-49 out > Paris CH 15
 > > > Mono 46-Cubase CH 48>RME 2 ADAT 3/8-50 out > Paris CH 15
 > > >
 > > > PARIS SUBMIX 4 AUXES 1 THRU 8 / MULTIFACE ADAT & MULTIFACE SPDIF
 > > >
 > > > Stereo 2 L-Cubase ST CH 54L/ Stereo Group 2 L> MULTI ADAT 2/7-67 out
 > >
 > > Paris
 > > > AUX 7L
 > > > Stereo 2 R-Cubase ST CH 54R/ Stereo Group 2 R> MULTI ADAT 2/8-68 out >
 > > Paris
 > > > AUX 7R

>> SSL9000
>> Neve1084
>> Pultec
>> API 550
>> RMX-16 (AMS reverb !!!)
>> and an exceptional mastering dynamic EQ that hard to believe what it can
>> do to your mixes.
>> Only pros could have access to beats like these !
>>
>> Also BSS dynamic 4 channel eq/dynamics emulator also announced.
>> Still with me ?
>>
>> wHAT IS THE MOST INTERESTING THE PRICES WILL BE LOW BALLERS !!
>> Imagine something around 60-70 \$ each main plugin and a bundle with get
> them
>> all like 500 \$ or something,prices yet to be anounced.
>>
>> I have tried most plugins out there , believe me these new ones are dream
>> come true for me...
>>
>> Note that already there is Vinco (1176 comp emulation).
>>
>> Tons of free ones.
>>
>> I would not scream so loud so many times but PaRIS users with adat in/outs
>> are "oblidged" to take this route.
>> Ok UAD1 are already there but a Pulsar card with 6 dsps and all main plugins
>> cost used around 400-500-600 \$
>> So with normal classic option you will have 16 adat ins and outs plus a
> spdif
>> in and out plus 2 analog 24/96 in and out plus two (32) midi ins/outs
>>
>> Now consider the above new

Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Martin Harrington](#) on Thu, 04 May 2006 23:47:59 GMT
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4;animas.net" target="_blank">animix_spam-this-ahole_@animas.net> wrote in message
news:4478fc21\$1@linux...

> When I am using an external FX processor on the
> sends in cubase SX and external effect on an insert, all hell breals loose
> as to losing the delay compensation. The audio on the track which has the
> external processor inserted actually plays *ahead* in time so it's not
> being delay compensated in sync with the rest of the tracks. Mute the
Paris
> aux that is receiving/sending signal from the external hardware effect in

SX

> and everything is in sync again.....or use a UAD-1 plugin on the send
> and
> route that through the Paris aux, use it as a send effect on the track
> that
> is being processed with an external effect on the insert and all is OK.
>
> Looks like there has to be an either/or situation s to having a VST
> plugin
> on the insert or the send. Two external FX and there is no delay
> compensation. Makes sense. What isn't making sense (at least right now) is
> that if I add a VST plugin either before or after the external processor
> on
> the insert or send, the delay compensation still doesn't work.
>
> Well, anyway, it's still possible to use VST FX in Paris as I posted
> earlier. Just don't try using hardware on the send and return in Paris and
> then routing it through a Paris aux. It's a bust.
>
> I'll get to the bottom of this.and find a kludge.....never fear.
>
> ;O)
>
> Deej
>
>.....riiiiiiiight.....

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:447905a4@linux...

> Well, I've been having some major freezeups in Cubase. I thought it might
> be
> clock cables of unequal length. I was using a Behringer AES>Spdif format
> converter on my quantec, interfacing digitally with one of my RME cards. I
> just pulled the Quantec off the format converter and plugged the AES I/O
> into my Mytek AD/DA and am now interfacing the Quantec via analog with
> Paris. No crashes in Cubase in over 2 hours. I was getting a lockup about
> once every 45 minutes.
>
>and that's my last piece of Behringer gear.
>
> ;o)
>
>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>Ok, here's the short version. I've been working on this most of

the
day and am about to turn in, so this is very incomplete.

It is a version of Sakis' band-split technique where you use 4 stereo bands and 8 channels and 8 compressors.

I'm going to skip over a million details and just say that the secret is bouncing each stereo freq band with EQ only and then the next set etc until all are done. Then you bring the bands back to the editor, shut off the EQ and start working on your comp settings. (yes you have to do 4 passes to just create the files to do this!)

It is complicated, time-consuming, and a general PITA.

HOWEVER, if you pay attention and are patient, the results are friggin' fabulous.

Sweet, huge and detailed. Just amazing really.

There is much more to say. Later. BTW, you must leave some headroom in your mixes to get the most out of this (but the mastering guys have been saying that for years). This technique works so beautifully with slamming the Paris mix buss that it seems like it was designed to do this. Somewhere SSC is grinning...

Paris for mastering. wadda concept.

DC

DC

>Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

>>Yes DC, please do share....!!

>>

>>

>>"DC" <dc@spammersinhell.com> wrote in message news:4477dc50\$1@linux...

>>>

>>> Hey all,

>>>

>>> I am discovering some *amazing* stuff trying a multiband

>>> split/compressor in Paris. THANK YOU to Sakis and DeeJ for the

>>> help with this.

>>>

>>> More to follow, but I am getting results, on very familiar material

>>> that are just making me grin from ear to ear...

>>>

>>> As soon as I get this live disc out the door I will post the details.

```
>>>
>>> Paris lives!
>>>
>>> DC
>>>
>>
>>
```

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All I can say is...

PULL!!

```

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[illegible]

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Kim](#) on Fri, 05 May 2006 00:09:55 GMT

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Aaron Allen](#) on Fri, 05 May 2006 05:05:24 GMT

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !
Posted by [Aaron Allen](#) on Fri, 05 May 2006 05:08:22 GMT

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Kr/Ur3

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Subject: Re: Paris reacts DIFFERENT under Me opposed to XP !

Posted by [erlilo](#) on Fri, 05 May 2006 06:48:45 GMT

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