
Subject: EDS-1000 FS? Anybody?

Posted by [uptown jimmy](#) on Fri, 05 Aug 2005 20:35:20 GMT

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target="_blank">1@linux...

>>>>>> Hi All

>

Subject: Re: EDS-1000 FS? Anybody?

Posted by [justcron](#) on Fri, 05 Aug 2005 21:06:47 GMT

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;>>>>>

>>>>>> I've got a song that the band wants to edit in a major way ie: Cutting

>>>>>>

>>>>>>=

>>>>>>

>>>>>>>out=20

>>>>>> and Adding sections. The problem is that the song has some major

=

>>>>>>>automation=20

>>>>>>&g

Subject: Re: EDS-1000 FS? Anybody?

Posted by [uptown jimmy](#) on Sat, 06 Aug 2005 00:25:19 GMT

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t; going on and the automations edits will have to be moved, cut or

=

>>>>>>>added.

>>>>>>>

>>>>>>> Are there any tricks to doing this ie: "snap to object end" like

in

>>>>

>>>>=

>>>>

>>>>>>>the edit=20

>>>>>>> window ?

>>>>>>>

>>>>>>> If not I'm looking at one major cluster f-ck

>>>>>>>

>>>>>>> Don=20

>>>>>>>

>>>>>>>

>>>>>>>

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

Subject: Re: EDS-1000 FS? Anybody?
Posted by [Deej \[1\]](#) on Sat, 06 Aug 2005 00:28:34 GMT
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>>><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>Don,</DIV>
>>>>>><DIV>I would choose your edit point and
>>
>> =
>>
>>>>>>place a marker=20
>>>>>>there.</DIV>
>>>>>><DIV>Select and cut all objects and =
>>>>>>automation data at=20
>>>>>>this point.</DIV>
>>>>>><DIV>Now cut and paste should work for
>>>>>>=
>>>>>>everything except=20
>>>>>>mutes</DIV>
>>>>>><DIV><FONT face=3DArial size=

Subject: Re: EDS-1000 FS? Anybody?
Posted by [ulfiyya](#) on Sat, 06 Aug 2005 14:41:19 GMT
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nsformer coupled, you must tie the negative
>>>side to ground if you can't do bal-bal.
>>>
>>>If the pre is electronically driven, you should generally let the negative
>>>pin float. Some active drivers don't mind driving directly to ground,
but
>>>some do. It's best to check with the
