
Subject: 240v to 110v ?

Posted by [Tom Bruhl](#) on Wed, 16 May 2007 05:21:59 GMT

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ir and breast reduction. You may know refer
to him as Neil instead of Nell.

Mr Banana

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:466f87cb@linux...

> Uh . . . Neil's the one with the tattoo and the chain, right?

>

> S

>

>

> "Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message

> news:cmsu63pll2lh1rk4a69rcr35l7l04iolpo@4ax.com...

>> www.laidbak.com/ebay/paris/album/index.html

>>

>> New pix from Dave EK, Neil, and a couple more from Rod.

>>

>> Enjoy!

>>

>> pab

>

>I've tried this twice here - no end result... always crapped
out before it got beyond a couple of parts. DeeJ tried it too,
I think - or if not him it was someone else who initiated
another one.

Neil

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

>

>

>I remember a couple of years back a bunch of guys off here were starting

>to record something by posting disks around...

>

>...did anything get finished? I never heard anything.

>

>Cheers,

>Kim."Sarah" <sarahjane@sarahtonin.com> wrote:

>Hey, don't make me come over there, mister . . . I can turn a

>knob if I have to, and you won't like it one bit.

My last girlfriend told me that a couple months ago.

She was right, too!

Subject: Re: 240v to 110v ?

Posted by [Kim](#) on Wed, 16 May 2007 06:02:58 GMT

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ow what that means. :)

>

> S

>

>

> "Bill L" <bill@billlorentzen.com> wrote in message news:466f4a46@linux...

>> Oh so the little lady didn't want to get her fingers dirty pushing some

>> buttons and "Oh, no!" turning a knob! Women!!!

>>

>> Sarah wrote:

>>> Yeah, the midi fader sets the intial volume, but then the contol changes

>>> override

>>> it. I was trying to avoid changing the volume in the synth module (I

>>> hate

>>> the staring at the little window while I push the cursor buttons and roll

>>> the data wheel), but that is what I wound up doing.

>>>

>>> Thanks all, for the advices.

>>>

>>> S

>>>

>>>

>>>

>>> Bill L <bill@billlorentzen.com> wrote:

>>>> You should have a MIDI fader option on the left of the track. Or you

>>>> could just turn down the output vol of the synthesizer. ;-)

>>>>

>>>> Sarah wrote:

>>>>> OK, I was fine tuning an little MIDI arrangement in Cubase (v.5) and I

>>> had

>>>>> this track with some continuous controller data (specifically, some

>>>>> ramping

>>>>> up and down of the master volume). All I wanted to do was select all

>>> of

>>>>> that data and change the value of it, i.e., to turn down the overall

>>>>> volume

>>>>> but retain the ups and downs. I tried different approaches and could

>>> only

>>>>> change the value of one piece of the ramp at a time. There must be a

>>> way to

>>>>> raise or lower the whole thing, right? What am I missing here?
>>>>>
>>>>> I miss my Hybrid Arts SMPTE-

Subject: Re: 240v to 110v ?
Posted by [Tom Bruhl](#) on Wed, 16 May 2007 06:29:49 GMT
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Track. Simple, intuitive, reliable . . .

>>> hmm .

>>>>> . . I do still have my Atari 1040 ST . . .

>>>>>

>>>>> Sarah

>>>>>

>

>A metal band? Really? I would have thought they were something more like a Bee Gees tribute band.

We know which one's you, silly. You're the one who could be the others' father. :D (or mother, according to Aaron)

S

"Neil" <OIUIU@OIU.com> wrote in message news:466f9af6\$1@linux...

>

> "Sarah" <sarahjane@sarahtonin.com> wrote:

>

>>Uh . . . Neil's the one with the tattoo and the chain, right?

>

> Look, this is real easy, guys & gals - this is a Metal band, as

> I'm sure you can tell from the pic (check variations of garb,

> posing, & hairstyles for confirmation)... hence, it pretty much

> goes without saying that I am the only one wearing something

> other than black, or a gradient shade of black, for upper-body-

> wear.

>

> Sheesh!

>

> NeilActually, it looks more like a hostage situation. If you are expecting your "Paris family" to come up with a million bucks or some crap like that... Dream on, Neil.

Bill L wrote:

> Neil, are you married? 'Cause two guys in that band are putting horns on

> you, dude! You gotta watch out with other musicians and *your* woman.

>

> Paul Braun wrote:
>> www.laidbak.com/ebay/paris/album/index.html
>>
>> New pix from Dave EK, Neil, and a couple more from Rod.
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>> Enjoy!
>>
>> pab"James McCloskey" <excelsm@hotmail.com> wrote:
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>>This slashdot article has links
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>><http://apple.slashdot.org/apple/07/06/12/0120230.shtml>
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>>It's not surprising that Apple would be unprepared for the kind of scrutiny
>>they will get on the security front releasing Windows software, especially
>>a browser. They've been living in a 'security by obscurity' bubble for
some
>>time now, allowed to make outlandish claims about Apple security and safety.
>>The Larlhom blog was slashdotted into oblivion but I had a friend send
it.
>>
>
>Dude there is nothing outlandish about Apple security! I've never had
a
>virus, worm, hack or anything else in 14 years on Macs! Can you say that?

For the servers I administer and the desktops/laptops I've owned, yes I can
say that.

TCB

>>
>>If they want a real presence on windows for their browser they'll have
to
>>learn how to manage this stuff. The Mozilla/Firefox group had their teething
>>pains as well, but then again they were free software so could leverage
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>>I'd
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>>>>>Did you actually try Safari? What did you find buggy about it? Can
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>>>>>A example of something that people might consider to be buggy, is the
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>>>>>> <http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/>
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>Jamie K <Meta@Dimensional.com> wrote:
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>Safari is built on Konqueror, which is open source.

Can I download the source to Safari? Of course not, Apple uses very specific pieces of K code licensed under the LGPL and locks the rest behind a vault. Some code is merged back into the K tree but most is not. So if the security problems are in Apple's code only Apple can fix it.

>Apple has already shipped internet software for MSWindows: iTunes. Not
>to mention Quicktime. So they do have a bit of experience.

A media player ain't a web browser, even if it does connect to a network.

>The MSWindows release of Safari is a beta release, which means it is
>not assumed to be production ready. Use at your own risk.

Which is precisely what I said in my first post, probably best to wait. And btw, I don't think beta software has a right to have massive security problems. Bugs, crashes, trouble with odd hardware is one thing, code injection, stack overflows and such are very different.

>The guy reporting the problems discussed at slashdot declined to report
>them to Apple. He's being criticized for that, but whatever.

Which has nothing to do with whether it's a good idea to use an insecure browser. Personally I don't think people who discover bugs in proprietary software are bound to reveal them, I think it's a good idea in most cases, but I don't think it's compelling.

>As beta problems ARE reported, the expectation (of a normal development
>cycle) is that they will be addressed by Apple before the final
>MSWindows release.
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>So bash away and report any bugs you find IF you want to participate in

>the beta - or wait for the final release if you don't.

I wasn't bashing away at anything. Every piece of Apple software for Windows I've ever dealt with has had major growing pains. The first version of quicktime, the first version of itun

Subject: Re: 240v to 110v ?

Posted by [Tom Bruhl](#) on Wed, 16 May 2007 06:49:43 GMT

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es, and so on. In those situations, it was just bad software that crashed a lot, and they eventually fixed thing. I have itunes on one of my XP machines for the internet radio. But a browser is one of the preferred ways for crackers to do really, really bad things to a machine without the user doing anything especially stupid. So I was warning people that within hours of the beta being out there some really serious problems were coming up. I also suggested that for people who don't want to use IE (which I applaud) and for some reason don't want to use firefox, Opera is an excellent alternative.

TCB

>Cheers,

> -Jamie

> www.JamieKrutz.com

>

>

>TCB wrote:

>> This slashdot article has links

>>

>> <http://apple.slashdot.org/apple/07/06/12/0120230.shtml>

>>

>> It's not surprising that Apple would be unprepared for the kind of scrutiny

>> they will get on the security front releasing Windows software, especially

>> a browser. They've been living in a 'security by obscurity' bubble for some

>> time now, allowed to make outlandish claims about Apple security and safety.

>> The Larlhom blog was slashdotted into oblivion but I had a friend send it.

>>

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>> If they want a real presence on windows for their browser they'll have to

>> learn how to manage this stuff. The Mozilla/Firefox group had their teething

>> pains as well, but then again they were free software so could leverage both

>> goodwill and lots of coders to get up to snuff fast.

>>
>> TCB
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>> "James McCloskey" <excelsm@hotmail.com> wrote:
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>>I can't believe you found a picture of me :-)

Chuck

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>www.laidbak.com/ebay/paris/album/index.html

>

>New pix from Dave EK, Neil, and a couple more from Rod.

>

>Enjoy!

>

>pabHis whole mindset is that the plugins have more headroom and sound better
when the tracks aren't as hot. I was just wondering what everyone else thought.

Rod

By the way, the reason this thread went astray IS BECAUSE OF SARAH! IT'S
HER FAULT!

;-)

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

>

>"Sarah" <sarahjane@sarahtonin.com> wrote:

>>Ooo . . . a Hot Snortyhorse . . . excuse me . . . I need to get some air

> .

>

>Sticking to the original topic of the thread, I have noticed
>when I've done projects in PTHD (at another facility, since I
>don't have PT here) the channels tend to redlight pretty
>easily - hence, when I've imported PT tracks to SX, the levels
>seem to be a lot lower than what I would normally record at,
>were I recording in SX or Paris. So, is PT more peak-sensitive?
>If so could this be part of the problem? IOW, the guy's just
>not used to seeing stuff go to track that hot?

>

>NeilTCB wrote:

> Jamie K <Meta@Dimensional.com> wrote:

>> Safari is built on Konqueror, which is open source.

>

> Can I download the source to Safari? Of course not, Apple uses very specific

- > pieces of K code licensed under the LGPL and locks the rest behind a vault.
- > Some code is merged back into the K tree but most is not. So if the security
- > problems are in Apple's code only Apple can fix it.

If so, presumably they will fix it, in due course, during the beta phase.

- >> Apple has already shipped internet software for MSWindows: iTunes. Not
- >> to mention Quicktime. So they do have a bit of experience.
- >
- > A media player ain't a web browser, even if it does connect to a network.

I didn't make that claim. I said it's internet software, which it is.

- >
- >> The MSWindows release of Safari is a _beta release_, which means it is
- >> not assumed to be production ready. Use at your own risk.
- >
- > Which is precisely what I said in my first post, probably best to wait. And
- > btw, I don't think beta software has a right to have massive security problems.
- > Bugs, crashes, trouble with odd hardware is one thing, code injection, stack
- > overflows and such are very different.

Having been in my share of development cycles, beta software knows no "rights" when it comes to wrongs. :^)

But if you want to criticize Apple's in-house alpha cycle for not catching enough stuff, that's fine.

And if you want to use the stock "security through obscurity" claim in every Apple thread, that's fine, too. Although it ignores some of Apple's actual security efforts and glosses over their rather impressive results with a vague wave of the hand.

- >> The guy reporting the problems discussed at slashdot declined to report
- >
- >> them to Apple. He's being criticized for that, but whatever.
- >
- > Which has nothing to do with whether it's a good idea to use an insecure
- > browser. Personally I don't think people who discover bugs in proprietary
- > software are bound to reveal them, I think it's a good idea in most cases,
- > but I don't think it's compelling.

Like I said, he has his reasons so whatever. I didn't criticize him but some of the folks on slashdot got on his case about it.

I figure someone will report it along with other bugs. It's early in the beta, a lot of people are using the software and some of them are making the effort to report bugs.

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Subject: Re: 240v to 110v ?

Posted by [Kim](#) on Wed, 16 May 2007 07:22:33 GMT

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e final

>> MSWindows release.

>>

>> So bash away and report any bugs you find IF you want to participate in

>

>> the beta - or wait for the final release if you don't.

>

> I wasn't bashing away at anything.

I'm not referring to bashing away at Apple. What I mean is: bash away at the software. It's a beta, that's what it's for. If anyone wants to test it, test it. Put it through its paces, do your worst, and when you find a problem that you would like to see fixed, report it.

> Every piece of Apple software for Windows

> I've ever dealt with has had major growing pains. The first version if quicktime,

> the first version if itunes, and so on.

Maybe that's why they released this one as a beta FIRST, to give you or others a chance to find problems BEFORE releasing a dot zero version.

> In those situations, it was just

> bad software that crashed a lot, and they eventually fixed thing.

Bad is bad. Fixed is good. :^)

> I have

> itunes on one of my XP machines for the internet radio. But a browser is

> one of the preferred ways for crackers to do really, really bad things to

> a machine without the user doing anything especially stupid. So I was warning

> people that within hours of the beta being out there some really serious

> problems were coming up. I also suggested that for people who don't want

> to use IE (which I applaud) and for some reason don't want to use firefox,
> Opera is an excellent alternative.

Good advice. Firefox is a great choice on either platform, and free. I run it along with Safari on OSX. I haven't used Opera but those guys are no slouches.

My advice is to use the beta of Safari on MSWindows only if you don't mind risking a beta version on your system, but to wait if you do mind the risks. Standard advice for a beta.

Our advice is not far apart.

Cheers,
-Jamie
www.JamieKrutz.com

> TCB

>

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>It's very interesting to see what everyone looks like after all these
years....

-Carl

"chuck duffy" <c@c.com> wrote in message news:466ff53a\$1@linux...

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> I can't believe you found a picture of me :-)
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> Paul Braun <cygnus_nospam@ctgonline.org> wrote:
> >www.laidbak.com/ebay/paris/album/index.html
> >
> >New pix from Dave EK, Neil, and a couple more from Rod.
> >
> >Enjoy!
> >
> >pab
>Free Neil!

Whatever the ransom, we'll pay it!

Cheers,

-Jamie

www.JamieKrutz.com

Bill L wrote:

> Actually, it looks more like a hostage situation. If you are expecting
> your "Paris family" to come up with a million bucks or some crap like
> that... Dream on, Neil.
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>>> New pix from Dave EK, Neil, and a couple more from Rod.
>>>
>>> Enjoy!

>>>

>>> pabyeah it took a long time for me to finally look like me and not one of them.

On Wed, 13 Jun 2007 11:27:53 -0500, "Carl Amburn"
<carlamburn@hotmail.com> wrote:

>It's very interesting to see what everyone looks like after all these
>years....

>

>-Carl

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>> >

>> >Enjoy!

>> >

>> >pab

>>

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

>

>Anyone have any experience w/ these?

I haven't used one of these, but I believe it just got a rave review in Tape Op. Evidently a great improvement on the previous model. Hi guys and gals. PC question.

I have been using Matrox video cards

Subject: Re: 240v to 110v ?

Posted by [Tom Bruhl](#) on Wed, 16 May 2007 07:34:06 GMT

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for a long time now and have avoid using
Nforce cards because I could not disable "Bus Mastering" which eats into
the PCI buss.

Are there other high speed video cards (AGP) that I can disable Bus mastering?
Thanks Great album. For how infrequently I post here (although I lurk a lot), I
was pleasantly surprised to be included. It's fun to put faces with names.

Brian

"Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message
news:cmsu63pll2lh1rk4a69rcr35l7l04iolpo@4ax.com...

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>

> New pix from Dave EK, Neil, and a couple more from Rod.

>

> Enjoy!

>

> pabHey DeeJ,

Did you find out anything interesting?

Cheers,

-Jamie

www.JamieKrutz.com

DJ wrote:

> thanks...will do.

>

> "Jamie K" <Meta@Dimensional.com> wrote in message news:4666f028@linux...

>> Let us know what you find out. Here's a start:

>>

>> "The battery we use is the NiMH, same as used in cameras and small
>> cylinder AA, AAA, etc. Toyota-Panasonic formed a partnership "PEVE" to
>> license and improve NiMH for EVs. Around this time, GM purchased the
>> worldwide patent rights to the NiMH battery. Later, GM decided to sell
>> those rights to Texaco, which then merged with Chevron. Chevron then put
>> the battery rights under control of a Joint Venture, "COBASYS," and
>> decided to fund a lawsuit against large-format (electric car battery)
>> competitors such as Toyota-Panasonic.

>>

>> Chevron's lawsuit led to a settlement agreement with PEVE (and Sanyo,
>> etc.) whereby Toyota paid \$30M to Chevron, Toyota was granted the rights
>> to use "small-format" batteries on the Prius, and Toyota agreed not to
>> build "large-format" versions of its batteries (needed for plug-in cars)
>> for export to the U.S. until 2014. At least, that's what it seems to be;
>> portions of the settlement agreement are still secret.

>>

>> Hence, Chevron and GM together led to the end of Toyota's RAV4-EV program,
>> it seems; at the current time, only Chevron is allowed to market
>> "large-format" NiMH batteries in the USA, and Chevron has decided not to
>> do so. In fact, Chevron won't sell its NiMH batteries to anyone except
>> large fleets, it says. When I say Chevron, I am referring to their Joint

>> Venture, "COBASYS," which is their unit controlling the batteries."

>>

>> From:

>> http://www.ocweekly.com/index.php?option=com_content2&task=view&id=25134&Itemid=47

>>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>>

>>

>>

>> DJ wrote:

>>>> Since then, Chevron has gotten a hold of the battery patent and there is

>>>> some talk that they may be making it difficult for car companies to use

>>>> those proven batteries for future EVs.

>>>>

>>> Are you serious??? I'm doing some contract work for Chevron right now. I

>>> have worked for them before and I know a bit about how inefficient and

>>> just plain ol' scooterfucked some of the thinking is there. It's been an

>>> uphill battle dealing with them here due to a number of things they have

>>> requested that I do that I have flat out refused to do. I'm going to look

>>> into this. I may just opt out of my dealings with them completely.

>>> Wouldn't be the end of the world.

>>>

>>>

>Thanks to all who responded earlier....however, I think the KSP8 is currently

>out of my price range. For just the plain old reverbs, primarily w/ acoustic

>instruments, has anyone had experience to know if there is much difference

>in quality between the Rumour and the TC Electr. M3000?

thanks,

daleThis sounds like fun....my cello will be at the ready in case someone starts

another one

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

>

>I've tried this twice here - no end result... always crapped

>out before it got beyond a couple of parts. DeeJ tried it too,

>I think - or if not him it was someone else who initiated

>another one.

>

>Neil

>

>

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

>>

>>
>>I remember a couple of years back a bunch of guys off here were starting
>>to record something by posting disks around...
>>
>>...did anything get finished? I never heard anything.
>>
>>Cheers,
>>Kim.
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:466ff566\$1@linux...
>
> His whole mindset is that the plugins have more headroom and sound better
> when the tracks aren't as hot. I was just wondering what everyone else
> thought.
> Rod
> By the way, the reason this thread went astray IS BECAUSE OF SARAH! IT'S
> HER FAULT!
> ;-)
>

Give Sarah a break. It's not her fault. It's all those time
signatures.....

;o)Hey peeps,

You, know, I'm really liking the DM3200 with Cubase 4
though James was absolutely right about the learning curve
when he advised me to give it 30 days with the
manual.

My only prob is that, with my day job, that month almost
literally becomes a month of Sundays!!!!

Anyway I have to say that Tascam has done a really
good job with the new MKII firewire card. It makes the boardd work really
well as a controller and actually sounds better than I had expected. The
guys at the DM3200/4800 forum are
helpul, good guys too. There's some useful info there. Can't comment on the
mic pre's yet cause I haven't done any "live" tracking yet.

In a nutshell, while I lament the fact that no one picked
up the Paris banner and kept it a current, valid tool,
I've seen enough to decide I'm committed to this new set-up for a while.
Ton's of potential here especially if I am able to take the time to learn
everything on the board as well as
deepening my Cubase chops.

I'm keeping a minimal PARIS rig to experiment with as a stereo summing buss. I haven't heard the new rig that way yet though so I'll let you know when I get there. (On that note I'm probably going to need to get a word clock. Is the little Hosa WDC427 worth bothering with? Don't have much left to spend)

I still have a KSP8 and BFD to learn and I think the whole purpose of all this stuff is to actually track and finish some tunes so I'm trying to curtail the usual time doing the gear-head, noodle yanking, gear lust thing I'm prone to and actually get a project done with what I have.

Anyway, just wanted to give you guys an update and BTW a fair portion of my Paris rig is for sale (See my FS post).

Arriva Dishrag,
JonPaul... V4 shows up... no 5

David.

Paul Braun wrote:

> www.laidbak.com/ebay/paris/album/index.html
>
> New pix from Dave EK, Neil, and a couple more from Rod.
>
> Enjoy!
>
> pabHmmm.. V5 shows up in IE, but not Netscape... wierd... as you were!

David.

EK Sound wrote:

> Paul... V4 shows up... no 5
>
> David.
>
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>> pabHey there-

I think I read a post here from you recently that you're running BFD and GS3 on seperate boxes from your main DAW.

I've got both programs and some extra machines here so I'm thinking about doing the same thing. What's your approach? FX teleport, soundcards on each machine, rewire, vsti system link (or whatever Steinberg calls it), etc, yada yada, yada?

Thanks much,
Jon
This is a multi-part message in MIME format.

-----=_NextPart_000_00FF_01C7ADF1.E3ED1EC0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Dale,
I 'heard' that the reverbs were the same as the KSP8.
I don't know that for a fact though.
Tom
"dale" <dalebradleycello@yahoo.com> wrote in message =
news:46705001\$1@linux...

Thanks to all who responded earlier....however, I think the KSP8 is =
currently
out of my price range. For just the plain old reverbs, primarily w/ =
acoustic
instruments, has anyone had experience to know if there is much =
difference
in quality between the Rumour and the TC Electr. M3000?

thanks,
dale

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

-----=_NextPart_000_00FF_01C7ADF1.E3ED1EC0
Content-Type: text/html;
charset="iso-8859-1"
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```
<!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>
```


All Vsti & Giga PC are patched into a mackie 1620 Onyx mixer.....then...Firewire into My Main Recording DAW.....

* All midi modules are connect to Midi patchbays...

"Jon Jiles" <nojij@yahoo.com> wrote:

>

>Hey there-

>

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>GS3 on seperate boxes from your main DAW.

>

>I've got both programs and some extra machines here so I'm thinking about

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>machine,rewire, vsti system link (or whatever Steinberg calls it), etc,

yada

>yada, yada?

>

>Thanks much,

>JonOn Wed, 13 Jun 2007 17:16:18 -0600, EK Sound <askme@nospam.com> wrote:

>Hmmm.. V5 shows up in IE, but not Netscape... wierd... as you were!

>

>David.

I'm not sure if Netscape works the same way, but if you hold down "shift" and hit reload, it should force it to pull from the site and not from local cache.

pabHey Jon..!!!

That's good news. .I've been on the fence contemplating on getting into a Digital mixer with Nuendo and Pro Tools..mainly the DM 2000, but as James and many others have stated, (2) DM4800 comes out to under 10k...

I had a chance to demo one last year Dm3200 and like the DM24, I was very impressed with it's sound quality and all around functionality.. Impressed!!

"Jon Jiles" <nojij@yahoo.com> wrote:

>

>Hey peeps,

>

>You, know, I'm really liking the DM3200 with Cubase 4

>though James was absolutely right about the learning curve

>when he advised me to give it 30 days with the

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>
>Anyway, just wanted to give you guys an update and BTW a fair portion of
>my Paris rig is for sale (See my FS post).
>
>Arriva Dishrag,
>Jon
>
>Do you hear much of a downgrade using the p1 as opposed to the pacifica?

"wireline" <wirelinestudionospam@sbcglobal.net> wrote:

>
>Yes...I have, use, and endorse both...IMO the ADesigns stuff is the most

versatile

>and colored with a pleasing bouquet of anything else I've used, including
>Neves, API, ADL, Millenia, etc..

>

>I would not hesitate to (and have done so a time or two) use exclusively
>the Pacifica and P1s for an entire CD project.

>

>> Anyone here tried the A design Pacifica or the P1?

>>

>>

>Not at all...although there are minor differences in sonic response based
primarily in the physical limitations of space and transformer size, both
are top notch, and both have been used interchangeably here. The Pacifica
IMO ekes out in sheer sonic power, while the P1 is more a finesse piece -
if that makes any sense

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

>

>

>Do you hear much of a downgrade using the p1 as opposed to the pacifica?

>

>

>

>

>"wireline" <wirelinestudionospam@sbcglobal.net> wrote:

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a bit scrambled--desktop shows up but a lot of things are not running. I
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lets me hit Copy, but will not let me paste it anywhere--it seems to find
the firewire drive, but Paste is greyed out--won't even let me paste it on
the desktop...and ideas short of the .357?????I'm no IT guy by any stretch, but "what I'd do" is to ,
click Start>Run,
type msconfigon the enable all and reboot your machine, make note of what's

checked in the startup items, then click on the "enable all" button. If certain critical startup items aren't launching, this will solve that problem. another thing I'd do before I did it "my" way is to ask others who know more than "I do".

Deej

"John Macy" <spamlessjohn@johnmacy.com> wrote in message news:4670b6f6\$1@linux...

>

> So I was sending an email on my AMD Gateway and something crashed--seems
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> lets me hit Copy, but will not let me paste it anywhere--it seems to find
> the firewire drive, but Paste is greyed out--won't even let me paste it on
> the desktop...and ideas short of the .357????dang!!!..WTF did I type???.it's been so long
since I've had sleep

that I'm sitting here in a room with Abraham Lincoln, a talking muskrat and
a guy in a hardhat diving suit. OK, here it is again:.....

I'm no IT guy by any stretch, but "what I'd do" is to , click Start>Run,
type msconfig, make note of what's checked in the startup items, then click
on the "enable all" button. If certain critical startup items aren't
launching, this will solve that problem. Another thing I'd do before I did
it "my way" is to wait for a few other folks here to reply because they
probably know more than "I do".

Deej

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:4670c0ce\$1@linux...

> I'm no IT guy by any stretch, but "what I'd do" is to , click Start>Run,
> type msconfig on the enable all and reboot your machine, make note of
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>

> Deej

>

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>John

What version of windows?

Jeff

Macy wrote:

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Ouch removing AOL and or Norton products can be the most dangerous things you could ever do on a PC, especially if they are older versions. :)
Could be a virus or possibly a bad drive. You might want to boot into safe mode and do a full virus scan before attach that firewire drive.
If you don't have access to any drive imaging software you can always do a windows repair install. It won't totally make you system perfect but will make it usable enough to back up your personal data.
You will need your windows install disk and product key.
Before you do that you should put the disk in and go to recovery console and do a full chkdsk for bad sectors before you try to install windows.If the drive does have bad sectors don't try to install windows.
Go buy a new hard drive and a copy of Acronis True Image Home 10. You shouldn't use the bad drive till you use Acronis to make an image of it.

Chris

John Macy wrote:

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>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762 Anyway to pull the drive out of the laptop and access it from another computer
to copy the files?

Chris Ludwig <chrisl@adkproaudio.com> wrote:

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>
>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762The files seem OK--I can open up word documents--not sure about the other
stuff--

"John Macy" <spamlessjohn@johnmacy.com> wrote:

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>Anyway to pull the drive out of the laptop and access it from another computer
>to copy the files?

>
>Chris Ludwig <chrisl@adkproaudio.com> wrote:

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>>
>

Subject: Re: 240v to 110v ?

Posted by [Tom Bruhl](#) on Wed, 16 May 2007 07:50:57 GMT

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

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

-----=_NextPart_000_004F_01C7AE29.A16D5E60

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

Content-Transfer-Encoding: quoted-printable

I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word clock =
generator

that won't play nice. It was odd to begin with in that the WC cables had to run in series from the Lucid to Mec A then Mec E in a simpler configuration. David gave me that advise since he owns the same mobo=20 and hardware as I. =20

Symptoms:

It will play back projects in parallel wc mode with all five cards = active. Bad news is it=20 won't allow any inputs except the first 16 on MEC A. All the others = never show up in the=20 meters although their associated input lights on the modules light up. =20

When wc is in series I lose the EDS cards that are in between A and E = (B, C & D) so no audio=20 plays off those cards but all hardware inputs work and print ! Huh? = This is with or without UseHouseSync=3D1 in the Paris config, with/without termination and I = tried a multitude of=20 combinations of Mecs and 442s connected to different cards. Well, all = but the 442 on Mec A=20 which is unacceptable anyway. It seems to like the 442 last in line = with card E.

I'm at a loss for a solution at this time. Any suggestions? I'm = thinking another Mec instead=20 of the 442 is all I can do. I plan to have four Mecs in total if I can = get three going successfully.

I know Dimitrios was all over this months ago. He suggested Mecs = instead of 442s. Anyone else?

TIA,
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_004F_01C7AE29.A16D5E60

Content-Type: text/html;
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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

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

```

charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>
<DIV><FONT face=3D"Comic Sans MS" color=3D#800000 size=3D2>I have =
a&nbsp;five card,=20
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<DIV> </DIV>

<DIV><FONT face=3D"Comic Sans MS" =
color=3D#800000> </DIV></DIV>
<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_004F_01C7AE29.A16D5E60--Tom,

I had issues with the "never appearing audio" on my system but it's been pretty stable now. It's a four card 2X442 1X MEC system connected to a Lucid GenX6. Connects for Paris cards are as follows:

A-442
B-442
C-None
D-Mec

The only thing consistent was no consistency. Per Dimitrios, uninstalled and reinstalled Paris right off the root (c:\ParisPro). Then terminated all interfaces. Finally, per DJ, tried all matching length word clock cables. I already had the default project at 48K (another per DJ).

ONce all this was in place, it has been much more stable again with all inputs working and showing.

Hope this helps,

Jeff

> I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word clock generator
> that won't play nice. It was odd to begin with in that the WC cables
> had to run in series from the Lucid to Mec A then Mec E in a simpler
> configuration. David gave me that advise since he owns the same mobo
> and hardware as I.
>
> Symptoms:
> It will play back projects in parallel wc mode with all five cards
> active. Bad news is it
> won't allow any inputs except the first 16 on MEC A. All the others
> never show up in the
> meters although their associated input lights on the modules light up.
>
> When wc is in series I lose the EDS cards that are in between A and E

> (B, C & D) so no audio
 > plays off those cards but all hardware inputs work and print ! Huh?
 > This is with or without
 > UseHouseSync=1 in the Paris config, with/without termination and I tried
 > a multitude of
 > combinations of Mecs and 442s connected to different cards. Well, all
 > but the 442 on Mec A
 > which is unacceptable anyway. It seems to like the 442 last in line
 > with card E.
 >
 > I'm at a loss for a solution at this time. Any suggestions? I'm
 > thinking another Mec instead
 > of the 442 is all I can do. I plan to have four Mecs in total if I can
 > get three going successfully.
 >
 > I know Dimitrios was all over this months ago. He suggested Mecs
 > instead of 442s.
 > Anyone else?
 >
 > TIA,
 > Tom
 >
 >
 >
 >
 >
 > I choose Polesoft Lockspam to fight spam, and you?
 > <http://www.polesoft.com/refer.html>Cello . . . ? (ears stand up) . . . Uh . . . you don't live in the
 Portland
 area, do you?

Sarah

"dale" <dalebradleycello@yahoo.com> wrote in message
 news:46705097\$1@linux...

>
 > This sounds like fun....my cello will be at the ready in case someone
 > starts
 > another one
 >
 >
 >
 > "Neil" <OIUIU@OIU.com> wrote:
 >>
 >>I've tried this twice here - no end result... always crapped
 >>out before it got beyond a couple of parts. DeeJ tried it too,
 >>I think - or if not him it was someone else who initiated
 >>another one.

>>
>>Neil
>>
>>
>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>
>>>
>>>I remember a couple of years back a bunch of guys off here were starting
>>>to record something by posting disks around...
>>>
>>>...did anything get finished? I never heard anything.
>>>
>>>Cheers,
>>>Kim.
>>
>Hey, it's not my fault you're hot even when you're snorty.

S

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:466ff566\$1@linux...
>
> His whole mindset is that the plugins have more headroom and sound better
> when the tracks aren't as hot. I was just wondering what everyone else
> thought.
> Rod
> By the way, the reason this thread went astray IS BECAUSE OF SARAH! IT'S
> HER FAULT!
> ;-)
>
> "Neil" <OIUOIU@OIU.com> wrote:
>>
>>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>>Ooo . . . a Hot Snortyhorse . . . excuse me . . . I need to get some air
>> .
>>
>>Sticking to the original topic of the thread, I have noticed
>>when I've done projects in PTHD (at another facility, since I
>>don't have PT here) the channels tend to redlight pretty
>>easily - hence, when I've imported PT tracks to SX, the levels
>>seem to be a lot lower than what I would normally record at,
>>were I recording in SX or Paris. So, is PT more peak-sensitive?
>>If so could this be part of the problem? IOW, the guy's just
>>not used to seeing stuff go to track that hot?
>>
>>Neil

>nope, down in Eugenetown (though some might consider it a commute)

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Cello . . . ? (ears stand up) . . . Uh . . . you don't live in the Portland

>area, do you?

>

>Sarah

>

>

>"dale" <dalebradleycello@yahoo.com> wrote in message

>news:46705097\$1@linux...

>>

>> This sounds like fun....my cello will be at the ready in case someone

>> starts

>> another one

>>

>>

>>

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

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

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>>>>to record something by posting disks around...

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>>>>...did anything get finished? I never heard anything.

>>>>

>>>>Cheers,

>>>>Kim.

>>>

>>

>

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

-----=_NextPart_000_0022_01C7AE50.3E35D300

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I had the same problem running three MECs and a 442. Losing the 442 in = favor of another MEC solved the problem.....prbably because Paris = likes to see a clock signal on all interfaces when it boots, at least = with mine, this seemed to be the case. The 442 is not able to see a = clock signal until after it initializes which is during bootup so it's = not syncing at the same time as the other devices. Also, with my = system, each MEC was being sent a separate clock feed from the GenX6, = not daisy chained.=20

Try this:

1. Turn on WC (set it to 44.1 if that's what you use for = tracking/mixing).
2. Turn on any other devices that are interfacing with the WC (including = MECs-obviously you can't do this with a 442 since it gets it's power = from the computer-which, as stated above, may be the problem)
3. Boot PC
4. Launch Windows
3. Go to Paris folder in your Program Files and launch Paris.exe from = that folder
5. Set project to 48KHz (very important that the default project.ppj be = set to 48KHz), sync source external, save project under the name = "default project" (no quotes) to your Paris directory in the program = files folder and save it again under the same name to your desktop.
6. Close Paris
7. Reboot computer

Launch Paris from the desktop "default project.ppj". I've still got that = MEC here if you want to give it a try. The reason I was using a 4 MEC = system is because 3 x MECS and a 442 never did work reliably for me.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4670de3c\$1@linux...

I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word clock =
generator

that won't play nice. It was odd to begin with in that the WC cables
had to run in series from the Lucid to Mec A then Mec E in a simpler
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It will play back projects in parallel wc mode with all five cards = active. Bad news is it=20

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I know Dimitrios was all over this months ago. He suggested Mecs = instead of 442s.

Anyone else?

TIA,
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0022_01C7AE50.3E35D300

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.6000.16414" name=3DGENERATOR>

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 <DIV>Deej</DIV>
 <DIV> </DIV>
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 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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..html </DIV></BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_0022_01C7AE50.3E35D300--The Paris D/A converters are prone to some pretty extreme jitter when using Paris clock. This improves significantly when an external clock is used.

Deej

"cujo" <chris@applemanstudio.com> wrote in message news:466d5851\$1@linux...

>

>

> I've had a LA Audio WC generator for my 2 card (1 MEC with 8in/Int2 and 1

> 442/ Int2) system for a couple of years. When I added it I am sure a

> noticed

> increased clarity especially in things like reverb.Could I have been

> fooling

> myself? I have Katz book, what he says about "ephemeral" difference makes

> sense. But I do now run my mixes externally to a mix comp so there is

> AD/DA

> going on again where jitter could be an issue.

> But what about the internal clock is it better? I did not see where Katz

> says 2 devices or less would be better internally clocked, WOuld all those

> interfaces be considered more than 2?

>

>

> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>Got one.. as of yet to unpack it :)

>>

>>AA

>>

>>

>>"James McCloskey" <excelsm@hotmail.com> wrote in message

>>news:466c2908\$1@linux...

>>>

>>> I'm of the mind set that there are newer more accurate clocks than in

> the

>>> past. The past like as in Paris. By the way, did anybody ever try the

>>> Hosa WDC-427? What was the result?

>>>

>>> Thanks

>>> James

>>>

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

>>>>

>>>>Bill L <bill@billlorentzen.com> wrote:

>>>>>Here is a link to a thread on Gearslutz

>>>>> <http://www.gearslutz.com/board/so-much-gear-so-little-time/123597-black-lion-microclock.html>

>>>>>about this unit. No one had tried it yet, but they brought up an

>>>>>interesting point about how adding an external clock to fewer than 4

>>>>>units will likely reduce the audio quality rather than improve it.

>>>>

>>>>Interesting... anyone else encounter this fact/phenomena?

>>>>>I'm using an external clock, and the last time I a/b'ed using

>>>>>the external clock (which is a Lucid GenX6/96 - I guess a

>>>>>decent, midrange-level clock) vs. the Multiface's clock as the

>>>>>master, I could perceive "some" difference, but as I recall, I

>>>>>couldn't really say which was better... this was awhile ago, so

>>>>>maybe I should try it again & see if I can hear a difference.

>>>>

>>>>>I've just been using the external clock, since I was always

>>>>>under the impression that if you're clocking more than TWO

>>>>>devices, it's a good idea to have an external clock. Now,

>>>>>according to some folks, it seems if you're clocking less then

>>>>>five devices it's a good idea NOT to use one?

>>>>

>>>>>So which is it? lol Now i'm really confused.

>>>>

>>>>>Neil

>>>>

>>>>

>>>>

>Thanks! I need to decide what to put in my last two slots, although I seem to be having issues with the pres in slot one and two all of a sudden, I

need to hunt down the culprit, could be a bad snake. I hope it was just a ghost.
Anyway, I was thinking the A Designs would be great for overheads, vocals acoustic git that sort of thing.

"wireline" <wirelinestudio@nospam.sbcglobal.net> wrote:

>
>Not at all...although there are minor differences in sonic response based
>primarily in the physical limitations of space and transformer size, both
>are top notch, and both have been used interchangeably here. The Pacifica
>IMO ekes out in sheer sonic power, while the P1 is more a finesse piece

-
>if that makes any sense

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

>>
>>
>>Do you hear much of a downgrade using the p1 as opposed to the pacifica?

>>
>>
>>
>>

>>"wireline" <wirelinestudionospam@sbcglobal.net> wrote:

>>>
>>>Yes...I have, use, and endorse both...IMO the A Designs stuff is the most
>>versatile

>>>and colored with a pleasing bouquet of anything else I've used, including
>>>Neves, API, ADL, Millenia, etc..

>>>
>>>I would not hesitate to (and have done so a time or two) use exclusively
>>>the Pacifica and P1s for an entire CD project.

>>>
>>>> Anyone here tried the A design Pacifica or the P1?

>>>>
>>>>
>>>
>>

>I bought one of those cheapo CD players at WalMart and thought I was losing my mind when I used it for referencing CD's. The converters were soooooo bad that "everything" I played on it sucked. Try playing back some other program material and check for suckage.....it may be "it" and not "you" .

Deej

"Brandon" <a@a.com> wrote in message news:46689f25\$1@linux...

>
> Neil,
>

> I just put those L2s to be sure nothing was clipping.
> The thresholds are at Zero and the output is -2db.
> The problem is I dont hear it on my system. I hear it
> on my portable CD player with my AKG headphones.
> You dont hear it on a boombox or home stereo or car stereo.
> The source material is not clipped I am sure.
> Could this be a buffer setting that is screwing my export up?
> thx
> b
>
>
>
>
>
>
>
>
> "Neil" <IUOI@OIU.com> wrote:
>>
>>Isolate one of the artifacts & zoom all the way in & see if you
>>see a little spike on the waveform. If that's the case, then
>>you need to edit those tiny sections somehow, if it's not, then
>>start your processing with one plugin at a time until you hear
>>it, then you'll know what's causing it (if it's a plugin).
>>
>>They're happeneing in the same places every time, right?
>>
>>That's all I can think of - Apart from the fact that you're
>>absolutely psycho to be using three L2's in a row on a piece of
>>this nature - lol! Are you perhaps clipping things that are
>>already clipped, then clipping those clipped clips one last
>>time before it hits your ears?
>>
>>Neil
>>
>>"Brandon" <a@a.com> wrote:
>>>
>>>No no Autotune.
>>>Vox main chain is:
>>>Waves EQ (cutting only)
>>>WavesL2
>>>
>>>Vox FX channel chain is:
>>>SIR
>>>WavesL2
>>>
>>>Main Bus Chain is:
>>>WavesEQ(cutting only)
>>>Waves L2
>>>

>>>thx
>>>b
>>>
>>>EK Sound <askme@nospam.com> wrote:
>>>>Do you have Autotune on the lead vox? I have found that plug to have
>
>>>>NO headroom...
>>>>
>>>>David.
>>>>
>>>>Brandon wrote:
>>>>> All,
>>>>>
>>>>> I have finished that mix I posted earlier.
>>>>> I incorporated a few dbs on the lead vox, a touch of the highs on th
>>guitars
>>>>> and few other minor things.
>>>>> No there is one major thing that is annoying the h@ll out of me.
>>>>> I dont know if you can hear it on the MP3s I posted , but there is
>>>>> noticable
>>>>> distortion on the loud parts of the lead vocal.
>>>>> I dont hear these on my mixing monitors during playback.
>>>>> I thought it was the Antares Tube plug which I removed completely.
>>>>> That
>>>was
>>>>> not it. I finally thru a limiter on the lead vox channel and also on
>>the
>>>>> vox FX channel just for good measure. I backed off of the threshold
> on
>>>the
>>>>> main bus limiter by 2 db. It was set at -18 I took it to -16. You can
>>>see
>>>>> my mix was not very hot. This got rid of 75% of the problem. Now I
>>>>> hear
>>>little
>>>>> artifacts on the lead vox that sound like processing artifacts to me.
>>>I am
>>>>> wondering if SIR is doing this?? It is not wrapped. To mixdown I use
>>the
>>>>> EXPORT in CUBASE SX3. Could it be somethng related to that method? Any
>>>ideas?
>>>>> Thanks B
>>>
>>
>I hate it when singers start "croaking" in my micorphones;

;o)

"Graham Duncan" <graham@grahamduncan.com> wrote in message news:466af06b@linux...

> Brandon wrote:

>> Well it wasnt clipping. If I were to guess I would say

>> it sounded more like a clocking issue or power supply issue.

>> It was kind of a fuzzy, phasey distorted thing. I plugged in the

>> headphones

>> to the DAW and listened to the live feed. I was there. After stripping

>> away

>> one thing at a time I eventually got down to the unprocessed lead vox

>> track

>> and there it was. I dont know how I didnt hear this during tracking...

>> Well

>> I guess actually I do.. I wasnt listening thru headphones I was listening

>> thru the monitors. I cant hear it in the monitors. Anyway I was able to

>> grab

>> the phrase from later in the trak and copy it over and that fixed it.

>> This

>> is very unsettling. I wonder if it is the tube in my mic...??? How would

>> I go about finding that out?

>> thx again for everyones input.

>> b

>

> I've had this happen on vocals too (mostly on tracks I've been sent for

> mixing). Most of the time it's a lip or back throat smack/croak that's

> not that loud by itself but in the mix gets lifted out to sound like

> clipping. I don't think it's the mic... though some mics bring it out

> more. I wouldn't worry about it unless it happens a lot.

>

> Samplitude's Spectral Cleaner is a brilliant tool for fixing this sort of

> thing.

>

> GrahamSome major suckage happens in "pro" studios.....and I mean

"major".....and some of them on't give a major **** about it either. Don;t

let this get you down man. It's good that you care. Keep learning. One thing

I've learned about tracking to Cubase and my RME converters is that the

system seems to behave very differently from Paris and for whatever reason,

I have more clipping (and other strangeness) issues. for some reason, Paris

seemed to be more forgiving while tracking (or I just knew my calibration

levels a bit better relative to certain preamp gain setting that I used

regularly enough to be familiar with that didn't work the same with the RME

converters)

Deej

"Brandon" <A@A.com> wrote in message news:466c5825\$1@linux...

>

> Neil,
 >
 > ok..
 > There was clipping at several different places..
 > That was fixed by backing off of the threshold on the L2
 > on the main bus.
 >
 > After that was fixed I could then notice the artifacts on the first couple
 > phrases of the vox...the Mmmm's in the beginning and the phrase after it.
 > Seems to go away after that.
 >
 > I am going to sweat it because if I wasn't lucky enough to have that same
 > phrase later in the song it would have been a bust.
 > Well Maybe not..there were other takes, but what if there wasn't??? :-0
 >
 > I will try and duplicate the artifacts like you said.
 > I am always telling my friends "Why don't you record with me instead of
 > ABC
 > Recording Studio?. I can give you the same quality, with better service,
 > etc..." and then this sh*t happens and it makes me not want to sollicite
 > work
 > cause I am afraid of embarassment. This doesnt happen to "pro studios" does
 > it?
 > Am I being too critical?
 > thx
 > b
 >
 >
 >
 > "Neil" <OIUIU@IOU.com> wrote:
 >>
 >>I don't think it's an "over", though - from the way he was
 >>describing it. At first I thought he was talking about some
 >>clipping that was happening at several places, but this is some
 >>kind of one-time tiny little low-level noise... is that correct,
 >>Brandon?
 >>
 >>Like I said, if it's a one-time event, there might be no way to
 >>diagnose what caused it... best thing I would suggest before
 >>you go spend money on something you may not need (although a
 >>power conditioner is never a bad idea), try & get it to
 >>duplicate without guinea-pigging your next client to find it -
 >>record yourself singing with the exact same setup... just sing
 >>something/anything accapella for about 4-5 minutes & see if any
 >>of the same kind of noises show up on the recorded track. If it
 >>does, switch mics & do it again, then search for noises... if
 >>they still show up, switch preamps & try it again & so on.
 >>IOW, process of elimination... if the noises show up no matter

>>what part of the signal chain you switch out, then it could be
>>power, or clocking, or ???
>>
>>But honestly, if this was one little noise that occurred over a
>>few hours worth of level-checking, tracking, and punching, etc,
>>I wouldn't even worry about it... seriously. It's just one of
>>those weird little things that's not worth sweating over unless
>>it shows up again.
>>
>>Neil
>>
>>
>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>Another trick is to always track with two mics/pres, one set a few db
>>>lower
>>
>>>than the next. It's a simple proposition of copy/paste to fix overs that
>>way
>>>if you use the same mic/pre on both sides.
>>>
>>>AA
>>>
>>>
>>>"Brandon" <A@A.com> wrote in message news:466b3b16\$1@linux...
>>>>
>>>> I am always hearing these types of things so I thnik in my case I
>>>> should
>>
>>>> try
>>>> to narrow it down.
>>>> I was really hoping this sort of thing would go away after moving to
>
>>>> Cubase....I
>>>> think a power conditioner would be a good start. If that doesnt fix
>>>> it...
>>>> Crap I dont know.. My PS in my comp is brand new and plentiful. Motu
> and
>>>> Presonus are new. Mics hardly have any wear on them.
>>>> B
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>>
>>>> Graham Duncan <graham@grahamduncan.com> wrote:
>>>>>Brandon wrote:

>>>>> Well it wasn't clipping. If I were to guess I would say
>>>>> it sounded more like a clocking issue or power supply issue.
>>>>> It was kind of a fuzzy, phasey distorted thing. I plugged in the
>>>>> headphones
>>>>> to the DAW and listened to the live feed. I was there. After
>>>>> stripping
>>>> away
>>>>> one thing at a time I eventually got down to the unprocessed lead vox
>>>> track
>>>>> and there it was. I don't know how I didn't hear this during
>>>>> tracking...
>>>> Well
>>>>> I guess actually I do.. I wasn't listening thru headphones I was
>>>>> listening
>>>>> thru the monitors. I can't hear it in the monitors. Anyway I was able
>>to
>>>> grab
>>>>> the phrase from later in the track and copy it over and that fixed it.
>>>> This
>>>>> is very unsettling. I wonder if it is the tube in my mic...??? How
> would
>>>>> I go about finding that out?
>>>>> thx again for everyone's input.
>>>>> b
>>>>>
>>>>>I've had this happen on vocals too (mostly on tracks I've been sent for
>>>>>
>>>>>mixing). Most of the time it's a lip or back throat smack/croak
>>>>>that's
>>>>>
>>>>>not that loud by itself but in the mix gets lifted out to sound like
>>>>>clipping. I don't think it's the mic... though some mics bring it out
>>>>>more. I wouldn't worry about it unless it happens a lot.
>>>>>
>>>>>Samplitude's Spectral Cleaner is a brilliant tool for fixing this sort
>>>>>of thing.
>>>>>
>>>>>Graham
>>>>>
>>>>
>>>>
>>>>
>>>>
>Oh thanks DeeJ

"DJ" <www.aarrrrgggghhh!!!.com> wrote:

>The Paris D/A converters are prone to some pretty extreme jitter when using

>Paris clock. This improves significantly when an external clock is used.
>
>Deej
>
>"cujo" <chris@applemanstudio.com> wrote in message news:466d5851\$1@linux...
>>
>>
>> I've had a LA Audio WC generator for my 2 card (1 MEC with 8in/Int2 and
1
>> 442/ Int2) system for a couple of years. When I added it I am sure a

>> noticed
>> increased clarity especially in things like reverb. Could I have been
>> fooling
>> myself? I have Katz book, what he says about "ephemeral" difference makes
>> sense. But I do now run my mixes externally to a mix comp so there is

>> AD/DA
>> going on again where jitter could be an issue.
>> But what about the internal clock is it better? I did not see where Katz
>> says 2 devices or less would be better internally clocked, Would all those
>> interfaces be considered more than 2?
>>
>>
>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>Got one.. as of yet to unpack it :)
>>>
>>>AA
>>>
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>news:466c2908\$1@linux...
>>>>
>>>> I'm of the mind set that there are newer more accurate clocks than in
>> the
>>>> past. The past like as in Paris. By the way, did anybody ever try
the
>>>> Hosa WDC-427? What was the result?
>>>>
>>>> Thanks
>>>> James
>>>>
>>>> "Neil" <OIUOIU@OIU.com> wrote:
>>>>>
>>>>>Bill L <bill@billlorentzen.com> wrote:
>>>>>>Here is a link to a thread on Gearslutz
>>>>>> <http://www.gearslutz.com/board/so-much-gear-so-little-time/123597-black-lion-microclock.html>

>
>You, know, I'm really liking the DM3200 with Cubase 4
>though James was absolutely right about the learning curve
>when he advised me to give it 30 days with the
>manual.
>
>My only prob is that, with my day job, that month almost
>literally becomes a month of Sundays!!!!
>
>Anyway I have to say that Tascam has done a really
>good job with the new MKII firewire card. It makes the boardd work really
>well as a controller and actually sounds better than I had expected. The
>guys at the DM3200/4800 forum are
>helpul, good guys too. There's some useful info there. Can't comment on the
>mic pre's yet cause I haven't done any "live" tracking yet.
>
>In a nutshell, while I lament the fact that no one picked
>up the Paris banner and kept it a current, valid tool,
>I've seen enough to decide I'm committed to this new set-up for a while.
>Ton's of potential here especially if I am able to take the time to learn
>everything on the board as well as
>deepening my Cubase chops.
>
>
>I'm keeping a minimal PARIS rig to experiment with as
>a stereo summing buss. I haven't heard the new rig
>that way yet though so I'll let you know when I get
>there. (On that note I'm probably going to need to get
>a word clock. Is the little Hosa WDC427 worth
>bothering with? Don't have much left to spend)
>
>I still have a KSP8 and BFD to learn and I think
>the whole purpose of all this stuff is to actually
>track and finish some tunes so I'm trying to curtail the usual time doing
>the gear-head, noodle yanking, gear lust thing I'm
>prone to and actually get a project done with what I have.
>
>Anyway, just wanted to give you guys an update and BTW a fair portion of
>my Paris rig is for sale (See my FS post).
>
>Arriva Dishrag,
>Jon
>This is a multi-part message in MIME format.

-----=_NextPart_000_0092_01C7AE6E.49CD10C0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Thanks guys. I will give your suggestions a try. I do have equal = length WC cables.
I will need that MEC Deej. Let me trouble shoot a little more just to = see if anything helps my situation. Maybe even today if I can finish the 1,000 things = in front of that=20 that I have to do.

Thanks tons,
Tom

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46713b25@linux...
I had the same problem running three MECs and a 442. Losing the 442 in = favor of another MEC solved the problem.....prbably because Paris = likes to see a clock signal on all interfaces when it boots, at least = with mine, this seemed to be the case. The 442 is not able to see a = clock signal until after it initializes which is during bootup so it's = not siyncing at the same time as the other devices. Also, with my = system, each MEC was being sent a separate clock feed from the GenX6, = not daisy chained.=20

Try this:

1. Turn on WC (set it to 44.1 if that's what you use for = tracking/mixing).
2. Turn on any other devices that are interfacing with the WC = (including MECs-obviously you can't do this with a 442 since it gets = it's power from the computer-which, as stated above, may be the problem)
3. Boot PC
4. Launch Windows
3. Go to Paris folder in your Program Files and launch Paris.exe from = that folder
5. Set project to 48KHz (very important that the default project.ppj = be set to 48KHz), sync source external, save project under the name = "default project" (no quotes) to your Paris directory in the program = files folder and save it again under the same name to your desktop.
6. Close Paris
7. Reboot computer

Launch Paris from the desktop "default project.ppj". I've still got = that MEC here if you want to give it a try. The reason I was using a 4 = MEC system is because 3 x MECS and a 442 never did work reliably for me.

Deej

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4670de3c\$1@linux...

I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word clock =
generator

that won't play nice. It was odd to begin with in that the WC =
cables

had to run in series from the Lucid to Mec A then Mec E in a simpler
configuration. David gave me that advise since he owns the same =
mobo=20

and hardware as I. =20

Symptoms:

It will play back projects in parallel wc mode with all five cards =
active. Bad news is it=20

won't allow any inputs except the first 16 on MEC A. All the others =
never show up in the=20

meters although their associated input lights on the modules light =
up. =20

When wc is in series I lose the EDS cards that are in between A and =
E (B, C & D) so no audio=20

plays off those cards but all hardware inputs work and print ! Huh? =

This is with or without

UseHouseSync=3D1 in the Paris config, with/without termination and I =
tried a multitude of=20

combinations of Mecs and 442s connected to different cards. Well, =
all but the 442 on Mec A=20

which is unacceptable anyway. It seems to like the 442 last in line =
with card E.

I'm at a loss for a solution at this time. Any suggestions? I'm =
thinking another Mec instead=20

of the 442 is all I can do. I plan to have four Mecs in total if I =
can get three going successfully.

I know Dimitrios was all over this months ago. He suggested Mecs =
instead of 442s.

Anyone else?

TIA,
Tom

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

-----=_NextPart_000_0092_01C7AE6E.49CD10C0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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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><FONT face=3DArial size=3D2>Thanks guys.&nbsp; I will give your =
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try.&nbsp; I do have equal length WC cables.</FONT></DIV>
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size=3D2>I have to=20
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<DIV><FONT face=3DArial size=3D2>Thanks tons,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"DJ" &lt;<A=20
  =
href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com</A>&gt; =
wrote in=20
  message <A =
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did work=20

reliably for me.</DIV>

<DIV> </DIV>

<DIV>Deej</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>
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 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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 <DIV>"Tom Bruhl" <<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
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<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></BLOCKQUOTE ></BLOCKQUOTE></BODY>=
</HTML>

-----=_NextPart_000_0092_01C7AE6E.49CD10C0--This is a multi-part message in MIME format.

-----=_NextPart_000_01B5_01C7AE66.B65EECC0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

That's reassuring... I think.....

--=20
Thanks,

Brandon=20

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46714584\$1@linux...
Some major suckage happens in "pro" studios.....and I mean=20
"major".....and some of them on't give a major **** about it either. =
Don;t=20
let this get you down man. It's good that you care. Keep learning. One =
thing=20
I've learned about tracking to Cubase and my RME converters is that =
the=20
system seems to behave very differently from Paris and for whatever =
reason,=20

I have more clipping (and other strangeness) issues. for some reason, =
Paris=20
seemed to be more forgiving while tracking (or I just knew my =
calibration=20
levels a bit better relative to certain preamp gain setting that I =
used=20
regularly enough to be familiar with that didn't work the same with the =
RME=20
converters)

Deej

"Brandon" <A@A.com> wrote in message news:466c5825\$1@linux...
>
> Neil,
>
> ok..
> There was clipping at several different places..
> That was fixed by backing off of the threshold on the L2
> on the main bus.
>
> After that was fixed I could then notice the artifacts on the first =
couple
> phrases of the vox...the Mmmm's in the beginning and the phrase =
after it.
> Seems to go away after that.
>
> I am going to sweat it because if I wasn't lucky enough to have that =
same
> phrase later in the song it would have been a bust.
> Well Maybe not..there were other takes, but what if there wasn't??? =
:-0
>
> I will try and duplicate the artifacts like you said.
> I am always telling my friends "Why don't you record with me instead =
of=20
> ABC
> Recording Studio?. I can give you the same quality, with better =
service,
> etc..." and then this sh*t happens and it makes me not want to =
solicite=20
> work
> cause I am afraid of embarassment. This doesnt happen to "pro =
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> Am I being too critical?
> thx

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> "Neil" <OIUIU@IOU.com> wrote:
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>>>
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>>>
>>>

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sent for
>>>>>
>>>>>mixing). Most of the time it's a lip or back throat smack/croak=20
>>>>>that's
>>>>>
>>>>>not that loud by itself but in the mix gets lifted out to sound =
like
>>>>>clipping. I don't think it's the mic... though some mics bring =
it out
>>>>>more. I wouldn't worry about it unless it happens a lot.
>>>>>
>>>>>Samplitude's Spectral Cleaner is a brilliant tool for fixing this =
sort
>>>>>of thing.
>>>>>
>>>>>Graham
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>

-----=_NextPart_000_01B5_01C7AE66.B65EECC0

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 6.00.6000.16481" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>That's reassuring... I think.....</DIV>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon </DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV>"DJ" <<A=20
href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com> =
wrote in=20
message <A =
href=3D"news:46714584\$1@linux">news:46714584\$1@linux...</DIV>

<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">Some=20
major suckage happens in "pro" studios.....and I mean =

"major".....and=20
some of them on't give a major **** about it either. Don;t
let =
this get=20
you down man. It's good that you care. Keep learning. One thing =

I've=20
learned about tracking to Cubase and my RME converters is that the =

system=20
seems to behave very differently from Paris and for whatever reason, =

I=20
have more clipping (and other strangeness) issues. for some reason, =
Paris=20

seemed to be more forgiving while tracking (or I just knew my =
calibration=20

levels a bit better relative to certain preamp gain setting that I =
used=20

regularly enough to be familiar with that didn't work the same with =
the RME=20

converters)

Deej

"Brandon" <<A=20
href=3D"mailto:A@A.com">A@A.com> wrote in message <A=20
=
href=3D"news:466c5825\$1@linux">news:466c5825\$1@linux...
>
&g=
t;=20
Neil,
>
> ok..
> There was clipping at several =
different=20
places..
> That was fixed by backing off of the threshold on the =
L2
> on the main bus.
>
> After that was fixed I =
could then=20
notice the artifacts on the first couple
> phrases of the =
vox...the=20
Mmmm's in the beginning and the phrase after it.
> Seems to go =
away=20
after that.
>
> I am going to sweat it because if I wasnt =

lucky=20
enough to have that same
> phrase later in the song it would =
have been a=20
bust.
> Well Maybe not..there were other takes, but what if =
there=20
wasn't??? :-0
>
> I will try and duplicate the artifacts =
like you=20
said.
> I am always telling my friends "Why don't you record =
with me=20
instead of
> ABC
> Recording Studio?. I can give you the =
same=20
quality, with better s

Subject: Re: 240v to 110v ?
Posted by [Kim](#) on Wed, 16 May 2007 07:51:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

>--
>>Chris Ludwig
>>ADK
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>(859) 635-5762
>..why do I get a mental image of a coyote riding a boiler with a faulty purge
valve?

"Bill L" <bill@billlorentzen.com> wrote in message news:466c2d42@linux...
>I understand there are cities in Italy and other places in Europe where
>they are using compressed air engine cars like this one:
> <http://www.theaircar.com/yup>. Get a second PC and a USB removable drive case for your
laptop drive.
Pull your hard drive data to a safe location so you can tinker. Put the
drive back in the laptop, and do a safe mode reboot. Schedule a scandisk,
reboot and let it run. Do a reg check also.

..357 optional post data backup.

AA

"John Macy" <spamlessjohn@johnmacy.com> wrote in message
news:4670b6f6\$1@linux...

>
> So I was sending an email on my AMD Gateway and something crashed--seems
> like
> a combo of things including AOL IM and some Norton the...the Media/IT at
> my church studio guy removed AOL but could not get Norton off. Windows

> seems
> a bit scrambled--desktop shows up but a lot of things are not running. I
> was going to copy off all my needed files and then start over, buuut, it
> lets me hit Copy, but will not let me paste it anywhere--it seems to find
> the firewire drive, but Paste is greyed out--won't even let me paste it on
> the desktop...and ideas short of the .357????Find out if it's a IDE or a SATA drive. Buy the
appropriate USB case for
your interface. it will be a 2.5" drive, not a 3.5".

<http://www.newegg.com/Product/ProductList.aspx?Submit=ENE&Description=usb%20drive%20enclosure&bop=And&SrchIn Desc=2%2E5%22&Page=1>

AA

"John Macy" <spamlessjohn@johnmacy.com> wrote in message
news:4670c942\$1@linux...

>
> Anyway to pull the drive out of the laptop and access it from another
> computer
> to copy the files?
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>HI John,
>>Ouch removing AOL and or Norton products can be the most dangerous
>>things you could ever do on a PC, especially if they are older versions.
> :)
>>Could be a virus or possibly a bad drive. You might want to boot into
>>safe mode and do a full virus scan before attach that firewire drive.
>>If you don't have access to any drive imaging software you can always do
>
>>a windows repair install. It won't totally make your system perfect but
>>will make it usable enough to back up your personal data.
>>You will need your windows install disk and product key.
>>Before you do that you should put the disk in and go to recovery console
>
>>and do a full chkdsk for bad sectors before you try to install
>>windows.If the drive does have bad sectors don't try to install windows.
>>Go buy a new hard drive and a copy of Acronis True Image Home 10. You
>>shouldn't use the bad drive till you use Acronis to make an image of it.
>>
>>Chris
>>
>>
>>
>>
>>John Macy wrote:
>>> So I was sending an email on my AMD Gateway and something crashed--seems
> like

>>> a combo of things including AOL IM and some Norton the...the Media/IT
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>>
>>--
>>Chris Ludwig
>>ADK
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>(859) 635-5762
>Hey AA, is it time to go eat again?? :)

Is there a special case for the small laptop drives?

"Aaron Allen" <know-spam@not_here.dude> wrote:

>yup. Get a second PC and a USB removable drive case for your laptop drive.

>Pull your hard drive data to a safe location so you can tinker. Put the

>drive back in the laptop, and do a safe mode reboot. Schedule a scandisk,

>reboot and let it run. Do a reg check also.

>

>.357 optional post data backup.

>

>AA

>

>

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

>news:4670b6f6\$1@linux...

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|

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>> the firewire drive, but Paste is greyed out--won't even let me paste it on

>> the desktop...and ideas short of the .357????

>

>"John Macy" <spamlessjohn@johnmacy.com> wrote in message
news:4670cbaf\$1@linux...

>

> Hey AA, is it time to go eat again?? :)

Why, I believe it is. Bring that Mexican coke w/you. I'll call Fuji here in Tulsa, when you comin' down? :)

>

> Is there a special case for the small laptop drives?

yup. See second post my friend - even gave ya a link to go to. If you think you'll be tracking any on this machine, do yourself a huge favor.... go get a 7200 RPM Seagate. I bought one a few months ago and at a dollar a GIG it's a whopping deal for doing audio.

>

>

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>>> the firewire drive, but Paste is greyed out--won't even let me paste it
> on
>>> the desktop...and ideas short of the .357????
>>
>>
>This is the one I got. The performance boost was 'so' worth it from the
Toshiba stock 5400 80GB.

<http://www.newegg.com/Product/Product.aspx?Item=N82E16822146230>

AA

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:4670cc81@linux...
>
> "John Macy" <spamlessjohn@johnmacy.com> wrote in message
> news:4670cbaf\$1@linux...
>>
>> Hey AA, is it time to go eat again?? :)
>
>
> Why, I believe it is. Bring that Mexican coke w/you. I'll call Fuji here
> in Tulsa, when you comin' down? :)
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 >>>> the firewire drive, but Paste is greyed out--won't even let me paste it
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 >>>> the desktop...and ideas short of the .357????
 >>>
 >>>
 >>
 >
 >He is referring to the Mexican Coca-Cola we had while eating carnitas...
 :)

"Aaron Allen" <know-spam@not_here.dude> wrote:
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>>>
>>
>
>John
What model is the laptop? Can probably check product support at Gateway
and determine what kind of drive it is.

I bought one of the 2.5" externals and pulled the drive, put it into a
laptop and reinstalled software, then put the original drive into the
external housing and copied files over. Worked pretty clean.

Jeff

Macy wrote:

> Hey AA, is it time to go eat again?? :)
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>
> on
>
>>>the desktop...and ideas short of the .357????
>>
>>
>The external thing looks like the ticket--if I can copy my files and documents
onto another computer, I can just start over on the Goat...I mean Gate...

Damn, I'm so good at backing up audio, I forget about the personal stuff...

Jeff Hoover <jkhoover@excite.com> wrote:

>John

>What model is the laptop? Can probably check product support at Gateway

>and determine what kind of drive it is.

>

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>
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>>
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>>
>> on
>>
>>>>the desktop...and ideas short of the .357????
>>>
>>>
>>Wow, that's way too sensible!! I like it.

Thanks sir.
jj

"LaMont" <jjdpro@gmail.com> wrote:

>
>Hi Jon,
>
>Well my appraoch is pretty simple..I treat each vsti PC as a midi module
>rack..That is:
>
>- Vst PC1 Runs Vstack-Synths
>- Vst PC2.Runs Drums (BFD,DKFH-CV,Stylus RMX, Battery All connected
>to a

> Motu 8x8 midi patch bay
>
>- Vst PC3 Runs Proteus X...var
>- Giga PCStrings .Giga Libs
>-All PCs except one have the M-Audio Audiophile 192 card and the Giga PC
>use the RME Digi 96 PST...
>
>All Vsti & Giga PC are patched into a mackie 1620 Onyx mixer.....then...Firewire
>into My Main Recording DAW.....
>
>
>* All midi modules are connect to Midi patchbays...
>"Jon Jiles" <nojij@yahoo.com> wrote:
>>
>>Hey there-
>>
>>I think I read a post here from you recently that you're running BFD and
>>GS3 on seperate boxes from your main DAW.

>>
>>I've got both programs and some extra machines here so I'm thinking about
>>doing the same thing. What's your approach? FX teleport,soundcards on each
>>machine,rewire, vsti system link (or whatever Steinberg calls it), etc,
>yada
>>yada, yada?
>>
>>Thanks much,
>>Jon
>Well I picked it partly because of what you shared with me about your experience
with it!

I forgot to mention that Tascam's support can be good, bad or just downright
lame depending on what day it is and how lucky you are but the folks at the
user forum are helpful and most of them are using it with Cubase or other
DAWS.

In general though Tascam seems to have gotten it right. The learning curve
(for me anyway) has indeed been (and continues to be) steep but the overall
flexibility once you get there makes it a really good value... I think anyway!
I also haven't even played with any of the effects yet.

Cheers,
Jon

"LaMont" <jjdpro@ameritech.net> wrote:

>
>Hey Jon..!!!
>That's good news. .I've been on the fence contemplating on getting into
a
>Digital mixer with Nuendo and Pro Tools..mainly the DM 2000, but as James
>and many others have stated, (2) DM4800 comes out to under 10k...
>
>I had a chance to demo one last year Dm3200 and like the DM24, I was very
>impressed with it's sound quality and all around functionality..
>Impressed!!

>
>
>
>
>"Jon Jiles" <nojij@yahoo.com> wrote:

>>
>>Hey peeps,
>>
>>You, know, I'm really liking the DM3200 with Cubase 4
>>though James was absolutely right about the learning curve
>>when he advised me to give it 30 days with the
>>>manual.

>>
>>My only prob is that, with my day job, that month almost
>>literally becomes a month of Sundays!!!!
>>
>>Anyway I have to say that Tascam has done a really
>>good job with the new MKII firewire card. It makes the boardd work really
>>well as a controller and actually sounds better than I had expected. The
>>guys at the DM3200/4800 forum are
>>helpul, good guys too. There's some useful info there. Can't comment on
>the
>>mic pre's yet cause I haven't done any "live" tracking yet.
>>
>>In a nutshell, while I lament the fact that no one picked
>>up the Paris banner and kept it a current, valid tool,
>>I've seen enough to decide I'm committed to this new set-up for a while.
>>Ton's of potential here especially if I am able to take the time to learn
>>everything on the board as well as
>>deepening my Cubase chops.
>>
>>
>>I'm keeping a minimal PARIS rig to experiment with as
>>a stereo summing buss. I haven't heard the new rig
>>that way yet though so I'll let you know when I get
>>there. (On that note I'm probably going to need to get
>>a word clock. Is the little Hosa WDC427 worth
>>bothering with? Don't have much left to spend)
>>
>>I still have a KSP8 and BFD to learn and I think
>>the whole purpose of all this stuff is to actually
>>track and finish some tunes so I'm trying to curtail the usual time doing
>>the gear-head, noodle yanking, gear lust thing I'm
>>prone to and actually get a project done with what I have.
>>
>>Anyway, just wanted to give you guys an update and BTW a fair portion of
>>my Paris rig is for sale (See my FS post).
>>
>>Arriva Dishrag,
>>Jon
>>
>>
>>
>oh DOH....

Man, I didn't even think about that one, LOL. Need..... sleep..... (or
coffee, whichever is more available)

Yup. Coca Cola with real sugar, not the cheapo syrup substitute we get with
"USA" Coca Cola..

The only white powdery substance I mess around with is Sweet'n'Low or flour
if I'm cooking. Occasionally, baking soda but I try to stay away from that

hard stuff :)

AA

"John Macy" <spamlessjohn@johnmacy.com> wrote in message
news:4670ce83@linux...

>

> He is referring to the Mexican Coca-Cola we had while eating carnitas...

> :)

>

> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>

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>>Why, I believe it is. Bring that Mexican coke w/you. I'll call Fuji here

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>>Tulsa, when you comin' down? :)

>>

>>

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Subject: Re: 240v to 110v ?
Posted by [Robert Arsenault](#) on Wed, 16 May 2007 11:27:01 GMT
[View Forum Message](#) <> [Reply to Message](#)

ervice,
> etc..." and then this sh*t =
happens and=20
it makes me not want to sollicite
> work
> cause I am =
afraid of=20
embarassment. This doesnt happen to "pro studios" does
> =
it?
> Am I=20
being too critical?
> thx
> =
b
>
>
>
>=20
"Neil" <OIUIU@IOU.com>=20
wrote:
>>
>>I don't think it's an "over", though - =
from the=20
way he was
>>describing it. At first I thought he was talking =
about=20
some
>>clipping that was happening at several places, but =
this is=20
some
>>kind of one-time tiny little low-level noise... is =
that=20
correct,
>>Brandon?
>>
>>Like I said, if =
it's a=20
one-time event, there might be no way to
>>diagnose what =

best thing I would suggest before
>>you go spend money on =
something=20
you may not need (although a
>>power conditioner is never a =
bad=20
idea), try & get it to
>>duplicate without guinea-pigging =
your=20
next client to find it -
>>record yourself singing with the =
exact=20
same setup... just sing
>>something/anything accapella for =
about 4-5=20
minutes & see if any
>>of the same kind of noises show up =
on the=20
recorded track. If it
>>does, switch mics & do it again, =
then=20
search for noises... if
>>they still show up, switch preamps =
&=20
try it again & so on.
>>LOW, process of elimination... if =
the=20
noises show up no matter
>>what part of the signal chain you =
switch=20
out, then it could be
>>power, or clocking, or=20
???
>>
>>But honestly, if this was one little noise =
that=20
occurred over a
>>few hours worth of level-checking, =
tracking, and=20
punching, etc,
>>I wouldn't even worry about it... seriously. =
It's=20
just one of
>>those weird little things that's not worth =
sweating=20
over unless
>>it shows up=20
=
again.
>>
>>Neil
>>
>>
>>"Aa=
ron=20
Allen" <<A=20
=
href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude>=20
wrote:
>>>Another trick is to always track with two =
mics/pres, one=20
set a few db
>>>lower
>>
>>>than the =
next.=20
It's a simple proposition of copy/paste to fix overs=20
that
>>way
>>>if you use the same mic/pre on both =
=
sides.
>>>
>>>AA
>>>
>>><=
BR>>>>"Brandon"=20
<A@A.com> wrote in message <A=20

=
 [t;>
>>>=20
 I am always hearing these types of things so I thnik in my case I=20

>>> should
>>
>>>=20
 try
>>> to narrow it down.
>>> I was =
 really=20
 hoping this sort of thing would go away after moving=20
 to
>
>>>> Cubase....I
>>> think a =
 power=20
 conditioner would be a good start. If that doesnt fix =

>>>=20
 it...
>>> Crap I dont know.. My PS in my comp is brand =
 new and=20
 plentiful. Motu
> and
>>>> Presonus are new. Mics =
 hardly=20
 have any wear on them.
>>>=20
 =
 B
>>>
>>>>
>>>>
>>=
 >>
>>>>
>>>>
>>>>
>>=
 >>>>=20
 Graham Duncan <<A=20
 =
 \[wrote:
>>>>Brandon =
 wrote:
>>>>> Well=20
 it wasnt clipping. If I were to guess I would =
 say
>>>>>=20
 it sounded more like a clocking issue or power supply=20
 issue.
>>>>> It was kind of a fuzzy, phasey =
 distorted=20
 thing. I plugged in the
>>>>>=20
 headphones
>>>>> to the DAW and listened to the =
 live=20
 feed. I was there. After
>>>>>=20
 stripping
>>>> away
>>>>> one =
 thing at a=20
 time I eventually got down to the unprocessed lead =
 vox
>>>=20
 track
>>>>> and there it was. I dont know how I =
 didnt=20
 hear this during
>>>>> =
 tracking...
>>>>=20
 Well
>>>>> I guess actually I do.. I wasnt =
 listening=20
 thru headphones I was
>>>>>=20
 listening
>>>>> thru the monitors. I cant hear =
 it in the=20\]\(3D\)](3D)

>>>>Hi Brandon,
>>>>Driver -
>>>>Not all the routing features are available in the current drivers. =
You
>can=20
>>>>at the moment only use the analog and the first bank of adat in the=20
>>>>internal routing control.
>>>>
>>>>Every unit we've gotten so far has had hardware issues.
>>>>dead or abnormally noisy inputs or outputs.
>>>>Weird zippering sounds when using the mic gain and also the =
headphone
>
>>>>channels.
>>>>Grounding noise and buzzing units.
>>>>
>>>>If they work out some of these mechanical and or drivers issues then
the
>
>>>>unit will be a great device but so far I've had to replace almost =
every
>
>>>>unit with some other device.
>>>>
>>>>
>>>>In the long run I think you really better off going with the MOTU =
and
>RME=20
>>>>products.
>>>>
>>>>Chris

--=20
Thanks,

Brandon.

-----=_NextPart_000_02AD_01C7AE68.6FB80070

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16481" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=#ffffff>
 <DIV>This was a post from Chris when I was =
 researching this=20
 device a few months back.</DIV>
 <DIV> </DIV>
 <DIV>>>>"Chris Ludwig" <<A=20
 href=3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com> =
 wrote in=20
 message
>>news:45d88fac\$1@linux...
>> =20

>>
>>>HI =
 Brandon,
>>>Driver=20
 -
>>>Not all the routing features are available in the =
 current=20
 drivers. You
>can
>>>at the moment only use the =
 analog=20
 and the first bank of adat in the
>>>internal routing=20
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>>>>
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 the long=20
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>RME=20

>>>>products.
>>>>
>>>>Chri=
 s</DIV>
 <DIV>
--
Thanks,</DIV>
 <DIV> </DIV>
 <DIV>Brandon.</DIV></BODY></HTML>

-----=_NextPart_000_02AD_01C7AE68.6FB80070--Try putting the 442 on the A card and the MEC's on the last two cards.

You will need the house sync line for 3 + interfaces, and run separate equal length WC cables to each interface. In the grand scheme of things it doesn't matter where the interfaces plug in, as you can re-arrange them in software.

David.

Tom Bruhl wrote:

- > Thanks guys. I will give your suggestions a try. I do have equal
- > length WC cables.
- > I will need that MEC Deej. Let me trouble shoot a little more just to
- > see if anything
- > helps my situation. Maybe even today if I can finish the 1,000 things
- > in front of that
- > that I have to do.
- >
- > Thanks tons,
- > Tom
- >
- >
- > "DJ" <www.aarrrrggghhh!!!.com <<http://www.aarrrrggghhh!!!.com>>>
- > wrote in message news:46713b25@linux...
- > I had the same problem running three MECs and a 442. Losing the 442
- > in favor of another MEC solved the problem.....prbably because
- > Paris likes to see a clock signal on all interfaces when it boots,
- > at least with mine, this seemed to be the case. The 442 is not able
- > to see a clock signal until after it initializes which is during
- > bootup so it's not siyning at the same time as the other devices.
- > Also, with my system, each MEC was being sent a separate clock feed
- > from the GenX6, not daisy chained.
- >
- > Try this:
- >
- > 1. Turn on WC (set it to 44.1 if that's what you use for
- > tracking/mixing).
- > 2. Turn on any other devices that are interfacing with the WC
- > (including MECs-obviously you can't do this with a 442 since it gets
- > it's power from the computer-which, as stated above, may be the problem)
- > 3. Boot PC
- > 4. Launch Windows
- > 3. Go to Paris folder in your Program Files and launch Paris.exe
- > from that folder
- > 5. Set project to 48KHz (very important that the default project.ppj
- > be set to 48KHz), sync source external, save project under the
- > name "default project" (no quotes) to your Paris directory in the
- > program files folder and save it again under the same name to your
- > desktop.
- > 6. Close Paris
- > 7. Reboot computer
- >
- > Launch Paris from the desktop "default project.ppj". I've still got
- > that MEC here if you want to give it a try. The reason I was using a
- > 4 MEC system is because 3 x MECS and a 442 never did work reliably

> for me.
>
> Deej
>
>
>
>
>
>
>
> "Tom Bruhl" <arpeggio@comcast.net <mailto:arpeggio@comcast.net>>
> wrote in message news:4670de3c\$1@linux...
> I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word clock
> generator
> that won't play nice. It was odd to begin with in that the WC
> cables
> had to run in series from the Lucid to Mec A then Mec E in a simpler
> configuration. David gave me that advise since he owns the same
> mobo
> and hardware as I.
>
> Symptoms:
> It will play back projects in parallel wc mode with all five
> cards active. Bad news is it
> won't allow any inputs except the first 16 on MEC A. All the
> others never show up in the
> meters although their associated input lights on the modules
> light up.
>
> When wc is in series I lose the EDS cards that are in between A
> and E (B, C & D) so no audio
> plays off those cards but all hardware inputs work and print !
> Huh? This is with or without
> UseHouseSync=1 in the Paris config, with/without termination and
> I tried a multitude of
> combinations of Mecs and 442s connected to different cards.
> Well, all but the 442 on Mec A
> which is unacceptable anyway. It seems to like the 442 last in
> line with card E.
>
> I'm at a loss for a solution at this time. Any suggestions?
> I'm thinking another Mec instead
> of the 442 is all I can do. I plan to have four Mecs in total
> if I can get three going successfully.
>
> I know Dimitrios was all over this months ago. He suggested
> Mecs instead of 442s.
> Anyone else?
>
> TIA,

> Tom
>
>
>
>
> 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_013C_01C7AE61.92209CA0

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

Content-Transfer-Encoding: quoted-printable

No problem/no rush Tom. I just hope you get this sussed one way or =
another. I know from experience how frustrating this can be.

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:46715169@linux...

Thanks guys. I will give your suggestions a try. I do have equal =
length WC cables.

I will need that MEC DeeJ. Let me trouble shoot a little more just to =
see if anything

helps my situation. Maybe even today if I can finish the 1,000 things =
in front of that=20
that I have to do.

Thanks tons,
Tom

"DJ" <www.aarrrrggghhh!!!.com> wrote in message =
news:46713b25@linux...

I had the same problem running three MECs and a 442. Losing the 442 =
in favor of another MEC solved the problem.....prbably because Paris =
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not daisy chained.=20

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6. Close Paris

7. Reboot computer

Launch Paris from the desktop "default project.ppj". I've still got =
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Deej

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

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I know Dimitrios was all over this months ago. He suggested Mecs =
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Anyone else?

TIA,
Tom

I choose Polesoft Lockspam to fight spam, and you?

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Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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<DIV> </DIV>

<DIV>;o</DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20

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

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<DIV> </DIV>

<DIV>Deej</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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<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></BLOCKQUOTE></BLOCKQUOTE></BLOCK=
QUOTE></BODY></HTML>

-----=_NextPart_000_013C_01C7AE61.92209CA0--Debian?

TCB

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>

>So I was sending an email on my AMD Gateway and something crashed--seems
like

>a combo of things including AOL IM and some Norton the...the Media/IT at

>my church studio guy removed AOL but could not get Norton off. Windows
seems

>a bit scrambled--desktop shows up but a lot of things are not running.

I

>was going to copy off all my needed files and then start over, buuut, it

>lets me hit Copy, but will not let me paste it anywhere--it seems to find

>the firewire drive, but Paste is greyed out--won't even let me paste it

on

>the desktop...and ideas short of the .357????To my ears, the on-board fxs are very good. The
verbs sound just as good as

I've heard on the Yammy DM2000. I must say that I prefer the Comps on the
Tascam. But, I had a chance to hear the DM2k's new vintage comps, and they
are in the UAD league..But, I could get a very good mix just using the on-board
FXs a comps, and eqs...

"Jon Jiles" <snoid@sheboygan.com> wrote:

>

>Well I picked it partly because of what you shared with me about your experience

>with it!

>

>I forgot to mention that Tascam's support can be good, bad or just downright

>lame depending on what day it is and how lucky you are but the folks at
the

>user forum are helpful and most of them are using it with Cubase or other

>DAWS.

>

>In general though Tascam seems to have gotten it right. The learning curve
>(for me anyway) has indeed been (and continues to be) steep but the overall
>flexibilty once you get there makes it a really good value... I think anyway!
>I also haven't even played with any of the effects yet.

>

>Cheers,
>Jon

>

>"LaMont" <jjdpro@ameritech.net> wrote:

>>

>>Hey Jon...!!!

>>That's good news. .I've been on the fence contemplating on getting into
>a

>>Digtal mixer with Nuendo and Pro Tools..mainly the DM 2000, but as James
>>and many others have stated, (2) DM4800 comes out to under 10k...

>>

>>I had a chance to demo one last year Dm3200 and like the DM24, I was very
>>impressed with it's sound quality and all around functionality..

>>Impressed!!

>>

>>

>>

>>

>>"Jon Jiles" <nojij@yahoo.com> wrote:

>>>

>>>Hey peeps,

>>>

>>>You, know, I'm really liking the DM3200 with Cubase 4
>>>though James was absolutely right about the learning curve
>>>when he advised me to give it 30 days with the
>>>>manual.

>>>

>>>My only prob is that, with my day job, that month almost
>>>literally becomes a month of Sundays!!!!

>>>

>>>Anyway I have to say that Tascam has done a really
>>>good job with the new MKII firewire card. It makes the boardd work really
>>>well as a controller and actually sounds better than I had expected. The
>>>guys at the DM3200/4800 forum are
>>>helpul, good guys too. There's some useful info there. Can't comment on
>>the

>>>mic pre's yet cause I haven't done any "live" tracking yet.

>>>

>>>In a nutshell, while I lament the fact that no one picked
>>>up the Paris banner and kept it a current, valid tool,
>>>I've seen enough to decide I'm committed to this new set-up for a while.
>>>Ton's of potential here especially if I am able to take the time to learn

>>>everything on the board as well as
>>>deepening my Cubase chops.
>>>
>>>
>>>I'm keeping a minimal PARIS rig to experiment with as
>>>a stereo summing buss. I haven't heard the new rig
>>>that way yet though so I'll let you know when I get
>>>there. (On that note I'm probably going to need to get
>>>a word clock. Is the little Hosa WDC427 worth
>>>bothering with? Don't have much left to spend)
>>>
>>>I still have a KSP8 and BFD to learn and I think
>>>the whole purpose of all this stuff is to actually
>>>track and finish some tunes so I'm trying to curtail the usual time doing
>>>the gear-head, noodle yanking, gear lust thing I'm
>>>prone to and actually get a project done with what I have.
>>>
>>>Anyway, just wanted to give you guys an update and BTW a fair portion
of
>>>my Paris rig is for sale (See my FS post).
>>>
>>>Arriva Dishrag,
>>>Jon
>>>
>>>
>>
>Not yet. Nobody's talkin.

"Jamie K" <Meta@Dimensional.com> wrote in message news:467048af\$1@linux...
>
> Hey Deej,
>
> Did you find out anything interesting?
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> DJ wrote:
>> thanks...will do.
>>
>> "Jamie K" <Meta@Dimensional.com> wrote in message news:4666f028@linux...
>>> Let us know what you find out. Here's a start:
>>>
>>> "The battery we use is the NiMH, same as used in cameras and small
>>> cylinder AA, AAA, etc. Toyota-Panasonic formed a partnership "PEVE" to
>>> license and improve NiMH for EVs. Around this time, GM purchased the

>>> worldwide patent rights to the NiMH battery. Later, GM decided to sell
>>> those rights to Texaco, which then merged with Chevron. Chevron then put
>>> the battery rights under control of a Joint Venture, "COBASYS," and
>>> decided to fund a lawsuit against large-format (electric car battery)
>>> competitors such as Toyota-Panasonic.

>>>

>>> Chevron's lawsuit led to a settlement agreement with PEVE (and Sanyo,
>>> etc.) whereby Toyota paid \$30M to Chevron, Toyota was granted the rights
>>> to use "small-format" batteries on the Prius, and Toyota agreed not to
>>> build "large-format" versions of its batteries (needed for plug-in cars)
>>> for export to the U.S. until 2014. At least, that's what it seems to be;
>>> portions of the settlement agreement are still secret.

>>>

>>> Hence, Chevron and GM together led to the end of Toyota's RAV4-EV
>>> program, it seems; at the current time, only Chevron is allowed to
>>> market "large-format" NiMH batteries in the USA, and Chevron has decided
>>> not to do so. In fact, Chevron won't sell its NiMH batteries to anyone
>>> except large fleets, it says. When I say Chevron, I am referring to
>>> their Joint Venture, "COBASYS," which is their unit controlling the
>>> batteries."

>>>

>>> From:

>>> http://www.ocweekly.com/index.php?option=com_content2&task=view&id=25134&Itemid=47

>>>

>>> Cheers,

>>> -Jamie

>>> www.JamieKrutz.com

>>>

>>>

>>>

>>> DJ wrote:

>>>> Since then, Chevron has gotten a hold of the battery patent and there
>>>> is

>>>> some talk that they may be making it difficult for car companies to
>>>> use those proven batteries for future EVs.

>>>>

>>>> Are you serious??? I'm doing some contract work for Chevron right now.
>>>> I have worked for them before and I know a bit about how inefficient
>>>> and just plain ol' scooterfucked some of the thinking is there. It's
>>>> been an uphill battle dealing with them here due to a number of things
>>>> they have requested that I do that I have flat out refused to do. I'm
>>>> going to look into this. I may just opt out of my dealings with them
>>>> completely. Wouldn't be the end of the world.

>>>>

>>>>

>>Although not ever having used any of the Presonus stuff before,
I would kind of tend to agree with Crhis' last statement - at

least from a standpoint of HAVING used RME & MOTU stuff.

I've always been happy with the sound & performance of my RME Multifaces, and I recently picked up a MOTU 8-Pre, and although I'm not using it as an interface, so I can't speak for the drivers (I just using it as a stand-alone preamp for tom mics so far, lightpiping the signals out to one of the Multifaces), I can say that for \$549, it's a bargain for a bank of eight of what so far seem to be pretty darn decent, good clean preamps.

Neil

"Brandon" <a@a.com> wrote:

>

>

>This was a post from Chris when I was researching this device a few =
>months back.

>

>>>>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message=20

>>>>news:45d88fac\$1@linux...

>>>>=20

>>>>

>>>>>HI Brandon,

>>>>>Driver -

>>>>>Not all the routing features are available in the current drivers. =

>You

>>can=20

>>>>>at the moment only use the analog and the first bank of adat in the=20

>>>>>internal routing control.

>>>>>

>>>>>Every unit we've gotten so far has had hardware issues.

>>>>>dead or abnormally noisy inputs or outputs.

>>>>>Weird zippering sounds when using the mic gain and also the =

>headphone

>>

>>>>>channels.

>>>>>Grounding noise and buzzing units.

>>>>>

>>>>>If they work out some of these mechanical and or drivers issues then

>the

>>

>>>>>unit will be a great device but so far I've had to replace almost =

>every

>>

>>>>>unit with some other device.

>>>>>

>>>>>

>>>>>In the long run I think you really better off going with the MOTU =
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>>>>>
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>
>--=20
>Thanks,
>
>Brandon.
>
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><DIV>This was a post from Chris when I was =
>researching this=20
>device a few months back.</DIV>

><DIV>>>>"Chris Ludwig" <<A=20
>href=3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com> =
>wrote in=20

>
>>>
>>>>HI =
>Brandon,
>>>>Driver=20
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>>>>Not all the routing features are available in the =
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>>>
>>>Chri=
>s</DIV>
><DIV>
--
Thanks,</DIV>

><DIV>Brandon.</DIV></BODY></HTML>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_02DC_01C7AE72.88D391A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Yeah my 8 pre is the basis of my system.
I havn't had any real issues with it.
I use the Presonus as a preamp 8 channel extension lightpiped and slaved
to the 8pre. I rarely use the 8pre ins since they are located on the =
back and=20
less easy to get to.
Presonus is better designed for lazy people like me.

--=20
Thanks,

Brandon=20

"Neil" <IUOIU@OIU.com> wrote in message news:46716569\$1@linux...

Although not ever having used any of the Presonus stuff before,
I would kind of tend to agree with Crhis' last statement - at
least from a standpoint of HAVING used RME & MOTU stuff.

I've always been happy with the sound & performance of my RME
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Neil

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>

>

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=3D

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>

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>>>>news:45d88fac\$1@linux...

>>>> =3D20

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>>>>>

```

>>>>>Chris
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>href=3D3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com</A>> =
=3D
>wrote in=3D20
>message <BR>>>>news:45d88fac$1@linux...<BR>>>> =3D20
><BR>>>><BR>>>>>HI =3D
>Brandon,<BR>>>>>Driver=3D20
>-<BR>>>>>Not all the routing features are available in the =3D
>current=3D20
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><DIV><BR>-- <BR>Thanks,</DIV>
><DIV> </DIV>
><DIV>Brandon.</DIV></BODY></HTML>
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>
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Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon </DIV>

<DIV> </DIV>

<DIV> </DIV>

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

<DIV>"Neil" <IUOIU@OIU.com> =
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>>>>Chris
>
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>>>=20
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>
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>>>&a mp;gt;Driver=3D20
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><DIV>=20

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 </DIV>
 ><DIV>Brandon.</DIV>& lt;/BODY></HTML=

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

-----=_NextPart_000_02DC_01C7AE72.88D391A0--Any suggestions on a single electric guitar

 that can do Strat / Les Paul /

 Telecaster sounds or some other guitar that has an amazing array of these

 type sounds?This is a multi-part message in MIME format.

-----=_NextPart_000_0315_01C7AE7C.268BC3A0

 Content-Type: text/plain;

 charset="iso-8859-1"

 Content-Transfer-Encoding: quoted-printable

Try a Stratelester.

THEY ROCK!!

--=20

Thanks,

Brandon

"John" <no@no.com> wrote in message news:46717541\$1@linux...

Any suggestions on a single electric guitar that can do Strat / Les =
Paul /

Telecaster sounds or some other guitar that has an amazing array of =
these
type sounds?

-----=_NextPart_000_0315_01C7AE7C.268BC3A0

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<STYLE></STYLE>

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<BODY bgColor=3D#ffffff>

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<DIV> </DIV>

<DIV>Brandon</DIV>

<DIV> </DIV>

<DIV> </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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-----=_NextPart_000_0315_01C7AE7C.268BC3A0--This is a multi-part message in MIME format.

-----=_NextPart_000_00CA_01C7AE85.3DF0C0A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

David,

I guess this a really dumb question but can I do what you said and =
rename

the Master as card D? I've never ever tried that. . . If so, I can =
retain the
24bit outs for monitoring. That would solve alot if not all of the =
problems.

Thanks,

Tom

PS 2 lines from last entry in Paris.cfg UseHouseSync=3D1 =20

RIGHT?

I use WordPad to add and save.

"EK Sound" <askme@nospam.com> wrote in message =

news:467156c5\$1@linux...

Try putting the 442 on the A card and the MEC's on the last two cards. =

You will need the house sync line for 3 + interfaces, and run=20
seperate equal length WC cables to each interface. In the grand scheme =

of things it doesn't matter where the interfaces plug in, as you can=20
re-arrange them in software.

David.

Tom Bruhl wrote:

> Thanks guys. I will give your suggestions a try. I do have equal=20

> length WC cables.

> I will need that MEC DeeJ. Let me trouble shoot a little more just =
to=20

> see if anything

> helps my situation. Maybe even today if I can finish the 1,000 =
things=20

> in front of that

> that I have to do.
> =20
> Thanks tons,
> Tom
> =20
> =20
> "DJ" <www.aarrrrggghhh!!!.com <<http://www.aarrrrggghhh!!!.com>>>
> wrote in message news:46713b25@linux...
> I had the same problem running three MECs and a 442. Losing the =
442
> in favor of another MEC solved the problem.....prbably =
because
> Paris likes to see a clock signal on all interfaces when it =
boots,
> at least with mine, this seemed to be the case. The 442 is not =
able
> to see a clock signal until after it initializes which is during
> bootup so it's not syyncing at the same time as the other =
devices.
> Also, with my system, each MEC was being sent a separate clock =
feed
> from the GenX6, not daisy chained.
> =20
> Try this:
> =20
> 1. Turn on WC (set it to 44.1 if that's what you use for
> tracking/mixing).
> 2. Turn on any other devices that are interfacing with the WC
> (including MECs-obviously you can't do this with a 442 since it =
gets
> it's power from the computer-which, as stated above, may be the =
problem)
> 3. Boot PC
> 4. Launch Windows
> 3. Go to Paris folder in your Program Files and launch Paris.exe
> from that folder
> 5. Set project to 48KHz (very important that the default =
project.ppj
> be set to 48KHz), sync source external, save project under the
> name "default project" (no quotes) to your Paris directory in =
the
> program files folder and save it again under the same name to =
your
> desktop.
> 6. Close Paris
> 7. Reboot computer
> =20
> Launch Paris from the desktop "default project.ppj". I've still =

got

> that MEC here if you want to give it a try. The reason I was =
using a

> 4 MEC system is because 3 x MECS and a 442 never did work =
reliably

> for me.

> =20

> DeeJ

> =20

> =20

> =20

> =20

>=20

> "Tom Bruhl" <arpeggio@comcast.net =
<mailto:arpeggio@comcast.net>>

> wrote in message news:4670de3c\$1@linux...

> I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word =
clock

> generator

> that won't play nice. It was odd to begin with in that the =

WC

> cables

> had to run in series from the Lucid to Mec A then Mec E in a =

simpler

> configuration. David gave me that advise since he owns the =

same

> mobo

> and hardware as I.=20

> =20

> Symptoms:

> It will play back projects in parallel wc mode with all five

> cards active. Bad news is it

> won't allow any inputs except the first 16 on MEC A. All =

the

> others never show up in the

> meters although their associated input lights on the modules

> light up.=20

> =20

> When wc is in series I lose the EDS cards that are in =

between A

> and E (B, C & D) so no audio

> plays off those cards but all hardware inputs work and print =

!=20

> Huh? This is with or without

> UseHouseSync=3D1 in the Paris config, with/without =

termination and

> I tried a multitude of

> combinations of Mecs and 442s connected to different cards.=20

> Well, all but the 442 on Mec A
 > which is unacceptable anyway. It seems to like the 442 last =
 in
 > line with card E.
 > =20
 > I'm at a loss for a solution at this time. Any suggestions? =

> I'm thinking another Mec instead
 > of the 442 is all I can do. I plan to have four Mecs in =
 total
 > if I can get three going successfully.
 > =20
 > I know Dimitrios was all over this months ago. He =
 suggested
 > Mecs instead of 442s.
 > Anyone else?
 > =20
 > TIA,
 > Tom
 > =20
 > =20
 >=20
 >=20
 > I choose Polesoft Lockspam to fight spam, and you?
 > <http://www.polesoft.com/refer.html>

-----=_NextPart_000_00CA_01C7AE85.3DF0C0A0
 Content-Type: text/html;
 charset="iso-8859-1"
 Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>David,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I guess this a really dumb question but =
can I do=20
what you said and rename</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>the Master as card D?&nbsp; I've never =
ever tried=20
that. . &nbsp; If so, I can retain the</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>24bit outs for monitoring.&nbsp; That =
would solve=20
alot if not&nbsp;all&nbsp;of the problems.</FONT></DIV>
```


[illegible]

I lose the EDS cards that are in between=20
A
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; and E (B, C =
& D)=20
so no audio
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; =
plays off=20
those cards but all hardware inputs work and print !=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; Huh?&nbs p; =
This is=20
with or =
without
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;=20
UseHouseSync=3D1 in the Paris config, with/without termination=20
and
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; I tried a=20
multitude of
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;=20
combinations of Mecs and 442s connected to different cards.=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; Well, all but =
the 442=20
on Mec A
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; which =
is=20
unacceptable anyway.&nbs p; It seems to like the 442 last=20
in
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; line with =
card=20
E.
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; I'm at a loss =
for a=20
solution at this time.&nbs p; Any suggestions?=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; I'm thinking =
another=20
Mec instead
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; of =
the 442=20
is all I can do.&nbs p; I plan to have four Mecs in=20
total
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; if I can =
get=20
three going=20
=
successfully.
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;&nbs p;=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; I know =
Dimitrios was=20
all over this months ago.&nbs p;&nbs p; He=20
suggested
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; Mecs =
instead=20
of 442s.
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; =
Anyone=20
else?
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;&nbs p;=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;=20
TIA,
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;=20
Tom
 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p;&nbs p;=20

 &t;&nbs p;&nbs p;&nbs p;&nbs p;&a mp;nbs p;&nbs p;&nbs p; =

>=20

>
 > &a mp; & I =
choose=20

Polesoft Lockspam to fight spam, and=20

$\frac{1}{\sqrt{2}}$

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

-----=_NextPart_000_00CA_01C7AE85.3DF0C0A0--My primary guitar is a tele style with a mini humbucker in front, a strat pup in the middle, and a tele in the bridge...a dedicated volume knob controls the mid pup - think Brent Mason's guitar, but with Duncan Nashvilles in middle and rear, and a Firebird (not Les Paul) pup in front...

Goes from hillbilly heaven to smooth and clean jazz with the flick of a switch...The same configuration is available from Valley Arts Guitars (Brent Mason Signature model) or take an off the shelf Nashville Tele, put in the middle pup volume knob and drop any number of single coil sized humbuckers in front, and there ya go.

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

>

>Any suggestions on a single electric guitar that can do Strat / Les Paul
/

>Telecaster sounds or some other guitar that has an amazing array of these
>type sounds?I think it's fair to say that the Line 6 Variax (500, 300 and 700) have
the most amazing breadth of guitar sounds in one instrument. Including
presets for those you desire. You can even customize the emulations via
their Workbench software.

PRS and Parker are have pickup combinations that cover a lot of territory. Works for me for strat and LP. Some Ibanez models also do very well, and there are others with humbucking/split coil options that would work fine, too.

Cheers,
-Jamie
www.JamieKrutz.com

John wrote:

> Any suggestions on a single electric guitar that can do Strat / Les Paul /
> Telecaster sounds or some other guitar that has an amazing array of these
> type sounds? Are you concerned about neck length/style? If not, I'd get a LesPaul and put
separate coil tappable humbuckers in it. I have a GoldTop with this set up
and it's got a VERY wide range of sounds. If you don't mind emulations,

Variax would be another option.

AA

"John" <no@no.com> wrote in message news:46717541\$1@linux...

>

> Any suggestions on a single electric guitar that can do Strat / Les Paul /
> Telecaster sounds or some other guitar that has an amazing array of these
> type sounds? I tried for years and eventually wound up just buying one of everything. It's
really fun when recording, do I use the reissue strat, the LP with soapbars,
or the ES-335?

TCB

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

>

> Any suggestions on a single electric guitar that can do Strat / Les Paul
/
> Telecaster sounds or some other guitar that has an amazing array of these
> type sounds? Check 'em out

;o) the maxtor is the audio HD-- if I remove the (mac) startup HD,
then what?

(mac G3 beige)
thanks AA

"Aaron Allen" <know-spam@not_here.dude> wrote:

> put it on master BUT make sure to remove any IDE devices on that same cable.

>

> :)

>

> AA

>

> "James McCloskey" <excelsm@hotmail.com> wrote in message

> news:466efdee\$1@linux...

>>

>> Try putting the jumper on Master and see if it shows up. If that doesn't
>> work, you could also try moving the jumper around.

>>

>> "jp" <jpj@jppjones.net> wrote:

>>>

>>> James--

>>> yeah, the thing seems to whine a bit at times,

>>> but it was always quieter than the HD that came with the mac--

>>> i took off the jumper (j50), which was supposed to allow the Maxotr

>>> to turn into a slave, and then the Maxtor didn't show up

>>>at all!! not even in the system profiler.
>>>
>>>i regret that i don't understand this stuff more.
>>>but thanks to you--
>>>jp
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>I think a FireWire case would be a better bet. Those old G3s only had
>> the
>>>>slower USB v1.
>>>>
>>>>Back to the question, does the drive make any noise?
>>>>
>>>>James
>>>>
>>>>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>>Hey JP.. I have another idea. Buy a cheap USB case and stick the drive
>>>in
>>>>
>>>>>it. Boot another computer and plug it in. See if you get the same
>>>>>results.
>>>>
>>>>>This eliminates completely it being your mac IDE bus. Also, I don't

>>>>>know,
>>>>
>>>>>but is it possible to boot that machine from USB? Might be something

>>>>>else
>>>>to
>>>>>try and having a USB removable IDE-> USB is really not a bad thing.
>>>>>
>>>>>AA
>>>>>
>>>>>
>>>>>"jp" <jpj@jpjones.net> wrote in message news:466aed12\$1@linux...
>>>>>>
>>>>>> the technical answer to this is a little beyond me--
>>>>>> i seem to remember an enginner, while describing
>>>>>> thie bake (no shake) technique, saying that it had to do
>>>>>> with removing any accumulated humidity and getting
>>>>>> those little particles to stand up straight.
>>>>>> a "real" engineer could give you the straight dope on
>>>>>> this. i am sure that you can only bake your tape once,
>>>>>> and you'd better have a way to store the data immediately-- curiously
>>>>>
>>>>>> again,

>>>>> just like freeze drying a hard disc.
 >>>>> jp
 >>>>>
 >>>>> "erlilo" <erlingl@tdcadsl.dk> wrote:
 >>>>>>To bake a cake, sorry, a tape;-), wasn't it to get rid of the copy

 >>>>>>effect
 >>>>> we
 >>>>>>often heard before the tune started?
 >>>>>>
 >>>>>>Erling
 >>>>>>
 >>>>>>"Martin Harrington" <lendan@bigpond.net.au> skrev i en meddelelse
 >>>>>>news:46690c43@linux...
 >>>>>>> What is funny, is that you "freeze"drives to get the data from it,
 >>>but
 >>>>>> you
 >>>>>>> ""bake" audio tapes to get the data from them.....
 >>>>>>> Who woulda thought??
 >>>>>>> --
 >>>>>>> Martin Harrington
 >>>>>>> www.lendaneer-sound.com
 >>>>>>> 0414 913 247
 >>>>>>>
 >>>>>>> "jp" <jpj@jppjones.net> wrote in message news:466780ea@linux...
 >>>>>>>>
 >>>>>>>> oh, and no--
 >>>>>>>> the maxtor doesn't show up under "start up disks"--
 >>>>>>>> it's curious that no driver is listed in the system profiler for
 >>>the
 >>>>>>
 >>>>>>>> maxtor,
 >>>>>>>> though it's worked for a number of years and only recently started
 >>>>to
 >>>>>>
 >>>>>>>> flake
 >>>>>>>> out--
 >>>>>>>> i'm thinking of going with the freezer suggestions next, though

 >>>>>>>> have
 >>>>>>> no
 >>>>>>>> idea
 >>>>>>>> what this means, how cold to get it,when to take it out,
 >>>>>>>> or what the condensation factor will have....
 >>>>>>>> or, for that matter, how to cook it later and whether a marinade
 >> is
 >>>>>>>> appropriate
 >>>>>>>> or a simple

```

>>>>>>> searing in a hot pan with a little olive oil...
>>>>>>> the whole thing is getting pretty funny in a sorta frustrating
way
>>>>>>> thanks again again
>>>>>>> jp
>>>>>>>
>>>>>>> "jp" <jpj@jppjones.net> wrote:
>>>>>>>
>>>>>>> James, one more time--
>>>>>>> okay
>>>>>>> system profiler finds:
>>>>>>> "internal ATA 1 ID=O Hard Drive no volumes mounted"
>>>>>>> this is the maxtor, but don't know where to go from here.
>>>>>>> also, profiler says the unformatted size is 27.54 gig, though the
>>>
>>>>>>> maxtor
>>>>>>> is 40???
>>>>>>> jp
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>> James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>> Was the Maxtor a boot able drive? If so, see if you can go under
>>>>
>>>>>>>> "Start
>>>>>>>> up
>>>>>>>> disk" and see if it's in there? Is the drive making any noise
>> like
>>>>>
>>>>>>>> spin
>>>>>>>> up and spin down. The head arm might be stuck. You might want
>> to
>>>> try
>>>>>>>> tapping
>>>>>>>> on the side of the drive lightly. Beware you could damage the

>>>>>>>> drive
>>>>>
>>>>>>>> doing
>>>>>>>> this how ever, what do you have to lose. I'd have a drive ready
>>>> to
>>>>>
>>>>>>>> transfer
>>>>>>>> files to.
>>>>>>>>
>>>>>>>> The drive might be shot. Here are a few suggestions:

```

>>>>>>>>>>
>>>>>>>>>>Call Apple, they have ways of retrieving data. I had a HD head
>> crash
>>>>>>>>>> and
>>>>>>>>>>the drive died. They told me they could transfer my data to the
>> new
>>>>>>>>>>
>>>>>>>>>>drive
>>>>>>>>>>they were replacing on my ibook.
>>>>>>>>>>
>>>>>>>>>>Disk Savers, this would cost some money though.
>>>>>>>>>>
>>>>>>>>>>Last you could send the drive to me and I will see if I can get
>> your
>>>>>>>>>>
>>>>>>>>>>data
>>>>>>>>>>back, when I have spare time to work on it.
>>>>>>>>>>
>>>>>>>>>>What ever you decide to do, good luck!
>>>>>>>>>>
>>>>>>>>>>I'll catch you tomorrow.
>>>>>>>>>>
>>>>>>>>>>"jp" <jpj@jpjones.net> wrote:
>>>>>>>>>>
>>>>>>>>>>Hey again James--
>>>>>>>>>>yeah, i did all that and
>>>>>>>>>>ran Disk Warrior, all the stuff--
>>>>>>>>>>
>>>>>>>>>>i figure i'm totally fubarred at this point--
>>>>>>>>>>got to get real, buy a new system, forget my old audio files
>>>>>>>>>>and start over.
>>>>>>>>>>
>>>>>>>>>>but thank YOU particularly for the help
>>>>>>>>>>jp
>>>>>>>>>>
>>>>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>>>>
>>>>>>>>>>>Did you try disk first aid? If not, try to run Disk First Aid
>>>from
>>>>>>>>>>
>>>>>>>>>>>the
>>>>>>>>>>>OS
>>>>>>>>>>>9 installer CD.
>>>>>>>>>>>
>>>>>>>>>>>"jp" <jpj@jpjones.net> wrote:
>>>>>>>>>>>
>>>>>>>>>>>>oh, great--
>>>>>>>>>>>>now a lot more considerations

>>>>>

>>>>>

>>>>>

>>>>

>>>

>>

>

>I own a lot of guitars (my fiance says I'm not allowed to buy anymore as they're literally taking up half of my town house). If I had to pick only one it would be my Floyd Rose-equipped '73 Fender Strat with the EMG DG-20 David Gilmore pickup set.

In place of the normal Strat tone controls, the DG-20 has a bass/treble booster and a midrange booster.

Super-jangly Strat sounds (bass/treble booster up) or thick LP-type tones (bass/treble booster down & midrange boost up) + everything in-between!

I love it!

Mark

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

>

>Any suggestions on a single electric guitar that can do Strat / Les Paul /

>Telecaster sounds or some other guitar that has an amazing array of these

>type sounds?You can't go wrong with a Paul Reed Smith..I have a Carvin custom(my Studio axe)

<http://www.carvin.com/products/guitar.php?ItemNumber=DC400>

This axe IMHO ,covers all the bases from Jazz,Funk, Rock, Metal, Country...My guitar tech always compliments my Carvin..

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

>

>Any suggestions on a single electric guitar that can do Strat / Les Paul /

>Telecaster sounds or some other guitar that has an amazing array of these

>type sounds?I'm really surprised by the responses here. I expected your PARIS types to be more of a purist lot. I just don't think it's possible to get a swamp ash guitar with the pickups mounted on a piece of plastic and a bolt on neck to sound like a mahogany/maple guitar with a different scale length, a set neck, and the pickups mounted on the wood.

TCB

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

>

>Any suggestions on a single electric guitar that can do Strat / Les Paul

/

>Telecaster sounds or some other guitar that has an amazing array of these

>type sounds?Of course it's better to be secure to start with, but at least they patched quickly.

<http://www.macworld.com/news/2007/06/14/safari/index.php>

Good show for them.

TCBHey Paul-

I'm actually in Scotts Valley, CA. So a personal demo isn't possible, but I would highly recommend lurking at the DM-3200/4800 forum a bit:

<http://tascamforums.com/index.php?showforum=45>

There's also a DVD available there from a guy named Mike Farrow that gives a pretty decent tour of the board. Not as entertaining as Aaron and BT's Paris DVD:) ... but useful for getting a lay of the land with the DM-3200 (albeit with a HD recorder as opposed to a DAW.) I bought it before I bought the board.

There's also a lot to be learned from all of documentation posted there (and at the main Tascam site). I read all the stuff that applied to my scenario and downloaded the manual before I made the plunge. I think I saw a couple of posts regarding how it's being integrated with Sonar BTW.

Best of luck and please be sure to share your experiences if you do take the leap.

Cheers,
Jon

Paul Artola <artola@comcast.net> wrote:

>Jon -

>

>I am very interested in your experiences with the Tascam board. I am
>hoping to pick up a DM4800 as soon as I sell off enough gear to pay
>for it.

>

>In my case, I am thinking that I will refocus my studio from a
>Paris-centric setup to one using the DM4800 and, maybe, Sonar. This

>will be my tracking and mixing station, but I will still keep Paris
>for the final mixes.
>
>If you are anywhere in the Maryland/Pa/DC/Va region, I would love a
>demo of the 3200.
>
>- Paul Artola
> Ellicott City, Maryland
>
>On 14 Jun 2007 09:18:58 +1000, "Jon Jiles" <nojj@yahoo.com> wrote:
>
>>
>>Hey peeps,
>>
>>You, know, I'm really liking the DM3200 with Cubase 4
>>though James was absolutely right about the learning curve
>>when he advised me to give it 30 days with the
>>manual.
>>
>>My only prob is that, with my day job, that month almost
>>literally becomes a month of Sundays!!!!
>>
>>Anyway I have to say that Tascam has done a really
>>good job with the new MKII firewire card. It makes the boardd work really
>>well as a controller and actually sounds better than I had expected. The
>>guys at the DM3200/4800 forum are
>>helpul, good guys too. There's some useful info there. Can't comment on
the
>>mic pre's yet cause I haven't done any "live" tracking yet.
>>
>>In a nutshell, while I lament the fact that no one picked
>>up the Paris banner and kept it a current, valid tool,
>>I've seen enough to decide I'm committed to this new set-up for a while.
>>Ton's of potential here especially if I am able to take the time to learn
>>everything on the board as well as
>>deepening my Cubase chops.
>>
>>
>>I'm keeping a minimal PARIS rig to experiment with as
>>a stereo summing buss. I haven't heard the new rig
>>that way yet though so I'll let you know when I get
>>there. (On that note I'm probably going to need to get
>>a word clock. Is the little Hosa WDC427 worth
>>bothering with? Don't have much left to spend)
>>
>>I still have a KSP8 and BFD to learn and I think
>>the whole purpose of all this stuff is to actually
>>track and finish some tunes so I'm trying to curtail the usual time doing

>>the gear-head, noodle yanking, gear lust thing I'm
>>prone to and actually get a project done with what I have.
>>
>>Anyway, just wanted to give you guys an update and BTW a fair portion of
>>my Paris rig is for sale (See my FS post).
>>
>>Arriva Dishrag,
>>Jon
>>
>Yes, in the Master/Submix fader window, you can assign which subgroups
get assigned to the cards. Simply assign submix 1 to the EDS card
that has the MEC hanging off it that you want to use for your main
outs and you're done.

David.

Tom Bruhl wrote:

> David,
> I guess this a really dumb question but can I do what you said and rename
> the Master as card D? I've never ever tried that. . . If so, I can
> retain the
> 24bit outs for monitoring. That would solve alot if not all of the
> problems.
> Thanks,
> Tom
>
> PS 2 lines from last entry in Paris.cfg UseHouseSync=1
>
> RIGHT?
>
> I use WordPad to add and save.
>
>
>
>
> "EK Sound" <askme@nospam.com <mailto:askme@nospam.com>> wrote in
> message news:467156c5\$1@linux...
> Try putting the 442 on the A card and the MEC's on the last two cards.
> You will need the house sync line for 3 + interfaces, and run
> seperate equal length WC cables to each interface. In the grand scheme
> of things it doesn't matter where the interfaces plug in, as you can
> re-arrange them in software.
>
> David.
>
> Tom Bruhl wrote:
> > Thanks guys. I will give your suggestions a try. I do have equal
> > length WC cables.

> > I will need that MEC DeeJ. Let me trouble shoot a little more
 > just to
 > > see if anything
 > > helps my situation. Maybe even today if I can finish the 1,000
 > things
 > > in front of that
 > > that I have to do.
 > >
 > > Thanks tons,
 > > Tom
 > >
 > >
 > > "DJ" <www.aarrrrggghhh!!!.com
 > <<http://www.aarrrrggghhh!!!.com>> <<http://www.aarrrrggghhh!!!.com>>>
 > > wrote in message news:46713b25@linux...
 > > I had the same problem running three MECs and a 442. Losing
 > the 442
 > > in favor of another MEC solved the problem.....prbably because
 > > Paris likes to see a clock signal on all interfaces when it
 > boots,
 > > at least with mine, this seemed to be the case. The 442 is
 > not able
 > > to see a clock signal until after it initializes which is during
 > > bootup so it's not siyncing at the same time as the other
 > devices.
 > > Also, with my system, each MEC was being sent a separate
 > clock feed
 > > from the GenX6, not daisy chained.
 > >
 > > Try this:
 > >
 > > 1. Turn on WC (set it to 44.1 if that's what you use for
 > > tracking/mixing).
 > > 2. Turn on any other devices that are interfacing with the WC
 > > (including MECs-obviously you can't do this with a 442 since
 > it gets
 > > it's power from the computer-which, as stated above, may be
 > the problem)
 > > 3. Boot PC
 > > 4. Launch Windows
 > > 3. Go to Paris folder in your Program Files and launch Paris.exe
 > > from that folder
 > > 5. Set project to 48KHz (very important that the default
 > project.ppj
 > > be set to 48KHz), sync source external, save project under the
 > > name "default project" (no quotes) to your Paris directory in the
 > > program files folder and save it again under the same name to
 > your

> > desktop.

> > 6. Close Paris

> > 7. Reboot computer

> >

> > Launch Paris from the desktop "default project.ppj". I've

> still got

> > that MEC here if you want to give it a try. The reason I was

> using a

> > 4 MEC system is because 3 x MECS and a 442 never did work

> reliably

> > for me.

> >

> > DeeJ

> >

> >

> >

> >

> >

> > "Tom Bruhl" <arpegio@comcast.net

> <mailto:arpegio@comcast.net> <mailto:arpegio@comcast.net>>

> > wrote in message news:4670de3c\$1@linux...

> > I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid Word

> clock

> > generator

> > that won't play nice. It was odd to begin with in that

> the WC

> > cables

> > had to run in series from the Lucid to Mec A then Mec E

> in a simpler

> > configuration. David gave me that advise since he owns

> the same

> > mobo

> > and hardware as I.

> >

> > Symptoms:

> > It will play back projects in parallel wc mode with all five

> > cards active. Bad news is it

> > won't allow any inputs except the first 16 on MEC A. All the

> > others never show up in the

> > meters although their associated input lights on the modules

> > light up.

> >

> > When wc is in series I lose the EDS cards that are in

> between A

> > and E (B, C & D) so no audio

> > plays off those cards but all hardware inputs work and

> print !

> > Huh? This is with or without

> > UseHouseSync=1 in the Paris config, with/without
 > termination and
 > > I tried a multitude of
 > > combinations of Mecs and 442s connected to different cards.
 > > Well, all but the 442 on Mec A
 > > which is unacceptable anyway. It seems to like the 442
 > last in
 > > line with card E.
 > >
 > > I'm at a loss for a solution at this time. Any suggestions?
 > > I'm thinking another Mec instead
 > > of the 442 is all I can do. I plan to have four Mecs in
 > total
 > > if I can get three going successfully.
 > >
 > > I know Dimitrios was all over this months ago. He suggested
 > > Mecs instead of 442s.
 > > Anyone else?
 > >
 > > TIA,
 > > Tom
 > >
 > >
 > >
 > >
 > > I choose Polesoft Lockspam to fight spam, and you?
 > > <http://www.polesoft.com/refer.html>I have a circuit I designed that lets a 2 humbucker
 guitar do a lot of tricks
 w/ a minimum of switching. I installed it on my old PRS Custom 24 in the
 place of the rotary switch (which I used for many years but have grown to
 hate!). It uses a 4-pole/double throw mini toggle and a standard 3 position
 switch. With the mini switch in the "normal" position you get a standard
 Les Paul type 2 humbucking pu guitar. Flip the mini switch and the bridge
 position is the two outside coils (closest to the bridge and farthest) in
 series; neck position is the two inside coils in parallel (PRS calls this
 "Parallel Strat"), center position is the series outsides + parallel insides
 in parallel. 6 really useful sounds. The series outside coil sound is my
 all time favorite. Sounds like a 10 foot tall Telecaster on steroids. If
 you're interested I'll scan my drawing and post it. You need two humbuckers
 w/ all the wires available and a 4 pole double throw mini switch to do it...
 and, of course, a 2 humbucker guitar that you love to play.

Gantt

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

>

>Any suggestions on a single electric guitar that can do Strat / Les Paul

/

>Telecaster sounds or some other guitar that has an amazing array of these
>type sounds?TCB wrote:
> Of course it's better to be secure to start with, but at least they patched
> quickly.
>
> <http://www.macworld.com/news/2007/06/14/safari/index.php>
>
> Good show for them.

That was quick. Good on Apple.

Cheers,
-Jamie
www.JamieKrutz.com

> TCBI have a strat, a tele, and an SG right here within arm's reach. That's
how I like to do it. I might be one of those purists that TCB just referred
to. :)

S

"John" <no@no.com> wrote in message [news:46717541\\$1@linux...](mailto:news:46717541$1@linux...)

>
> Any suggestions on a single electric guitar that can do Strat / Les Paul /
> Telecaster sounds or some other guitar that has an amazing array of these
> type sounds?Well, that's pretty close. :)

S

"dale" <dalebradleycello@yahoo.com> wrote in message
[news:4670fa40\\$1@linux...](mailto:news:4670fa40$1@linux...)

>
> nope, down in Eugenetown (though some might consider it a commute)
>
>
> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>Cello . . . ? (ears stand up) . . . Uh . . . you don't live in the
>>Portland
>
>>area, do you?
>>
>>Sarah
>>
>>

>>"dale" <dalebradleycello@yahoo.com> wrote in message
>>news:46705097\$1@linux...
>>>
>>> This sounds like fun....my cello will be at the ready in case someone
>
>>> starts
>>> another one
>>>
>>>
>>>
>>> "Neil" <OIUIU@OIU.com> wrote:
>>>>
>>>>I've tried this twice here - no end result... always crapped
>>>>out before it got beyond a couple of parts. DeeJ tried it too,
>>>>I think - or if not him it was someone else who initiated
>>>>another one.
>>>>
>>>>Neil
>>>>
>>>>
>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>
>>>>>
>>>>>I remember a couple of years back a bunch of guys off here were
>>>>>starting
>>>>>to record something by posting disks around...
>>>>>
>>>>>...did anything get finished? I never heard anything.
>>>>>
>>>>>Cheers,
>>>>>Kim.
>>>>
>>>
>>
>>
>TCB wrote:
> I'm really surprised by the responses here. I expected your PARIS types to
> be more of a purist lot. I just don't think it's possible to get a swamp
> ash guitar with the pickups mounted on a piece of plastic and a bolt on neck
> to sound like a mahogany/maple guitar with a different scale length, a set
> neck, and the pickups mounted on the wood.

For that matter two strats don't necessarily sound alike. :^)

My Variax electric 700 covers an impressive range of tonal possibilities, and my PRS's pickup wiring scheme allows LP-enough and strat-enough tones to shine where those sounds are expected. I've gotten compliments about both guitars from tone junkies. I enjoy playing the

PRS more, but the Variax is a goto for gigs where I need ultimate flexibility (including instant alternate tunings and acoustic guitar sounds).

To really rattle the purists, I get tone compliments even when I'm not playing through a tube amp (I know, total blasphemy ;^)

Cheers,
-Jamie
www.JamieKrutz.com

> TCB
>
> "John" <no@no.com> wrote:
>> Any suggestions on a single electric guitar that can do Strat / Les Paul
> /
>> Telecaster sounds or some other guitar that has an amazing array of these
>> type sounds?
>This is a multi-part message in MIME format.

-----=_NextPart_000_002A_01C7AEB9.048CFD40
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

David,
I always used two identical Mecs so never had a need to swap one for the Master. Nice to know.
Thanks again,
Tom
"EK Sound" <askme@nospam.com> wrote in message news:4671ab87@linux...
Yes, in the Master/Submix fader window, you can assign which subgroups =

get assigned to the cards. Simply assign submix 1 to the EDS card=20 that has the MEC hanging off it that you want to use for your main=20 outs and you're done.

David.

Tom Bruhl wrote:
> David,
> I guess this a really dumb question but can I do what you said and =
rename
> the Master as card D? I've never ever tried that. . . If so, I can =

> retain the

> 24bit outs for monitoring. That would solve alot if not all of the=20
 > problems.
 > Thanks,
 > Tom
 > =20
 > PS 2 lines from last entry in Paris.cfg UseHouseSync=3D1=20
 > =20
 > RIGHT?
 > =20
 > I use WordPad to add and save.
 > =20
 > =20
 > =20
 > =20
 > "EK Sound" <askme@nospam.com <mailto:askme@nospam.com>> wrote in
 > message news:467156c5\$1@linux...
 > Try putting the 442 on the A card and the MEC's on the last two =
 cards.
 > You will need the house sync line for 3 + interfaces, and run
 > seperate equal length WC cables to each interface. In the grand =
 scheme
 > of things it doesn't matter where the interfaces plug in, as you =
 can
 > re-arrange them in software.
 > =20
 > David.
 > =20
 > Tom Bruhl wrote:
 > > Thanks guys. I will give your suggestions a try. I do have =
 equal
 > > length WC cables.
 > > I will need that MEC Deej. Let me trouble shoot a little =
 more
 > just to
 > > see if anything
 > > helps my situation. Maybe even today if I can finish the =
 1,000
 > things
 > > in front of that
 > > that I have to do.
 > > =20
 > > Thanks tons,
 > > Tom
 > > =20
 > >
 > > "DJ" <www.aarrrrggghhh!!!.com
 > <http://www.aarrrrggghhh!!!.com> =
 <http://www.aarrrrggghhh!!!.com>>

> > wrote in message news:46713b25@linux...
> > I had the same problem running three MECs and a 442. =
Losing
> the 442
> > in favor of another MEC solved the problem.....prbably =
because
> > Paris likes to see a clock signal on all interfaces when =
it
> boots,
> > at least with mine, this seemed to be the case. The 442 =
is
> not able
> > to see a clock signal until after it initializes which is =
during
> > bootup so it's not siyncing at the same time as the other
> devices.
> > Also, with my system, each MEC was being sent a separate
> clock feed
> > from the GenX6, not daisy chained.
> > =20
> > Try this:
> > =20
> > 1. Turn on WC (set it to 44.1 if that's what you use for
> > tracking/mixing).
> > 2. Turn on any other devices that are interfacing with =
the WC
> > (including MECs-obviously you can't do this with a 442 =
since
> it gets
> > it's power from the computer-which, as stated above, may =
be
> the problem)
> > 3. Boot PC
> > 4. Launch Windows
> > 3. Go to Paris folder in your Program Files and launch =
Paris.exe
> > from that folder
> > 5. Set project to 48KHz (very important that the default
> project.ppj
> > be set to 48KHz), sync source external, save project =
under the
> > name "default project" (no quotes) to your Paris =
directory in the
> > program files folder and save it again under the same =
name to
> your
> > desktop.
> > 6. Close Paris

> > 7. Reboot computer
> > =20
> > Launch Paris from the desktop "default project.ppj". I've
> still got
> > that MEC here if you want to give it a try. The reason I =
was
> using a
> > 4 MEC system is because 3 x MECS and a 442 never did work
> reliably
> > for me.
> > =20
> > DeeJ
> > =20
> > =20
> > =20
> > =20
> > =20
> > "Tom Bruhl" <arpegio@comcast.net
> <mailto:arpegio@comcast.net> <mailto:arpegio@comcast.net>>
> > wrote in message news:4670de3c\$1@linux...
> > I have a five card, XP, 2 x MEC, 1 x 442 and a Lucid =
Word
> clock
> > generator
> > that won't play nice. It was odd to begin with in =
that
> the WC
> > cables
> > had to run in series from the Lucid to Mec A then Mec =
E
> in a simpler
> > configuration. David gave me that advise since he =
owns
> the same
> > mobo
> > and hardware as I.
> > =20
> > Symptoms:
> > It will play back projects in parallel wc mode with =
all five
> > cards active. Bad news is it
> > won't allow any inputs except the first 16 on MEC A. =
All the
> > others never show up in the
> > meters although their associated input lights on the =
modules
> > light up.
> > =20

> > When wc is in series I lose the EDS cards that are in
> between A
> > and E (B, C & D) so no audio
> > plays off those cards but all hardware inputs work =
and
> print !
> > Huh? This is with or without
> > UseHouseSync=3D1 in the Paris config, with/without
> termination and
> > I tried a multitude of
> > combinations of Mecs and 442s connected to different =
cards.
> > Well, all but the 442 on Mec A
> > which is unacceptable anyway. It seems to like the =
442
> last in
> > line with card E.
> > =20
> > I'm at a loss for a solution at this time. Any =
suggestions?
> > I'm thinking another Mec instead
> > of the 442 is all I can do. I plan to have four Mecs =
in
> total
> > if I can get three going successfully.
> > =20
> > I know Dimitrios was all over this months ago. He =
suggested
> > Mecs instead of 442s.
> > Anyone else?
> > =20
> > TIA,
> > Tom
> > =20
> > =20
> >
> >
> > I choose Polesoft Lockspam to fight spam, and you?
> > <http://www.polesoft.com/refer.html>

-----=_NextPart_000_002A_01C7AEB9.048CFD40

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">

[illegible]

[illegible]

[illegible]

and
 I tried a multitude of
 combinations of Mecs and 442s connected to different cards.
 Well, all but the 442 on Mec A
 which is unacceptable anyway. It seems to like the 442
 last in line with card E.
 I'm at a loss for a solution at this time. Any suggestions?
 I'm thinking of another Mec instead
 of the 442 is all I can do. I plan to have four Mecs in total
 if I can get three going successfully.
 I know Dimitrios was all over this months ago. He suggested
 Mecs instead of 442s. Anyone else?
 I know Dimitrios was all over this months ago. He suggested
 Mecs instead of 442s. Anyone else?

"Parallel Strat"), center position is the series outsides + parallel = insides in parallel. 6 really useful sounds. The series outside coil sound = is my all time favorite. Sounds like a 10 foot tall Telecaster on steroids. = If you're interested I'll scan my drawing and post it. You need two = humbuckers w/ all the wires available and a 4 pole double throw mini switch to do = it... and, of course, a 2 humbucker guitar that you love to play.

Gantt

"John" <no@no.com> wrote:
>
>Any suggestions on a single electric guitar that can do Strat / Les = Paul /
>Telecaster sounds or some other guitar that has an amazing array of = these
>type sounds?

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0042_01C7AEB9.8133B1E0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Gantt,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Please post the diagram for your =
setup.&nbsp; That=20
sounds great.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
```

BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Gantt Kushner" <<A=20
href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net> =
wrote in=20
message <A=20
href=3D"news:4671ac3c\$1@linux">news:4671ac3c\$1@linux...</DIV>
I =
have a=20
circuit I designed that lets a 2 humbucker guitar do a lot of =
tricks
w/ a=20
minimum of switching. I installed it on my old PRS Custom 24 in=20
the
place of the rotary switch (which I used for many years but =
have grown=20
to
hate!). It uses a 4-pole/double throw mini toggle and a =
standard 3=20
position
switch. With the mini switch in the "normal" =
position you=20
get a standard
Les Paul type 2 humbucking pu guitar. Flip the =
mini=20
switch and the bridge
position is the two outside coils (closest to =
the=20
bridge and farthest) in
series; neck position is the two =
inside coils=20
in parallel (PRS calls this
"Parallel Strat"), center =
position is the=20
series outsides + parallel insides
in parallel. 6 really =
useful=20
sounds. The series outside coil sound is my
all time =
favorite. =20
Sounds like a 10 foot tall Telecaster on steroids. If
you're=20
interested I'll scan my drawing and post it. You need two=20
humbuckers
w/ all the wires available and a 4 pole double throw =
min

Subject: Re: 240v to 110v ?
Posted by [Deej \[4\]](#) on Wed, 16 May 2007 13:35:06 GMT
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gt;
>>>>>>I remember a couple of years back a bunch of guys off here were
>>>>>>starting
>>>>>>to record something by posting disks around...
>>>>>>
>>>>>>...did anything get finished? I never heard anything.
>>>>>>
>>>>>>Cheers,
>>>>>>Kim.
>>>>>>

>>>>

>>>

>>>

>>

>

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

>...oh, better buy your CD! :o)

Done at CDBaby... woohoo!

>

>"Sarah" <sarahjane@sarahtonin.com> wrote:

>>Well, that's pretty close. :)

>>

>>

>>S

>>

>>

>>"dale" <dalebradleycello@yahoo.com> wrote in message

>>news:4670fa40\$1@linux...

>>>

>>> nope, down in Eugenetown (though some might consider it a commute)

>>>

>>>

>>> "Sarah" <sarahjane@sarahtonin.com> wrote:

>>>>Cello . . . ? (ears stand up) . . . Uh . . . you don't live in the

>>>>Portland

>>>

>>>>area, do you?

>>>>

>>>>Sarah

>>>>

>>>>

>>>>"dale" <dalebradleycello@yahoo.com> wrote in message

>>>>news:46705097\$1@linux...

>>>>>

>>>>> This sounds like fun....my cello will be at the ready in case someone

>>>

>>>>> starts

>>>>> another one

>>>>>

>>>>>

>>>>>

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

>>>>>>

>>>>>>I've tried this twice here - no end result... always crapped

>>>>>>out before it got beyond a couple of parts. DeeJ tried it too,

>>>>>I think - or if not him it was someone else who initiated
>>>>>another one.
>>>>>
>>>>>Neil
>>>>>
>>>>>
>>>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>>
>>>>>
>>>>>I remember a couple of years back a bunch of guys off here were
>>>>>starting
>>>>>to record something by posting disks around...
>>>>>
>>>>>...did anything get finished? I never heard anything.
>>>>>
>>>>

Subject: Re: 240v to 110v ?
Posted by [Tom Bruhl](#) on Wed, 16 May 2007 14:16:59 GMT
[View Forum Message](#) <> [Reply to Message](#)

the MEC starts.

For me a "normal" startup will show the Internal reference light up, then the sample rate, then Master Clip and then Abit24 Clip.

But sometimes, maybe once on 5 attempts, there will be no communication with the MEC.

The light up sequence will not occur. then if i check in my Patchbay window, there are some components missing.

I close up the App and start it up immediatly and it is then ok...

Has it happened to anyone,, any ideas? any driver update?

See the provided Attached images just in case

thank you!

NJ

wow man.. nice catch. Dude got skills.

"Don Nafe" <dnafe@magma.ca> wrote in message news:4671dce7@linux...

> Enjoy

>

> <http://youtube.com/watch?v=1k08yxu57NA>

> These are fucking great prices for those mics - I can attest that if these mics are as good as the one I had from Mike C., no one here will be disappointed... kinda regret selling the one I had to Thadster, in fact. <snif>

Neil

"DJ" <www.aarrrrggghhh!!!.com> wrote:

> Check 'em out

>

>;o)

>

> On Wed, 13 Jun 2007 22:14:04 -0600, "DJ" <www.aarrrrggghhh!!!.com> wrote:

> dang!!!! WTF did I type???.it's been so long since I've had sleep
> that I'm sitting here in a room with Abraham Lincoln, a talking muskrat and
> a guy in a hardhat diving suit. OK, here it is again:.....

>

Ya know, I see that ad all the time and the only thing I can think is,
"Why the F*(&# would I want to take that pill if the result is Abraham
Lincoln, a talking beaver, and a salvage diver???"

Not really hitting the target audience, I'm thinking.

pabHow about telecaster sounds for country blister picking. hehe

Mark McDermott wrote:

> I own a lot of guitars (my fiance says I'm not allowed to buy anymore as they're
> literally taking up half of my town house). If I had to pick only one it
> would be my Floyd Rose-equipped '73 Fender Strat with the EMG DG-20 David
> Gilmore pickup set.

>

> In place of the normal Strat tone controls, the DG-20 has a bass/treble booster
> and a midrange booster.

>

> Super-jangly Strat sounds (bass/treble booster up) or thick LP-type tones

> (bass/treble booster down & midrange boost up) + everything in-between!
>
> I love it!
>
> Mark
>
>
> "John" <no@no.com> wrote:
>> Any suggestions on a single electric guitar that can do Strat / Les Paul
> /
>> Telecaster sounds or some other guitar that has an amazing array of these
>> type sounds?
>"John" <no@no.com> wrote:
>
>Any suggestions on a single electric guitar that can do Strat / Les Paul
> /
>Telecaster sounds or some other guitar that has an amazing array of these
>type sounds?

Decent-quality guitars are cheap nowadays, you should just buy one of each if you're looking for tonal variations. Part of what makes each guitar sound like itself is the wood, the neck radius (a bend on a maple-fingerboard strat has a different quality than a bend on an ebony-fretted gibson LP custom), the hardware configurations (bridge, tuning key lineups, etc) contribute subtle differences, as do a bazillion other factors in minute quantities.

Get an Epiphone LP Standard, a Squire strat & Tele, find the best-playing ones you can & have them set-up by someone halfway decent, & you'll be a happy guy if those are the three basic tonalities you're looking for without breaking the bank.

Or get a Variax.

NeilOn Thu, 14 Jun 2007 20:20:43 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>Enjoy
>
> <http://youtube.com/watch?v=1k08yxu57NA>
>

Holy crap!!! That was amazing.

One thought, though - should he really go on and try to make it a career, thus possibly sucking all the joy out of singing, or should he just continue with his day job and sing because he loves it?

That's a tough call. Speaking as one who turned a hobby into a

Subject: Re: 240v to 110v ?

Posted by [Deej \[4\]](#) on Wed, 16 May 2007 14:46:53 GMT

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business, got burned out, and will probably never do stained glass again, it's a risk.

pabl can't compare these to yours/Thad's mic, but these are a couple of extremely good builds (the green one is Mikes very first Royer build) and Claytor is very consistent and an excellent circuit man. I would imagine we're talking apples to apples. I'm prolly going to kick myself at some point for selling these. There are some singers that will inevitably be coming back here and wanting to know where *their mic* went so I'll have to wean them on to a different one. I even thought about replacing the tube and shell on one or the other (the coating on the grill affects the tone a little) of these and matching them up for extra duty as OH's or room mics but I couldn't decide which of the voicings I would want two of. they are more useful having a little difference in the voicings. When Ed Stasium was over here last, he brought over a matched pair of AT 4060's and left them here for a few days. I compared these to them and I personally preferred either of these mics to the AT's. The AT's were brighter and more *solid state* sounding by comparison. If these were multipattern, I would be keeping them. As it is, I have a pair of matched cardioid LDC tube mics (Manley Baby Blues) and a matched pair of AT 4050's for stereo LDC multipattern duties so these, being tube cardioids, are a bit redundant. They are every bit in the same league with the Manleys, IMO. I know that's a stretch to believe, but to my ears, they are at that level of detail (and these Manleys cost over \$1600.00 new, when they were making them), though the Manleys are a bit more mechanically versatile, being front address 1" capsules. I am needing the flexibility that multipatterns provide and the mic I'm buying is a Peluso 2247 (multipattern). I have A/B'ed it with these and they have their tonal differences, but they are in the same general ballpark as far as detail and smoothness are concerned. Probably has a bit to do with the Peluso capsules in these mics.

They are going up on EBay this weekend if there are no takers here.

;o)

Deej

970-769-0488

animix at animas dot net

"Neil" <IUOI@OI.com> wrote in message news:4671e52e\$1@linux...

>

> These are fucking great prices for those mics - I can attest
> that if these mics are as good as the one I had from Mike C.,
> no one here will be disappointed... kinda regret selling the
> one I had to Thadster, in fact. <snif>

>
>
> Neil

>
>
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>Check 'em out

>>
>>;o)
>>
>>

>Haha I agree with you! I can't believe it!

My 2 cents. A strat, a tele and a les with a bigsby trem and locking nuts.
Also, a must have is a gibson vintage f hole.

After that an SG and a les junior.

Other areas we will agree on... USE AN AMP!

Chuck

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

>
>Some good ideas here. But I am in the "buy 2 guitars" camp.
>
>A good LP and a hardtail strat would be the minimum.

>
>DC

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

>>
>>Any suggestions on a single electric guitar that can do Strat / Les Paul
>/
>>Telecaster sounds or some other guitar that has an amazing array of these
>>type sounds?
>John <aint@itawful.com> wrote:
>How about telecaster sounds for country blister picking. hehe

You mean the stuff that sounds kinda like: "quackety-quackety-
quack! quackety-quackety-quachinka-quaaaa!"

I'd rather listen to seventeen AFLAC commercials in a row.

:DGee, I always thought those commercials were saying guys who drive
Lincolns like to dive for beaver!

- Paul Artola
Ellicott City, Maryland

On Thu, 14 Jun 2007 19:56:42 -0500, Paul Braun
<cygnus_nospam@ctgonline.org> wrote:

>On Wed, 13 Jun 2007 22:14:04 -0600, "DJ" <www.aarrrrggghhh!!!.com>
>wrote:

>

>>dang!!!..WTF did I type???.it's been so long since I've had sleep
>>that I'm sitting here in a room with Abraham Lincoln, a talking muskrat and
>>a guy in a hardhat diving suit. OK, here it is again:.....

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>Ya know, I see that ad all the time and the only thing I can think is,
>"Why the F*(&# would I want to take that pill if the result is Abraham
>Lincoln, a talking beaver, and a salvage diver???"

>

>Not really hitting the target audience, I'm thinking.

>

>pabTCB wrote:

> Well, while no two strats sound identical, two strats built with basically
> the same build (wood, pickups, roughly the same weight) are going to sound
> very, very alike. Certainly more alike than they will to any Les Paul.

Yep. But strats can sound very different, too. It's funny, there was a
bit of initial criticism of the Variax because the strat emulation
didn't sound EXACTLY like the recent strats some people owned. Turns out
Line 6 did the emulation based on a particular rare and expensive
vintage strat with a particular sound.

The fun thing is you use the workbench software and raise the output
levels, change the body being emulated to increase sustain, and get a
hotter, sustainier strat sound. Which I did. I matched it with the other
"pickup" output levels so when I "switch guitars" I don't have to
change anything in my signal chain.

You can even experiment with the emulated volume pot resistor impedance
and the tone control capacitor value for each pickup combo in each bank.
And drop in different emulated pickups, put them anywhere including on
the neck behind the frets, or on top of each other, and rotate them as
you please. Go nuts, without soldering or sawdust.

OTOH, the whammy is a bit wobbly a

Subject: Re: 240v to 110v ?

Posted by [Deej \[4\]](#) on Wed, 16 May 2007 14:47:52 GMT

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nd the guitar is not as well built as, say, my PRS. It's also only a 22 fret neck on the electric models, which is weird because there are no pickups in the way to add two (or more) additional frets. On the plus side it's decently playable; the sound is quite good; and the tech is as clever as PARIS, and as reasonably faithful to what is being emulated.

Transposing is pretty good but not perfect, there can be some DSP artifacts especially on non-wound strings. But in context it works pretty well for open tunings, mild capoing and low string octave bass.

> I'm not knocking technology or new gear, not in the least. I'm just surprised
> that _other_ people are using such modern guitar gear as the PARIS community
> seems, um, how do I say this, more on the traditional side than most.

It's possible to appreciate a good trad mag pickup guitar for what it is and can do, and also appreciate DSP emulation for what it is and can do. I like both. Both have been suggested in this thread.

I haven't run into any guitar players that were snobbish about the variac once they heard it. Same for when I use a non-tube preamp setup, once folks hear what I get out of the rig the comments have been good. It all comes down to tone.

> I've thought about a Variac, actually, but not so much for the different
> sounds but so I can store tunings.

On the electric variac my first custom bank is set up with an ES335 neck, a strat bridge/middle spank, a jumbo acoustic, the same acoustic down half a step, and a les paul bridge.

My second custom bank is set up with a DADGAD tuned martin, an octave down guitar (forget which one) for playing bass lines, a drop D tuned acoustic, a sitar, and the ES335 neck.

My third custom bank is set up to sound similar to my PRS in all PRS pickup positions. Who says all you need is strat/lp? PRS's sound great too. :^)

What else...I have a full customized five way strat bank when I want to live just in stratland, and a bank of tele sounds that I sometimes use. I like some of the stock jazzbox emulations. I occasionally use some of the oddball guitars and non-guitar emulations. I have a bank of acoustic

six and 12 string models, and some dobro emulations in several different open tunings for slide.

If I'm going to do a lot of acoustic stuff at a gig and I have room, I'll bring the acoustic variax because it's set up with heavier strings so I can lay into it more, and it lets me adjust compression on the fly which is great for fingerpicked stuff (with no feedback).

Cheers,
-Jamie
www.JamieKrutz.com

> TCB

>

> Jamie K <Meta@Dimensional.com> wrote:

>> TCB wrote:

>>> I'm really surprised by the responses here. I expected your PARIS types
> to

>>> be more of a purist lot. I just don't think it's possible to get a swamp

>>> ash guitar with the pickups mounted on a piece of plastic and a bolt on

> neck

>>> to sound like a mahogany/maple guitar with a different scale length, a

> set

>>> neck, and the pickups mounted on the wood.

>> For that matter two strats don't necessarily sound alike. :^)

>>

>> My Variax electric 700 covers an impressive range of tonal

>> possibilities, and my PRS's pickup wiring scheme allows LP-enough and

>> strat-enough tones to shine where those sounds are expected. I've gotten

>

>> compliments about both guitars from tone junkies. I enjoy playing the

>> PRS more, but the Variax is a goto for gigs where I need ultimate

>> flexibility (including instant alternate tunings and acoustic guitar

>> sounds).

>>

>> To really rattle the purists, I get tone compliments even when I'm not

>> playing through a tube amp (I know, total blasphemy ;^)

>>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>>

>>

>>

>>> TCB

>>>

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

>>>> Any suggestions on a single electric guitar that can do Strat / Les Paul
>>> /
>>>> Telecaster sounds or some other guitar that has an amazing array of these
>>>> type sounds?
>LOL. Get a room, you two!

I dig those guitars through a good amp, too.

Remember when using an electric guitar and a guitar amp was heresy? They booed Bob Dylan

Subject: Re: 240v to 110v ?

Posted by [EK Sound](#) on Wed, 16 May 2007 14:53:08 GMT

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off the stage. USE A REAL GUITAR!! Heh.

Flash forward and now that stuff is traditional

I bet you would both dig my variax setup if you heard it.

And Chuck, I bet you would even like what I do with amp emulations, once you hear some of my custom setups (which stand up to comparison with my tube rig).

Cheers,
-Jamie
www.JamieKrutz.com

chuck duffy wrote:

> Haha I agree with you! I can't believe it!
>
> My 2 cents. A strat, a tele and a les with a bigsby trem and locking nuts.
> Also, a must have is a gibson vintage f hole.
>
> After that an SG and a les junior.
>
> Other areas we will agree on... USE AN AMP!
>
> Chuck
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> "DC" <dc@spammersinhell.com> wrote:
>> Some good ideas here. But I am in the "buy 2 guitars" camp.
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>> A good LP and a hardtail strat would be the minimum.
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a P1.

So these mics are too mismatched for OH duty?

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>I can't compare these to yours/Thad's mic, but these are a couple of
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>but I couldn't decide which of the voicings I would want two of. they are

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>these Manleys cost over \$1600.00 new, when they were making them), though
>the Manleys are a bit more mechanically versatile, being front address 1"
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>;o)
>Deej
>970-769-0488
>animix at animas dot net
>
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>"Neil" <IUOI@OI.com> wrote in message news:4671e52e\$1@linux...
>>
>> These are fucking great prices for those mics - I can attest
>> that if these mics are as good as the one I had from Mike C.,
>> no one here will be disappointed... kinda regret selling the
>> one I had to Thadster, in fact. <snif>
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>> Neil
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>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>Check 'em out
>>>
>>>;o)
>>>
>>>
>>
>
>Astonishing!

Paul, it is better to have loved and lost...

Paul Braun wrote:

> On Thu, 14 Jun 2007 20:20:43 -0400, "Don Nafe" <dnafe@magma.ca> wrote:
>
>> Enjoy
>>
>> <http://youtube.com/watch?v=1k08yxu57NA>
>>
>
> Holy crap!!! That was amazing.
>
> One thought, though - should he really go on and try to make it a
> career, thus possibly sucking all the joy out of singing, or should he
> just continue with his day job and sing because he loves it?
>
> That's a tough call. Speaking as one who turned a hobby into a
> business, got burned out, and will probably never do stained glass
> again, it's a risk.
>
> pabYou need a Strescaster!

John wrote:

> Any suggestions on a single electric guitar that can do Strat / Les Paul /
> Telecaster sounds or some other guitar that has an amazing array of these
> type sounds?This is a multi-part message in MIME format.

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"Cujo" <chris@applemanstudio.com> wrote in message =
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> Hmm DeeJ, I have the 2247 shorty, I'd say get the long body. I like =
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According to the owner, who I know and trust implicitly:.....

"The mic was a one off tweaking in which I asked John Peluso to make me =
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(actually a bit warmer than the Pearlman)...I am fairly certain the mic = has a 5 star 6072 essentially a very high quality 12AY7...the power = supply is fully regulated"

I haven't opened it up and checked the tube, but that's not really a big = issue with me after having heard it. It's a "larger than life" kinda' mic = and fits my focusrite RED7 like they were made for each other. the RED7 = has a bit of brightness and aggressiveness to it so maybe the preamp is = offsetting some of the darkness you refer to. Having never heard another = 2247 or the 2247 SE, I can't really compare, but I have heard a real U47 = and a real U67 and if memory serves, this mic is in that kind of league. = I'm not really looking for a U47 as much as I'm looking for a vocal mic = with big league characteristics. This mic is very flattering to the = human voice, isn't overly dark and sounds HUGE!!

Thanks for the heads up though. I will be looking into a U47 clone = sometime in the future, I'm sure. Have you compared the 2247SE to a U47 = or any of the existing high end clones?

;o)

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-----=_NextPart_000_0288_01C7AEC6.B32284D0--I went over the Protools mix guy's studio yesterday to hear the mixes of the project that I played on. He mentioned again that I was cutting too hot. We got into a friendly disagreement about the subject. He said he would always gain down the track (basically rendering it and doing a gain reduction) if it was that hot because the plugs wouldn't have any headroom to work. (I noticed he was using UAD stuff)I asked about inserting a plug with more headroom before the offending plug to adjust level that way, and he was pretty opinionated that that would affect the sonic quality in a bad way. He's a good guy, so in the interest of not wasting the artist's time who invited me, I just let it drop. The mixes sounded pretty good though. Although very low in level. He's hip to the summing buss in protools choking if you push it too hard. It will just have to be made up in mastering. Opinions???

Rod"Cujo" <chris@applemanstudio.com> wrote in message news:4671fbef\$1@linux...>

>

>

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>

You could use them for OH duty. The differences are almost completely inaudible unless working with them up close on hot sources. You could gain match them and you might want either roll off or boost a teensy bit (about 1/2 to 1dB with a 1/2 octave Q) in the 4-6KHz range on one of the mics to match up their frequencies if you even noticed any imbalance. If you're a tech or know a good one, you could match the tubes (and I'd match the grilles also-the gold plated grille may lend itself to a teeny different tonality than the black painted grill for up close vocal work) and you'd be extremely close. The capsules were both purchased at the same time directly from John Peluso, are from the same QC'ed batch and should be very close to a match.

give me a call if you want to talk about these. I'm available tonight
970-769-0488

;o)Jamie, I'm surprised by your praise of the Variax. I found it disappointingly dead feeling and it seemed to have a latency in creating the sound. Also the instrument was shite and looked like a toy to me, but I don't think it was the expensive model. I do really like the concept of it - maybe I should give it another shot, but they need to make a pretty version. A guitar is like a woman - it should be as pretty

as possible, don't you think.

I'm also surprised by the suggestions that tapping a humbucker gives a decent Strat sound. I tried that in 1978 and it sucked. i tried it again about every 10 years since and it sucked every time. Can it have stopped sucking in the new millennia? I doubt it.

If I were mostly an R&B and rock player I would do a Strat w/ a humbucker in the bridge. That's about the most versatile setup I have heard. I actually have a handmade strat with EMGs and a midrange boost knob that does a pretty strong lead sound and of course excels at shimmery rhythm sounds.

Jamie K wrote:

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>
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>
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Paul Braun" <cygnus_nospam@ctgonline.org> wrote in message =
news:qap373dnh2p2bbhjl4tdidbaio7efc7dav@4ax.com...
> On Thu, 14 Jun 2007 20:20:43 -0400, "Don Nafe" <dnafe@magma.ca> wrote:
>=20
>> Enjoy
>>
>> <http://youtube.com/watch?v=3D1k08yxu57NA>=20
>>
>=20
> Holy crap!!! That was amazing. =20
>=20
> One thought, though - should he really go on and try to make it a
> career, thus possibly sucking all the joy out of singing, or should he
> just continue with his day job and sing because he loves it?
>=20
> That's a tough call. Speaking as one who turned a hobby into a
> business, got burned out, and will probably never do stained glass
> again, it's a risk.
>=20
> pab

http://www.bathopera.co.uk/Past%20Productions/Don%20Carlos/don_carlos_bio=graphies.htm

Paul Potts (Don Carlos) is a relative new comer to Grand Opera after an =
apprenticeship in Gilbert and Sullivan in Bristol.. His claim to fame is =
his 1999 appearance on Michael Barrymore's My Kind of Music. This was =
followed by singing for Bath Opera in Turandot as Prince of Persia and =

Herald. He has since performed with The Royal Philharmonic Orchestra and = spent three months touring Northern Italy as a soloist, training under = top teachers Mario Melani and Svetlana Sidrova. He has been invited back = for a concert to be recorded and also for a masterclass with Luciano = Pavarotti. Future plans include a summer tour with the RPO.=20

If this was recent (and it appears to be) He's not exactly the fresh = faced amateur that he's hyped to be. I guess behind every Cinderella = story, there's a G-string that could use a little spin in the Maytag.

;oP

-----=_NextPart_000_02AC_01C7AECA.0D0840E0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV>"Paul Braun" <<A=20

href=3D"mailto:cygnus_nospam@ctgonline.org"><FONT face=3DArial=20

size=3D2>cygnus_nospam@ctgonline.org<FONT face=3DArial =

size=3D2>> wrote=20

in message <A=20

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face=3DArial=20

size=3D2>news:qap373dnh2p2bbhjl4tdidbaio7efc7dav@4ax.com<FONT =

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size=3D2>dnafe@magma.ca> =

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>>
>> <A=20

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</DIV></BODY></HTML>

-----=_NextPart_000_02AC_01C7AECA.0D0840E0--Bill L wrote:

> Jamie, I'm surprised by your praise of the Variax. I found it
> disappointingly dead feeling and it seemed to have a latency in creating
> the sound.

To each their own, but it might have been the particular variax you played and the way it was set up. I've played some 300 models that were terrible, sharp frets and bad action. Poor QC at the factory? I've played others that were decent. My variax plays decently.

Whatever very minor latency might be in my variax at normal tuning hasn't put me off at all. It's very responsive, feels like a normal guitar.

When I use the transposing feature there is noticeable latency but my brain has had no trouble adjusting. A little latency isn't a problem per se - for example I don't have trouble adjusting to the latency when playing with an amp stack at the back of the stage (although I don't do that anymore, I've reformed and go for low stage volume/close monitoring now).

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In short, my variax gets good tone and is amazingly flexible. I also added a GK3 pickup to it to drive a guitar synth at the same time, and I use that setup with live multitracking in my solo show to build gigantic arrangements. Very fun!

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When the new Roland VG99 ships I'm going to check it out. It would let me play the PRS and still do guitar modeling. I think the variax modeling is better than the VG88's but we'll see if Roland has raised the bar with the new box.

Another option would be to take variax guts and put them into a better guitar. Like Adrian Belew did with a Parker Fly. OK I WANT that guitar, (but not in that color). :^)

I've considered transplanting variax guts into a custom body - which would also let me add a 24 fret neck, but then again, my variax is pretty decent as it is so there's no rush. If I go that route I'd grab the guts from a 300. There's no sense gutting my expensive 700. :^)

> Also the instrument was shite and looked like a toy to me,
> but I don't think it was the expensive model. I do really like the
> concept of it - maybe I should give it another shot, but they need to
> make a pretty version. A guitar is like a woman - it should be as pretty
> as possible, don't you think.

I dig a good looking instrument, and I have the coolest looking variacx on the planet (cherry sunburst 700). Although the very best looking variacx is the acoustic model with the natural wood top, I love mine. But I don't sleep with either of them...much...

My cherryburst PRS looks and plays a notch better. I've never had a luthier setup the variacx for optimal playability though (since it's been good enough) but that's on my todo list.

> I'm also surprised by the suggestions that tapping a humbucker gives a
> decent Strat sound. I tried that in 1978 and it sucked. i tried it again
> about every 10 years since and it sucked every time. Can it have stopped
> sucking in the new millennia? I doubt it.

Not identical to a strat sound but similar enough to play that spanky role.

Actually I think the PRS does it by combining inner and outer coils from the two different pickups in various combinations. I had an Ibanez Roadstar II that did it by splitting the coils on either pickup with any PU combination available. I could get spanky tones out of both. Not exactly a strat but no suckage either.

> If I were mostly an R&B and rock player I would do a Strat w/ a
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That's a great setup. My Kramer is configured like that (although the neck PU is a sustainer driver as well). My Steinberger has hum/single/hum which is also a very versatile setup.

OK, now I guess you can see I swing both ways, a collection of trad pickup guitars AND a couple of variacxen. I use them all. Clearly I'm addicted...

Cheers,
-Jamie
www.JamieKrutz.com

> Jamie K wrote:
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>>
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>>> Haha I agree with you! I can't believe it!
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>>> My 2 cents. A strat, a tele and a les with a bigsby trem and locking
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>>> Also, a must have is a gibso

Subject: Re: 240v to 110v ?
Posted by [EK Sound](#) on Wed, 16 May 2007 14:53:45 GMT
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>>> After that an SG and a les junior.
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Posted by [EK Sound](#) on Wed, 16 May 2007 14:54:28 GMT
[View Forum Message](#) <> [Reply to Message](#)

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"Don Nafe" <dnafe@magma.ca> wrote:
>Enjoy
>
> <http://youtube.com/watch?v=1k08yxu57NA>
>
><http://sonicstate.com/news/shownews.cfm?newsid=4885>More problems with the Safari beta. It
sounds like it's time to wait on installing
the beta of Safari for Mac.

http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9024782&source=rss_topic123

"James McCloskey" <excelsm@hotmail.com> wrote:
>
>Leopard is really looking cool, and it's still only \$129.00. Safari is
now
>on Windows. Apple is making some moves. More to come!
>
> <http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/>

Subject: Re: 240v to 110v ?
Posted by [Carl Amburn](#) on Wed, 16 May 2007 15:26:33 GMT
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James McCloskey wrote:
> More problems with the Safari beta. It sounds like it's time to wait on installing
> the beta of Safari for Mac.

I'm in no rush. I don't really have time to beta test right now and the current release version of Safari works fine. I am looking forward to the new tab dragging feature, though.

But for anyone who wants to test the beta, based on that story it would be wise to avoid force quitting in the middle of the install.

Cheers,
-Jamie
www.JamieKrutz.com

> http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9024782&source=rss_topic123
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>> Leopard is really looking cool, and it's still only \$129.00. Safari is
> now
>> on Windows. Apple is making some moves. More to come!
>>
>> <http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/>
> Hey, thanks! You de man.

S

"Kim" <hiddeensounds@hotmail.com> wrote in message [news:4671de1d\\$1@linux...](mailto:news:4671de1d$1@linux...)
>
> "Kim" <hiddeensounds@hotmail.com> wrote:
>> ...oh, better buy your CD! :o)
>
> Done at CDBaby... woohoo!
>

Subject: Re: 240v to 110v ?
Posted by [Deej \[4\]](#) on Wed, 16 May 2007 16:56:43 GMT
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Subject: Re: 240v to 110v ?

Posted by [Tom Bruhl](#) on Wed, 16 May 2007 16:56:48 GMT

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

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>>>>>

>>>>> A good LP and a hardtail strat would be the minimum.

>>>>>

>>>>> DC

>>>>>

>>>>>

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

>>>>>> Any suggestions on a single electric guitar that can do Strat /

>>>>>> Les Paul

>>>>> /

>>>>>> Telecaster sounds or some other guitar that has an amazing array

>>>>>> of these

>>>>>> type sounds?

>>>>>Great advice and I already have the Strat Squire (noisy little thing).

Neil wrote:

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> /

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>

> Decent-quality guitars are cheap nowadays, you should just buy

> one of each if you're looking for tonal variations. Part of

> what makes each guitar sound like itself is the wood, the neck

> radius (a bend on a maple-fingerboard strat has a different
> quality than a bend on an ebony-fretted gibson LP custom), the
> hardware configurations (bridge, tuning key lineups, etc)
> contribute subtle differences, as do a bazillion other factors
> in minute quantities.
>
> Get an Epiphone LP Standard, a Squire strat & Tele, find the
> best-playing ones you can & have them set-up by someone halfway
> decent, & you'll be a happy guy if those are the three basic
> tonalities you're looking for without breaking the bank.
>
> Or get a Variax.
>
> Neil
> I'll check the Variax again.

Don't you find the split humbucker to be extremely weak and anemic? It has no fullness.

Jamie K wrote:

> Bill L wrote:
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Subject: Re: 240v to 110v ?

Posted by [Deej \[4\]](#) on Wed, 16 May 2007 16:57:45 GMT

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

---=_linux4672880e
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

I hope this drawing makes sense...

Gantt

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

>
>
>Gantt,
>Please post the diagram for your setup. That sounds great.
>Tom
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote in message =
>news:4671ac3c\$1@linux...
>
> I have a circuit I designed that lets a 2 humbucker guitar do a lot of
=
>tricks
> w/ a minimum of switching. I installed it on my old PRS Custom 24 in
=
>the
> place of the rotary switch (which I used for many years but have grown
=
>to
> hate!). It uses a 4-pole/double throw mini toggle and a standard 3 =
>position
> switch. With the mini switch in the "normal" position you get a =
>standard
> Les Paul type 2 humbucking pu guitar. Flip the mini switch and the =
>bridge
> position is the two outside coils (closest to the bridge and farthest)
=
>in
> series; neck position is the two inside coils in parallel (PRS calls

av8AEhvXi9eZdqC/DXqmGMjI4TEyeJoytSqP3cLKOnK7K7xMtb7vr2RLBb+
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Subject: Re: 240v to 110v ?

Posted by [EK Sound](#) on Wed, 16 May 2007 19:11:21 GMT

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Subject: Re: 240v to 110v ?

Posted by [Tom Bruhl](#) on Wed, 16 May 2007 19:21:32 GMT

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Subject: Re: 240v to 110v ?

Posted by [Deej \[4\]](#) on Wed, 16 May 2007 19:57:51 GMT

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Rjh8

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