
Subject: Paris A/D converter quality? Moving to another system?

Posted by [Dan B](#) on Wed, 06 Jun 2007 17:00:08 GMT

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and could get a ton of control with it
>> (trick I just found: when snare fills need more oomph, automate the
>> release time and open it up for the fill - makes them big and ballsy).
>>
>> One of the reasons I switched away from Sam is it has a kind of
>> incomplete or sloppy aspect to it. They add new features but don't
>> complete or integrate them fully. C4 is totally the opposite - a very
>> slick, pro bit o' kit.
>>
>> I'm contemplating something DJ will no doubt appreciate. There are some
>> excellent f/x in Sam I would like to be able to patch into from C4, but
>> they are proprietary. Can I run Sam on a separate

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [John \[1\]](#) on Wed, 06 Jun 2007 17:15:57 GMT

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gt;>> install sam on the other machine I'll chec

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [Chris Ludwig](#) on Wed, 06 Jun 2007 20:52:18 GMT

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```
quiv=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>I where a coffee filter when I do it =  
and repeat in=20  
a mono tone:</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Hamana hamana haaaaaa=20  
naaaaaaaaaaaaaaaaaa.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Whatever works . . . </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>The Napster will be getting all kinds =  
of good=20  
healthy vibes from me.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>T.</FONT></DIV>
```

<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Neil" <<A =
href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com> wrote=20
 in message <A

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [LaMont](#) on Wed, 06 Jun 2007 22:07:18 GMT
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ed the mics on Monday PM.
>>>
>>> I then called PayPal and described the problem. They stated that their
>
>>> policy is that no matter how a seller represents an item, if he accepts
>
>>> Payment by PayPal, he is subject to the PP 45 day
>>> complaint/arbitration/refund policy (I guess this may be why people who
>
>>> sell very expensive old "vintage" mics, don't accept PayPal. The support
>
>>> guy also advised me to go ahead and submit a complaint so that this
>>> could be handled properly.
>>>
>>> I thought about this and then e-mailed the seller through EBay with a
>
>>> brief description of what had happened. I didn't hear back from him for
>
>>> a few hours. I decided to file the complaint (the seller thinks a little
>
>>> prematurely) because I'm extremely busy and don't have the time to jack
>
>>> around with waiting for some dude who probably is going to tell me that
>
>>> I bought these "as is:" so he's not going to do jack ****. Judging by
>
>>> the language in his ad, he is obvious intent is to sell a used mic and
>
>>> then deny responsibility for it's condition because /"this item will
be
>
>>> sold as is and will not arrive D.O.A"/ because "/ I plugged it in with
>
>>> Phantom power it works and sounds great"/

>>>
>>> Since I paid for both mics at once, Paypal gave this a single
>>> transaction # and has frozen the payment for both mics. I clearly told
>
>>> him (when he replied to my complaint) and to PayPal (when I made the

>>> complaint) that my problem was with only one of the mics. I will be fine
>
>>> with releasing the funds to him for the working mic, but I have not yet
>
>>> received a reply from him to my reply *to* his reply to my reply (sigh).
>>>
>>> I have asked him to pay for the repair or give me a full refund for
the
>
>>> mic if the capsule is not repairable. I am also willing to abide by
the
>
>>> opinion of the folks at Neumann as to the condition of the mic. I think
>
>>> I have a reasonable expectation to have a functional mic and I think
the
>
>>> seller's attempts to have it both ways by stating that the mic works,
but
>
>>> "if it doesn't", anyone who buys it is screwed. IMO, a seller has to
>
>>> responsibility to have his products serviced and confirmed to be in good
>
>>> working order, or be willing to abide by the rules of the game if he
>>> accepts Payment by PayPal. that's part of the beauty of PayPal..Seller
>
>>> gets his money immediately.....buyer has recourse if he gets crapped
on.
>
>>> Am I being an asshole here?
>>>
>>>
>>> -----
>>>
>>>

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [Chris Ludwig](#) on Thu, 07 Jun 2007 01:03:44 GMT
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uot; <jpj@jpjones.net> wrote:

>>
>>hey everybody
>>
>>an MP3
>>"fanfare for a fallen king"
>>
>>by me, myself, jp jones
>>www.jpjones.net
>>
>>i think this would make great
>>background music
>>for all the "news" shows
>>but i'm disgusted with the thought--
>>and i dont know how i'm going to get
>>anybody to pay atention--
>>
>>any help?
>>
>> <http://www.jpjones.net/music/fanfare%20for%20a%20fallen%20king.mp3>
>>thanks
>>jp
>ATTORNEY'S ADVICE - NO CHARGE

Read this and make a copy for your files in case you need to refer to it someday. Maybe we should all take some of his advice! A corporate Attorney sent the following out to the employees in his company.

1. Do not sign the back of your credit cards. Instead, put "PHOTO ID REQUIRED."

2.. When you are writing checks to pay on your credit card Accounts, DO NOT put the complete account number on the "For" line. Instead, just put the last four numbers. The credit card company knows the rest of the number, and anyone who might be handling your check as it passes through all the check processing channels won't have access to it.

3.. Put your work phone # on your checks instead of your home Phone. If you have a PO Box use that instead of your home address. If you do not have a PO Box, use your work address. Never have your SS# printed on your checks. (DUH!) You can add it if it is necessary. But if you have It printed, anyone can

get it.

4.. Place the contents of your wallet on a photocopy machine. Do both sides of each license, credit card, etc. You will know what you had in your wallet and all of the account numbers and phone numbers to Call and cancel. Keep the photocopy in a safe place. I also carry a Photocopy of my passport when I travel either here or abroad. We've all heard horror stories about fraud that's committed on us in stealing a Name, address, Social Security number, credit cards.

Unfortunately, I, an attorney , have firsthand knowledge because my Wallet was stolen last month. Within a week, the thief(S) ordered an Expensive monthly cell phone package, applied for a VISA credit card, had A credit line approved to buy a Gateway computer, received a PIN number From DMV to change my driving record information online, and more. But here's some critical information to limit the damage in case this happens to you or someone you know:

5.. We have been told we should cancel our credit cards immediately. But the key is having the toll free numbers and your card Numbers handy so you know whom to call. Keep those where you can find them.

6.. File a police report immediately in the jurisdiction where your credit cards, etc., were stolen. This proves to credit Providers you were diligent, and this is a first step toward an Investigation (if there ever is one).

But here's what is perhaps most important of all: (I never even thought to do this.)

7.. Call the 3 national credit reporting organizations Immediately to place a fraud alert on your name and also call the Social Security fraud line number. I had never heard of doing that until advised by a bank that called to tell me an application for credit was made over The Internet in my name. The alert means any company that checks your Credit knows your information was

stolen, and they have to contact you by Phone to authorize new credit.

By the time I was advised to do this, almost two weeks after the theft, all the damage had been done. There are records of all the Credit checks initiated by the thieves' purchases, none of which I knew about before placing the alert. Since then, no additional damage has been done, and the thieves threw my wallet away this weekend (someone turned it in). It seems to have stopped them dead in their tracks.

Now, here are the numbers you always need to contact about your wallet, etc., has been stolen:

- 1.) Equifax: 800-525-6285
- 2.) Experian (formerly TRW): 888-397-3742
- 3.) Trans Union : 800-6807289
- 4.) Social Security Administration (fraud line):800-269-0271

We pass along jokes on the Internet; we pass along just about everything. If you are willing to pass this information along, it could really help someone that you care about. **MARK YOUR CALENDAR FOR NEXT SATURDAY!**

As you may already know, it is a sin for a Muslim male to see any woman other than his wife naked, and that he must commit suicide if he does. So next Saturday at 4 PM. Eastern Time all American women are asked to walk out of their house completely naked to help weed out any neighborhood terrorists.

Circling your block for one hour is recommended for this anti-terrorist effort.

All men are to position themselves in lawn chairs in front of their house to prove they are not Muslims, and to demonstrate they think its okay to see nude women other than their wife and to show support for all American women.

Since Islam also does not approve of alcohol, a cold 6-pack at your side is further proof of your anti-Muslim sentiment.

The American government appreciates your efforts to root out terrorists and applauds your participation in this anti-terrorist activity.

God bless America.

It is your patriotic duty to pass this on.

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [LaMont](#) on Thu, 07 Jun 2007 01:25:54 GMT

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>

Joke!The foxrox pedal is really cool, but they don't have the fuzz cards ready yet. Bummer. If I could get one germanium and one silicon fuzz (the first for fuzz and the second for freakout) I bet that would be a killer.

One of the reasons I'm doing this (besides the theft) is that I want more nastiness in my sounds. I sound like a former professional blues/jazz guitar player playing in a punky power pop band, 'cause that's what I am. In fact, that's a general problem with the Monx. My guitars sound too nice, my mixes sound too nice, my soft panned backing vox sound too nice, etc. and so on.

Maybe I'll just get a used Fulltone '69 pedal and a new '70 pedal. That should do the trick nicely.

TCB

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

>

>Ahhh, from what you are describing, I think a fuzz is the right direction

>too. Barber has a fuzz in the prototype stage and is working on the

>production version. Might be worth an email to ask him about it.

>He sure builds nice stuff.

>

>People seem to like these:

>

><http://www.analogman.com/fuzzface.htm>

>

>Here's some more opinions:

>

> <http://www.thegearpage.net/board/showthread.php?t=264861&highlight=fuzz>

>

>DC

>

>

>"TCB" <nobody@ishere.com> wrote:
>>
>>Hey Don,
>>
>>Thanks for the tips. The first Monkees record (the one you've heard) I
barely
>>played on. A track here and there. It was pretty much done by Nick and
Russell,
>>and they brought me in when they decided they wanted to play on stage.
So
>>I've added a more sleaze and lead to the band, which Nick in particular
>has
>>been enjoying. I'm also adding feedback parts and ebow things and slide
>bits
>>and capoed open tuning and all manner of stuff.
>>
>>The other guitar player in my band uses the Barber pedal you describe,
and
>>it sounds great on his (very clean) silver Fender Bassman, but my 'base'
>>sound is pretty gritty to start with and the Barber doesn't sound nearly
>>as good. The Foxrox looks interesting, though they don't have the fuzz
cards
>>I'd be interested in done yet. I've played my last TS-9, or clone there
>of!
>>
>>Anyway, thanks, I'll check out the Foxrox,
>>
>>TCB
>>
>>"DC" <dc@spammersinhell.com> wrote:
>>>
>>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>>Unrelated question, Don. As a guitar geek. My Fulltone OCD was stolen
>at
>>>>a gig recently. I'm playing these days through a two amp rig, a Top Hat
>>>AC-15
>>>>knockoff with a power soak on it and a Savage Macht 6. I've kind of decided
>>>>the OCD was a little too pretty for me. Great pedal but just not enough
>>>grit.
>>>>I'm thinking of a Fulltone 70 pedal or a Soul Bender, so more of a true
>>>fuzz
>>>>sound than an overdrive. Good idea? Bad idea? Alternative idea?
>>>
>>>
>>>>Sorry about the theft. Your music seems really chord-driven rather than
>>>>lead-guitar driven and I think a fuzz-type pedal might mush out pretty
>>>>quick. For more grind without mush, I like the Barber Direct Drive.

>>>
>>><http://www.barberelectronics.com/directdrive.htm>
>>>
>>>Yeah, they talk a lot about "vintage" this and that but the pedal has
a
>>
>>>good grind to it.
>>>
>>>See if there is somewhere you can try one out.
>>>
>>>Also, I have heard that the Foxrox ZIM is great and you can swap cards
>>>out to get what you want.
>>>
>>><http://www.foxroxelectronics.com/>
>>>
>>>And there may be a fuzz that does just what you want that I have not
>>>heard.
>>>
>>>I have one of these:
>>>
>>><http://www.tone-man.com/rangemaster.htm>
>>>
>>>on order, and I can't wait to hear what all those germanium overtones
>>>do in front of my Direct Drive.
>>>
>>>More to follow.
>>>
>>>
>>>How's the band doing?
>>>
>>>
>>>DC
>>>
>>>
>>>>
>>>>TCB
>>>>
>>>>"DC" <dc@spammersinboston.com> wrote:
>>>>
>>>>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>
>>>>
>>>>>As far as cracker bands are concerned, I never thought that of
>>>>>Boston.....but then again, I really never gave it any thought. I was
>>so
>>>>
>>>>>friggin glad to be hearing anything but disco that it worked for me
>at

>>>>the
>>>>>
>>>>>>time.
>>>>>
>>>>>Like so much of radio they only play the lighter side. There is some
>>solid
>>>>>writing and playing once you get past "more than a feeling". Funny,
>>cuZ
>>>>>I met Scholz and he is definitely Thad's kind of guy. Highly educated,
>>>>>(M.A. M.I.T.) very intellectual with a great passion for music technology.
>>>>>
>>>>>About as much of a cracker as SSC was...
>>>>>
>>>>>DC
>>>>>
>>>>
>>>
>>
>trust me. That list is way way too long.

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>Sooo....I guess every day is Nappy day right about
>now???.....(sheesh.....maybe I can get on the list for a brain
>transplant.
>;0)
>
>"John" <no@no.com> wrote in message news:468cf8c0\$1@linux...

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [Graham Duncan](#) on Thu, 07 Jun 2007 06:19:52 GMT
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ovide some signal, though not enough to be usable. I have
>
>>> attached pictures.
>>>
>>> At this point I called yet another well respected expert who services
>
>&g

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [Dan B](#) on Thu, 07 Jun 2007 11:20:06 GMT
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re you can try one out.
>>>>>

>>>>Also, I have heard that the Foxrox ZIM is great and you can swap cards
>>>>out to get what you want.
>>>>
>>>><http://www.foxroxelectronics.com/>
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>>>>And there may be a fuzz that does just what you want that I have not
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>>>>>>>I met Scholz and he is definitely Thad's kind of guy. Highly educated,
>>>>>>>(M.A. M.I.T.) very intellectual with a great passion for music technology.

>>>>>

>>>>>About as much of a cracker as SSC was...

>>>>>

>>>>>DC

>>>>>

>>>>

>>>

>>

>Over the weekend I got to see some classic rock acts for free at a festival.

I saw Mark Farner, he was good. Blue Oyster Cult they were Ok, and Paul Rogers. Paul Rogers was great! He still has a great voice, and the band was tight. I also saw Puddle of Mud, and they were good as well.

The week before I was dragged to a Ted Nugent show, they sure rocked it for a three piece band. It was a freebie, so I went. A few years ago I saw him and I have to say he had the worst sound I had ever heard, bar none. This time the sound was Ok.

These guys still draw big crowds here in Detroit, I'm sure in other parts of the country they wouldn't draw flies.

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

>

>Just random observations. The construction guys renovating our offices had
>the local classic rock station on. Haven't listened to anything like that
>in years.

>

>

>- Peral Jam is by far the most boring band to come out of Seattle in the
>90's, but the only one who can get on a classic rock station, so they made
>most of the money. The Screaming Trees, Alice in CHains, Mudhoney, Soundgarden,
>and half a dozen others were better bands with better songs but don't fit
>the format.

>

>- Eddie Van Halen on their first record was a staggeringly good but also
>tasteful guitar player. And there's something just joyful about the way
he
>played back then. It was lost as time went on but he's a pleasure to listen
>to from that era.

>

>- Angus Young has some devastating vibrato.

>

>- There's nothing in this world short of a trailer truck of Saltines or
Randy

>Travis that positively screams CRACKER quite as loudly as More Than A Feeling
>by Boston. There's no sheet music for that song 'cuase it's so white the
>notes are unreadable.

>
>- I will never get why the Steve Miller Band is so popular.
>
>- If any band can give Van Halen a run for their money in the 'We didn't
>used to suck but boy to we now' category it would be ZZ Top.
>
>Opinions?
>
>TCBHey Brad...
I'm still using Paris. But, I also, use PT(HD,M-Powered), Nuendo.

Later this year, I will be re-building my Win 98 PC and insalling my 5 card
Paris rig on it..And, that PC will just be for Paris...

"Brad Lyons" <brad@audioandmidi.com> wrote:

>
>For those that don't know me, I had one of the largest Paris systems in
use
>out there and well while @ another music retailer, I sold Paris sytems by
>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
>long gone, how many here are still using Paris? And how many have moved
>on to other systems? If you've moved on, what are you using now?
>
>Brad Lyons-SweetwaterHey Brad,

Good to see you around here again. I think I bought my rig from you (ECMM
at least). I sold it probably 2-3 years ago now.

I'm using Nuendo now - loving it for composing, sound design and post.

Regards,
Dedric

On 7/5/07 9:29 PM, in article 468db712\$1@linux, "Brad Lyons"
<brad@audioandmidi.com> wrote:

>
> For those that don't know me, I had one of the largest Paris systems in use
> out there and well while @ another music retailer, I sold Paris sytems by
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> long gone, how many here are still using Paris? And how many have moved
> on to other systems? If you've moved on, what are you using now?
>
> Brad Lyons-SweetwaterOn 6 Jul 2007 13:29:22 +1000, "Brad Lyons"
<brad@audioandmidi.com>
wrote:

>

>For those that don't know me, I had one of the largest Paris systems in use
>out there and well while @ another music retailer, I sold Paris sytems by
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>long gone, how many here are still using Paris? And how many have moved
>on to other systems? If you've moved on, what are you using now?
>
>Brad Lyons-Sweetwater

I'm still using Paris. I still have the cobbled-together Bundle II
you sold me, and I've added another EDS, three MEC's, 4 C16's, one
ADAT and 2 8iT cards over the years.

Next up is to pick up a third EDS and some more input cards.

It still does what I need - which is primarily tracking live off the
board during concerts, and then playing at being a mix engineer in my
spare time.

pabParis still works for me.

DCHello all,
I just purchased a M-audio ProFire to mary up with our Alesis HD24 & Adat
XT.(32 channels) analog ..go in into a 56 channel Sounrac Ghost..

Now. With this new little baby (ProFire) ..By addingn the Profire(via 32
channels) of Light pipe...then Firewire into the computer.. 32 channels of
direct mixng on the console!! Not to mention, 32 input channels to record!!.

I've been saying this for a while now, since M-Audio updated their converters
starting with their Audiophile 192 PCI card, their audio interfaces sound
wonderfull!

I knwo we have a lot of RME fans, including me..But, M-audio drivers and
now soudn quality are right up there with the best of them.. And, I've heard
and use the best..

To think this unit is only \$360.00!!!Bucks! Talk about price per performance.
Then, with any M-audio interface, you step into the Pro Tools world.

Great 3 way product..Pro Tools, VST, AU..Nice..Very Nice.. ANd Great driver
support..I've changed work flows somewhat, but I'm still using Paris as the final
editor and mixdown system. I can see advantages to other systems, but I think
there comes a time when you have to say "My gear does so much that I don't
need anything else".

If I was running a pro studio with clients it would be different I guess,
but given I'm

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [Chris Ludwig](#) on Thu, 07 Jun 2007 13:56:28 GMT

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quick. For more grind without mush, I like the Barber Direct Drive.

>>>

>>><http://www.barberelectronics.com/directdrive.htm>

>>>

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>>>How's the band doing?

>>>

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [Neil](#) on Thu, 07 Jun 2007 13:57:02 GMT

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function normally.

>>>>

>>>>The next day I do the same. Output level of same mic is a bit low, but

>>

>>>>stabilizes. I use them for a little while, then put them away. I leave

>>

>>>>the seller positive feedback because I am willing to concede that an

>>

>>>>old mic like this may need to get the circuitry warmed up in order to
>>
>>>>stabilize.
>>>>
>>>>Sunday, July 2nd, I have a picker come over to do some tracking. I put
>>
>>>>the mics up and start tracking. The same mic that I thought needed to
>>
>>>>stabilize drops in level to the point it is unusable, making quite a
>
> bit
>
>>>>of racket as it dies.
>>>>
>>>>I call "a well known expert" (I'm keeping names out of this) on Monday
>>
>>>>and under his guidance, I remove the capsule of the mic that died. then
>>
>>>>I remove the capsule of the mic that works. the connecting pin from the
>>
>>>>capsule assembly to the amp of the bad mic is physically broken off in
>>
>>>>the back of the capsule assembly. When the capsule is screwed on to
>
> the
>
>>>>amp, there is barely enough current flowing between the broken pin
>>>>pieces to provide some signal, though not enough to be usable. I have
>>
>>>>attached pictures.
>>>>
>>>>At this point I called yet another well respected expert who services
>>
>>>>these mics for an opinion and was told that he had a backlog until late
>>
>>>>2008 but that Neumann could probably fix this issue. I boxed up both
>
>
>>>>mics, called Neumann, talked to their tech support, got an RA# and
>>>>shipped the mics on Monday PM.
>>>>
>>>>I then called PayPal and described the problem. They stated that their
>>
>>>>policy is that no matter how a seller represents an item, if he accepts
>>
>>>>Payment by PayPal, he is subject to the PP 45 day
>>>>complaint/arbitration/refund policy (I guess this may be why people who
>>

>>>>sell very expensive old "vintage" mics, don't accept PayPal. The support
>>
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>>
>>>>around with waiting for some dude who probably is going to tell me that
>>
>>>>I bought these "as is:" so he's not going to do jack ****. Judging by
>>
>>>>the language in his ad, he is obvious intent is to sell a used mic and
>>
>>>>then deny responsibility for it's condition because /"this item will
>
> be
>
>>>>sold as is and will not arrive D.O.A"/ because "/ I plugged it in with
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>>>>Phantom power it works and sounds great"/
>>>>
>>>>Since I paid for both mics at once, Paypal gave this a single
>>>>transaction # and has frozen the payment for both mics. I clearly told
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>>>>him (when he replied to my complaint) and to PayPal (when I made the
>
>
>>>>complaint) that my problem was with only one of the mics. I will be fine
>>
>>>>with releasing the funds to him for the working mic, but I have not yet
>>
>>>>received a reply from him to my reply *to* his reply to my reply (sigh).
>>>>
>>>>I have asked him to pay for the repair or give me a full refund for
>
> the
>
>>>>mic if the capsule is not repairable. I am also willing to abide by
>
> the
>
>>>>opinion of the folks at Neumann as to the condition of the mic. I think

>>
>>>>I have a reasonalbe expectation to have a functional mic and I think
>
> the
>
>>>>sellers attempts to have it both ways by stating that the mic works,
>
> but
>
>>>>"if it doesn't", anyone who buys it is screwed. IMO, a seller has to
>>
>>>>responsibility to have his products serviced and confirmed to be in good
>>
>>>>working order, or be willing abide by the rules of the game if he
>>>>accepts Payment by PayPal. that's part of the beauty of PayPal..Seller
>>
>>>>gets his money immediately.....buyer has recourse if he gets crapped
>
> on.
>
>>>>Am I being an asshole here?
>>>>
>>>>
>>>> -----
>>>>
>>>>
>>>> -----
>>>>
>>
>Hey Brad,

Nuendo3, SX3, PTHD3 Accell and 7 bundle III's at the
moment... Lots of 3's around here...

David.

Brad Lyons wrote:

> For those that don't know me, I had one of the largest Paris systems in use
> out there and well while @ another music retailer, I sold Paris sytems by
> the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
> long gone, how many here are still using Paris? And how many have moved
> on to other systems? If you've moved on, what are you using now?
>
> Brad Lyons-SweetwaterStill using Paris.

"Brad Lyons" <brad@audioandmidi.com> wrote:

>

>For those that don't know me, I had one of the largest Paris systems in use

>out there and well while @ another music retailer, I sold Paris sytems by

>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is

>long gone, how many here are still using Paris? And how many have moved

>on to other systems? If you've moved on, what are you using now?

>

>Brad Lyons-SweetwaterHmmm.... classic rock.....hmmm.... For me, it was from the last half of the

fifties with people like Little Richard, Buddy Holly, Eddie Cochran, Ritchie

Valens, Elvis Presley and Jerry Lee Lewis. For me, with my age, that's the

reall classic rock n' roll;-)

erlilo

"DC" <dc@spammersinhell.com> skrev i melding news:468d1272\$1@linux...

>

> Ahhh, from what you are describing, I think a fuzz is the right direction

> too. Barber has a fuzz in the prototype stage and is working on the

> production version. Might be worth an email to ask him about it.

> He sure builds nice stuff.

>

> People seem to like these:

>

> <http://www.analogman.com/fuzzface.htm>

>

> Here's some more opinions:

>

> <http://www.thegearpage.net/board/showthread.php?t=264861&highlight=fuzz>

>

> DC

>

>

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

>>

>>Hey Don,

>>

>>Thanks for the tips. The first Monkees record (the one you've heard) I

>>barely

>>played on. A track here and there. It was pretty much done by Nick and

>>Russell,

>>and they brought me in when they decided they wanted to play on stage. So

>>I've added a more sleaze and lead to the band, which Nick in particular

> has

>>been enjoying. I'm also adding feedback parts and ebow things and slide

> bits

>>and capoe open tuning and all manner of stuff.
>>
>>The other guitar player in my band uses the Barber pedal you describe, and
>>it sounds great on his (very clean) silver Fender Bassman, but my 'base'
>>sound is pretty gritty to start with and the Barber doesn't sound nearly
>>as good. The Foxrox looks interesting, though they don't have the fuzz
>>cards
>>I'd be interested in done yet. I've played my last TS-9, or clone there
> of!
>>
>>Anyway, thanks, I'll check out the Foxrox,
>>
>>TCB
>>
>>"DC" <dc@spammersinhell.com> wrote:
>>>
>>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>>Unrelated question, Don. As a guitar geek. My Fulltone OCD was stolen
> at
>>>>a gig recently. I'm playing these days through a two amp rig, a Top Hat
>>>>AC-15
>>>>knockoff with a power soak on it and a Savage Macht 6. I've kind of
>>>>decided
>>>>the OCD was a little too pretty for me. Great pedal but just not enough
>>>grit.
>>>>I'm thinking of a Fulltone 70 pedal or a Soul Bender, so more of a true
>>>fuzz
>>>>sound than an overdrive. Good idea? Bad idea? Alternative idea?
>>>
>>>
>>>Sorry about the theft. Your music seems really chord-driven rather than
>>>lead-guitar driven and I think a fuzz-type pedal might mush out pretty
>>>

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [Chris Ludwig](#) on Thu, 07 Jun 2007 14:09:27 GMT
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/>
>>>
>>>DC
>>>
>>>
>>>>
>>>>TCB
>>>>

>>>>"DC" <dc@spammersinboston.com> wrote:
>>>>
>>>>>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>>
>>>>>
>>>>>>As far as cracker bands are concerned, I never thought that of
>>>>>>Boston.....but then again, I really never gave it any thought. I was
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>>>>>
>>>>>>friggin glad to be hearing anything but disco that it worked for me
> at
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>>>>>
>>>>>>time.
>>>>>
>>>>>>Like so much of radio they only play the lighter side. There is some
>>solid
>>>>>>writing and playing once you get past "more than a feeling". Funny,
>>cuz
>>>>>>I met Scholz and he is definitely Thad's kind of guy. Highly educated,
>>>>>>(M.A. M.I.T.) very intellectual with a great passion for music
>>>>>>technology.
>>>>>
>>>>>>About as much of a cracker as SSC was...
>>>>>
>>>>>>DC
>>>>
>>>
>>
>Hei Brad.
Welcome back and good to see you again here.
I'm still using Paris with two one card system's, one in Denmark and one
here in Norway. But I have bought Cubase SX2/3 some years ago, without
learning or using them at all and have now upgraded to version 4, where I've
just have started the learning curve. So, I think Paris will be faded more
and more out when "old me" have learned the basics with Cubase 4.But
who knows....;-)

Erling

"Brad Lyons" <brad@audioandmidi.com> skrev i melding
news:468db712\$1@linux...

>
> For those that don't know me, I had one of the largest Paris systems in
> use
> out there and well while @ another music retailer, I sold Paris sytems by
> the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
> long gone, how many here are still using Paris? And how many have moved

> on to other systems? If you've moved on, what are you using now?
>
> Brad Lyons-Sweetwater've been using PARIS for almost 9 years and only had it balk once(one
time)
during live 16 track recording. 10 pro CD releases. not bad.
jp

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>On 6 Jul 2007 13:29:22 +1000, "Brad Lyons" <brad@audioandmidi.com>
>wrote:

>
>>
>>For those that don't know me, I had one of the largest Paris systems in
use
>>out there and well while @ another music retailer, I sold Paris sytems
by
>>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris
is
>>long gone, how many here are still using Paris? And how many have moved
>>on to other systems? If you've moved on, what are you using now?
>>
>>Brad Lyons-Sweetwater
>
>I'm still using Paris. I still have the cobbled-together Bundle II
>you sold me, and I've added another EDS, three MEC's, 4 C16's, one
>ADAT and 2 8iT cards over the years.
>
>Next up is to pick up a third EDS and some more input cards.
>
>It still does what I need - which is primarily tracking live off the
>board during concerts, and then playing at being a mix engineer in my
>spare time.
>
>pab.....hmmm....I think it's not DJ's clock, I think it must be much more
problematic than just a clock....hmmm.....;-)

erlilo

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> skrev i melding
news:468dd098\$1@linux...

> Your clock out AGAIN??? ;-)

>

> David.

>

> DJ wrote:

>> Sooo....I guess every day is Nappy day right about

>> now???.....(sheesh.....maybe I can get on the list for a brain

>> transplant.
>> ;o)
>>
>> "John" <no@no.com> wrote in message news:468cf8c0\$1@linux...
>>
>>> http://news.parisnewsgroup.com/cgi-bin/dnewsweb?cmd=article&
amp;group=IDEA.EMUEnsoniqPARIS&item=198278&utag=
>>>
>>>Its offical! My transplamt is on for July the 6th.
>>>
>>>respect
>>>Nappy
>>
>>hey da Erling--

having this issue opened up once again,
i have to wonder why edmund and what's his name(ID) couldn't hang in with
us a little longer-- they
created a beautiful recording system, and then,
i guess, because of the money, had to
abandoned us.

jp
"erlilo" <erlilo@nospamonline.no> wrote:
>Hei Brad.
>Welcome back and good to see you again here.
>I'm still using Paris with two one card system's, one in Denmark and one

>here in Norway. But I have buyed Cubase SX2/3 some years ago, without
>learning or using them at all and have now upgrated to version 4, where
I've
>just have started the learning curve. So, I think Paris will be faded more

>and more out when "old me" have learned the basics with Cubase 4.But

>who knows....;-)
>
>Erling
>
>"Brad Lyons" <brad@audioandmidi.com> skrev i melding
>news:468db712\$1@linux...
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>> For those that don't know me, I had one of the largest Paris systems in

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>> out there and well while @ another music retailer, I sold Paris sytems
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>> long gone, how many here are still using Paris? And how many have moved
>> on to other systems? If you've moved on, what are you using now?
>>
>> Brad Lyons-Sweetwater
>
>hey guys--

i need more response to this

<http://www.jpjones.net/music/fanfare%20for%20a%20fallen%20king.mp3>

anyone, James?, somebody--
jpHey LaMont--
nice to see you here--
i remember when you gave me advice on PARIS--
i only wish i could keep up with your tech brilliance--
thanks again--
sey hey to Sakis--
jp

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

>
>Hello all,
>I just purchased a M-audio ProFire to marry up with our Alesis HD24 & Adat
>XT.(32 channels) analog ..goin into a 56 channel Sounrac Ghost..
>
>Now. With this new little baby (ProFire) ..By addingn the Profire(via 32
>channels) of Light pipe...then Firewire into the computer.. 32 channels
of
>direct mixng on the console!! Not to mention, 32 input channels to record!!
>
>I've been saying this for a while now, since M-Audio updated their converters
>starting with their Audiophile 192 PCI card, their audio interfaces sound
>wonderful!!
>
>I knwo we have a lot of RME fans, including me..But, M-audio drivers and
>now soudn quality are right up there with the best of them.. And, I've heard
>and use the best..
>
>To think this unit is only \$360.00!!!Bucks! Talk about price per performance.
>Then, with any M-audio interface, you step into the Pro Tools world.
>
>Great 3 way product..Pro Tools, VST, AU..Nice..Very Nice.. ANd Great driver
>support..
>

>righteo...another one on the way.

On Thu, 5 Jul 2007 07:38:09 -0600, "DJ" <animix _ at _ animas _ dot _ net> wrote:

>It's 7:30 AM here. I'm sending one up.

>at least 20 a day...so you're saying i'm not special...crap...

On Thu, 5 Jul 2007 20:34:28 -0600, "DJ" <animix _ at _ animas _ dot _ net> wrote:

>Man, I just can't believe the audacity of some of these online

>pharmacies.....really, really blatant. I feel sorry for parents who have

>teenage kids who are trying to keep them under some kind of watchful eye. If

>the crap that is being made available online was so easily accessed back in

>the 60's and 70's, I'd surely be dead (and it really wasn't that hard to

>score back then....just hard enough to where I didn't have thousands of them

>readily available).

>Logic Pro, DP, PTle and Paris here.Hei da John Paul...

I can follow you here and I think the price to survive had to be payed in what has happened with Paris. As we can see here, the life is getting foreward for most of us, with or without Paris. So I'm not speculating

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [LaMont](#) on Thu, 07 Jun 2007 15:15:09 GMT

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/>

>>barely

>>>>played on. A track here and there. It was pretty much done by Nick and

>>Russell,

>>>>and they brought me in when they decided they wanted to play on stage.

>>So

>>>>I've added a more sleaze and lead to the band, which Nick in particular

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>>>>been enjoying. I'm also adding feedback parts and ebow things and slide

>>>bits

>>>>and capoed open tuning and all manner of stuff.

>>>>

>>>>The other guitar player in my band uses the Barber pedal you describe,

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>>>>it sounds great on his (very clean) silver Fender Bassman, but my 'base'

>>>>sound is pretty gritty to start with and the Barber doesn't sound nearly

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>>>>Anyway, thanks, I'll check out the Foxrox,
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>>>>"DC" <dc@spammersinhell.com> wrote:
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>>>>>"TCB" <nobody@ishere.com> wrote:
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>>>>>>Unrelated question, Don. As a guitar geek. My Fulltone OCD was stolen
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>>>>>>a gig recently. I'm playing these days through a two amp rig, a Top
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>>>>>>knockoff with a power soak on it and a Savage Macht 6. I've kind of
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>>>>>>the OCD was a little too pretty for me. Great pedal but just not enough
>>>>>>grit.
>>>>>>I'm thinking of a Fulltone 70 pedal or a Soul Bender, so more of a
true
>>>>>>fuzz
>>>>>>sound than an overdrive. Good idea? Bad idea? Alternative idea?
>>>>>
>>>>>
>>>>>>Sorry about the theft. Your music seems really chord-driven rather
than
>>>>>>lead-guitar driven and I think a fuzz-type pedal might mush out pretty
>>>>>>quick. For more grind without mush, I like the Barber Direct Drive.
>>>>>
>>>>>><http://www.barberelectronics.com/directdrive.htm>
>>>>>
>>>>>>Yeah, they talk a lot about "vintage" this and that but the pedal has
>>a
>>>>>
>>>>>>good grind to it.
>>>>>
>>>>>>See if there is somewhere you can try one out.
>>>>>
>>>>>>Also, I have heard that the Foxrox ZIM is great and you can swap cards
>>>>>>out to get what you want.
>>>>>
>>>>>><http://www.foxroxelectronics.com/>
>>>>>
>>>>>>And there may be a fuzz that does just what you want that I have not
>>>>>>heard.

>>>>>
>>>>>I have one of these:
>>>>>
>>>>><http://www.tone-man.com/rangemaster.htm>
>>>>>
>>>>>on order, and I can't wait to hear what all those germanium overtones
>>>>>do in front of my Direct Drive.
>>>>>
>>>>>More to follow.
>>>>>
>>>>>
>>>>>How's the band doing?
>>>>>
>>>>>
>>>>>DC
>>>>>
>>>>>
>>>>>
>>>>>TCB
>>>>>
>>>>>>"DC" <dc@spammersinboston.com> wrote:
>>>>>>
>>>>>>>"DJ" <animix _ at _ animas _ dot _ net> wrote:
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>>>>>>>>As far as cracker bands are concerned, I never thought that of
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>>>>>>
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>>>>>cuZ
>>>>>>>>I met Scholz and he is definitely Thad's kind of guy. Highly educated,
>>>>>>>>(M.A. M.I.T.) very intellectual with a great passion for music technology.
>>>>>>>
>>>>>>>>About as much of a cracker as SSC was...
>>>>>>>
>>>>>>>>DC
>>>>>>>>

>>>>>

>>>>

>>>

>>

>Wow, that's a lot of Paris systems!! LOL

Brad

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

>Hey Brad,

>

>Nuendo3, SX3, PTHD3 Accell and 7 bundle III's at the

>moment... Lots of 3's around here...

>

>David.

>

>

>

>Brad Lyons wrote:

>

>> For those that don't know me, I had one of the largest Paris systems in use

>> out there and well while @ another music retailer, I sold Paris systems by

>> the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is

>> long gone, how many here are still using Paris? And how many have moved

>> on to other systems? If you've moved on, what are you using now?

>>

>> Brad Lyons-Sweetwater you're right Bill. The melody is really great and that's a great test.

Bill L <bill@billlorentzen.com> wrote:

>JP, I actually listened on weds and I really liked it. Very majestic and

>King Crimson-ish.

>

>Here's a good sign: I played it in my studio. A good while later I

>walked out to get the mail and found I was whistling the theme. I walked

>back in the house and my wife was whistling it too. She did not even

>know what it was - she had just overheard it from her area in the house.

>

>jp wrote:

>> hey guys--

>>

>> i need more response to this

>>

>> <http://www.jpjones.net/music/fanfare%20for%20a%20fallen%20king.mp3>

>>
>> anyone, James?, somebody--
>> jp
>>
>>Hi Brad,

I'm still using Paris. Two MECs + four EDS cards + two UAD-1 cards. I've been thinking long and hard about what I'll be moving to but so far inertia and lack of spare change has prevented me from making any big changes. Plus, in spite of all it's quirks and irritations, Paris still sounds great!

I think you tried to sell me something way back when. Was it a Panasonic digi board? Can't remember!

Gantt

"Brad Lyons" <brad@audioandmidi.com> wrote:

>
>For those that don't know me, I had one of the largest Paris systems in use
>out there and well while @ another music retailer, I sold Paris sytems by
>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
>long gone, how many here are still using Paris? And how many have moved
>on to other systems? If you've moved on, what are you using now?
>
>Brad Lyons-SweetwaterHi Brad,Long time.

working with other Paris producers. Joshua P. Thompson still uses Paris rigs, (He also has HD now) and David Conley still has Paris rigs.(Many others too,

Gene

"Brad Lyons" <brad@audioandmidi.com> wrote:

>
>For those that don't know me, I had one of the largest Paris systems in use
>out there and well while @ another music retailer, I sold Paris sytems by
>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
>long gone, how many here are still using Paris? And how many have moved
>on to other systems? If you've moved on, what are you using now?
>
>Brad Lyons-SweetwaterI absolutely LOVED Paris at the time--but as we started to need more things,
it just couldn't keep up. The bouncing down was getting annoying, so we got more DSP cards. But then trying to do independant headphone mixes became an issue, then expanding into more tracks was a problem, many native plugins

wer

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [Chris Ludwig](#) on Thu, 07 Jun 2007 15:17:00 GMT

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>

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>digi board? Can't remember!

>

>Gantt

>

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is

>>long gone, how many here are still using Paris? And how many have moved

>>on to other systems? If you've moved on, what are you using now?

>>

>>Brad Lyons-Sweetwater

>The picture says it all :-)

http://www.audioandmidi.com/images/wrigley_kickdrum.jpg

Brad Lyons

SweetwaterI use Studio Vision Pro now.

"Brad Lyons" <brad@audioandmidi.com> wrote in message

news:468db712\$1@linux...

>

> For those that don't know me, I had one of the largest Paris systems in

> use

> out there and well while @ another music retailer, I sold Paris sytems by

> the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is

> long gone, how many here are still using Paris? And how many have moved

> on to other systems? If you've moved on, what are you using now?

>

> Brad Lyons-SweetwaterYesss.....Here's another one for Nappy.

;o)

"Bill L" <bill@billlorentzen.com> wrote in message news:468e298a@linux...

> For our friend Nappy and his dream of becoming the Ultimate Fighting
> Champion!
>
> John wrote:
>> Go Nappy Go !!! Send ups from all your Parisian friends here. This is a
>> fantastic day for our friend Nappy. That true. Until yesterday, humidity levels were around 5%.
The first of the
rains arrived yesterday. It was great. The wind shifted and started blowing
from the south and all that moist warm air from Baja was sucked right up
into the valley here, collided with the cold air up in the mountains to the
north of us and we had a nice one. I can even see a little bit of snow on
the peaks up around 10,000' feet. Hopefully that will start happening every
afternoon until September. If it does, that would be a normal weather
pattern for this area.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:468dd0ef@linux...

> Where DJ lives, leaving on the counter will achieve the same result... ;-)

>

> David.

>

> Neil wrote:

>

>> I've heard of that heat trick... but frankly if I wasn't in a
>> rush to use it, I'd rather stick it in a ziplock bag with a few
>> packets of silica gel for a week.

>>

>> IF that's what the problem is.

>>

>> Neil

>>

>>

>> "Dimitrios" <musurgio@NOSPAM....> wrote:

>>

>>>DJ,

>>>This is a "broken capsule due to humidity ,one main reason.

>>>Youave these to options except from servicing it somewhere.

>>>First you can turn around th capsule and use the mic in cardioid mode so

>>

>> the

>>

>>>"broken"side of the capsule will be in back.

>>>ust unscrew the capsule and turn it 180o degrees and screwit again.

>>>DO NOT TOUCH the membrane !!!

>>>The other option is to "fix"the capsule !!

>>>Yes.

>>>Put the microphone without head cover (watch not to touch again) under a
>>>lamp that produces heat.
>>>Not much as you can burn it but s much as you can feel comforting the
>>>heat
>>>coming out of the lamp.
>>>Leave it there for 2-3 days.
>>>Maybethis will cure the capsule problem.
>>>Hope thse help.
>>>Regards,
>>>Dimitrios
>>>
>>>Bill L <bill@billlorentzen.com> wrote:
>>>
>>>>You're not an A hole - more like a G# hole. No, you're in the right. The
>>>
>>>>mic is broken, duh.
>>>>
>>>>My advice for next time: if a guy spells that poorly he probably has no
>>>
>>>>idea if a mic is in "very good working condition".
>>>>
>>>>DJ wrote:
>>>>
>>>>>I purchase a pair of Neumann KM84i's on EBay. Seller uses the following
>>>
>>>>>language in his ad.....
>>>>> It is in very good working condition it is missing the purple neumann
>>>>> shield on the microphone it has some minor ware and tare a few
>>>
>>>>>light scratches on it as well over all i would give it an 8 out of 10
>>>>>
>>>>>I plugged it in with Phantom power it works and sounds great
>>>>>
>>>>>i will offer a refund only if microphone is damaged during shipping
>>>>>
>>>>>Shipping insurance is recomended
>>>>>
>>>>>this item will be sold as is and will not arrive D.O.A.
>>>>>
>>>>>Seller offers to hship them to me for \$10.00. I tell him no, and
>>>>>provide
>>>
>>>>>him with my UPS account number and tell him to ship them 2nd day,
>>>>>insured for \$3000.00, which he does. For some reason, they arrive late,
>>>
>>>>>(the evening of June 28th) but the package is completely intact and
>>>>>shows no signs of damage or mishandling.
>>>>>

>>>>>I put them up on stands and connctet them to my Great river preamp. the
>>>
>>>>>output of one if them is a bit low initially, but comes back up to an
>>>
>>>>>acceptable level after a minute. I leave them up for about 45 minutes
>>>
>>>to
>>>>>get a burn in and they appear to function normally.
>>>>>
>>>>>The next day I do the same. Output level of same mic is a bit low, but
>>>
>>>>>stabilizes. I use them for a little while, then put them away. I leave
>>>
>>>>>the seller positive feedback because I am willing to concede that an
>>>
>>>>>old mic like this may need to get the circuitry warmed up in order to
>>>
>>>>>stabilize.
>>>>>
>>>>>Sunday, July 2nd, I have a picker come over to do some tracking. I put
>>>
>>>>>the mics up and start tracking. The same mic that I thought needed to
>>>
>>>>>stabilize drops in level to the point it is unusable, making quite a
>>
>> bit
>>
>>>>>of racket as it dies.
>>>>>
>>>>>I call "a well known expert" (I'm keeping names out of this) on Monday
>>>
>>>>>and under his guidance, I remove the capsule of the mic that died. then
>>>
>>>>>I remove the capsule of the mic that works. the connecting pin from the
>>>
>>>>>capsule assembly to the amp of the bad mic is physically broken off in
>>>
>>>>>the back of the capsule assembly. When the capsulle is screwed on to
>>
>> the
>>
>>>>>amp, there is barely enough current flowing between the broken pin
>>>>>pieces to provide some signal, though not enough to be usable. I have
>>>
>>>>>attached pictures.
>>>>>
>>>>>At this point I called yet another well respected expert who services
>>>

>>>>>these mics for an opinion and was told that he had a backlog until late
>>>
>>>>>2008 but that Neumann could probably fix this issue. I boxed up both
>>
>>
>>>>>mics, called Neumann, talked to their tech support, got an RA# and
>>>>>shipped the mics on Monday PM.
>>>>>
>>>>>I then called PayPal and described the problem. They stated that their
>>>
>>>>>policy is that no matter how a seller represents an item, if he accepts
>>>
>>>>>Payment by PayPal, he is subject to the PP 45 day
>>>>>complaint/arbitration/refund policy (I guess this may be why people who
>>>
>>>>>sell very expensive old "vintage" mics, don't accept PayPal. The
>>>>>support
>>>
>>>>>guy also advised me to go ahead and submit a complaint so that this
>>>>>could be handled properly.
>>>>>
>>>>>I thought about this and then e-mailed the seller through EBay with a
>>>
>>>>>brief description of what had happened. I didn't hear back from him for
>>>
>>>>>a few hours. I decided to file the complaint (the seller thinks a
>>>>>little
>>>
>>>>>prematurely) because I'm extremely busy and don't have the time to jack
>>>
>>>>>around with waiting for some dude who probably is going to tell me that
>>>
>>>>>I bought these "as is:" so he's not going to do jack ****. Judging by
>>>
>>>>>the language in his ad, he is obvious intent is t

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [LaMont](#) on Thu, 07 Jun 2007 19:44:05 GMT

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t;</DIV>

><P align=3Dleft>(2) RME ADI8-DS A/D D/A =
></P>

><P align=3Dleft>RME ADI4-DD</P>

><P align=3Dleft>Mytek Stereo96 =
>A/D</P>

><P align=3Dleft>Mytek Stereo96 =

>D/A</P>

><P align=3Dleft>Cubase =
>4/Vstack</P></BODY></HTML>

>

>seriously. they use to play at the grande ballroom and they'd be in
summer dresses...a little too low cut for my tastes though.

On Fri, 6 Jul 2007 10:30:47 -0600, "DJ" <animix _ at _ animas _ dot _
net> wrote:

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:8rqs83tdujiafc7qf9jtqq2a1f9m2q2nmi@4ax.com...

>> anybody remember when alice and the band played wearing summer
>> dresses...60's...

>>

>

>OK.....you can stop now.....

>Saying one for you Nappy, hope all goes well.

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>Happy Nappy!

>And good luck.

>Gene

>

>"DJ" <animix _ at _ animas _ dot _ net> wrote:

>>It's 7:30 AM here. I'm sending one up.

>>

>>

>There's a guy here in Durango name Ralph Dinosaur who does that.

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

.....and I thought Austin was wierd.....

;o)

"rick" <parnell68@hotmail.com> wrote in message

news:6h4t831bhejkhu5292ltormnfevfo5eevd@4ax.com...

> seriously. they use to play at the grande ballroom and they'd be in

> summer dresses...a little too low cut for my tastes though.

>

>

>

> On Fri, 6 Jul 2007 10:30:47 -0600, "DJ" <animix _ at _ animas _ dot _

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>
>>
>>"rick" <parnell68@hotmail.com> wrote in message
>>news:8rqs83tdujiafc7qf9jtqq2a1f9m2q2nmi@4ax.com...
>>> anybody remember when alice and the band played wearing summer
>>> dresses...60's...
>>>
>>
>>OK.....you can stop now.....
>>
>Funny, I'd rather track in Paris and mix where I can have a bit more flexibility.

Paul Artola <artola@comcast.net> wrote:

>Brad -
>
>As you know, I am still using Paris in my little studio, however, I am
>migrating away from it as the centerpiece. Earlier this year, I put
>together a PC to host my UAD card, and I will likely make that the
>central recorder soon.
>
>I plan to pick up a Tascam DM4800 digital mixer to serve as the
>frontend for the new PC. Currently it has an RME Multiface as its i/o
>and is running Samplitude, Reaper, and N-Tracks. When the DM4800 makes
>it into the studio, I may consider Sonar or Cubase for tighter control
>surface integration. Also, I have a Muse Receptor, and would like to
>get it more in the signal path too.
>
>At that time, Paris will move over to be the mixdown system, so I will
>have a 2-card setup with ADAT + analog transfer capability of up to 32
>tracks.
>
>As always, we make this up as we go, so who knows what the final
>configuration will be, but I am really looking forward to getting the
>DM4800 here and playing with it.
>
>- Paul Artola
> Ellicott City, Maryland
>
>On 6 Jul 2007 13:29:22 +1000, "Brad Lyons" <brad@audioandmidi.com>
>wrote:
>
>>
>>For those that don't know me, I had one of the largest Paris systems in
use
>>out there and well while @ another music retailer, I sold Paris systems
by

>>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris
is
>>long gone, how many here are still using Paris? And how many have moved
>>on to other systems? If you've moved on, what are you using now?
>>
>>Brad Lyons-Sweetwater
>On 6 Jul 2007 17:08:20 +1000, "jp" <jpj@jppjones.net> wrote:

>
>i've been using PARIS for almost 9 years and only had it balk once(one time)
>during live 16 track recording. 10 pro CD releases. not bad.

>jp

>

>

While I'm considering switching to XP for the home studio to give me a
bit more flexibility in plugins and the ability to run a faster
processor, I'm sticking with the Mac for the mobile rig for that very
reason.

Knock on wood, I've been able to reliably track 16 tracks for 2 hours
on a 300MHz G3 for years. I love that.

pabStill using a mere 16 tracks of this ol' dinosaur. I'll probably be using
Paris till it breaks, or till I break, whichever comes first.

dale

"Brad Lyons" <brad@audioandmidi.com> wrote:

>

>For those that don't know me, I had one of the largest Paris systems in
use
>out there and well while @ another music retailer, I sold Paris sytems by
>the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
>long gone, how many here are still using Paris? And how many have moved
>on to other systems? If you've moved on, what are you using now?

>

>Brad Lyons-SweetwaterOn 6 Jul 2007 17:34:37 +1000, "jp" <jpj@jppjones.net> wrote:

>

>hey guys--

>

>i need more response to this

>

> <http://www.jpjones.net/music/fanfare%20for%20a%20fallen%20king.mp3>

>

>anyone, James?, somebody--

>jp

>

I like it. Am I hearing a bit of "Pomp and Circumstance" in the middle there?

pabyup. Before Zappa picked them up and through the first album. I've got a picture from high school somewhere of them all normal and in lettermen's jackets. How odd that looks
AA

"rick" <parnell68@hotmail.com> wrote in message
news:8rqs83tdujiafc7qf9jtqq2a1f9m2q2nmi@4ax.com...

> anybody remember when alice and the band played wearing summer
> dresses...60's...

>

>

>

> On Thu, 5 Jul 2007 18:47:08 -0500, "Aaron Allen"

> <know-spam@not_here.dude> wrote:

>

>>Ezrin stacked a bunch of folding chairs on Vincent, effectively trapping
>>him

>>in something tangible, then rolled tape. Heh.

>>

>>AA <- Cooper fan

>>

>>"Sarah" <sarahjane@sarahtonin.com> wrote in message news:468cf91a@linux...

>>> Hmm . . . I'm guessing here . . . in a straightjacket? I'm much better

>>> with Beatles trivia. :)>>>

>>> S

>>>

>>>

>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>> news:468bcac5@linux...

>>>> Do you know how Alice recorded that vocal section?

>>>> (trivia time!)

>>>> AA

>>>>

>>>>

>>>> "Sarah" <sarahjane@sarahtonin.com> wrote in message

>>>> news:468b1550\$1@linux...

>>>>> Oh yeah, that song has one of the best crazy twisted guitar solos
>>>>> ever.

>>>>>

>>>>> I gotta get outa here . . . I've . . . got . . . to . . . get . . .

>>>>> OUT

>>>>> . . . of . . . here!

>>>>>
>>>>> Good stuff. :)
>>>>>
>>>>> S
>>>>>
>>>>>
>>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>>> news:468aeb7\$1@linux...
>>>>>> Ballad of Dwight Fry tops my all time 5 favs.
>>>>>> AA
>>>>>>
>>>>>>
>>>>>> "Sarah" <sarahjane@sarahtonin.com> wrote in message
>>>>>> news:468ae987\$1@linux...
>>>>>>> Opinions? Sure, I'm crawlin' with 'em over here:
>>>>>>>
>>>>>>> I am so with you on Steve Miller, in fact, I would disagree with
>>>>>>> you on one point . . . I think Steve Miller Band screams CRACKER way
>>>>>>> louder than Boston. I had just moved my band to Portland in late
>>>>>>> '73
>>>>>>> and the local stations were playing "The Joker" so often that my gag
>>>>>>> reflex barely had a chance to relax from the last play when they'd
>>>>>>> play it again. Unfortunately, I think I do understand the appeal . .
>>>>>>> .
>>>>>>> it's predictable . . . it's easy listening with a rock drumbeat. It
>>>>>>> is to music what McDonalds is to food. It's sweet, fatty, salty,
>>>>>>> and
>>>>>>> soft enough not to require much chewing. The motto of the American
>>>>>>> consumer is "Please, Don't Make Me Think!" (Politicians know this
>>>>>>> and
>>>>>>> use it continuously, but that's another discussion)
>>>>>>>
>>>>>>> Not to solo out Steve Miller -- this appeal to the lowest common
>>>>>>> denominator seems to be true of most popular music, whether it's
>>>>>>> Classic Rock or the latest in Hippy Hop. How often does something
>>>>>>> t

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [Paul Artola](#) on Fri, 08 Jun 2007 01:20:26 GMT
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gt;
>>>>"Sarah" <sarahjane@sarahtonin.com> wrote in message news:468cf91a@linux...
>>>> Hmm . . . I'm guessing here . . . in a straightjacket? I'm much better
>>>> with Beatles trivia. :)
>>>>
>>>> S

>>>>
>>>>
>>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>>> news:468bcac5@linux...
>>>>> Do you know how Alice recorded that vocal section?
>>>>> (trivia time!)
>>>>> AA
>>>>>
>>>>>
>>>>> "Sarah" <sarahjane@sarahtonin.com> wrote in message

Subject: Re: Paris A/D converter quality? Moving to another system?
Posted by [TCB](#) on Fri, 08 Jun 2007 14:10:44 GMT
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in the
Las Vegas area.

Wayne

"Brad Lyons" <brad@audioandmidi.com> wrote in message
news:468db712\$1@linux...
>
> For those that don't know me, I had one of the largest Paris systems in
> use
> out there and well while @ another music retailer, I sold Paris sytems by
> the boatloads, to many of ya'll I'm sure! So I'm curious, since Paris is
> long gone, how many here are still using Paris? And how many have moved
> on to other systems? If you've moved on, what are you using now?
>
> Brad Lyons-SweetwaterGood job, Steve. I think if Nappy's feeling up to it, some encouraging
phone calls would be good.

S

"steve the artguy" <artguy@somethingorother.net> wrote in message
news:468fe0d7\$1@linux...
>
> wow. that was easy.
>
> I just called and spoke to his boy. Nappy's in recovery and doing well. I
> told him to tell Nappy his Paris friends wish him well.

>
> I don't think he'd mind me telling you the number is 619-435-1794
>
> -

Subject: Re: Paris A/D converter quality? Moving to another system?

Posted by [Dan B](#) on Wed, 20 Jun 2007 18:09:26 GMT

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ubase as a result of the changed hardware =
order. Maybe=20
a driver issue or control panel setup question here.

Check with =
RME to be=20
sure that you have the latest driver, and also see if there is anything =
they can=20
recommend to stop the cards from altering their boot order. I hope =
this=20
information helps, let me know if there is anything else I can=20
do.</DIV>
<DIV> </DIV>
<DIV>Nice theory, but wrong. I have the =
lateas drivers=20
and all of these cards midi I/O are patched into a big midi patchbay and =
quite a=20
bit of the digital I/O is patched into a Frontier Apache. If the cards =
were=20
initializing differently each time, then the patchbay assignments would =
get=20
scrambled. These patches remain consistent. the only thing that doesn't =
remain=20
consistent is Cubase 4. </DIV>
<DIV> </DIV>
<DIV>As I said before, Cubase 4 must=20
DIE!!!!</DIV>
<DIV> </DIV>
<DIV>

</DIV>
<DIV>"Dave(EK Sound)" <<A=20
href=3D"mailto:audioguy_editout_@shaw.ca"><FONT face=3DArial=20
size=3D2>audioguy_editout_@shaw.ca<FONT face=3DArial =
size=3D2>> wrote in=20
message <FONT face=3DArial=20
size=3D2>news:469869c6\$1@linux<FONT face=3DArial=20
size=3D2>...</DIV>> My I/O routing =
is saved with=20
N3.... I don't get this. If I
> open different project =
files, I=20
have different I/O set-ups
> in each.
>
> =

David.

> Dedric Terry wrote: DJ - I would bet this is what is happening as well. I/O assignments are global, not on a project basis. In N3 this is the only reason I end up with re-routed I/O - the reason being that your default or project may have a different setup and in order to accommodate regular I/O assignments, external gear is taken offline = Saving your I/O assignments, including CR setup can be a lifesaver, assuming this is the problem you are seeing.
 Do note that the two (VST I/O and the control room config) are separate = and you need to save both, even though they will impact one another = when allocating I/O (if you use the Control Room at least - it is *not* saved with the I/O presets at the moment, though I think it should).
 This is also one feature I would ask for in N4/C4.x - I/O and Control Rooms settings saved with each project, in addition to retaining global preset list/default setting option.
 Hope that solves the problem DJ - I know rerouting is massively frustrating.

 Regards, Dedric
 On 7/10/07 11:09 PM, article 4694660a\$1@linux, "Neil" =
 OIUOIU@.com> wrote:

 May I suggest something?

 OK, I'm using my system as an example here since you & I have different convertor sets, but follow for a moment = & maybe this will help if you apply similar principals to your setup...

 I have two Multifaces... let's say I have various inputs on Multiface #1 assigned to INPUTS as =

follows=20
 in
>>the "VST Connections"=20
 dialogue:
>>
>>Multiface ch1 =3D Mono=20
 Input/Kick
>>MF Ch 2 =3D Mono Input/Snare
>>MF =
 Ch=20
 3 =3D Mono Input/Hat
>>MF Ch 4 =3D Mono Input/Cowbell =
 &=20
 digital cowbell sample triggers
>>MF Ch's 5&6 =3D =
 Stereo=20
 Input/OH's
>>MF Ch's 7&8 =3D Stereo Input/Drum =
 Room-Ambience=20
 Mics
>>MF Ch's 9&10 =3D (SPDIF/Not used in this=20
 scenario)
>>MF Ch's 11 to 14 =3D ADAT (Lightpipe) inputs =
 used for 4=20
 tom mics.
>>
>>... and the only OUTputs you =
 have=20
 assigned are:
>>MF Ch's 1&2 (OUTPUTS) =3D main=20
 monitors
>>
>>OK, so that wipes out ALL the =
 inputs=20
 except for SPDIF in the
>>first Multiface, yes? All the =
 other=20
 inputs would have to be
>>routed through the 2nd Multiface =
 in this=20
 scenario... here's the
>>thing... when you get to mixdown =
 &=20
 external EFX routing, let's
>>say you want your VST =
 connections to=20
 look like this on your
>>first (Master!!!) Multiface - i.e =
 the same=20
 one as above:
>>
>>MF Ch's 1&2 OUTPUTS =3D =
 main=20
 monitors (no change there)
>>MF Ch 3 OUTPUT =3D send to =
 external=20
 EFX/Distressor on vox track
>>MF Ch 3 INPUT =3D return from =
 external=20
 EFX/Distressor on vox track
>>MF Ch 4 OUTPUT =3D send to =
 external=20
 EFX/Massenburg EQ on kik
>>MF Ch 4 INPUT =3D return from =
 external=20
 EFX/Massenburg EQ on kik
>>MF Ch's 5&6 OUTPUTS =3D send =
 to=20
 external Lexi 480L, Engine "A"
>>MF Ch's 5&6 INPUTS =3D =
 return=20
 from external Lexi 480L, Engine "A"
>>MF Ch's 7&8 =
 OUTPUTS =3D=20
 send to external Lexi 480L, Engine "B"
>>MF Ch's 7&8 =
 INPUTS =3D=20
 return from external Lexi 480L, Engine "B"
>>MF CH's =

9&10=20
 OUTPUTS =3D SPDIF to Quantec Yardstick IN's/Sends
&&&MF CH's =
 9&10=20
 INPUTS =3D SPDIF to Quantec Yardstick =
 OUTS/Returns
&&&&lightpipes=20
 not used in mixdown in this =
 example
&&&
&&&Quite a=20
 bit different routing scenario than the one you used=20
 for
&&&tracking, yes? I suspect what's happening is that =
 you're=20
 not
&&&saving your VST connections routing - if that's the =
 case,=20
 every
&&&time you open up a project it'll take you to the =
 last=20
 "saved"
&&&version, including any routing changes you've =
 made &=20
 saved,
&&&but NOT any routing changes you've made, but not=20
 saved!
&&&
&&&You can save these =
 routing/patching=20
 changes in one of two ways:
&&&
&&&1.) set up =
 all your=20
 routing for your patching & external EFX,
&&&and make =
 sure you=20
 save the project again once you do that
&&&(either under a =
 new=20
 project name or just overwrite what you've
&&&got... I tend =
 to save=20
 under a new name in case I fuck anything
&&&up - or simply =
 hate what=20
 I've done - and need to go back :)
&&&
&&&2.) =
 Save=20
 your routing scenarios in the "VST =
 Connections"
&&&dialogue... =20
 there's an option that let's you save those...
&&&you could =
 go=20
 from:
&&&"ScreamingOkapis-SongOfWorldPeace-BasicTrackRouting "=
 ,=20
 to...
&&&"ScreamingOkapis-SongOfWorldPeace-OverdubRoutingA ", =
 to...
&&&"ScreamingOkapis-SongOfWorldPeace-VocalOverdubs ",=20
 to...
&&&"ScreamingOkapis-SongOfWorldPeace-MixdownRoutingA ", =
 to...
&&&"ScreamingOkapis-SongOfWorldPeace-MixdownRoutingB "<B=
 R>&&&
&&&Now,=20
 it's true I have SX3 and you have C4, but I would bet =
 it's
&&&the=20
 same basic idea. Got it? Kewl?
&&&
&&&Let us =
 know if=20

that works for=20
you.
>>
>>Neil
>>
>><=
BR>>>
>>
>>
>>
>&g=
t;>
>>
>>
>>
>><BR=
>>>
>>
>> "DJ"=20
<animix _ at _ animas _ dot _ net>=20
wrote:
>>
>>>Every time I close a project =
and then=20
reopen it, various patches to my
>>>external gear are=20
disabled.....especially prevalent on the inputs, but=20
not
>>
>>>always, and sometimes the outputs =
are=20
reassigned to different ones. I =
never
>>
