

---

Subject: Re: a simple explanation

Posted by [Don Nafe](#) on Thu, 16 Jun 2005 15:57:07 GMT

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---

'm placing them in the library. They show in other projects once saved, until I reboot... then they disappear. I may try reinstalling the FX subsystem. In the meantime, suggestions welcome!

Thanks,

Dan

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Daniel,

>You are dragging them into the lower bin before quitting right?

>This adds them to your user presets for other projects.

>Tom

>

> "dan b" <daniel\_burneNOSPAM@yahoo.com> wrote in message =

>news:4308b8a6\$1@linux...

>

> Hi,=20

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> Just wondering if anyone has any idea how I can get my FX presets to =

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> in XP (Paris v3). Whenever I reboot I loose them all?

>

> Should I try reinstalling the XP FX subsystem again? Is that ok to do

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> Paris is installed and has been used?

>

> Thanks for any tips.=20

>

> Daniel

>

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

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><BR><BR>Daniel</BLOCKQUOTE></BODY></HTML>
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>This is a multi-part message in MIME format.

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Dan,  
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gt;&lt;/HTML&gt;<BR>&gt;<BR>&gt;<BR></BLOCKQUOTE ></BODY></HTML>

-----=\_NextPart\_000\_0057\_01C5A664.2242A2E0--Ok, so I've reinstalled the FX subsystem. Still no joy. All presets in the main library lost between reboots, and sometimes also restarts of Paris... Any more ideas!?!?!?

Thanks,

db

"Tom Bruhl" <arpeggio@comcast.net> wrote:

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Subject: Is anybody getting the "why's" of the world...is right here?

Posted by [rick](#) on Wed, 13 Jul 2005 23:25:02 GMT

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>On 2 Aug 2005 02:51:52 +1000, "Gary Flanigan"  
<gary\_flanigan@ce9.uscourts.gov> wrote:

>  
>  
>>A refund of what? How does what Sony paid to radio stations  
>>come out of your pocket? This wasn't a stock swindle like Enron.  
>  
>The fact that by paying this \$ they increased the chance of any of us having  
>to hear things like Celine Dion is certainly damaging to us. They should  
>do time in addition to paying the money.

Did anyone watch "Father of the Pride" when it was on? At first I  
thought it would be lame, but it was really sharp, really funny,  
really full of inside entertainment and Vegas humor.

In one episode, La

---

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Subject: Re: Is anybody getting the "why's" of the world...is right here?

Posted by [Deej \[3\]](#) on Wed, 13 Jul 2005 23:27:31 GMT

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rry (the father, voiced by John Goodman) is  
standing on a bluff overlooking Highway 15 leaving Vegas with another  
animal. They're trying to figure out how to get across, since traffic  
is extra heavy.

Larry: "Look at all that traffic. Oh, it's 10:30. That means a show  
just got out, and it's probably Celine Dion, which means that they'll  
all be tired and cranky."

I love lines like that.

pab

"Enjoy every sandwich." -- Warren Zevon

"Here at Microsoft, Quality is job, oh, I dunno, maybe 7 or 8?" And don't forget, 2 sports teams and PlayStation Game launch.

Dubya

"Neil" wrote in message

> anyone remember in last season's "The  
> Apprentice" where they teams had to come up with a marketing  
> campaign for a new kind of Burger King hamburger?  
> How about where they had to come up with a launch  
> campaign for the Pontiac Solstice? Product Placement."cyrille" <portscan@wanadoo.fr> wrote:  
> in france  
> in rennes  
> there's a street, called "la rue de la soif"  
> might be good for you

;o)I have bought a A-dat card for digital transfer mainly.

I wonder could I just add a DA-converter(any brand) to the A-dat output and  
get away with it  
(latency etc)?? I need some analo

---

Subject: Re: Is anybody getting the "why's" of the world...is right here?

Posted by [derek](#) on Thu, 14 Jul 2005 00:33:53 GMT

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; reading your post about that. I would feel the same way as you do if I'd

>> had those experiences.

>>

>> To a point, I agree that you usually get what you pay for. I have a

> Neumann

>> 103, and I would never even think of using anything else on vocals. It's

>> worth every penny. But, it completely sucks on acoustic guitar.

>>

>> The DP/4 was freakin expensive in its day, too. So, while a DP/2 is now

>> a killer deal, it was high end stuff at the time.

>>

>> I should qualify my enthusiasm for the C3000. I had to mod it slightly.

>> It comes with a built in pop filter, which is just a coating that is

> sprayed

>> on to the diaphragm. I peeled it off, and things opened up a lot.

>>

>> I live 30 minutes outside of Toronto, so I've got a much easier time  
> returning  
>> things that don't work or selling things I don't like. I just sold my C1  
>> and an MPX500 - good riddans to both. Anybody want to buy a PCM60?  
>>  
>> I feel that the gear industry takes advantage of people who are learning  
>> by hyping gear as necessary for a great sound when older, cheaper gear  
> will  
>> do just or almost as well. A while back, I decided not to spend any more  
>> money on gear unless I was 100% sure that the probelm was my gear and not  
>> how I was using it. My skills have im

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Subject: Re: Is anybody getting the "why's" of the world...is right here?  
Posted by [Mike C](#)[Mike Claytor](#) on Thu, 14 Jul 2005 01:16:39 GMT  
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gt;> compressors  
>> >because  
>> >> I'm just not satisfied with the DX stuff. But, I won't be buying any  
>> >\$2000  
>> >> compressors or a UAD 1. The composer sounds awesome, and you can get  
>> used  
>> >> ones for \$50. I've also heard that the old Alesis compressors can  
> sound  
>> >> really good if you replace the power supply with something that can  
>> >actually  
>> >> handle the unit.  
>> >>  
>> >> And, the DP4's "early reflections" algo sounds wonderful, too. I have  
>> a  
>> >> lexicon MPX1, but I hardly ever use it. The DP4 gets used on  
> everything.  
>> >>  
>> >> The C3000 I bought 8 years ago is one of my favourite mics. It goes  
> for  
>> >> \$150 used. Yes, it's a little noisy, and it needs more EQ than the C1  
>> to  
>> >> work on acoustic guitar, but sounds 1000 times better than a C1 when  
> you  
>> >> know what to do with it.  
>> >>  
>> >> We are so lucky to live in a time when great stuff is dirt cheap. Why  
>> >fight  
>> >> it?  
>> >>  
>> >> All the best,  
>> >> Mike



>> >

>>

>

>Here's some pics and writeups on a couple of the bars we went to the ot

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Subject: Re:a simple explanation

Posted by [Jef Knight](#) on Fri, 15 Jul 2005 14:20:10 GMT

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and=20

Drumagog</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>will use velocity or even =  
random&nbsp;to choose=20

them for individual</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>strikes.&nbsp;I need to get some multi =  
samples for=20

that too.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2><A=20

href=3D"http://www.drumagog.com/info.htm">http://www.drumagog.com/info.ht=  
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>Check it out if you haven't =  
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&lt;<A href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; =

wrote:<BR>If you haven't seen it, it is very cool now.<BR>Finally got =

Drumagog=20

4.02 cooking and it is as good as it ever was.<BR><BR>Does this come =  
with its=20

own set of replacement drum sounds, or do you use<BR>it with sample=20  
libraries?&nbsp;Also, what is your Paris setup?&nbsp;Win98, XP?=20

Mac?<BR><BR>Thanks</BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_0079\_01C5A326.0F93DB00--Yes, it does come with it's own sounds and they're pretty good. It's also pretty easy to import your own sounds. I've imported several of my dfh Superior sounds. I've been running the AU version of 4.02 on my Mac with DP 4.52 for several weeks and it works well. I haven't tried it with PARIS yet.

Tony

"Gary Flanigan" <gary\_flanigan@ce9.uscourts.gov> wrote in message news:43035e1f\$1@linux...

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote:

> If you haven't seen it, it is very cool now.

> Finally got Drumagog 4.02 cooking and it is as good as it ever was.

>

> Does this come with its own set of replacement drum sounds, or do you use

> it with sample libraries? Also, what is your Paris setup? Win98, XP?

> Mac?

>

> ThanksHum, that's strange? My purchase included a whole bunch of sounds. I think I had to go to a separate download to get them. It's been a month or so though and my memory is shot.

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:430363ea\$1@linux...

Gary,

I'm on XP Pro, only a couple of samples come with it

but the upgrade allows access to purchasing more

samples from Wavemachines (Drumagog) website.

I have my own sample library derived from many sources

and converted to .waves.

Drumagog allows multi samples for triggering which adds realism to the sounds. In other words you can use any and all of 20 samples as one snare sound and Drumagog will use velocity or even random to choose them for individual strikes. I need to get some multi samples for that too.

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

Check it out if you haven't already.

Tom

"Gary Flanigan" <gary\_flanigan@ce9.uscourts.gov> wrote in message news:43035e1f\$1@linux...

"Tom Bruhl" <arpeggio@comcast.net> wrote:  
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ThanksThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_0097\_01C5A328.3607FE40  
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Tony,  
You got sounds? Mine had two snares and two kicks I think.  
I'll look again.

Tom

"Tony Benson" <t o n y@s t a n d i n g h a m p t o n.c o m> wrote in = message news:43036520@linux...

Yes, it does come with it's own sounds and they're pretty good. It's = also=20  
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"Tom Bruhl" <arpeggio@comcast.net> wrote:

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Content-Type: text/plain;

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;oP

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
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John,  
I don't know if it supports ME but I doubt it.  
I didn't see it mentioned anywhere on the  
website.  
Tom

"John Macy" <spamlessjohn@johnmacy.com> wrote in message =  
news:43036b48\$1@linux...

Does it work with ME??

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gt;<BR>&gt;<BR></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_00BF\_01C5A32C.F64A4C40--Ok, I went to their site, and it says registered users can download anything from the sample area. That's what I must have done, because I ended up with gobs of samples already in the GOG format.

Tony

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Tony,

You probably payed the \$100+ too?

Tom

"Tony Benson" <tony@standinghampton.com> wrote in =  
message news:4303738b\$1@linux...

Ok, I went to their site, and it says registered users can download =  
anything=20

from the sample area. That's what I must have done, because I ended up =  
with=20

gobs of samples already in the GOG format.

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:43036786@linux...

Tony,

You got sounds? Mine had two snares and two kicks I think.

I'll look again.

Tom

"Tony Benson" <tony@standinghampton.com> wrote in =

message news:43036520@linux...

Yes, it does come with it's own sounds and they're pretty good. It's =  
also

pretty easy to import your own sounds. I've imported several of my =  
dfh

Superior sounds. I've been running the AU version of 4.02 on my Mac =  
with=20

DP

4.52 for several weeks and it works well. I haven't tried it with =  
PARIS=20  
yet.

Tony

"Gary Flanigan" <gary\_flanigan@ce9.uscourts.gov> wrote in message  
news:43035e1f\$1@linux...

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote:

> If you haven't seen it, it is very cool now.

> Finally got Drumagog 4.02 cooking and it is as good as it ever =  
was.

>

> Does this come with its own set of replacement drum sounds, or do =  
you=20  
use  
> it with sample libraries? Also, what is your Paris setup? Win98, =  
XP?  
> Mac?  
>  
> Thanks

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

<DIV><FONT face=3DArial size=3D2>You probably payed the \$100+ =  
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<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

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n g h a m=20

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with PARIS <BR>yet.<BR><BR>&nbsp; Tony<BR><BR>&g

---

---

Subject: Re: a simple explanation  
Posted by [rick](#) on Fri, 15 Jul 2005 18:22:35 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ntt

Brian Carter wrote:

> Yeah... before you ask, "Did you disconnect the EDS ribbon cable interconnects during your  
> card-swapping?"  
>  
> Yup, I made sure to try that.  
>  
> Thanks in advance for any help or advice...  
>  
> bcBad card.

~{8^<)This is a multi-part message in MIME format.

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Brian,  
Is it possible a PCI slot went bad on the mobo or Magma?  
Maybe the mobo in general? May sound radical but it seems  
like you've had power surges around your area. If breaking  
it down to one card, 1 mec and a fresh install doesn't solve  
it I'd say it's a cable or the computer.  
Tom

"Brian Carter" <bricrter@skedaddlemindspring.com> wrote in message =  
news:bricrter-221377.20074518082005@adsl-23-222.swiftdsl.com.au...

Yeah... before you ask, "Did you disconnect the EDS ribbon =  
cable interconnects during your=20  
card-swapping?"=20

Yup, I made sure to try that.=20

Thanks in advance for any help or advice...

bc

-----=\_NextPart\_000\_0032\_01C5A45A.7307CC70

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

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

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-----=\_NextPart\_000\_0047\_01C5A45A.83473120--Paris is a great recording platform that lives on even after the corporate world has long since abandoned it. If you have a decent computer to run it on, you will only be limited by the number of EDS cards you have (16 ch.each) and your I/O interface. Most people augment their systems with an array of 3rd party plug-ins, but the Paris EQ is good and the reverbs are useful. Of course any recording system needs a good front end (mics, preamps,compressors) and a good monitoring system to mix on. The only other necessary ingredients are passion and imagination. Go for it.

RZ

"Sanbar" <sanbar@wi.rr.com> wrote in message news:4304dfb4\$1@linux...  
> I'm a total Paris hobbyist so I haven't dug into the depths that most of  
you  
> have.  
>  
> I'm trying to get a handle on a few recording techniques and would like  
> people's opinions. What I am trying to decide is how much outboard gear  
and  
> what kind of plugins people like. I've got a decent microphone (AT4060)  
and  
> a couple of good preamps (Peavey VMP-2, Great River). I'd like some  
feedback  
> on recording the basic instruments and where people feel the software  
> doesn't do the trick.  
>  
> Vocals - Are people content with Paris software and no external software  
or  
> hardware.  
>  
> Acoustic Guitar - Are people content with Paris software and no external  
> software or hardware.  
>

> Bass - Does anyone record direct in with good results. If so how.  
>  
> Electric Guitar - Does anyone record direct in with good results. If so how.  
>  
> Drums - Do the Paris compressors do the trick.  
>  
> I know this is wildly general and very hard to answer, but I'm trying to  
> draw the line as to where people feel the Paris falls greatly short and  
> where it is splitting hairs. Also, I'm guessing some of you have gotten  
> incredible results recording one or more of these instruments and it would  
> be nice to know what processors are involved.  
>  
> Thanks as always. This group rocks.  
>  
> Barry  
>  
>This is a multi-part message in MIME format.

---=\_linux43058709

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"Aaron Allen" <nospam@not\_here.dude> wrote:  
> Draw up a flow chart?

Hehe, OK, you asked. ;o) I suggest you take the asprins now so they've kicked in by the end of the post... ;o)

How's this pic? The pic may not be totally self explanatory, so...

Firstly, the red lines are Midi lines (the midi foot controller which controls various items). The black is audio... for simplicity ;o) the effects loops, which go to the three items in the bottom right, are drawn as just a one way black wire, when in fact there will be a send and return.

So the three keyboards on the left, along with a mic and a theramin, will all go in to the first Akai Router. I call that the instrument router.

The second router is the effects router.

The instrument router then, basically, sends three signals to the effects router. One signal has a mix of everything which I want to go clean to the PA. Signal Two has a mix of everything I want to go to effects loop 1. Signal Three has a mix of everything which I want going to effects loop 2.

There are only two effects loop feeds which run between the routers, despite



being three actual effects loops, because:

- 1) I'm short on ins and outs on the routers
- 2) Often the pedals and Quadraverb will be hooked into a single effects loop meaning only two loops.
- 3) I can only play two things at once anyhow.
- 4) If I do desperately, for a special reason, absolutely require a setting where I access all three effects loops, I can always make the normal "Clean to the PA" signal go to one of the effects loops... I mean there's no actual reason the three signals which the instrument router sends to the effects router actually have to be PA, Effects 1 and effects 2. Really they're just three sends...

The guitar, for simplicity ;o), will just go straight into the GNX4, which of course will go back in to the effects router which in turn will send it on to the PA.

Now, having gone through all that, the critical thing to understand is that the GNX-4 (centre right) is not just an effects unit, but also doubles as the looper/recorder, allowing me to record my parts and play along with them. Hence a lot of the time, if I want to use the pedals on a keyboard, they will go through the pedal effects loop, and THEN in to the GNX-4, not for effects, but to be recorded, so that I can then play along with that part 8 bars later... this is also why I really want such a complex setup... so that I can route effects on and off various instruments as I please for recording... and route things into, or not into, the recorder. Indeed a lot of the time things will be routed to more than one effects loop for exactly that reason.

Anyhow, I'll stop talking about it and let you have a look at the picture, scratch your head, and suss it out.

In theory, I guess, I could redesign my plan for the second router, so that the effects returns DON'T come back to the router, but instead go straight to the PA. That way I would have recording access to the outputs to all three effects loops (including the recorder/looper) as well as the clean direct to PA signal. That would probably be enough to give me some flexibility in mixdown.

Dunno. What do you think?

Cheers,  
Kim.

---=\_linux43058709

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