
Subject: Saddam Executed
Posted by [DC](#) on Sat, 30 Dec 2006 06:37:14 GMT
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file.
Rod
Rod&

Subject: Re: Saddam Executed
Posted by [John \[1\]](#) on Sat, 30 Dec 2006 14:02:52 GMT
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urs working on things.
>I remembered there being problems with the (incredibly annoying) copyright
>dongles and voodoo for what order the updates had to be installed/run. Finally
>I started going through the crash logs and looking for info from the M\$oft
>knowledge base for the error codes/memory addresses that were failing. Checking
>versions and internal names of various files in the system32 directory against
>pristine XP SP2 installs. Generally doing all of the heavy geek shit I would
>

Subject: Re: Saddam Executed
Posted by [John \[1\]](#) on Sat, 30 Dec 2006 14:48:04 GMT
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om" target="_blank">nobody@ishere.com> wrote:
>
>Just a funny story. As y'all might expect, I know a little bit about Cubase.
>But on my fancy new Core 2 Duo desktop it was crashing. Every time. Like
>clockwork. I spent all kinds of time, many, many ho

Subject: Re: Saddam Executed
Posted by [B](#) on Sat, 30 Dec 2006 15:03:41 GMT
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do if a server patch blew an application out.
>
>Then, after practice last night I happened to do a search for a dll that
>happened to link to a Cubase.net post with almost exactly the same problem
>I had. Some kind hearted soul

Subject: Re: Saddam Executed
Posted by [Ted Gerber](#) on Sat, 30 Dec 2006 16:17:49 GMT

rom the wrong place.

>

>TCBHa ha, I _was_ using the regmon! Mark Russinovitch is a deity. It just didn't cross my mind that the VST path would matter that much so I was looking for things that were Scope/OS related.

Great tools for sure, though.

TCB

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

>

>Hey thad,

>

>My goto set of tools for diagnosing this type of shit is sysinternals.

Whenever

>an app is taking way to long to start I run filemon and regmon. This gives

>me a detailed chronological listing of exactly what the app is trying to

>do in regards to the registry and the file system.

>

>I can't begin to tell you how many problems I have solved with these two

>too

Subject: Re: Saddam Executed

Posted by [TCB](#) on Sat, 30 Dec 2006 16:34:46 GMT

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Is.

>

>Chuck

>

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

>>

>>Just a funny story. As y'all might expect, I know a little bit about Cubase.

>>But on my fancy new Core 2 Duo desktop it was crashing. Every time. Like

>>clockwork. I spent all kinds of time, many, many hours working on things.

>>I remembered there being problems with the (incredibly annoying) copyright

>>dongles and voodoo for what order the updates had to be installed/run.

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>>I started going through the crash logs and looking for info from the M\$oft

>>knowledge base for the error codes/memory addresses that were failing.

Checking

>>versions and internal names of various files in the system32 directory

against

>>pristine XP SP2 installs. Generally doing all of the heavy geek shit I

would

>>do if a server patch blew an application out.

>>

>>Then, after practice last night I happened to do a search for a dll that

>>happened to link to a Cubase.net post with almost exactly the same problem

>>I had. Some kind hearted soul who definitely deserves dinner on me pointed

>>out that sometimes the VST path in HKLM -> Software -> VST is

Subject: Re: Saddam Executed

Posted by [DC](#) on Sat, 30 Dec 2006 16:38:17 GMT

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>Now for eds effects let say you put a Parisn eds effect on Tom1 with a lookahead

>0.005 which is 230 samples latency.

>Now just type 230 on that track and VERTEX JUST asubstracts this number
from

>the 16384 total latency =16164 which gets this very track !

>Now put a LA2 on kick track number 1.

>You just ttype the 16384 on audio track 1 vertex instance and what vertex

>does is just zero's

Subject: Re: Saddam Executed

Posted by [DC](#) on Sat, 30 Dec 2006 16:41:08 GMT

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this tracks latency letting uad1 plugin be the latency

>coordinator. STILL toatl latency is not 32768 but 16384 !!

>Even if you put numerous waves plugins with 64 samples latency or 230 samples

>or whatever still the overall latency wuill not get over 16384 !!!

>I think you got the main picture.

>Now the fun part (always needed right DeeJ ?)

>Lets say you open uad1 plugins from within Spinaudio wrapper light (FREE)

>using from inside it the FFX4 dx chainer (FREE) and open from within the

>uad1 plugins (not Free :))

>Now one UAD1 plugin's latency will come down to 4096 samples !!

>Four times less that UAD1 wrapped by Fxpansion 3.3 .

>Now on the above scenario if you DON'T PUT more than on UAD1 plugin on SAME

>audio track, meaning you can put 128 instances of UAD1 plugins if you have

>4 uad1 cards and are able to load that much on them you STILL DO NOT PASS

>that 4096 total sample latency !!!

>Add to that some waves or T-racks and eds effects ADD to that the submix

>delay compensatio (12 samples from card1 to card 2 and 2 samples thereafter)

>you will normally not exceed the 5000 samples latency overall on a dense

>mix.

>That is 113 ms overall.

>Now if you don't use UAD1 cards you will normally never get passed the 300
>samples which is 6-7 ms which is VERY VERY low and automation is not a problem
>at all.
>Regarding automation though I have made a test with wormhole 32 audio tracks
>from Cubase to Paris with a latency of 7500 samples and whenever I was recording
>automation in real time the playback was exactly as I recorded it !!
>So whats all about that automation thing accoring to audio track's latency

Subject: Re: Saddam Executed
Posted by [TCB](#) on Sat, 30 Dec 2006 16:49:51 GMT
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>???
>I would like to know that !
>Hope the above will help understand that now someone is willing to build
>something we only were dreaming of , DELAY COMPENSATOR , and we are still
>skeptical like if ID is making it :)
>We ghave to applause this vertex author and give him all the support needed
>BECAUSE we the actual buyers of this vertex will surely ask later for an
>update with some enhanced features and we must show that we are not just
>4,5 or 6 Paris users outr there interested only.
>I ask you to forgive me if someone gets offended by this post as this is
>not my intention but things can get better for us Paris users and we may
>survive in keeping Paris up to date !
>Regards,
>DimitriosHi,

Anyone here actually had any real hands on with this board/controller, especially
with Cubase 4? James got me intrigued but I have read that the build quolity
may be somewhat on cheesy side.

Thanks,
JonHey Jon,
Thank you for your kind words.
I feel happy when you feel happy too !
I had some emails with Peter the author.
he will be sending me a beta (just for me :) to try it in couple of days
to see if compensator works just fine !
It will have a dynamic allocation so the user can allocate whatever the highest
possible latency will be neede !
Best regards,
Dimitrios

"Jon Jiles" <nanaheyhey@no.com> wrote:
>

>Hi Dimitrios,
>
>I just purchased Faderworks and sent Vertex an email re: the Latency compensator.
>
>Once again, thanks for the efforts you make and insight you bring on our
>behalf!!!
>
>Cheers,
>Jon
>
>"Dimitrios" <musurgio@otenet.gr> wrote:
>>
>>Hi,
>>After DeeJ's post that UAD1 delay compensator can do the saem as Vertex
>|
>>have to make a public paris statement about Vertex !
>>Now vertex is (will be :)) a true delay compensator as oppose

Subject: Re: Saddam Executed
Posted by [dc\[3\]](#) on Sat, 30 Dec 2006 16:53:54 GMT
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d to UAD1
delay
>>compensator which is a fake one like the free Latency compensator vst plugin.
>>VERTEX is a clever little beast.
>>Lets say upi have 64 Paris audio tracks.
>>You make a default project (will take you 5 min) where you open vertex
on
>>every Paris audio track, same applies for 2,3,4,...8 Paris eds cards owners,.
>>Vertex can have up to 128 instances loaded at once which is exactly the
>maximum
>>Paris audio tracks allowed !
>>Now after saving this as your default project you can open it and try a
>scenario
>>like the following.
>>Lets say that your drumtracks are audio track 1 = kick , 2= snare up, 3
>=
>>snare down, 4= hihat, 5= ride, 6= crash1, 7= crash2, 8= tom1 ,9= tom2,
10=floortom,
>>11= OH left, 12 = OH Right.
>>ow you wanna put LA2 on snare drum and ONLY on snare up means track 2.
>>You go to vertex instance on track 2 and you put the number 16384.
>>Thats it !
>>Now ALL your 16/32/48/64/80/96/112/128 Paris audio tracks will GET the
16384
>>delay automatically !!!

>>WITH UAD1 delay compensator that UAD1 gives to UAD1 owners works the opposite
>>!
>>You have to put on all remaining 127 audio tracks (on a 128 Paris system)
>>the number 1 !!!!
>>Thats not an automatic latency compensator !
>>
>>Now for eds effects let say you put a Parisn eds effect on Tom1 with a
lookahead
>>0.005 which is 230 samples latency.
>>Now just type 230 on that track and VERTEX JUST asubstracts this number
>from
>>the 16384 total latency =16164 which gets this very track !
>>Now put a LA2 on kick track number 1.
>>You just ttype the 16384 on audio track 1 vertex instance and what vertex
>>does is just zero's this tracks latency letting uad1 plugin be the latency
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>>Even if you put numerous waves plugins with 64 samples latency or 230 samples
>>or whatever still the overall latency wuill not get over 16384 !!!
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>>Now one UAD1 plugin's latency will come down to 4096 sampl

Subject: Re: Saddam Executed
Posted by [TCB](#) on Sat, 30 Dec 2006 17:27:03 GMT
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;>w=
>rot=3D
>e:
>
>>
>>Tha=

> for the info , but SCREW THAT!!!!!! If clients are moving =

> m4a's
>>I need a way to be able to do this a lot with =
>no=20

> "limit"
also
>>I don't want to =

> =
>CD's.
>>Rod
>
>Rod,
>&=
>It;
>The=20

>burning a cd=20
> with
>protected m4a's bought =3D
>from =

> iTunes store. Unprotected m4a's
>ripped from your own=20

>do=20

> =

>limit.
>
>pab
</BLOCKQUOTE>
>=

>;<DIV><FONT=20

> size=3D3D2>

I choose Polesoft Lockspam to fight =

>spam,=20

> =

>=3D
>and=3D20
>you?
<A=3D20
>href=3D3D" <A=20

> =

>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=

>>=3D
>.html=20

> =

></DIV></BODY></HTML>
>
>
</=

>BLOCKQUOTE></BODY></HTML>

>

>running...

PTLE, DP 4.6, Logic Pro 7.23

On 25 Jan 2007 06:46:02 +1000, "Jon Jiles" <nope@nope.com> wrote:

>

>Ok... so all of you that have bailed on Paris but still hang here because

>it's an excellent newsgroup..

>

>What are you using now? Software, Converters, control surface, etc?

>

>I'm being forced closer to the Paris crossroads and am trying to figure out

>what I should do when/if I have to go there.

>

>Thanks,

>JonDP 5.11, UAD-1, MOTU 828 MkII (x2), Mac G5 Dual 2GHz w/4 Gigs.

"Jon Jiles" <nope@nope.com> wrote in message news:45b7b77a@linux...

>

> Ok... so all of you that have bailed on Paris bu

Subject: Re: Saddam Executed

Posted by [John \[1\]](#) on Sat, 30 Dec 2006 17:33:44 GMT

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g and make sure everything worked ok. I ripped them using Sound =

Forge=20

7.0 (just like I always did on my other computer) and I made sure the =

"save=20
metadata with file" button was unchecked because I think I remember that =
causing=20
me some problems in the past. Then when I try to im

Subject: Re: Saddam Executed
Posted by [John \[1\]](#) on Sat, 30 Dec 2006 17:35:43 GMT
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port the ripped music =
into=20
Paris I get an error. Then if you look in my record director there will =
be 2=20
..paf files (even if I set it to default to .wav). If I try to import =
these into=20
Paris you can hear the files but Paris thinks they are 30 minutes long =
each.=20
This would not be that big of a deal but I want it working =
right.</DIV>
<DIV> </DIV>
<DIV>Anyone have any =
ideas?</DIV>
<DIV> </DIV>
<DIV>Thanks,</DIV>
<DIV>
--
Erick=20
Kent</DIV></BODY></HTML>

-----=_NextPart_000_002D_01C62110.C06CB1A0--Does SP2 cover everything that SP1 & 1a
covered or do I need to install SP1
before SP2? It would sorta suck if this is the case since SP1 isn't
available for DL anymore (though I have it on a data disk here)

Thanks,

Deejit's clearly on Apple's radar along with the rest of the MOAB stuff
since they've already released one security update that directly
addresses MOAB.

Meanwhile, exclaiming over a MOAB potential exploit doesn't help
Microsoft's already virus encrusted world become any better. It will be
interesting to see what Vista brings to the table.

Cheers,
-Jamie
www.JamieKrutz.com

TCB wrote:

> As stupid as MSoft is sometimes, I don't recall them having utilities to FIX
> FILE PERMISSIONS that AUTOMATICALLY run as root.

>

> I completely understand _why_ Apple would do this. File permissions are tough.
> We have a utility on our oracle servers called fixfuckup.pl that allows us
> to pass it arguments to recursively change permissions on all files/folders
> in a selected directory(ies). We have this because every now and then we
> do something without thinking carefully and screw up permissions, which makes
> things break. But that perl script can only be run as root of course, because
> we're not looking for trouble. The most seasoned unix admins make these kinds
> of mistakes all the time. Well defined and highly granular permissions are
> a huge asset for unix, but they can be complex. Unix is easy to use, but
> difficult to learn, and unix can be very secure. However, I have yet to see
> a way to make it both easy to learn and secure. Even Ubuntu, which bends
> over backwards to have a gentle learning curve, doesn't have a utility that
> any user can invoke which runs as root changing file permissions. They'd
> get laughed out of town.

>

> TCB

>

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

>> TCB wrote:

>>> Hey Jamie,

>>>

>>> Good to see Apple doing work on security, though I think the MOAB shows
> they

>>> need to do a good bit more.

>> Some from Apple, and some from third parties. I think it's great that

>> OSX is getting a close look. And it's also good to see Apple responding

>

>> already.

>>

>>

>>> But before you get too excited about MSofts bad design, do look at the
> MOAB

>>> site and notice that the fix permissions utility that Apple uses runs

> at

>>> root and can be invoked by any user, and beyond that is routinely recommended

>>> by Apple support people both professional and otherwise. If that isn't

> a

>>> deep de

Subject: Re: Saddam Executed

Posted by [dc\[3\]](#) on Sat, 30 Dec 2006 17:37:18 GMT

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se MEC's have NEVER been used.)

>>>> Anyone? :)

>>>>

>>>> CJG

>>>>

>>>

>>>

>>

>

>Or a more intense one...

<http://kfocus.com/paris/tree.html>

"John" <no@no.com> wrote in message news:45b78ae5@linux...

>

> www.parisfaqs.com and search for

>

> Windows XP Drivers

>

> John

>

>

> "Jerry Flynn" <mrfflynn_2000@yahoo.com> wrote:

>>

>>what are the steps to get paris 3.0 to work in win xp? leaving 98 se

>Just FYI, Apple has already released the first patch that kills a "Month of Apple Bugs" bug. Discussion here:

<http://it.slashdot.org/it/07/01/24/1422246.shtml>

One quote.

"People who argue that Apple's are no more secure than other OS's will continue to miss the point, which is that Microsoft intentionally designed their OS to allow their Email Reader or Word Processor to have the power to modify the OS."

Cheers,

-Jamie

www.JamieKrutz.com

TCB wrote:

> Security by obscurity, James.

>

> <http://projects.info-pull.com/moab/>

>
> TCB
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>> Ok, my turn. Now I can't resist! The best antivirus software I've found
>> is Mac OSX!!!!!!!!!! And you think I'm kidding;)
>>
>> "Dedric Terry" <dedric@echomg.com> wrote:
>>> This came up a while back, but I can't find the thread in searches.
>>>
>>> What is the most recommended, least intrusive antivirus software for PC?
>>> I hate Norton and want to replace it with something better for my net
>>> laptop.
>>>
>>> Grisoft's AVG Pro a good option?
>>>
>>> I notice PCMag still rates Norton as one of the best, but my laptop runs
>>> noticeably slower with it
>>> (email takes forever to open, etc).
>>>
>>> Thanks,
>>> Dedric
>>>
>>>
>The frame version is here: <http://kfocus.com/paris>

"Ed" <AskMe@email.com> wrote:
>Or a more intense one...
>
><http://kfocus.com/paris/tree.html>
>
>
>"John" <no@no.com> wrote in message news:45b78ae5@linux...
>>
>> www.parisfaqs.com and search for
>>
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>>
>> John
>>
>>
>> "Jerry Flynn" <mrflynn_2000@yahoo.com> wrote:
>>>
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>>
>

Subject: Re: Saddam Executed
Posted by [Jamie K](#) on Sat, 30 Dec 2006 18:03:48 GMT
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a business

>>and G4 brackets would be one of the products. Only they would steel power
>>coat, and cost under \$50.00.

>>

>

>I'd be all over a pair of those at that price point.... how serious

>and how close to making a set are you?

>

>pab> I like aspects of both. It's just a

> different thing across the 2-buss... both mixes are Native ITB

> mixes.

AH HA!!!! so you applied different processing???? WTF did you do that for???
HTF are we supposed to tell the difference between an ITB mix and an ITB mix
if you cheat and process them differently??

sheesh!!!

"Neil" <oiuoiu@oiu.com> wrote in message news:45b83204\$1@linux...

>

> DeeJ, I'm torn, too... I like aspects of both. It's just a

> different thing across the 2-buss... both mixes are Native ITB

> mixes.

>

> BTW, gang, Candice would like to know what you all think, too

> (song, performance, etc), so all comments are welcome!

>

> (well, except for comments like: "you obviously don't know how

> to push an SSL".... and other unqualified shit like that.

> lol)

>

> :D

>

> Neil

>

>

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

>>The second one seems to have a bit more *big* to it. The first on has a

>

>>*sweetness* to it to my ears, especially noticable on the vocal. Both

>>sound

>

>>very good. I voted for the second one.....until I voted against it. The

>

>>first one has a sittle somehing to it that I like more.
>>
>>;0)
>>
>>"Neil" <OIUOIU@OIU.com> wrote in message news:45b82998\$1@linux...
>>>
>>> I've recently been working with a young lady named Candice
>>> MacBlain, who gave me permission to post this song. Candice
>>> wrote the piece, and played the intro bit, piano part, and sang.
>>> I produced/engineered/arranged/sonically bastardized all the
>>> rest. Hi-Res mp3 links attached.
>>>
>>> Check it out... which version do you like best? (fairly subtle
>>> differences, so listen on something other than PC speakers if
>>> you can)
>>>
>>> <http://saqqararecords.com/MiscAudio/BreathlessMoment-Rough1H-i-ResMP3.mp3>
>>>
>>> <http://saqqararecords.com/MiscAudio/BreathlessMoment-Rough2H-i-ResMP3.mp3>
>>>
>>>
>>> She sings pretty damn good, I think... so Enjoy!
>>>
>>> Neil
>>
>>
>A good bout of cancer can take the wind right out of your sails as well.
Didn't he get some kind of cancer of the gums from dipping snuff?

A real shame.

Deej

"James McCloskey" <

Subject: Re: Saddam Executed
Posted by [DJ](#) on Sat, 30 Dec 2006 18:13:17 GMT
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or Quicksilver.

The Marathon piece was nice, but cost almost as much as the cpu, and apparently they've gone out of business anyway.

pabRandy Jackson once told me about EVH. Back when the DLR reunion meltdown thing happened, EVH used the excuse that he couldn't tour because he needed hip replacement surgery. EVH said that nobody was going to pressure him

in to getting surgery,

Subject: Re: Saddam Executed
Posted by [DJ](#) on Sat, 30 Dec 2006 18:18:32 GMT
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br />
>news:45b8303f\$1@linux...
>>
>> I just got an email from a friend that saw EVH at the Fender booth at

>> NAMM.
>> He said that he can't even play any more, that it broke his heart to see
>> and hear it. EVH was his hero. He said it was sooo sad. He said that
he
>> is still in shock over it.
>>
>> Drugs and alcohol kill!!!!
>>
>> James
>
>On 25 Jan 2007 14:52:56 +1000, "Neil" <OIUOIU@OIU.com> wrote:

>
>I've recently been working with a young lady named Candice
>MacBlain, who gave me permission to post this song. Candice
>wrote the piece, and played the intro bit, piano part, and sang.
>I produced/engineered/arranged/sonically bastardized al

Subject: Re: Saddam Executed
Posted by [bunuel](#) on Sat, 30 Dec 2006 18:29:55 GMT
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sign flaw on the security front I don't know what is.
>>>
>>> <http://projects.info-pull.com/moab/MOAB-15-01-2007.html>
>> You're right, that makes Microsoft's design much better. ;^)
>>
>> You should chime in on the slashdot discussion, I'm sure it will be
>> great fun.
>>
>> Cheers,
>> -Jamie
>> www.JamieKruz.com
>>

>>
>>> TCB
>>>
>>>
>>> Jamie K <Meta@Dimensional.com> wrote:
>>>> Just FYI, Apple has already released the first patch that kills a "Month
>>>> of Apple Bugs" bug. Discussion here:
>>>>
>>>> <http://it.slashdot.org/it/07/01/24/1422246.shtml>
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>>>>
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>
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>>>>
>>>>
>>>>
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>>>>>
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>>>>>
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>>>>>
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>>>>>> Ok, my turn. Now I can't resist! The best antivirus software I've
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>>>>>>> Grisoft's AVG Pro a good option?
>>>>>>>
>>>>>>> I notice PCMag still rates Norton as one of the best, but my laptop

>>> runs
>>>>>> notic

Subject: Re: Saddam Executed
Posted by [DC](#) on Sat, 30 Dec 2006 19:05:14 GMT
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that it was a personal decision. The rumor, was that
EVH liked the pain killers too much to get surgery. It was believed that
he was hooked and incapable of functioning/ and performing at the time.

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>A good bout of cancer can take the wind right out of your sails as well.

>Didn't he get some kind of cancer of the gums from dipping snuff?
>
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>
>Deej
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message

Subject: Re: Saddam Executed
Posted by [bunuel](#) on Sat, 30 Dec 2006 19:51:05 GMT
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gt;>James
>On 25 Jan 2007 16:26:02 +1000, "Neil" <oiuOIU@IU.com> wrote:

>
>Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>
>>Not nearly enough melisma. Whitney that sucker up several notches,
>>then get back to us.
>
>LOL! I'll let he know - we need to have her yodel & I'll slam
>the shit out of the Auto-tune :D
>
There ya go. Make the waveform "On" and "Off". Think Rush's 'Vapor
Trails'. God, would I love to whack that mastering engineer upside
the head, and then give the tracks to a REAL mastering engineer.

>
>Really? You think the voice needs to come up some? I think it's

>RIGHT there in the m*thaf*king pocket the whole time! (including
>a couple of automation moves that kept it there)
>

>Interesting. Point considered. Anyone else think the voice is
>too low?

>
I don't think it's too low by a whole lot, but I would like to hear it
in a more dominant position vs. the music. Don't slam the fader up,
just massage it a little.

At some point, I'd like to hear some more from her.

pabl've got 31 tracks playing back on a Cubase 4 project with the 2 x HDSP
9652's, a Multiface and 4 x UAD-1 cards on the Gigabyte GA-K8NS Ultra 939
mobo.AMD 64 4800 dual core CPU. I'm running the latest RME beta 17 drivers
at 32k buffers (0.7ms latency) with 23 UAD-1 plugins pushing the UAD-1
resource meter to 92% and the Cubase VST meter is running at around 75-80%.
No crackling or dropouts and I've been inserting these plugins on the
fly.....no crashes. This far exceeds anything that Cubase SX was able to
accomplish with the last RME Alpha driver. I would have been at 1024k
buffers at least and I really doubt I would be able to play back anything
without crackles and pops with the Cubase VST meter at over 60%.

Pretty impressive. I'll be testing out the control room function sooner or
later. We're getting into Paris territory for tracking at these latencies.

;o)
Deej

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45b82755@linux...

>like a *big* dog. It's a bit gothic looking, (I feel like I'm
> playing Doom or Tomb Raider) but the feature implementation is a virtual
> candy store. Now I guess I know a little of what I've been missing with
> Nuendo, at least with some features. So far it seems extremely stable on
> the new GA-K8NS Ultra 939 mobo and the issues I was having with the
> hardware installs and Magmas are gone.(yes, I did get it working
> finally.....thanks Chris.....and I may not even need the
> CPU affinity tool, but we'll see. I was finally able to get it properly
> loaded ;o)

>
> I'm running the latest RME HDSP Beta drivers and the newest beta UAD-1
> v4.5.1 drivers. So far, no problems.....but I haven't
> pushed it yet.

>
> A word to the wise (and I guess I should have known
> this).....don't use the Maxtor MaxBlast software to format a
> drive unless you want to spend 10 times more time in hell than think you

> saved by using this crap.
>
> ;o)
>
>
>Hi Jon,

I haven't left Paris. I'm just experimenting with stuff trying to mix natively and getting something I like as much as a Paris mix. Mixing on two platforms is sorta driving me nuts and I've been totally spoiled by the feature set. Once I've accomplished that, then maybe I'll mix completely natively. I'm experimenting with a Neve 5042 tape emulator on the Cubase mix bus tonight. I'm also experimenting with some new RME drivers that seem incredibly stable at low latency. I've been pretty happy with the Pulsar cards I've been using as well but what has appealed to me about them is their stability when interfacing with Paris during mixes. I Don't use the synths and plugins that they offer very much and I'm just not convinced that the Pulsar system will make the jump to 64 bit. I think that's going to be an important jump to make in the future and I want to be ready for it. I'm actually trying to simplify by making things temporarily more complicated and doing a lot of experimentation right now. If I go back to the RME cards for my native platform, I'll likely keep at least one of the Pulsar cards for a farm system and I'll probably keep Paris around for a tracking platform no matter what. I just haven't seen anything yet that functions as smoothly for tracking and for quick punch ins/outs as a Paris system. I'll be giving the plugins that Dimitrios has been talking about a good run on Paris, but I'm so spoiled by the Cubase editor that I sorta doubt I'll be wanting to go back to something else. We'll see though.
;o)

"Jon Jiles" <yo@yoyoma.com> wrote in message news:45b905b8\$1@linux...

>
> Deej -
>
> You left Paris?... or you're easing out of Paris.... or...
> This set-up seems far too straightforward to be yours!!!
> This can't be true
>
> ;>)
>
> By the way, any issues with Houston and Cubase 4?
>
> Cheers,
> Jon
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>Cubase SX & Cubase 4 running on Creamware Pulsar cards. Steinberg Houston

>
>>control surface.
>>
>>"Jon Jiles" <nope@nope.com> wrote in message news:45b7b77a@linux...
>>>
>>> Ok... so all of you that have bailed on Paris but still hang here
>>> because
>>> it's an excellent newsgroup..
>>>
>>> What are you using now? Software, Converters, control surface, etc?
>>>
>>> I'm being forced closer to the Paris crossroads and am trying to figure
>
>>> out
>>> what I should do when/if I have to go there.
>>>
>>> Thanks,
>>> Jon
>>
>>
>You REALLY have to try C4 with a dig/analog console set-up
for direct monitoring... channel for channel. Punch-ins and
transport functions are so snappy, you will forget about
tracking to Paris... seriously. I can punch in and out of a
track in N3, rapid fire succession, while trimming
previously recorded segments on the *same track*. It is so
fast and seamless it's scary... you really should check it
out. The DM2K we use here has a remote layer that works
flawlessly with Nuendo/Cubase. We get transport control,
full perimeter control/automation and complete recall/reset
capability that is saved with the session. Combine that with
24 high grade mic pres and up to 96 channels of digital I/O
and routing.... well I think you get the idea... ;-)

David.

DJ wrote:

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>
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>>>>

>>>>Thanks,

>>>>Jon

>>>

>>>

>

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

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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Using Acronis I have a hidden directory on the suspect C drive with a complete recovery. I also have a complete clone on a USB drive.

What do you think I should do? I have to have it running tomorrow by 12:00 in the afternoon! Gigs in 3 states.

Thanks for any help!

Tom

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_001A_01C740D9.BBF476F0

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-----=_NextPart_000_0028_01C740DA.0B40E900

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Content-Transfer-Encoding: quoted-printable

I also checked RAM, heat, unplugged/replugged the C drive in and out.

No mouse or other drives installed and it still crashed to BSOD for a =
split second
then nothing. That's why I think it's the drive or drive connection.
Worst case mobo.
Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45b985c7\$1@linux...

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-----=_NextPart_000_0028_01C740DA.0B40E900--Hi Tom,
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and use it for the gigs then put the drive back in and return . If it
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Can you lug a desktop with you instead?

Chris

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--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>

(859) 635-5762<http://www.youtube.com/watch?v=SAJgFDCU3So>This is a multi-part message in MIME format.

-----=_NextPart_000_003B_01C740DC.5371D3E0

Content-Type: text/plain;

charset="iso-8859-1"

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Thanks Chris,

I'm running PCDJ.

It's older with the 17" screen. It has a fairly standard drive I think.

It's a Toshiba. I know that. I just bought the new drive so

I'm thinking strongly that it's the mobo.

I am trying to get it to boot from USB. Can I do that?

Tom

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message =
news:45b987df@linux...

Hi Tom,

Is the model still being made? If so you might want to see if a local=20
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Chris Ludwig

ADK

chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>

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(859) 635-5762

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-----=_NextPart_000_004F_01C740DD.20D0BF90

Content-Type: text/plain;

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Chris,

Satellite P4 2.4 USB 2 I think? Originally it had a 40GIG C. I cloned from Acronis to a 60GIG and it worked perfectly for 2 days. Now it's shutting down or not booting. Acronis says there's no drive. I remove all power reset and then the drive will show up but Acronis isn't running! It's one or the other but not both. I'm thinking the best bet would be the USB drive that has a working C copy. Can I boot from that on a laptop? I think I had that working way back when I made the clone.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45b98a20\$1@linux...

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 <DIV>It's older with the 17" screen. =
 It has a=20
 fairly standard drive I think.</DIV>
 <DIV>It's a Toshiba. I know =
 that. I=20
 just bought the new drive so</DIV>
 <DIV>I'm thinking strongly that it's the=20
 mobo.</DIV>
 <DIV> </DIV>
 <DIV>I am trying to get it to boot from =
 USB. Can=20
 I do that?</DIV>

<DIV>Tom</DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Chris Ludwig" <<A=20
 =
 href=3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com> =
 wrote in=20
 message <A =
 href=3D"news:45b987df@linux">news:45b987df@linux...</DIV>Hi=20
 Tom,
Is the model still being made? If so you might want to see =
 if a=20
 local
best buy, compusa, etc have one in stock. buy it swap the =
 hard=20
 drive out
and use it for the gigs then put the drive back in and =
 return=20
 . If it
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 Will any
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Can you lug a desktop with =
 you=20
 instead?

Chris

Tom Bruhl wrote:

> Hi =
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 people. I have a Toshiba laptop that has been
> hard =
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 if the C drive connection is bad. I just replaced
> it =
 last=20
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 helps
>=20
 to remove power and the battery to enable the drive to =
 reappear
> even=20
 in the BIOS. I have a huge weekend of gigs revolving =
 around
>=20
 this computer.
>
> Using Acronis I have a hidden=20
 directory on the suspect C drive
> with a complete =
 recovery. I=20
 also have a complete clone on a USB
> drive.
> =

>=20
 What do you think I should do? I have to have it running=20
 tomorrow
> by 12:00 in the afternoon! Gigs in 3=20
 states.
>
> Thanks for any help!
>=20
 Tom
>
>
>
> I choose Polesoft =
 Lockspam to=20
 fight spam, and you?
> <A=20
 =
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html =20

--
Chris Ludwig
ADK
<A=20
 href=3D"mailto:chrisl@adkproaudio.com">chrisl@adkproaudio.com =

<<A=20
=
href=3D"mailto:chrisl@adkproaudio.com">mailto:chrisl@adkproaudio.com&=
gt;
<A=20
href=3D"http://www.adkproaudio.com">www.adkproaudio.com <<A=20
=
href=3D"http://www.adkproaudio.com/">http://www.adkproaudio.com/><=
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635-5762</BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_004F_01C740DD.20D0BF90--This is a multi-part message in MIME format.

-----=_NextPart_000_007F_01C740DE.83FAD640

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Chris,

How can I change the drive letter to C without completely
screwing up another computer in Disk Management?

This one won't let me go below E. I'm guessing all=20
others will be the same.

T.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45b98b79@linux...

Chris,

Satellite P4 2.4 USB 2 I think? Originally it had a 40GIG C.
I cloned from Acronis to a 60GIG and it worked perfectly for
2 days. Now it's shutting down or not booting. Acronis
says there's no drive. I remove all power reset and then
the drive will show up but Acronis isn't running! It's one or
the other but not both. I'm thinking the best bet would be the
USB drive that has a working C copy. Can I boot from that
on a laptop? I think I had that working way back when I
made the clone.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45b98a20\$1@linux...

Thanks Chris,

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It's older with the 17" screen. It has a fairly standard drive I =
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I'm thinking strongly that it's the mobo.

I am trying to get it to boot from USB. Can I do that?

Tom

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message =
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> hard crashing as if the C drive connection is bad. I just =
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> it last week. I don't think it's the drive. Sometimes it helps
> to remove power and the battery to enable the drive to reappear
> even in the BIOS. I have a huge weekend of gigs revolving =
around
> this computer.
> =20
> Using Acronis I have a hidden directory on the suspect C drive
> with a complete recovery. I also have a complete clone on a USB
> drive.
> =20
> What do you think I should do? I have to have it running =
tomorrow
> by 12:00 in the afternoon! Gigs in 3 states.
> =20
> Thanks for any help!
> Tom
> =20
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html> =20

--=20

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762

-----=_NextPart_000_007F_01C740DE.83FAD640

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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wrote in=20
message <A =

Subject: Re: Saddam Executed
Posted by [DJ](#) on Sat, 30 Dec 2006 20:28:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>
> Thanks =
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>
>
>
> I =
choose=20
Polesoft Lockspam to fight spam, and you?
> <A=20
=
hr

Subject: Re: Saddam Executed
Posted by [John \[1\]](#) on Sat, 30 Dec 2006 21:45:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

a href="http://www.youtube.com/watch?v=slr-WBZT1MI"
target="_blank">http://www.youtube.com/watch?v=slr-WBZT1MI
>>>
>>>He seems to be playing ok to me. He is in bad shape though, no doubt
>>>about it. The clips of him that were on the Fender site have been taken
>>>down. I had to find a copy on you tube...
>>>
>>>I think he said some things that were not so...
>>>
>>>Anyway, we all hate to see this happen to someone so talented, yet
>>>dope and drink still have this cache of hipness... amazing really.
>>>
>>>DC
>>>
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>

>>>>I just got an email from a friend that saw EVH at the Fender booth at
> NAMM.
>>>> He said that he can't even play any more, that it broke his heart to
> see
>>>>and hear it. EVH was his hero. He said it was sooo sad. He said that
>>>he
>>>>is s

Subject: Re: Saddam Executed
Posted by [DC](#) on Sun, 31 Dec 2006 00:28:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

ncimr354m0jb6fkjt6h4@4ax.com...

>
>
>
> For those of you using Totalmix with RME hardware I submit my notes to
> try
> to make it easy to use this cool thingy.
>
>
> totalmix
>
>
>
> Totalmix is a basically a mixer with two input banks and one output
> bank.
> The two input banks are the Hardware Inputs and the Software Inputs.
>
> #I/O
> Hardware Inputs represent the signal coming in from your external
> hardware
> where Software Inputs represent the sound coming from your application
> like
> Cubase or Winamp. You can route any input to any output.
>
> #Normal and Submix mode
> The main mixer screen has two display modes, normal and submix. When
> the
> Submix button on the right is off you are in normal mode. When it is
> on,
> you are in Submix mode.
>
> In Submix mode, you click on a hardware output pair (in submix view),
> and
> all the faders show their routing for that output. Each output pair
> can have

> its own mix.
>
> #Matrix mode
> In Normal mode there is a drop down on the third row under each fader
> that
> allows you to select multiple output channels to assign the input to.
> Pressing
> the "x" key on the keyboard takes you to a third view called Matrix
> view.
> Matrix view allows you to see every connection at one time.
>
>
>
>
> _modes
>
>
>
> normal view
>
>
>
> To enable inputs, you do have to go back to normal mode and turn up
> those
> inputs (top row)
>
> The non-submix view lets you view routings for specific channels to
> specific
> outputs, but i need find it necessary to use it.
>
> The normal view show's the submix levels for the 1:1 routing. So if
> you made
> a submix for hardware outputs 5&6, the normal view will show the same
> level
> for software outputs 5&6. Btw. I always use the matrix to see what's
> going
> on.
>
> Clicking in the routing box under the fader allows you to pick
> multiple routing
> outputs. The fader/pan will change to reflect the value being sent to
> that
> route destination. I think !
>
>
>
> submix view
>
>

>

- > You click on a hardware output pair (in submix view), and all the
- > faders
- > show their routing for that output. Each output pair can have its own
- > mix.
- >
- > When you select submix view, you can select a pair of outputs on row
- > 3, and
- > ONLY signals routed to those outputs are shown on the upper rows.
- > Personally,
- > I find this simplifies things considerably.
- >
- > If you are getting something at an output that shouldnt be there, or
- > not
- > getting something that should be there, submix view will show you why.
- >
- >
- > Submix sets all routing windows to the same selection. Deactivating
- > Submix
- > automatically recalls the previous view.
- >
- >
- > In this mode, all routing fields jump to the routing pair just being
- > selected.
- > You can then see immediately, which channels, which fader and pan
- > settings
- > make a submix (for example 'A1 7+8'). At the same time the Submix View
- > simplifies
- > setting up the mixer, as all channels can be set simultaneously to the
- > same
- > routing destination with just one click.
- >
- > Changing to a different destination (output channel) is done in any
- > routing
- > field, or by a click on the desired output pair in the bottom row.
- >
- >
- >
- > It is very easy to set up a specific submix for whatever output:
- > select output
- > channel, set up fader and pans of inputs and playbacks - ready!
- >
- > For advanced users sometimes it makes sense to work without Submix
- > View.
- > Example: you want to see and set up some channels of different
- > submixes simultaneously,
- > without the need to change between them all the time. Switch off the
- > Submix

> View by a click on the green but-ton. Now the black routing fields
> below
> the faders no longer show the same entry (A1 1+2), but completely
> different
> ones. The fader and pan position is the one of the individually shown
> routing
> destination.
>
>
>
> default setup
>
>
>
>
> When executing the application for the first time, a default file is
> loaded,
> sending all playback tracks 1:1 to the corresponding hardware outputs
> with
> 0 dB gain.
>
> Faders in the Hardware Inputs are set to maximum attenuation (called
> m.a.
> in the following), so there is no monitoring of the input channels.
>
> All faders of the middle row are set to 0 dB, so no matter on which
> channels
> a
> playback happens, the audio will be audible via the SPDIF output. Just
> try
> it!
>
>
>
> direct monitoring
>
>
>
> With ASIO direct monitoring (ADM), moving faders in Cubase will move
> them
> in TotalMix
>
>
>
> faders / post
>
>
>
> When you pull the fader down to the bottom the routing goes away.

>
> Think of the drop down channel list as being a rotary switch which
> lets one
> fader be used as multiple faders, the selection depending on where
> you've
> set the rotary switch.
>
> The faders can also be moved pair-wise, corresponding to the
> stereo-routing
> settings. This can be achieved by pressing the Alt-key and is
> especially
> comfortable when setting the SPDIF and analogue output level. At the
> same
> time.
>
> TotalMix also supports combinations of these keys. If you press Ctrl
> and
> Alt at the same time, clicking with the mouse makes the faders jump to
> 0
> dB pair-wise, and they can be set pair-wise by Shift-Alt in fine-mode.
>
>
>
> What I now realise is the input fader (and the playback faders too)
> are in
> essence multi-function faders i.e. you select what channel you want
> the
> fader to be adjusting, and the other virtual channels will not be
> altered.
> So, to adjust the bass guitar level at the phones output, I have to
> change
> the input fader (with the drop down list at the bottom of it) to
> "analog".
> If I have also routed the bass to a number of outputs as well, then
> their
> levels will remain unaffected. If I wish to alter those too , then I
> have
> to change the input fader to one of the other channels of the drop
> down
> list.
>
>
>
> grouping
>
>
>
> Click on the fader name label to turn it orange and select multiple

- > faders.
- > They are now grouped. It only works in one mixer at a time.
- >
- >
- >
- > matrix
- >
- >
- >
- > The Matrix provides true mono and is very easy to use.
- >
- > If you don't want to use the Matrix then use this workaround: use only
- > odd
- > or even channels as effect send. You got lots of them, so this is no
- > limitation
- > at all!
- >
- >
- > Change gain Ctrl-drag up / down
- >
- > Horizontal labels: All hardware outputs
- >
- > Vertical labels: All hardware inputs. Below are all play back channels
- > (software
- > playback channels)
- >
- > Green 0.0 dB field: Standard 1:1 routing
- >
- > Black gain field: Shows the current gain value as dB
- >
- > Orange gain field: This routing is muted.
- >
- >
- >
- > menu
- >
- >
- >
- > Always on Top: When active (checked) the TotalMix window will always
- > be on
- > top of the Windows desktop. Note: This function may result in
- > problems with
- > windows containing help text, as the TotalMix window will even be on
- > top
- > of those windows, so the help text isn't readable.
- >
- > Deactivate Screensaver: When active (checked) any activated Windows
- > screensaver

> will be disabled temporarily.
>
> Ignore Position: When active, the windows size and position stored in
> a file
> or preset will not be used. The routing will be activated, but the
> window
> will not change.
>
> ASIO Direct Monitoring (Windows only): When de-activated any ADM
> commands
> will be ignored by TotalMix. In other words, ASIO Direct Monitoring is
> globally
> de-activated.
>
> Link Faders: Selecting this option all faders will be treated as
> stereo pairs
> and moved pair-wise. Hotkey L.
>
> Level Meter Setup: Configuration of the Level Meters. Hotkey F2. See
> chapter
> 26.14.
>
> Preferences: Opens a dialog box to configure several functions, like
> Pan
> Law, Dim, Talkback Dim, Listenback Dim. See chapter 26.10.
>
> Enable MIDI Control: Turns MIDI control on. The channels which are
> currently
> under MIDI control are indicated by a colour change of the info field
> below
> the faders, black turns to yellow.
>
> Deactivate MIDI in Background: Disables the MIDI control as soon as
> another
> application is in the focus, or in case TotalMix has been minimized.
>
>
>
> meters
>
>
>
> The input meters are pre fader.
>
> The output meters are post fader.
>
>
>

> mixers
>
>
>
> Upper row: hardware inputs. The level shown is that of the input
> signal and
> is fader independent.
>
> Using the fader and routing window, any input channel can be routed
> and mixed
> to any hardware output (third row.)
>
>
> Middle row: playback channels (playback tracks of the software.)
>
> Using the fader and routing window, any playback channel can be
> routed and
> mixed to any hardware output (third row.)
>
> Lower row: hardware outputs. Because they refer to the output of a
> subgroup,
> the level can only be attenuated here (in order to avoid overloads),
> routing
> is not possible. This row has two additional channels, the analog
> outputs.
>
>
>
> more info
>
>
>
> Additional documentation can be found here:
> http://www.rme-audio.com/english/techinfo/hdsp_tmhard.htm
> http://www.rme-audio.com/english/techinfo/hdsp_tmsoft.htm
>
> This card can be good for:
> * setting up delay-free submixes (headphone mixes)
> * unlimited routing of inputs and outputs (free utilization,
> patchbay
> function)
> * distributing signals to several outputs at a time
> * simultaneous playback of different programs over only one stereo
> channel
> * mixing of the input signal to the playback signal (complete ASIO
> Direct
> Monitoring)
>

>
>
> naming channels
>
>
>
> The channel names shown in the white label area can be edited. A right
> mouse
> click on the white name field brings up the dialog box Enter Name. Any
> name
> can be entered in this dialog. Enter/Return closes the dialog box, the
> white
> label now shows the first letters of the new name. ESC cancels the
> process
> and closes the dialog box.
>
>
>
> post send mode
>
>
>
> Dragging the faders by use of the right mouse button activates Post
> Send
> mode and causes all routings of the current input or playback channel
> to
> be changed in a relative way. Please note that the fader settings of
> all
> routings are memorized.
>
> So when pulling the fader to the bottom (maximum attenuation), the
> individual
> settings are back when you right click the mouse and pull the fader
> up.
>
> The individual settings get lost in m.a. position as soon as the fader
> is
> clicked with the left mouse button.
>
> As long as no single level is at m.a. position, the left mouse button
> can
> be used to change the current routing's gain.
>
>
>
> presets
>
>

- > Presets are stored in /documents and settings/"your user name"/local
- > settings/application
- > data/rme totalmix/
- >
- > The preset buttons can get meaningful names in the same way. Move the
- > mouse
- > above a preset button, a right mouse click will bring up the dialog
- > box.
- > Note that the name shows up as tool tip only, as soon as the mouse
- > stays
- > above the preset button.
- >
- > The preset button names are not stored in the preset files, but
- > globally
- > in the registry, so won't change when loading any file or saving any
- > state
- > as preset. But loading a preset bank (see chapter 26.8) the names will
- > be
- > updated.
- >
- > TotalMix includes eight factory presets, stored within the program.
- > The user
- > presets can be changed at any time, because TotalMix stores and reads
- > the
- > changed presets from the files preset11.mix to preset81.mix, located
- > in Windows'
- > hidden directory >Documents and Settings, <Username>, Local Settings,
- > Application
- > Data, RME TotalMix<. On the Mac the location is in the folder >User,
- > <Username>,
- > Library / Preferences / Hammerfall DSP<. The first number indicates
- > the current
- > preset, the second number the current unit.
- >
- > This method offers two major advantages:
- > Presets modified by the user will not be overwritten when
- > reinstalling
- > or updating the driver The factory presets remain
- > unchanged,
- > and can be reloaded any time.
- >
- >
- > Restoring Defaults
- > Mouse: The original factory presets can be reloaded by holding down
- > the Ctrl-
- > key and clicking on any preset button. Alternatively the files
- > described
- > above can

> be renamed, moved to a different directory, or being deleted.
>
> Keyboard: Using Ctrl and any number between 1 and 8 (not on the
> numeric
> keypad!) will load the corresponding factory default preset. The key
> Alt
> will load
> the user presets instead.
>
>
> Preset 1
> Description: All playback channels routed 1:1, monitoring of all
> playback
> channels.
>
> Details: All inputs maximum attenuation. All playback channels 0 dB,
> routed
> to the same output. All outputs 0 dB. Level display set to RMS +3 dB.
> View
> Submix active.
>
> Note: This preset is Default, offering the standard functionality of a
> I/O-card.
>
>
>
> Preset 2
> Same as Preset 1.
>
> Preset 3
> Description: All channels routed 1:1, input and playback monitoring
> via outputs.
> As Preset 1,
> but all inputs set to 0 dB (1:1 pass through).
>
> Preset 4
> Description: All channels routed 1:1, input and playback monitoring
> via outputs.
> As Preset 3, but all inputs muted.
>
> Preset 5
> Description: All faders maximum attenuation. As Preset 1, but all
> playbacks
> maximum attenuation.
>
> Preset 6
> Description: Submix on SPDIF at -6 dB. As Preset 1, plus submix of all
> playbacks

> on SPDIF.
>
> Preset 7
> Description: Submix on SPDIF at -6 dB. As Preset 1, plus submix of all
> inputs
> and playbacks on SPDIF.
>
> Preset 8
> Description: Panic. As Preset 4, but playback channels muted too (no
> output
> signal).
>
>
> Preset Banks
> Instead of a single preset, all eight presets can be stored and loaded
> at
> once. This is done via
> Menu File, Save All Presets as and Open All Presets (file suffix
> .mpr). After
> the loading the
> presets can be activated by the preset buttons. In case the presets
> have
> been renamed (see
> chapter 26.11), these names will be stored and loaded too.
>
>
>
> The preset buttons can get meaningful names in the same way. Move the
> mouse
> above a preset button, a right mouse click will bring up the dialog
> box.
> Note that the name shows up as tool tip only, as soon as the mouse
> stays
> above the preset button.
>
> The preset button names are not stored in the preset files, but
> globally
> in the registry, so won't change when loading any file or saving any
> state
> as preset. But loading a preset bank (see chapter 26.8) the names will
> be
> updated.
>
>
>
> set fader to zero
>
>

>
> When you want to set the fader to exactly 0 dB, this can be difficult,
> depending
> on the mouse configuration. Move the fader close to the 0 position and
> now
> press the Shift-key. This activates the fine-mode, which stretches the
> mouse
> movements by a factor of 8. In this mode, a gain setting accurate to
> 0.1
> dB is no problem at all.
>
>
>
> set multiple channels
>
>
>
> Often signals are stereo, i. e. a pair of two channels. It is
> therefore
> helpful to be able to make the routing settings for two channels at
> once.
>
>
> Press the Ctrl-key and click into the routing window of 'Out 3' with
> the
> key pressed. The routing list pops up with a checkmark at '3+4'. Click
> onto
> 'Analog'. Now, channel 4 has already been set to 'Analog' as well.
>
>
>
> shortcut keys
>
>
> F12, the cpu and disk meter
>
> #toggle Matrix view
> X
>
> #toggle visible or not for Input, Playback, Output, Submix
> I, P, O, S
>
> #Fader
> Set to 0 dB Ctrl-click
> faders
> Set to -6dB for hardware outputs Ctrl-click faders
> Center pans Ctrl-click pans
> Fine Control Shift-drag

- >
- >
- > #Stereo
- > Set faders pairwise in fine mode Shift-Alt
- > Move faders or pans in stereo Alt-drag
- > Faders jump to 0 dB pair-wise Ctrl-Alt-drag
- >
- >
- > #Presets.....
- > Set Preset to default Ctrl-click on preset button
- > Load preset Alt-preset_number
- >
- > #level meter setup dialog
- > F2
- >
- > #preferences
- > F3
- >
- > #toggle Mute Master
- > M
- >
- > #toggle mixer view
- > T
- >
- > #link all faders as stereo pairs
- > L
- >
- >
- > #meters
- > #Display range 40 or 60 dB
- > Key 4 or 6
- >
- > #Numerical display showing Peak or RMS
- > Key E or R
- >
- > #RMS display absolute or relative to 0 dBFS
- > Key 0 or 3
- >
- > #Numerical display selectable either Peak or RMS
- > Hotkey E or R
- >
- > #Measuring SNR (Signal to Noise) requires to press R (for RMS) and 0
- > (for
- > referring to 0 dBFS, a full scale signal). The text display will then
- > show
- > the same value as an expensive measurement system, when measuring 'RMS
- > unweighted'.
- >

>
>
> On Thu, 25 Jan 2007 22:26:14 -0700, "DJ" <www.aarrrrggghhh!!!.com>
> wrote:
>
>>I could have sworn I saved this somewhere but, of course, I can't find it.
>>would you be so kind as to post this again?
>>
>>thanks,
>>
>>Deej
>>
>Hi Tom,
Yes it does sound like either motherboard or power supply to me.
If the chipsets between the Acer and yours are close enough then he will
probably be able to pull off the restore.

Good Luck..
Chris

Tom Bruhl wrote:

> Aaron,
> This was a backup from two months ago with no problems.
> I'm fairly convinced it is a mobo problem. I just bought
> an Acer and the tech said he could restore from my
> 60Gig to the new Acer C drive. All audio is on external
> drives that are working fine.
>
> I hope this works. I have to leave in a couple of hours!
> I made some backup CDs to pull me through but
> it's gonna be ugly for me.
>
> 2 hours sleep.
> Tom
>
>
>
>
> "Aaron Allen" <know-spam@not_here.dude
> <mailto:know-spam@not_here.dude>> wrote in message
> news:45ba13b6@linux...
> if I was you I'd go back to the old C drive that you know worked and
> take the newer 60 GB drive and put it in a USB case so you can get
> at your material. Troubleshoot it this way, but I'm guessing acronis
> put in a bad/unstable image on that 60 GB.
>
> AA

>
> "Tom Bruhl" <arpeggio@comcast.net <mailto:arpeggio@comcast.net>>
> wrote in message news:45b98b79@linux...

> Chris,
> Satellite P4 2.4 USB 2 I think? Originally it had a 40GIG C.
> I cloned from Acronis to a 60GIG and it worked perfectly for
> 2 days. Now it's shutting down or not booting. Acronis
> says there's no drive. I remove all power reset and then
> the drive will show up but Acronis isn't running! It's one or
> the other but not both. I'm thinking the best bet would be the
> USB drive that has a working C copy. Can I boot from that
> on a laptop? I think I had that working way back when I
> made the clone.

> Tom

>
>
> "Tom Bruhl" <arpeggio@comcast.net
> <mailto:arpeggio@comcast.net>> wrote in message
> news:45b98a20\$1@linux...

> Thanks Chris,
> I'm running PCDJ.
> It's older with the 17" screen. It has a fairly standard
> drive I think.
> It's a Toshiba. I know that. I just bought the new drive so
> I'm thinking strongly that it's the mobo.

>
> I am trying to get it to boot from USB. Can I do that?
> Tom

>
> "Chris Ludwig" <chrisl@adkproaudio.com
> <mailto:chrisl@adkproaudio.com>> wrote in message
> news:45b987df@linux...

> HI Tom,
> Is the model still being made? If so you might want to
> see if a local
> best buy, compusa, etc have one in stock. buy it swap
> the hard drive out
> and use it for the gigs then put the drive back in and
> return . If it
> old then well you might be screwed if you need it that
> quick. Will any
> laptop be able to do it?
> Can you lug a desktop with you instead?

> Chris

>
>
> Tom Bruhl wrote:

>
> > Hi computer people. I have a Toshiba laptop that has
> been
> > hard crashing as if the C drive connection is bad. I
> just replaced
> > it last week. I don't think it's the drive.
> Sometimes it helps
> > to remove power and the battery to enable the drive
> to reappear
> > even in the BIOS. I have a huge weekend of gigs
> revolving around
> > this computer.
> >
> > Using Acronis I have a hidden directory on the
> suspect C drive
> > with a complete recovery. I also have a complete
> clone on a USB
> > drive.
> >
> > What do you think I should do? I have to have it
> running tomorrow
> > by 12:00 in the afternoon! Gigs in 3 states.
> >
> > Thanks for any help!
> > Tom
> >
> >
> >
> > I choose Polesoft Lockspam to fight spam, and you?
> > <http://www.polesoft.com/refer.html>
>
>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
> <<mailto:chrisl@adkproaudio.com>>
> www.adkproaudio.com <<http://www.adkproaudio.com>>
> <<http://www.adkproaudio.com/>>
> (859) 635-5762

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com

chrisl@adkproaudio.com I really like the new RME drivers. Very stable so far and with the new

Cubase4 Control Room functions, the issues I hated about Totalmix might be a thing of the past. The RME driver is very easy to use and fast to change buffers. Changing buffers in Scope is time consuming and requires a reboot/reload of Windows to be effective. However, the Scope driver is easily as stable as the RME driver and, I think, will probably still operate more efficiently at 1.5 ms latency than the new RME driver according to my preliminary tests. There are also some very cool tools/features to the Scope environment that the totalmix doesn't offer, such as phase alignment in the mixer. I'm trying to make some final decisions as to which native audio platform (RME or CW) to use. Since I don't really use the onboard FX of Scope, the quickness of the RME control panel appeals to me, but the incredible flexibility of the Scope routing window is also appealing. I absolutely hate the Scope midi implementation. I can't seem to get it to work as a midi input/output router for midi controlled external hardware. The RME midi works flawlessly for this. Also, ASIO and mixer channels are limited in the Scope environment and the bigger the project you need to create, the fewer resources you have available because you can't offload any of these functions to your CPU. Once you're out of DSP resources, you're hosed. Both platforms have their advantages/disadvantages. If I can get the RME latency compensation to work on external FX (something I'm having some issues with on Cubase 4 right now) I may just keep one Pulsar card for a farm system and go with the RME cards for the native DAW. the Scope midisuckage and limited DSP (unless you buy the \$1400.00 "pro" cards) make it a bit less appealing to me in some areas since the projects I configure are so large and require so many resources. The CW stability at low latencies and it's Parisfriendliness when synced to Paris ADAT are big plusses. I haven't yet tried syncing the new RME drivers to Paris ADAT. That will happen probably next week. the RME system was so unreliable with my configuration last year that this is the reason I switched to the CW system. However, I have changed and simplified the configuration since then so the RME system may well be happy this time.

Regards,

Deej

"Rich" <studiodog_99@yahoo.com> wrote in message news:45ba2268\$1@linux...

>

> DJ:

>

> If you were not interfacing with Paris would you still be using Pulsar

> cards

> for SX? I've been following your theads on Pulsar and was just wondering

> if you considered them a targeted solution or worth a look as a stand

> alone

> Cubase solution also. Or if it's worth the hassles of RME's total mix

> or??...

> Thanks

>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>Hi Jon,
>>
>>I haven't left Paris. I'm just experimenting with stuff trying to mix
>>natively and getting something I like as much as a Paris mix. Mixing on
> two
>>platforms is sorta driving me nuts and I've been totally spoiled by the
>
>>feature set. Once I've accomplished that, then maybe I'll mix completely
>
>>natively.I'm experimenting with a Neve 5042 tape emulator on the Cubase
> mix
>>bus tonight. I'm also experimenting with some new RME drivers that seem
>
>>incredibly stable at low latency. I've been pretty happy with the Pulsar
>
>>cards I've been using as well but what has appealed to me about them is
>
>>their stability when interfacing with Paris during mixes. I Don't use the
>
>>synths and plugins that they offer very much and I'm just not convinced
> tha
>>the Pulsar system will make the jump to 64 bit. I think that's going to
> be
>>an important jump to make in the future and I want to be ready for it. I'm
>
>>actually trying to simplify by making things temporarily more complicated
>
>>and doing a lot of experimentation right now. If I go back to the RME
>>cards
>
>>for my native platform, I'll likely keep at least one of the Pulsar cards
>
>>for a farm system and I'll probably keep Paris around for a tracking
>>platform no matter what. I just haven't seen anything yet that functions
> as
>>smoothly for tracking and for quick punch ins/outs as a Paris system. I'll
>
>>be giving the plugins that Dimitrios has been talking about a good run on
>
>>Paris, but I'm so spoiled by the Cubase editor that I sorta doubt I'll be
>
>>wanting to go back to something else. We'll see though.
>>;o)
>>
>>
>>"Jon Jiles" <yo@yoyoma.com> wrote in message news:45b905b8\$1@linux...

>>>
>>> DeeJ -
>>>
>>> You left Paris?... or you're easing out of Paris.... or...
>>> This set-up seems far too straightforward to be yours!!!
>>> This can't be true
>>>
>>> ;))
>>>
>>> By the way, any issues with Houston and Cubase 4?
>>>
>>> Cheers,
>>> Jon
>>>
>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>Cubase SX & Cubase 4 running on Creamware Pulsar cards. Steinberg
>>>>Houston
>>>
>>>>control surface.
>>>>
>>>>"Jon Jiles" <nope@nope.com> wrote in message news:45b7b77a@linux...
>>>>>
>>>>> Ok... so all of you that have bailed on Paris but still hang here
>>>>> because
>>>>> it's an excellent newsgroup..
>>>>>
>>>>> What are you using now? Software, Converters, control surface, etc?
>>>>>
>>>>> I'm being forced closer to the Paris crossroads and am trying to
>>>>> figure
>>>
>>>>> out
>>>>> what I should do when/if I have to go there.
>>>>>
>>>>> Thanks,
>>>>> Jon
>>>>
>>>>
>>>
>>
>>
>I've been eyeing that Tascam 48 channel behemoth but not really too hard. I
can't afford the Yammy you're using. I think I can prolly get something
joyful happening routing tracks/busses in the Cubase 4 CR to my Furman HDS
16 cue system, use it just like I use Paris and then use my Houston
controller for the mixer functions. I don't need preamps and I scored a
used/perfect condition/fully loaded Friend-Chip Audio RMX32 yesterday for a
song. It's configured almost exactly as I would have ordered it if purchased

new. Between the Cubase 4 VST routing window and the RMX 32, some of my kludges are going to go away and I will need less to accomplish more (famous last words...eh?)

BTW, I'm expecting the glossy horse to show up any day now. I'll let you know when.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message news:45b97ed7@linux...

> You REALLY have to try C4 with a dig/analog console set-up for direct
> monitoring... channel for channel. Punch-ins and transport functions are
> so snappy, you will forget about tracking to Paris... seriously. I can
> punch in and out of a track in N3, rapid fire succession, while trimming
> previously recorded segments on the *same track*. It is so fast and
> seamless it's scary... you really should check it out. The DM2K we use
> here has a remote layer that works flawlessly with Nuendo/Cubase. We get
> transport control, full perimeter control/automation and complete
> recall/reset capability that is saved with the session. Combine that with
> 24 high grade mic pres and up to 96 channels of digital I/O and
> routing.... well I think you get the idea... ;-)

>

> David.

>

> DJ wrote:

>> Hi Jon,

>>

>> I haven't left Paris. I'm just experimenting with stuff trying to mix
>> natively and getting something I like as much as a Paris mix. Mixing on
>> two platforms is sorta driving me nuts and I've been totally spoiled by
>> the feature set. Once I've accomplished that, then maybe I'll mix
>> completely natively. I'm experimenting with a Neve 5042 tape emulator on
>> the Cubase mix bus tonight. I'm also experimenting with some new RME
>> drivers that seem incredibly stable at low latency. I've been pretty
>> happy with the Pulsar cards I've been using as well but what has appealed
>> to me about them is their stability when interfacing with Paris during
>> mixes. I Don't use the synths and plugins that they offer very much and
>> I'm just not convinced tha the Pulsar system will make the jump to 64
>> bit. I think that's going to be an important jump to make in the future
>> and I want to be ready for it. I'm actually trying to simplify by making
>> things temporarily more complicated and doing a lot of experimentation
>> right now. If I go back to the RME cards for my native platform, I'll
>> likely keep at least one of the Pulsar cards for a farm system and I'll
>> probably keep Paris around for a tracking platform no matter what. I just
>> haven't seen anything yet that functions as smoothly for tracking and for
>> quick punch ins/outs as a Paris system. I'll be giving the plugins that
>> Dimitrios has been talking about a good run on Paris, but I'm so spoiled

>> by the Cubase editor that I sorta doubt I'll be wanting to go back to
>> something else. We'll see though.
>> ;o)
>>
>>
>> "Jon Jiles" <yo@yoyoma.com> wrote in message news:45b905b8\$1@linux...
>>
>>>Deej -
>>>
>>>You left Paris?... or you're easing out of Paris.... or...
>>>This set-up seems far too straightforward to be yours!!!
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>>>;>)
>>>
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>>>>Houston
>>>>
>>>>control surface.
>>>>
>>>>"Jon Jiles" <nope@nope.com> wrote in message news:45b7b77a@linux...
>>>>
>>>>>Ok... so all of you that have bailed on Paris but still hang here
>>>>>because
>>>>>it's an excellent newsgroup..
>>>>>
>>>>>What are you using now? Software, Converters, control surface, etc?
>>>>>
>>>>>I'm being forced closer to the Paris crossroads and am trying to figure
>>>>>
>>>>>out
>>>>>what I should do when/if I have to go there.
>>>>>
>>>>>Thanks,
>>>>>Jon
>>>>>
>>>>>
>>I've got a DM24. I have no complaints with it except that the LCD screen is
getting lines across it, making it partly unreadable. It's a common problem
and the replacement screens will run \$180 (only available from TASCAM). They
are using the same screens on the DM32. Probably the same case for the

David I've been using a Plextor with no problems whatsoever. I've been doing a little experimenting creating CD+G discs, and found out that the Plextor is the only one of the DVD drives I have that handles this format. Not that you need it for that purpose, but it just gives me confidence that the drive is built to be that flexible.

;0)

"John" <no@no.com>

Subject: Alliances shift.....yeh, that's the ticket.
Posted by [bunuel](#) on Sun, 31 Dec 2006 02:13:28 GMT
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Page 60 of 137 ---- Generated from The PARIS Forums

>>>
>>> I don't think ASIO direct monitoring is going to be such a PITA really.
>>> I've just never done it in a *fro real* session so it's a little
>>> intimidating to put all my eggs in one basket. Really, it wouldn't be too
>>> different from what I'm doing now. When I track to Paris, I don't really
>>> use FX because I've got external reverbs paired with my headphone mixers
>>> so the talent can adjust their own reverb and track levels anyway. As
>>> long as they aren't hearing any latency, they should be happy. Guess I'm
>>> going to have to start getting my head around this. Paris is just so
>>> stable for tracking that I may never give it up. Tracking sessions are
>>> just sooo critical. A couple of major FU's and the vibe is lost and the
>>> whole session can go downhill.
>>>
>>> This Cubase SX 4 has definitely got me stoked.....waiti.....I probably
>>> said that, didn't I?
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>my pleasure sir.

On Fri, 26 Jan 2007 09:19:24 -0700, "DJ" <www.aarrrrggghhh!!!.com>
wrote:

>thanks uncle Rick.....and bro John
>
>;o)
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:dgmjr25v2qac4nncimr354m0jb6fkjt6h4@4ax.com...
>>
>>
>>
>> For those of you using Totalmix with RME hardware I submit my notes to
>> try
>> to make it easy to use this cool thingy.
>>
>>
>> totalmix
>>
>>
>>
>> Totalmix is a basically a mixer with two input banks and one output
>> bank.
>> The two input banks are the Hardware Inputs and the Software Inputs.

>>
>> #I/O
>> Hardware Inputs represent the signal coming in from your external
>> hardware
>> where Software Inputs represent the sound coming from your application
>> like
>> Cubase or Winamp. You can route any input to any output.
>>
>> #Normal and Submix mode
>> The main mixer screen has two display modes, normal and submix. When
>> the
>> Submix button on the right is off you are in normal mode. When it is
>> on,
>> you are in Submix mode.
>>
>> In Submix mode, you click on a hardware output pair (in submix view),
>> and
>> all the faders show their routing for that output. Each output pair
>> can have
>> its own mix.
>>
>> #Matrix mode
>> In Normal mode there is a drop down on the third row under each fader
>> that
>> allows you to select multiple output channels to assign the input to.
>> Pressing
>> the "x" key on the keyboard takes you to a third view called Matrix
>> view.
>> Matrix view allows you to see every connection at one time.
>>
>>
>>
>> _modes
>>
>>
>>
>> normal view
>>
>>
>>
>> To enable inputs, you do have to go back to normal mode and turn up
>> those
>> inputs (top row)
>>
>> The non-submix view lets you view routings for specific channels to
>> specific
>> outputs, but i need find it necessary to use it.
>>

>> The normal view show's the submix levels for the 1:1 routing. So if
>> you made
>> a submix for hardware outputs 5&6, the normal view will show the same
>> level
>> for software outputs 5&6. Btw. I always use the matrix to see what's
>> going
>> on.
>>
>> Clicking in the routing box under the fader allows you to pick
>> multiple routing
>> outputs. The fader/pan will change to reflect the value being sent to
>> that
>> route destination. I think !
>>
>>
>>
>> submix view
>>
>>
>>
>> You click on a hardware output pair (in submix view), and all the
>> faders
>> show their routing for that output. Each output pair can have its own
>> mix.
>>
>> When you select submix view, you can select a pair of outputs on row
>> 3, and
>> ONLY signals routed to those outputs are shown on the upper rows.
>> Personally,
>> I find this simplifies things considerably.
>>
>> If you are getting something at an output that shouldnt be there, or
>> not
>> getting something that should be there, submix view will show you why.
>>
>>
>> Submix sets all routing windows to the same selection. Deactivating
>> Submix
>> automatically recalls the previous view.
>>
>>
>> In this mode, all routing fileds jump to the routing pair just being
>> selected.
>> You can then see immediately, which channels, which fader and pan
>> settings
>> make a submix (for example 'A1 7+8'). At the same time the Submix View
>> simplifies
>> setting up the mixer, as all channels can be set simultaneously to the

>> same
>> routing destination with just one click.
>>
>> Changing to a different destination (output channel) is done in any
>> routing
>> field, or by a click on the desired output pair in the bottom row.
>>
>>
>>
>> It is very easy to set up a specific submix for whatever output:
>> select output
>> channel, set up fader and pans of inputs and playbacks - ready!
>>
>> For advanced users sometimes it makes sense to work without Submix
>> View.
>> Example: you want to see and set up some channels of different
>> submixes simultaneously,
>> without the need to change between them all the time. Switch off the
>> Submix
>> View by a click on the green but-ton. Now the black routing fields
>> below
>> the faders no longer show the same entry (A1 1+2), but completely
>> different
>> ones. The fader and pan position is the one of the individually shown
>> routing
>> destination.
>>
>>
>>
>> default setup
>>
>>
>>
>> When executing the application for the first time, a default file is
>> loaded,
>> sending all

Subject: Re: Saddam Executed
Posted by [ulfiyya](#) on Sun, 31 Dec 2006 11:09:58 GMT
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with all the extra time you'll have...hmm...broker
>> peace in the Persian Gulf? Cure cancer? Rebuild an old car? Hike up a
>> mountain? Take up gardening? Put solar panels on the barn? Paint detailed
>> impressionist replicas on your toenails? Whittle?
>>
>> Cheers,

>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> DJ wrote:
>>> I discovered that you can freeze tracks with external processing if you
>>> do the freeze in real time like you would do a Paris bounce. Either I
>>> missed this somehow in Cubase SX3x or it is something new. At any rate,
>>> this is totally amazing. Just jot down the type of and settings of the
>>> external processor in the channel notepad, freeze the track(s) and you've
>>> got recall of tracks that were processed with outboard gear. I haven't
>>> tried it yet but I'm assum

Subject: Re: Saddam Executed
Posted by [John \[1\]](#) on Sun, 31 Dec 2006 11:29:25 GMT
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Is as effect send. You got lots of them, so this is no
>> limitation
>> at all!
>>
>>
>> Change gain Ctrl-drag up / down
>>
>> Horizontal labels: All hardware outputs
>>
>> Vertical labels: All hardware inputs. Below are all play back channels
>> (software
>> playback channels)
>>
>> Green 0.0 dB field: Standard 1:1 routing
>>
>> Black gain field:

Subject: Re: Alliances shift.....yeh, that's the ticket.
Posted by [John \[1\]](#) on Sun, 31 Dec 2006 11:32:59 GMT
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Shows the current gain value as dB
>>
>> Orange gain field: This routing is muted.
>>
>>
>>
>> menu

>>
>>
>>
>> Always on Top: When active (checked) the TotalMix window will always
>> be on
>> top of the Windows desktop. Note: This function may result in
>> problems with
>> windows containing help text, as the TotalMix window will even be on
>> top
>> of those windows, so the help text isn't readable.
>>
>> Deactivate Screensaver: When active (checked) any activated Windows
>> screensaver
>> will be disabled temporarily.
>>
>> Ignore Position: When active, the windows size and position stored in
>> a file
>> or preset will not be used. The routing will be activated, but the
>> window
>> will not change.
>>
>> ASIO Direct Monitoring (Windows only): When de-activated any ADM
>> commands
>> will be ignored by TotalMix. In other words, ASIO Direct Monitoring is
>> globally
>> de-activated.
>>
>> Link Faders: Selecting this option all faders will be treated as
>> stereo pairs
>> and moved pair-wise. Hotkey L.
>>
>> Level Meter Setup: Configuration of the Level Meters. Hotkey F2. See
>> chapter
>> 26.14.
>>
>> Preferences: Opens a dialog box to configure several functions, like
>> Pan
>> Law, Dim, Talkback Dim, Listenback Dim. See chapter 26.10.
>>
>> Enable MIDI Control: Turns MIDI control on. The channels which are
>> currently
>> under MIDI control are indicated by a colour change of the info field
>> below
>> the faders, black turns to yellow.
>>
>> Deactivate MIDI in Background: Disables the MIDI control as soon as
>> another
>> application is in the focus, or in case TotalMix has been minimized.

>>
>>
>>
>> meters
>>
>>
>>
>> The input meters are pre fader.
>>
>> The output meters are post fader.
>>
>>
>>
>> mixers
>>
>>
>>
>> Upper row: hardware inputs. The level shown is that of the input
>> signal and
>> is fader independent.
>>
>> Using the fader and routing window, any input channel can be routed
>> and mixed
>> to any hardware output (third row.)
>>
>>
>> Middle row: playback channels (playback tracks of the software.)
>>
>> Using the fader and routing window, any playback channel can be
>> routed and
>> mixed to any hardware output (third row.)
>>
>> Lower row: hardware outputs. Because they refer to the output of a
>> subgroup,
>> the level can only be attenuated here (in order to avoid overloads),
>> routing
>> is not possible. This row has two additional channels, the analog
>> outputs.
>>
>>
>>
>> more info
>>
>>
>>
>> Additional documentation can be found here:
>> http://www.rme-audio.com/english/techinfo/hdsp_tmhard.htm
>> http://www.rme-audio.com/english/techinfo/hdsp_tmsoft.htm

>>
>> This card can be good for:
>> * setting up delay-free submixes (headphone mixes)
>> * unlimited routing of inputs and outputs (free utilization,
>> patchbay
>> function)
>> * distributing signals to several outputs at a time
>> * simultaneous playback of different programs over only one stereo
>> channel
>> * mixing of the input signal to the playback signal (complete ASIO
>> Direct
>> Monitoring)
>>
>>
>>
>> naming channels
>>
>>
>>
>> The channel names shown in the white label area can be edited. A right
>> mouse
>> click on the white name field brings up the dialog box Enter Name. Any
>> name
>> can be entered in this dialog. Enter/Return closes the dialog box, the
>> white
>> label now shows the first letters of the new name. ESC cancels the
>> process
>> and closes the dialog box.
>>
>>
>>
>> post send mode
>>
>>
>>
>> Dragging the faders by use of the right mouse button activates Post
>> Send
>> mode and causes all routings of the current input or playback channel
>> to
>> be changed in a relative way. Please note that the fader settings of
>> all
>> routings are memorized.
>>
>> So when pulling the fader to the bottom (maximum attenuation), the
>> individual
>> settings are back when you right click the mouse and pull the fader
>> up.
>>

>> The individual settings get lost in m.a. position as soon as the fader
>> is
>> clicked with the left mouse button.
>>
>> As long as no single level is at m.a. position, the left mouse button
>> can
>> be used to change the current routing's gain.
>>
>>
>>
>> presets
>>
>>
>> Presets are stored in /documents and settings/"your user name"/local
>> settings/application
>> data/rme totalmix/
>>
>> The preset buttons can get meaningful names in the same way. Move the
>> mouse
>> above a preset button, a right mouse click will bring up the dialog
>> box.
>> Note that the name shows up as tool tip only, as soon as the mouse
>> stays
>> above the preset button.
>>
>> The preset button names are not stored in the preset files, but
>> globally
>> in the registry, so won't change when loading any file or saving any
>> state
>> as preset. But loading a preset bank (see chapter 26.8) the names will
>> be
>> updated.
>>
>> TotalMix includes eight factory presets, stored within the program.
>> The user
>> presets can be changed at any time, because TotalMix stores and reads
>> the
>> changed presets from the fil

Subject: Re: Saddam Executed
Posted by [erlilo](#) on Sun, 31 Dec 2006 13:21:57 GMT
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es preset11.mix to preset81.mix, located
>> in Windows'
>> hidden directory >Documents and Settings, <Username>, Local Settings,
>> Application

>> Data, RME TotalMix<. On the Mac the location is in the folder >User,
>> <Username>,
>> Library / Preferences / Hammerfall DSP<. The first number indicates
>> the current
>> preset, the second number the current unit.
>>
>> This method offers two major advantages:
>> Presets modified by the user will not be overwritten when
>> reinstalling
>> or updating the driver The factory presets remain
>> unchanged,
>> and can be reloaded any time.
>>
>>
>> Restoring Defaults
>> Mouse: The original factory presets can be reloaded by holding down
>> the Ctrl-
>> key and clicking on any preset button. Alternatively the files
>> described
>> above can
>> be renamed, moved to a different directory, or being deleted.
>>
>> Keyboard: Using Ctrl and any number between 1 and 8 (not on the
>> numeric
>> keypad!) will load the corresponding factory default preset. The key
>> Alt
>> will load
>> the user presets instead.
>>
>>
>> Preset 1
>> Description: All playback channels routed 1:1, monitoring of all
>> playback
>> channels.
>>
>> Details: All inputs maximum attenuation. All playback channels 0 dB,
>> routed
>> to the same output. All outputs 0 dB. Level display set to RMS +3 dB.
>> View
>> Submix active.
>>
>> Note: This preset is Default, offering the standard functionality of a
>> I/O-card.
>>
>>
>>
>> Preset 2
>> Same as Preset 1.

>>
>> Preset 3
>> Description: All channels routed 1:1, input and playback monitoring
>> via outputs.
>> As Preset 1,
>> but all inputs set to 0 dB (1:1 pass through).
>>
>> Preset 4
>> Description: All channels routed 1:1, input and playback monitoring
>> via outputs.
>> As Preset 3, but all inputs muted.
>>
>> Preset 5
>> Description: All faders maximum attenuation. As Preset 1, but all
>> playbacks
>> maximum attenuation.
>>
>> Preset 6
>> Description: Submix on SPDIF at -6 dB. As Preset 1, plus submix of all
>> playbacks
>> on SPDIF.
>>
>> Preset 7
>> Description: Submix on SPDIF at -6 dB. As Preset 1, plus submix of all
>> inputs
>> and playbacks on SPDIF.
>>
>> Preset 8
>> Description: Panic. As Preset 4, but playback channels muted too (no
>> output
>> signal).
>>
>>
>> Preset Banks
>> Instead of a single preset, all eight presets can be stored and loaded
>> at
>> once. This is done via
>> Menu File, Save All Presets as and Open All Presets (file suffix
>> .mpr). After
>> the loading the
>> presets can be activated by the preset buttons. In case the presets
>> have
>> been renamed (see
>> chapter 26.11), these names will be stored and loaded too.
>>
>>
>>
>> The preset buttons can get meaningful names in the same way. Move the

>> mouse
>> above a preset button, a right mouse click will bring up the dialog
>> box.
>> Note that the name shows up as tool tip only, as soon as the mouse
>> stays
>> above the preset button.
>>
>> The preset button names are not stored in the preset files, but
>> globally
>> in the registry, so won't change when loading any file or saving any
>> state
>> as preset. But loading a preset bank (see chapter 26.8) the names will
>> be
>> updated.
>>
>>
>>
>> set fader to zero
>>
>>
>>
>> When you want to set the fader to exactly 0 dB, this can be difficult,
>> depending
>> on the mouse configuration. Move the fader close to the 0 position and
>> now
>> press the Shift-key. This activates the fine-mode, which stretches the
>> mouse
>> movements by a factor of 8. In this mode, a gain setting accurate to
>> 0.1
>> dB is no problem at all.
>>
>>
>>
>> set multiple channels
>>
>>
>>
>> Often signals are stereo, i. e. a pair of two channels. It is
>> therefore
>> helpful to be able to make the routing settings for two channels at
>> once.
>>
>>
>> Press the Ctrl-key and click into the routing window of 'Out 3' with
>> the
>> key pressed. The routing list pops up with a checkmark at '3+4'. Click
>> onto
>> 'Analog'. Now, channel 4 has already been set to 'Analog' as well.

>>
>>
>>
>> shortcut keys
>>
>>
>> F12, the cpu and disk meter
>>
>> #toggle Matrix view
>> X
>>
>> #toggle visible or not for Input, Playback, Output, Submix
>> I, P, O, S
>>
>> #Fader
>> Set to 0 dB Ctrl-click
>> faders
>> Set to -6dB for hardware outputs Ctrl-click faders
>> Center pans Ctrl-click pans
>> Fine Control Shift-drag
>>
>>
>> #Stereo
>> Set faders pairwise in fine mode Shift-Alt
>> Move faders or pans in stereo Alt-drag
>> Faders jump to 0 dB pair-wise Ctrl-Alt-drag
>>
>>
>> #Presets.....
>> Set Preset to default Ctrl-click on preset button
>> Load preset Alt-preset_number
>>
>> #level meter setup dialog
>> F2
>>
>> #preferences
>> F3
>>
>> #toggle Mute Master
>> M
>>
>> #toggle mixer view
>> T
>>
>> #link all faders as stereo pairs
>> L
>>
>>

>> #meters
>> #Display range 40 or 60 dB
>> Key 4 or 6
>>
>> #Numerical display showing Peak or RMS
>> Key E or R
>>
>> #RMS display absolute or relative to 0 dBFS
>> Key 0 or 3
>>
>> #Numerical display selectable either Peak or RMS
>> Hotkey E or R
>>
>> #Measuring SNR (Signal to Noise) requires to press R (for RMS) and 0
>> (for
>> referring to 0 dBFS, a full scale signal). The text display will then
>> show
>> the same value as an expensive measurement system, when measuring 'RMS
>> unweighted'.
>>
>>
>>
>> On Thu, 25 Jan 2007 22:26:14 -0700, "DJ" <www.aarrrrggghhh!!!.com>
>> wrote:
>>
>>>I could have sworn I saved this somewhere but, of course, I can't find it.
>>>would you be so kind as to post this again?
>>>
>>>thanks,
>>>
>>>Deej
>>>
>>
>just a couple of sales away from divdahood. congrats your majesty.

On Fri, 26 Jan 2007 16:02:05 -0800, "Sarah" <sarahjane@sarahtonin.com>
wrote:

>Hey,
>
> OK, week or two ago, I signed up with CD Baby www.cdbaby.com which if
>you don't know, is an online "record store." So now Sarahtonin "Wayward"
>has a page there at <http://www.cdbaby.com/cd/sarahtonin>
>
> And that's cool, but I

Subject: Re: Alliances shift.....yeh, that's the ticket.
Posted by [bunuel](#) on Sun, 31 Dec 2006 16:50:29 GMT
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ou'll have...hmm...broker

>peace in the Persian Gulf? Cure cancer? Rebuild an old car? Hike up a
>mountain? Take up gardening? Put solar panels on the barn? Paint
>detailed impressionist replicas on your toenails? Whittle?

>

>Cheers,

> -Jamie

> www.JamieKrutz.com

>

>

>DJ wrote:

>> I discovered that you can freeze tracks with external processing if you do
>> the freeze in real time like you would do a Paris bounce. Either I missed
>> this somehow in Cubase SX3x or it is something new. At any rate, this is
>> totally amazing. Just jot down the type of and settings of the external
>> processor in the channel notepad, freeze the track(s) and you've got recall
>> of tracks that were processed with outboard gear. I haven't tried it yet but
>> I'm assuming that you can also unfreeze them at any time.

>>

>> Man.....Paris is looking more and more like the history channel here. Even
>> Amy likes Cubase 4 with the sound of that Neve box strapped on the mix bus.
>> this is the first time I've ever heard her say she was good with a Cubase
>> mix vs what she's used to hearing around here. I'm just so tired of jumping
>> from platform to platform. Now all I've got to do is get comfortable
>> tracking/punching on a native system and get my head completely around
>> Totalmix. How hard can that be if John and Neil can do it ;oD???

>>

>> I don't think ASIO direct monitoring is going to be such a PITA really.
>> I've just never done it in a *fro real* session so it's a little
>> intimidating to put all my eggs in one basket. Really, it wouldn't be too
>> different from what I'm doing now. When I track to Paris, I don't really use
>> FX because I've got external reverbs paired with my headphone mixers so the
>> talent can adjust their own reverb and track levels anyway. As long as they
>> aren't hearing any latency, they should be happy. Guess I'm going to have to
>> start getting my head around this. Paris is just so stable for tracking that
>> I may never give it up. Tracking sessions are just sooo critical. A couple
>> of major FU's and the vibe is lost and the whole session can go downhill.

>>

>> This Cubase SX 4 has definitely got me stoked.....waiti.....I probably
>> said that, didn't I?

>>

>>

>>

>>

>>

>>

>>My understanding is that Freeze does not allow further automation so instead just render to a new track committing the effects, you can always go back (see my section in my treepad on "rendering with effects"). A trick the fine Morgan mentioned to me was to render a track out fully wet and have two tracks side by side Dry and Wet, then mix/automate to taste.

When you render with effects with File / Mixdown / Selected tracks you can check add to pool and project window and the render will bring you a new track back in. With this technique you can still add automation as you ride faders/pans/eqs etc. Then disable the effects on the old track or remove it entirely, or drag your new tracks events up to the old one and replace it with the new committed events and delete the newly added track.

CTRL drag will lock it as you drag up and down.

Copy Events by Select Events. Drag. Press Ctrl-Alt before releasing.

Also the multi track export scripts allow you to get a beverage and export many tracks in a batch. Get them here for now:
[www.kfocus.com/Multi Export of Individual Tracks.zip](http://www.kfocus.com/Multi%20Export%20of%20Individual%20Tracks.zip)

Kick out the jams !

DJ wrote:

> I discovered that you can freeze tracks with external processing if you do
> the freeze in real time like you would do a Paris bounce. Either I missed
> this somehow in Cubase SX3x or it is something new. At any rate, this is
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>
> This Cubase SX 4 has definitely got me stoked.....waiti.....I probably
> said that, didn't I?
>
>
>
>
>
>
>
>Maybe that's a part of it none of us wants to concede. He is a lot older
now.

"James McCloskey" <excelsm@hotmail.com> wrote:

>
>After watching the video I can see why people were not impressed and felt
>let down by his playing, and his appearance. I think the video is kind
of
>sad, not the old/young EVH.
>
>James
>
>"DC" <dc@spammersinnamm.com> wrote:
>>
>>It's ain't so.
>>
>><http://www.youtube.com/watch?v=slr-WBZT1MI>
>>
>>He seems to be playing ok to me. He is in bad shape though, no doubt
>>about it. The clips of him that were on the Fender site have been taken
>>down. I had to find a copy on you tube...
>>
>>I think he said some things that were not so...
>>
>>Anyway, we all hate to see this happen to someone so talented, yet
>>dope and drink still have this cache of hipness... amazing really.
>>
>>DC
>>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>I just got an email from a friend that saw EVH at the Fender booth at

NAMM.

>>> He said that he can't even play any more, that it broke his heart to see
>>>and hear it. EVH was his hero. He said it was sooo sad. He said that
>>he
>>>is still in shock over it.
>>>
>>>Drugs and alcohol kill!!!!
>>>
>>>James
>>

<http://tinyurl.com/ysragu>

Just when I was worried that the soon-to-be 8 processor G5 would seem slow.
GeneThis is a multi-part message in MIME format.

---=_linux45bb7c02
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

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

>Hey,
>
> OK, week or two ago, I signed up with CD Baby www.cdbaby.com which if

>you don't know, is an online "record store." So now Sarahtonin "Wayward"

>has a page there at <http://www.cdbaby.com/cd/sarahtonin>
>Sarah

Congratulations.

I wont be buying any 99-cent-per-song singles since I have the antediluvian
version (Which I love.)

Subject: Re: Alliances shift.....yeh, that's the ticket.
Posted by [bunuel](#) on Sun, 31 Dec 2006 16:54:01 GMT
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br />
Gene

---=_linux45bb7c02
Content-Type: image/jpeg; name="sarahtonin_cover.jpg"

Content-Disposition: attachment; filename="sarahtonin cover.jpg"

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Subject: Re: Alliances shift.....yeh, that's the ticket.

Posted by [DJ](#) on Sun, 31 Dec 2006 17:08:27 GMT

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Subject: Re: Alliances shift.....yeh, that's the ticket.

Posted by [DJ](#) on Sun, 31 Dec 2006 18:44:17 GMT

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---=_linux45bb7c02--nah, he just looks like shit plain and simple. I can find 70 year old

Subject: Re: Saddam Executed

Posted by [John \[1\]](#) on Sun, 31 Dec 2006 19:04:03 GMT

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>policy, they only have a 90 day warranty!!!

>>>>>

>>>>>James

>>>>>

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

>>>>>>

>>>>>>Hi,

>>>>>>

>>>>>>Anyone here actually had any real hands on with this board/controller,

>>>>>>especially

>>>>>>with Cubase 4? James got me intrigued but I have read that the build

>>quolity

>>>>>>may be somewhat on cheesy side.

>>>>>>

>>>>>>Thanks,

>>>>>>Jon

>>>>>

>>>>

>>>

>>

>Thanks for sharing this. I've been looking for something like this for a while for backing up digital photos when on vacation.

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

>

>Hey all,

>

>I got tired of writing 16 CDR's to do a full backup (no music

>included) and the little keychain drives are too small, so I

>got one of these

>

> <http://www.provantage.com/seagate-st9100801u2-rk~7SEGR00J.htm>

>

>Had it for a week now and it works very well. Very small and it

>goes nicely in my briefcase. At 100G (they go up to 160G)

>for 118 USD it's a good deal. It's USB 2 and likes a USB hub for

>power. It has 2 USB connectors on the cable (one is power only)

>and did run off a laptop, but a hub is always better for power.

>

>DCSarah, put out a legit (for us old folk cd) and gene and i will buy
it. we be Old School dudes!!!

On 28 Jan 2007 03:21:22 +1000, "Gene Lennon"

<glennon@NOSPmyrealbox.com> wrote:

>

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

>>Hey,

>>

>> OK, week or two ago, I signed up with CD Baby www.cdbaby.com which if

>

>>you don't know, is an online "record store." So now Sarahtonin "Wayward"

>

>>has a page there at <http://www.cdbaby.com/cd/sarahtonin>

>>Sarah

>

>Congratulations.

>

>I wont be buying any 99-cent-per-song singles since I have the antediluvian

>version (Which I love.)

>GeneUh, er, well Rick, her band does have a regular old CD out ya know. Go
to the CD Baby link below. "In stock now, will ship within 24 hours" as
it says. BTW it's an excellent CD.

"Sarahtonin has bee

x 1" tape machine for mastering!

>>>

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

>>>> Well I was sorta' hoping this wouldn't happen but it did and now I may

>>>> be

>>>> doomed. What I have always objected to with the native mix bus is the

>>>> *crowded* feeling that happens when summing. this is also the reason I

>>>> have

>>>> jumped through so many hoops to keep Paris viable. There's this feeling

>>> of

>>>> space at the ass end of a mix. I know this can be very much changed by

>>>> gain

>>>> staging tracks and busses.

>>>>

>>>> Well, I just got the Neve 5042 happening across the mix bus of Cubase 4

>>> (the

>>>> reason I was hearing phasing was because, like a dumbass, I was

>>>> monitoring

>>>> the mix channel in Totalmix...but anyway) and I am playing back a 30

>>>> track

>>>> mix with no subbussing, no gainstaging, etc. Switching the 65042 in to

>>>> the

>>>> bus results in a lot of the same spaciousness on the top end that I

>>>> hear

>>> in

>>>> Paris.

>>>>

>>>> You know, of course, what this means.....

>>>>

>>>> ;o)

>>>>

>>>>

>>DJ:

I did this exact thing for 4 years while using Paris for music / audio
post at the TV station. I had no problems with audio data in either
direction.

Larry

DJ wrote:

> I'm wondering if the MEC S/Pdif I/O will interface/sync with an AES device

> using XLR>BNC adapters. anyone ever done this? If so, tldid it work both way

> (input and output?)

>

> Thanks,
>
> Deej
>
>I love this world !

"Martin Harrington" <lendan@bigpond.net.au> wrote:

>All you have to do is go to the web site and press "gimmie"

>--

>Martin Harrington

>www.lendanear-sound.com

>

>"John" <no@no.com> wrote in message news:45ba7b34\$1@linux...

>> gimmie !

>>

>> DJ wrote:

>>> that's what is so cool about this Neve box. It really does deliver that

>>> kind of mojo without introducing compression artifacts that I hear

>>> with.....errrr.....compressors (DOH!!!)

>>>

>>> ;o)

>>>

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

>>> news:45ba58c8\$1@linux...

>>>> Now you Just need to get that Ampex 1" tape machine for mastering!

>>>>

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

>>>>> Well I was sorta' hoping this wouldn't happen but it did and now I
may

>>>>> be

>>>>> doomed. What I have always objected to with the native mix bus is the

>>>>> *crowded* feeling that happens when summing.

Subject: Re: Alliances shift.....yeh, that's the ticket.

Posted by [bunuel](#) on Sun, 31 Dec 2006 19:24:16 GMT

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i18RZxFUgmxpE5XGjon+Hqztbr+HU/bb08MCrbBuoopXTX/B+vAlc9vRT3Zm
vWj6DNwDUPsz44MPZPEdkeP2Huo9tLyFYikJqBCZTGtySBta5wo8PxzDtBHZ
6drWalmnw6hrt5LmfqzEtMQc6U+zxxObXEIrai3jZemGoMxUj9Pswm5vudAJ
K8z5ipKcByS4TzOexRt0Y1rO1zICVrU01RNHft6bG3Dadlr4H/D/AEYkhcBC
VLLrJy5YhGRmke38UqSJVIR3vigikaPt8SqiFf3L83dpp66dPEtwlSczy/Tw

wyluC58FFQcv0+jFbXN/bes3NqmXdG5Ay66SKHEhARpFKeSqBV7kTXuVFX8f
X06ldmvPlpGWQeVhy5U9+Abural3G2R4SOsh4mtM8sgBxxTTdYNN0LLxbYxs
akWeRnWOtbGgwZL7ApDqwaJ2AErWgRxNXkeqDG1Fc5Uair0bW0Ut44jtAZJW
4KuZPuAzr7BiobwLZO5uf4cSZM7VVQa8STQAc64sPJTbibMccZOD4YYMfdHI
SWj8uuKt5HzcQhoyVVFoqY4SNiTbOXHIXzyRuOBoClglUiq8dzdoeg+6bxbH
uXuOFo6hWggelWBAYPluZQZiiEB6g6gBlgA7k9btq2dh2nsE6SKWYXFwtSmq
tDHGxppGWb5ryU88Y+2YbZ3lVZShkiThEQpWPRsE66Lq5r2q5ex2qt1RdUT9
i9et72O/2ySs8JVCaDMVNPACpoOZ5ZeOJLad4tr6EGJ1c0BND9WL6abkVtrj
nLP7cWfn3CxuNt/sNjH23Bb38i4u5O69hV4Vbcetq67HtytvrnBEBIph3OJ2
dO8FdNpaw0qwbHY2lc4ph39QbbRuNvtV/dyLSBpl0FV1dQtJrBjf90BRUKVq
GowBGT8XlrNexW6E9fQz0zBCjyeZTQ5k5A+FRwwm8DMZxTF9gOS+0UvebBX7
ibhbk7H7n49ZQRPKpWFTIW1Jt48WlUNzmKYyH6ZmNnXbmLdVySlg4phBUJZI
JT2h6uHso3MM1j3KtrM9pEssTsAGm6cqQtDNoXzsvkctoLkBiQCA5FTeo8tt
uFtcdvG5WK6cRyRq9UjaSJ5BJGXAigkvGBq0gsozqVBsh46Tm2XMHh/KaUkt
lfKzg/i4r145YjWkfBN0tl8GDYtFYAjzwQJ35dU0MRmtIOGQSOax3cNv31w2
9rD0fl1xiKSbuHb5dNAGVZN3gdQ2mo1UarAEgMSATxJh+Uu+F769sqymaOD0
+7vi11YhjH2VvSOV1AHTqBAJAqADQVoNiH1m3B1jnXY7GCr99mxl1nMnlKWt
pl2RWMY64D1l6yybLdS+1tMQ3NjSpl4lelk91VGe4aGbHcyU9j1aBfMrNO9H
7v5P1w3Z0EjXL7CioE0Bs2BZgX8gKhdQ1VFRmKVII/VTbrbcfyzdsrclGkX
qD3151hihUbR2dUNoowDMUXljJx5VRZRt9YY/YW+HbjWO2jh45aWtnOi1Bt
xlgWILjWJZhm10auxudfS329NVvw6VFKaGHytCCYRXsFISPqi27usp9tF3N
uN9JdGJ0VHFmulneFAVYR6A5BDLm0bUdicsZRm7WvINyNnt+3WUVqkkblwbo
lIAldIK6ixTV5WBo6jSoFCtBLzTZ3PcjFIWxjbLGx67zPBIWIX0Sk3QtD44H
dXKttCbdtsqZzXJkiqyODn0eJbNnQyTsYjoSJkC6zLEQtYbx3w277kDDdbgk
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YxCHBkkM4YWANj2TRKsZzjul4+zu1d/skhu59wa4aGRnlmVAB0vKBGQgDM7E
CpdzwDajkBq+7w7u2a9kl21LXoCWIKiMzOwkLEmUajpVFBz0opzoy8CamSZv
Z7OPxz6XIZAxMlrc0IK2JMfYV0S2oA1slyU85fmsMTtKy8gTamQbtLJiSU7k
7mr1mHu/tGXt3dBaRI3tplxIhYaWCKkaJAMhlpDK4GVQCMiMah7H72j3/ZjN
dCNbyB+m6xksjMACJlyaExuCCpFaZiuWAp3Ysk3Cy6VIW6wNwd6cqvgABR0m
N28ypxqmANXpFrnggllnZ2u0Vys/HqCjLwxj5XSiaufH21ribaRLm4L3wZ2l
FNAYy4EU5+OCV4+YjKmSe+Js3mu39bGYEYHnt50yOCQilx7AEkqN4mp+8qtT
qMvbiNW1OQZa8eP1Ymds2928wWiDNeIrlmfd9uCN3Aly8ZG2VZEWGRjWMa8
5O80klhqn8ZdVc/VU17l9demkMgYmCOhQ1J95PLwxL3cKRIs9xQunDP6M8DI
bb5xYY36S4wxOTT3BTv1Tya6e3DorW6ft9FXX16fJau1SKMBn4Gn7MQ026ov
IGsSEGMqK15VJPLHo2kMbO5Ei2twFWHDL9zDa5zkYWSj9WSiNena8aq30RPx
TrzMI4fIWOqnLMe7DjbZLi8JeRV6A5Uo1fHLA18m9/5XHPdM02Ftzj+Q3uV4
22HEyOxhSPDAgRrFp0jgfAkQ3+aQ5vaVFK1CCVWuRU6MuzN23TYrpNy2t0W4
RWUEqpoGyORBz5g5EHhisPU2027cYn23co5ZLF2ViFZlqV4AkcfArmKYF9Pu
Dsmll3L9paaSNy6a4tNkYwcl3Mc1fEhWXMUScTna9jhor0TRHM+PV97V62d8
WZjExhntwaP1KksK8QcqN9NPZjN9/wCmPZN8jtAtxbyH4ShFFPhSmY+rLnh/
NxrbLk/jJ7jbqQOXdVIZKI5JXWUWKc8oiAapCvsoLVYYtOZw2qCU1zkK4a6t
+XtW5rDvPtT1FtG2+6ZLTdC6BFYBixY+XSSBqzyZVoQDxzxXn3D3R6eXa7jZ
iS72UKxcgkAKBU6lFQuWalqgnkKVwl58yp9gID8Xsf5s0OSTr4thZWeHycNS
iqGIW/qJM2tDd1Mt9wsrF5sUIUf2ezMSUTQieEa1T3529v1rbybBfW1lc7Ep
cRGTWpVpjHViYHJV0mmqoJYBqCmq5O0t42bd5V7gsJ7iC/kWNZAhhBqkfVy0t
Sh8/AEaqHzLnxHaHc7EKzGMZoaK73GnFyolrnck1yXBY31K6tSveU5PIU+J

HroD6yU++qxnGsUwY42MRFEjnORx5216c3dHb2ji32k3ptWR3DXHUaLRKqrU
sikIjIPOhBJevLVWncvf9nfbhemaXdEiS4jyCW3TV0ZGrXSziriU0D8NJAqW
AKvjDkop/MvhXAAYsgS8u+J4SSnFdKCSTXb7baD9tGmscoSxWx1aRgdFWKLx
DV7nounr16t/kvSNrPTGiLu+2Gi1IDNvFs9VcnMEMSajVn5mJJwffk7uBe+u
9xcAu7DsbvKrMR8K9I70gBWnEGgyOkAUC0xsdesw4sfHOux2MFv77d9V0HLP
mDIsEqXyJcrgTCfrC38eLEllxHc1/1d1li8iBdwBU6D85HCkNRGNV6jlrG9
jP0nINv68X9xSfSmxjV0ynmWo8nTc0kZm0aRpagDmq8cFfqXbwXP5au3YpAp
nPfjc2gvXpr/AHV2VqLEeZTp+Fhy1LXzBWx9Nyn5NFWDXQGFpJcC/wAsi1Zr
Dcze2DWnyoc2JS34MbjU1bEyKpyGxtrwKWSFtBS5RZ7ASXOKbtdo7uXfbaTZ
pp7Vbq0j6MJ88FuJZkYMV8tW1lIorrrchVAJADkpTPPbO0XUO4xR3jQ3MnWIBK
PIYomHxVZ6Kcf82o1NkCdAVzgVcT2z3OuNxxhWA8yHitRXzmmwH1uKZHvvlqHW
mYpRzswr65Msg3N0j5V12xcmEaW0Ui3rzCc4nYLUc7RubTc79Ort93cAMzCq
QBRDGTpIJIWNV6Y4LpY1UFSa4Ku5Z/k9pmKXNtbzkaTrZqlmOkfAjtVqqgSC
FXM6Tlg2q6aWpniogrLHXIYcCL7urrrbe47Rkiota2IyN7eKZsSpCBgRAMPxB
C5BDRNe1NI2cu2MiSXECC2sgY0SYRK4Ympl0sy+alcMNaZioOMv7jbb31GiSd
7mNgpEsLO8ZUDy1LBSCNRBOKca1oakq9vYMS8qbfEcuxmwyqlv44ZNfAgZDO
oLWnyKqioOjvYtoIEpvtqoTNDxXCGKTHa0b3taxqol+qnY2w9z9uNuN9fQbW
LU9Q3JRZECE1kVI1LUvXJgdQJqA3AkvpI3I3B2r3AlrY20+4tOOkLfWyknIL
pJDaQtOFKUHEccQjtyvVwvYXpPdZe2NXkXtZcuNVT3ia5HxGmexPfsb3tFla
xvb3arqqa/j1+e99tD3o1QkU51y4cx78foRt3c1ntU/RuqhmUEAAGns48eOC
azD7n+OCjxWYy6vVyIT3ABasD3IJUYqM8SN0VyonUldilR/NWmoe36cE794b
eYwUYhgPAVoeVK8fpwEG6fOS13HkLErILXTjtQKCj96qlpPTv/cRG/P8E/BP
Tohstj6JDS0ZCcGpPjgL3vvS2ul6duX6wOdUy+upypx8ThQ2g2n3L3Fmx7T
J2SAVakYZ0RHq1pg666q7X4uRV9OILyW0s06KltRy8TI4nCW1Qbvul6x0+gC
CQcjQ8wOZ9mLS0n4dtLt1Gt8im1uM4xVhQciZYnaBVIMevhCJU8kuQ9fRET8
fx6FHH+YuCSKI240oD4DLFGryQbZZrJL5YUFWzqa8CTXP+rFH/Lvllj28yOx
vFaBjq2HYElzJprF95KANHCEKCxyKsaMRER66L6r+HRvs2zT2JMs5FHGQRUj
9nuxTnendVjuzCCw1llfzFhQU4eX38a4AJyuM7X4ar+Kqvquq

Subject: Re: Saddam Executed

Posted by [DC](#) on Sun, 31 Dec 2006 19:33:01 GMT

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s that

look better than him. On Fri, 26 Jan 2007 22:49:37 -0700, "DJ" <www.aarrrrggghhh!!!.com> wrote:

>Guitar!!! .which in my case, always leads to songwriting/composition. Also,
>learn to be a Cubase Power user and work with another engineer in this area
>who had invited me onboard and is a very experienced producer and successful
>mix engineer so I can refine my studio skills is what I've got in mind. I
>can alternate between these realistic goals with some focus now. I've just
>had such a "jones" to settle on one platform that can do what I need well

Dude,

You wanna split that up into a couple of paragraphs to I can read it without my head exploding?

pabl like this idea.....

>"They can adjust the transistor for high performance or low power," said
>David Lammers, director of WeSRCH.com, a Web portal for technical
>professionals.<

1000W PSU's may start getting popular in the DAW world. this is exciting stuff.

;o)

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:45bb74b8\$1@linux...

>
> People predicting the imminent end of Moore's Law are proven wrong again.
>
> <http://tinyurl.com/ysragu>
>
> Just when I was worried that the soon-to-be 8 processor G5 would seem
> slow.
> GeneDJ has this problem hitting the freaking carriage return key. !!

Paul Braun wrote:

> On Fri, 26 Jan 2007 22:49:37 -0700, "DJ" <www.aarrrrggghhh!!!.com>
> wrote:
>
>> Guitar!!! .which in my case, always leads to songwriting/composition. Also,
>> learn to be a Cubase Power user and work with another engineer in this area
>> who had invited me onboard and is a very experienced producer and successful
>> mix engineer so I can refine my studio skills is what I've got in mind. I
>> can alternate between these realistic goals with some focus now. I've just
>> had such a "jones" to settle on one platform that can do what I need well
>
>
> Dude,
>
> You wanna split that up into a couple of paragraphs to I can read it
> without my head exploding?
>
> pabl was specifically meant to cause a head explosion ;o)

I just woke up and haven't had my coffee yet but I had to write something

Subject: Re: Saddam Executed
Posted by [DJ](#) on Sun, 31 Dec 2006 19:38:40 GMT
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this is also the reason

I

>>>>> have

>>>>> jumped through so many hoops to keep Paris viable. There's this feeling

>>>> of

>>>>> space at the ass end of a mix. I know this can be very much changed
by

>>>>> gain

>>>>> staging tracks and busses.

>>>>>

>>>>> Well, I just got the Neve 5042 happening across the mix bus of Cubase
4

>>>> (the

>>>>> reason I was hearing phasing was because, like a dumbass, I was

>>>>> monitoring

>>>>> the mix channel in Totalmix...but anyway) and I am playing back a 30

>>>>> track

>>>>> mix with no subbussing, no gainstaging, etc. Switching the 65042 in
to

>>>>> the

>>>>> bus results in a lot of the same spaciousness on the top end that I

>>>>> hear

>>>> in

>>>>> Paris.

>>>>>

>>>>> You know, of course, what this means.....

>>>>>

>>>>> ;o)

>>>>>

>>>>>

>>>

>The thing I've never figured out though, is they keep asking for money when
I do that. I mean, "gimme" implies give to me, as in gift....

False advertising if you ask me. Shame, shame, shame...

;-)

On 1/27/07 5:42 PM, in article 45bbf1fe\$1@linux, "Martin Harrington"

<lendan@bigpond.net.au> wrote:

> All you have to do is go to the web site and press "gimmie" The bottom end from the 1030's I have at the office sounds drastically different between setting them on top of the console and from the shelves I have mounted to the front wall of the control room.

Just a thought,

CLWow! 1 terabyte, FW800, RAID, and 400.00

Impressive. Let us know how that works out for you.

DC

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

> If you have larger backup needs, I can recommend this:

>

> <http://www.westerndigital.com/en/products/Products.asp?Drive ID=270>

>

>

> Usable for streaming on FW800.

>

> Genepost some with / without samples?

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45ba59c9@linux...

> This thing is very nice. The owner is a client of mine and I did an
> install of his studio last week with a *real* tape deck. I've got this for
> another week to play with here before the owner returns from an out of
> town trip. I think I may be able to work something out with him to keep it
> here.....I hope. It's really some sonic dope. One of those things that
> isn't obvious but is immediately missed when it's switched out of the
> signal path. .

>

> ;o)

>

> "James McCloskey" <excelsm@hotmail.com> wrote in message
> news:45ba58c8\$1@linux...

>>

>> Now you Just need to get that Ampex 1" tape machine for mastering!

>>

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

>>>Well I was sorta' hoping this wouldn't happen but it did and now I may be
>>
>>>doomed. What I have always objected to with the native mix bus is the
>>>*crowded* feeling that happens when summing. this is also the reason I
>>>have
>>
>>>jumped through so many hoops to keep Paris viable. There's this feeling
>> of
>>>space at the ass end of a mix. I know this can be very much changed by
>>>ga

Subject: Re: Saddam Executed
Posted by [dc\[3\]](#) on Sun, 31 Dec 2006 19:53:25 GMT
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n rockin' it old school, and new school, and Quaker
school, and all the schools in between..."

Cheers,
-Jamie
www.JamieKrutz.com

rick wrote:
> Sarah, put out a legit (for us old fol

Subject: Re: Saddam Executed
Posted by [DC](#) on Sun, 31 Dec 2006 19:54:41 GMT
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k cd) and gene and i will buy
> it. we be Old School dudes!!!
>
>
>
> On 28 Jan 2007 03:21:22 +1000, "Gene Lennon"
> <glennon@NOSPmyrealbox.com> wrote:
>
>> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>> Hey,
>>>
>>> OK, week or two ago, I signed up with CD Baby www.cdbaby.com which if
>>> you don't know, is an online "record store." So now Sarahtonin "Wayward"
>>> has a page there at <http://www.cdbaby.com/cd/sarahtonin>
>>> Sarah

>> Congratulations.
>>
>> I wont be buying any 99-cent-per-song singles since I have the antediluvian
>> version (Which I love.)
>> Gene
>rick <parnell68@hotmail.com> wrote:
>Sarah, put out a legit (for us old folk cd) and gene and i will buy
>it. we be Old School dudes!!!
>
>I not only have the CD, I play it all the time.
>And you are right Rick, I am an Old School dude.
>Gene"DC" <dc@spammersinhell.org> wrote:
>
>Hey all,
>
>I got tired of writing 16 CDR's to do a full backup (no music
>included) and the little keychain drives are too small, so I
>got one of these
>
> <http://www.provantage.com/seagate-st9100801u2-rk~7SEGR00J.htm>
>
>Had it for a week now and it works very well. Very small and it
>goes nicely in my briefcase. At 100G (they go up to 160G)
>for 118 USD it's a good deal. It's USB 2 and likes a USB hub for
>power. It has 2 USB connectors on the cable (one is power only)
>and did run off a laptop, but a hub is always better for power.
>
>DC

If you have larger backup needs, I can recommend this:

<http://www.westerndigital.com/en/products/Products.asp?Drive ID=270>

Usable for streaming on FW800.

GeneAll you have to do is go to the web site and press "gimmie"

--

Martin Harrington
www.lendaneer-sound.com

"John" <no@no.com> wrote in message news:45ba7b34\$1@linux...

> gimmie !

>

> DJ wrote:

>> that's what is so cool about this Neve box. It really does deliver that

>> kind of mojo without introducing compression artifacts that I hear
>> with.....errrr.....compressors (DOH!!!)
>>
>> ;o)
>>
>> "James McCloskey" <excelsm@hotmail.com> wrote in message
>> news:45ba58c8\$1@linux...
>>> Now you Just need to get that Ampe

Subject: Re: Saddam Executed
Posted by [Jamie K](#) on Sun, 31 Dec 2006 20:10:58 GMT
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gt;that
>>>it might be my next move in a year or so. I think it would be a good
solution,
>>>especially for the price.
>>>
>>>James
>>>
>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>
>>>>Thanks for all the info James!
>>>>
>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
>>>>Also, Cubase implementation will be a key factor if I move from Paris.
>>I
>>>>will consider the Yamaha boards too (used though due to price) because
>>of
>>>>the Yammy/Steinberg connection and better Cubase implementation I would
>>>suppose.
>>>>The Tascam boards do seem like a very good value though... especially
>if
>>>>they don't break and are not horribly non-intuitive.
>>>>
>>>>Thanks again,
>>>>Jon
>>>>
>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>
>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>and
>>>>vary
>>>>>usable. It was only the DM-24 that had the problems.
>>>>>
>>>>>James
>>>>>

>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>
>>>>>Hey Jon!
>>>>>
>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.

>A
>>>customer
>>>>>of mine also has one. The mixes from both source sound good. You should
>>>>>always test drive before you buy. You have to like it. I would think
>>>>twice
>>>>>before buying a DM-24, the Mic pres were not so good, they had low head
>>>>>room.
>>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There
>>was
>>>>>an upgrade for the mic pres through Tascam, they may no longer be doing
>>>>>that.
>>>>>
>>>>>I hear the DM manuals are terrible, you can go down load them. If you
>>>>buy
>>>>>one, make sure you have 30 full days to test it. Clear your planner
>>for
>>>>>test time. Read the manual in advance and go to the NG a lot before
>>you
>>>>>get it. Every once in awhile Tascam puts out a lemon, so you want to
>>>>be
>>>>>able to fully test what you buy from them. Unless they have changed
>>their
>>>>>policy, they only have a 90 day warranty!!!
>>>>>
>>>>>James
>>>>>
>>>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
>>>>>>
>>>>>>Hi,
>>>>>>
>>>>>>Anyone here actually had any real hands on with this board/controller,
>>>>>especially
>>>>>>with Cubase 4? James got me intrigued but I have read that the build
>>>quolity
>>>>>>may be somewhat on cheesy side.
>>>>>>
>>>>>>Thanks,
>>>>>>Jon

>>>>>

>>>>

>>>>

>>>

>>

>Hi Don,

Nice that you bought faderworks. This shows to the author that we encourage these kind of moves regarding Paris oriented plugins.

Regarding Pulsar it depends on why you would want Pulsar ?

If you would need it for further processing ala UAD1 then that is a smart move.

Please describe me your Paris rig and I will let you know what I suggest.

Regards,

Dimitrios

"Don Nafe" <dnafe@magma.ca> wrote:

>So if I wanted to migrate to pulsar....not that I'm in a real rush as I have

>a big mixing project on the go right now, but assuming...

>

>Here's what I'm doing

>

>95% + of my work - Mainly mixing - ocassionally I record 2 tracks...even

>rarely 4 tracks

>

>Maxed out at 48 tracks so far and ocassionally flying Paris tracks to Cubase

>Rig max 16 tracks to and from on average a couple of stereo pairs (stems)

>

>No UAD Cards (yet but their coming)

>

>

>So using assuming Cub

Subject: Re: Saddam Executed

Posted by [DJ](#) on Sun, 31 Dec 2006 20:22:56 GMT

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ase as my primary mixer what all would need to be

>purchased.

>

>

>Don

>

>

>

>Hi Dimitrios

right now I have

2 MECs - both have ADAT modules and one has an 8 in and 8 out

second rig has a dakota card lightpiped and ADAT sync's to Paris...it's loaded with a number of special ed DAW's and plugs as I haven't decided on which DAW to use although I am leaning towards Cubase or Nuendo

I use mainly Wave plugins but I can see a UAD card or two in my future real soon

I do mostly mixing but would like to be able to record a max of four tracks at a time...anymore and I just use a studio or my partner's rig.

Keeping Paris might be an option but with what I'm reading re: the Neve 2 buss comp I could just as easily dump it.

Don

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bceefd\$1@linux...

>

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> Nice that you bought faderworks. This shows to the author that we

> encourage

> these kind of moves regarding Paris oriented plugins.

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>

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>>
>>
>>So using assuming Cubase as my primary mixer what all would need to be
>>purchased.
>>
>>
>>Don
>>
>>
>>
>>
>Don,

Before you make the jump away from Paris by virtue of reading my posts about the Neve, I would suggest that you try one. It isn't **exactly** the same as the Paris bus. It's something that I like personally, and I like it enough to make the jump to something else. One thing that I like about it is that it is **simple**. You strap it across the stereo bus, dial it in and you're done. No mass of cabling and redundancy like an outboard mixer or external summing device. It is very expensive for what it does though.

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The Neve, OTOH, is basically a very expensive one trick pony. I **definitely** wouldn't bail on Paris based on **my** opinion about it. My advice would be to demo it for at least a week and make a very serious effort to see if you can get what you're looking for with this on large track count mixes before you decide to buy it or to sell your Paris gear.

Regards,

Deej

"Don Nafe" <dnafe@magma.ca> wrote in message news:45bcf44a@linux...
> Hi Dimitrios
>

> right now I have
>
> 2 MECs - both have ADAT modules and one has an 8 in and 8 out
>
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> loaded with a number of special ed DAW's and plugs as I haven't decided on
> which DAW to use although I am leaning towards Cubase or Nuendo
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> I use mainly Wave plugins but I can see a UAD card or two in my future
> real soon
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> I do mostly mixing but would like to be able to record a max of four
> tracks at a time...anymore and I just use a studio or my partner's rig.
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> buss comp I could just as easily dump it.
>
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>
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Subject: Re: Saddam Executed
Posted by [erlilo](#) on Sun, 31 Dec 2006 20:40:44 GMT
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>>>
>>>So using assuming Cubase as my primary mixer what all would need to be
>>>purchased.
>>>
>>>
>>>Don
>>>
>>>
>>>
>>>
>>
>
>Hi Dimitrios,

The whole thing may already be spoken for. If that changes, I'll let you know.

Regards,

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bcebba\$1@linux...
>
> Hey DJ,
> I don't think you care now that much as you are selling your Paris stuff
> !
> Anyway would you consider a partial trade partial money for one mec one
> adat
> module and one eds card ?
> I have this nice AKG C562BL microphone plus cash.
> You can name the difference needed.
> Whats that AES out ??
> Is this a module with one aes out ? or 4 AES ???
> Regards,
> Dimitrios
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>Hi dimitrios,
>>
>>the problem with using large latency plugins with Paris is that as you
>>play
>
>>back the audio, if you are watching the timeline in the Paris editor and
>
>>applying fader automation using the timeline as a reference, you will
>>hear
>
>>the audio much later than the reference event is displayed. I think your
>
>>idea about the spinaudio wrapper reducing the latency to 4092 samples
>>might
>
>>make this problem go away.
>>
>>;o)
>>
>>Deej
>>
>>
>>
>>
>>
>>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45bc7377\$1@linux...
>>>
>>> Hey DJ,
>>> You must be a hell of a guy and a tremendous resoyurce for Paris users
>
>>> group.
>>> Although you decided to get out of Paris you still bought this latency
>
>>> compensator
>>> to show your support to Paris developers for the good shake of the rest
> of
>>> us !!!
>>> Secondly can you please explain this timeline audio sync with editing
>
>>> thing
>>> how you test that ?
>>> If this is an issue with all vst plugins that have latency like uad1 why
>>> should faderworks solve that ?
>>> I will happily check this though just need some more insight.
>>> Regards,
>>> Dimitrios
>>>
>>> "DJ" <www.aarrrrgggghh!!!.com> wrote:

>>>> So does audio stay in sync with the Paris editor timeline on UAD-1
>>>> plugins?
>>>>
>>>> Thanks,
>>>>
>>>> Deej
>>>>
>>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
>>>> news:45bb9b5d\$1@linux...
>>>>
>>>>> Hi all.
>>>>> I am betatesting this little gem and works as promised !!
>>>>> So clever and great interface !
>>>>> We are into contact with Peter and I will let you know when it will
> be
>>>
>>>>> available
>>>>> to all of you guys who went ahead and bought it !!
>>>>> Regards,
>>>>> Dimitrios
>>>>
>>>>
>>>
>>
>>
> PAF WAV for 98 does not work in XP. I think I sent Doug Wellington the xp
version that was written by a member of this group a while back, you might
check his site -

<http://www.parisfaqs.com>

"Stefan" <

Subject: Re: Saddam Executed
Posted by [DJ](#) on Sun, 31 Dec 2006 21:31:23 GMT
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 >>>
 >>
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 >
 > What's MADI?"John" <no@no.com> wrote in message news:45bd2ac6\$1@linux...
 >
 > What's MADI?

It's this:

<http://www.rme-audio.com/english/premline/hdspaes32.htm>

and this:

<http://www.rme-audio.com/english/premline/madibridge.htm>

.....so far.....

I think I can make do with my Muliface and CW A16u converters interfacing with this. The Multiface can be used as a standalone interfacing via ADAt if it is set to disconnect. At least that's what I have heard. If not, I'll sell it too and get another standalone AD/DA.

Deej

;o)Oops..sorry.here's the MADl card:

<http://www.rme-audio.com/english/premline/hdspmadi.htm>

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bd3012@linux...

>

> "John" <no@no.com> wrote in message news:45bd2ac6\$1@linux...

>>

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>

> and this:

>

Subject: Re: Saddam Executed

Posted by [DC](#) on Sun, 31 Dec 2006 21:37:14 GMT

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o:stefan@stefanpodell.notreally.com" target="_blank">stefan@stefanpodell.notreally.com> wrote in message

news:45ba9842\$1@linux...

>

> Anyone have a copy of PAFWAV? I can't remember if it works in Windows XP.

> If not, what's an old PARISite to do?

>

> Thanks,

> StefanAs I understand it, on short cable runs this should work. There is an impedance mismatch doing it this way, and I think that the S/PDIF spec has certain copy protect things in it (more of a consumer deal there) that the

AES/EBU will allow to pass or be state modified with the correct circuits.

Layman's? Yeah, it works just keep the cables short as possible.

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bab103@linux...

> I'm wondering if the MEC S/Pdif I/O will interface/sync with an AES device
> using XLR>BNC adapters. anyone ever done this? If so, tldid it work both
> way (input and output?)

>

> Thanks,

>

> Deej

>

>Deej, if you decide to part the Pulsar rig out, I am looking to pick up one
card.

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bcfa41\$1@linux...

> Don,

>

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Subject: Re: Saddam Executed
Posted by [erlilo](#) on Sun, 31 Dec 2006 21:47:53 GMT
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= "http://www.rme-audio.com/english/premline/madibridge.htm"
target="_blank">http://www.rme-audio.com/english/premline/madibridge.htm

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> if it is set to disconnect. At least that's what I have heard. If not,
> I'll sell it too and get another standalone AD/DA.
>
> Deej
>
>
> ;o)
> I'm glad I don't need any more stuff! I've been using Innotek's VirtualBox for a couple of weeks
now and have decided
it's ready for prime time. For those of you running an audio box where you
would like to be able to do some general tasks, writing emails, documents,
web surfing, etc., it's a great way to manage things. Your audio install
can be completely static while your 'alternate' VM can be whatever you want.
For me, it's Debian so I can write code and such, but if you wanted you could
even install some awful version of Windows.

Very cool, and I'm posting this from my new audio laptop running a Debian
VM,

TCB Don't worry...this is a better place to learn about Cubase than the Cubase
forum

;o)

"TCB" <nobody@ishere.com> wrote in message news:45bd283c\$1@linux...

>
> Congrats DeeJ, though I'm a little surprised you're ditching the Creamware
> stuff as well. That portico thingy must sound great. I'd take a Pulsar off
> of you but I'm starved for PCI slots and would need a 14 DSP card to make
> it worthwhile.
>
> Hope you'll still be hanging around a bit,
>
> TCB
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>Moving to MADi-Everything must go
>>
>>
>Say it isn't so DeeJ, say it isn't so!!!! Ok then, I'm going to PRO TOOLS!

I'll make you a deal. You send me all your Paris stuff, and I'll send it back to you when you miss it;) I'll take good care of it, really I will!

While it's still fresh in your mind, you should write a Paris tips and tricks book for the rest of us paris users. All that great knowledge will seep out of your head like sands through an hour glass.

In the words of Bill Murray, "you can't leave, all the plants are gonna die!"

Sad, just sad.

James

The new address for the Paris News Group, www.thiswastheparisng.com : (

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

>Moving to MADi-Everything must go

>

>HI DJ,

Just so you know with the current beta driver your using you can use any of the HDSP cards in conjunction with the MADi card. Cheap way to add AES I/O.

Also to answer your question on the RME the Optical MADi output is always active and duplicates the outputs and visa versa. These are MADi optical not ADAT I/O in case your thought that.

Oh and the new series of AD/DA converters from RME will have the option to use MADi as well as ADAT and AES connection in groups of 8. When using the MADi option on the converters you just daisy chain them till

you fill the cards I/O. So up to 8 converters @ 48k and 4 @ 96k. They are supposedly adding 192k support for the card sometime soon. I believe it will be just a firm ware update.

Here are to 2 upcoming MADI AD/DA.
<http://synthax.com/press.html#micstasy>

<http://synthax.com/press.html#adi8qs>

Oh and the MADI info center

<http://synthax.com/brands/rme/MADI.html>

Chris

DJ 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 Thanks Chris,

I've been crunching the I/O port numbers here. I was coming up short on I/O with the MADI so I am reconsidering the MADI . When I think in terms of these systems, I think of the number of I/O ports since I interface a lot of digital gear. My current HDSP rig (2 x 9652's and a Multiface PI) totals 7 x optical I/O ports and 3 stereo coax ports, all usable separately.

The MADI rig with the ADAT bridge would then give me 8 optical ports (either ADAT or spdif optical.....right?) on the MADI bridge plus another spdif optical port on the card for a total of nine that I could interface with outboard devices and use simultaneously.....correct, or no?

Now, if I added my Multiface to this setup, I would be compromising the single PCI card scenario (which appeals to me) for another ADAT port, plus another stereo coax port. This would give me a total of 10 - equal to what I would have with the 3 xHDSP cards I currently use (or 11 if the one on the plate of the MADi card can be used simultaneously), but a net gain of yet another open port because I wouldn't be sacrificing an ADAT port on the MADI bridge for an external A/D converter.

I was wanting to be using as few PCI cards as possible with my setup and three HDSP's along with 4 x Magmas seems like I'm pushing the ragged edge as far as PCI bandwidth goes, but right now, with the GA-K7N8s mobo, it's working. I'm wondering right now, since my performance is good, what the realadvantage would be to going MADI if I have to have the Multiface to achieve the I/O ports I need.

Given that a system is running properly with eith

Subject: Re: Saddam Executed

Posted by [erlilo](#) on Sun, 31 Dec 2006 22:13:05 GMT

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er card, does the MADI

system achieve better performance/latency than an HDSP card if used solo?

If so, do you think that adding a Muliface to the MADI system for the extra

I/O would degrade the performance of the MADl. I'm looking down the road at trying to get 64 bit compatible and I know it's going to take at least 1 x 64 bit Magma for my RME cards (unless something else comes along) so the fewer PCI cards I have to configure, the better.

Thanks,

Deej

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:45bd6933@linux...

> HI DJ,

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>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
> www.adkproaudio.com <http://www.adkproaudio.com/>
> (859) 635-5762OK, not an exclusively "Paris" type question, but not entirely OT
either: I'm mixing some tracks here that were recorded to ProTools by
another guy in a nice Neve room in LA. Tracks are nice and fat...
Trio jazz piano/vocal type stuff... But this piano: tracks are all
set up "Mid - Side"...

So -- I'm an all in the box guy here on my humble Paris system. My
approach for this is to copy the "side" track to another channel, flip
phase, pan the two copies left and right, group those faders and push
them up to taste in combination with the "mid" channel, which is doing
most of the work and is panned -- doh -- center... However, the
session engineer -- an old-school English guy with about 300 times

more experience than I, says he has a better way to decode this. His way: send the "side" channel to an aux (post fader, pre pan), return it to another channel in the mixer (set on "input"), leave them both center panned, the first channel at "0" (nominal gain), then flip phase and push up the return's fader until it nulls -- which it won't, actually... (here I say "huh?" and he says "Yeah, it's a ProTools thing") But anyway, push it up until it "thins out" as far as it's going to... Then, leave that fader right there forever, pan the channels left and right, and control levels for both "sides" with the one fader (of the channel which is sending...). Which works actually very well -- and *does* sound different and better than the "copy channels and flip phase" method... But, in a word -- Why...?!

By the way, in order to do this his way on my rig, I'm sending to an external output -- adat lightpipe looped back to itself -- which is then patched to another mixer channel which is set to active input... Probably introducing some itty-bitty latency here which is why the channels don't null... I'm also going to test this (for kicks) with analog in and out -- but I doubt things will get any better, as there would also be a couple more conversions taking place, and who needs that? One other potential issue: these are 24 bit files at 44.1 -- and I'm wondering if my lightpipe patch for the aux is truncating the signal to 20 bits? (I know this has been discussed in the past, but I'm just dumping all the questions in here now in case anybody wants to actually clarify *everything* for me in one go...)

Thanks, I realize this is rather long-ish... And I'd almost put a smiley-bob here -- if I actually ever did that sort of thing.

-- chas (thinking about buying all of DJ's stuff, bailing it up, and sending it into earth orbit as the first truly vintage digital audio satellite array)Chris,

I didn't mean a MADI Bridge. I'm talking about the ADI 648 MADI>ADAT converter.

Also, I can get around the port limitations with an ADI4 DD. I am planning on adding 2 x ADI 8DD interfaces anyway to up/downsample my outboard gear for use at higher sample rates so with my POD Pro, Mytek Stereo AD/DA converters and DAC-1 (all of which operate at up to 96k) on my AD4-DD and my outboard gear on a pair of ADI8-DD's, I will have more than enough additional optical ports to handle everything else and can operate all audio I/O routing through a single PCI card. It's more flexible than using the 3 x HDSP cards and when the price of 2 x 64 bit Magma's (one for the HDSP cards, the other for the RME cards) vs one (for just the RME cards), or even the possibility of needing none (if a new FW, etc. model comes out) or if I can configure all of my UAD-1 cards and the MADI PCI in the 5 PCI slots of my mobo without IRQ wars, the numbers start looking a lot more attractive.

Deej

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bd74e2\$1@linux...

> Thanks Chris,

>

> I've been crunching the I/O port numbers here. I was coming up short on

> I/O with the MADI so I am reconsidering the MADI . When I think in terms

> of these systems, I think of the number of I/O ports since I interface a

> lot of digital gear. My current HDSP rig (2 x 9652's and a Multiface PI)

> totals 7 x optical I/O ports and 3 stereo coax ports, all usable

> separately.

>

> The MADI rig with the ADAT bridge would then give me 8 opti

Subject: Re: Saddam Executed

Posted by [DC](#) on Sun, 31 Dec 2006 23:05:31 GMT

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cal ports

> (either ADAT or spdif optical.....right?) on the MADI bridge plus another

> spdif optical port on the card for a total of nine that I could interface

> with outboard devices and use simultaneously.....correct, or no?

>

> Now, if I added my Multiface to this setup, I would be compromising the

> single PCI card scenario (which appeals to me) for another ADAT port, plus

> another stereo coax port. This would give me a total of 10 - equal to what

> I would have with the 3 xHDSP cards I currently use (or 11 if the one on

> the plate of the MADi card can be used simultaneously), but a net gain of

> yet another open port because I wouldn't be sacrificing an ADAT port on

> the MADI bridge for an external A/D converter.

>

> I was wanting to be using as few PCI cards as possible with my setup and

> three HDSP's along with 4 x Magmas seems like I'm pushing the ragged edge

> as far as PCI bandwidth goes, but right now, with the GA-K7N8s mobo, it's

> working. I'm wondering right now, since my performance is good, what the

> realadvantage would be to going MADI if I have to have the Multiface to

> achieve the I/O ports I need.

>

> Given that a system is running properly with either card, does the MADI

> system achieve better performance/latency than an HDSP card if used solo?

>

> If so, do you think that adding a Muliface to the MADI system for the

> extra I/O would degrade the performance of the MADI. I'm looking down the

> road at trying to get 64 bit compatible and I know it's going to take at

> least 1 x 64 bit Magma for my RME cards (unless something else comes

> along) so the fewer PCI cards I have to configure, the better.

>

> Thanks,
>
> Deej
>
> Deej
>
>
>
>
>
>
> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
> news:45bd6933@linux...
>> HI DJ,
>> Just so you know with the current beta driver your using you can use any
>> of the HDSP cards in conjunction with the MADI card. Cheap way to add AES
>> I/O.
>>
>> Also to answer your question on the RME the Optical MADI output is always
>> active and duplicates the outputs and visa versa. These are MADI optical
>> not ADAT I/O in case your thought that.
>>
>> Oh and the new series of AD/DA converters from RME will have the option
>> to use MADI as well as ADAT and AES connection in groups of 8. When using
>> the MADI option on the converters you just daisy chain them till you fill
>> the cards I/O. So up to 8 converters @ 48k and 4 @ 96k. They are
>> supposedly adding 192k support for the card sometime soon. I believe it
>> will be just a firm ware update.
>>
>> Here are to 2 upcoming MADI AD/DA.
>> <http://synthax.com/press.html#micstasy>
>>
>> <http://synthax.com/press.html#adi8qs>
>>
>>
>> Oh and the MADI info center
>>
>> <http://synthax.com/brands/rme/MADI.html>
>>
>>
>>
>> Chris
>>
>>
>> DJ wrote:
>>
>>>Don't worry...this is a better place to learn about Cubase than the
>>>Cubase forum

```
>>>
>>>;o)
>>>
>>>"TCB" <nobody@ishere.com> wrote in message news:45bd283c$1@linux...
>>>
>>>>Congrats DeeJ, though I'm a little surprised you're ditching the
>>>>Creamware
>>>>stuff as well. That portico thingy must sound great. I'd take a Pulsar
>>>>off
>>>>of you but I'm starved for PCI slots and would need a 14 DSP card to
>>>>make
>>>>it worthwhile.
>>>>
>>>>Hope you'll still be hanging around a bit,
>>>>
>>>>TCB
>>>>
>>>>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>
>>>>>Moving to MADI-Everything must go
>>>>>
>>>>>
>>>>>
>>>
>>>
>>>
>>
>> --
>> Chris Ludwig
>> ADK
>> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>> www.adkproaudio.com <http://www.adkproaudio.com/>
>> (859) 635-5762
>
>This is a multi-part message in MIME format.
```

```
---=_linux45bdc60c
Content-Type: text/plain
Content-Transfer-Encoding: 7bit
```

I will post two pictures dictating the appearance of the friend's studio that has the over midrange problem with whatever they record and all things sound midrangey through the Genelec monitors.
Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and solid state) that are considered as world class machines.
He uses a RME Fire800 card and Nuendo.
I would appreciate and wall treatment propositions to tam this mid frequencies

Content-Disposition: attachment; filename="DSC00050 (2).jpg"

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Subject: Re: Saddam Executed

Posted by [DC](#) on Sun, 31 Dec 2006 23:06:49 GMT

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W

Subject: Re: Saddam Executed

Posted by [Jamie K](#) on Mon, 01 Jan 2007 20:25:15 GMT

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Xnt7

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Subject: Re: Saddam Executed
Posted by [Sarah](#) on Thu, 04 Jan 2007 03:31:10 GMT
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Subject: Re: Saddam Executed
Posted by [dc\[3\]](#) on Thu, 04 Jan 2007 07:18:29 GMT
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Subject: Re: Saddam Executed

Posted by [gene lennon](#) on Thu, 04 Jan 2007 16:49:05 GMT

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Subject: Re: Saddam Executed

Posted by [Jeff Hoover](#) on Thu, 04 Jan 2007 17:43:32 GMT

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Subject: Re: Saddam Executed

Posted by [TCB](#) on Thu, 04 Jan 2007 21:48:34 GMT

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Subject: Re: Saddam Executed

Posted by [gene lennon](#) on Thu, 04 Jan 2007 22:21:17 GMT

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Subject: Re: Saddam Executed

Posted by [Jamie K](#) on Fri, 05 Jan 2007 01:41:25 GMT

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