
Subject: The mix-....I'm liking this....I wish I had more time though
Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 01:25:12 GMT
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href="mailto:animix_spam-this-ahole_@animas.net"
target="_blank">animix_spam-this-ahole_@animas.net> wrote:

>I'm sure it does. You ever try to help a goat over a fence????.....it's no
>fun at all.

>
>

>"rick" <parnell68@hotmail.com> wrote in message
>news:iubv22tsp8fovjqtk28uq2q1kpunvh9m@4ax.com...
>> beats a goat herder..smug smile here...

>>
>> On Sat, 1 Apr 2006 10:14:32 -0700, "DJ"
>> <animix_spam-this-ahole_@animas.net> wrote:

>>
>> >He's a shepherd.
>> >

>> >;o)
>> >

>> >"Steve Cox" <stevec1@charter.net> wrote in message
>news:442ea09c\$1@linux...
>> >>

>> >> Rick, I gotta tell ya... I busted a gut when I read your post!
>> >> Do you run a studio?
>> >>

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 05:57:06 GMT
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ank">iubv22tsp8fovjqtk28uq2q1kpunvh9m@4ax.com...
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> >>
> >> On Sat, 1 Apr 2006 10:14:32 -0700, "DJ"
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> >> >>

> >> >> Rick, I gotta tell ya... I busted a gut when I read your post!

> > > Do you run a studio?
> > > Steve Cox
> > > rick <parnell68@hotmail.com> wrote:
> > > >residuals??? drummers??? dude, put the crack pipe down
immediately
> > > >and get help. we're here for ya brother.
> > > >
> > > >
> > > >
> > > >On Fri, 31 Mar 2006 17:31:05 -0500, "Tom Bruhl"
<arpeggio@comcast.net>
> > > >wrote:
> > > >
> > > >>A NY studio is asking what a local Boston drummer (my client)
needs
> > > >>to do sessions in NYC. I understand it is jingle work. Is
> > > >>there a scale rate? Are residuals ever part of these deals?
> > > >>Hourly?
> > > >>
> > > >>Any clues would be helpful since they are asking him now for
> > > >>his price.
> > > >>Tom
> > > >>
> > > >>
> > > >
> > >
> > >
> >
> >
> >
>In order for the audio to be audible that's passing through SX/the plugin
and returned to Paris, the monitor mode button has to be lit up. If it's
not, I don't hear any audio at all.

"Neil" <OIUOI@OIU.com> wrote in message news:4430102b\$1@linux...
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I just opened 16 UAD-1 plugins on two tracks that were processing
incoming
> >Paris audio. Nary a flam.
> >
> >Pretty impressive.
>
> Deej, if I'm understanding you correctly, then yeah - this is
> not unusual, in fact, it's the norm... even if you are routing
> some of those channels through groups in SX it should still
> compensat

Subject: Re: The mix-....I'm liking this....I wish I had more time though

Posted by [Neil](#) on Fri, 24 Feb 2006 05:58:07 GMT

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r />

>>> stuff to run them through that I'm interested in.

>>>

>>> TIA!

>>>

>>> Neil

>>>

>>

>>

>but ee cummings would be proud of us.

"rick" <parnell68@hotmail.com> wrote in message
news:pm50321hrspu2ft8gsnobrrfsre5ooluae@4ax.com...

> di ya have your party hat on??? that can make all the difference in
> the world. okay, i'm getting sick now...bye.

>

> On Sun, 2 Apr 2006 10:26:08 -0600, "DJ"

> <animix_spam-this-ahole_@animas.net> wrote:

>

> >I'm sure it does. You ever try to help a goat over a fence????.....it's

no

> >fun at all.

> >

> >

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

> >news:

Subject: Re: The mix-....I'm liking this....I wish I had more time though

Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 07:24:42 GMT

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uot; <animix_spam-this-ahole_@animas.net> wrote:

>> >I just opened 16 UAD-1 plugins on two tracks that were processing

>incoming

>> >Paris audio. Nary a flam.

>> >

>> >Pretty impressive.

>> >

>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message

>> >news:442f799b@linux...

>> >> Doesn't seem to matter whether the ASIO direct monitoring is on or
off

>> in

>> >> totalmix and what's really wierd is it doesn't seem to matter whether
>> or
>> >not
>> >> Cubase SX is even timeline synced. Apparently, it's seeing the incoming
>> >> audio (and I would assume the clock associated with it) and the PDC
in
>> SX
>> >is
>> >> automatically playing the audio ahead in time by the amount of delay
>it's
>> >> automatically compensating. I know this sounds impossible, but it seems
>> to
>> >> be happening.....errrr.....well it actually *is happening.
I
>just
>> >> checked it by processing a pair of kic tracks trrough a pair of 1176's
>> and
>> >> recorded the returns to a stereoi pair of Paris tracks. Placing them
>side
>> >by
>> >> side, they are exactly lined up on the timeline and the only reason
>they
>> >> won't phase cancel is because the processed tracks are now louder,
>having
>> >> been processed by the 1176's.
>> >>
>> >> This is so strange.....I think I may need to go to sleep and wake
>> up
>> >in
>> >> the morning and see if this was some kind of hallucination.
>> >>
>> >>
>> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> >> news:442f73f8@linux...
>> >> > I tried this about a year ago and then blew it off because it didn't
>> >seem
>> >> to
>> >> > be working. Just for the hell of it, I just did it again. Basically,
>> in
>> >a
>> >> > nutshell, what appears to be happening.....and get this.....I can
>> take
>> >> > track from Paris, create an insert through an ADAT I/O, send this
>signal
>> >> > from the ADAT output of paris to an ADAT input of an RME card. Now
I
>> >open
>> >> > Cubase SX and create an audio channel and set the channel's ADAT

I/O
>> to
>> >> the
>> >> > RME input that is receiving the ADAT signal from the Paris insert
>send.
>> >> Then
>> >> > I set this Cubase audio channel output to send through an adat output
>> >> which
>> >> > is connected to the Paris insert return. Next I drop a UAD-1 1176
(or
>> >> > whatever) in the insert slot of the Cubase channel, making sure that
>> >ASIO
>> >> > direct monitoring is disabled in Cubase SX but *enabled* in the RME
>> HDSP
>> >> > Totalmix applet (not sure yet if this makes any difference.....I'll
>> know
>> >> > more as I experiment with it. When I hit play on the Paris transport,
>> >> Paris
>> >> > sends ADAT sync to Cubase and the applications lock up their
>timelines
>> >and
>> >> > play back in sync. The thing that is blowing me away is that
>apparently,
>> >> the
>> >> > Cubase PDC *sees* this incoming timecode and actually plays back
the
>> >audio
>> >> > that is being processed through the UAD-1 plugin sample
>> >> > accurately....effectively providing plugin delay compensation of
>UAD-1
>> >> > plugins in Paris.
>> >> >
>> >> > Since it didn't work a year ago, I'm wondering why it's working now.
>> >Maybe
>> >> > it has something to do with leaving the ASIO direct monitoring
>enabled
>> >in
>> >> > Totalmix, but not in SX.....or maybe it was just a bug in the SX
>PDC.
>> >I'm
>> >> > going to play around with this some more, but it sure is cool to
be
>> >able
>> >> to
>> >> > insert a Pultec and an 1176 on a drum track that is being streamed
>from
>> >> > Paris. It will also (theoretically) be possible to bus an entire
>Paris

>> >> drum
>> >> > submix to soimething like a stereo Fairchild and return it to a
>stereo
>> >> pair
>> >> > of Paris tracks.
>> >> >
>> >> > This would be a nice way to keep the mix in Paris, but to still
>process
>> >> > certain tracks with UAD processors if needed.
>> >> >
>> >> > Hmmm.....
>> >> >
>> >> >
>> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote i

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 07:40:02 GMT
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at suits me just fine using analog processors in Paris.
>> >Are
>> >> > they
>> >> > > emulations of LA-2A's or 1176's.....well nooooo.....but I've
>> got
>> >a
>> >> > > couple of Distressors, a couple of RNC's which output at +4 and
are
>> >> > balanced
>> >> > > with 1:1 Jensen and Cinemags.They sound great and the comps in
my
>> >Avalon
>> >> > > 737, Meek VC-1, Forssell CS-1 and Focusrite RED7 channel strips
do
>> a
>> >> good
>> >> > > job inserted on tracks, plus there's an SPL Transient designer
for
>> >kick,
>> >> > an
>> >> > > SPL de-esser and an old TL Audio tube EQ here. Patching this stuff
>> >into
>> >> a
>> >> > > mix just seems to bring it to life in a way I'm not hearing in
a
>> >hybrid
>> >> > mix.
>> >> > > Add the Paris plugs and it's a pretty decent mix arsenal. If I

sold
 >> 3
 >> >x
 >> >> > > UAD-1 cards and my HDSP 9652's, I could likely afford another nice
 >> >> > > compressor or two.....maybe an ELOP or something.
 >> >> > >
 >> >> > > Actually, I really wouldn't mind having two more Distressors. I
 may
 >> >just
 >> >> > do
 >> >> > > this. The only thing I'm gonna miss is instant recall, but hell,
 >I've
 >> >> got
 >> >> > a
 >> >> > > damn digital camera around here somewhere.
 >> >> > >
 >> >> > > I think I've given the monster hybrid DAW thing a fair chance.
 It
 >> >sounds
 >> >> > > good, but I'm just not sold on it. I've worked my ass off putting
 >> it
 >> >> > > together and getting it to work properly and I think part of my
 >> >> reluctance
 >> >> > > to let it go is the many hours spent learning how to use this
 >thing.
 >> >> > >
 >> >> > > I dunno. decisions.....decisions.....
 >> >> > >
 >> >> > >
 >> >> >
 >> >> >
 >> >>
 >> >>
 >> >
 >> >
 >>
 >
 >Well.....these aren't branded Cinemags. They are of similar design. I call
 them Cinemags for the sake of simplicity since Cinemag is the only company I
 can find that makes a similar tranny and they were described as being
 similar so this easier to describe than to go through all of the previous
 qualification language. Anyway, now that that's out of the way, these
 tranny's are 1:1 balancing transformers. I just ran a 1/4" TS cable from the
 RNC out to the 1/4" tranny input, then ran a 1/4" TRS cable from the tranny
 output to my balanced patchbay and vice versa until all 8 x I/O of two RNC's
 were covered. I could have probably just gotten away with balancing the
 outputs and saved myself 4 of the transformers for other duties, but
 everything else here in the studio is balanced at both ends, so now, so are

the RNC's, I guess. They do sound nice with some metal in the signal path. A bit beefier when in normal mode, but still very transparent in *Really Nice* mode. I picked up this Underscore thing really cheap and got a hell of a deal on the Jensens as well. I don't think I'd advise spending the \$\$\$ to balance the I/O of a pair of RNC's with Jensens or Cinemags unless you just happen to love RNC's. It was more like a lucky accident for me. You could buy a pretty nice comp for the cost of 2 x RNC's and 8 JT11's or similar such tranny.

Cheers,

Deej

"Cujo" <chris@applemanstudio.com> wrote in message news:44303b04\$1@linux...

>

>

> So the guys at Cinemag know what tranny the RNC needs?

> Also, how did you balance it?

>

>

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >I found an old (and discontinued, of course) box called an Underscore

> >Electronics ISObrick. It already had 8 steel core tranny in it. These were

> >subsequently ID'ed as being similar to the current Cinemag CMOB-2S. I had

> 4

> >of them replaced with Jensen JT 11's. Turns out that Jensen knew the owner

> >of Underscore and when he got sick and had to close his business, Jensen

> >sort of picked up on servicing his stuff . I got a very good deal fromn

> >Jensen on this. The steel core trannies have an aggressive flavor to them.

> >

> >

> >

> >Cujo" <chris@applemanstudio.com> wrote in message news:442fb340\$1@linux...

> >>

> >>

> >> Ugg not enough coffee around here for me to get my head around that!

> >>

> >> Seriously though, DJ who modded yer RNC?

> >>

> >> Also, havwe you lookeds at the Purple Audio MC77? Or an 1176 reissue

> >(Which

> >> I hear are pretty good)
> >>
> >>
> >>
> >> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >> >I just opened 16 UAD-1 plugins on two tracks that were processing
> >incoming
> >> >Paris audio. Nary a flam.
> >> >
> >> >Pretty impressive.
> >> >
> >> >"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
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> >> >> Doesn't seem to matter whether the ASIO direct monitoring is on or
> >off
> >> in
> >> >> totalmix and what's really wierd is it doesn't seem to matter
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> >> or
> >> >not
> >> >> Cubase SX is even timeline synced. Apparently, it's seeing the
incoming
> >> >> audio (and I would assume the clock associated with it) and the PDC
> >in
> >> SX
> >> >is
> >> >> automatically playing the audio ahead in time by the a

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [Neil](#) on Fri, 24 Feb 2006 07:41:18 GMT
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>In order for the audio to be audible that's passing through SX/the plugin
>and returned to Paris, the monitor mode button has to be lit up. If it's
>not, I don't hear any audio at all.
>
>
>"Neil" <OIUOI@OIU.com> wrote in message news:4430102b\$1@linux...
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >I just opened 16 UAD-1 plugins on two tracks that were processing
>>incoming
>> >Paris audio. Nary a flam.
>> >
>> >Pretty impressive.
>>
>> DeeJ, if I'm understanding you correctly, then yeah - this is

>> not unusual, in fact, it's the norm... even if you are routing
>> some of those channels through groups in SX it should still
>> compensate if you're using anything higher than v1.xx (IIRC -
>> version 2 was the one they started being able to have latency
>> compensation in the group channels). The TotalMix software
>> takes care of this upfront during any kind of input phase
>> (whether it's recording/rolling, or monitoring while it's
>> standing still, and then during playback, it's SX that does it.
>>
>> One question though, is it making any difference if you have a
>> channel in "monitor" mode - meaning the channel selected & the
>> monitor button pressed vs. not pressed? Just wondering if that
>> makes any difference in latency your situation.
>>
>> Neil
>>
>
>On my cubase SX (host) machine, there are numerous folders where VST
plugins reside, as follows:

c>Program files>Steinberg>VST Plugins>Powered Plugins
c>Program files>Steinberg>VST Plugins>Powered Plugins>mono
c>Program files>Steinberg>Cubase SX3>VST Plugins (and there are subfolders
in this directory with various plugins)

In my remote server machine, the VST plugins live in directories with
similar names. Cubase SX is not installed on the server, but the directory
path to the plugins is the same.

Both computers are properly networked using the INTEL NIC cards and the
Linksys switch that is recommended by Ric at FXT and the network is
functioning properly.

When I install the FXT program, it prompts a default installation path of
C>Program Files>FX Telport.

If I use this default path, the FXT program doesn't recognize any of my
plugins. If I install it to the directory paths of the VST plugins, same
thing.

Do I need to uninstall my VST plugins, install FXT and then Reinstall the
plugins?

WTF do I do here? Yep.....the Paris monitor>digital out into a Benchmark DAC-1. I
basically use Paris like I would an analog mixer. Everything in the studio
gets patched into it at some point.

"Neil" <OIUOIU@IOU.com> wrote in message news:44302346\$1@linux...
>
> I see... I guess that's proly because you're not actually
> monitoring anything through your RME interface via TotalMix?
> All the monitoring happens through Paris in your rig?
>
> Neil
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >In order for the audio to be audible that's passing through SX/the plugin
> >and returned to Paris, the monitor mode button has to be lit up. If it's
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> >
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> >

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [Kim](#) on Fri, 24 Feb 2006 08:20:23 GMT
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r
unit, used by another guitar player in one of my heavier bands. The
Digitech GNX4 rocks for me at shows plus it does looping, multitrack
recording and guitar FX. The guitar amp/cab emulator in Logic is capable
of some excellent tones, and the ability to change amp/cab models later
in the mixing process is really useful.

Analog: If you can find an ART Power Plant, it handles heavy metal palm
muting better than anything else I've used. My GK250ML amp has taken on
a new life driving a 2-12 cab - it really sings once you do some of the
internal adjustments. My old hotrodded blackface Bassman 50 is a great
benchmark for programming the new fangled stuff.

Cheers,
-Jamie
<http://www.JamieKrutz.com>

John Macy wrote:
> GuitarRig 2 is amazing. I work with a guitar player that likes his better

> than his amps. There is a latency issue, though. Slight, but bothers some
> players.
>
> That said, it's pretty hard to beat a 65 Deluxe Reverb with some Robert Keeley
> stomp boxes in front of it....
>
>
>
> "justcron" <paris@hydrorecords.com> wrote:
>> Theres always been the Line6 vs SansAmp debate. They're both great tools..
>
>> if you can, get one of each. :) I love the SansAmp second only to actual
>
>> tubes.
>>
>> "Neil" <IUOIU@OIU.com> wrote in message news:44301382\$1@linux...
>>> Been thinking about picking up a new guitar processor (or
>>> perhaps even a new amp, just for some different tones & colors,
>>> and MAN there's so much stuff out there! Haven't been shopping
>>> for anything like this in awhile, so I was wondering if anyone
>>> has any items of this nature that they've found they really
>>> like?
>>>
>>> Not looking for any wild & crazy EFX, necessarily, but if it
>>> has that too, that's fine.
>>>
>>> Any comments on:
>>> **Line6 Tone Port UX2? I saw someone posted something about that
>>> setup here a week or so ago... how's that working out?
>>>
>>> **Any other Line6 stuff? I tried one of their Spider combo amps
>>> a few months back, and it seemed OK for what it did.
>>>
>>> **TC Electronics rackmount guitar processors?
>>>
>>> **Any floormount multi-EFX thingies you're using that really
>>> rock?
>>>
>>> **Any new amps you've heard that blew you away?
>>>
>>> Not really interested in the Variax or other guitar-modeling
>>> stuff - I've got enough of a variety of guitars, it's just the
>>> stuff to run them through that I'm interested in.
>>>
>>> TIA!
>>>
>>> Neil
>>>

>>

>There is so much great stuff out there now. We live in the best of times for guitar gear.

2 recent amps I've gotten that I love:

THD Univalve. Absolutely sparkling clean sounds with as many different tones as you have tubes laying around. You can put a bunch of different output tubes in it without rebiasing as well as a variety of front end tubes. In the rock channel it is designed to get the "small amp on meltdown" tone that was used in so many of our favorite records, and I find it to be the toothiest, gutsiest OD sound I know of. (I also use a Barber TonePress in front, which is a parallel compressor that lets you one of our favorite studio tricks, live.) Absolutely rockin' tones and only 15 watts so you can get a huge sound without going deaf.

No downside at all since the price is 919.00 on the Fiend and it is available for less than that on eBay. You will need a speaker cabinet.

<http://www.thdelectronics.com/products/univalve.htm>

The other amp I love is Mark Sampson's new Star amps. I have a Blues Star, but its tones are way more versatile than just blues.

There is a review of it on my guitar blog:

<http://dcguitarjournal.blogspot.com/2006/02/star-amplifiers-blues-star.html>

only negative is that it is not at all cheap.

DCSo the guys at Cinemag know what tranny the RNC needs?
Also, how did you balance it?

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [gene lennon](#) on Fri, 24 Feb 2006 15:50:04 GMT
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> >> >just

> >> >> > do

> >> >> > > this. The only thing I'm gonna miss is instant recall, but hell,

> >I've

> c>Program files>Steinberg>Cubase SX3>VST Plugins (and there are subfolders
> in this directory with various plugins)
>
> In my remote server machine, the VST plugins live in directories with
> similar names. Cubase SX is not installed on the server, but the directory
> path to the plugins is the same.
>
> Both computers are properly networked using the INTEL NIC cards and the
> Linksys switch that is recommended by Ric at FXT and the network is
> functioning properly.
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> plugins. If I install it to the directory paths of the VST plugins, same
> thing.
>
> Do I need to uninstall my VST plugins, install FXT and then Reinstall the
> plugins?
>
> WTF do I do here?
>

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [Deej \[1\]](#) on Fri, 24 Feb 2006 17:58:59 GMT
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>> basically use Paris like I would an analog mixer. Everything in the
>> studio
>> get5s patched into it at some point.
>
> Same here.. even DVD output goes into PARIS.
> Good one! You had me worried for a minute. I love OO. And I hope I never
have to buy Office again.

"James " <no@noway.com> wrote in message news:442ef7b5\$1@linux...
>
> Microsoft Buys OpenOffice.org!
>
> <http://www.openoffice.org/>
>
> Well, I already had a folder on my host, under C:\Program
Files\Steinberg\VstPlugins. I put this same thing on my server and copied
all my plugins there. Then install FXT on the server. With the server FXT
running, then you install FXT on your host. Then a configure applet will

come up to install the wrappers. Follow instructions in this window and it will scan and list the plugins. Install what you want, and tell it where to install the wrappers. I used the string above, and it made an FX Teleport subfolder in my VstPlugins folder with the wrappers or lan plugins

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4430535c@linux...

> So you created a folder, named it VST plugins and put it where?....and then

> FXT just automatically found it?

>

> "Edna" <edna@texomaonline.com> wrote in message news:443046a1@linux...

> > I have it set up and it works fine - not in PARIS though:(I have used it

> > with Wavelab so far. I don't think it matters where FXT is installed as far

> > as plugins go. As I am sure you know, you do have to install it on both > > computers, host installation and server installation. I used the default

> > locations. I have all my plugins in the same named folder on both > machines,

> > VstPlugins. These locations will prompted in the install window that > comes

> > up. I'm not sure about using multiple locations? I would try something > > simple to get it going first. On the host machine FXT will make an FX > > Teleport subfolder in the Plugins folder and it will have all your plugins

> > with a "lan" extension. . Then when you enable a plugin in your host > > sequencer you will have a choice of the plugin with or without the lan > > extension. When the server is ready it will display a ready window.

> > HTH, Edna

> >

> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> > news:443026f4@linux...

> > > On my cubase SX (host) machine, there are numerous folders where VST > > > plusgins reside, as follows:

> > >

> > > c>Program files>Steinberg>VST Plugins>Powered Plugins

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> > > c>Program files>Steinberg>Cubase SX3>VST Plugins (and there are > subfolders

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> > > Linksys switch that is recommended by Ric at FXT and the network is
> > > functioning properly.
> > >
> > > When I install the FXT program, it prompts a default installation path
> of
> > > C>Program Files>FX Telport.
> > >
> > > If I use this default path, the FXT program doesn't recognize any of
my
> > > plugins. If I install it to the directory paths of the VST plugins,
same
> > > thing.
> > >
> > > Do I need to uninstall my VST plugins, install FXT and then Reinstall
> the
> > > plugins?
> > >
> > > WTF do I do here?
> > >
> > >
> > >

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [chuck d](#) on Fri, 24 Feb 2006 20:43:55 GMT
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n't you pick up an analog mixer?

>Paris is cool and all, but if you like editing in SX and you're just using

>Paris for the summing, a mixer would be much more hands on and convenient

>with all the studio infrastructure stuff it comes with. Just imagine

>driving a vintage API 16 channel board. 16 sweet EQs and pres, my man.

>Prolly have some comps too. And you could drop in some OSA pres. I'm
>drooling.

>

>Another thought: Doesn't SX do outboard F/X routing and compensation now?

>That plus a nice SPL mix buss should do everything Paris is giving you.

>

>Or sell it all and move up to Samplitude... ;-)

>

>Aw Hell. I swore last time I wasn't gonna get sucked into your crazy world,

>DJ. I won't sleep right for a week now.
>
>Bill
>
>"justcron" <paris@hydrorecords.com> wrote in message news:44302acb@linux...
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:44302a28@linux...
>>> Yep.....the Paris monitor>digital out into a Ben

Subject: Re: The mix-....I'm liking this....I wish I had more time though
Posted by [chuck d](#) on Fri, 24 Feb 2006 20:44:46 GMT
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chmark DAC-1. I
>>> basically use Paris like I would an analog mixer. Everything in the
>>> studio
>>> get5s patched into it at some point.
>>
>> Same here.. even DVD output goes into PARIS.
>>
>
>Deej, sounds like you might have to move some plugins around
within your folders, so don't forget you'll have to reconfigure
your plugins in all your CubaseSX projects if you move them to
other folders, so you might want to save your plugin settings
as presets (easy to do if you jsut create new folders within
each of your projects in SX, then save each plugin setting on
each channel as a preset - .fxp file - takes up hardly any room
on your hard drive) or even write them down - whichever you
find easier... me I'd go with option #1, saving them all as
presets!

SX will tell you which plugins you're missing (the ones that
have been moved), when you load a given project, so write these
down as it prompts you, or you can save the contents of that
prompt window as a text file & printout if you'd rather do that.

Save the plugin presets BEFORE you move them to other folders!!!

Neil

"Edna" <edna@texomaonline.com> wrote:
>Well, I already had a folder on my host, under C:\Program
>Files\Steinberg\VstPlugins. I put this same thing on my server and copied

>all my plugins there. Then install FXT on the server. With the server
FXT
>running, the
