
Subject: If you have a fever for some cowbell today
Posted by [chuck duffy](#) on Wed, 15 Mar 2006 14:13:33 GMT
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Subject: Re: If you have a fever for some cowbell today
Posted by [cujo](#) on Wed, 15 Mar 2006 15:35:59 GMT
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-o yeah !!! Good good.
About your question for comp seting:

<Dear Zmora just playing around with some tracks I recorded.

Regarding the settings someone can achieve great compession sounds with percusive sounds.

You can raise the release just a few nS

You can put 0.00005-9, yes only that low because after that the sound becomes harder to fit your needs, I guess...

A great new snare drum setting for EDS compression is:

Threshold :-96
Ratio 2.70:1
Attack 1.80
Release 0.00008
Lookahead 0.003
output 15.8

Regards,
Dimitrios>

Subject: Re: If you have a fever for some cowbell today
Posted by [Deej \[1\]](#) on Wed, 15 Mar 2006 16:12:11 GMT
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for start.

Cheers

Zmora

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

>
>
> You'd have to get a list of all her boy friends...
> "zmora" <docent191@wp.pl> wrote in message news:443ea88e\$1@linux...
>
>
> Dimitrios ouer Hiro !!!!!
> How many more secrets are in Paris?
>
> Zmora
>

Subject: Re: If you have a fever for some cowbell today
Posted by [Gary Flanigan](#) on Wed, 15 Mar 2006 18:50:22 GMT
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Subject: Re: If you have a fever for some cowbell today
Posted by [TC](#) on Wed, 15 Mar 2006 22:33:41 GMT
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Subject: Re: If you have a fever for some cowbell today

Posted by [dc\[3\]](#) on Wed, 15 Mar 2006 23:26:42 GMT

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> size=3D3D2>Tom</FONT&g

Subject: Re: If you have a fever for some cowbell today

Posted by [Kim](#) on Thu, 16 Mar 2006 00:06:12 GMT

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> pop/rock Vox - GIT - Bass or? Thanks=20

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

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Subject: Re: If you have a fever for some cowbell today

Posted by [Kim](#) on Thu, 16 Mar 2006 00:13:54 GMT

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linux443ecc85

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Content-Transfer-Encoding: 7bit

Douglas-

Let me see. Hmm. It seems like I have been here:

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> Where on earth have you been? I was getting ready to put the dogs on your
> trail
>
>;oP
>
>
>"steve the artguy" <artguy@longtimenosee.net> wrote in message
>news:443d4fad\$1@linux...
>>
>> "Neil" <OIUOIU@OI.com> wrote:
>> >
>> >
>> >And if I may add, this place is great for getting advice or
>> >opinions on more than just "systems"... there's a great wealth
>> >of knowledge here on audio in general, and that's - personally -
>> >why I prefer to hang here more than any other audio forum.
>> >
>>
>> Yes, Neil!
>>
>> This is the key. There is more knowledge per square monitor inch here
>> than
>> any other online spot I've found.
>>
>> There seems to be someone here knows just about ANYTHING about ANYTHING.
>> I wish I had the time to be here as much as I used to be. But I still
>> scan
>> the posts as often as possible.
>>
>> -steve
>
>

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Subject: Re: If you have a fever for some cowbell today
Posted by [Deej \[1\]](#) on Thu, 16 Mar 2006 00:56:45 GMT
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Subject: Re: If you have a fever for some cowbell today

Posted by [Neil](#) on Thu, 16 Mar 2006 01:13:04 GMT

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Subject: Re: If you have a fever for some cowbell today
Posted by [Mark McDermott](#) on Thu, 16 Mar 2006 01:35:21 GMT
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yVwuCLu9QydELtLBS7Egkot7j1VJ02BN9+YWj4jgN66C2gpdcm/K+oSTyg
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9hQDVbVFFc3ruK38w1lqkLtFFFCEUVCaaOCGSeY7YolLu1ibKup0Gpqhep4h
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DFii3dPxUKxLJKuQxGgIV3QHzX7hpXZ+m9NyhkXldBkF4pSrqlLz1R9q3B7x
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ka241XmYuBDMlPeyJnyBPJHDEA4jDSRyTsNaFM7Lxv4WpzFfGYi

Subject: Re: If you have a fever for some cowbell today

Posted by [Kim](#) on Thu, 16 Mar 2006 01:52:34 GMT

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XHIZc7/mA

SwDEsrojWa1IFSyX08RfpQQ/QoqTBKQxuNAx714K3pHA+2m6VmmxpXWNZfZ
wofINhjdUWRuvbt4VdAW5QDe8t1J+6dv6KmlMSY/DjH2KirKKKKtJFFFFCEU
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fS4Jvx7O3uGUu6Xjn4hj+Ja24ht8/CMMtx+VOdJwJYObmZgU5+UxaQi55anh
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NFu2gaspgOmlwelrUoodCVzMBMzMgnkd1jhjmQrHJJC5aVoSPNEyki0ZuCe6
ksjpVs3HkieOHHzC6LqpVMfRI0XzaHQs2nd21r3A49vCqclRy99r8s7j93g
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vJ6TjttnzWs5HFIF1dveXjb1jcKRLB1VuG6QjhdAMSq8RZuszx9RnvHgwvu
w8cHV3Q25slu4jQfo97aIBFjqDxFVwQrjwRwISUiRUUnjZRYXqyilYcTincn
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GqsOINLRytCxiYWF7Edise77LdnjpWRhGMu8HjI0rQHRIL0UZYijWXyh7AMS
SeYNUJvV0UgkQML9xvoQRxFEqLKpV9QaUSdonLTeQGwmXTRj7r6fW4emkTsl
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0zUjIOs+NHNYgHyuvbsl8jqe7adfVXBmkYyFrNOdyAcAzxkqzeC3Fz+upExG
c3NCBN+wrCdxwOpLZMIhzC8RFypk4buV3sV7e3aO/wBBq3Hxy8YkLsiyeYlp
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BasWuqlGSuFVICpAUAVICtAF0wggCu0V2qZbiKKKKKFaKVj8mRtHC5X1Ecwe
zWmqVXXKP3zb1loqJ4w+pMZpki4rF982U23y3BHc0l7+ytmUIYnZeIUkekCs
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3kkVArsxaO5LDv0v6BTIIAEoATdFFFCEUUUUUIRRRRQhFFFFCFxywQIBdraA9
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hXHmaSzkXSPzELqOFjdzpw7BXMieGRkUXluVY9m19DVq5C8oKRvcDblo4AjQ
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7cKdrS3LdHiKFBCKKKKtJFFFFCEUUUUIXGZUUu5CooJZibAAcSTWR0fmZ2RL
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DbJHEiuONmVQCNKk1kBoHWse7aJznLZ0Cp9SvoooqlkuNex26nsvSGTE6Xlk
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843eVfZUvhEa/MLv2WZrAj7qWX5K5nnODEAxOcJUjkFjckAVQcQfGQrLsZQb

Subject: Re: If you have a fever for some cowbell today
Posted by [Paul Braun](#) on Thu, 16 Mar 2006 03:35:26 GMT
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!!!!!!

>> How many more secrets are in Paris?

>>

>> Zmora

>>

>>

>>

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

>> >

>> >

>> >Rich,

>> >Isn't Dimitrios awesome? ! !

>> >Tom

>> >

>> >

>> > "rich" <studiodog_99@yahoo.com> wrote in message =3D

>> >news:443e9606\$1@linux...

>> >

>> > Since your LA setting is great (never

Subject: Re: If you have a fever for some cowbell today
Posted by [Paul Braun](#) on Thu, 16 Mar 2006 03:44:29 GMT
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thought to try what you did)

```
>=
>>- I
>> =3D
>> >thought
>> > I'd ask if have any tricks for pop/rock Vox - GIT - Bass or? =
>>Thanks =3D
>> >for
>> > all your help!
>> >
>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>> ><HTML><HEAD>
>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>> >charset=3D3Diso-8859-1">
>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>> ><STYLE></STYLE>
>> ></HEAD>
>> ><BODY bgColor=3D3D#ffffff>
>> ><DIV><FONT face=3D3DArial size=3D3D2>Rich,</FONT></DIV>
>> ><DIV><FONT face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? !=3D
>> >!</FONT></DIV>
>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>> ><BLOCKQUOTE=3D20
>> >style=
```

Subject: Re: If you have a fever for some cowbell today

Posted by [Neil](#) on Thu, 16 Mar 2006 05:44:51 GMT

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```
>> face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? !=20
>> =3D<BR>>!</FONT></DIV><BR>><DIV><FONT =
>>face=3D3DArial=20
>> size=3D3D2>Tom</FONT></DIV><BR>><DIV><FONT=20
>> face=3D3DArial size=3D3D2></FONT> =
>></DIV><BR>><DIV><FONT=20
>> face=3D3DArial size=3D3D2></FONT>=20
>> =
>></DIV><BR>><BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =
>>0px;=20
>> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =
>>2px solid;=20

>> =
```

>>href=3D'mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A'>mailto:=
>>studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>=20

>> =3D
>href=3D3D"<A=20

>> =

>>href=3D'news:443e9606\$1@linux">news:443e9606\$1@linux...</DIV>
Sinc=
>>'>news:443e9606\$1@linux">news:443e

Subject: Re: If you have a fever for some cowbell today
Posted by [Don Nafe](#) on Thu, 16 Mar 2006 12:23:56 GMT
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e never used Wordclock, so I'm only speaking from what
I've

>>>>>read here, but after reading 500 posts on the subject I kinda thought

>>

>> I

>>

>>>>had

>>>>

>>>>

>>>>>the idea. ;o)

>>>>>

>>>>>Cheers,

>>>>>Kim.

>>>>>

>>>>>

>>>>>

>>>>>>David.

>>>>>>

>>>>>>Kim wrote:

>>>>>>

>>>>>>

>>&g

Subject: Re: If you have a fever for some cowbell today
Posted by [Miguel Vigil \[1\]](#) on Thu, 16 Mar 2006 16:00:45 GMT
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ed

>>>>>

>>>>>

>>>>>>>>>by the Paris software.

>>>>>>>>>

>>>>>>>>Cheers,
>>>>>>>>Kim.
>>>>>>>>
>>What Dave is suggesting I think is that you run the exact setup you have,
but for the second MEC, instead of running from the Wordclock, run from the
first MEC. Leave everything else, but the cable from the wordclock to the
2nd MEC, unplug it at the wordclock and plug it in to the output of MEC 1.
That's how I'm understanding him anyhow.

T

Subject: Re: If you have a fever for some cowbell today
Posted by [TC](#) on Thu, 16 Mar 2006 17:43:15 GMT
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gt;
>>>>>>>>
>>>>>>>>
>>>>>>>>Correct. If you're losing wordclock that will be fine.
>>>>>>>>
>>>>>>>>Cheers,
>>>>>>>>Kim.
>>>>>>>>
>>>>>>>>"Steve Cox" <stevec1@charter.net> wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
>>together
>>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
sends,
>>>>>>>>
>>>>>>>>I
>>>>>>>>
>>>>>>>>
>>>>>>>>have
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized

Subject: Re: If you have a fever for some cowbell today
Posted by [volthause](#) on Fri, 17 Mar 2006 00:01:27 GMT
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gt;>>>>>>
>>>>>>>>David.
>>>>>>>>
>>>>>>>>Kim wrote:
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>>one connected to Card A (default
>>>>>>>>>>master) and as Tom mentioned, one MEC connected to the *last

Subject: Re: If you have a fever for some cowbell today
Posted by [Kim](#) on Fri, 17 Mar 2006 00:35:37 GMT
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>>>>>>>>>>EDS card*
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>You should also note that "last EDS card" refers to "whichever
>
> card
>
>>>>>>has
>>>>>>
>>>>>>
>>>>>>
>>>>>>>>the
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>>last designation". It does not refer to anything to do with their
>>>
>>>physical
>>>
>>>
>>>>>>>>>location in your machine. Which one is last in a given machine
>
> with

>
>>>>>a
>>>>>
>>>>>
>>>>>
>>>>>>>given
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>>OS is almost impossible to predict. You will

Subject: Re: If you have a fever for some cowbell today
Posted by [erlilo](#) on Fri, 17 Mar 2006 07:25:21 GMT
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lose to the sound
of
>better sounding PT mixes. So I can still use Paris whenever I like and I
>can experiment with a mix of the two styles.
>
> What does all this mean? Nothing other then I understand why some people
>may prefer the way other systems sound and I think that my own preferences
>are biased by many years of listening to records made the old way. I don't
>see giving up Paris any time soon but I also don't think it's worth fighting
>over if someone else has different opinions on what sounds good.
>

>day we will once again be "in".
>
>GeneLaMont,
I agree with much of what you said but not completely.
I think you could apply the same logic to all aspects of the recordings arts.

much cleaner than a 1176, but that does not mean that I would prefer the
TLM170 or the GML 8900 in most cases.

some of my preferences come from does not mean I have changes my mind. I

I do however feel I will need to stay somewhat in tune with the current sound
for any major market projects that I do in the future.

A separate issue is what mastering engineers under the influence of A&R men
are doing to records before they are released. Trend or not I think that
is criminal.

So I recognize my own prejudices, I think I clearly see the new trends, but

gene

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

>

>Gene,

>Thank you very much for "speaking: the truth about this whole DAW "nastalgic"

>sound thing.

>

>Let me just state that I've held my tongue for the last 5 years as I watched

>the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
sounding

>DAW technology.

>

>The DAW market has been held "ransom" to the "old' guard Engineers who ears

>are trained to hear "un-natural" de-emphasis", muddled up recordings.

>

>I remember my very first recording session as a guitar player. The year
1982

>as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine..

The

>sound was nice, clear just the way I recorded it. But, remember thinking

>"This does sound like a record" Hummmm... After all the other instruments

>were push up in the mix ,along with the vocals, stillnot a record sound..

>

>In other works, where is the mudied drums? the thudy bass? the muddled vocals

>that I heard since I was 4 years old??? where was this sound??

>

>Well, we hen attended the mix session, I soon found out that, the magic
was

>about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes, DBX160..2

>hours later they had that record sound..Hummm...I started thinkng again,

>"Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open, witha

>ting og high end fidelity..hummmm This was not the record sound..

>

>So here we are in 1997-98-99.PARis. The pro Engineers on this site priased

>it for it's "easy ability" to get that record sound!! wow!!! AND, we lawed

>every oter digital recorder mixer for being toDigital...Not warm enough,

>not dull , or muddy enough..

>This Pro Engineer-Producer crowd wine,screamed, bitched, moaned on every

>forum that the current state of DAW's (namely Protools) mix was bad as well

>as most plugins...Even more, they could not mix ITB(In the Box) unless they

>has software emulations of their beloved (OLD) compressors EQ, Verbs.(UAD,MCDSP,

>Bomb factory)....

>

>So, like magic, companies pour massive resources to reclaim the glory days
 >with the birth of the "Vintage Plug ins). Their purpose was(is) to make
 >your mixes"duller"=warmer, more professional(sit right, all in all..Make
 the
 >mixes sound like 1975!!!

>

>Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro Tools
 >HD and Nuendo, Sonar there's a shift occurring in the "Holy-Grail " RECORD-SOUND...
 >With Garage bands, rap artist, Rock bands, Soul singers of today having
 NO
 >prior knowledge,nor the Formal training to 'get the 1975" sound, we have
 the
 >High-Fidelity DAW sound in all its glory!! ..Yipee!!

>

>Still, the old guard continues to hold its thumb on the DAW market and
 keep
 >driving manufacturers to making more and more vintage plugins. But, every
 >now and then a product like Ozone's Izotope comes along (and others) that
 >challenge the old "muddy up the mix crowd).

>

>Today kids are brought on the Pro_Tools(Mix & HD) sound. They expect to hear
 >that sound. they have no idea on how to get a 1975 sound..

>

>So, I've said all the above to say: Let's move on!!Yes , the Brian Tankersly(I
 >adore), Nuendo endorsers,vintage engineers) will continue to push to have
 >all of their 1960,79, & 80 hardware as a plugin and continue to fight DAW
 >companies to fix summing buses or even new a new summing buss market
 >segment to ensure they get the 1975 sound with today's DAW.

>

>For me,they can have the 1975 sound. I'm moving onward with the current
 state
 >of very high fidelity that's afforded me in PT HD And Nuendo..yes, Paris
 >is still in my rig, but I will no longer
 >fight mixes to get the 1975 sound..If the mixes are nice and Bright sound
 >with bottom..So be it..I love the way PT HD sounds with the 192 converters.
 >Very nice full-spectrum sound ,with a nice top end. I love Nuendo's nice
 >wide -spacious,clear open , heavy bottom sound with my EMu converters.
 Let's
 >evolve past 1975..Pleaseeeeeeeeeee!!!!

>On 4/13/06 11:04 PM, in article 443f2d4d\$1@linux, "LaMont"
 <jjdpro@aameritech.net> wrote:

Ditto gentlemen, and well said. I'm much closer to the high fidelity,
 clarity is king crowd than saturate the tape crowd and always have been, but
 that's how I grew up (even with 60's and 70's bands I listened to), and my
 personal taste. And I agree with Gene, I also believe much of what we like
 is based on what we learn and associate with the best music listening times

in our lives. A revelation on sound came for me when a friend introduced me to "high end" recordings from Sheffield Labs - James Newton Howard for one. Great music, and stunning recordings. So much effort went into getting a pristine sound, but now we've come full circle and want to rough up the pristine sound we have to get back what we worked so hard to eliminate.

I used to transfer all my records as soon as I bought them to metal cassettes on really nice Harmon Kardon deck - immediately from wrapper to turntable, needle down as I hit record - not a finger print on the edge, not a dust speck to drift onto the platter. Cassette wasn't better, but it was cleaner for a longer time (and car-compatible :-). We had destatic brushes and doodads to clean up the used records when possible, but it was never clean enough. Then came CDs - I saved so many hours by getting a CD player! ;-)

I've thought for a long time that much of what we hear in music and judge standards by is evolved preference. In truth, is there any absolute, and better yet, should there be? To some degree of course there always have been - bass in the middle to keep records from skipping, unless it's EQ'd out; and now we have 0 dBFS. The squashed war may be short lived if it even still rests in artists and engineers' hands.

Regards,
Dedric

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>> What does all this mean? Nothing other than I understand why some people
>> may prefer the way other systems sound and I think that my own preferences
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>> day we will once again be "in".

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>> Gene

>I think there's a degree of truth in the idea that people get set in the way something should sound and don't like change.

I don't think I support the idea though that Protools' sound is superior, and the future, and that Paris supporters are just set in their ways.

Even if I was to accept that Protools is cleaner, clean isn't always better, that's been well proven. If cleanest was always the best, we'd all plug guitars straight in to the desk, or the cleanest pre we had. We wouldn't want to muddy up the sound by running through an amp, and then into a mic. I mean that's just going to dirty the sound. That's an extreme and obvious example of somewhere where a dirty sound is fairly universally considered superior. Of course there are many guitars on records that are plugged straight in. Sometimes it's what you want. Different strokes...

I remember something Dave Stewart of the Eurythmics said back in the 80's. He said "There are no bad sounds, just bad uses for sounds". He had all kinds of instruments, some keyboards as cheap as \$10 which made cheezy tinny crackly sounds, but sometimes that's what you want.

People like different sounds, and different production styles. They always will. Are there Paris owners who only like Paris because it sounds "vintage"? Probably. Is that wrong? No. How can it be wrong to like something because it reminds you of something you enjoy?

As per my other post, I'm not convinced that the air's natural summing bus performs exact addition like that in Protools anyhow. Matter of fact I'm almost certain it would not. Does that make Protools wrong? No, it makes it a sound. It's a sound, to add to the many other options available for making sound. It happens to be the sound that people are used to at the moment, and hence it's very popular.

I imagine Protools is not much closer at emulating what happens in the air than analog gear, or Paris. Most things in nature have logarithmic curves. Like how the faster you drive the more air resistance you get. Like how the closer you get to the speed of light the more power it takes to go faster. I'd say with some confidence that air pressure works the same. The higher

the pressure you want, the harder you'd have to push, and for double the pressure, you'd need to press slightly more than twice as hard. Sound being waves of pressure, this would give them a logarithmic curve. Adding together two sounds of equal volume and you won't get double the volume, you'll get 99.9% more volume, because to create double the pressure takes more than double the energy. Protools doesn't work like that. But it is a sound, and many people like it, so good luck to them. I think saying that Protools, or any sound, is "right" is dangerous.

I don't think vintage plugs etc are holding anybody back. They're just options. They allow you to achieve a sound within the digital domain.

I think the availability of different options is a great thing. What is most dangerous is anybody who claims that any system, old, new, or whatever, is superior in every way to any other system. Every system, and every sound, is superior to others in some ways, and inferior in others.

The art form is in choosing the right sounds for the right moments. If the sound that you're after requires or benefits from a particular system, then use that system.

Personally I'm still not a fan of the Protools sound. I'm not nearly as against it as I used to be though. But I'd rather the sound of Paris, even if some consider it muddy.

Cheers,
Kim.

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

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>Gene,

>Thank you very much for "speaking: the truth about this whole DAW "nostalgic"
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>Good post, LaMont

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Martin Harrington
www.lendaneer-sound.com

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....obviously the sound measurement system of db is already logarithmic,
but the underlying math in DAW's as I understand it is not. Obviously when
you add a 20db sound to another identical 20db sound you don't get a 40db
sound (you get 26db yes?) because the level measurement is logarithmic.

What I'm saying is that I'm pretty sure if you performed this experiment
in the air, you would find that you got 25.999db, and that if you performed
the same experiment, for arguments sake, at 120db, you'd get an even bigger
drop, say 125.98db, or less.

DB is just our volume measurement system. The underlying maths in a DAW are
straight linear maths, and I don't think they should be...

....assuming that you're trying to emulate the summing that takes place in
air.

Cheers,
Kim.

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>>as most plugins...Even more, they could not mix ITB(In the Box) unless they

>>has software emulations of their beloved (OLD) compressors EQ, Verbs.(UAD,MCDSP, Bomb factory)....

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>>So, like magic, companies pour massive resouces to reclaim the glorys days

>>with the birth of the "Vinatage Plug ins). Their purpose was(is) to make

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>>Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro Tools

>>HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail " RECORD-SOUND...

>>With Garage bands, rap artist, Rock bands, Soul singers of today having

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>>prior knowledge,nor the Formal training to 'get he 1975" sound, we have

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>>High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!

>>

>>Still, the old guard continues to hold it's thumb on the DAW market and

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>>driving manufactures to making more and more vintage plugins. But, every

>>now and then a product like Ozone's Izotope comes along (and others) that

>>challeng the old "muddy up the mix crowd).
>>
>>Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect to hear
>>that sound. they have no idea on how to get a 1975 sound..
>>
>>So, I've said all the above to say: Let's move on!!Yes , the Brian Tankersly(I
>>adore), Nuendo endorsers,vinatge engineers) will continue to push to have
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>>wide -spacious,clear open , heavey bottom sound with my EMu converters.
>Let's
>>evolve past 1975..Pleaseeeeeeeeeee!!!!
>>
>>
>>
>>
>>
>>"gene lennon" <glennon@NOSPmyrealbox.com> wrote:
>>>
>>>
>>>I sold my PT rig when I switched to Paris. I did it at the time primarily
>>>for the sound of the Paris mix bus. This was before HD.
>>>
>>>When HD was released, the distinction was far less obvious. HD still sounds
>>>different from Paris but not awful anymore, just different. Paris still
>>has
>>>more of an analog/tape sound plus the added benefit of sounding more aggressive
>>>when you push the gain stages.
>>>
>>>So now the big question! Do I prefer the sound of Paris over other DAWS
>>because
>>>its actually makes better sounding recordings, or is it because it is
closer
>>>to the sound I associate with my favorite albums from the last 30 years?
>>>
>>>
>>>I think the truth is closer to the second, and I think this is largely
>a
>>>learned behavior, empirical rather than based on any truth.

>>>

>>>In a recent session at another producer's studio (who will remain unnamed),

>>>I listened to some pop-rock mixes done on a Paris rig. The sound was big

>>>and clear and sounded very tape-like. Overall it sounded quite good and

>>not

>>>at all wimpy. The artist however hated the sound. He played us a number

>>of

>>>recent albums known to have been recorded in PT or similar sounding DAWs

>>>as examples of what he wanted. This is the sound he knows and more important

>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of about

>>>10db and very little sense of depth, space or stereo width.

>>>

>>>Music may be universal but we all know it comes with cultural bias. How

>>many

>>>American teens would choose to listen to a steady diet of microtonal music?

>>>Might as well serve up a big plate of Haggis... And it not just teens.

>Labels

>>>work the exact same way. If someone has a hit record that sounds crappy,

>>>all the labels want the same crappy sound.

>>>

>>>Suddenly I am feeling very old. Fashions change taste changes but I thought

>>>good sound was forever. Perhaps not so. As a producer who still has at

>least

>>>one toe in the current market, I need to have some awareness of the realities

>>>of the market and the "new sound" is the new sound.

>>>

>>>My personal taste has not changed. For most projects that I foresee myself

>>>working on, I will continue to use Paris, but just as I have made decisions

>>>in the past to use SSL consoles rather than Neves to achieve a more trendy

>>>"Pop" mix, I am now experimenting with ways to capture the "elusive PT

>sound".

>>>(Insert appropriate emoticon).

>>>

>>>Luckily it was reasonably easy to achieve. I recently purchased the Waves

>>>SSL bundle and running that in Logic can get me very close to the sound

>>of

>>>better sounding PT mixes. So I can still use Paris whenever I like and

>I

>>>can experiment with a mix of the two styles.

>>>

>>> What does all this mean? Nothing other than I understand why some people

>>>may prefer the way other systems sound and I think that my own preferences

>>>are biased by many years of listening to records made the old way. I don't

>>>see giving up Paris any time soon but I also don't think it's worth fighting

>>>over if someone else has different opinions on what sounds good.

>>>

>one

>>>day we will once again be "in".

>>>

>>>Gene

>>

>One myth I would like to dispel is that Paris sounds muddy, vintage, analog or less detailed than PT's.

It's all in how hard you hit it.

Had a conversation with SSC years ago about using Paris for classical and he really ground on me hard to try it and compare it to Sonic Solutions. Sonic has always been the gold standard for classical, and honestly I thought he was full of it, but I tried it, using the same source material. He was right, it was actually better than Sonic on a 70-piece orchestra. Some of you have heard that CD. Did it sound "vintage" or muddy to you? Of course not, you just have to treat Paris like any other DAW, and don't push it too hard and it works great for classical. An orchestra recorded with the just 2 of the best mics in the world (DPA / B&K) the best pre (no tubes please!) and a great convertor is the ultimate test for clarity. One little loss of anything and the whole thing turns to crap. It must be eq'd and mastered to perfection, but if it is, it sounds like you are in the room with the orchestra.

Paris works extremely well on an orchestra and I can tell you that unless you push the levels the sound is as real, detailed, open and clear as I have ever heard.

Personally, I think Paris murders PT's on orchestras. The clarity and lack of distortion, even on the upper harmonics of high violin notes, is really better and the soundstage and imaging is terrific.

Try not hitting Paris so hard in the mixer, push the submix masters all the way up, and listen to the audio get nice and pristine.

DCI think he's right. That crazy company has GOT to be the source of the urban myth of the JATO rockets strapped to the Chevy that ends up flying into a cliff.

DC

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

>

>Insanely good entry :-) I liked the part about the kart hitting 160 in 4.4

>

>Chuck

>

>

>"DC" <dc@spamthemoon.com> wrote:
>>
>>meep meep...
>>
>><http://www.iowahawk.typepad.com/>
>Of course not, you just
have to treat Paris like any other DAW, and don't push it too hard
and it works great for classical.

That's the beauty of it. It works either way. There is an issue with the D/A converters and jitter when using the Paris clock, but with an external clock I've never thought it sounded anything other than what I wanted it to sound. Mixing conservatively yields a very pristining/accurate sounding result.....however, this is blasphemy and I have to immediately jack the submix faders into the stratosphere so I can hear all that crappy distortion that I like.

;O)

"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...

>
> One myth I would like to dispel is that Paris sounds muddy, vintage,
> analog or less detailed than PT's.
>
> It's all in how hard you hit it.
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> Had a conversation with SSC years ago about using Paris for
> classical and he really ground on me hard to try it and compare it to
> Sonic Solutions. Sonic has always been the gold standard for
> classical, and honestly I thought he was full of it, but I tried it, using
> the same source material. He was right, it was actually better than
> Sonic on a 70-piece orchestra. Some of you have heard that CD.
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> just 2 of the best mics in the world (DPA / B&K) the best pre
> (no tubes please!) and a great convertor is the ultimate test for
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> and lack of distortion, even on the upper harmonics of high violin

> notes, is really better and the soundstage and imaging is terrific.
>
> Try not hitting Paris so hard in the mixer, push the submix masters
> all the way up, and listen to the audio get nice and pristine.
>
> DCYour friend probably can't afford it but I've played 3 of these and gig with
the owner/builder. Rock solid, beautiful and the sky is the limit.

www.infinitymusicsystems.com

One of the ones pictured at the site right now is airbrushed by the truefire
guy at www.killerpaint.com whom all of our hotrod fans here already know.
World renown.

W. Mark Wilson

"EK Sound" <askme@nospam.com> wrote in message [news:443beb80\\$1@linux...](mailto:news:443beb80$1@linux...)

> Hi all,
>
> A buddy of mine wants to build a soft-synth computer for live use (WinXP).
> I am looking for MB/CPU recommendations for this. I NEED this MB to have
> a minimum of 2 PCIx slots for existing hardware. On-board video is
> actually preferred in this instance.
>
> Thanks for any recommendations!
>
> David.Hello to everyone.
Thank you for your kind words ,here !
Regarding vocals try this and tell me how it sounds to you!

Threshold -51.8 (until it shows -18 and more gain reduction)
Ratio: 2.70:1 (magic number ?)
Attack 0.24
Release 0.0042sec (you need at least three zeros before any number here !)
LOOKAHEAD: 0.020 (WELL YOU CAN GO AS LOW AS 0.03 TRY AND SEE WHAT YOU LIKE)
output: 15.7 db

Cheers,
Dimitrios

"rich" <studiodog_99@yahoo.com> wrote:

>
>Since your LA setting is great (never thought to try what you did) - I thought
>I'd ask if have any tricks for pop/rock Vox - GIT - Bass or? Thanks for
>all your help!But you have "a sound" and by being a master of it, when an artist is looking
for that type of thing they will call you, I think that it would be sad if
everyone did things the same way, (it seems to some people there is a right
and wrong)

The different flavors are like a painter's pallet. I want this record to sound vintage and funky, or I want this one to be crystal clear.

That said, I am starting to think what LaMont says is true, I mean the low end was rolled off in the old days to prevent the needle from jumping right? Also, much of the mix compression was for the same thing? now everyone has subwoofers on their subwoofers! and digital handles a wide dynamic range, now, like you said, to get the mastering engineers to chill.

"gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>

>LaMont,

>I agree with much of what you said but not completely.

>I think you could apply the same logic to all aspects of the recordings arts.

sounds

>much cleaner than a 1176, but that does not mean that I would prefer the

>TLM170 or the GML 8900 in most cases.

>

>some of my preferences come from does not mean I have changed my mind. I

>I do however feel I will need to stay somewhat in tune with the current sound

>for any major market projects that I do in the future.

>

>A separate issue is what mastering engineers under the influence of A&R men

>are doing to records before they are released. Trend or not I think that is criminal.

>

>So I recognize my own prejudices, I think I clearly see the new trends, but

>

>gene

>

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

>>

>>Gene,

>>Thank you very much for "speaking: the truth about this whole DAW "nostalgic"

>>sound thing.
>>
>>Let me just state that I've held my tongue for the last 5 years as I watched
>>the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>sounding
>>DAW technology.
>>
>>The DAW market has been held "ransom" to the "old' guard Engineers who
ears
>>are trained to hear "un-natural" de-emphasis", muddled up recordings.

>>
>>I remember my very first recording session as a guitar player. The year
>1982
>>as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine..
>The
>>sound was nice, clear just the way I recorded it. But, remember thinking
>>"This does sound like a record" Hummmm... After all the other instruments
>>were push up in the mix ,along with the vocals, stillnot a record sound..
>>
>>In other works, where is the mudied drums? the thudy bass? the muddled
vocals
>>that I heard since I was 4 years old??? where was this sound??
>>
>>Well, we hen attended the mix session, I soon found out that, the magic
>was
>>about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes, DBX160..2
>>hours later they had that record sound..Hummm...I started thinkng again,
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 >>wide -spacious,clear open , heavy bottom sound with my EMu converters.
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 >>evolve past 1975..Pleaseeeeeeeeeee!!!!
 >>
 >I don't think, or at least I hope, there won't be a continued trend for FM,
 compressed radio and 64k mp3s to dictate sound. When I think of "outdated"
 I think of limited bandwidth, sometimes noisy, and often mushy sound - not a
 recording style, or even mixing style necessarily, although it does change
 based on pop culture and available technology more than science.

A while back I read a bit on the history of recording. The overwhelming
 impression and approach I've taken, and got from reading the history of it,
 is that the goal of recording has always been to recreate what we hear as
 accurately as possible. Yet, I think somewhere along the way when engineers
 quickly realized that technology was a long way from being able to do that,
 someone decided to make it a creative venture rather than an accuracy

venture. Obviously there are creative requirements that eliminate accuracy (I once tried a binaural head test-analysis mic system on vocals - sucked, but it was incredibly accurate, which goes to show that not all we hear is as we would prefer to hear it).

Hence now we have, for example, kicks that sound nothing like the real thing - where you had a "koomphhh" or "doomphhh" to start with, the "standard" is to make it sound more like a "thmp" or "dhmp" (pardon my "technical" terminology). Gating, compression, EQ, even if not necessary to fix recording problems, have become a means to not just make the mix fit together, but alter the sound to what has become the radio standard. Much of it sounds great for what it is, but it isn't about accurate recording anymore, and that makes it hyper-dependant on popular trends rather than audiology.

Regards,
Dedric

On 4/13/06 11:53 PM, in article 443f38eb\$1@linux, "gene lennon"
<glennon@NOSPmyrealbox.com> wrote:

>
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>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's nice
>> wide -spacious,clear open , heavey bottom sound with my EMu converters.
> Let's
>> evolve past 1975..Pleaseeeeeeeeeee!!!!
>>
>Hi David,
You mentioned PCI-X slots in the first post. Do you mean the 64 bit PCI
-X or PCI-E slot?

Is he looking for compact and portable or high performance and to be
upgradeable?

Chris

EK Sound wrote:

> Looks cool, but he already owns the VSTi's, and that thing costs 3X what
> it would to build a computer. He also wants to load SX on it for
> sequencing at home... thanks for the suggestion anyway.

>

> David.

>

> Paul Artola wrote:

>

>> Muse Receptor.

>>

>> - Paul Artola

>> Ellicott City, Maryland

>>

>> On Tue, 11 Apr 2006 11:39:18 -0600, EK Sound <askme@nospam.com> wrote:

>>

>>

>>> Hi all,

>>>

>>> A buddy of mine wants to build a soft-synth computer for live use

>>> (WinXP). I am looking for MB/CPU recommendations for this. I NEED
>>> this MB to have a minimum of 2 PCIx slots for existing hardware.
>>> On-board video is actually preferred in this instance.
>>>
>>> Thanks for any recommendations!
>>>
>>> David.
>>
>>
>>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 THANK YOU - you guys are so helpful and willing to share!!

Are you using no limit at mixdown or are you using something like sound
forge and wave or other plugs to bring levels up. I have a TC multi band
I've been using on/off also... just trying to stream line to process some...

"zmora" <docent191@wp.pl> wrote:

>

>

>and next for test:

>>>Threshold :-84 or less

>>>Ratio 1.35:1

>>>Attack 0.080

>>>Release 0.010

>>>Lookahead 0.005

>>>output 6.0 or more

>

>maybe usefull for search(?)

>

>

>

>

>"zmora" <docent191@wp.pl> wrote:

>>

>>Rich

>>

>>Try this for el.git:

>>

>>>Threshold :-96 or less

>>>Ratio 1.25:1

>>>Attack 0.080

>>>Release 0.00040
>>>Lookahead 0.004
>>>output 6.5 or more
>>
>>or try to improved it
>>
>>Zmora
>>
>>
>>
>>
>>
>>
>>"zmora" <docent191@wp.pl> wrote:
>>>
>>>
>>>o yeah !!! Good good.
>>>About your question for comp seting:
>>>
>>><Dear Zmora just playing around with some tracks I recorded.
>>>
>>>Regarding the settings someone can achieve great compession sounds with
>>percusive
>>>sounds.
>>>You can raise the release just a few nS
>>>You can put 0.00005-9, yes only that low because after that the sound
becomes
>>>harder to fit your needs, I guess...
>>>A great new snare drum setting for EDS compression is:
>>>
>>>Threshold :-96
>>>Ratio 2.70:1
>>>Attack 1.80
>>>Release 0.00008
>>>Lookahead 0.003
>>>output 15.8
>>>
>>>Regards,
>>>Dimitrios>
>>>
>>>Tom, try to move knobs and surely you will find good setting.
>>>Depens on instruments,
>>>this one "Dimitrios LA-2" is good basic for start.
>>>
>>>Cheers
>>>
>>>Zmora
>>>

```

>>>
>>>
>>>
>>>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>>
>>>>
>>>>You'd have to get a list of all her boy friends...
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>>>>
>>>>
>>>> Dimitrios ouer Hiro !!!!!
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>>>> Zmora
>>>>
>>>>
>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>> >
>>>> >
>>>> >Rich,
>>>> >Isn't Dimitrios awesome? ! !
>>>> >Tom
>>>> >
>>>> >
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>>>> >news:443e9606$1@linux...
>>>> >
>>>> > Since your LA setting is great (never thought to try what you did)
>>>=
>>>>- I
>>>> =3D
>>>> >thought
>>>> > I'd ask if have any tricks for pop/rock Vox - GIT - Bass or? =
>>>>Thanks =3D
>>>> >for
>>>> > all your help!
>>>> >
>>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>> ><HTML><HEAD>
>>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>> >charset=3D3Diso-8859-1">
>>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>>> ><STYLE></STYLE>
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>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Rich,</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? ! =3D

```

```

>>>> >!</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
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=3D
>>>> >wrote in=3D20
>>>> > message <A=3D20
>>>> > =3D
>>>> =
>>>>>href=3D3D"news:443e9606$1@linux">news:443e9606$1@linux</A>...</DIV><BR>S=
>>>>inc=3D
>>>> >e your=3D20
>>>> > LA setting is great (never thought to try what you did) - I =3D
>>>> >thought<BR>I'd ask=3D20
>>>> > if have any tricks for pop/rock Vox - GIT - Bass or? Thanks =3D
>>>> >for<BR>all=3D20
>>>> > your help!</BLOCKQUOTE></BODY></HTML>
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>>>>></HEAD>
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boy
>>>=
>>>>
>>>>>friends...</FONT></DIV>
>>>>><BLOCKQUOTE=20
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>>>>> wrote in message <A=20

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>>>> ouer Hiro !!!!!<BR>How many more secrets are in=20
>>>> Paris?<BR><BR>Zmora<BR><BR><BR><BR>"Tom Bruhl" <<A=20
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>>>> wrote:<BR>><BR>><BR>>Rich,<BR>>Isn't Dimitrios awesome? !=20

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>>>>Since your LA=20
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>>>>pop/rock=20

>>>>your=20
>>>> help!<BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
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>>>>content=3D3D"MSHTML=20
>>>> 6.00.2800.1400"=20
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>>>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>>>>D><BR>><BODY=20
>>>> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
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>>>>2px solid;=20

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>>>>'>news:443e9606\$1@linux">news:443e9606\$1@linux...</DIV>=
>>>>;
Sinc=3D
>e=20

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>>>> =

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</B=
>>>>LOCKQUOTE></BODY></HTML>

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David.

Chris Ludwig wrote:

> HI David,

> You mentioned PCI-X slots in the first post. Do you mean the 64 bit PCI

> -X or PCI-E slot?

>

> Is he looking for compact and portable or high performance and to be

> upgradeable?

>

> Chris

>

>

>

> EK Sound wrote:

>

>> Looks cool, but he already owns the VSTi's, and that thing costs 3X

>> what it would to build a computer. He also wants to load SX on it for

>> sequencing at home... thanks for the suggestion anyway.

>>

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>>
>> Paul Artola wrote:
>>
>>> Muse Receptor.
>>>
>>> - Paul Artola
>>> Ellicott City, Maryland
>>>
>>> On Tue, 11 Apr 2006 11:39:18 -0600, EK Sound <askme@nospam.com> wrote:
>>>
>>>
>>>> Hi all,
>>>>
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>>>> (WinXP). I am looking for MB/CPU recommendations for this. I NEED
>>>> this MB to have a minimum of 2 PCIx slots for existing hardware.
>>>> On-board video is actually preferred in this instance.
>>>>
>>>> Thanks for any recommendations!
>>>>
>>>> David.
>>>
>>>
>>>
>>>
>WOW, nice. Yah, a bit too spendy, but I can see things
going the way for sure. Thanks for the link.

David.

W. Mark Wilson wrote:

> Your friend probably can't afford it but I've played 3 of these and gig with
> the owner/builder. Rock solid, beautiful and the sky is the limit.
>
> www.infinitymusicsystems.com
>
> One of the ones pictured at the site right now is airbrushed by the truefire
> guy at www.killerpaint.com whom all of our hotrod fans here already know.
> World renown.
>
> W. Mark Wilson
>
>
> "EK Sound" <askme@nospam.com> wrote in message news:443beb80\$1@linux...
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>>
>>Thanks for any recommendations!
>>
>>David.
>
>
>oh douglas just doesn't want people to think he's stalking them
because of that last "incident". so he just stands there pretending
not to notice...it's really kinda sad.

On 14 Apr 2006 08:11:17 +1000, "steve the artguy"
<artguy@longtimenosee.net> wrote:

>
>Douglas-
>
>Let me see. Hmm. It seems like I have been here:
>
>
>
>
>
>
>
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> Where on earth have you been? I was getting ready to put the dogs on your
>>trail
>>
>>;oP
>>
>>
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>>> >
>>> >
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>>> >opinions on more than just "systems"... there's a great wealth
>>> >of knowledge here on audio in general, and that's - personally -
>>> >why I prefer to hang here more than any other audio forum.
>>> >

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>>> Yes, Neil!
>>>
>>> This is the key. There is more knowledge per square monitor inch here
>than
>>> any other online spot I've found.
>>>
>>> There seems to be someone here knows just about ANYTHING about ANYTHING.
>>> I wish I had the time to be here as much as I used to be. But I still
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>>> the posts as often as possible.
>>>
>>> -steve
>>
>>HI Dave,
Ah ok it is clearer now.
Here is what I'd do then if he wants to DIY it.

Antec - Take 3 Rack case (It all ready has a quiet 450 watt PS and quiet case fans.

ASUS A8N -SLI Premium

AMD - Athlon 64 X2 3800

Zalman - CNPS7000 heat sink

2x 1 gig DDR3200 CL2 ram

SEAGATE - Seagate 80G OS drive

Seagate 300gig SATAII 16m cache drive

FX 6200TC (they make fan less ones)

PIONEER - DVR111B

Microsoft - WINDOWS XP Professional

The board works fine with M-Audio, EMU, RME, MOTU, TC and sorta UAD.

You'll probably be looking at 14-1500ish in parts if hes gonna DIY.
Pretty much add 300-400 if you want us DAW builder types to do it instead and get a warranty and tech support and such.

Chris

Dave(EK Sound) wrote:

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

>>>>

>>

--

Chris Ludwig

ADK

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

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

(859) 635-5762Hi Chris,

Cool, thanks for the suggestions. I was leaning toward X2... nice to see you recommending a MB for it. I will be building this for him myself... we do turn-key custom systems here as well, so assembling and tweaking this will be fairly simple.

As for the PSU and case fan noise... he plays keys for a 7 pc R&B band that I do sound for. With live horns and a cossack for a drummer, I don't think we would hear a 747 warming up next to the stage! ;-) He will probably like it at home though...

I appreciate your input, thanks!

David.

Chris Ludwig wrote:

> HI Dave,

> Ah ok it is clearer now.

> Here is what I'd do then if he wants to DIY it.

>

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> AMD - Athlon 64 X2 3800

> Zalman - CNPS7000 heat sink

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>>>>>

Dedric Terry <dterry@keyofd.net> wrote:

>I don't think, or at least I hope, there won't be a continued trend for FM,

>compressed radio and 64k mp3s to dictate sound. When I think of "outdated"

>I think of limited bandwidth, sometimes noisy, and often mushy sound - not a

>recording style, or even mixing style necessarily, although it does change

>based on pop culture and available technology more than science.

>

>A while back I read a bit on the history of recording. The overwhelming

>impression and approach I've taken, and got from reading the history of it,

>is that the goal of recording has always been to recreate what we hear as

>accurately as possible. Yet, I think somewhere along the way when engineers

>quickly realized that technology was a long way from being able to do that,

>someone decided to make it a creative venture rather than an accuracy

>venture. Obviously there are creative requirements that eliminate accuracy

>(I once tried a binaural head test-analysis mic system on vocals - sucked,

>but it was incredibly accurate, which goes to show that not all we hear

is

>as we would prefer to hear it).

>

>Hence now we have, for example, kicks that sound nothing like the real thing

>- where you had a "koomphhh" or "doomphhh" to start with, the "standard"

is

>to make it sound more like a "thmp" or "dhmp" (pardon my "technical"

>terminology). Gating, compression, EQ, even if not necessary to fix

>recording problems, have become a means to not just make the mix fit

>together, but alter the sound to what has become the radio standard. Much

>of it sounds great for what it is, but it isn't about accurate recording

>anymore, and that makes it hyper-dependant on popular trends rather than

>audiology.

>

>Regards,

>Dedric

>

>On 4/13/06 11:53 PM, in article 443f38eb\$1@linux, "gene lennon"

><glennon@NOSPmyrealbox.com> wrote:

>

>>

>> So I recognize my own prejudices, I think I clearly see the new trends, but

now

>>
>> gene
>>
>> "LaMont" <jjdpro@aameritech.net> wrote:
>>>
>>> Gene,
>>> Thank you very much for "speaking: the truth about this whole DAW "nastalgic"
>>> sound thing.
>>>
>>> Let me just state that I've held my tongue for the last 5 years as I
watched
>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>> sounding
>>> DAW technology.
>>>
>>> The DAW market has been held "ransom" to the "old' guard Engineers who
ears
>>> are trained to hear "un-natural" de-emphasis", muddied up recordings.
>>>
>>> I remember my very first recording session as a guitar player. The year
>> 1982
>>> as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine..
>> The
>>> sound was nice, clear just the way I recorded it. But, remember thinking
>>> "This does sound like a record" Hummmm... After all the other instruments
>>> were push up in the mix ,along with the vocals, stillnot a record sound..
>>>
>>> In other works, where is the mudied drums? the thudy bass? the muddied
vocals
>>> that I heard since I was 4 years old??? where was this sound??
>>>
>>> Well, we hen attended the mix session, I soon found out that, the magic
>> was
>>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes, DBX160..2
>>> hours later they had that record sound..Hummm...I started thinkng again,
>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open, witha
>>> ting og high end fidelity..hummmm This was not the record sound..
>>>
>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site priased
>>> it for it's "easy ability" to get that record sound!! wow!!! AND, we
lawed
>>> every oter digital recorder mixer for being toDigital...Not warm
enough,
>>> not dull , or muddy enough..
>>> This Pro Engineer-Producer crowd wine,screemed, bitched, moaned on every
>>> forum that the current state of DAW's (namely Protools) mix was bad as
well

>>> as most plugins...Even more, they could not mix ITB(In the Box) unless they
 >>> has software emulations of their beloved (OLD) compressors EQ,
 >>> Verbs.(UAD,MCDSP,
 >>> Bomb factory)....
 >>>
 >>> So, like magic, companies pour massive resources to reclaim the glory days
 >>> with the birth of the "Vintage Plug ins). Their purpose was(is) to make
 >>> your mixes"duller"=warmer, more professional(sit right, all in all..Make
 >> the
 >>> mixes sound like 1975!!!
 >>>
 >>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro Tools
 >>> HD and Nuendo, Sonar there's a shift occurring in the "Holy-Grail "
 >>> RECORD-SOUND...
 >>> With Garage bands, rap artist, Rock bands, Soul singers of today having
 >> NO
 >>> prior knowledge,nor the Formal training to 'get the 1975" sound, we have
 >> the
 >>> High-Fidelity DAW sound in all its glory!! ..Yipee!!
 >>>
 >>> Still, the old guard continues to hold its thumb on the DAW market and
 >> keep
 >>> driving manufacturers to making more and more vintage plugins. But, every
 >>> now and then a product like Ozone's Izotope comes along (and others)
 that
 >>> challenge the old "muddy up the mix crowd).
 >>>
 >>> Today kids are brought on the Pro_Tools(Mix & HD) sound. They expect to hear
 >>> that sound. they have no idea on how to get a 1975 sound..
 >>>
 >>> So, I've said all the above to say: Let's move on!!Yes , the Brian
 >>> Tankersly(I
 >>> adore), Nuendo endorsers,vintage engineers) will continue to push to have
 >>> all of their 1960,79, & 80 hardware as a plugin and continue to fight
 DAW
 >>> companies to fix summing buses or even new a new summing buss market
 >>> segment to ensure they get the 1975 sound with today's DAW.
 >>>
 >>> For me,they can have the 1975 sound. I'm moving onward with the current
 >> state
 >>> of very high fidelity that's afforded me in PT HD And Nuendo..yes, Paris
 >>> is still in my rig, but I will no longer

>>> fight mixes to get the 1975 sound..If the mixes are nice and Brightosund
>>> with bottom..So be it..I love the way PT HD sounds with the 192 converters.
>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's nice
>>> wide -spacious,clear open , heavey bottom sound with my EMu converters.
>> Let's
>>> evolve past 1975..Pleaseeeeeeeeeee!!!!
>>>
>>
>we're on his trail now.....somehow I think it's gonna be a long walk

"rick" <parnell68@hotmail.com> wrote in message
news:f3fv32paettoao0ug688q54tbk327efrg@4ax.com...
> oh douglas just doesn't want people to think he's stalking them
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> >>> >
> >>> >And if I may add, this place is great for getting advice or
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> >scan
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> >>>
> >>> -steve
> >>
> >>
>

I think it's great that we don't have to deal with some of the issues that made recording such a chore and required such a number of tools to deal with, but I'm not nearly as convinced as you guys that *accurate is better*. Listen to the Dixie Chicks first CD that was recorded to tape and then subsequent ones that were recorded to digital. The latter fefforts sound great, but they don't sound as pleasing to my ear as the first one. The remix of Hotel California is another example of digital awfulness. It's very accurate and sounds like pure crap, IMO.....and it was originally recorded to tape and then PT'ed. Sorry, but it doee sound terrible compared to the original to my ears. With all of the new nice shiny tools we have available today, it's possible to hear *more* as far as dugital ugliness is concerned as well. Analog gear and tape provides glue. Lots of stuff falls apart without glue.

Deej

"LaMont" <jjdpro@ameritech.net> wrote in message news:443fd3ca\$1@linux...

>

> Dedric, once again, with a tear in my left eye-smile :) You have state what

> I was going to say in response to my original post.

> Thanks buddy...

>

> "The overwhelming impression and approach I've taken, and got from reading the history of it, is that the goal of recording has always been to recreate

> what we hear as accurately as possible. Yet, I think somewhere along the

> way when engineers
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> >

> >On 4/13/06 11:53 PM, in article 443f38eb\$1@linux, "gene lennon"

> ><glennon@NOSPmyrealbox.com> wrote:

> >

> >>

> >> So I recognize my own prejudices, I think I clearly see the new trends,

> but

> >> I don't prefer the new sound. I have no doubt that for many listeners

> now

> >> and most in the future I will be from "The school of the outdated
sound."

> >>

> >> gene

> >>

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

> >>>

> >>> Gene,

> >>> Thank you very much for "speaking: the truth about this whole DAW
"nastalgic"

> >>> sound thing.

> >>>

> >>> Let me just state that I've held my tongue for the last 5 years as I

> watched

> >>> the DAW proaudio market "Hyjack" forward thinking , new fedelity,
newer

> >> sounding

> >>> DAW technology.

> >>>

> >>> The DAW market has been held "ransom" to the "old' guard Engineers who

> ears

> >>> are trained to hear "un-natural" de-emphasis", muddled up recordings.

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> >>> I remember my very first recording session as a guitar player. The
year

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> >>> as I remember recording my tracks to 2 ich Otari MTR, MCI
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> >>> sound was nice, clear just the way I recorded it. But, remember
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> >>> In other works, where is the mudied drums? the thudy bass? the muddied > vocals

> >>> that I heard since I was 4 years old??? where was this sound??

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> >>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes, DBX160..2

> >>> hours later they had that record sound..Hummm...I started thinkng again,

> >>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open, witha

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> >>> it for it's "easy ability" to get that record sound!! wow!!! AND, we

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> >>> as most plugins...Even more, they could not mix ITB(In the Box) unless

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> >>> So, like magic, companies pour massive resouces to reclaim the glorys

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>Everybody's got an opinion. Here we go with the PT is better than Paris stuff again. I guess this gives us something to talk about, but folks, we're all being goaded and bated here.

This is what is wrong with the record industry. There is not enough diversity in sound and music styling these days. The whole cookie cutter approach to everything really sucks. That's why the record industry was in so much trouble, five Britney Spears, Spice Girls doesn't cut it for very long. Just because a new sound comes along, the old sound shouldn't become null and void. There should be room for everything. In other words, don't follow the followers, and maybe you'll get noticed. If everybody used PT the things would be more boring than they already are!

The demographic for the record companies is, 13 to 25, so the day you turn 26 your null and void??? No music geared to a 26, 36, or 46 year old???

How stupid! Do you really think that a 16 year old would think, yuck, this music sucks, this wasn't recorded on a PT system! This music is unacceptable!

No, they listen to the song!!!! The song is what sells them. variety is good when it comes to sound and production. Both sounds should be acceptable! But then again this post really wasn't about sound, now was it!

LaMont, if you like PT better cool. Keep chasing your tail dude, your sure to end up in the same place!

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

>Good post, LaMont

>

>--

>Martin Harrington

>www.lendaneer-sound.com

>

>"LaMont" <jjdpro@aameritech.net> wrote in message news:443f2d4d\$1@linux...

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>> Let's

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>>

>>

>>

>>

>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>>>

>>>

>>>I sold my PT rig when I switched to Paris. I did it at the time primarily

>>>for the sound of the Paris mix bus. This was before HD.

>>>

>>>When HD was released, the distinction was far less obvious. HD still

>>>sounds

>>>different from Paris but not awful anymore, just different. Paris still

>> has

>>>more of an analog/tape sound plus the added benefit of sounding more

>>>aggressive

>>>when you push the gain stages.

>>>

>>>So now the big question! Do I prefer the sound of Paris over other DAWS

>> because

>>>its actually makes better sounding recordings, or is it because it is

>>>closer

>>>to the sound I associate with my favorite albums from the last 30 years?

>>>

>>>

>>>I think the truth is closer to the second, and I think this is largely

a

>>>learned behavior, empirical rather than based on any truth.

>>>

>>>In a recent session at another producer's studio (who will remain

>>>unnamed),

>>>I listened to some pop-rock mixes done on a Paris rig. The sound was big

>>>and clear and sounded very tape-like. Overall it sounded quite good and

>> not

>>>at all wimpy. The artist however hated the sound. He played us a number

>> of

>>>recent albums known to have been recorded in PT or similar sounding DAWS

>>>as examples of what he wanted. This is the sound he knows and more

>>>important

>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of about

>>>10db and very little sense of depth, space or stereo width.

>>>

>>>Music may be universal but we all know it comes with cultural bias. How

>> many
>>>American teens would choose to listen to a steady diet of microtonal
>>>music?
>>>Might as well serve up a big plate of Haggis... And it not just teens.

>>>Labels
>>>work the exact same way. If someone has a hit record that sounds crappy,
>>>all the labels want the same crappy sound.
>>>
>>>Suddenly I am feeling very old. Fashions change taste changes but I
>>>thought
>>>good sound was forever. Perhaps not so. As a producer who still has at

>>>least
>>>one toe in the current market, I need to have some awareness of the
>>>realities
>>>of the market and the "new sound" is the new sound.
>>>
>>>My personal taste has not changed. For most projects that I foresee myself
>>>working on, I will continue to use Paris, but just as I have made
>>>decisions
>>>in the past to use SSL consoles rather than Neves to achieve a more trendy
>>>"Pop" mix, I am now experimenting with ways to capture the "elusive PT

>>>sound".
>>>(Insert appropriate emoticon).
>>>
>>>Luckily it was reasonably easy to achieve. I recently purchased the Waves
>>>SSL bundle and running that in Logic can get me very close to the sound
>> of
>>>better sounding PT mixes. So I can still use Paris whenever I like and
I
>>>can experiment with a mix of the two styles.
>>>
>>> What does all this mean? Nothing other then I understand why some people
>>>may prefer the way other systems sound and I think that my own preferences
>>>are biased by many years of listening to records made the old way. I don't
>>>see giving up Paris any time soon but I also don't think it's worth
>>>fighting
>>>over if someone else has different opinions on what sounds good.
>>>

one
>>>day we will once again be "in".
>>>
>>>Gene
>>
>

><http://www.royerlabs.com/mics/R-122V.html>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>I think it's great that we don't have to deal with some of the issues that
>made recording such a chore and required such a number of tools to deal
>with, but I'm not nearly as convinced as you guys that *accurate is better*.
>Listen to the Dixie Chicks first CD that was recorded to tape and then
>subsequent ones that were recorded to digital. The latter fefforts sound
>great, but they don't sound as pleasing to my ear as the first one. The
>remix of Hotel California is another example of digital awfulness. It's
very
>accurate and sounds like pure crap, IMO.....and it was originally recorded
>to tape and then PT'ed. Sorry, but it doee sound terrible compared to the
>original to my ears. With all of the new nice shiny tools we have available
>today, it's possible to hear *more* as far as dugital ugliness is concerned
>as well. Analog gear and tape provides glue. Lots of stuff falls apart
>without glue.
>
>Deej

Deej, your right as usual!

>"LaMont" <jjdpro@ameritech.net> wrote in message news:443fd3ca\$1@linux...
>>
>> Dedric, once again, with a tear in my left eye-smile :) You have state
>what
>> I was going to say in response to my original post.
>> Thanks buddy...
>>
>> "The overwhelming impression and approach I've taken, and got from reading
>> the history of it, is that the goal of recording has always been to
>recreate
>> what we hear as accurately as possible. Yet, I think somewhere along
the
>> way when engineers
>> quickly realized that technology was a long way from being able to do
>that,
>> someone decided to make it a creative venture rather than an accuracy
>venture."
>>
>>
>>
>>
>>
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>> >I don't think, or at least I hope, there won't be a continued trend for
>> FM,
>> >compressed radio and 64k mp3s to dictate sound. When I think of

>"outdated"

>> >I think of limited bandwidth, sometimes noisy, and often mushy sound

-

>not

>> a

>> >recording style, or even mixing style necessarily, although it does

>change

>> >based on pop culture and available technology more than science.

>> >

>> >A while back I read a bit on the history of recording. The overwhelming

>> >impression and approach I've taken, and got from reading the history

of

>> it,

>> >is that the goal of recording has always been to recreate what we hear

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>engineers

>> >quickly realized that technology was a long way from being able to do

>that,

>> >someone decided to make it a creative venture rather than an accuracy

>> >venture. Obviously there are creative requirements that eliminate

>accuracy

>> >(I once tried a binaural head test-analysis mic system on vocals -

>sucked,

>> >but it was incredibly accurate, which goes to show that not all we hear

>> is

>> >as we would prefer to hear it).

>> >

>> >Hence now we have, for example, kicks that sound nothing like the real

>think

>> >- where you had a "koomphhh" or "doomphhh" to start with, the "standard"

>> is

>> >to make it sound more like a "thmp" or "dhmp" (pardon my "technical"

>> >terminology). Gating, compression, EQ, even if not necessary to fix

>> >recording problems, have become a means to not just make the mix fit

>> >together, but alter the sound to what has become the radio standard.

>Much

>> >of it sounds great for what it is, but it isn't about accurate recording

>> >anymore, and that makes it hyper-dependant on popular trends rather than

>> >audiology.

>> >

>> >Regards,

>> >Dedric

>> >

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>

>I think you've misinterpreted that anyone is saying that one approach is better than another.

On the contrary, this is just an observation in how we choose our preferences, and the fact that currently available technology significantly exceeds what was available 40, 30, 20 and even 10 years ago.

Recording is about capturing audio - period. It's production, mixing, and the concept of creating listener appeal in the music side of recording that has used it creatively. There isn't anything wrong with that, but recording has always been at the mercy of, and influenced by the available technology. It isn't a platform war, and never was - just a constant attempt to improve each element of the chain within the budgets we have available.

I once tested recording a vocal with a binaural head, test measuring system. It sucked for artistic and listening pleasure, but was incredibly realistic. Maybe that just goes to show that what entertains us artistically doesn't necessarily benefit from reality. There's nothing wrong with running a mix down to a 4-track cassette deck if that's what floats your boat creatively.

Regards,
Dedric

"JD" <no@nospam.com> wrote in message news:443fdbe4\$1@linux...

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>>> lawed
>>> every oter digital recorder mixer for being toDigital...Not warm
>
>>> enough,
>>> not dull , or muddy enough..
>>> This Pro Engineer-Producer crowd wine,d,screemed, bitched, moaned on
>>> every
>>> forum that the current state of DAW's (namely Protools) mix was bad as
>
>>> well
>>> as most plugins...Even more, they could not mix ITB(In the Box) unless
>
>>> they
>>> has software emulations of their beloved (OLD) compressors EQ,
>>> Verbs.(UAD,MCDSP,
>>> Bomb factory)....
>>>
>>> So, like magic, companies pour massive resouces to reclaim the glorys
> days

>>> with the birth of the "Vinatage Plug ins). Their purpose was(is) to
 >>> make
 >>> your mixes"duller"=warmer, more professional(sit right, al in all..Make
 >
 >>> the
 >>> mixes sound like 1975!!!
 >>>
 >>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro
 >
 >>> Tools
 >>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
 >>> RECORD-SOUND...
 >>> With Garage bands, rap artist, Rock bands, Soul singers of today having
 > NO
 >>> prior knowledge,nor the Formal training to 'get he 1975" sound, we have
 >
 >>> the
 >>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!
 >>>
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 >
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 >>> driving manufactures to making more and more vintage plugins. But,
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 >>> challeng the old "muddy up the mix crowd).
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 >>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect to
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 >>> hear
 >>> that sound. they have no idea on how to get a 1975 sound..
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>>> converters.
>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's nice
>>> wide -spacious,clear open , heavy bottom sound with my EMu converters.
>
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>>> evolve past 1975..Pleaseeeeeeeeeee!!!!
>>>
>>>
>>>
>>>
>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:
>>>>
>>>>
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>>>>primarily
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>>>>
>>>>When HD was released, the distinction was far less obvious. HD still
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>>>>more of an analog/tape sound plus the added benefit of sounding more
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>>>>when you push the gain stages.
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>
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>>>>to the sound I associate with my favorite albums from the last 30 years?
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>>>>I think the truth is closer to the second, and I think this is largely
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>>>>In a recent session at another producer's studio (who will remain
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>>> not
>>>>at all wimpy. The artist however hated the sound. He played us a number
>>> of
>>>>recent albums known to have been recorded in PT or similar sounding DAWS
>>>>as examples of what he wanted. This is the sound he knows and more
>>>>important

>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of about
>>>>10db and very little sense of depth, space or stereo width.
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>>>>Music may be universal but we all know it comes with cultural bias. How
>>> many
>>>>American teens would choose to listen to a steady diet of microtonal
>>>>music?
>>>>Might as well serve up a big plate of Haggis... And it not just teens.
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>>>>Labels
>>>>work the exact same way. If someone has a hit record that sounds crappy,
>>>>all the labels want the same crappy sound.
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>>>>Suddenly I am feeling very old. Fashions change taste changes but I
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>>>>good sound was forever. Perhaps not so. As a producer who still has at
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>>>>one toe in the current market, I need to have some awareness of the
>>>>realities
>>>>of the market and the "new sound" is the new sound.
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>>>>My personal taste has not changed. For most projects that I foresee
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>>>>working on, I will continue to use Paris, but just as I have made
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>>>>in the past to use SSL consoles rather than Neves to achieve a more
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>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive PT
>
>>>>sound".
>>>>(Insert appropriate emoticon).
>>>>
>>>>Luckily it was reasonably easy to achieve. I recently purchased the
>>>>Waves
>>>>SSL bundle and running that in Logic can get me very close to the sound
>>> of
>>>>better sounding PT mixes. So I can still use Paris whenever I like and
> I
>>>>can experiment with a mix of the two styles.
>>>>
>>>> What does all this mean? Nothing other then I understand why some
>>>> people
>>>>may prefer the way other systems sound and I think that my own
>>>>preferences
>>>>are biased by many years of listening to records made the old way. I
>>>>don't
>>>>see giving up Paris any time soon but I also don't think it's worth

>>>>fighting
>>>>over if someone else has different opinions on what sounds good.
>>>>
>>>>And don't forget.the cyclical nature of fashion almost guarantees that
> one
>>>>day we will once again be "in".
>>>>
>>>>Gene
>>>
>>
>>
>What kills me is the industry types that won't record with you if you
don't have PT... "Hmmm... your studio can't be all that good if you
don't have ProTools..." What you are using is of little consequence IMHO.

David.

Dedric Terry wrote:

> I think you've misinterpreted that anyone is saying that one approach is
> better than another.
> On the contrary, this is just an observation in how we choose our
> preferences, and the fact that
> currently available technology significantly exceeds what was available 40,
> 30, 20 and even 10 years ago.
> Recording is about capturing audio - period. It's production, mixing, and
> the concept of creating listener appeal
> in the music side of recording that has used it creatively. There isn't
> anything wrong with that, but recording has always
> been at the mercy of, and influenced by the available technology. It isn't
> a platform war, and never was -
> just a constant attempt to improve each element of the chain within the
> budgets we have available.
>
> I once tested recording a vocal with a binaural head, test measuring system.
> It sucked for artistic and listening pleasure,
> but was incredibly realistic. Maybe that just goes to show that what
> entertains us artistically doesn't necessarily benefit
> from reality. There's nothing wrong with running a mix down to a 4-track
> cassette deck if that's what floats your
> boat creatively.
>
> Regards,
> Dedric
>
>
>Sorry, I don't see this post a simply an observation, discussion or even just
a opinion. LaMont is saying that the old analog,tape saturated, edgy, overdriven
sound is no longer valid. That we should all get over it and move on. That

the Paris signature sound is no longer in, that the new PT, Nuendo sound is where it's at. Once again, he is saying PT/Nuendo sounds better than Paris. I feel this is a baste job.

Sure audio equipment has evolved. Newer doesn't always mean better. A combination of all tools is the smartest route. I don't think a whole sound should be eliminated just because something is currently trendy. He clearly states he thinks that, that sound is done and we should all move on the new PT sound.

He can say what ever he wants, I'm just calling it like I see it.

Here is LaMont's chance to clarify!

"Dedric Terry" <dedric@echomg.com> wrote:

>I think you've misinterpreted that anyone is saying that one approach is

>better than another.

>On the contrary, this is just an observation in how we choose our

>preferences, and the fact that

>currently available technology significantly exceeds what was available
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>from reality. There's nothing wrong with running a mix down to a 4-track

>cassette deck if that's what floats your

>boat creatively.

>

>Regards,

>Dedric

>
>
>"JD" <no@nospam.com> wrote in message news:443fdb4\$1@linux...
>>
>> Everybody's got an opinion. Here we go with the PT is better than Paris

>> stuff
>> again. I guess this gives us something to talk about, but folks, we're

>> all
>> being goaded and bated here.
>>
>> This is what is wrong with the record industry. There is not enough
>> diversity
>> in sound and music styling these days. The whole cookie cutter approach
to
>> everything really sucks. That's why the record industry was in so much

>> trouble,
>> five Britney Spears, Spice Girls doesn't cut it for very long. Just

>> because
>> a new sound comes along, the old sound shouldn't become null and void.

>> There
>> should be room for everything. In other words, don't follow the
>> followers,
>> and maybe you'll get noticed. If everybody used PT the things would be

>> more
>> boring than they already are!
>>
>> The demographic for the record companies is, 13 to 25, so the day you
turn
>> 26 your null and void??? No music geared to a 26, 36, or 46 year old???
>> How stupid! Do you really think that a 16 year old would think, yuck,

>> this
>> music sucks, this wasn't recorded on a PT system! This music is
>> unacceptable!
>> No, they listen to the song!!!! The song is what sells them. variety
>> is good when it comes to sound and production. Both sounds should be

>> acceptable!
>> But then again this post really wasn't about sound, now was it!
>>
>> LaMont, if you like PT better cool. Keep chasing your tail dude, your

>> sure
>> to end up in the same place!
>>
>>
>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>> Good post, LaMont
>>>
>>>--
>>> Martin Harrington
>>> www.lendaneer-sound.com
>>>
>>> "LaMont" <jjdpro@aameritech.net> wrote in message news:443f2d4d\$1@linux...
>>>>
>>>> Gene,
>>>> Thank you very much for "speaking: the truth about this whole DAW
>>>> "nastalgic"
>>>> sound thing.
>>>>
>>>> Let me just state that I've held my tongue for the last 5 years as I
>>>> watched
>>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>>
>>>> sounding
>>>> DAW technology.
>>>>
>>>> The DAW market has been held "ransom" to the "old' guard Engineers who
>>
>>>> ears
>>>> are trained to hear "un-natural" de-emphasis", muddled up recordings.
>>>>
>>>> I remember my very first recording session as a guitar player. The year
>>
>>>> 1982
>>>> as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine..
>>
>>>> The
>>>> sound was nice, clear just the way I recorded it. But, remember
>>>> thinking
>>>> "This does sound like a record" Hummmm... After all the other
>>>> instruments
>>>> were push up in the mix ,along with the vocals, stillnot a record
>>>> sound..
>>>>
>>>> In other works, where is the mudied drums? the thudy bass? the muddled
>>
>>>> vocals
>>>> that I heard since I was 4 years old??? where was this sound??
>>>>

>>>> Well, we hen attended the mix session, I soon found out that, the magic
 >>
 >>>> was
 >>>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes,
 >>>> DBX160..2
 >>>> hours later they had that record sound..Hummm...I started thinkng again,
 >>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,

 >>>> witha
 >>>> ting og high end fidelity..hummmm This was not the record sound..
 >>>>
 >>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site
 >>>> priased
 >>>> it for it's "easy ability" to get that record sound!! wow!!! AND, we
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>>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:
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>> one
>>>>>day we will once again be "in".
>>>>>
>>>>>Gene
>>>>>
>>>>
>>>
>>>
>>
>
>Man, you were so close! Look in that picture!

See how the puppy on the left is looking to his right? See that tree behind him? I was hiding behind it! Ha!

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>we're on his trail now.....somehow I think it's gonna be a long walk
>
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:f3fv32paettoao0ug688q54tbk327efrg@4ax.com...
>> oh douglas just doesn't want people to think he's stalking them
>> because of that last "incident". so he just stands there pretending
>> not to notice...it's really kinda sad.
>>
>>
>>
>> On 14 Apr 2006 08:11:17 +1000, "steve the artguy"
>> <artguy@longtimenosee.net> wrote:
>>
>> >
>> >Douglas-
>> >
>> >Let me see. Hmm. It seems like I have been here:
>> >
>> >
>> >
>> >
>> >

>> >
>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> Where on earth have you been? I was getting ready to put the dogs on
>your
>> >>trail
>> >>
>> >>;oP
>> >>
>> >>
>> >>"steve the artguy" <artguy@longtimenosee.net> wrote in message
>> >>news:443d4fad\$1@linux...
>> >>>
>> >>> "Neil" <OIUOIU@OI.com> wrote:
>> >>> >
>> >>> >
>> >>> >And if I may add, this place is great for getting advice or
>> >>> >opinions on more than just "systems"... there's a great wealth
>> >>> >of knowledge here on audio in general, and that's - personally -
>> >>> >why I prefer to hang here more than any other audio forum.
>> >>> >
>> >>>
>> >>> Yes, Neil!
>> >>>
>> >>> This is the key. There is more knowledge per square monitor inch here
>> >than
>> >>> any other online spot I've found.
>> >>>
>> >>> There seems to be someone here knows just about ANYTHING about
>> >>> >ANYTHING.
>> >>> I wish I had the time to be here as much as I used to be. But I still
>> >scan
>> >>> the posts as often as possible.
>> >>>
>> >>> -steve
>> >>
>> >>
>>
>
>
>I have a couple of projects that play fine when only the project window is
open but as soon as I open any other windows, ugly distortion appears. It
seems to be in submix A. Any one else ever get this ? any ideas? Thanks.Hi,
Regarding the eds compressor and vox please use this as a starting point
for further search.
I think it is very good for vocals.

Threshold: -96
ratio: 1.25:1 (raise until you get -12-18 gain reduction)

attack: 0.082
Release 0.00006 sec
Lookahead: 0.005
Output: 10.9

What I found is that -96 and release with FIVE ZEROS is the must starting point.

Then you just raise the ratio until you get over -12 db (-16 is fine) gain reduction.

Then you work with attack until you get a stable compression response but around 0.082 is fine.

Output raise until you get same level in out...

So please disregard my previous compressor suggestion for vox, was a little bit fast...

Regards,
Dimitrios

"rich" <studiodog_99@yahoo.com> wrote:

>

>THANK YOU - you guys are so helpful and willing to share!!

>

> Are you using no limit at mixdown or are you using something like sound

>forge and wave or other plugs to bring levels up. I have a TC multi band

>I've been using on/off also... just trying to stream line to process some...

>

>

>"zmora" <docent191@wp.pl> wrote:

>>

>>

>>and next for test:

>>>>Threshold :-84 or less

>>>>Ratio 1.35:1

>>>>Attack 0.080

>>>>Release 0.010

>>>>Lookahead 0.005

>>>>output 6.0 or more

>>

>>maybe usefull for search(?)

>>

>>

>>

>>

>>"zmora" <docent191@wp.pl> wrote:

>>>

>>>Rich

>>>
>>>Try this for el.git:
>>>
>>>>Threshold :-96 or less
>>>>Ratio 1.25:1
>>>>Attack 0.080
>>>>Release 0.00040
>>>>Lookahead 0.004
>>>>output 6.5 or more
>>>
>>>or try to improved it
>>>
>>>Zmora
>>>
>>>
>>>
>>>
>>>
>>>
>>>"zmora" <docent191@wp.pl> wrote:
>>>>
>>>>
>>>>o yeah !!! Good good.
>>>>About your question for comp seting:
>>>>
>>>><Dear Zmora just playing around with some tracks I recorded.
>>>>
>>>>Regarding the settings someone can achieve great compession sounds with
>>>>percusive
>>>>sounds.
>>>>You can raise the release just a few nS
>>>>You can put 0.00005-9, yes only that low because after that the sound
>>>>becomes
>>>>harder to fit your needs, I guess...
>>>>A great new snare drum setting for EDS compression is:
>>>>
>>>>Threshold :-96
>>>>Ratio 2.70:1
>>>>Attack 1.80
>>>>Release 0.00008
>>>>Lookahead 0.003
>>>>output 15.8
>>>>
>>>>Regards,
>>>>Dimitrios>
>>>>
>>>>Tom, try to move knobs and surely you will find good setting.
>>>>Depens on instruments,

>>>>this one "Dimitrios LA-2" is good basic for start.
>>>>
>>>>Cheers
>>>>
>>>>Zmora
>>>>
>>>>
>>>>
>>>>
>>>>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>>
>>>>
>>>>>You'd have to get a list of all her boy friends...
>>>>> "zmora" <docent191@wp.pl> wrote in message news:443ea88e\$1@linux...
>>>>>
>>>>>
>>>>> Dimitrios ouer Hiro !!!!!
>>>>> How many more sicrets are in Paris?
>>>>>
>>>>> Zmora
>>>>>
>>>>>
>>>>>
>>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>>> >
>>>>> >
>>>>> >Rich,
>>>>> >Isn't Dimitrios awesome? ! !
>>>>> >Tom
>>>>> >
>>>>> >
>>>>> > "rich" <studiodog_99@yahoo.com> wrote in message =3D
>>>>> >news:443e9606\$1@linux...
>>>>> >
>>>>> > Since your LA setting is great (never thought to try what you did)
>>>>=
>>>>>- I
>>>>> =3D
>>>>> >thought
>>>>> > I'd ask if have any tricks for pop/rock Vox - GIT - Bass or? =
>>>>>Thanks =3D
>>>>> >for
>>>>> > all your help!
>>>>> >
>>>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>>> ><HTML><HEAD>
>>>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>>> >charset=3D3Diso-8859-1">

```

>>>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>>>> ><STYLE></STYLE>
>>>>> ></HEAD>
>>>>> ><BODY bgColor=3D3D#ffffff>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Rich,</FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Isn't Dimitrios awesome? !=3D
>>>>> >!</FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>>>> ><BLOCKQUOTE=3D20
>>>>> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
>>>=
>>>>>=3D
>>>>> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>>> > <DIV>"rich" <<A=3D20
>>>>> > =
>>>>> >href=3D3D"mailto:studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>>
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>>>>> >wrote in=3D20
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>>>>>>href=3D3D"news:443e9606$1@linux">news:443e9606$1@linux</A>...</DIV><BR>S=
>>>>>inc=3D
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>>>>> >thought<BR>I'd ask=3D20
>>>>> > if have any tricks for pop/rock Vox - GIT - Bass or? Thanks =3D
>>>>> >for<BR>all=3D20
>>>>> > your help!</BLOCKQUOTE></BODY></HTML>
>>>>> >
>>>>> >
>>>>>
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>>>>>>charset=3Diso-8859-1">
>>>>>><META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
>>>>>><STYLE></STYLE>
>>>>>></HEAD>
>>>>>><BODY bgColor=3D#ffffff>
>>>>>><DIV><FONT face=3DArial size=3D2>You'd have to get a list of all her
>boy
>>>>=
>>>>>
>>>>>friends...</FONT></DIV>

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>>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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>>>>>Dimitrios=20
>>>>> ouer Hiro !!!!!<BR>How many more secrets are in=20
>>>>> Paris?<BR><BR>Zmora<BR><BR><BR><BR>"Tom Bruhl" <<A=20
>>>>> href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>>=20
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>>>>>pop/rock=20

>>>>>your=20
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>>>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
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>>>>>studiodog_99@yahoo.com">studiodog_99@yahoo.com</A>>=20

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>>>>>

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>Hi All,

I am a former Paris user who still use Paris now and then, especially when I remix old songs recorded in Paris. I gave up in favour of Soundscape which I truly love.

when it comes to classical music, Paris simply has much left so desire. It nowhere as clean and accurate as the newer modern systems, be it PT, Soundscape, Nuendo, Samplitude etc.

I have a fairly large Paris setup and as much magic as it has it is quite unreliable compared to the other systems.
For example: Paris can sometimes (randomly) add strange DC offset to the files. It can depending on heat cause clicks. Aux leakage. Just to mention

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than the others.

Last but not least, sound aside Paris is a dinosaur. The routing options leave A LOT to desire. The I/O flexibility is back to the stone age compared to newer systems. The non-sample accurate editing is a PITA. Lack of professional I/O options. Very rudimentary handling of native plugins, especially in stereo. No bussing possibilities. No VST/DX on master bus. No delay compensation. etc. ect...

IMHO most people who are sticking to Paris are doing it for financial reasons. Given the very low price the SH systems are going for, the price vs. sound performance ratio is amazing, compared to other DSP-based system. In a true professional environment with clients hanging over your shoulder, the compromises are just too big, all IMO of course.

Just my 2 cents.

Babu

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

>Of course not, you just

>have to treat Paris like any other DAW, and don't push it too hard

>and it works great for classical.

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>That's the beauty of it. It works either way. There is an issue with the D/A

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>I've never thought it sounded anything other than what I wanted it to sound.

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>submix faders into the stratosphere so I can hear all that crappy distortion

>that I like.

>

>;O)

>

>

>

>"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...

>>

>> One myth I would like to dispel is that Paris sounds muddy, vintage,

>> analog or less detailed than PT's.

>>

>> It's all in how hard you hit it.

>>

>> Had a conversation with SSC years ago about using Paris for

>> classical and he really ground on me hard to try it and compare it to

>> Sonic Solutions. Sonic has always been the gold standard for

>> classical, and honestly I thought he was full of it, but I tried it, using

>> the same source material. He was right, it was actually better than

>> Sonic on a 70-piece orchestra. Some of you have heard that CD.
>> Did it sound "vintage" or muddy to you? Of course not, you just
>> have to treat Paris like any other DAW, and don't push it too hard
>> and it works great for classical. An orchestra recorded with the
>> just 2 of the best mics in the world (DPA / B&K) the best pre
>> (no tubes please!) and a great convertor is the ultimate test for
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>> sounds like you are in the room with the orchestra.

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>> clear as I have ever heard.

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>> Try not hitting Paris so hard in the mixer, push the submix masters
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Just my 2 cents.

Babul track with Paris with folks looking over my shoulder all the time. It's a matter of knowing what to do and how to do it. My system is very stable.

As far as financial concerns go, yes, I stick with Paris because of financial concerns. If I had the money, there is not doubt at all that I'd be tracking to a pair of synced 2" 16 track machines and an API legacy console.

Different strokes ;o)

Deej

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- > >
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- > >

> >
> >
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> >>
> >> DC
> >
> >
>Hello,
LaMont, if you like PT better cool. Keep chasing your tail dude, your sure
to end up in the same place!

I am an PT HD3 owner and a 5 card Paris owner since 1997. I don't know if
that last statement was insult or not??

If so, then you are as ignorant as you sound on this thread..
LaMont

"JD" <no@nospam.com> wrote:

>

>Everybody's got an opinion. Here we go with the PT is better than Paris stuff

>again. I guess this gives us something to talk about, but folks, we're all

>being goaded and bated here.

>

>This is what is wrong with the record industry. There is not enough diversity
>in sound and music styling these days. The whole cookie cutter approach to

>everything really sucks. That's why the record industry was in so much trouble,

>five Britney Spears, Spice Girls doesn't cut it for very long. Just because
>a new sound comes along, the old sound shouldn't become null and void. There

>should be room for everything. In other words, don't follow the followers,
>and maybe you'll get noticed. If everybody used PT the things would be more

>boring than they already are!

>

>The demographic for the record companies is, 13 to 25, so the day you turn
>26 your null and void??? No music geared to a 26, 36, or 46 year old???

> How stupid! Do you really think that a 16 year old would think, yuck, this

>music sucks, this wasn't recorded on a PT system! This music is unacceptable!

> No, they listen to the song!!!! The song is what sells them. variety

>is good when it comes to sound and production. Both sounds should be acceptable!

> But then again this post really wasn't about sound, now was it!

>

>LaMont, if you like PT better cool. Keep chasing your tail dude, your sure
>to end up in the same place!

>

>

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

>>Good post, LaMont

>>

>>--

>>Martin Harrington

>>www.lendanear-sound.com

>>

>>"LaMont" <jjdpro@aameritech.net> wrote in message news:443f2d4d\$1@linux...

>>>

>>> Gene,

>>> Thank you very much for "speaking: the truth about this whole DAW

>>> "nostalgic"

>>> sound thing.
>>>
>>> Let me just state that I've held my tongue for the last 5 years as I
>>> watched
>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>
>>> sounding
>>> DAW technology.
>>>
>>> The DAW market has been held "ransom" to the "old' guard Engineers who
>
>>> ears
>>> are trained to hear "un-natural" de-emphasis", muddled up recordings.
>>>
>>> I remember my very first recording session as a guitar player. The year
>
>>> 1982
>>> as I remember recording my tracks to 2 ich Otari MTR, MCI mixer..Fine..
>
>>> The
>>> sound was nice, clear just the way I recorded it. But, remember thinking
>>> "This does sound like a record" Hummmm... After all the other instruments
>>> were push up in the mix ,along with the vocals, stillnot a record sound..
>>>
>>> In other works, where is the mudied drums? the thudy bass? the muddled
>
>>> vocals
>>> that I heard since I was 4 years old??? where was this sound??
>>>
>>> Well, we hen attended the mix session, I soon found out that, the magic
>
>>> was
>>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes, DBX160..2
>>> hours later they had that record sound..Hummm...I started thinkng again,
>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open, witha
>>> ting og high end fidelity..hummmm This was not the record sound..
>>>
>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site priased
>>> it for it's "easy ability" to get that record sound!! wow!!! AND, we
>
>>> lawed
>>> every oter digital recorder mixer for being toDigital...Not warm
>
>>> enough,
>>> not dull , or muddy enough..
>>> This Pro Engineer-Producer crowd wine,screamed, bitched, moaned on every
>>> forum that the current state of DAW's (namely Protools) mix was bad as

>
 >>> well
 >>> as most plugins...Even more, they could not mix ITB(In the Box) unless
 >
 >>> they
 >>> has software emulations of their beloved (OLD) compressors EQ,
 >>> Verbs.(UAD,MCDSP,
 >>> Bomb factory)....
 >>>
 >>> So, like magic, companies pour massive resouces to reclaim the glorys
 >days
 >>> with the birth of the "Vinatage Plug ins). Their purpose was(is) to
 make
 >>> your mixes"duller"=warmer, more professional(sit right, al in all..Make
 >
 >>> the
 >>> mixes sound like 1975!!!
 >>>
 >>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro
 >
 >>> Tools
 >>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
 >>> RECORD-SOUND...
 >>> With Garage bands, rap artist, Rock bands, Soul singers of today having
 >NO
 >>> prior knowledge,nor the Formal training to 'get he 1975" sound, we have
 >
 >>> the
 >>> High-Fedelivery DAW sound in all it'sglory!! ..Yipee!!
 >>>
 >>> Still, the old guard continues to hold it's thumb on the DAW market and
 >
 >>> keep
 >>> driving manufactures to making more and more vintage plugins. But, every
 >>> now and then a product like Ozone's Izatope comes along (and others)
 that
 >>> challeng the old "muddy up the mix crowd).
 >>>
 >>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect to
 >
 >>> hear
 >>> that sound. they have no idea on how to get a 1975 sound..
 >>>
 >>> So, I've said all the above to say: Let's move on!!Yes , the Brian
 >>> Tankersly(I
 >>> adore), Nuendo endorsers,vinatge engineers) will continue to push to
 have
 >>> all of their 1960,79, & 80 hardware as a plugin and continue to fight

>DAW

>>> companies to to fix summing buses or event new a new summing buss market

>>> segment to ensure they et the 1975 sound with todays DAW.

>>>

>>> For me,they can have the 1975 sound. I'm moving onward with the cureent

>

>>> state

>>> of very high firdelity thats afforded me in PT HD And Nuendo..yes, Paris

>>> is still in my rig, but I will no longer

>>> fight mixes to get the 1975 sound..If the mixes are nice and Brightosund

>>> with bottom..So beit..I love the way PT HD sounds with the 192 converters.

>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's nice

>>> wide -spacious,clear open , heavey bottom sound with my EMu converters.

>

>>> Let's

>>> evolve past 1975..Pleaseeeeeeeeeee!!!!

>>>

>>>

>>>

>>>

>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:

>>>>

>>>>

>>>>I sold my PT rig when I switched to Paris. I did it at the time primarily

>>>>for the sound of the Paris mix bus. This was before HD.

>>>>

>>>>When HD was released, the distinction was far less obvious. HD still

>>>>sounds

>>>>different from Paris but not awful anymore, just different. Paris still

>>> has

>>>>more of an analog/tape sound plus the added benefit of sounding more

>>>>aggressive

>>>>when you push the gain stages.

>>>>

>>>>So now the big question! Do I prefer the sound of Paris over other DAWS

>>> because

>>>>its actually makes better sounding recordings, or is it because it is

>

>>>>closer

>>>>to the sound I associate with my favorite albums from the last 30 years?

>>>>

>>>>

>>>>I think the truth is closer to the second, and I think this is largely

>a

>>>>learned behavior, empirical rather than based on any truth.

>>>>

>>>>In a recent session at another producer's studio (who will remain
>>>>unnamed),
>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was
big
>>>>and clear and sounded very tape-like. Overall it sounded quite good and
>>> not
>>>>at all wimpy. The artist however hated the sound. He played us a number
>>> of
>>>>recent albums known to have been recorded in PT or similar sounding DAWs
>>>>as examples of what he wanted. This is the sound he knows and more
>>>>important
>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of about
>>>>10db and very little sense of depth, space or stereo width.
>>>>
>>>>Music may be universal but we all know it comes with cultural bias. How
>>> many
>>>>American teens would choose to listen to a steady diet of microtonal

>>>>music?
>>>>Might as well serve up a big plate of Haggis... And it not just teens.
>
>>>>Labels
>>>>work the exact same way. If someone has a hit record that sounds crappy,
>>>>all the labels want the same crappy sound.
>>>>
>>>>Suddenly I am feeling very old. Fashions change taste changes but I
>>>>thought
>>>>good sound was forever. Perhaps not so. As a producer who still has at
>
>>>>least
>>>>one toe in the current market, I need to have some awareness of the
>>>>realities
>>>>of the market and the "new sound" is the new sound.
>>>>
>>>>My personal taste has not changed. For most projects that I foresee myself
>>>>working on, I will continue to use Paris, but just as I have made
>>>>decisions
>>>>in the past to use SSL consoles rather than Neves to achieve a more trendy
>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive PT
>
>>>>sound".
>>>>(Insert appropriate emoticon).
>>>>
>>>>Luckily it was reasonably easy to achieve. I recently purchased the Waves
>>>>SSL bundle and running that in Logic can get me very close to the sound
>>> of
>>>>better sounding PT mixes. So I can still use Paris whenever I like and
>|

>>>>can experiment with a mix of the two styles.
>>>>
>>>> What does all this mean? Nothing other then I understand why some people
>>>>may prefer the way other systems sound and I think that my own preferences
>>>>are biased by many years of listening to records made the old way. I
don't
>>>>see giving up Paris any time soon but I also don't think it's worth
>>>>fighting
>>>>over if someone else has different opinions on what sounds good.
>>>>

>one
>>>>day we will once again be "in".
>>>>
>>>>Gene
>>>
>>
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>Different strokes ;o)
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>Deej

Deej, you are so 1975 in your thinking! LOL

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>stereo.
>> No bussing possibilities. No VST/DX on master bus. No delay compensation.
>> etc. ect...
>>
>> IMHO most people who are sticking to Paris are doing it for financial
>reasons.
>> Given the very low price the SH systems are going for, the price vs. sound
>> performance ratio is amazing, compared to other DSP-based system. In a
>true
>> professional environment with clients hanging over your shoulder, the
>compromises
>> are just too big, all IMO of course.
>>
>> Just my 2 cents.
>>
>> Babu
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >Of course not, you just
>> >have to treat Paris like any other DAW, and don't push it too hard
>> >and it works great for classical.
>> >
>> >That's the beauty of it. It works either way. There is an issue with

the
>> D/A
>> >converters and jitter when using the Paris clock, but with an external
>clock
>> >I've never thought it sounded anything other than what I wanted it to
>sound.
>> >result.....however, this is blasphemy and I have to immediately jack
the
>> >submix faders into the stratosphere so I can hear all that crappy
>distortion
>> >that I like.
>> >
>> >;O)
>> >
>> >
>> >
>> >
>> >"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...
>> >>
>> >> One myth I would like to dispel is that Paris sounds muddy, vintage,
>> >> analog or less detailed than PT's.
>> >>
>> >> It's all in how hard you hit it.
>> >>
>> >> Had a conversation with SSC years ago about using Paris for
>> >> classical and he really ground on me hard to try it and compare it
to
>> >> Sonic Solutions. Sonic has always been the gold standard for
>> >> classical, and honestly I thought he was full of it, but I tried it,
>using
>> >> the same source material. He was right, it was actually better than
>> >> Sonic on a 70-piece orchestra. Some of you have heard that CD.
>> >> Did it sound "vintage" or muddy to you? Of course not, you just
>> >> have to treat Paris like any other DAW, and don't push it too hard
>> >> and it works great for classical. An orchestra recorded with the
>> >> just 2 of the best mics in the world (DPA / B&K) the best pre
>> >> (no tubes please!) and a great convertor is the ultimate test for
>> >> clarity. One little loss of anything and the whole thing turns to
>> >> crap. It must be eq'ed and mastered to perfection, but if it is, it
>> >> sounds like you are in the room with the orchestra.
>> >>
>> >> Paris works extremely well on an orchestra and I can tell you that
>> >> unless you push the levels the sound is as real, detailed, open and
>> >> clear as I have ever heard.
>> >> Personally, I think Paris murders PT's on orchestras. The clarity
>> >> and lack of distortion, even on the upper harmonics of high violin
>> >> notes, is really better and the soundstage and imaging is terrific.
>> >>
>> >> Try not hitting Paris so hard in the mixer, push the submix masters

>> >> all the way up, and listen to the audio get nice and pristine.

>> >>

>> >> DC

>> >

>> >

>>

>

>JD,

please read what Dedric stated. Second, this not a bate,nor a DAW war..For the record, Samplitude sounds the best(imho)...

That being said, you completely missed the point. The 1975 sound is valid, but lets not stay there..!! Do you understand!! Now!!

You idiot!!! I would say alot more, but I don't know and won;t waist any of Kim's precious web space responding to your idiotic take on this thread..

"JD" <no@nospam.com> wrote:

>

>Sorry, I don't see this post a simply an observation, discussion or even just

>a opinion. LaMont is saying that the old analog,tape saturated, edgy, overdriven

>sound is no longer valid. That we should all get over it and move on. That

>the Paris signature sound is no longer in, that the new PT, Nuendo sound

>is where it's at. Once again, he is saying PT/Nuendo sounds better than >Paris. I feel this is a bate job.

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>Sure audio equipment has evolved. Newer doesn't always mean better. A combination

>of all tools is the smartest rout. I don't think a whole sound should be

>eliminated just because something is currently trendy. He clearly states

>he thinks that, that sound is done and we should all move on the new PT sound.

>

>

>He can say what ever he wants, I'm just calling it like I see it.

>

>Here is LaMont's chance to clarify!

>

>"Dedric Terry" <dedric@echomg.com> wrote:

>>I think you've misinterpreted that anyone is saying that one approach is

>

>>better than another.

>>On the contrary, this is just an observation in how we choose our

>>preferences, and the fact that

>>currently available technology significantly exceeds what was available

>40,

>>30, 20 and even 10 years ago.

>>Recording is about capturing audio - period. It's production, mixing, and
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>>> being goaded and bated here.
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>>> five Britney Spears, Spice Girls doesn't cut it for very long. Just
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>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
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>>>> Martin Harrington
>>>> www.lendaneer-sound.com
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>>>> "LaMont" <jjdpro@aameritech.net> wrote in message news:443f2d4d\$1@linux...
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>>>>> Gene,
>>>>> Thank you very much for "speaking: the truth about this whole DAW
>>>>> "nastalgic"
>>>>> sound thing.
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>>>>> Let me just state that I've held my tongue for the last 5 years as
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 >>>>> ting og high end fidelity..hummmm This was not the record sound..
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 >>>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site

 >>>>> priased
 >>>>> it for it's "easy ability" to get that record sound!! wow!!! AND,
 we
 >>>>>

>>>>> lawed
 >>>>> every oter digital recorder mixer for being toDigital...Not warm
 >>>
 >>>>> enough,
 >>>>> not dull , or muddy enough..
 >>>>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on
 >
 >>>>> every
 >>>>> forum that the current state of DAW's (namely Protools) mix was bad
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 >>>>> well
 >>>>> as most plugins...Even more, they could not mix ITB(In the Box) unless
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 >>>>> they
 >>>>> has software emulations of their beloved (OLD) compressors EQ,
 >>>>> Verbs.(UAD,MCDSP,
 >>>>> Bomb factory)....
 >>>>>
 >>>>> So, like magic, companies pour massive resouces to reclaim the glorys
 >>> days
 >>>>> with the birth of the "Vinatage Plug ins). Their purpose was(is) to
 >
 >>>>> make
 >>>>> your mixes"duller"=warmer, more professional(sit right, al in all..Make
 >>>
 >>>>> the
 >>>>> mixes sound like 1975!!!
 >>>>>
 >>>>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro
 >>>
 >>>>> Tools
 >>>>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
 >>>>> RECORD-SOUND..
 >>>>> With Garage bands, rap artist, Rock bands, Soul singers of today having
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 >>>>>
 >>>>> Still, the old guard continues to hold it's thumb on the DAW market
 >and
 >>>
 >>>>> keep
 >>>>> driving manufactures to making more and more vintage plugins. But,
 >

>>>>> every
 >>>>> now and then a product like Ozone's Izatope comes along (and others)
 >
 >>>>> that
 >>>>> challeng the old "muddy up the mix crowd).
 >>>>>
 >>>>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect
 >to
 >>>
 >>>>> hear
 >>>>> that sound. they have no idea on how to get a 1975 sound..
 >>>>>
 >>>>> So, I've said all the above to say: Let's move on!!Yes , the Brian
 >>>>> Tankersly(I
 >>>>> adore), Nuendo endorsers,vinatge engineers) will continue to push to
 >
 >>>>> have
 >>>>> all of their 1960,79, & 80 hardware as a plugin and continue to fight
 >>> DAW
 >>>>> companies to to fix summing buses or event new a new summing buss market
 >>>>> segment to ensure they et the 1975 sound with todays DAW.
 >>>>>
 >>>>> For me,they can have the 1975 sound. I'm moving onward with the cureent
 >>>
 >>>>> state
 >>>>> of very high fidelity thats afforded me in PT HD And Nuendo..yes,
 Paris
 >>>>> is still in my rig, but I will no longer
 >>>>> fight mixes to get the 1975 sound..If the mixes are nice and Brightosund
 >>>>> with bottom..So beit..I love the way PT HD sounds with the 192
 >>>>> converters.
 >>>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's
 >nice
 >>>>> wide -spacious,clear open , heavey bottom sound with my EMu converters.
 >>>
 >>>>> Let's
 >>>>> evolve past 1975..Pleaseeeeeeeeeee!!!!
 >>>>>
 >>>>>
 >>>>>
 >>>>>
 >>>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:
 >>>>>>
 >>>>>>
 >>>>>>I sold my PT rig when I switched to Paris. I did it at the time
 >>>>>>primarily
 >>>>>>for the sound of the Paris mix bus. This was before HD.
 >>>>>>

>>>>>When HD was released, the distinction was far less obvious. HD still
>>>>>sounds
>>>>>different from Paris but not awful anymore, just different. Paris still
>>>>> has
>>>>>more of an analog/tape sound plus the added benefit of sounding more
>>>>>aggressive
>>>>>when you push the gain stages.
>>>>>
>>>>>So now the big question! Do I prefer the sound of Paris over other
DAWS
>>>>> because
>>>>>its actually makes better sounding recordings, or is it because it
is
>>>
>>>>>closer
>>>>>to the sound I associate with my favorite albums from the last 30 years?
>>>>>
>>>>>
>>>>>I think the truth is closer to the second, and I think this is largely
>>> a
>>>>>learned behavior, empirical rather than based on any truth.
>>>>>
>>>>>In a recent session at another producer's studio (who will remain
>>>>>unnamed),
>>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was
>big
>>>>>and clear and sounded very tape-like. Overall it sounded quite good
>and
>>>>> not
>>>>>at all wimpy. The artist however hated the sound. He played us a number
>>>>> of
>>>>>recent albums known to have been recorded in PT or similar sounding
>DAWS
>>>>>as examples of what he wanted. This is the sound he knows and more
>>>>>important
>>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of
about
>>>>>10db and very little sense of depth, space or stereo width.
>>>>>
>>>>>Music may be universal but we all know it comes with cultural bias.
>How
>>>>> many
>>>>>American teens would choose to listen to a steady diet of microtonal
>>>>>music?
>>>>>Might as well serve up a big plate of Haggis... And it not just teens.
>>>
>>>>>Labels
>>>>>work the exact same way. If someone has a hit record that sounds crappy,

>>>>>all the labels want the same crappy sound.
>>>>>
>>>>>Suddenly I am feeling very old. Fashions change taste changes but I
>>>>>thought
>>>>>good sound was forever. Perhaps not so. As a producer who still has
>at
>>>
>>>>>least
>>>>>one toe in the current market, I need to have some awareness of the
>>>>>realities
>>>>>of the market and the "new sound" is the new sound.
>>>>>
>>>>>My personal taste has not changed. For most projects that I foresee
>
>>>>>myself
>>>>>working on, I will continue to use Paris, but just as I have made
>>>>>decisions
>>>>>in the past to use SSL consoles rather than Neves to achieve a more
>
>>>>>trendy
>>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive
>PT
>>>
>>>>>sound".
>>>>>(Insert appropriate emoticon).
>>>>>
>>>>>Luckily it was reasonably easy to achieve. I recently purchased the
>
>>>>>Waves
>>>>>SSL bundle and running that in Logic can get me very close to the sound
>>>>> of
>>>>>better sounding PT mixes. So I can still use Paris whenever I like
and
>>> I
>>>>>can experiment with a mix of the two styles.
>>>>>
>>>>> What does all this mean? Nothing other then I understand why some

>>>>> people
>>>>>may prefer the way other systems sound and I think that my own
>>>>>preferences
>>>>>are biased by many years of listening to records made the old way.
I
>
>>>>>don't
>>>>>see giving up Paris any time soon but I also don't think it's worth
>>>>>fighting
>>>>>over if someone else has different opinions on what sounds good.

>>>>>
>>>>>And don't forget.the cyclical nature of fashion almost guarantees that
>>> one
>>>>>day we will once again be "in".
>>>>>
>>>>>Gene
>>>>>
>>>>
>>>>
>>>>
>>>
>>
>>
>It was the same in the 80's & 90s..You had to have an SSL to be considered
full service pro studio

EK Sound <askme@nospam.com> wrote:

>What kills me is the industry types that won't record with you if you
>don't have PT... "Hmmm... your studio can't be all that good if you
>don't have ProTools..." What you are using is of little consequence IMHO.

>

>David.

>

>Dedric Terry wrote:

>> I think you've misinterpreted that anyone is saying that one approach
is

>> better than another.

>> On the contrary, this is just an observation in how we choose our
>> preferences, and the fact that

>> currently available technology significantly exceeds what was available
40,

>> 30, 20 and even 10 years ago.

>> Recording is about capturing audio - period. It's production, mixing,
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>> the concept of creating listener appeal

>> in the music side of recording that has used it creatively. There isn't

>> anything wrong with that, but recording has always

>> been at the mercy of, and influenced by the available technology. It
isn't

>> a platform war, and never was -

>> just a constant attempt to improve each element of the chain within the

>> budgets we have available.

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>> I once tested recording a vocal with a binaural head, test measuring system.

>> It sucked for artistic and listening pleasure,

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>> entertains us artistically doesn't necessarily benefit
>> from reality. There's nothing wrong with running a mix down to a 4-track

>> cassette deck if that's what floats your
>> boat creatively.
>>
>> Regards,
>> Dedric
>>
>>
>>LaMont wrote
>>That being said, you completely missed the point. The 1975 sound is valid,
but lets not stay there...!!<<

Thanks for your clarification. Like I said, use all tools. That tape saturated,
over driven vintage sound fits a specific style of music well. I wasn't
out to insult you, my point was, if you pigeonhole yourself with the PT sound
only, your stuck in one place with your sound. These days, that is just
about everybody's sound. The cookie cutter sound.

"Lamont" <jjdpr@ameritech.net> wrote:

>
>JD,
>please read what Dedric stated. Second, this not a bate,nor a DAW war..For
>the record, Samplitude sounds the best(imho)...
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 >>>>> companies to fix summing buses or even new a new summing buss
 market
 >>>>> segment to ensure they get the 1975 sound with today's DAW.
 >>>>>
 >>>>> For me, they can have the 1975 sound. I'm moving onward with the current
 >>>>
 >>>>> state
 >>>>> of very high fidelity that's afforded me in PT HD And Nuendo..yes,
 >Paris
 >>>>> is still in my rig, but I will no longer
 >>>>> fight mixes to get the 1975 sound..If the mixes are nice and Brightsund
 >>>>> with bottom..So be it..I love the way PT HD sounds with the 192
 >>>>> converters.
 >>>>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's
 >>nice
 >>>>> wide -spacious,clear open , heavy bottom sound with my EMu converters.
 >>>>
 >>>>> Let's
 >>>>> evolve past 1975..Pleaseeeeeeeeeee!!!!
 >>>>>
 >>>>>
 >>>>>
 >>>>>
 >>>>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote:
 >>>>>
 >>>>>
 >>>>>>I sold my PT rig when I switched to Paris. I did it at the time
 >>>>>>primarily
 >>>>>>for the sound of the Paris mix bus. This was before HD.
 >>>>>>
 >>>>>>When HD was released, the distinction was far less obvious. HD still
 >>>>>>sounds
 >>>>>>different from Paris but not awful anymore, just different. Paris
 still
 >>>>> has
 >>>>>>more of an analog/tape sound plus the added benefit of sounding more
 >>>>>>aggressive
 >>>>>>when you push the gain stages.
 >>>>>>
 >>>>>>So now the big question! Do I prefer the sound of Paris over other
 >DAWS
 >>>>> because
 >>>>>>it's actually makes better sounding recordings, or is it because it
 >is
 >>>>
 >>>>>>closer
 >>>>>>to the sound I associate with my favorite albums from the last 30

years?

>>>>>>

>>>>>>

>>>>>>I think the truth is closer to the second, and I think this is largely

>>>> a

>>>>>>learned behavior, empirical rather than based on any truth.

>>>>>>

>>>>>>In a recent session at another producer's studio (who will remain

>>>>>>unnamed),

>>>>>>I listened to some pop-rock mixes done on a Paris rig. The sound was

>>big

>>>>>>and clear and sounded very tape-like. Overall it sounded quite good

>>and

>>>>>> not

>>>>>>at all wimpy. The artist however hated the sound. He played us a number

>>>>>> of

>>>>>>recent albums known to have been recorded in PT or similar sounding

>>DAWS

>>>>>>as examples of what he wanted. This is the sound he knows and more

>>>>>>important

>>>>>>it is the sound he likes! Yikes!! Compressed to a dynamic range of

>about

>>>>>>10db and very little sense of depth, space or stereo width.

>>>>>>

>>>>>>Music may be universal but we all know it comes with cultural bias.

>>How

>>>>>> many

>>>>>>American teens would choose to listen to a steady diet of microtonal

>>>>>>music?

>>>>>>Might as well serve up a big plate of Haggis... And it not just teens.

>>>>

>>>>>>Labels

>>>>>>work the exact same way. If someone has a hit record that sounds crappy,

>>>>>>all the labels want the same crappy sound.

>>>>>>

>>>>>>Suddenly I am feeling very old. Fashions change taste changes but

I

>>>>>>thought

>>>>>>good sound was forever. Perhaps not so. As a producer who still has

>>at

>>>>

>>>>>>least

>>>>>>one toe in the current market, I need to have some awareness of the

>>>>>>realities

>>>>>>of the market and the "new sound" is the new sound.

>>>>>>

>>>>>>My personal taste has not changed. For most projects that I foresee

>>

>>>>>>myself
>>>>>>working on, I will continue to use Paris, but just as I have made
>>>>>>decisions
>>>>>>in the past to use SSL consoles rather than Neves to achieve a more
>>
>>>>>>trendy
>>>>>>"Pop" mix, I am now experimenting with ways to capture the "elusive
>>PT
>>>>
>>>>>>sound".
>>>>>>(Insert appropriate emoticon).
>>>>>>
>>>>>>Luckily it was reasonably easy to achieve. I recently purchased the
>>
>>>>>>Waves
>>>>>>SSL bundle and running that in Logic can get me very close to the
sound
>>>>>> of
>>>>>>better sounding PT mixes. So I can still use Paris whenever I like
>and
>>>> I
>>>>>>can experiment with a mix of the two styles.
>>>>>>
>>>>>> What does all this mean? Nothing other then I understand why some
>
>>>>>> people
>>>>>>may prefer the way other systems sound and I think that my own
>>>>>>preferences
>>>>>>are biased by many years of listening to records made the old way.
>I
>>
>>>>>>don't
>>>>>>see giving up Paris any time soon but I also don't think it's worth
>>>>>>fighting
>>>>>>over if someone else has different opinions on what sounds good.
>>>>>>
>>>>>>And don't forget.the cyclical nature of fashion almost guarantees
that
>>>> one
>>>>>>day we will once again be "in".
>>>>>>
>>>>>>Gene
>>>>>>
>>>>>
>>>>>
>>>>
>>>
>>>
>>>

>>

>DJ, I was not referring to stability as much as compatibility. In a crowded pro market you either need PT compatibility, or full OMF support (working OMF), both which are lacking in Paris, which makes it a time consuming and cumbersome process, especially when you are working with large track counts.

And yes, you are absolutely right;-) I still remember the days when I tracked to a G24S through a Soundtracs board. I miss the fun and the feeling of being a "real" recording engineer, ping-ponging and carefully plan your every move.

A full analog "state of the art" joint would be a dream.

Babu

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

>I track with Paris with folks looking over my shoulder all the time. It's
>a matter of knowing what to do and how to do it. My system is very stable.

>

>As far as financial concerns go, yes, I stick with Paris because of
>financial concerns. If I had the money, there is not doubt at all that I'd
>be tracking to a pair of synced 2" 16 track machines and an API legacy
>console.

>

>Different strokes ;o)

>

>Deej

>"Babu" <musiclab@lund.bonet.se> wrote in message news:443ff4c0\$1@linux...

>>

>> Hi All,

>>

>> I am a former Paris user who still use Paris now and then, especially
when

>> I remix old songs recorded in Paris. I gave up in favour of Soundscape

>which

>> I truly love.

>>

>> when it comes to classical music, Paris simply has much left to desire.
It

>> nowhere as clean and accurate as the newer modern systems, be it PT,
>Soundscape,

>> Nuendo, Samplitude etc.

>>

>> I have a fairly large Paris setup and as much magic as it has it is quite

>> unreliable compared to the other systems.
>> For example: Paris can sometimes (randomly) add strange DC offset to the
>> files. It can depending on heat cause clicks. Aux leakage. Just to mention

>Also,
>> what is by some percieved as warmth, sounds to me like a bit clouded
>midrange.
>> I have recorded a fair amout of classical choirs in both Paris, Soundscape
>> and Nuendo. In this genre there is simply no competition at all. My
>Soundscape
>> converters (Apogee) simply kills Paris in clarity and detail. OTOH with
>pop/rock,
>> especially acoustic pop/rock (live drums), Paris can sound a bit more
>exciting
>> than the others.
>>

>> Last but not least, sound aside Paris is a dinosaur. The routing options
>> leave A LOT to desire. The I/O flexibility is back to the stone age
>compared
>> to newer systems. The non-sample accurate editing is a PITA. Lack of
>professional
>> I/O options. Very rudimentary handling of native plugins, especially in
>stereo.
>> No bussing possibilites. No VST/DX on master bus. No delay compensation.
>> etc. ect...
>>

>> IMHO most people who are sticking to Paris are doing it for financial
>reasons.
>> Given the very low price the SH systems are going for, the price vs. sound
>> preformance ratio is amazing, compared to other DSP-based system. In a
>true
>> professional enviroment with clients hanging over your shoulder, the
>compromises
>> are just to big, all IMO of course.
>>

>> Just my 2 cents.
>>

>> Babu
>>

>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >Of course not, you just
>> >have to treat Paris like any other DAW, and don't push it too hard
>> >and it works great for classical.
>> >

>> >That's the beauty of it. It works either way. There is an issue with
the
>> D/A
>> >converters and jitter when using the Paris clock, but with an external

>clock
>> >I've never thought it sounded anything other than what I wanted it to
>sound.
>> >result.....however, this is blasphemy and I have to immediately jack
the
>> >submix faders into the stratosphere so I can hear all that crappy
>distortion
>> >that I like.
>> >
>> >;O)
>> >
>> >
>> >
>> >"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...
>> >>
>> >> One myth I would like to dispel is that Paris sounds muddy, vintage,
>> >> analog or less detailed than PT's.
>> >>
>> >> It's all in how hard you hit it.
>> >>
>> >> Had a conversation with SSC years ago about using Paris for
>> >> classical and he really ground on me hard to try it and compare it
to
>> >> Sonic Solutions. Sonic has always been the gold standard for
>> >> classical, and honestly I thought he was full of it, but I tried it,
>using
>> >> the same source material. He was right, it was actually better than
>> >> Sonic on a 70-piece orchestra. Some of you have heard that CD.
>> >> Did it sound "vintage" or muddy to you? Of course not, you just
>> >> have to treat Paris like any other DAW, and don't push it too hard
>> >> and it works great for classical. An orchestra recorded with the
>> >> just 2 of the best mics in the world (DPA / B&K) the best pre
>> >> (no tubes please!) and a great convertor is the ultimate test for
>> >> clarity. One little loss of anything and the whole thing turns to
>> >> crap. It must be eq'ed and mastered to perfection, but if it is, it
>> >> sounds like you are in the room with the orchestra.
>> >>
>> >> Paris works extremely well on an orchestra and I can tell you that
>> >> unless you push the levels the sound is as real, detailed, open and
>> >> clear as I have ever heard.
>> >> Personally, I think Paris murders PT's on orchestras. The clarity
>> >> and lack of distortion, even on the upper harmonics of high violin
>> >> notes, is really better and the soundstage and imaging is terrific.
>> >>
>> >> Try not hitting Paris so hard in the mixer, push the submix masters
>> >> all the way up, and listen to the audio get nice and pristine.
>> >>
>> >> DC

>> >

>> >

>>

>

>There is something satisfying about a console and outboard gear. At the same time, I can't say I miss running a mix 14 times because my left hand twitched from lack of sleep and bumped the guitar solo 1db higher than I wanted it; or writing down every setting because I'm anal about being able to recreate what I created.

I absolutely love having complete recall and full automation in DAWs though. I sleep more now, at least I did before we had kids... :-)

If someone gave me a fully equipped analog studio, I wouldn't turn it down though.

Regards,
Dedric

On 4/14/06 3:32 PM, in article 444014d0\$1@linux, "Babu"

<musiclab@lund.bonet.se> wrote:

> And yes, you are absolutely right;-) I still remember the days when I tracked
> to a G24S through a Soundtracs board. I miss the fun and the feeling of being
> a "real" recording engineer, ping-ponging and carefully plan your every move.

>

>

> It's just not as much fun as it used to be...

>

> A full analog "state of the art" joint would be a dream.

>

> Babu"Babu" <musiclab@lund.bonet.se> wrote:

>when it comes to classical music, Paris simply has much left so desire.

It

>nowhere as clean and accurate as the newer modern systems, be it PT, Soundscape,
>Nuendo, Samplitude etc.

Then you don't know how to use Paris, and I have the tracks to prove it.

Samplitude is competitive with Paris on orchestras, Nuendo is not.

DCEveryone is making good points in this discussion, but remember, unless we are producing film soundtracks, (or similar), our sounds, be it music, voice or fx, are mostly going to be heard on an MP3 device of some sort, (player

or radio), at least until the new generation of HiDef players are released, and then we are going to have the format wars starting all over again. No matter what equipment we use, the end result, in real terms, is MP3, (or MP4).

--

Martin Harrington
www.lendaneer-sound.com

"Dedric Terry" <dedric@echomg.com> wrote in message news:443fe185@linux...

>I think you've misinterpreted that anyone is saying that one approach is
>better than another.

> On the contrary, this is just an observation in how we choose our
> preferences, and the fact that

> currently available technology significantly exceeds what was available
> 40, 30, 20 and even 10 years ago.

> Recording is about capturing audio - period. It's production, mixing, and
> the concept of creating listener appeal

> in the music side of recording that has used it creatively. There isn't
> anything wrong with that, but recording has always

> been at the mercy of, and influenced by the available technology. It
> isn't a platform war, and never was -

> just a constant attempt to improve each element of the chain within the
> budgets we have available.

>

> I once tested recording a vocal with a binaural head, test measuring
> system. It sucked for artistic and listening pleasure,

> but was incredibly realistic. Maybe that just goes to show that what
> entertains us artistically doesn't necessarily benefit

> from reality. There's nothing wrong with running a mix down to a 4-track
> cassette deck if that's what floats your

> boat creatively.

>

> Regards,

> Dedric

>

>

> "JD" <no@nospam.com> wrote in message news:443fdb4\$1@linux...

>>

>> Everybody's got an opinion. Here we go with the PT is better than Paris
>> stuff

>> again. I guess this gives us something to talk about, but folks, we're
>> all

>> being goaded and bated here.

>>

>> This is what is wrong with the record industry. There is not enough
>> diversity

>> in sound and music styling these days. The whole cookie cutter approach
>> to

>> everything really sucks. That's why the record industry was in so much
>> trouble,
>> five Britney Spears, Spice Girls doesn't cut it for vary long. Just
>> because
>> a new sound comes along, the old sound shouldn't become null and void.
>> There
>> should be room for everything. In other words, don't follow the
>> followers,
>> and maybe you'll get noticed. If everybody used PT the things would be
>> more
>> boring than they already are!
>>
>> The demographic for the record companies is, 13 to 25, so the day you
>> turn
>> 26 your null and void??? No music geared to a 26, 36, or 46 year old???
>> How stupid! Do you really think that a 16 year old would think, yuck,
>> this
>> music sucks, this wasn't recorded on a PT system! This music is
>> unacceptable!
>> No, they listen to the song!!!! The song is what sells them. variety
>> is good when it comes to sound and production. Both sounds should be
>> acceptable!
>> But then again this post really wasn't about sound, now was it!
>>
>> LaMont, if you like PT better cool. Keep chasing your tail dude, your
>> sure
>> to end up in the same place!
>>
>>
>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>> Good post, LaMont
>>>
>>>--
>>> Martin Harrington
>>> www.lendaneer-sound.com
>>>
>>> "LaMont" <jjdpro@aameritech.net> wrote in message
>>> news:443f2d4d\$1@linux...
>>>>
>>>> Gene,
>>>> Thank you very much for "speaking: the truth about this whole DAW
>>>> "nastalgic"
>>>> sound thing.
>>>>
>>>> Let me just state that I've held my tongue for the last 5 years as I
>>>> watched
>>>> the DAW proaudio market "Hyjack" forward thinking , new fedelity, newer
>>

>>>> sounding
>>>> DAW technology.
>>>>
>>>> The DAW market has been held "ransom" to the "old" guard Engineers who
>>
>>>> ears
>>>> are trained to hear "un-natural" de-emphasis", muddled up recordings.
>>>>
>>>> I remember my very first recording session as a guitar player. The year
>>
>>>> 1982
>>>> as I remember recording my tracks to 2 inch Otari MTR, MCI mixer..Fine..
>>
>>>> The
>>>> sound was nice, clear just the way I recorded it. But, remember
>>>> thinking
>>>> "This does sound like a record" Hummmm... After all the other
>>>> instruments
>>>> were push up in the mix ,along with the vocals, stillnot a record
>>>> sound..
>>>>
>>>> In other works, where is the mudied drums? the thudy bass? the muddled
>>
>>>> vocals
>>>> that I heard since I was 4 years old??? where was this sound??
>>>>
>>>> Well, we hen attended the mix session, I soon found out that, the magic
>>
>>>> was
>>>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes,
>>>> DBX160..2
>>>> hours later they had that record sound..Hummm...I started thinkng
>>>> again,
>>>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,
>>>> witha
>>>> ting og high end fidelity..hummmm This was not the record sound..
>>>>
>>>> So here we are in 1997-98-99.PARis. The pro Engineers on this site
>>>> priased
>>>> it for it's "easy ability" to get that record sound!! wow!!! AND, we
>>
>>>> lawed
>>>> every oter digital recorder mixer for being toDigital...Not warm
>>
>>>> enough,
>>>> not dull , or muddy enough..
>>>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on
>>>> every

>>>> forum that the current state of DAW's (namely Protools) mix was bad as
 >>
 >>>> well
 >>>> as most plugins...Even more, they could not mix ITB(In the Box) unless
 >>
 >>>> they
 >>>> has software emulations of their beloved (OLD) compressors EQ,
 >>>> Verbs.(UAD,MCDSP,
 >>>> Bomb factory)....
 >>>>
 >>>> So, like magic, companies pour massive resources to reclaim the glories
 >> days
 >>>> with the birth of the "Vintage Plug ins). Their purpose was(is) to
 >>>> make
 >>>> your mixes"duller"=warmer, more professional(sit right, al in all..Make
 >>
 >>>> the
 >>>> mixes sound like 1975!!!
 >>>>
 >>>> Now in 2006 the "what I call" modern sound of DAWS, being lead by Pro
 >>
 >>>> Tools
 >>>> HD and Nucleon, Sonar there's a shift occurring in the "Holy-Grail "
 >>>> RECORD-SOUND...
 >>>> With Garage bands, rap artist, Rock bands, Soul singers of today having
 >> NO
 >>>> prior knowledge,nor the Formal training to 'get the 1975" sound, we have
 >>
 >>>> the
 >>>> High-Fidelity DAW sound in all its glory!! ..Yipee!!
 >>>>
 >>>> Still, the old guard continues to hold its thumb on the DAW market and
 >>
 >>>> keep
 >>>> driving manufacturers to making more and more vintage plugins. But,
 >>>> every
 >>>> now and then a product like Ozone's Izotope comes along (and others)
 >>>> that
 >>>> challenge the old "muddy up the mix crowd).
 >>>>
 >>>> Today kids are brought on the Pro_Tools(Mix & HD) sound. They expect to
 >>
 >>>> hear
 >>>> that sound. they have no idea on how to get a 1975 sound..
 >>>>
 >>>> So, I've said all the above to say: Let's move on!!Yes , the Brian
 >>>> Tankersly(I
 >>>> adore), Nuendo endorsers,vintage engineers) will continue to push to

>>>> have
>>>> all of their 1960,79, & 80 hardware as a plugin and continue to fight
>> DAW
>>>> companies to to fix summing buses or event new a new summing buss
>>>> market
>>>> segment to ensure they et the 1975 sound with todays DAW.
>>>>
>>>> For me,they can have the 1975 sound. I'm moving onward with the cureent
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>>>>>to the sound I associate with my favorite albums from the last 30

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>>>>>and clear and sounded very tape-like. Overall it sounded quite good and
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>>>>>as examples of what he wanted. This is the sound he knows and more
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>>>>>Might as well serve up a big plate of Haggis... And it not just teens.
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>>>>>Labels
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>>>>>all the labels want the same crappy sound.
>>>>>
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>>>>>good sound was forever. Perhaps not so. As a producer who still has at
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>>>>>one toe in the current market, I need to have some awareness of the
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>>>>>of the market and the "new sound" is the new sound.
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>>>>>myself
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>>>>>And don't forget.the cyclical nature of fashion almost guarantees that
>> one
>>>>>day we will once again be "in".
>>>>>
>>>>>Gene
>>>>>
>>>>
>>>
>>>
>>
>
>Hey DC - have you qualified what you didn't like, or didn't work with Nuendo
for classical? I'm curious from a technical perspective, regardless of
preferences, and not to spark further debate over which is "best". I have
found noticeable differences in how Samplitude handles gain vs. Nuendo,
although at unity gain, they sum identically. Thanks!

Regards,
Dedric

On 4/14/06 5:48 PM, in article 444034e7\$1@linux, "DC" <dc@spamthemoon.com>
wrote:

>
> "Babu" <musiclab@lund.bonet.se> wrote:

>
 >
 >> Anyway, I agree with most of the comments about Paris and it's sound but
 >> when it comes to classical music, Paris simply has much left to desire.
 > It
 >> nowhere as clean and accurate as the newer modern systems, be it PT,
 >> Soundscape,
 >> Nuendo, Samplitude etc.
 >
 >
 > Then you don't know how to use Paris, and I have the tracks to prove it.
 >
 > Samplitude is competitive with Paris on orchestras, Nuendo is not.
 >
 >
 > DCHey DJ,

Point taken.. However, I think it's more perception than real quality. For example: Just yesterday I was listening to one of my all-time favorite albums/CD..Steely Dan's Aja!! While Deacon Blues is playing, I start thinking, -Is his album great because--

- Great Sound quality/engineering
- Great songs
- Great performances.
- All the above

We, if I'm honest with myself, I'd have to say that All could apply, BUT, when I listen to the drums, they sound like cardboard boxes...Chuck Rainey's Bass is not a true representation of a Fender Precision, it has been dumb-down to thuds.. Horn-Fine, Rhodes-fines, Guitars-Fine..But, is that way a band sound "naturally".. Or is it the cookie cutter approach to mixing..Getting the tight mix sound..??

Maybe Bruce Swedien approach of analog to capture, then off to digital land is the sonic way.. Lord knows his productions with "The Gloved" one are truly "works of sonic art" , productions, engineering second to none..

But, to say something is pleasing to the ears is a learned behavior of the "RecordSound".. The old guard engineers for some reason were "scared of the digital sound until they were able to make it sound close to 1975. Audio tools are just that tools that are like color palettes for an artist. But, it seems that no matter the strides in technology, the old guard wants to keep the overall sound 1975 regardless of what recording medium you are using (2inch,ADAT,D-88,MDR, DAWS)..That's disturbing to me..

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
 >I think it's great that we don't have to deal with some of the issues that

>made recording such a chore and required such a number of tools to deal
>with, but I'm not nearly as convinced as you guys that *accurate is better*.
>Listen to the Dixie Chicks first CD that was recorded to tape and then
>subsequent ones that were recorded to digital. The latter fefforts sound
>great, but they don't sound as pleasing to my ear as the first one. The
>remix of Hotel California is another example of digital awfulness. It's
very
>accurate and sounds like pure crap, IMO.....and it was originally recorded
>to tape and then PT'ed. Sorry, but it doee sound terrible compared to the
>original to my ears. With all of the new nice shiny tools we have available
>today, it's possible to hear *more* as far as dugital ugliness is concerned
>as well. Analog gear and tape provides glue. Lots of stuff falls apart
>without glue.
>
>Deej
>"LaMont" <jjdpro@ameritech.net> wrote in message news:443fd3ca\$1@linux...
>>
>> Dedric, once again, with a tear in my left eye-smile :) You have state
>what
>> I was going to say in response to my original post.
>> Thanks buddy...
>>
>> "The overwhelming impression and approach I've taken, and got from reading
>> the history of it, is that the goal of recording has always been to
>recreate
>> what we hear as accurately as possible. Yet, I think somewhere along
the
>> way when engineers
>> quickly realized that technology was a long way from being able to do
>that,
>> someone decided to make it a creative venture rather than an accuracy
>venture."
>>
>>
>>
>>
>>
>>
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>> >I don't think, or at least I hope, there won't be a continued trend for
>> FM,
>> >compressed radio and 64k mp3s to dictate sound. When I think of
>"outdated"
>> >I think of limited bandwidth, sometimes noisy, and often mushy sound
-
>not
>> a
>> >recording style, or even mixing style necessarily, although it does

>change
>> >based on pop culture and available technology more than science.
>> >
>> >A while back I read a bit on the history of recording. The overwhelming
>> >impression and approach I've taken, and got from reading the history
>of
>> it,
>> >is that the goal of recording has always been to recreate what we hear
>as
>> >accurately as possible. Yet, I think somewhere along the way when
>engineers
>> >quickly realized that technology was a long way from being able to do
>that,
>> >someone decided to make it a creative venture rather than an accuracy
>> >venture. Obviously there are creative requirements that eliminate
>accuracy
>> >(I once tried a binaural head test-analysis mic system on vocals -
>sucked,
>> >but it was incredibly accurate, which goes to show that not all we hear
>> is
>> >as we would prefer to hear it).
>> >
>> >Hence now we have, for example, kicks that sound nothing like the real
>think
>> >- where you had a "koomphhh" or "doomphhh" to start with, the "standard"
>> is
>> >to make it sound more like a "thmp" or "dhmp" (pardon my "technical"
>> >terminology). Gating, compression, EQ, even if not necessary to fix
>> >recording problems, have become a means to not just make the mix fit
>> >together, but alter the sound to what has become the radio standard.
>Much
>> >of it sounds great for what it is, but it isn't about accurate recording
>> >anymore, and that makes it hyper-dependant on popular trends rather than
>> >audiology.
>> >
>> >Regards,
>> >Dedric
>> >
>> >On 4/13/06 11:53 PM, in article 443f38eb\$1@linux, "gene lennon"
>> ><glennon@NOSPmyrealbox.com> wrote:
>> >
>> >>
>> >> So I recognize my own prejudices, I think I clearly see the new trends,
>> >> but
>> >> I don't prefer the new sound. I have no doubt that for many listeners
>> >> now
>> >> and most in the future I will be from "The school of the outdated
>sound."

>> >>
>> >> gene
>> >>
>> >> "LaMont" <jjdpro@aameritech.net> wrote:
>> >>>
>> >>> Gene,
>> >>> Thank you very much for "speaking: the truth about this whole DAW
>"nastalgic"
>> >>> sound thing.
>> >>>
>> >>> Let me just state that I've held my tongue for the last 5 years as
I
>> watched
>> >>> the DAW proaudio market "Hyjack" forward thinking , new fedelity,
>newer
>> >> sounding
>> >>> DAW technology.
>> >>>
>> >>> The DAW market has been held "ransom" to the "old' guard Engineers
who
>> ears
>> >>> are trained to hear "un-natural" de-emphasis", muddled up recordings.
>> >>>
>> >>> I remember my very first recording session as a guitar player. The
>year
>> >> 1982
>> >>> as I remember recording my tracks to 2 ich Otari MTR, MCI
>mixer..Fine..
>> >> The
>> >>> sound was nice, clear just the way I recorded it. But, remember
>thinking
>> >>> "This does sound like a record" Hummmm... After all the other
>instruments
>> >>> were push up in the mix ,along with the vocals, stillnot a record
>sound..
>> >>>
>> >>> In other works, where is the mudied drums? the thudy bass? the muddled
>> vocals
>> >>> that I heard since I was 4 years old??? where was this sound??
>> >>>
>> >>> Well, we hen attended the mix session, I soon found out that, the
>magic
>> >> was
>> >>> about to occur!! Out comes the Pute(s),the 1176s,LA2(s) GAtes,
>DBX160..2
>> >>> hours later they had that record sound..Hummm...I started thinkng
>again,
>> >>> "Man, the sound of 30ips Ampex 456 tape was big, vivid, wide, open,

>witha
 >> >>> ting og high end fidelity..hummmm This was not the record sound..
 >> >>>
 >> >>> So here we are in 1997-98-99.PARis. The pro Engineers on this site
 >priased
 >> >>> it for it's "easy ability" to get that record sound!! wow!!! AND,
 we
 >> lawed
 >> >>> every oter digital recorder mixer for being toDigital...Not warm
 >> enough,
 >> >>> not dull , or muddy enough..
 >> >>> This Pro Engineer-Producer crowd wined,screemed, bitched, moaned on
 >every
 >> >>> forum that the current state of DAW's (namely Protools) mix was bad
 as
 >> well
 >> >>> as most plugins...Even more, they could not mix ITB(In the Box) unless
 >> they
 >> >>> has software emulations of their beloved (OLD) compressors EQ,
 >> >>> Verbs.(UAD,MCDSP,
 >> >>> Bomb factory)....
 >> >>>
 >> >>> So, like magic, companies pour massive resouces to reclaim the glorys
 >> days
 >> >>> with the birth of the "Vinatage Plug ins). Their purpose was(is)
 to
 >> make
 >> >>> your mixes"duller"=warmer, more professional(sit right, al in
 >all..Make
 >> >> the
 >> >>> mixes sound like 1975!!!
 >> >>>
 >> >>> Now in 2006 the "what I call" modern sound of DAWS, being lead by
 Pro
 >> Tools
 >> >>> HD and Nuedno, Sonar there's a shift occuring in the "Holy-Grail "
 >> >>> RECORD-SOUND...
 >> >>> With Garage bands, rap artist, Rock bands, Soul singers of today
 >having
 >> >> NO
 >> >>> prior knowledge,nor the Formal training to 'get he 1975" sound, we
 >have
 >> >> the
 >> >>> High-Fedelity DAW sound in all it'sglory!! ..Yipee!!
 >> >>>
 >> >>> Still, the old guard continues to hold it's thumb on the DAW market
 >and
 >> >> keep

>> >>> driving manufactures to making more and more vintage plugins. But,
>every
>> >>> now and then a product like Ozone's Izotope comes along (and others)
>> that
>> >>> challeng the old "muddy up the mix crowd).
>> >>>
>> >>> Today kids are brought onthe Pro_Tools(Mix & HD) sound. They expect
to
>> hear
>> >>> that sound. they have no idea on how to get a 1975 sound..
>> >>>
>> >>> So, I've said all the above to say: Let's move on!!Yes , the Brian
>> >>> Tankersly(I
>> >>> adore), Nuendo endorsers,vinatge engineers) will continue to push
to
>> have
>> >>> all of their 1960,79, & 80 hardware as a plugin and continue to fight
>> DAW
>> >>> companies to to fix summing buses or event new a new summing buss
>market
>> >>> segment to ensure they et the 1975 sound with todays DAW.
>> >>>
>> >>> For me,they can have the 1975 sound. I'm moving onward with the
>cureent
>> >> state
>> >>> of very high fidelity thats afforded me in PT HD And Nuendo..yes,
>Paris
>> >>> is still in my rig, but I will no longer
>> >>> fight mixes to get the 1975 sound..If the mixes are nice and
>Brightosund
>> >>> with bottom..So beit..I love the way PT HD sounds with the 192
>converters.
>> >>> Very nice full-spectrum sound ,with a nice top end. I love Nuendo's
>nice
>> >>> wide -spacious,clear open , heavey bottom sound with my EMu
>converters.
>> >> Let's
>> >>> evolve past 1975..Pleaseeeeeeeeeee!!!!
>> >>>
>> >>
>> >
>>
>
>Dj, we've benn with Paris for along time. In that time, if your were to do
search on all the DAW updates, and ancillary gear, I know you've spent way
more than a 2 inch 16 track machine and API console..Both can be had at arther
good prices. :)
Your Cubabse SX to Paris saga alone cost \$\$\$\$:) AND, you are still going

:)

I got Pris, because it was/is a complete system, like PT..I hate this piece-milling approach to DAWsss:) Yuck....)

Take care

"JD" <no@nospam.com> wrote:

>

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

>>I track with Paris with folks looking over my shoulder all the time.

It's

>>a matter of knowing what to do and how to do it. My system is very stable.

>>

>>As far as financial concerns go, yes, I stick with Paris because of

>>financial concerns. If I had the money, there is not doubt at all that

I'd

>>be tracking to a pair of synced 2" 16 track machines and an API legacy

>>console.

>>

>>Different strokes ;o)

>>

>>Deej

>

>Deej, you are so 1975 in your thinking! LOL

>

>>"Babu" <musiclab@lund.bonet.se> wrote in message news:443ff4c0\$1@linux...

>>>

>>> Hi All,

>>>

>>> I am a former Paris user who still use Paris now and then, especially

>when

>>> I remix old songs recorded in Paris. I gave up in favour of Soundscape

>>which

>>> I truly love.

>>>

but

>>> when it comes to classical music, Paris simply has much left to desire.

>It

>>> nowhere as clean and accurate as the newer modern systems, be it PT,

>>Soundscape,

>>> Nuendo, Samplitude etc.

>>>

>>> I have a fairly large Paris setup and as much magic as it has it is quite

>>> unreliable compared to the other systems.

>>> For example: Paris can sometimes (randomly) add strange DC offset to the

>>> files. It can depending on heat cause clicks. Aux leakage. Just to mention

>>Also,
>>> what is by some perceived as warmth, sounds to me like a bit clouded
>>midrange.
>>> I have recorded a fair amount of classical choirs in both Paris, Soundscape
>>> and Nuendo. In this genre there is simply no competition at all. My
>>Soundscape
>>> converters (Apogee) simply kills Paris in clarity and detail. OTOH with
>>pop/rock,
>>> especially acoustic pop/rock (live drums), Paris can sound a bit more
>>exciting
>>> than the others.
>>>
>>> Last but not least, sound aside Paris is a dinosaur. The routing options
>>> leave A LOT to desire. The I/O flexibility is back to the stone age
>>compared
>>> to newer systems. The non-sample accurate editing is a PITA. Lack of
>>professional
>>> I/O options. Very rudimentary handling of native plugins, especially
in
>>stereo.
>>> No bussing possibilities. No VST/DX on master bus. No delay compensation.
>>> etc. ect...
>>>
>>> IMHO most people who are sticking to Paris are doing it for financial
>>reasons.
>>> Given the very low price the SH systems are going for, the price vs.
sound
>>> performance ratio is amazing, compared to other DSP-based system. In
a
>>true
>>> professional environment with clients hanging over your shoulder, the
>>compromises
>>> are just too big, all IMO of course.
>>>
>>> Just my 2 cents.
>>>
>>> Babu
>>>
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>> >Of course not, you just
>>> >have to treat Paris like any other DAW, and don't push it too hard
>>> >and it works great for classical.
>>> >
>>> >That's the beauty of it. It works either way. There is an issue with
>the
>>> D/A
>>> >converters and jitter when using the Paris clock, but with an external

>>clock
>>> >I've never thought it sounded anything other than what I wanted it to
>>sound.
>>> >result.....however, this is blasphemy and I have to immediately jack
>the
>>> >submix faders into the stratosphere so I can hear all that crappy
>>distortion
>>> >that I like.
>>> >
>>> >;O)
>>> >
>>> >
>>> >
>>> >"DC" <dc@spamthemoon.com> wrote in message news:443f4acc\$1@linux...
>>> >>
>>> >> One myth I would like to dispel is that Paris sounds muddy, vintage,
>>> >> analog or less detailed than PT's.
>>> >>
>>> >> It's all in how hard you hit it.
>>> >>
>>> >> Had a conversation with SSC years ago about using Paris for
>>> >> classical and he really ground on me hard to try it and compare it
>to
>>> >> Sonic Solutions. Sonic has always been the gold standard for
>>> >> classical, and honestly I thought he was full of it, but I tried it,
>>using
>>> >> the same source material. He was right, it was actually better than
>>> >> Sonic on a 70-piece orchestra. Some of you have heard that CD.
>>> >> Did it sound "vintage" or muddy to you? Of course not, you just
>>> >> have to treat Paris like any other DAW, and don't push it too hard
>>> >> and it works great for classical. An orchestra recorded with the
>>> >> just 2 of the best mics in the world (DPA / B&K) the best pre
>>> >> (no tubes please!) and a great convertor is the ultimate test for
>>> >> clarity. One little loss of anything and the whole thing turns to
>>> >> crap. It must be eq'ed and mastered to perfection, but if it is,
it
>>> >> sounds like you are in the room with the orchestra.
>>> >>
>>> >> Paris works extremely well on an orchestra and I can tell you that
>>> >> unless you push the levels the sound is as real, detailed, open and
>>> >> clear as I have ever heard.
>>> >> Personally, I think Paris murders PT's on orchestras. The clarity
>>> >> and lack of distortion, even on the upper harmonics of high violin
>>> >> notes, is really better and the soundstage and imaging is terrific.
>>> >>
>>> >> Try not hitting Paris so hard in the mixer, push the submix masters
>>> >> all the way up, and listen to the audio get nice and pristine.
>>> >>

>>> >> DC

>>> >

>>> >

>>>

>>

>>

> Sounds like a video card to me man. Check your resources and if the vid card is sharing any of them.

AA

"Barking Pig" <barkingpig@networld.com> wrote in message
news:443ff304\$1@linux...

>

> I have a couple of projects that play fine when only the project window is
> open but as soon as I open any other windows, ugly distortion appears. It
> seems to be in submix A. Any one else ever get this ? any ideas?
> Thanks.

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>"Best" is unknowable unless someone recorded the same orchestra

with the same mics, pres, and convertors at the same performance.

What I know is that I have mastered and recorded over 200 classical CD's and Paris sounds even better than Sonic, which I can nearly use blindfolded. This with the exact same material from the same source DAT tape. Both examples were flown in, in real-time from a Sony 2800 DAT player, one into Sonic one into Paris. Paris sounded better.

No, you can't record classical with Paris on-site using the onboard convertors and expect perfect results, but what you can do is record to any of the good portable media we have today, bring the material back and fly it in on sp/dif, then post and master using the source deck as clock. Do not push the levels like in pop music, and if you have a good ear for EQ you can get results that are spectacular.

Greatness in classical is not measured by summing tests or checksums, but by the conductor. (One of my conductors he

Subject: Re: If you have a fever for some cowbell today

Posted by [John \[1\]](#) on Fri, 17 Mar 2006 14:05:14 GMT

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ally sucks. That's why the record industry was in so much

> > trouble,
> > five Britney Spears, Spice Girls doesn't cut it for very long. Just
> > because
> > a new sound comes along, the old sound shouldn't become null and void.
> > There
> > should be room for everything. In other words, don't follow the
> > followers,
> > and maybe you'll get noticed. If everybody used PT the things would be
> > more
> > boring than they already are!
> >
> > The demographic for the record companies is, 13 to 25, so the day you
> > turn
> > 26 your null and void??? No music geared to a 26, 36, or 46 year
old???
> > How stupid! Do you really think that a 16 year old would think, yuck,
> > this
> > music sucks, this was

Subject: Re: If you have a fever for some cowbell today

Posted by [Deej \[1\]](#) on Sat, 18 Mar 2006 18:15:10 GMT

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spw4GA6Hh4z6MO38qv5rxSD7V
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-----=_NextPart_000_0091_01C66033.A3E80BD0
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Kim,
Looks cool. Post a link to it's specs. =20
I'm curious.
Tom

"Kim" <hiddensounds@hotmail.com> wrote in message =
news:444089fb\$1@linux...

Not quite in service yet. It has to charge for 8 hours first.

But it's in the building. :o) There was a line at the store out on to =
the
street. Business is booming in computer parts on the Easter weekend. I =
got
it though, and it's unpacked. Now I've gotta load up some software and =
see
what I need to tweak before I put it in service.

Thank you again to all the people who donated. Excellent work. And =
you'll
note we've had no outages since the server has been taken off the UPS =
and
plugged into mains. :o) And hopefully once the UPS is on we'll have =

even

less... or, well, not less than none of course, but, oh you know what =

I

mean! ;o)

Cheers,

Kim.

-----=_NextPart_000_0091_01C66033.A3E80BD0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV>Kim,</DIV>

<DIV>Looks cool. Post a liink to it's =

specs. =20

</DIV>

<DIV>I'm curious.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

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

<DIV>"Kim" <<A=20

=

href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com>=

wrote=20

in message <A=20

=

href=3D"news:444089fb\$1@linux">news:444089fb\$1@linux...</DIV>

=

Not=20

quite in service yet. It has to charge for 8 hours first.

But =

it's in=20

the building. :o) There was a line at the store out on to =

the
street.=20

Business is booming in computer parts on the Easter weekend. I =

got
it=20

though, and it's unpacked. Now I've gotta load up some software and=20

see
what I need to tweak before I put it in service.

Thank =

you again=20

to all the people who donated. Excellent work. And you'll
note =

we've had no=20

outages since the server has been taken off the UPS and
plugged =
into mains.=20

:o) And hopefully once the UPS is on we'll have even
less... =
or,=20

well, not less than none of course, but, oh you know what I
mean!=20
;o)

Cheers,
Kim.</BLOCKQUOTE></BODY></HTML >

-----=_NextPart_000_0091_01C66033.A3E80BD0--This is a multi-part message in MIME format.

-----=_NextPart_000_00BC_01C6602C.75EE0B00

Content-Type: text/plain;

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Content-Transfer-Encoding: quoted-printable

Not sure about the Aussie version, but the US one is:

http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500=X413

Kim, what version of Power Chute did that come with bro?

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:444090bc@linux...

Kim,
Looks cool. Post a link to it's specs. =20
I'm curious.
Tom

"Kim" <hiddensounds@hotmail.com> wrote in message =
news:444089fb\$1@linux...

Not quite in service yet. It has to charge for 8 hours first.

But it's in the building. :o) There was a line at the store out on =
to the
street. Business is booming in computer parts on the Easter weekend. =
I got
it though, and it's unpacked. Now I've gotta load up some software =
and see
what I need to tweak before I put it in service.

Thank you again to all the people who donated. Excellent work. And =
you'll
note we've had no outages since the server has been taken off the =
UPS and

plugged into mains. :o) And hopefully once the UPS is on we'll have =
even
less... or, well, not less than none of course, but, oh you know =
what I
mean! ;o)

Cheers,
Kim.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_00BC_01C6602C.75EE0B00

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<DIV>Not sure about the Aussie version, but =
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<DIV> </DIV>

<DIV>AA</DIV>

<DIV> </DIV>

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href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
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-----=_NextPart_000_00BC_01C6602C.75EE0B00--Quantization and math errors in the playback engine, for one. A to D convertors is another.. I'm sure that there is more but those are the basics that come to mind immediately for me. Plus, I think there is definitely something to the *can't measure why they sound different, but do* theory.

AA

"Jesse Skeens" <jskeens@gmail.com> wrote in message news:44407d5f\$1@linux...
>
> "DC" <dc@spamthemoon.com> wrote:
>>
>>Dedric Terry <dterry@keyofd.net> wrote:
>>
>>>Lynn Fuston
>>>is one of the few to attempt that with DAWs on a large scale. You might
>>be
>>>surprised at how many unity gain mixes I found to cancel completely (all
>>>24-bits). Samplitude, Nuendo, and PTHD I believe (Paris didn't cancel
> with
>>>anything that I recall).
>>
>>Funny how those tests don't settle the issue. You can sum to
>>zero, yet you write a CD and the sound changes. Why? No one
>>knows. I mean no one. Not Lynn, Not Mel Lambert, not Bruce
>>Jackson, not SSC, not no one. SSC actually gave me grief for talking
>>about CD-R media then turned around and said not to write CD's
>>over 4X. Ummm bit is bits right? BS. My Yamaha CD writer
>>has a function called Advanced Audio Master Quality Recording.
>>It lengthens the burns a bit and tests your media to get the laser
>>levels just right. (It also reduces your max CD time to 68 minutes)
>>And it sounds better. Noticeably. How would you measure it?
>>Well I'm sure it has to do with the playback error correction, but
>>we can't test it yet.
>>
>>We can hear better than we can measure. As a matter of fact it i
>
> But we can measure bits in digital audio just fine? I mean whats the
> mystery.
> If all the sound is made up of its bit values and we should two files to
> have the same values what possibly could make them sound different?
> There's
> no other hidden value to account for that. We know this becuae we
> designed
> the systems that record and playback the sound based on a fairly simple
> scheme.
> Record audio as numbers and play those numbers back. IF the numbers match
> then what could possibly make them not the same?

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>Hi,
This error messege pops up when I hit the record button.
"Error in queuing project Error code 1879048233/70000029."
Wha' happen?
It only happens on one song.

How do I fix the situation?

Thanks for the help. On 4/14/06 9:58 PM, in article 44406f63\$1@linux, "DC" <dc@spamthemoon.com> wrote:

>
> Dedric Terry <dterry@keyofd.net> wrote:
>
>> Lynn Fuston
>> is one of the few to attempt that with DAWs on a large scale. You might
> be
>> surprised at how many unity gain mixes I found to cancel completely (all
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>> anything that I recall).
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> And it sounds better. Noticeably. How would you measure it?
> Well I'm sure it has to do with the playback error correction, but
> we can't test it yet.
>

Obviously either Yamaha figured some part of it out or Advanced Audio Master Quality is euphemism for "sucker". ;-) You know I'm just making light of a debate that has been raging for as long as 1's and 0's have been around, not discounting what you are saying about the audible differences you hear. Developers don't just guess at techniques to improve quality. There is a science and technical reasoning behind it (usually, unless marketing holds all the marbles) - but that's why they do what they do, and I don't. I used to, but it drove me batty (hardware/software dev - too tedious for me).

If there is a way to generate a result, there is a way to test it, because that's the way someone found it to begin with - testing, trying and guessing. The fact is, a 1 is a 1 and a 0 is a 0, but the problem comes in how strings of them are interpreted into sound waves, and all the variables in between, and so the likelihood of simplified testing at the user level flies out the window.

> We can hear better than we can measure. As a matter of fact it is
> the acute hearing of real audio engineers and conductors that spurs
> the techies on to ever-more sophisticated tests. And all of us have

> heard really technical people do totally crap audio work. I have
> personally seen genius acousticians design total POS sound
> systems using every prediction and mapping tool and app in the
> world. As retarded as it is to insist that we can hear something
> that we can't hear when in a double-blind test, it is even more
> retarded to insist that something is not there because some test
> didn't show it.

And also it is often the expectation of the test that leads us to results that aren't there. The brain is a tricky interpreter, and that is why I there there is usually a way to ferret out the anomaly and give repeatability and solidity to what we perceive, or don't perceive.

> Sooner or later a test finds the anomaly and all
> the techies stop smirking and go back to playing with hard drives
> and the the audio engineers get some work done.
>
:-))
>
> Listen, I believe you when you say it is better than the demos and I
> am glad to hear it, but there will be no Nuendo here as long as the
> company has their heads you know where. It ain't HARD to put out
> good demos.
>

You aren't the first to express displeasure with Steinberg, and I completely agree about demos - I could have given them a demo that killed anything I've heard them put out, as could a million other people, but maybe demo makers just don't get paid enough to do it right. I have clients with the same mentality - put all your eggs in one basket that might look good on paper and leave nothing left to hatch and grow the chickens with.

Some companies seem to take a developers' mindset to marketing ("It's great code, surely everyone can see that!"...well, no, not without Code Warrior and a CS degree...). I can think of another well known to this group that did the same.

>
>
>> I wouldn't judge Nuendo or any product's sound quality on a noisy tradeshow
>> floor.
>
> I'm going to disagree completely with you here. You can't get the
> nuances, but if something is rocking-good you will hear it, and if
> it is crap you will hear that too. Nuendo has driven me out of the
> booth every time.
>

Actually I was referring to the subtleties of summing and audio quality,

which I assumed you were referring to when saying Nuendo couldn't cut it for recording classical. I presumed you had put them side by side and found one to be missing X where the other was wider at Z. To detect that level of detail obviously requires a quiet studio environment. Now, whether the material rocks or sucks is another matter entirely, and no doubt should be the first consideration for booth reps.

>

>> Nuendo can deliver just as easily as any other DAW from my
>> experience - it's all in how you use it, as with any other. At the same
>> time I have no interest in convincing you otherwise on your opinion of it
>> because it really doesn't matter to either one of us

>

>

> Actually I believe you. I just would never use the product and do
> not believe it can beat a seasoned Paris jockey on the same
> orchestra. Let's do it ourselves sometime and see if we can settle
> it. You are not near SoCal are you?

Colorado, so I'm on the same side of the Mississippi. A bit of a hike, but maybe sometime we can put these tools to a test for a musical purpose beyond just comparing bits and bytes.

>

>

>> Sure, I would be very interested to hear the live project.

>

> It should be out in a month or so.

>

> best,

>

> DC

>Heheheh!!!!!! Well, that's good to know because I'm getting ready to jump back in and finish it up. My new mobo just came in and the studio is up and running again. Looks like the one I was using previously (a refurb that I got from NewEgg because there were no new ones available) was defective. The new one is a bit snappier and feels more stable than the other one ever was. Anyway, as for the bass, I did reposition the subs about 1' apart almost centered on my sweet spot. The previous positioning was partially phase cancelling. the LF is very obvious now and translates very well. I've got the system wired in to a stereo downstairs that is driving a pair of ADS 1520's in our rehearsal/drum tracking room. Those puppies will definitely give youif not a reality check, then at least a *consumer hifi in the living room* check.

I do need to get my distances measured a bit more precisely though. Seems like over the last 2 1/2 years, things have grown legs or something.

;o)

"DC" <dc@spamthemoon.com> wrote in message news:444071ad\$1@linux...

>
> Man, we should all do this more often.
>
> Got out the analyzer tonight, and a new laser distance meter I got
> recently:
>
> http://www.leica-geosystems.com/cpd/en/lgs_3849.htm
>
> Accurate to a millimeter.
>
> I put a target on a mic stand right where my ears are and found that
> the speakers were not toed in right, and were not the same distance
> from the target...
>
> Then I got the FFT analyzer out and dang, the sub is going nuts.
> Turns out the sub is about 5db hot...
>
> Yipes!
>
> Some roughs of the live project went out and everyone said they
> were weak in the bass. There it is...
>
> HEY DJ! Your mixes are NOT bass heavy! sorry
>
> Checked you monitoring rig recently??
>
> hmmm?
>
> DC
>
> no, you don't need a fancy laser to check this, a tape measure
> works fine, and you can get audio analysis apps for cheap these
> days. if you can't hear you can't mix!
>
> Big mix session for the live record tomorrow. Wish me well! This is the one:
> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=BR1500I&full_sku=BR1500I%20%2B%20%281%29BR24BP

PowerChute Personal Edition v1.5 is on this here disk. Why do you ask.

Cheers,
Kim.

"Aaron Allen" <nospam@not_here.dude> wrote:

>
>
> Not sure about the Aussie version, but the US one is:
> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500=

>X413
>
>Kim, what version of Power Chute did that come with bro?
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>news:444090bc@linux...
> Kim,
> Looks cool. Post a liink to it's specs. =20
> I'm curious.
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>
> "Kim" <hiddensounds@hotmail.com> wrote in message =
>news:444089fb\$1@linux...
>
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> Not quite in service yet. It has to charge for 8 hours first.
>
> But it's in the building. :o) There was a line at the store out on =
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> street. Business is booming in computer parts on the Easter weekend.
=

>I got
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>
>Very cool. I've got 3 x of those in my machine room. Excellent units. I have
tripped a breaker here before and those puppies kept 3 x computers, 6 x
CRT's, 3 x digital patchbays, a Lexicon PC 90, a Mytek A/D converter, 3 x
MECs and 2 x WC modules running for over 10 minutes. I don't know how much
longer they would have gone because I flipped the breaker back on. Saved a
session for sure.

Good choice. Where's that beer link? You deserve one.

;o)
"Kim" <hiddensounds@hotmail.com> wrote in message news:444089fb\$1@linux...
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> less... or, well, not less than none of course, but, oh you know what I
> mean! ;o)

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

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Aaron,
Did Kim get the 1500VA version? Looks different. Specs seem good =
although I'm not
sure what's good enough besides time and wattage.

Sync to mains ?
Crest voltage ?
Filtering ? =20

Tom

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and=20

you?
<A=20

=

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

-----=_NextPart_000_00D7_01C66037.4D08FBE0--"Jesse Skeens" <jskeens@gmail.com>
wrote:

>But we can measure bits in digital audio just fine? I mean whats the mystery.
> If all the sound is made up of its bit values and we should two files to
>have the same values what possibly could make them sound different?

Ever seen the code for a word processor, let alone a DAW?

Oh yeah, that's simple...

So you do a cancel at one point in the process and then tell
yourself something you can hear is not real?

We hear better than we can measure. That may change someday
but it ain't here yet.

>There's

>no other hidden value to account for that. We know this becuase we designed
>the systems that record and playback the sound based on a fairly simple
scheme.

> Record audio as numbers and play those numbers back. IF the numbers match
>then what could possibly make them not the same?

Now what happens when something IS different? If you can't answer the above question do you convince yourself that you are hearing things? ARE you hearing things?

How you answer those questions will determine if you are an audio engineer or an IT guy.

DCWow, this is a truly heated discussion. I sense it triggers all kinds of emotions.

Well, DC almighty. It seems like it is difficult to argue with you since you have the best ears on the planet and that your opinion is some kind of

operator which gives you the power to simply tell a fellow Paris user that than yourself.

Please direct us to some tracks to prove your superiority as a Paris operator and sound engineer. I need not to say that the comparisons should be on a scientific level and not some bullshit "feeling" or "it sounded better yesterday with Paris" comparison.

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

>

>"Babu" <musiclab@lund.bonet.se> wrote:

>

>

>>when it comes to classical music, Paris simply has much left so desire.

>It

>>nowhere as clean and accurate as the newer modern systems, be it PT, Soundscape, >>Nuendo, Samplitude etc.

>

>

>Then you don't know how to use Paris, and I have the tracks to prove it.

>

>Samplitude is competitive with Paris on orchestras, Nuendo is not.

>

>

>DC.....well, actually thgere are more than just those 3 x APC's in the machine room, but those APC's where hooked up to the stuff that was drawing the most juice.....the comps and CRT's

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:44409660\$1@linux...

> Very cool. I've got 3 x of those in my machine room. Excellent units. I have
> tripped a breaker here before and those puppies kept 3 x computers, 6 x
> CRT's, 3 x digital patchbays, a Lexicon PC 90, a Mytek A/D converter, 3 x
> MECs and 2 x WC modules running for over 10 minutes. I don't know how much
> longer they would have gone because I flipped the breaker back on. Saved a
> session for sure.
>
> Good choice. Where's that beer link? You deserve one.
>
> ;o)
> "Kim" <hiddensounds@hotmail.com> wrote in message news:444089fb\$1@linux...
> >
> >
> > Not quite in service yet. It has to charge for 8 hours first.
> >
> > But it's in the building. :o) There was a line at the store out on to the
> > street. Business is booming in computer parts on the Easter weekend. I got
> > it though, and it's unpacked. Now I've gotta load up some software and see
> > what I need to tweak before I put it in service.
> >
> > Thank you again to all the people who donated. Excellent work. And you'll
> > note we've had no outages since the server has been taken off the UPS and
> > plugged into mains. :o) And hopefully once the UPS is on we'll have even
> > less... or, well, not less than none of course, but, oh you know what I
> > mean! ;o)
> >
> > Cheers,
> > Kim.
>
> What is the current state of affairs in analyzer Big D? I'm getting ready to shoot my new room now that I have Paris back up.
AA

"DC" <dc@spamthemoon.com> wrote in message news:444071ad\$1@linux...
>
> Man, we should all do this more often.
>
> Got out the analyzer tonight, and a new laser distance meter I got
> recently:
>

> http://www.leica-geosystems.com/cpd/en/lgs_3849.htm
>
> Accurate to a millimeter.
>
> I put a target on a mic stand right where my ears are and found that
> the speakers were not toed in right, and were not the same distance
> from the target...
>
> Then I got the FFT analyzer out and dang, the sub is going nuts.
> Turns out the sub is about 5db hot...
>
> Yipes!
>
> Some roughs of the live project went out and everyone said they
> were weak in the bass. There it is...
>
> HEY DJ! Your mixes are NOT bass heavy! sorry
>
> Checked you monitoring rig recently??
>
> hmmm?
>
> DC
>
> no, you don't need a fancy laser to check this, a tape measure
> works fine, and you can get audio analysis apps for cheap these
> days. if you can't hear you can't mix!
>
> Big mix session for the live record tomorrow. Wish me well!

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> If you can get business edition on it, you'll LOVE it. It even
emails you
when things get out of whack.
AA

"Kim" <hidensounds@hotmail.com> wrote in message [news:44409620\\$1@linux...](mailto:news:44409620$1@linux...)
>
>
> This is the one:
> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=BR1500I&full_sku=BR1500I%20%2B%20%281%29BR24BP
>
> PowerChute Personal Edition v1.5 is on this here disk. Why do you ask.
>
> Cheers,
> Kim.

>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>
>>
>>Not sure about the Aussie version, but the US one is:
>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500=
>>X413
>>
>>Kim, what version of Power Chute did that come with bro?
>>
>>AA
>>
>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>>news:444090bc@linux...
>> Kim,
>> Looks cool. Post a link to it's specs. =20
>> I'm curious.
>> Tom
>>
>> "Kim" <hiddensounds@hotmail.com> wrote in message =
>>news:444089fb\$1@linux...
>>
>>
>> Not quite in service yet. It has to charge for 8 hours first.
>>
>> But it's in the building. :o) There was a line at the store out on =
>>to the
>> street. Business is booming in computer parts on the Easter weekend.
> =
>>I got
>> it though, and it's unpacked. Now I've gotta load up some software =
>>and see
>> what I need to tweak before I put it in service.
>>
>> Thank you again to all the people who donated. Excellent work. And =
>>you'll
>> note we've had no outages since the server has been taken off the =
>>UPS and
>> plugged into mains. :o) And hopefully once the UPS is on we'll have
> =
>>even
>> less... or, well, not less than none of course, but, oh you know =
>>what I
>> mean! ;o)
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>> Cheers,
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>>

```

>>
>>I choose Polesoft Lockspam to fight spam, and you?
>>http://www.polesoft.com/refer.html
>>
>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>><HTML><HEAD>
>><META http-equiv=3DContent-Type content=3D"text/html; =
>>charset=3Diso-8859-1">
>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV><FONT face=3DArial size=3D2>Not sure about the Aussie version, but
> =
>>the US one=20
>>is:<BR><A=20
>>href=3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
>>SUA1500X413"> http://www.apc.com/resource/include/techspec_index.cfm?base_ =
>>sku=3DSUA1500X413</A></FONT></DIV>
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>>bro?</FONT></DIV>
>><DIV> </DIV>
>><DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><BLOCKQUOTE dir=3Dltr=20
>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Tom Bruhl" <<A=20
>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> wrote =
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>> <A href=3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
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>>it's=20
>> specs. </FONT></DIV>
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>> <DIV> </DIV>
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>> <DIV>"Kim" <<A=20
>> =
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>>=20
>> wrote in message <A=20

```

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>>  =
>>href=3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><BR><BR>=
>>Not=20
>> quite in service yet. It has to charge for 8 hours first.<BR><BR>But
> =
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>> know what I<BR>mean! =
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>><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
>>and=20
>>you?<BR><A=20
>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>.html</A> </FONT></DIV></BODY></HTML>
>>
>>

```

>Excellent. That's what I like to hear. Well this one only has to run a single box, and I don't plug the monitor into the UPS as I don't really need to. So it's just running one box and the router. This unit is well qualified to do more, but I went the cheaper option last time and got burned with it failing 2 years later. I figure this puppy will last 10+ years (with a battery replacement half way). Hopefully 20 years if I can still buy batteries for it. I wonder if the newsgroup will still be around then?

Since you mention it I could sure use some beer money. ;o) Not because I'm out of money though. I've gone and stuffed up today, and it's all the UPS's fault!! ;o) I assume it's the same in the U.S... over here the EFTPOS cards have a daily withdrawl limit. Mine is \$800. I spend \$569 on the UPS, another \$50 on other bits I needed to change UPS's, and then bought some other stuff, and suddenly my card started coming up as declined because it's over the daily limit. It's infuriating! I've still got cash, but it's stuck in the account and I can't get it!

I was planning on going to the pub this afternoon too, just for a short burst,

but I've only got \$2:70 in my wallet! ;o) I'm thinking of calling them and asking "Look, I've got \$16 available to withdraw. can I create a \$16 Eftpos tab and drink a couple of pints? ;o)

Indeed I think I will. ;o)

As for that actual beer button, I do plan to do it (how could I not ;o). I hope nobody gets the wrong idea from it and thinks I'm in it for the cash. ;o) I'll see how I go over the weekend. I'll be putting a big peice of text on it which says "Now there is no obligation to do this... in fact, I would encourage people not to do it, but if you must, this button will donate to my beer fund". ;o)

....but if the total on the beer fund reaches half as much as was donated to the UPS I'm going to send most of it back. ;o)

....or have one hell of a night. ;o)

Cheers,
Kim.

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

>Very cool. I've got 3 x of those in my machine room. Excellent units. I have

>tripped a breaker here before and those puppies kept 3 x computers, 6 x

>CRT's, 3 x digital patchbays, a Lexicon PC 90, a Mytek A/D converter, 3 x

>MECs and 2 x WC modules running for over 10 minutes. I don't know how much

>longer they would have gone because I flipped the breaker back on. Saved

a

>session for sure.

>

>Good choice. Where's that beer link? You deserve one.

>

>;o)

>"Kim" <hiddensounds@hotmail.com> wrote in message news:444089fb\$1@linux...

>>

>>

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>>

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>> street. Business is booming in computer parts on the Easter weekend. I got

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>> what I need to tweak before I put it in service.

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I
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>> Cheers,
>> Kim.
>

>If Steve is using direct WC feeds to the BNC inputs of each MEC, I would
still advise adding the UseHouseSync=1 to the Paris.cfg file and also
opening Paris from the main .exe file in the EMU directory in Program Files,
setting the project that opens to sync source=word clock and saving this as
"default project.ppj" both in the EMU directory and on his desktop. then
open Paris from this default project.ppj on the desktop. Leave the Aardsync
set to 44.1. Paris likes to open to 48kHz sample rate when syncing to an
external WC, even if the WC is set to 44.1. Once this project is open, he
can navigate ot his other projects which are set to 44.1 and he should be
good to go.

Deej

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:443f1eb3@linux...

> It would be interesting to see what the card 2 latency is
> with and without house sync. I am sure that BT probably did
> this already, and would have posted his findings if there
> were an improvement to be had.

>
> David.

>
> Aaron Allen wrote:

>
> > I wonder if this isn't somehow tied directly to the larger latency jump
> > between the 1st and 2nd EDS cards?
> > AA

> >
> >
> > "EK Sound" <askme@nospam.com> wrote in message news:443e8f0f\$1@linux...
> >

> >>What I was refering to was feeding the WC from the external generator to
> >>your master MEC, then connecting a short BNC cable from the master MEC
to
> >>the slave MEC (assuming both MEC's are connected to EDS cards in ONE
> >>computer). The two MEC's will clock quite happily this way, and will be

> >>more stable (by my experience) than feeding them both directly from the WC

> >>gen. If you had 3+ MEC's, you would have to connect WC directly to each

> >>unit and place the "Use house sync" line into the Paris config file.

> >>

> >>David.

> >>

> >>Steve Cox wrote:

> >>

> >>>You can't. There is only one in and one out on each MEC. I need to have

> >>>both

> >>>ins tied up with the master word clock or I will have pops n' snaps

> >>>galore.

> >>>People hate hearing that in their headphones, and I really don't care to

> >>>spend the time snipping them out. With all the digital equipment, they

> >>>all

> >>>have to be controled by one clock source. What you are suggesting would

> >>>be

> >>>fine if I was ITB, but I am not. I have a motorized fader Digital

> >>>console,

> >>>Eight ch. mic pres, and two MECs. The whole idea behind having a master

> >>>word

> >>>clock is to stablize all your gear to 44.1 coming from one source.(my

> >>>choice)Right??

> >>>Steve not the art guy

> >>>

> >>>EK Sound <askme@nospam.com> wrote:

> >>>

> >>>

> >>>>Seriously Steve... try looping from one MEC to the other.

> >>>>

> >>>>David.

> >>>>

> >>>>Steve Cox wrote:

> >>>>

> >>>>

> >>>>

> >>>>>The reason I have the master word clock is because of the DA7 Digital

> >>>>

> >>>>32 channel

> >>>>

> >>>>

> >>>>>board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1

> >>>>>Steve

> >>>>>

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

> >>>>>

> >>>>>
> >>>>>
> >>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>huh??? have another beer mate! ;-)
> >>>>>>
> >>>>>>Well I'm assuming he's running the wordclock to both MEC's...?
> >>>>>>...isn't
> >>>>>>that OK?
> >>>>>>
> >>>>>>...or am I missing something?
> >>>>>>
> >>>>>>...I mean I've never used Wordclock, so I'm only speaking from what
> >>>>>>I've
> >>>>>>read here, but after reading 500 posts on the subject I kinda
thought
> >>>
> >>>I
> >>>
> >>>
> >>>>>had
> >>>>>
> >>>>>
> >>>>>
> >>>>>>the idea. ;o)
> >>>>>>
> >>>>>>Cheers,
> >>>>>>Kim.
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>David.
> >>>>>>
> >>>>>>Kim wrote:
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>
> >>>>>>>Correct. If you're losing wordclock that will be fine.
> >>>>>>>
> >>>>>>>Cheers,
> >>>>>>>Kim.
> >>>>>>>
> >>>>>>>"Steve Cox" <stevec1@charter.net> wrote:
> >>>>>>>

> >>>>>>>
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
 > >>>>>>>together
 > >>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
 > >>>>>>>sends,
 > >>>>>>>
 > >>>>>>>I
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>have
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader
 digital
 > >>>>>>>
 > >>>>>>>console
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>>for input, also set for 44.1
 > >>>>>>>>
 > >>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
 > >>>>>>>>
 > >>>>>>>>
 > >>>>>>>>
 > >>>>>>>>
 > >>>>>>>>>Don't do as I say, do as I think! ;-)
 > >>>>>>>>>
 > >>>>>>>>>David.
 > >>>>>>>>>
 > >>>>>>>>>Kim wrote:
 > >>>>>>>>>
 > >>>>>>>>>
 > >>>>>>>>>
 > >>>>>>>>>
 > >>>>>>>>>
 > >>>>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
 > >>>>>>>>>>
 > >>>>>>>>>>
 > >>>>>>>>>>
 > >>>>>>>>>>
 > >>>>>>>>>>>one connected to Card A (default master) and as Tom mentioned,

> >>>>>>>>>one MEC connected to the *last EDS card*
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>You should also note that "last EDS card" refers to "whichever
> >>>>>>>>>card
> >>>>>>>>>
> >>>>>>>>>has
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>the
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>last designation". It does not refer to anything to do with
their
> >>>
> >>>physical
> >>>
> >>>
> >>>>>>>>>location in your machine. Which one is last in a given machine
> >>>>>>>>>with
> >>>>>>>>>
> >>>>>>>>>a
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>given
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>OS is almost impossible to predict. You will have to experiment
to
> >>>>>
> >>>>>work
> >>>>>
> >>>>>
> >>>>>
> >>>>>>>>>it
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>
> >>>>>>>>>out.
> >>>>>>>>>
> >>>>>>>>>But the interfaces need to be on card A and card C in your

case,
> >>>
> >>>as
> >>>
> >>>
> >>>>>decided
> >>>>>
> >>>>>
> >>>>>
> >>>>>>>>>by the Paris software.
> >>>>>>>>>
> >>>>>>>>>Cheers,
> >>>>>>>>>Kim.
> >>>>>>>>>
> >
> >
> > I choose Polesoft Lockspam to fight spam, and you?
> > <http://www.polesoft.com/refer.html>
> >
> >This is a multi-part message in MIME format.

-----=_NextPart_000_0084_01C66029.F453DC20
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

sorry.....this is very important:

opening Paris from the main .exe file in the EMU directory in Program =
Files,
> setting the project that opens to sync source=3Dword clock and saving =
this as
> "default project.ppj" and setting the sample rate to 48kHz.

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:44409f47@linux...
> If Steve is using direct WC feeds to the BNC inputs of each MEC, I =
would
> still advise adding the UseHouseSync=3D1 to the Paris.cfg file and =
also
> opening Paris from the main .exe file in the EMU directory in Program =
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> setting the project that opens to sync source=3Dword clock and saving =
this as
> "default project.ppj" both in the EMU directory and on his desktop. =
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>=20
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> > >>>spend the time snipping them out. With all the digital equipment, =
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> > >>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
> > >>>>>
> > >>>>>
> > >>>>>
> > >>>>>>huh??? have another beer mate! ;-)
> > >>>>>
> > >>>>>>Well I'm assuming he's running the wordclock to both MEC's...?
> > >>>>>>...isn't
> > >>>>>>that OK?
> > >>>>>
> > >>>>>>...or am I missing something?
> > >>>>>
> > >>>>>>...I mean I've never used Wordclock, so I'm only speaking from =
what
> > >>>>>>I've
> > >>>>>>read here, but after reading 500 posts on the subject I kinda
> thought
> > >>>
> > >>>|
> > >>>
> > >>>
> > >>>>had
> > >>>>>
> > >>>>>
> > >>>>>
> > >>>>>>the idea. ;o)
> > >>>>>>
> > >>>>>>Cheers,
> > >>>>>>Kim.
> > >>>>>>
> > >>>>>>
> > >>>>>>
> > >>>>>>
> > >>>>>>>David.
> > >>>>>>>
> > >>>>>>>Kim wrote:
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>>Correct. If you're losing wordclock that will be fine.
> > >>>>>>>>
> > >>>>>>>>>Cheers,

> > >>>>>>>Kim.
> > >>>>>>>
> > >>>>>>>"Steve Cox" <stevec1@charter.net> wrote:
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>Not sure if it matters, but I don't really need to bnc the =
2 mecs
> > >>>>>>>together
> > >>>>>>>do I? as I use a master word clock. The Aardsync. 4 word =
clock
> > >>>>>>>sends,
> > >>>>>>>
> > >>>>>>>I
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>have
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized =
fader
> digital
> > >>>>>
> > >>>>>console
> > >>>>>
> > >>>>>
> > >>>>>
> > >>>>>>>for input, also set for 44.1
> > >>>>>>>
> > >>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>Don't do as I say, do as I think! ;-)
> > >>>>>>>
> > >>>>>>>David.
> > >>>>>>>
> > >>>>>>>Kim wrote:
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>
> > >>>>>>>

> > >>>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>>one connected to Card A (default master) and as Tom =
mentioned,
> > >>>>>>>>>one MEC connected to the *last EDS card*
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>You should also note that "last EDS card" refers to =
"whichever
> > >>>>>>>>>card
> > >>>>>>>>>
> > >>>>>>>>has
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>the
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>last designation". It does not refer to anything to do =
with
> their
> > >>>>
> > >>>>physical
> > >>>>
> > >>>>
> > >>>>>>>>>location in your machine. Which one is last in a given =
machine
> > >>>>>>>>>with
> > >>>>>>>>>
> > >>>>>>>>a
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>given
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>
> > >>>>>>>>>OS is almost impossible to predict. You will have to =
experiment
> to
> > >>>>>>>>>

> > >>>>work
 > > >>>>
 > > >>>>
 > > >>>>
 > > >>>>>>>it
 > > >>>>>>>
 > > >>>>>>>
 > > >>>>>>>
 > > >>>>>>>
 > > >>>>>>>>out.
 > > >>>>>>>>
 > > >>>>>>>>>But the interfaces need to be on card A and card C in =
 your
 > case,
 > > >>
 > > >>>as
 > > >>
 > > >>
 > > >>>>decided
 > > >>>>
 > > >>>>
 > > >>>>
 > > >>>>>>>>>by the Paris software.
 > > >>>>>>>>>
 > > >>>>>>>>>>Cheers,
 > > >>>>>>>>>>Kim.
 > > >>>>>>>>>
 > > >
 > > >
 > > > I choose Polesoft Lockspam to fight spam, and you?
 > > > <http://www.polesoft.com/refer.html>
 > > >
 > > >
 >=20
 >

-----=_NextPart_000_0084_01C66029.F453DC20

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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 charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>sorry.....this is very =
important:</DIV>
<DIV> </DIV>
<DIV> opening Paris from the main .exe =
file in the=20
EMU directory in Program Files,
> setting the project that opens =
to sync=20
source=3Dword clock and saving this as
> "default project.ppj=20
<U>and setting the sample rate to=20
48kHz</U></DIV>
<DIV> </DIV>
<DIV>"DJ" <<A=20
href=3D"mailto:animix_spam-this-ahole_@animas.net"><FONT face=3DArial=20
size=3D2>animix_spam-this-ahole_@animas.net<FONT face=3DArial =
size=3D2>>=20
wrote in message <FONT =
face=3DArial=20
size=3D2>news:44409f47@linux<FONT face=3DArial=20
size=3D2>...</DIV>> If Steve is =
using direct WC=20
feeds to the BNC inputs of each MEC, I would
> still advise adding =
the=20
UseHouseSync=3D1 to the Paris.cfg file and also
> opening Paris =
from the=20
main .exe file in the EMU directory in Program Files,
> setting =
the=20
project that opens to sync source=3Dword clock and saving this =
as
> "default=20
project.ppj" both in the EMU directory and on his desktop. then
> =
open=20
Paris from this default project.ppj on the desktop. Leave the =
Aardsync
>=20
set to 44.1. Paris likes to open to 48kHz sample rate when syncing to =
an
>=20
external WC, even if the WC is set to 44.1. Once this project is open,=20
he
> can navigate ot his other projects which are set to 44.1 and =
he=20
should be
> good to go.
>
> DeeJ
>
> =

>=20
"Dave(EK Sound)" <<A =
href=3D"mailto:audioguy_editout_@shaw.ca"><FONT=20
face=3DArial size=3D2>audioguy_editout_@shaw.ca<FONT =
face=3DArial=20
size=3D2>> wrote in message
> <A =
href=3D"news:443f1eb3@linux"><FONT=20
face=3DArial size=3D2>news:443f1eb3@linux<FONT face=3DArial=20
size=3D2>...
> > It would be interesting to see what the card 2 =
latency=20

is
> with and without house sync. I am sure that BT =
probably=20
did
> this already, and would have posted his findings if=20
there
> were an improvement to be had.
>
> =
>=20
David.
>
> Aaron Allen wrote:
>
> =
>=20
> I wonder if this isn't somehow tied directly to the larger latency=20
jump
> > between the 1st and 2nd EDS cards?
> > =
>=20
AA
> > >
> > >
> > "EK Sound"=20
<FONT face=3DArial=20
size=3D2>askme@nospam.com> =
wrote in message=20
<FONT face=3DArial=20
size=3D2>news:443e8f0f\$1@linux<FONT face=3DArial =
size=3D2>...
> >=20
>
> > >>What I was refering to was feeding the WC from =
the=20
external generator to
> > >>your master MEC, then =
connecting a=20
short BNC cable from the master MEC
> to
> > >>the =
slave=20
MEC (assuming both MEC's are connected to EDS cards in ONE
> >=20
>>computer). The two MEC's will clock quite happily this =
way, and=20
will be
> > >>more stable (by my experience) than feeding =
them=20
both directly from the
> WC
> > >>gen. If you =
had 3+=20
MEC's, you would have to connect WC directly to each
> > =
>>unit=20
and place the "Use house sync" line into the Paris config file.
> =
>=20
>>
> > >>David.
> > >>
> >=20
>>Steve Cox wrote:
> > >>
> > =
>>>You=20
can't. There is only one in and one out on each MEC. I need to =
have
> >=20
>>>both
> > >>>ins tied up with the master =
word clock=20
or I will have pops n' snaps
> > >>>galore.
> =
>=20
>>>People hate hearing that in their headphones, and I really =
don't=20
care
> to
> > >>>spend the time snipping them =
out. With=20
all the digital equipment, they
> > >>>all
> =

>=20
>>>have to be controled by one clock source. What you are =
suggesting=20
would
> > >>>>be
> > >>>>fine if I was =
ITB,=20
but I am not. I have a motorized fader Digital
> >=20
>>>console,
> > >>>>Eight ch. mic pres, and =
two MECs.=20
The whole idea behind having a master
> > =
>>>word
> >=20
>>>clock is to stablize all your gear to 44.1 coming from one=20
source.(my
> > >>>>choice)Right??
> >=20
>>>Steve not the art guy
> > >>>>
> > =

>>>EK Sound <A =
href=3D"mailto:askme@nospam.com"><FONT=20
face=3DArial size=3D2>askme@nospam.com<FONT face=3DArial =
size=3D2>>=20
wrote:
> > >>>>
> > >>>>
> >=20
>>>>Seriously Steve... try looping from one MEC to the=20
other.
> > >>>>
> > =
>>>>David.
>=20
> >>>>>
> > >>>>>Steve Cox =
wrote:
> >=20
>>>>
> > >>>>>
> >=20
>>>>
> > >>>>>>>The reason I have the =
master=20
word clock is because of the DA7 Digital
> > =
>>>>
> >=20
>>>>32 channel
> > >>>>
> >=20
>>>>
> > >>>>>>>board, an 8 ch. mic pre, =
and 2=20
MECs. All locked in at 44.1
> > =
>>>>>>>Steve
> >=20
>>>>>>>
> > >>>>>>>"Kim" =
<A=20
href=3D"mailto:hiddensounds@hotmail.com"><FONT face=3DArial=20
size=3D2>hiddensounds@hotmail.com<FONT face=3DArial =
size=3D2>>=20
wrote:
> > >>>>>>>
> >=20
>>>>>>>>
> > >>>>>>>>
> >=20
>>>>>>>>>"Dave(EK Sound)" <A=20
href=3D"mailto:audioguy_editout_@shaw.ca"><FONT face=3DArial=20
size=3D2>audioguy_editout_@shaw.ca<FONT face=3DArial =
size=3D2>>=20
wrote:
> > >>>>>>>>
> >=20
>>>>>>>>
> > >>>>>>>>>
> > =
>=20

>>>>>>>huh? ?? have another beer mate! =
 ;-)
>=20
 > >>>>>>
> > >>>>>>Well =
 I'm=20
 assuming he's running the wordclock to both MEC's...?
> >=20
 >>>>>>>...isn't
> > =
 >>>>>>>that=20
 OK?
> > >>>>>>>
> >=20
 >>>>>>>...or am I missing something?
> >=20
 >>>>>>
> > >>>>>>>...I mean =
 I've=20
 never used Wordclock, so I'm only speaking from what
> >=20
 >>>>>>>I've
> > >>>>>>>read =
 here, but=20
 after reading 500 posts on the subject I kinda
> > thought
> > =
 >=20
 >>>
> > >>>>>I
> > =
 >>>
> > >=20
 >>>
> > >>>>>>had
> >=20
 >>>>>
> > >>>>>>
> >=20
 >>>>>
> > >>>>>>>the idea. =
 ;o)
>=20
 > >>>>>>
> >=20
 >>>>>>>Cheers,
> >=20
 >>>>>>>Kim.
> > =
 >>>>>>
> >=20
 >>>>>
> > >>>>>>>
> =
 >=20
 >>>>>>
> > =
 >>>>>>>Davi d.
>=20
 > >>>>>>>
> > =
 >>>>>>>Kim= 20
 wrote:
> > >>>>>>>
> >=20
 >>>>>>>
> > =
 >>>>>>
> >=20
 > >>>>>>
> >=20
 >>>>>>>>& >Correct. If you're losing wordclock that =
 will be=20
 fine.
> > >>>>>>>& >
> >=20
 >>>>>>>& >Cheers,
> >=20
 >>>>>>>& >Kim.
> >=20
 >>>>>>>& >
> >=20
 >>>>>>>& > "Steve Cox" <A=20
 href=3D"mailto:stevec1@charter.net"><FONT face=3DArial=20
 size=3D2>stevec1@charter.net> =
 wrote:
>=20
 > >>>>>>& >
> >=20
 >>>>>>& >
> >=20

Page 201 of 417 ---- Generated from The PARIS Forums

[illegible]

software on it, and it's the only box that plugs in to the UPS, so there's no box which could run this software and warn me. Unless there's a Linux version on there, but there's no mention of it on the disk.

So it's really going to be a case of loading the software on my windows laptop and configuring the UPS to act like I want it to, and then leaving it to do it's thing unfortunately. An email would be fantastic if I could make it work though.

I should check the Linux community and see if they've made anything which will work on it. Seeing as how major UPS players aren't producing Linux software, I'd make a guess that the Linux community has a solution.

Cheers,
Kim.

"Aaron Allen" <nospam@not_here.dude> wrote:
>If you can get business edition on it, you'll LOVE it. It even emails you

>when things get out of whack.

>AA

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:44409620\$1@linux...

>>

>>

>> This is the one:

>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=BR1500I&full_sku=BR1500I%20%2B%20%281%29BR24BP

>>

>> PowerChute Personal Edition v1.5 is on this here disk. Why do you ask.

>>

>> Cheers,

>> Kim.

>>

>> "Aaron Allen" <nospam@not_here.dude> wrote:

>>>

>>>

>>>Not sure about the Aussie version, but the US one is:

>>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500=X413

>>>

>>>Kim, what version of Power Chute did that come with bro?

>>>

>>>AA

>>>

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

>>>news:444090bc@linux...

>>> Kim,

```

>>> Looks cool. Post a link to it's specs. =20
>>> I'm curious.
>>> Tom
>>>
>>> "Kim" <hiddensounds@hotmail.com> wrote in message =
>>>news:444089fb$1@linux...
>>>
>>>
>>> Not quite in service yet. It has to charge for 8 hours first.
>>>
>>> But it's in the building. :o) There was a line at the store out on
=
>>>to the
>>> street. Business is booming in computer parts on the Easter weekend.
>> =
>>>I got
>>> it though, and it's unpacked. Now I've gotta load up some software
=
>>>and see
>>> what I need to tweak before I put it in service.
>>>
>>> Thank you again to all the people who donated. Excellent work. And
=
>>>you'll
>>> note we've had no outages since the server has been taken off the
=
>>>UPS and
>>> plugged into mains. :o) And hopefully once the UPS is on we'll have
>> =
>>>even
>>> less... or, well, not less than none of course, but, oh you know
=
>>>what I
>>> mean! ;o)
>>>
>>> Cheers,
>>> Kim.
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>>http://www.polesoft.com/refer.html
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html"; =
>>>charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>><STYLE></STYLE>

```

```

>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV><FONT face=3DArial size=3D2>Not sure about the Aussie version, but
>> =
>>>the US one=20
>>>is:<BR><A=20
>>>href=3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
>>>SUA1500X413"> http://www.apc.com/resource/include/techspec_index.cfm?base_ =
>>>sku=3DSUA1500X413</A></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>Kim, what version of Power Chute did
=
>>>that come with=20
>>>bro?</FONT></DIV>
>>><DIV> </DIV>
>>><DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><BLOCKQUOTE dir=3Dltr=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Tom Bruhl" <<A=20
>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> wrote =
>>>in message=20
>>> <A href=3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
>>> <DIV><FONT face=3DArial size=3D2>Kim,</FONT></DIV>
>>> <DIV><FONT face=3DArial size=3D2>Looks cool. Post a liink to =
>>>it's=20
>>> specs. </FONT></DIV>
>>> <DIV><FONT face=3DArial size=3D2>I'm curious.</FONT></DIV>
>>> <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>> <DIV> </DIV>
>>> <BLOCKQUOTE=20
>>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Kim" <<A=20
>>> =
>>>href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com</A>>=
>>>=20
>>> wrote in message <A=20
>>> =
>>>href=3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><BR><BR>=
>>>Not=20
>>> quite in service yet. It has to charge for 8 hours first.<BR><BR>But
>> =
>>>it's in=20
>>> the building. :o) There was a line at the store out on to =
>>>the<BR>street.=20
>>> Business is booming in computer parts on the Easter weekend. I =

```

```

>>>got<BR>it=20
>>> though, and it's unpacked. Now I've gotta load up some software and=20
>>> see<BR>what I need to tweak before I put it in service.<BR><BR>Thank
>> =
>>>you=20
>>> again to all the people who donated. Excellent work. And =
>>>you'll<BR>note=20
>>> we've had no outages since the server has been taken off the UPS=20
>>> and<BR>plugged into mains. :o) And hopefully once the UPS is on =
>>>we'll have=20
>>> even<BR>less... or, well, not less than none of course, but, =
>>>oh you=20
>>> know what I<BR>mean! =
>>>;o)<BR><BR>Cheers,<BR>Kim.</BLOCKQUOTE></BLOCKQUOTE >
>>><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam,
=
>>>and=20
>>>you?<BR><A=20
>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>>.html</A> </FONT></DIV></BODY></HTML>
>>>
>>>
>>
>
>Dedric Terry <dterry@keyofd.net> wrote:

```

Absolutely, but it does not follow therefore that all of this is both known and quantifiable. It's not. Look at the tremendous variables in phase shift and group delay in various eq's, both analog and digital! But wait, it's just 1 & 0's right?

```

>If there is a way to generate a result, there is a way to test it, because
>that's the way someone found it to begin with - testing, trying and
>guessing. The fact is, a 1 is a 1 and a 0 is a 0, but the problem comes
in
>how strings of them are interpreted into sound waves, and all the variables
>in between, and so the likelihood of simplified testing at the user level
>flies out the window.

```

Genius. Here's your degree. I wish I had said that.

So, why doesn't
 anyone know why the sound changes when you write it to CD?
 Of course, different D-A and all, but it is different even when you

pop the CD player into your D-A for your DAW!

There is more to be learned. period.

>And also it is often the expectation of the test that leads us to results
>that aren't there. The brain is a tricky interpreter, and that is why I
>there there is usually a way to ferret out the anomaly and give
>repeatability and solidity to what we perceive, or don't perceive.

Yep it is called double-blind testing and one pound of it is worth
a ton of circular reasoning about 1's and 0's.

>Actually I was referring to the subtleties of summing and audio quality,
>which I assumed you were referring to when saying Nuendo couldn't cut it
for
>recording classical. I presumed you had put them side by side and found
one
>to be missing X where the other was wider at Z. To detect that level of
>detail obviously requires a quiet studio environment. Now, whether the
>material rocks or sucks is another matter entirely, and no doubt should
be
>the first consideration for booth reps.

Well I've never gotten that far because the company is run by
people who are not interested in me as a client. I suspect that
explains why so few classical people use it, even if it is as good
as the others. I refuse to reject the evidence at hand that these
people do not care about audio quality and treat customers who
call them like dirt. Now, you call up Sequoia and spend 2 hours
sitting down with a product that sounds wonderful and works
great, and they give you their cellphone numbers, and it gets hard
to find the diamond in the mudpile over at Steinberg.

People who do classical are real serious about their work. Funky and
warm with a good groove means nothing. It is way
different from pop because you literally cannot overkill the sound
quality. Listen to the better Telarc or Dorian stuff. A good guy
can do better work with careful mic placement, a great convertor
and just the right EQ in post, all at 44.1, than a lesser guy can
do at 192, no matter the gear, yet so many people think you can
determine quality from specs and numbers... yikes!

>Colorado, so I'm on the same side of the Mississippi. A bit of a hike,

but

>maybe sometime we can put these tools to a test for a musical purpose beyond
>just comparing bits and bytes.

That would be fun. I want come through this summer and see
DJ as well.

take care

DC"Babu" <musiclab@lund.bonet.se> wrote:

>Well, DC almighty. It seems like it is difficult to argue with you since
>you have the best ears on the planet and that your opinion is some kind
of
>physical absolute.

This is so silly and childish. I will not respond, thanks!

>I need not to say that the comparisons should be on a
>scientific level and not some bullshit "feeling" or "it sounded better yesterday
>with Paris" comparison.

And there you have exposed yourself. Oh yeah. "science" as in
your opinion? Yeah "science" like that which produced the music?

Nah, it's art and if you can't hear the difference, then you are in the
wrong business.

Say, do they still let you have mothers over there?

If you are so humble, try contributing something to this group
besides trolling and baiting, ok Buhu??

DC"Aaron Allen" <nospam@not_here.dude> wrote:

>What is the current state of affairs in analyzer Big D? I'm getting ready
to
>shoot my new room now that I have Paris back up.
>AA

I want Smaartlive, but I always do spend too much. Right now I
use the contractor Audio Toolbox on FFT into a Mac laptop so I can
get a big bright display that I can see across the room. Terrasonde
got bought by Sencore and I don't know much about their present
gear. I would stay away from hardware and buy an analysis app.

MLSSA is good too, but the PC guys say there are better/cheaper apps. I can't remember at the moment.

Suggestions anyone?

DCFantastic.

experiences

were non-disputable. It is YOU who put that angle to the discussion. Please

any of the anomalies I mentioned. Miraculously you never encountered them???

Nuendo, which you mention as inferior...

BTW. What I meant by scientific was simply a proper A-B comparison with all other things being equal with perfect level matching in the same environment with the same tracks.

There are more things to the sound than just playing back raw tracks. For example, the possibility to properly route drums to a separate bus and process them affects sound. I know it can be done in Paris, but how long does it take and how easy is it compared to other systems?

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

>

>"Babu" <musiclab@lund.bonet.se> wrote:

>

>>Well, DC almighty. It seems like it is difficult to argue with you since

>>you have the best ears on the planet and that your opinion is some kind

>of

>>physical absolute.

>

>This is so silly and childish. I will not respond, thanks!

>

>>I need not to say that the comparisons should be on a

>>scientific level and not some bullshit "feeling" or "it sounded better yesterday

>>with Paris" comparison.

>

>And there you have exposed yourself. Oh yeah. "science" as in

>your opinion? Yeah "science" like that which produced the music?

>

>Nah, it's art and if you can't hear the difference, then you are in the

>wrong business.

>

>

>
> Say, do they still let you have mothers over there?
>
> If you are so humble, try contributing something to this group
> besides trolling and baiting, ok Buhu??
>
> DC Can anyone help?

I have just installed a second EDS card. When I load Paris it tells me that I have "Error in initializing . . ." - "No interface connected to master card". I have tried switching my interface from one EDS to the other but I get the same problem. When I disable the driver for one of the EDSs, or have only EDS plugged in, Paris loads fine - ie. I do not have a faulty EDS card, they both work independently.

Summary: Both EDS's work fine as a single card with my interface - which is "Interface 2". When both cards are plugged in, they are in slot 4 and slot 5 with IRQs 20 & 21 respectively - there appears to be no conflict. I'm using XP, with Version 3 of Paris which is working fine with one card. I just can't seem to get Paris to load with both EDS cards.

Any Ideas?

Cheers,

Chris. Observation if I may; your words are a dead give away that the "heat" and the "triggers" are yours bro.... you've been in the bathroom too long.

Regards,
W. Mark Wilson

"Babu" <musiclab@lund.bonet.se> wrote in message news:44409acb\$1@linux...

>
> Wow, this is a truly heated discussion. I sense it triggers all kinds of
> emotions.
>
> Well, DC almighty. It seems like it is difficult to argue with you since
> you have the best ears on the planet and that your opinion is some kind of

> Paris
> operator which gives you the power to simply tell a fellow Paris user that

> longer
> than yourself.
>
> Please direct us to some tracks to prove your superiority as a Paris
> operator

> and sound engineer. I need not to say that the comparisons should be on a
> scientific level and not some bullshit "feeling" or "it sounded better
> yesterday
> with Paris" comparison.
>

>
> "DC" <dc@spamthemoon.com> wrote:
>>
>>"Babu" <musiclab@lund.bonet.se> wrote:
>>
>>

>>>when it comes to classical music, Paris simply has much left to desire.
>>It
>>>nowhere as clean and accurate as the newer modern systems, be it PT,
>>>Soundscape,
>>>Nuendo, Samplitude etc.
>>
>>
>>Then you don't know how to use Paris, and I have the tracks to prove it.
>>
>>Samplitude is competitive with Paris on orchestras, Nuendo is not.
>>
>>
>>DC
>I'll install the new UPS 10AM tomorrow morning my time, which is 0:00 GMT
to make it easy for everyone.

That's 14.5 hours from the time on this post.

Should only take 15 minutes or so I imagine...

Cheers,
Kim.wearing those dark glasses to hide the...well you know...is a good
idea you crazy man you.

On Fri, 14 Apr 2006 10:48:01 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>we're on his trail now.....somehow I think it's gonna be a long walk
>
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:f3fv32paettooao0ug688q54tbk327efrg@4ax.com...
>> oh douglas just doesn't want people to think he's stalking them
>> because of that last "incident". so he just stands there pretending
>> not to notice...it's really kinda sad.

>>
>>
>>
>> On 14 Apr 2006 08:11:17 +1000, "steve the artguy"
>> <artguy@longtimenosee.net> wrote:
>>
>> >
>> >Douglas-
>> >
>> >Let me see. Hmm. It seems like I have been here:
>> >
>> >
>> >
>> >
>> >
>> >
>> >
>> >
>> >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> Where on earth have you been? I was getting ready to put the dogs on
>> >your
>> >>trail
>> >>
>> >>;oP
>> >>
>> >>
>> >>"steve the artguy" <artguy@longtimenosee.net> wrote in message
>> >>news:443d4fad\$1@linux...
>> >>>
>> >>> "Neil" <OIUOIU@OI.com> wrote:
>> >>> >
>> >>> >
>> >>> >And if I may add, this place is great for getting advice or
>> >>> >opinions on more than just "systems"... there's a great wealth
>> >>> >of knowledge here on audio in general, and that's - personally -
>> >>> >why I prefer to hang here more than any other audio forum.
>> >>> >
>> >>>
>> >>> Yes, Neil!
>> >>>
>> >>> This is the key. There is more knowledge per square monitor inch here
>> >than
>> >>> any other online spot I've found.
>> >>>
>> >>> There seems to be someone here knows just about ANYTHING about
>> >ANYTHING.
>> >>> I wish I had the time to be here as much as I used to be. But I still
>> >scan
>> >>> the posts as often as possible.
>> >>>

>> >>> -steve

>> >>

>> >>

>>

>did you have either the loop or punch in function active at the time of saving the project? if you did try as soon as you load the ppj to save it under another name after turning off either or both of those functions.

On 15 Apr 2006 16:35:03 +1000, "Dave Thompson"
<dfthompson@_nospam_lanset.com> wrote:

>

>Hi,

>This error messege pops up when I hit the record button.

>"Error in queuing project Error code 1879048233/70000029."

>Wha' happen?

>It only happens on one song.

>How do I fix the situation?

>Thanks for the help.i'm assuming you have the cables connecting the 2 cards installed properly in a X pattern

On Sat, 15 Apr 2006 18:23:28 +1000, "Chris Griffiths"
<cgriffo@aapt.net.au> wrote:

>Can anyone help?

>

>I have just installed a second EDS card. When I load Paris it tells me that

>I have "Error in initializing . . ." - "No interface connected to master

>card". I have tried switching my interface from one EDS to the other but I

>get the same problem. When I disable the driver for one of the EDSs, or have

>only EDS plugged in, Paris loads fine - ie. I do not have a faulty EDS card,

>they both work independently.

>

>Summary: Both EDS's work fine as a single card with my interface - which is

>"Interface 2". When both cards are plugged in, they are in slot 4 and slot 5

>with IRQs 20 & 21 respectively - there appears to be no conflict. I'm using

>XP, with Version 3 of Paris which is working fine with one card. I just

>can't seem to get Paris to load with both EDS cards.

>

>Any Ideas?

>

>Cheers,

>

>Chris.

>i don[t know why but i thought for sure that breasts would be involved in some way...i am both relieved and disappointed...

On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>
>Not quite in service yet. It has to charge for 8 hours first.
>
>But it's in the building. :o) There was a line at the store out on to the
>street. Business is booming in computer parts on the Easter weekend. I got
>it though, and it's unpacked. Now I've gotta load up some software and see
>what I need to tweak before I put it in service.
>
>Thank you again to all the people who donated. Excellent work. And you'll
>note we've had no outages since the server has been taken off the UPS and
>plugged into mains. :o) And hopefully once the UPS is on we'll have even
>less... or, well, not less than none of course, but, oh you know what I
>mean! ;o)
>
>Cheers,
>Kim. Yes, cables are connected properly - but I can't seem to even get far enough
to have Paris load at all with the 2 Eds plugged in - let alone any problems
with the cards sync'ing properly. Are you saying that Paris won't load if
the cables weren't connected? Maybe I have a faulty cable?

Chris

"rick" <parnell68@hotmail.com> wrote in message
news:k8g1429ng6f9r7hjd6qc83qa98evsbvpa@4ax.com...
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>>get the same problem. When I disable the driver for one of the EDSs, or
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>>only EDS plugged in, Paris loads fine - ie. I do not have a faulty EDS
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>>"Interface 2". When both cards are plugged in, they are in slot 4 and slot

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>>using
>>XP, with Version 3 of Paris which is working fine with one card. I just
>>can't seem to get Paris to load with both EDS cards.
>>
>>Any Ideas?
>>
>>Cheers,
>>
>>Chris.
>>
>Well I disagree... Babu gave his opinion.. and I read it. Perhaps we agree
with him on some things... whatever, it didn't call for a reply saying "You
don't know how to use it... I can prove it" and turn around and run with
your fuckin tail up your ass.... PUSSY! DO NOT respond if you you can't
back it... I am Paris owner for many years... but Paris, especially 3.0 has
so many flaws... it pathetic... Accept the truth... EMU trashed it, ID
pretty much trashed it too... It is a DEAD daw... but I am going to use it
as long as it works for me and until I can afford to acquire something
better.

I use to come on this newsgroup and we kept out the blabber bullshit I see
all over this place. We use to talk strictly Paris and recording and
components and products.. now all I read about is a person personal crap
that is unwanted by most... as I did before, I'll prolly quit coming here
again.. too much bullshit. adios...

"W. Mark Wilson" <wmarkwilson@integrity.com> wrote in message
news:4440b9ba@linux...

> Observation if I may; your words are a dead give away that the "heat" and
> the "triggers" are yours bro.... you've been in the bathroom too long.

>
> Regards,
> W. Mark Wilson
>

> "Babu" <musiclab@lund.bonet.se> wrote in message news:44409acb\$1@linux...

> >
> > Wow, this is a truly heated discussion. I sense it triggers all kinds of
> > emotions.

> >
> > Well, DC almighty. It seems like it is difficult to argue with you since
> > you have the best ears on the planet and that your opinion is some kind
of

> > Paris
> > operator which gives you the power to simply tell a fellow Paris user
that

> > longer
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> > Please direct us to some tracks to prove your superiority as a Paris
> > operator
> > and sound engineer. I need not to say that the comparisons should be on
a
> > scientific level and not some bullshit "feeling" or "it sounded better
> > yesterday
> > with Paris" comparison.
> >

> >
> > "DC" <dc@spamthemoon.com> wrote:
> >>
> >>"Babu" <musiclab@lund.bonet.se> wrote:
> >>
> >>

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> >>>when it comes to classical music, Paris simply has much left so desire.
> >>>It
> >>>nowhere as clean and accurate as the newer modern systems, be it PT,
> >>>Soundscape,
> >>>Nuendo, Samplitude etc.
> >>
> >>
> >>Then you don't know how to use Paris, and I have the tracks to prove it.
> >>
> >>Samplitude is competitive with Paris on orchestras, Nuendo is not.
> >>
> >>
> >>DC
> >
>
>Hey Ed

Don't sweat it...it's been pretty cordial around here lately...you just
picked a bad time to check the NG out again

Stick around, there's been some pretty informative cross platform, digital
interface and work around discussions going on lately...oh and a few more
people bailing on Paris but that's to be expected.

Don

"Ed" <askme@email.com> wrote in message news:4440cd0d@linux...
> Well I disagree... Babu gave his opinion.. and I read it. Perhaps we
> agree
> with him on some things... whatever, it didn't call for a reply saying
> "You
> don't know how to use it... I can prove it" and turn around and run with
> your fuckin tail up your ass.... PUSSY! DO NOT respond if you you can't
> back it... I am Paris owner for many years... but Paris, especially 3.0
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> so many flaws... it pathetic... Accept the truth... EMU trashed it, ID
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> I use to come on this newsgroup and we kept out the blabber bullshit I see
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> components and products.. now all I read about is a person personal crap
> that is unwanted by most... as I did before, I'll prolly quit coming here
> again.. too much bullshit. adios...
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> "W. Mark Wilson" <wmarkwilson@integrity.com> wrote in message
> news:4440b9ba@linux...
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>> the "triggers" are yours bro.... you've been in the bathroom too long.
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>> Regards,
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>> "Babu" <musiclab@lund.bonet.se> wrote in message news:44409acb\$1@linux...
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>> >>
>> >> Samplitude is competitive with Paris on orchestras, Nuendo is not.
>> >>
>> >>
>> >> DC
>> >
>>
>>
>
> Hi All,

Does anybody know if you have to have a 442 or a MEC to run multiple EDS cards? I only have an "Interface 2" - 2 in's and 2 out's. With 2 EDSs Paris gives the following error on launch - "No interface connected to master card" - even though my interface is connected to the master card. All cables are connected as per instructions.

Thanks,

Chris Griffiths.

P.S. Unfortunately I don't know anyone who still uses paris with a MEC

interface I can try (From Australia).I have a Trap Kat drum electronic drum set and think it's time to get a new set. This one has 24 pads which allows for a great variety of drum sounds but it has no windows program to configure the midi parts of it and I have to use an external sound module (my motif keyboard) for the sounds. To make matters worse, the sensors fail every 2 years. I've had it for 7 years. So every 2 years they want \$200 for a new film pad.

So.....

Is there an electronic drum set with lots of pads that is reliable?
Is there a windows midi interface program for it?

Ideally I want to have a couple thousand drum sounds in a library and be able to EASILY build drum sets based on them, then easily switch drum sets. I want to be able to easily configure the pan/volumes of each drum in the set through a windows midi app. Can this be done? Easily?
This is 2006 for crying out loud.

Thanks.

JohnOn 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Not quite in service yet. It has to charge for 8 hours first.

>

>But it's in the building. :o) There was a line at the store out on to the
>street. Business is booming in computer parts on the Easter weekend. I got
>it though, and it's unpacked. Now I've gotta load up some software and see
>what I need to tweak before I put it in service.

>

>Thank you again to all the people who donated. Excellent work. And you'll
>note we've had no outages since the server has been taken off the UPS and
>plugged into mains. :o) And hopefully once the UPS is on we'll have even
>less... or, well, not less than none of course, but, oh you know what I
>mean! ;o)

>

Kim,

I've been swamped and forgetful the last week or so... I will paypal a little to help the cause later today.

D'oh!

pabKim,

I haven't been watching the posts so much lately. If I knew what this was about, I would probably donate. Is it something for the forum??

Steve Cox

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>>

>>

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>>

>Kim,

>

>I've been swamped and forgetful the last week or so... I will paypal a
>little to help the cause later today.

>

>D'oh!

>

>pabHi Chris,

IF2s don't have sync capability, thus can't be used as the only interface
in a two card system. You will need 2 442s or 2mecs. 2 442s should be a
really cheap way to go.

Chuck

"Chris Griffiths" <cgriffo@aapt.net.au> wrote:

>Hi All,

>

>Does anybody know if you have to have a 442 or a MEC to run multiple EDS

>cards? I only have an "Interface 2" - 2 in's and 2 out's. With 2 EDSs Paris

>gives the following error on launch - "No interface connected to master

>card" - even though my interface is connected to the master card. All cables

>are connected as per instructions.

>

>Thanks,

>

>Chris Griffiths.

>

>P.S. Unfortunately I don't know anyone who still uses paris with a MEC

>interface I can try (From Australia).

>

>Hi,

I sometimes get that when (I'm running 2 EDS XP also). I find that if the MEC's are powered down when I boot I get it , but I also get it randomly.

If I try Paris 2-3 times it always seems to work.

Thanks,
Dave

"Chris Griffiths" <cgriffo@aapt.net.au> wrote:

>Yes, cables are connected properly - but I can't seem to even get far enough

>to have Paris load at all with the 2 Eds plugged in - let alone any problems

>with the cards sync'ing properly. Are you saying that Paris won't load if

>the cables weren't connected? Maybe I have a faulty cable?

>

>Chris

>

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

>news:k8g1429ng6f9r7hjd6qc83qa98evsbvpa@4ax.com...

>> i'm assuming you have the cables connecting the 2 cards installed

>> properly in a X pattern

>>

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>>>XP, with Version 3 of Paris which is working fine with one card. I just
>>>can't seem to get Paris to load with both EDS cards.
>>>
>>>Any Ideas?
>>>
>>>Cheers,
>>>
>>>Chris.
>>>
>>
>
>Lots of pads + good quality = \$\$\$\$

For Mesh Pads - Roland, Hart Dynamics, Pintek

For rubber pads - see above and add Yamaha

You're still going to need to interface these pads with your computer so use either a dedicated interface unit like an older Roland PM 16 or a module like an Alesis DMPPro (or any module for that matter) then midi it to your computer and use your choice if Drum program...I use NI Battery and it's quite the beast

Don

"John" <no@no.com> wrote in message news:4440f55c@linux...

>I have a Trap Kat drum electronic drum set and think it's time to get a new
>set. This one has 24 pads which allows for a great variety of drum sounds

>but it has no windows program to configure the midi parts of it and I have
>to use an external sound module (my motif keyboard) for the sounds. To
>make matters worse, the sensors fail every 2 years. I've had it for 7
>years. So every 2 years they want \$200 for a new film pad.

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> So.....

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> able to EASILY build drum sets based on them, then easily switch drum

> sets. I want to be able to easily configure the pan/volumes of each drum

> in the set through a windows midi app. Can this be done? Easily? This

> is 2006 for crying out loud.

>

> Thanks.

> JohnHey Steve

the UPs for the forum server bit the big one so Kim asked for voluntary
donations at:

<http://news.parisnewsgroup.com/>

Hit the donations button. It will take you directly to his Paypal Account

Don

"Steve Cox" <stevec1@charter.net> wrote in message news:44410432\$1@linux...

>

> Kim,

> I haven't been watching the posts so much lately. If I knew what this was

> about, I would probably donate. Is it something for the forum??

> Steve Cox

>

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>>>plugged into mains. :o) And hopefully once the UPS is on we'll have even
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>>>mean! ;o)

>>>

>>Kim,

>>

>>I've been swamped and forgetful the last week or so... I will paypal a
>>little to help the cause later today.

>>

>>D'oh!

>>

>>pab

>Brian Tankersley's name comes up regularly on this forum. As some of
us know, his new gig in Houston (check out
http://broadcastengineering.com/mag/broadcasting_lakewood_church/index.html)
would seem to spell the end of Brian's association with Paris.
However, though it is not mentioned in the above article, a little
Connecticut birdie tells me there is still some Paris in the middle
of all this technology.

BTW, the ADK computers mentioned in the article is the home of our own
Chris Ludwig! Attaboy, Chris. Care to comment on the setup they are
running at Lakewood?

- Paul Artola

Ellicott City, MarylandHe doesn't have to worry about that... I'll be phoning him! ;-)

David.

Aaron Allen wrote:

> If you can get business edition on it, you'll LOVE it. It even emails you
> when things get out of whack.

> AA

>

> "Kim" <hiddensounds@hotmail.com> wrote in message news:44409620\$1@linux...

>

>>

>>This is the one:

>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=BR1500I&full_sku=BR1500I%20%2B%20%281%29BR24BP

>>

>>PowerChute Personal Edition v1.5 is on this here disk. Why do you ask.

>>

>>Cheers,
>>Kim.
>>
>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>
>>>
>>>Not sure about the Aussie version, but the US one is:
>>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500=X413
>>>
>>>Kim, what version of Power Chute did that come with bro?
>>>
>>>AA
>>>
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>>>news:444090bc@linux...
>>> Kim,
>>> Looks cool. Post a liink to it's specs. =20
>>> I'm curious.
>>> Tom
>>>
>>> "Kim" <hiddensounds@hotmail.com> wrote in message =
>>>news:444089fb\$1@linux...
>>>
>>>
>>> Not quite in service yet. It has to charge for 8 hours first.
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>>>to the
>>> street. Business is booming in computer parts on the Easter weekend.
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>>>even
>>> less... or, well, not less than none of course, but, oh you know =

```

>>>what I
>>> mean! ;o)
>>>
>>> Cheers,
>>> Kim.
>>>
>>>
>>>I choose Polesoft Lockspam to fight spam, and you?
>>>http://www.polesoft.com/refer.html
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>> charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV><FONT face=3DArial size=3D2>Not sure about the Aussie version, but
>>
>>=
>>
>>>the US one=20
>>>is:<BR><A=20
>>>href=3D" http://www.apc.com/resource/include/techspec\_index.cfm?base\_sku=3DSUA1500X413> http://www.apc.com/resource/include/techspec\_index.cfm?base\_sku=3DSUA1500X413</A></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>Kim, what version of Power Chute did =
>>>that come with=20
>>>bro?</FONT></DIV>
>>><DIV> </DIV>
>>><DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><BLOCKQUOTE dir=3Dltr=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Tom Bruhl" <<A=20
>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> wrote =
>>>in message=20
>>> <A href=3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
>>> <DIV><FONT face=3DArial size=3D2>Kim,</FONT></DIV>
>>> <DIV><FONT face=3DArial size=3D2>Looks cool. Post a liink to =
>>>it's=20
>>> specs. </FONT></DIV>
>>> <DIV><FONT face=3DArial size=3D2>I'm curious.</FONT></DIV>
>>> <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>> <DIV> </DIV>

```

```

>>> <BLOCKQUOTE=20
>>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Kim" <<A=20
>>> =
>>>href=3D"mailto:hidde sounds@hotmail.com">hidde sounds@hotmail.com</A>>=
>>>=20
>>> wrote in message <A=20
>>> =
>>>href=3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><BR><BR>=
>>>Not=20
>>> quite in service yet. It has to charge for 8 hours first.<BR><BR>But
>>
>>=
>>
>>>it's in=20
>>> the building. :o) There was a line at the store out on to =
>>>the<BR>street.=20
>>> Business is booming in computer parts on the Easter weekend. I =
>>>got<BR>it=20
>>> though, and it's unpacked. Now I've gotta load up some software and=20
>>> see<BR>what I need to tweak before I put it in service.<BR><BR>Thank
>>
>>=
>>
>>>you=20
>>> again to all the people who donated. Excellent work. And =
>>>you'll<BR>note=20
>>> we've had no outages since the server has been taken off the UPS=20
>>> and<BR>plugged into mains. :o) And hopefully once the UPS is on =
>>>we'll have=20
>>> even<BR>less... or, well, not less than none of course, but, =
>>>oh you=20
>>> know what I<BR>mean! =
>>>;o)<BR><BR>Cheers,<BR>Kim.</BLOCKQUOTE></BLOCKQUOTE >
>>><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
>>>and=20
>>>you?<BR><A=20
>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>>.html</A> </FONT></DIV></BODY></HTML>
>>>
>>>
>
>Just to clarify, you would only "need" one 442 or MEC to get
a two card system operational... the second if you wanted to
be able to record to two subgroups at one time.

```

David.

chuck wrote:

> Hi Chris,
>
> IF2s don't have sync capability, thus can't be used as the only interface
> in a two card system. You will need 2 442s or 2mecs. 2 442s should be a
> really cheap way to go.
>
> Chuck
>
> "Chris Griffiths" <cgriffo@aapt.net.au> wrote:
>
>>Hi All,
>>
>>Does anybody know if you have to have a 442 or a MEC to run multiple EDS
>
>
>>cards? I only have an "Interface 2" - 2 in's and 2 out's. With 2 EDSs Paris
>
>
>>gives the following error on launch - "No interface connected to master
>
>
>>card" - even though my interface is connected to the master card. All cables
>
>
>>are connected as per instructions.
>>
>>Thanks,
>>
>>Chris Griffiths.
>>
>>P.S. Unfortunately I don't know anyone who still uses paris with a MEC
>>interface I can try (From Australia).
>>
>>
>
>Hey guys,

I've just set up to record my new band. Pretty straight forward 14 tracks off the floor. I've got everything going through the patchbays into an Allen & Heath GL 24000 board and direct channel outs to the MEC.

The weirdness I'm experincing is that the channels, 1, 4, 9, 10, seemingly, for sure 1, 4 and 9 are , rather than going to their respective MEC inputs, all lighting up on the #9 MEC input channel.

I'm not going through the GL's matix, just the direct outs on each channel and it's not a Paris patchbay issue as they are all lighting up the #9 MEC input led. I'm using a custom made snake to get to the mech room - 4ft away - but I don't see how it could be the snake. It's a new A&H board and still under warrantee, but I really don't want it to be a flakey board, but I won't rule it out either, though I don't see how you'd get that much "crosstalk" on non-neighbouring channels.

Other than that everything is working tickedy-boo.

Any suggestions where/how to start diagnosing this?

jefl use pintech/alesis here. but I'd like to get the Roland td-20 module. it's very robust, accurate and sounds quite nice. beau coupe bucks though, and as I'm not playing live with them, can't justify getting. I also don't like the mesh heads. I have Even's Ambassador's on now, with the underlying padding removed and the are remarkably real in feel. I found that the mesh heads "give back" too much and are very fatiguing on the wrists after an while... don't want carpel tunnel syndrome.

I actually only use the alesis modules, 2x pm-pro's - one for cym's and snare one for kick and toms because of "voice-eating", I only use them for monitoring. They go into the comp via the midi on the hdsp card and are assigned to BFD drum software - which i might say is phenomenal sounding.

sorry if i'm not being too helpful, just wanted to chime in.. ;)

jef

John wrote:

> I have a Trap Kat drum electronic drum set and think it's time to get
> a new set. This one has 24 pads which allows for a great variety of
> drum sounds but it has no windows program to configure the midi parts
> of it and I have to use an external sound module (my motif keyboard)
> for the sounds. To make matters worse, the sensors fail every 2
> years. I've had it for 7 years. So every 2 years they want \$200 for
> a new film pad.
>
> So.....
>
> Is there an electronic drum set with lots of pads that is reliable?
> Is there a windows midi interface program for it?
>
> Ideally I want to have a couple thousand drum sounds in a library and
> be able to EASILY build drum sets based on them, then easily switch

> drum sets. I want to be able to easily configure the pan/volumes of
> each drum in the set through a windows midi app. Can this be done?
> Easily? This is 2006 for crying out loud.

>

> Thanks.

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

-----030801000909050804000208

Content-Type: text/plain; charset=ISO-8859-1; format=flowed

Content-Transfer-Encoding: 7bit

I've been getting that error alot lately, with no loops or punch, so I
jacked up the config values, fixed the front of the files to exhibit 0
fade in and it seems to have taken care of it....for now....lol

j

rick wrote:

>did you have either the loop or punch in function active at the time
>of saving the project? if you did try as soon as you load the ppj to
>save it under another name after turning off either or both of those
>functions.

>

>On 15 Apr 2006 16:35:03 +1000, "Dave Thompson"

><dfthompson@_nospam_lanset.com> wrote:

>

>

>

>>Hi,

>>This error messege pops up when I hit the record button.

>>"Error in queuing project Error code 1879048233/70000029."

>>Wha' happen?

>>It only happens on one song.

>>How do I fix the situation?

>>Thanks for the help.

>>

>>

>

>

>

-----030801000909050804000208

Content-Type: text/html; charset=ISO-8859-1

Content-Transfer-Encoding: 7bit

<!DOCTYPE html PUBLIC "-//W3C//DTD HTML 4.01 Transitional//EN">

<html>

<head>

<meta content="text/html; charset=ISO-8859-1" http-equiv="Content-Type">

</head>

<body bgcolor="#ffffff" text="#000000">

I've been getting that error alot lately, with no loops or punch, so I jacked up the config values, fixed the front of the files to exhibit 0 fade in and it seems to have taken care of it....for now....lol

j

rick wrote:

<blockquote cite="mid14g142hav8udpq60dh7u6qndstdat3cgtg@4ax.com" type="cite">

<pre wrap="">did you have either the loop or punch in function active at the time of saving the project? if you did try as soon as you load the ppj to save it under another name after turning off either or both of those functions.

On 15 Apr 2006 16:35:03 +1000, "Dave Thompson"

<a class="moz-txt-link-/rfc2396E"

href="mailto:dfthompson@_nospam_lanset.com"><dfthompson@_nospam_lanset.com> wrote:

</pre>

<blockquote type="cite">

<pre wrap="">Hi,

This error messege pops up when I hit the record button.

"Error in queuing project Error code 1879048233/70000029."

Wha' happen?

It only happens on one song.

How do I fix the situation?

Thanks for the help.

</pre>

</blockquote>

<pre wrap=""><!-->

</pre>

</blockquote>

</body>

</html>

-----030801000909050804000208--"Babu" <musiclab@lund.bonet.se> wrote:

>

>Who is trolling?

Oh, now you are all reasonable and "I was only doing this" and blah blah...

You were trolling. Now you want to have a debate? Tell you what, why don't you actually contribute to this group for a while? Share your favorite mics and pres. How about some tricks getting a great bass sound? What do you use for choirs?

Then I will be happy to share with you all the details. But when you come one here with a "reality check" and then accuse ME of a lack of humility, you are nothing but a troll.

>were non-disputable. It is YOU who put that angle to the discussion.

EVERYONES experiences are disputable.

>Nuendo, which you mention as inferior...

Brian doesn't do symphonic music, he does pop and works at a modern church. I'll bet he still runs Paris at one place or another. None of us cares who leaves and who stays. I have clients coming here this morning who think Paris sounds fabulous. Now show me where your opinion should count in the whole equation?

>BTW. What I meant by scientific was simply a proper A-B comparison with all
>other things being equal with perfect level matching in the same enviroment
>with the same tracks.

Well, Paris killed Sonic Solutions in that very test, and NO ONE claims that Nuendo sounds better than Sonic. My point was that if you believe there is a lack of clarity and detail in Paris compared to something else, than you are using it wrong. I stand by that point and have done the work to prove it. Now, if you want to add something to our little group instead of dumping on it, I will send you a CD, all the way to Sweden, to let you hear some of it.

>There are more things to the sound than just playing back raw tracks. For
>example, the possibility to properly route drums to a seperate bus and process
>them affects sound. I know it can be done in Paris, but how long does it
>take and how easy is it compared to other systems?

Don't need this for what I do. Glad it works for you.

If you wish us to act collegial, then act like a colleague.

best,

DCThe TrapKAT has a template available online to map the EMU Emulator X drum samples. You can put something like this together pretty cheap compared to a Clavia Ddrum or Roland set.....but these now have mappings for BFD if you want to use a computer for playing BFD live (it will need to be fairly powerful though)

Deej

"John" <no@no.com> wrote in message news:4440f55c@linux...

> I have a Trap Kat drum electronic drum set and think it's time to get a
> new set. This one has 24 pads which allows for a great variety of drum
> sounds but it has no windows program to configure the midi parts of it
> and I have to use an external sound module (my motif keyboard) for the
> sounds. To make matters worse, the sensors fail every 2 years. I've
> had it for 7 years. So every 2 years they want \$200 for a new film pad.

>

> So.....

>

> Is there an electronic drum set with lots of pads that is reliable?

> Is there a windows midi interface program for it?

>

> Ideally I want to have a couple thousand drum sounds in a library and be
> able to EASILY build drum sets based on them, then easily switch drum
> sets. I want to be able to easily configure the pan/volumes of each
> drum in the set through a windows midi app. Can this be done? Easily?
> This is 2006 for crying out loud.

>

> Thanks.

> JohnBUT i want to get rid of the trapkat cuz it's unreliable.

DJ wrote:

> The TrapKAT has a template available online to map the EMU Emulator X drum
> samples. You can put something like this together pretty cheap compared to a
> Clavia Ddrum or Roland set.....but these now have mappings for BFD if you
> want to use a computer for playing BFD live (it will need to be fairly
> powerful though)

>

> Deej

>

> "John" <no@no.com> wrote in message news:4440f55c@linux...

>> I have a Trap Kat drum electronic drum set and think it's time to get a
>> new set. This one has 24 pads which allows for a great variety of drum
>> sounds but it has no windows program to configure the midi parts of it
>> and I have to use an external sound module (my motif keyboard) for the

>> sounds. To make matters worse, the sensors fail every 2 years. I've
>> had it for 7 years. So every 2 years they want \$200 for a new film pad.
>>
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>>
>> Is there an electronic drum set with lots of pads that is reliable?
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>>
>> Ideally I want to have a couple thousand drum sounds in a library and be
>> able to EASILY build drum sets based on them, then easily switch drum
>> sets. I want to be able to easily configure the pan/volumes of each
>> drum in the set through a windows midi app. Can this be done? Easily?
>> This is 2006 for crying out loud.
>>
>> Thanks.
>> John
>
>Jef, change your clock dude...

David.

jef knight wrote:

> I've been getting that error alot lately, with no loops or punch, so I
> jacked up the config values, fixed the front of the files to exhibit 0
> fade in and it seems to have taken care of it....for now....lol
> j
>
> rick wrote:
>
>>did you have either the loop or punch in function active at the time
>>of saving the project? if you did try as soon as you load the ppj to
>>save it under another name after turning off either or both of those
>>functions.
>>
>>On 15 Apr 2006 16:35:03 +1000, "Dave Thompson"
>><dfthompson@_nospam_lanset.com> wrote:
>>
>>
>>>Hi,
>>>This error messege pops up when I hit the record button.
>>>"Error in queuing project Error code 1879048233/70000029."
>>>Wha' happen?
>>>It only happens on one song.
>>>How do I fix the situation?
>>>Thanks for the help.
>>>

>>>
>>
>>
>>Steve,

If you are using 3 x MECs, then this is how to get you system to work.
follow these steps exactly:

Use good quality BNC cables to run from your AArdsync to the MECs. the
shorter, the better.

Terminate the BNC outputs of each MEC with 75ohm terminator caps.

Now go to C://Program Files/EMU/Paris and add the following line to the
Paris .cfg file:

```
UseHouseSync=1
```

Save the .cfg file and reboot your machine.

Now, start your WC module, set it to 44.1kHz, then power up the MECs, then
go to C://Program Files/EMU/Paris and boot Paris from the Paris.exe file.

When Paris opens, set the sync source of the project to Word Clock and set
the project sample rate to 48kHz (it is extremely important that you use
48kHz-Paris won't properly lock to external WC without this)

Now save the project to C://Program Files/EMU/Paris under the name "default
project" (no quotes). Now also save this default project to you desktop (do
not just use it as a shortcut-the one in the C://Program Files/EMU/Paris is
a backup in case the one on your desktop gets corrupted).

Now close Paris and reboot your machine. You can now launch Paris from the
default project on your desktop and it should sync reliably. don't worry
about this being set to 48kHz. Just open one of your existing projects that
is 44.1kHz and you should be good to go.

I've been doing this for a long time. I've got 3 x MEC, 3 x RME HDSP cards
(96 x lightpipe I/O plus 6 x spdif I/O), a Lexicon PC90, a POD Pro, a
Quantec Yardstick and a TC Electronics D2 all receiving sync from a Mytek WC
distributed through two Lucid WC distro boxes and routed in and out of
digital patchbays. None of this worked reliably until I set my Paris default
project to 48kHz. Now Paris and all this other stuff locks up just fine but
you these hoops are necessary to jump through if you want Paris to reliably
sync to an external clock.

Regards,

Deej

"Steve Cox" <stevec1@charter.net> wrote in message news:443f022f\$1@linux...

>

> You'll probably read this and say "he's just not gettn' it" Buuuut....

Here's

> the wire scheme and hopfully explain. My master word clock has four BNC outs.

> One cable going to #one MEC's input, Two cable going to #2 MEC's input
Three

> cable going to the digital console, and Four cable going to the eight ch.

> mic pre. Sooo with both ins on the MECs being taken up, I can't really run

> a jumper from the out of MEC #1 to the in of MEC #3, because the in on MEC

> #3 is already taken up by the master word clock. I don't want to daisy chain

> the MECs. It defeats the whole reason for having 4 ports on a master wordclock.

> But thanks for the thought.

>

> EK Sound <askme@nospam.com> wrote:

> >What I was refering to was feeding the WC from the external generator

> >to your master MEC, then connecting a short BNC cable from the master

> >MEC to the slave MEC (assuming both MEC's are connected to EDS cards

> >in ONE computer). The two MEC's will clock quite happily this way,

> >and will be more stable (by my experience) than feeding them both

> >directly from the WC gen. If you had 3+ MEC's, you would have to

> >connect WC directly to each unit and place the "Use house sync" line

> >into the Paris config file.

> >

> >David.

> >

> >Steve Cox wrote:

> >> You can't. There is only one in and one out on each MEC. I need to have

> both

> >> ins tied up with the master word clock or I will have pops n' snaps galore.

> >> People hate hearing that in their headphones, and I really don't care

> to

> >> spend the time snipping them out. With all the digital equipment, they

> all

> >> have to be controled by one clock source. What you are suggesting would

> be

> >> fine if I was ITB, but I am not. I have a motorized fader Digital console,

> >> Eight ch. mic pres, and two MECs. The whole idea behind having a master

> word

> > clock is to stabilize all your gear to 44.1 coming from one source.(my
 > choice)Right??
 > > Steve not the art guy
 > >
 > > EK Sound <askme@nospam.com> wrote:
 > >
 > >> Seriously Steve... try looping from one MEC to the other.
 > >>
 > >> David.
 > >>
 > >> Steve Cox wrote:
 > >>
 > >>
 > >>> The reason I have the master word clock is because of the DA7 Digital
 > >
 > > 32 channel
 > >
 > >>> board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1
 > >>> Steve
 > >>>
 > >>> "Kim" <hiddensounds@hotmail.com> wrote:
 > >>>
 > >>>
 > >>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
 > >>>>
 > >>>>
 > >>>>> huh??? have another beer mate! ;-)
 > >>>>
 > >>>>> Well I'm assuming he's running the wordclock to both MEC's...?
isn't
 > >>>>> that OK?
 > >>>>
 > >>>> ...or am I missing something?
 > >>>>
 > >>>> ...I mean I've never used Wordclock, so I'm only speaking from what
 > I've
 > >>>> read here, but after reading 500 posts on the subject I kinda thought
 > >
 > > I
 > >
 > >>> had
 > >>>
 > >>>
 > >>>> the idea. ;o)
 > >>>>
 > >>>> Cheers,
 > >>>> Kim.
 > >>>>

> >>>>
 > >>>>
 > >>>>>David.
 > >>>>>
 > >>>>>Kim wrote:
 > >>>>>
 > >>>>>
 > >>>>>
 > >>>>>>Correct. If you're losing wordclock that will be fine.
 > >>>>>>
 > >>>>>>Cheers,
 > >>>>>>Kim.
 > >>>>>>
 > >>>>>>"Steve Cox" <stevec1@charter.net> wrote:
 > >>>>>>
 > >>>>>>
 > >>>>>>
 > >>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
 > together
 > >>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
 sends,
 > >>>>>
 > >>>>>I
 > >>>>>
 > >>>>>
 > >>>>>>have
 > >>>>>>
 > >>>>>>
 > >>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader
 digital
 > >>>>
 > >>>>console
 > >>>>
 > >>>>
 > >>>>>>>for input, also set for 44.1
 > >>>>>>>
 > >>>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>
 > >>>>>>>>Don't do as I say, do as I think! ;-)
 > >>>>>>>>
 > >>>>>>>>David.
 > >>>>>>>>
 > >>>>>>>>Kim wrote:
 > >>>>>>>>
 > >>>>>>>>

> >>>>>>>>

> >>>>>>>>

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

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>>one connected to Card A (default

> >>>>>>>>>>master) and as Tom mentioned, one MEC connected to the *last

> >>>>>>>>>>EDS card*

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>>You should also note that "last EDS card" refers to "whichever

> card

> >>>>>

> >>>>>has

> >>>>>

> >>>>>

> >>>>>>>>the

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>>>last designation". It does not refer to anything to do with

their

> >>

> >> physical

> >>

> >>>>>>>>>>>location in your machine. Which one is last in a given machine

> with

> >>>>>

> >>>>>a

> >>>>>

> >>>>>

> >>>>>>>>>given

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>>>OS is almost impossible to predict. You will have to experiment

> to

> >>>>

> >>>>work

> >>>>

> >>>>

> >>>>>>>>>it

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>

> >>>>>>>>>>>out.

> >>>>>>>>>
> >>>>>>>>>But the interfaces need to be on card A and card C in your case,
> >>
> >> as
> >>
> >>>>>decided
> >>>>>
> >>>>>
> >>>>>>>>>by the Paris software.
> >>>>>>>>>
> >>>>>>>>>Cheers,
> >>>>>>>>>Kim.
> >>>>>>>>
> >>
>We gave up and are back home now.....We had a windstorm last night and
this morning it is snowing. Crashbasket had an anxiety attack during the
windstorm and I've been up all night. I'm getting ready to start drinking
mass quantities of coffee so you guys get ready. No telling what will happen
once I start the caffiene hallucinations

;O)

"rick" <parnell68@hotmail.com> wrote in message
news:ehf142tbetko8uajl6m7tvnf2n2j8hqao2@4ax.com...
> wearing those dark glasses to hide the...well you know...is a good
> idea you crazy man you.
>
> On Fri, 14 Apr 2006 10:48:01 -0600, "DJ"
> <animix_spam-this-ahole_@animas.net> wrote:
>
> >we're on his trail now.....somehow I think it's gonna be a long walk
> >
> >
> >"rick" <parnell68@hotmail.com> wrote in message
> >news:f3fv32paettoao0ug688q54tbk327efrg@4ax.com...
> >> oh douglas just doesn't want people to think he's stalking them
> >> because of that last "incident". so he just stands there pretending
> >> not to notice...it's really kinda sad.
> >>
> >>
> >>
> >> On 14 Apr 2006 08:11:17 +1000, "steve the artguy"
> >> <artguy@longtimenosee.net> wrote:
> >>
> >> >
> >> >Douglas-
> >> >
> >> >Let me see. Hmm. It seems like I have been here:

> > >
 > > >
 > > >
 > > >
 > > >
 > > >
 > > >
 > > >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
 > > >> Where on earth have you been? I was getting ready to put the dogs on
 > > your
 > > >> trail
 > > >>
 > > >>;oP
 > > >>
 > > >>
 > > >>"steve the artguy" <artguy@longtimenosee.net> wrote in message
 > > >>news:443d4fad\$1@linux...
 > > >>>
 > > >>> "Neil" <OIUOIU@OI.com> wrote:
 > > >>> >
 > > >>> >
 > > >>> >And if I may add, this place is great for getting advice or
 > > >>> >opinions on more than just "systems"... there's a great wealth
 > > >>> >of knowledge here on audio in general, and that's - personally -
 > > >>> >why I prefer to hang here more than any other audio forum.
 > > >>> >
 > > >>>
 > > >>> Yes, Neil!
 > > >>>
 > > >>> This is the key. There is more knowledge per square monitor inch
 here
 > > >than
 > > >>> any other online spot I've found.
 > > >>>
 > > >>> There seems to be someone here knows just about ANYTHING about
 > > ANYTHING.
 > > >>> I wish I had the time to be here as much as I used to be. But I
 still
 > > >scan
 > > >>> the posts as often as possible.
 > > >>>
 > > >>> -steve
 > > >>
 > > >>
 > >
 > >
 >Clavis dDrums are supposed to be great stuff, and as I said, they can be
 mapped to BFD if you want ultimate realism, though I hear the sample sets
 for dDrums are reall great as well. I played around on a big Roland VDrum

kit at GC in Phoenix last summer. I sounded *very* realistic.....and I mean.....*very*.

"John" <no@no.com> wrote in message news:44413661@linux...

> BUT i want to get rid of the trapkat cuz it's unreliable.

>

> DJ wrote:

> > The TrapKAT has a template availalbe online to map the EMU Emulator X drum

> > samples. You can put something like this together pretty cheap compared to a

> > Clavia Ddrum or Roland set.....but these now have mappings for BFD if you

> > want to use a computer for playing BFD live (it will need to be foarily

> > powerful though)

> >

> > Deej

> >

> > "John" <no@no.com> wrote in message news:4440f55c@linux...

> >> I have a Trap Kat drum electronic drum set and think it's time to get a

> >> new set. This one has 24 pads which allows for a great variety of drum

> >> sounds but it has no windows program to configure the midi parts of it

> >> and I have to use an external sound module (my motif keyboard) for the

> >> sounds. To make matters worse, the sensors fail every 2 years. I've

> >> had it for 7 years. So every 2 years they want \$200 for a new film pad.

> >>

> >> So.....

> >>

> >> Is there an electronic drum set with lots of pads that is reliable?

> >> Is there a windows midi interface program for it?

> >>

> >> Ideally I want to have a couple thousand drum sounds in a library and be

> >> able to EASILY build drum sets based on them, then easily switch drum

> >> sets. I want to be able to easily configure the pan/volumes of each

> >> drum in the set through a windows midi app. Can this be done?

Easily?

> >> This is 2006 for crying out loud.

> >>

> >> Thanks.

> >> John

> >

> >another planned outrage????.....man.....maybe some counselling???

"Kim" <hiddensounds@hotmail.com> wrote in message news:4440bcb8\$1@linux...

>
>
> I'll install the new UPS 10AM tomorrow morning my time, which is 0:00 GMT
> to make it easy for everyone.
>
> That's 14.5 hours from the time on this post.
>
> Should only take 15 minutes or so I imagine...
>
> Cheers,
> Kim.This is a multi-part message in MIME format.

-----=_NextPart_000_0016_01C66092.D577D590
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Here you go Kim, contact them to see if your UPS is compatible with this =
package:

http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04

Compatibility
Operating system compatibility Version 7.0.4

Windows=AE XP SP2 Professional=20
Windows=AE 2000 SP4 Server/Professional/Advanced Server=20
Windows=AE 2003 Standard/Enterprise/Web/Small Business Server=20
Windows=AE Server 2003=20

Red Hat=AE Linux=AE Personal/Professional 7.3, 8.0, 9.0=20
Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0; WS =
3.0, 4.0=20
Turbolinux=AE Server 8, 10=20
SUSE=AE LINUX=AE Professional 8.2, 9.0, 9.1=20

Novell=AE Netware=AE 6.0, 6.5=20
SolarisT 8,9

AA

"Kim" <hiddenounds@hotmail.com> wrote in message =
news:4440a120\$1@linux...

>=20

>=20

> The complication is that the server runs Linux, and hence I can't load =

the
> software on it, and it's the only box that plugs in to the UPS, so =
there's
> no box which could run this software and warn me. Unless there's a =
Linux
> version on there, but there's no mention of it on the disk.
>=20
> So it's really going to be a case of loading the software on my =
windows laptop
> and configuring the UPS to act like I want it to, and then leaving it =
to
> do it's thing unfortunately. An email would be fantastic if I could =
make
> it work though.=20
>=20
> I should check the Linux community and see if they've made anything =
which
> will work on it. Seeing as how major UPS players aren't producing =
Linux software,
> I'd make a guess that the Linux community has a solution.
>=20
> Cheers,
> Kim.
>=20
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>If you can get business edition on it, you'll LOVE it. It even emails =
you
>=20
>>when things get out of whack.
>>AA
>>
>>"Kim" <hiddensounds@hotmail.com> wrote in message =
news:44409620\$1@linux...
>>>
>>>
>>> This is the one:
>>> =
[http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=
&full_sku=3DBR1500I%20%2B%20%281%29BR24BP](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=&full_sku=3DBR1500I%20%2B%20%281%29BR24BP)
>>>
>>> PowerChute Personal Edition v1.5 is on this here disk. Why do you =
ask.
>>>
>>> Cheers,
>>> Kim.
>>>
>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>

>>>>

>>>>Not sure about the Aussie version, but the US one is:

>>>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D3DS=UA1500=3DX413

>>>>

>>>>Kim, what version of Power Chute did that come with bro?

>>>>

>>>>AA

>>>>

>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D
>>>>news:444090bc@linux...

>>>> Kim,

>>>> Looks cool. Post a link to it's specs. =3D20

>>>> I'm curious.

>>>> Tom

>>>>

>>>> "Kim" <hiddensounds@hotmail.com> wrote in message =3D
>>>>news:444089fb\$1@linux...

>>>>

>>>>

>>>> Not quite in service yet. It has to charge for 8 hours first.

>>>>

>>>> But it's in the building. :o) There was a line at the store out =
on
> =3D

>>>>to the

>>>> street. Business is booming in computer parts on the Easter =
weekend.

>>> =3D

>>>>I got

>>>> it though, and it's unpacked. Now I've gotta load up some =
software
> =3D

>>>>and see

>>>> what I need to tweak before I put it in service.

>>>>

>>>> Thank you again to all the people who donated. Excellent work. =
And
> =3D

>>>>you'll

>>>> note we've had no outages since the server has been taken off =
the
> =3D

>>>>UPS and

>>>> plugged into mains. :o) And hopefully once the UPS is on we'll =
have
>>> =3D

```

>>>>even
>>>> less... or, well, not less than none of course, but, oh you =
know
> =3D
>>>>what I
>>>> mean! ;o)
>>>>
>>>> Cheers,
>>>> Kim.
>>>>
>>>>
>>>>I choose Polesoft Lockspam to fight spam, and you?
>>>>http://www.polesoft.com/refer.html
>>>>
>>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>><HTML><HEAD>
>>>><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>>charset=3D3Diso-8859-1">
>>>><META content=3D3D"MSHTML 6.00.5296.0" name=3D3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY bgColor=3D3D#ffffff>
>>>><DIV><FONT face=3D3DArial size=3D3D2>Not sure about the Aussie =
version, but
>>> =3D
>>>>the US one=3D20
>>>>is:<BR><A=3D20
>>>>href=3D3D" http://www.apc.com/resource/include/techspec\_index.cfm?base=
>>>>_sku=3D3D=3D
>>>>SUA1500X413">http://www.apc.com/resource/include/techspec\_index.cfm?b=
>>>>ase_=3D
>>>>sku=3D3DSUA1500X413</A></FONT></DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2>Kim, what version of Power =
Chute did
> =3D
>>>>that come with=3D20
>>>>bro?</FONT></DIV>
>>>><DIV> </DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2>AA</FONT></DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>>><BLOCKQUOTE dir=3D3Dltr=3D20
>>>>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"Tom Bruhl" <<A=3D20
>>>> href=3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>> =
wrote =3D

```

```

>>>>in message=3D20
>>>> <A href=3D3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
>>>> <DIV><FONT face=3D3DArial size=3D3D2>Kim,</FONT></DIV>
>>>> <DIV><FONT face=3D3DArial size=3D3D2>Looks cool. Post a liink to =
=3D
>>>>it's=3D20
>>>> specs. </FONT></DIV>
>>>> <DIV><FONT face=3D3DArial size=3D3D2>I'm curious.</FONT></DIV>
>>>> <DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>>>> <DIV> </DIV>
>>>> <BLOCKQUOTE=3D20
>>>> style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
5px; =3D
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"Kim" <<A=3D20
>>>> =3D
>>>>href=3D3D"mailto:hiddeensounds@hotmail.com">hiddeensounds@hotmail.com</=
A>=3D
>>>>=3D20
>>>> wrote in message <A=3D20
>>>> =3D
>>>>href=3D3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><B=
R><BR>=3D
>>>>Not=3D20
>>>> quite in service yet. It has to charge for 8 hours =
first.<BR><BR>But
>>> =3D
>>>>it's in=3D20
>>>> the building. :o) There was a line at the store out on to =3D
>>>>the<BR>street.=3D20
>>>> Business is booming in computer parts on the Easter weekend. I =
=3D
>>>>got<BR>it=3D20
>>>> though, and it's unpacked. Now I've gotta load up some software =
and=3D20
>>>> see<BR>what I need to tweak before I put it in =
service.<BR><BR>Thank
>>> =3D
>>>>you=3D20
>>>> again to all the people who donated. Excellent work. And =3D
>>>>you'll<BR>note=3D20
>>>> we've had no outages since the server has been taken off the =
UPS=3D20
>>>> and<BR>plugged into mains. :o) And hopefully once the UPS is on =
=3D
>>>>we'll have=3D20
>>>> even<BR>less... or, well, not less than none of course, but, =
=3D

```

```

>>>>oh you=3D20
>>>> know what I<BR>mean! =3D
>>>>;o)<BR><BR>Cheers,<BR>Kim.</BLOCKQUOTE></BLOCKQUOTE >
>>>><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
spam,
> =3D
>>>>and=3D20
>>>>you?<BR><A=3D20
>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
/refer=3D
>>>>.html</A> </FONT></DIV></BODY></HTML>
>>>>
>>>>
>>>=20
>>
>>
>
-----=_NextPart_000_0016_01C66092.D577D590
Content-Type: text/html;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff background=3D"">
<DIV align=3Dleft><FONT face=3DArial size=3D2>Here you go Kim, contact =
them to see if=20
your UPS is compatible with this=20
package:<BR><BR>http://www.apc.com/resource/include/techspec_index.cfm?ba=
se_sku=3DSFPCBE704<BR><BR><STRONG><FONT=20
size=3D3><U>Compatibility</U></FONT></STRONG><BR>Operating system=20
compatibility&nbsp; Version 7.0.4<BR><BR>Windows=AE XP SP2 Professional=20
<BR>Windows=AE 2000 SP4 Server/Professional/Advanced Server =
<BR>Windows=AE 2003=20
Standard/Enterprise/Web/Small Business Server <BR>Windows=AE Server 2003 =

</FONT></DIV><FONT face=3DArial size=3D2>
<DIV align=3Dleft><BR><U><EM>Red Hat=AE Linux=AE Personal/Professional =
7.3, 8.0, 9.0=20
<BR>Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0; =
WS 3.0, 4.0=20
<BR>Turbolinux=AE Server 8, 10 <BR>SUSE=AE LINUX=AE Professional 8.2, =
9.0,=20

```

9.1</U> </DIV>

<DIV align=3Dleft><U></U>
Novell=AE Netware=AE 6.0, 6.5 =

Solaris=99=20

8,9

AA

"Kim" <hiddensounds@hotmail.com> wrote in =
message=20

news:4440a120\$1@linux...
>
>
> The complication is =
that the=20

server runs Linux, and hence I can't load the
> software on it, =
and it's=20

the only box that plugs in to the UPS, so there's
> no box which =
could run=20

this software and warn me. Unless there's a Linux
> version on =
there, but=20

there's no mention of it on the disk.
>
> So it's really =
going to=20

be a case of loading the software on my windows laptop
> and =
configuring=20

the UPS to act like I want it to, and then leaving it to
> do it's =
thing=20

unfortunately. An email would be fantastic if I could make
> it =
work=20

though.
>
> I should check the Linux community and see if =
they've=20

made anything which
> will work on it. Seeing as how major UPS =
players=20

aren't producing Linux software,
> I'd make a guess that the Linux =

community has a solution.
>
> Cheers,
> Kim.
> =

>=20

"Aaron Allen" <nospam@not_here.dude> wrote:
>>If you can =
get=20

business edition on it, you'll LOVE it. It even emails you
>=20

>>when things get out of=20

whack.
>>AA
>>
>> "Kim"=20

<hiddensounds@hotmail.com> wrote in message=20

news:44409620\$1@linux...
>>>
>>>
>>> =
This is=20

the one:
>>>=20

[http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=
&full_sku=3DBR1500I%20%2B%20%281%29BR24BP](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=&full_sku=3DBR1500I%20%2B%20%281%29BR24BP)
>>>
>>>=
>=20

PowerChute Personal Edition v1.5 is on this here disk. Why do you=20
ask.
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>>> Cheers,
>>>=20

Kim.
>>>
>>> "Aaron Allen" =

<nospam@not_here.dude>=20

wrote:
>>>>
>>>>
>>>>Not =
sure about=20

the Aussie version, but the US one=20

is:
>>>http://www.apc.com/resource/include/techspec_index=
..cfm?base_sku=3D3DSUA1500=3D
>>>X413
>>><=

BR>>>>Kim,=20

what version of Power Chute did that come with=20

bro?
>>>
>>>AA
>>>
>=

>>> =20

"Tom Bruhl" <arpeggio@comcast.net> wrote in message=20

=3D
>>>news:444090bc@linux...
>>> =20

Kim,
>>> Looks cool. Post a link to it's =

specs.=20

=3D20
>>> I'm curious.
>>> =20

Tom
>>>
 >>> p; "Kim"=20

<hiddensounds@hotmail.com> wrote in message=20

=3D
>>>news:444089fb\$1@linux...
>>>
&g=

t;>>>
 >>> p;=20

Not quite in service yet. It has to charge for 8 hours=20

first.
>>>
 >>> p; But =

it's in the=20

building. :o) There was a line at the store out on
>=20

=3D
>>>to the
 >>> p; =

street.=20

Business is booming in computer parts on the Easter =

weekend.
>>>=20

=3D
>>>I got
 >>> p; it =

though, and=20

it's unpacked. Now I've gotta load up some software
>=20

=3D
>>>and see
 >>> p; =

what I need=20

to tweak before I put it in=20

service.
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 >>> p; Thank =

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again to all the people who donated. Excellent work. And
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>>>you'll
 >>> p; note =

we've had=20

no outages since the server has been taken off the
>=20

=3D
>>>UPS and
 >>> p; =

plugged into=20

mains. :o) And hopefully once the UPS is on we'll have
>>=20

=3D
>>>even
 >>> p; =

less... =20

or, well, not less than none of course, but, oh you know
>=20

=3D
>>>what I
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mean!=20

;o)
>>>
 >>> p;=20

Cheers,
 >>> p;=20

Kim.
>>>
>>>
>>>I choose =

Polesoft Lockspam to fight spam, and=20

you?
>>>http://www.polesoft.com/refer.html
>>>=>
>>>>>>>><!DOCTYPE=20
 HTML PUBLIC "-//W3C//DTD HTML 4.0=20
 Transitional//EN">
 >>>>><HTML>< HEAD>
>>>><META=20
 http-equiv=3D3DContent-Type content=3D3D"text/html";=20
 =3D
>>>>> charset=3D3Diso-8859-1 ">
>>>>><=>>>><META=20
 content=3D3D"MSHTML 6.00.5296.0"=20
 name=3D3DGENERATOR>
 >>>>><STYLE>< /STYLE>
=>>>>></HEAD>
>>>>><BODY=20
 bgColor=3D3D#ffffff>
 >>>>><DIV><F ONT =>>>><FONT face=3D3DArial=20
 size=3D3D2>>Not sure about the Aussie version, but
>>>>=20
 =3D
>>>>>the US=20
 one=3D20
 >>>>>is:
< ;A=3D20
>>>>>hr=ef=3D3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=3D3D
>>>>>SUA1500X413">http://www.apc.com/resource/incl=ude/techspec_index.cfm?base_=3D
>>>>>sku=3D3DSUA1500X413<=></DIV>
 >>>>><DIV><F ONT=20
 face=3D3DArial size=3D3D2>=20
 </DIV>
 >>>>><DIV><F ONT face=3D3DArial=20
 size=3D3D2>>Kim, what version of Power Chute did
>>>=20
 =3D
>>>>>that come=20
 with=3D20
 >>>>>bro?&am p;</DIV>
>>>></DIV>=20
 </DIV>
 >>>>><DIV><F ONT face=3D3DArial=20
 size=3D3D2>>AA</DIV>
>>>><DIV><F ONT=20
 face=3D3DArial size=3D3D2>=20
 </DIV>
>>>><BLOCKQUOTE=20
 dir=3D3Dltr=3D20
>>>>>style=3D3D "PADDING-RIGHT: 0px; =PADDING-LEFT: 5px;=20
 MARGIN-LEFT: 5px; =3D
>>>>>BORDER-LEFT: #000000 2px solid; =MARGIN-RIGHT: 0px">
>>>>> <DIV>"Tom Bruhl"=20
 <<A=3D20
>>>>> =20
 href=3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net>wrote=20
 =3D
>>>>>in message=3D20
>>>>> <A=20
 href=3D3D"news:444090bc@linux">news:444090bc@linux...</DIV>>>>> =20
 <DIV><FONT face=3D3DArial=20
 size=3D3D2>>Kim,</DIV>
>>>>> =20
 <DIV>>Looks cool. Post =a liink to=20
 =3D
>>>>>it's=3D20
>>>>> specs. =20
 </DIV>
>>>>> <DIV><FONT=20

face=3D3DArial size=3D3D2>l'm=20
curious.</DIV>
>>> =
<DIV><FONT=20
face=3D3DArial =
size=3D3D2>Tom</DIV&g t;
>>> =20
<DIV> </DIV>
>>> =20
<BLOCKQUOTE=3D20
>>> style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>>>BORDER-LEFT: =
#000000=20
2px solid; MARGIN-RIGHT: 0px">
 >>> p;=20
<DIV>"Kim" <<A=3D20
 >>>> p;=20
=3D
>>>>href=3D3D"mailto:hidde nsounds@hotmail.com">hidd=
ensounds@hotmail.com>=3D
>>>>=3D20
>>=
>> =20
wrote in message <A=3D20
 >>>> p;=20
=3D
>>>>href=3D3D"news:444089fb\$1@linux">news:444089fb\$=
1@linux ...</DIV>
& amp;lt;BR>=3D
>>>g=
t;Not=3D20
 >>>> p;=20
quite in service yet. It has to charge for 8 hours=20
first.

But
>> =
=3D
>>>>it's=20
in=3D20
 >>>> p; the building. :o) There =
was a line=20
at the store out on to=20
=3D
 >>>>the
street. =3D20
>>> =
 =20
Business is booming in computer parts on the Easter weekend. I=20
=3D
 >>>>got
it=3D20
>>> =
p; =20
though, and it's unpacked. Now I've gotta load up some software=20
and=3D20
 >>>> p; see
what I need =
to tweak=20
before I put it in service.

Thank
>>=20
=3D
>>>>you=3D20
 >>>> p; =
again to all=20
the people who donated. Excellent work. And=20
=3D
 >>>>you'll
note =3D20
>>> =
 =20
we've had no outages since the server has been taken off the=20
UPS=3D20
 >>>> p; and
plugged into =
mains.=20
:o) And hopefully once the UPS is on =3D
>>>we'll=20
have=3D20
 >>>> p; =
even
less... p; or,=20
well, not less than none of course, but, =3D
>>>>oh=20
you=3D20
 >>>> p; know what =
I
mean!=20

=3D
 >>>>;o)
< ;BR><Cheers,
<Kim.</B=
LOCKQUOTE></BLOCKQUOTE>
 >>>><DIV><F ONT=20
size=3D3D2>

<I choose Polesoft Lockspam to fight=20
spam,
>=20
=3D
>>>>and=3D20
 >>>>you?
<t;A=3D=
20
>>>>href=3D3D"http://www.polesoft.com/refer.html">ht=
tp://www.polesoft.com/refer=3D
 >>>>.html& nbsp;&n=
bsp;=20
</DIV></BODY></HTML>
>>><B=
R>>>>
>>>=20

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

-----=_NextPart_000_0016_01C66092.D577D590--Chris, here's the problem. Once you move
past one EDS card, you have to use
either a 442 or a MEC interface - IF2 does not work with more than one EDS
card unless you have it plugged through the 442/MEC.
Sorry bro for the news, but picking up a used MEC or 442 these days is dirt
cheap.
AA

"Chris Griffiths" <cgriffo@aapt.net.au> wrote in message
news:4440ace2@linux...

> Can anyone help?

>

> I have just installed a second EDS card. When I load Paris it tells me
> that I have "Error in initializing . . ." - "No interface connected to
> master card". I have tried switching my interface from one EDS to the
> other but I get the same problem. When I disable the driver for one of the
> EDSs, or have only EDS plugged in, Paris loads fine - ie. I do not have a
> faulty EDS card, they both work independently.

>

> Summary: Both EDS's work fine as a single card with my interface - which
> is "Interface 2". When both cards are plugged in, they are in slot 4 and
> slot 5 with IRQs 20 & 21 respectively - there appears to be no conflict.
> I'm using XP, with Version 3 of Paris which is working fine with one card.
> I just can't seem to get Paris to load with both EDS cards.

>

> Any Ideas?

>

> Cheers,

>

> Chris.

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>This is a multi-part message in MIME format.

-----=_NextPart_000_0076_01C66097.363D6800

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

well, stink. That URL didn't come out at all.. lemme try this again:

http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04&tab=3Dfeatures

Must be tax season eroding my brain.=20

AA

"Aaron Allen" <nospam@not_here.dude> wrote in message =
news:44413e8f@linux...

Here you go Kim, contact them to see if your UPS is compatible with =
this package:

=

http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04

Compatibility

Operating system compatibility Version 7.0.4

Windows=AE XP SP2 Professional=20

Windows=AE 2000 SP4 Server/Professional/Advanced Server=20

Windows=AE 2003 Standard/Enterprise/Web/Small Business Server=20

Windows=AE Server 2003=20

Red Hat=AE Linux=AE Personal/Professional 7.3, 8.0, 9.0=20

Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0; WS =
3.0, 4.0=20

Turbolinux=AE Server 8, 10=20

SUSE=AE LINUX=AE Professional 8.2, 9.0, 9.1=20

Novell=AE Netware=AE 6.0, 6.5=20

SolarisT 8,9

AA

"Kim" <hiddensounds@hotmail.com> wrote in message =
news:4440a120\$1@linux...

>=20

>=20

> The complication is that the server runs Linux, and hence I can't =
load the

> software on it, and it's the only box that plugs in to the UPS, so =
there's
> no box which could run this software and warn me. Unless there's a =
Linux
> version on there, but there's no mention of it on the disk.
>=20
> So it's really going to be a case of loading the software on my =
windows laptop
> and configuring the UPS to act like I want it to, and then leaving =
it to
> do it's thing unfortunately. An email would be fantastic if I could =
make
> it work though.=20
>=20
> I should check the Linux community and see if they've made anything =
which
> will work on it. Seeing as how major UPS players aren't producing =
Linux software,
> I'd make a guess that the Linux community has a solution.
>=20
> Cheers,
> Kim.
>=20
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>If you can get business edition on it, you'll LOVE it. It even =
emails you
>=20
>>when things get out of whack.
>>AA
>>
>>"Kim" <hiddensounds@hotmail.com> wrote in message =
news:44409620\$1@linux...
>>>
>>>
>>> This is the one:
>>> =
[http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=
&full_sku=3DBR1500I%20%2B%20%281%29BR24BP](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=&full_sku=3DBR1500I%20%2B%20%281%29BR24BP)
>>>
>>> PowerChute Personal Edition v1.5 is on this here disk. Why do you =
ask.
>>>
>>> Cheers,
>>> Kim.
>>>
>>> "Aaron Allen" <nospam@not_here.dude> wrote:
>>>>
>>>>

>>>>Not sure about the Aussie version, but the US one is:
 =
 >>>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D3DS=UA1500=3D
 >>>>X413
 >>>>
 >>>>Kim, what version of Power Chute did that come with bro?
 >>>>
 >>>>AA
 >>>>
 >>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D
 >>>>news:444090bc@linux...
 >>>> Kim,
 >>>> Looks cool. Post a link to it's specs. =3D20
 >>>> I'm curious.
 >>>> Tom
 >>>>
 >>>> "Kim" <hiddensounds@hotmail.com> wrote in message =3D
 >>>>news:444089fb\$1@linux...
 >>>>
 >>>>
 >>>> Not quite in service yet. It has to charge for 8 hours first.
 >>>>
 >>>> But it's in the building. :o) There was a line at the store =
 out on
 > =3D
 >>>>to the
 >>>> street. Business is booming in computer parts on the Easter =
 weekend.
 >>> =3D
 >>>>I got
 >>>> it though, and it's unpacked. Now I've gotta load up some =
 software
 > =3D
 >>>>and see
 >>>> what I need to tweak before I put it in service.
 >>>>
 >>>> Thank you again to all the people who donated. Excellent work. =
 And
 > =3D
 >>>>you'll
 >>>> note we've had no outages since the server has been taken off =
 the
 > =3D
 >>>>UPS and
 >>>> plugged into mains. :o) And hopefully once the UPS is on we'll =
 have
 >>> =3D

```

>>>>even
>>>> less... or, well, not less than none of course, but, oh you =
know
> =3D
>>>>what I
>>>> mean! ;o)
>>>>
>>>> Cheers,
>>>> Kim.
>>>>
>>>>
>>>>I choose Polesoft Lockspam to fight spam, and you?
>>>>http://www.polesoft.com/refer.html
>>>>
>>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>><HTML><HEAD>
>>>><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>>charset=3D3Diso-8859-1">
>>>><META content=3D3D"MSHTML 6.00.5296.0" name=3D3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY bgColor=3D3D#ffffff>
>>>><DIV><FONT face=3D3DArial size=3D3D2>Not sure about the Aussie =
version, but
>>> =3D
>>>>the US one=3D20
>>>>is:<BR><A=3D20
=
>>>>href=3D3D" http://www.apc.com/resource/include/techspec\_index.cfm?base=
\_sku=3D3D=3D
=
>>>>SUA1500X413">http://www.apc.com/resource/include/techspec\_index.cfm?b=
ase\_3D
>>>>sku=3D3DSUA1500X413</A></FONT></DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2>Kim, what version of Power =
Chute did
> =3D
>>>>that come with=3D20
>>>>bro?</FONT></DIV>
>>>><DIV> </DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2>AA</FONT></DIV>
>>>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>>><BLOCKQUOTE dir=3D3Dltr=3D20
>>>>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
5px; =3D
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"Tom Bruhl" <<A=3D20

```

>>>> href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
 wrote =3D
 >>>>in message=3D20
 >>>> <A =
 href=3D3D"news:444090bc@linux">news:444090bc@linux...</DIV>
 >>>> <DIV>Kim,</DIV>
 >>>> <DIV>Looks cool. Post a liink =
 to =3D
 >>>>it's=3D20
 >>>> specs. </DIV>
 >>>> <DIV>I'm curious.</DIV>
 >>>> <DIV>Tom</DIV>
 >>>> <DIV> </DIV>
 >>>> <BLOCKQUOTE=3D20
 >>>> style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
 5px; =3D
 >>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 >>>> <DIV>"Kim" <<A=3D20
 >>>> =3D
 =
 >>>>href=3D3D"mailto:hidde sounds@hotmail.com">hidde sounds@hotmail.com</=
 A>=3D
 >>>>=3D20
 >>>> wrote in message <A=3D20
 >>>> =3D
 =
 >>>>href=3D3D"news:444089fb\$1@linux">news:444089fb\$1@linux...</DIV><B=
 R>
=3D
 >>>>Not=3D20
 >>>> quite in service yet. It has to charge for 8 hours =
 first.

But
 >>> =3D
 >>>>it's in=3D20
 >>>> the building. :o) There was a line at the store out on to =3D
 >>>>the
street.=3D20
 >>>> Business is booming in computer parts on the Easter weekend. I =
 =3D
 >>>>got
it=3D20
 >>>> though, and it's unpacked. Now I've gotta load up some =
 software and=3D20
 >>>> see
what I need to tweak before I put it in =
 service.

Thank
 >>> =3D
 >>>>you=3D20
 >>>> again to all the people who donated. Excellent work. And =3D
 >>>>you'll
note=3D20
 >>>> we've had no outages since the server has been taken off the =
 UPS=3D20

```

>>>> and<BR>plugged into mains. :o) And hopefully once the UPS is =
on =3D
>>>>we'll have=3D20
>>>> even<BR>less... or, well, not less than none of course, but, =
=3D
>>>>oh you=3D20
>>>> know what I<BR>mean! =3D
>>>>;o)<BR><BR>Cheers,<BR>Kim.</BLOCKQUOTE></BLOCKQUOTE> >
>>>><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
spam,
> =3D
>>>>and=3D20
>>>>you?<BR><A=3D20
=
>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
/refer=3D
>>>>.html</A> </FONT></DIV></BODY></HTML>
>>>>
>>>>
>>>>=20
>>
>>
>
-----=_NextPart_000_0076_01C66097.363D6800
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff background=3D"">
<DIV><FONT face=3DArial size=3D2>well, stink. That URL didn't come out =
at all..=20
lemme try this again:</FONT></DIV>
<DIV>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2><A=20
href=3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
SFPCBE704&tab=3Dfeatures">http://www.apc.com/resource/include/techspe=
c_index.cfm?base_sku=3DSFPCBE704&tab=3Dfeatures</A> </FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Must be tax season eroding my brain. =
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>

```

<BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Aaron Allen" <<A=20
 href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude> =
 wrote in=20
 message <A =
 href=3D"news:44413e8f@linux">news:44413e8f@linux...</DIV>
 <DIV align=3Dleft>Here you go Kim, contact =
 them to see=20
 if your UPS is compatible with this=20
 =
 package:

http://www.apc.com/resource/include/techspec_index.cfm?ba=
 se_sku=3DSFPCBE704

<FONT=20
 size=3D3><U>Compatibility</U>
Operating system=20
 compatibility Version 7.0.4

Windows=AE XP SP2 =
 Professional=20

Windows=AE 2000 SP4 Server/Professional/Advanced Server =

Windows=AE 2003=20
 Standard/Enterprise/Web/Small Business Server
Windows=AE Server =
 2003=20
 </DIV>
 <DIV align=3Dleft>
<U>Red Hat=AE Linux=AE Personal/Professional =
 7.3, 8.0, 9.0=20

Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0; =
 WS 3.0, 4.0=20

Turbolinux=AE Server 8, 10
SUSE=AE LINUX=AE Professional 8.2, =
 9.0,=20
 9.1</U> </DIV>
 <DIV align=3Dleft><U></U>
Novell=AE Netware=AE 6.0, 6.5 =

Solaris=99=20
 8,9

AA

"Kim" <hiddensounds@hotmail.com> wrote =
 in=20
 message news:4440a120\$1@linux...
>
>
> The =
 complication is=20
 that the server runs Linux, and hence I can't load the
> =
 software on it,=20
 and it's the only box that plugs in to the UPS, so there's
> no =
 box=20
 which could run this software and warn me. Unless there's a =
 Linux
>=20
 version on there, but there's no mention of it on the disk.
> =

>=20
 So it's really going to be a case of loading the software on my =
 windows=20
 laptop
> and configuring the UPS to act like I want it to, and =
 then=20
 leaving it to
> do it's thing unfortunately. An email would be =

fantastic=20
if I could make
> it work though.
>
> I should =
check the=20
Linux community and see if they've made anything which
> will =
work on=20
it. Seeing as how major UPS players aren't producing Linux =
software,
>=20
I'd make a guess that the Linux community has a solution.
> =

>=20
Cheers,
> Kim.
>
> "Aaron Allen"=20
<nospam@not_here.dude> wrote:
>>If you can get business =
edition=20
on it, you'll LOVE it. It even emails you
>
>>when =
things get=20
out of whack.
>>AA
>>
>> "Kim"=20
<hiddensounds@hotmail.com> wrote in message=20
=
news:44409620\$1@linux...
>>>
>>>
>>> =
This=20
is the one:
>>>=20
=
[http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=
&full_sku=3DBR1500I%20%2B%20%281%29BR24BP](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=&full_sku=3DBR1500I%20%2B%20%281%29BR24BP)
>>>
>>>=
>=20
PowerChute Personal Edition v1.5 is on this here disk. Why do you=20
ask.
>>>
>>> Cheers,
>>>=20
Kim.
>>>
>>> "Aaron Allen"=20
<nospam@not_here.dude>=20
wrote:
>>>>
>>>>
>>>>Not =
sure=20
about the Aussie version, but the US one=20
=
is:
>>>><a href="http://www.apc.com/resource/include/techspec_index=.cfm?base_sku=3D3DSUA1500=3D
>>>>X413">http://www.apc.com/resource/include/techspec_index=
..cfm?base_sku=3D3DSUA1500=3D
>>>>X413
>>>>
>>>>
>>>>Kim,=20
what version of Power Chute did that come with=20
=
bro?
>>>>
>>>>AA
>>>>
>>>>
>>>> =20
>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message=20
=
=3D
>>>>news:444090bc@linux...
>>>> =20
Kim,
>>>> Looks cool. Post a liink to it's =
specs.=20
=3D20
>>>> I'm curious.
>>>> =
Tom
>>>>
>>>> p; "Kim"=20
<hiddensounds@hotmail.com> wrote in message=20

=
=3D
>>>news:444089fb\$1@linux...
>>>
&g=
t;>>>
 >>>> p;=20
Not quite in service yet. It has to charge for 8 hours=20
first.
>>>
 >>>> p; But =
it's in=20
the building. :o) There was a line at the store out on
>=20
=3D
>>>>to the
 >>>> p; =
street.=20
Business is booming in computer parts on the Easter =
weekend.
>>>=20
=3D
>>>>I got
 >>>> p; it =
though,=20
and it's unpacked. Now I've gotta load up some software
>=20
=3D
>>>>and see
 >>>> p; =
what I need=20
to tweak before I put it in=20
service.
>>>
 >>>> p; =
Thank you=20
again to all the people who donated. Excellent work. And
>=20
=3D
>>>>you'll
 >>>> p; =
note we've=20
had no outages since the server has been taken off the
>=20
=3D
>>>>UPS and
 >>>> p; =
plugged=20
into mains. :o) And hopefully once the UPS is on we'll =
have
>>>=20
=3D
>>>>even
 >>>> p; =
less... =20
or, well, not less than none of course, but, oh you know
>=20
=3D
>>>>what I
 >>>> p; =
mean!=20
;o)
>>>
 >>>> p;=20
Cheers,
 >>>> p;=20
Kim.
>>>
>>>>
>>>>I =
choose=20
Polesoft Lockspam to fight spam, and=20
=
you?
>>>http://www.polesoft.com/refer.html
>>>=
;>
>>>><!DOCTYPE=20
HTML PUBLIC "-//W3C//DTD HTML 4.0=20
=
Transitional//EN">
 >>>><HTML>< HEAD>
>=
>>>><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html;=20
=
=3D
>>>>charset=3D3Diso-8859-1 ">
>>>><=20
;META=20

```

content=3D3D"MSHTML 6.00.5296.0"=20
=
name=3D3DGENERATOR&gt;<BR> &gt;&gt;&gt;&gt;&lt;STYLE&gt;&lt; /STYLE&gt; <BR>=
&gt;&gt;&gt;&gt;&lt;/HEAD&gt;<BR>&gt;&gt;&gt;&lt;/BODY=20
  bgColor=3D3D#ffffff&gt;<BR> &gt;&gt;&gt;&gt;&lt;DIV&gt;&lt;F ONT =
face=3D3DArial=20
  size=3D3D2&gt;&gt;Not sure about the Aussie version, but<BR>&gt;&gt;&gt;=20
=3D<BR>&gt;&gt;&gt;the US=20
=
one=3D20<BR> &gt;&gt;&gt;&gt;is:&lt;BR&gt;&lt; /A=3D20 <BR>&gt;&gt;&gt;&gt;hr=
ef=3D3D" http://www.apc.com/resource/include/techspec_index.cfm?base__sku=3D=
3D=3D<BR>&gt;&gt;&gt;&gt;SUA1500X413"&gt;&lt;http://www.apc.com/resource/incl=
ude/techspec_index.cfm?base_=3D<BR>&gt;&gt;&gt;&gt;sku=3D3DSUA1500X413&lt;=
;/A&gt;&lt;/FONT&gt;&lt;/DIV&gt;<BR> &gt;&gt;&gt;&gt;&lt;/DIV&gt;&lt;F ONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20
&lt;/DIV&gt;<BR> &gt;&gt;&gt;&gt;&lt;/DIV&gt;&lt;F ONT face=3D3DArial=20
size=3D3D2&gt;&gt;Kim, what version of Power Chute did<BR>&gt;&gt;=20
=3D<BR>&gt;&gt;&gt;that come=20
=
with=3D20<BR> &gt;&gt;&gt;&gt;bro?&lt;/FONT&gt;&am p;&lt;/DIV&gt; <BR>&gt;&gt;&gt;=
&gt;&lt;/DIV&gt;=20
&lt;/DIV&gt;<BR> &gt;&gt;&gt;&gt;&lt;/DIV&gt;&lt;F ONT face=3D3DArial=20
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size=3D3D2&gt;&gt;AA&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&gt;&gt;&gt;&lt;/DIV&gt;&=
lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20
&lt;/DIV&gt;<BR>&gt;&gt;&gt;&gt;&lt;/BLOCKQUOTE=20
dir=3D3Dltr=3D20<BR>&gt;&gt;&gt;&gt;&lt;style=3D3D "PADDING-RIGHT: 0px; =
PADDING-LEFT:=20
5px; MARGIN-LEFT: 5px; =3D<BR>&gt;&gt;&gt;&gt;BORDER-LEFT: #000000 2px =
solid;=20
MARGIN-RIGHT: 0px"&gt;<BR>&gt;&gt;&gt;&gt;&nbsp; &lt;/DIV&gt;"Tom =
Bruhl"=20
&lt;&lt;A=3D20<BR>&gt;&gt;&gt;&gt;&nbsp;=20
=
href=3D3D"mailto:arpeggio@comcast.net"&gt;arpeggio@comcast.net&lt;/A&gt;&gt;=
; wrote=20
=3D<BR>&gt;&gt;&gt;&gt;in message=3D20<BR>&gt;&gt;&gt;&gt;&nbsp; &lt;A =
=
href=3D3D"news:444090bc@linux"&gt;news:444090bc@linux&lt;/A&gt;...&lt;/DI=
V&gt;<BR>&gt;&gt;&gt;&gt;&nbsp;=20
&lt;/DIV&gt;&lt;FONT face=3D3DArial=20
size=3D3D2&gt;&gt;Kim,&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&gt;&gt;&gt;&nbsp;=20
&lt;/DIV&gt;&lt;FONT face=3D3DArial size=3D3D2&gt;&gt;Looks cool.&nbsp;=
Post a liink to=20
=3D<BR>&gt;&gt;&gt;&gt;it's=3D20<BR>&gt;&gt;&gt;&gt;&nbsp; =
specs.&nbsp;=20

```

</DIV>
>>> =
 </DIV>=20
 face=3D3DArial size=3D3D2>l'm=20
 curious.</DIV>
>>> =20
 </DIV></FONT face=3D3DArial=20
 size=3D3D2>Tom</DIV>g t;
>>> =
 </DIV>=20
 </DIV>
>>> =20
 </BLOCKQUOTE=3D20
>>> =
 style=3D3D"PADDING-RIGHT: 0px;=20
 PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 =3D
>>>BORDER-LEFT: #000000=20
 2px solid; MARGIN-RIGHT: =
 0px">
 >>> p;=20
 </DIV>"Kim" </&A=3D20
 >>>> p;=20
 =
 =3D
>>>href=3D3D"mailto:hidde nsounds@hotmail.com">hidd= ensounds@hotmail.com>=3D
>>>=3D20
>>= >> =20
 wrote in message &A=3D20
 >>>> p;=20
 =
 =3D
>>>href=3D3D"news:444089fb\$1@linux">news:444089fb\$= 1@linux ...</DIV></BR>& amp;lt;BR>=3D
>>>g= t;Not=3D20
 >>>> p;=20
 quite in service yet. It has to charge for 8 hours=20
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>>> =
 =3D
>>>it's=20
 in=3D20
 >>>> p; the building. :o) There =
 was a line=20
 at the store out on to=20
 =
 =3D
 >>>>the</BR>street. =3D20
>>> = =20
 Business is booming in computer parts on the Easter weekend. I=20
 =
 =3D
 >>>>got</BR>it=3D20
>>> = p; =20
 though, and it's unpacked. Now I've gotta load up some software=20
 and=3D20
 >>>> p; see</BR>what I =
 need to tweak=20
 before I put it in service.</BR></BR>Thank
>>>=20
 =3D
>>>you=3D20
 >>>> p; =
 again to all=20
 the people who donated. Excellent work. And=20
 =
 =3D
 >>>>you'll</BR>note =3D20
>>> = =20
 we've had no outages since the server has been taken off the=20

> UseHouseSync=1
>
> Save the .cfg file and reboot your machine.
>
> Now, start your WC module, set it to 44.1kHz, then power up the MECs, then
> go to C://Program Files/EMU/Paris and boot Paris from the Paris.exe file.
>
> When Paris opens, set the sync source of the project to Word Clock and set
> the project sample rate to 48kHz (it is extremely important that you use
> 48kHz-Paris won't properly lock to external WC without this)
>
> Now save the project to C://Program Files/EMU/Paris under the name
> "default
> project" (no quotes). Now also save this default project to you desktop
> (do
> not just use it as a shortcut-the one in the C://Program Files/EMU/Paris
> is
> a backup in case the one on your desktop gets corrupted).
>
> Now close Paris and reboot your machine. You can now launch Paris from the
> default project on your desktop and it should sync reliably. don't worry
> about this being set to 48kHz. Just open one of your existing projects
> that
> is 44.1kHz and you should be good to go.
>
> I've been doing this for a long time. I've got 3 x MEC, 3 x RME HDSP cards
> (96 x lightpipe I/O plus 6 x spdif I/O), a Lexicon PC90, a POD Pro, a
> Quantec Yardstick and a TC Electronics D2 all receiving sync from a Mytek
> WC
> distributed through two Lucid WC distro boxes and routed in and out of
> digital patchbays. None of this worked reliably until I set my Paris
> default
> project to 48kHz. Now Paris and all this other stuff locks up just fine
> but
> you these hoops are necessary to jump through if you want Paris to
> reliably
> sync to an external clock.
>
> Regards,
>
> Deej
>
>
>
> "Steve Cox" <stevec1@charter.net> wrote in message
> news:443f022f\$1@linux...
>>
>> You'll probably read this and say "he's just not gettn' it" Buuuut....

> Here's
 >> the wire scheme and hopefully explain. My master word clock has four BNC
 > outs.
 >> One cable going to #one MEC's input, Two cable going to #2 MEC's input
 > Three
 >> cable going to the digital console, and Four cable going to the eight ch.
 >> mic pre. Sooo with both ins on the MECs being taken up, I can't really
 >> run
 >> a jumper from the out of MEC #1 to the in of MEC #3, because the in on
 >> MEC
 >> #3 is already taken up by the master word clock. I don't want to daisy
 > chain
 >> the MECs. It defeats the whole reason for having 4 ports on a master
 > wordclock.
 >> But thanks for the thought.
 >>
 >> EK Sound <askme@nospam.com> wrote:
 >> >What I was refering to was feeding the WC from the external generator
 >> >to your master MEC, then connecting a short BNC cable from the master
 >> >MEC to the slave MEC (assuming both MEC's are connected to EDS cards
 >> >in ONE computer). The two MEC's will clock quite happily this way,
 >> >and will be more stable (by my experience) than feeding them both
 >> >directly from the WC gen. If you had 3+ MEC's, you would have to
 >> >connect WC directly to each unit and place the "Use house sync" line
 >> >into the Paris config file.
 >> >
 >> >David.
 >> >
 >> >Steve Cox wrote:
 >> >> You can't. There is only one in and one out on each MEC. I need to
 >> >> have
 >> >> both
 >> >> ins tied up with the master word clock or I will have pops n' snaps
 > >galore.
 >> >> People hate hearing that in their headphones, and I really don't care
 >> >to
 >> >> spend the time snipping them out. With all the digital equipment, they
 >> >> all
 >> >> have to be controled by one clock source. What you are suggesting
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 >> >> be
 >> >> fine if I was ITB, but I am not. I have a motorized fader Digital
 > >console,
 >> >> Eight ch. mic pres, and two MECs. The whole idea behind having a
 >> >> master
 >> >> word
 >> >> clock is to stablize all your gear to 44.1 coming from one source.(my
 >> >> choice)Right??

>> >> Steve not the art guy
>> >>
>> >> EK Sound <askme@nospam.com> wrote:
>> >>
>> >>> Seriously Steve... try looping from one MEC to the other.
>> >>>
>> >>> David.
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>> >>>> The reason I have the master word clock is because of the DA7 Digital
>> >>
>> >> 32 channel
>> >>
>> >>>> board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1
>> >>>> Steve
>> >>>>
>> >>>> "Kim" <hiddensounds@hotmail.com> wrote:
>> >>>>
>> >>>>
>> >>>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>> >>>>>
>> >>>>>
>> >>>>>> huh??? have another beer mate! ;-)
>> >>>>>
>> >>>>>> Well I'm assuming he's running the wordclock to both MEC's...?
> ...isn't
>> >>>>>> that OK?
>> >>>>>
>> >>>>>> ...or am I missing something?
>> >>>>>
>> >>>>>> ...I mean I've never used Wordclock, so I'm only speaking from what
>> I've
>> >>>>>> read here, but after reading 500 posts on the subject I kinda
>> >>>>>> thought
>> >>
>> >> I
>> >>
>> >>>> had
>> >>>>
>> >>>>
>> >>>>> the idea. ;o)
>> >>>>>
>> >>>>>> Cheers,
>> >>>>>> Kim.
>> >>>>>
>> >>>>>

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>> >>>>>>David.
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>> >>>>>>
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>> >>>>>>>Correct. If you're losing wordclock that will be fine.
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>> >>>>>>>Cheers,
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>> >>>>>>>
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>> >>>>>>>>Not sure if it matters, but I don't really need to bnc the 2 mecs
>> together
>> >>>>>>>>do I? as I use a master word clock. The Aardsync. 4 word clock
> sends,
>> >>>>>
>> >>>>>>I
>> >>>>>
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>> >>>>>>>
>> >>>>>>>>everything set to 44.1 And I use a Ramsa DA7 motorized fader
> digital
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>> >>>>>>>>>>>>

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>> >>>>>>>>>>>master) and as Tom mentioned, one MEC connected to the *last
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> their
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>> with
>> >>>>>
>> >>>>>a
>> >>>>>
>> >>>>>

Subject: Re: If you have a fever for some cowbell today
Posted by [Tom Bruhl](#) on Sat, 18 Mar 2006 20:16:43 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>"Aaron Allen" <nospam@not_here.dude> wrote in message news:44414699@linux...
> DeeJ, have you noticed if it makes any difference *where* in the file you
> put the house sync text? I'm wondering if that has any effect upon the
> load
> order/stability of initializing Paris, or if you've played with that as an
> option?
>
> AA
>

>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:44413bc5@linux...
> > Steve,
> >
> > If you are using 3 x MECs, then this is how to get you system to work.
> > follow these steps exactly:
> >
> > Use good quality BNC cables to run from your AArdsync to the MECs. the
> > shorter, the better.
> >
> > Terminate the BNC outputs of each MEC with 75ohm terminator caps.
> >
> > Now go to C://Program Files/EMU/Paris and add the following line to the
> > Paris .cfg file:
> >
> > UseHouseSync=1
> >
> > Save the .cfg file and reboot your machine.
> >
> > Now, start your WC module, set it to 44.1kHz, then power up the MECs,
then
> > go to C://Program Files/EMU/Paris and boot Paris from the Paris.exe
file.
> >
> > When Paris opens, set the sync source of the project to Word Clock and
set
> > the project sample rate to 48kHz (it is extremely important that you use
> > 48kHz-Paris won't properly lock to external WC without this)
> >
> > Now save the project to C://Program Files/EMU/Paris under the name
> > "default
> > project" (no quotes). Now also save this default project to you desktop
> > (do
> > not just use it as a shortcut-the one in the C://Program Files/EMU/Paris
> > is
> > a backup in case the one on your desktop gets corrupted).
> >
> > Now close Paris and reboot your machine. You can now launch Paris from
the
> > default project on your desktop and it should sync reliably. don't worry
> > about this being set to 48kHz. Just open one of your existing projects
> > that
> > is 44.1kHz and you should be good to go.
> >
> > I've been doing this for a long time. I've got 3 x MEC, 3 x RME HDSP
cards
> > (96 x lightpipe I/O plus 6 x spdif I/O), a Lexicon PC90, a POD Pro, a

> > Quantec Yardstick and a TC Electronics D2 all receiving sync from a Mytek
 > > WC
 > > distributed through two Lucid WC distro boxes and routed in and out of
 > > digital patchbays. None of this worked reliably until I set my Paris
 > > default
 > > project to 48kHz. Now Paris and all this other stuff locks up just fine
 > > but
 > > you these hoops are necessary to jump through if you want Paris to
 > > reliably
 > > sync to an external clock.
 > >
 > > Regards,
 > >
 > > DeeJ
 > >
 > >
 > >
 > > "Steve Cox" <stevec1@charter.net> wrote in message
 > > news:443f022f\$1@linux...
 > >>
 > >> You'll probably read this and say "he's just not gettn' it" Buuuut....
 > > Here's
 > >> the wire scheme and hopfully explain. My master word clock has four BNC
 > > outs.
 > >> One cable going to #one MEC's input, Two cable going to #2 MEC's input
 > > Three
 > >> cable going to the digital console, and Four cable going to the eight
 > > ch.
 > >> mic pre. Sooo with both ins on the MECs being taken up, I can't really
 > >> run
 > >> a jumper from the out of MEC #1 to the in of MEC #3, because the in on
 > >> MEC
 > >> #3 is already taken up by the master word clock. I don't want to daisy
 > > chain
 > >> the MECs. It defeats the whole reason for having 4 ports on a master
 > > wordclock.
 > >> But thanks for the thought.
 > >>
 > >> EK Sound <askme@nospam.com> wrote:
 > >> >What I was refering to was feeding the WC from the external generator
 > >> >to your master MEC, then connecting a short BNC cable from the master
 > >> >MEC to the slave MEC (assuming both MEC's are connected to EDS cards
 > >> >in ONE computer). The two MEC's will clock quite happily this way,
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> >> >> spend the time snipping them out. With all the digital equipment,

they

> >> all

> >> >> have to be controled by one clock source. What you are suggesting

> >> >> would

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> >> >>>Seriously Steve... try looping from one MEC to the other.

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> >> >>>

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> >> >>>>The reason I have the master word clock is because of the DA7

Digital

> >> >>

> >> >> 32 channel

> >> >>

> >> >>>>board, an 8 ch. mic pre, and 2 MECs. All locked in at 44.1

> >> >>>>Steve

> >> >>>>

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

> >> >>>>

> >> >>>>

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

> > >>>>
> > >>>>
> > >>>>>huh??? have another beer mate! ;-)
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> > >>>>>Well I'm assuming he's running the wordclock to both MEC's...?
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> > >>>>>that OK?
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> > >>>>>...I mean I've never used Wordclock, so I'm only speaking from
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> > I've
> > >>>>>read here, but after reading 500 posts on the subject I kinda
> > >>>>>thought
> > >>
> > >> I
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> > sends,

```

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> > >>>>|
> > >>>>
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> > >>>>
> > >>>>
> > >>>>>>>the
> > >>>>>>>

```

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> > their
> > >>
> > >> physical
> > >>
> > >>>>>>>>location in your machine. Which one is last in a given
machine
> > with
> > >>>>>
> > >>>>>a
> > >>>>>
> > >>>>>
> > >>>>>>>>given
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>>OS is almost impossible to predict. You will have to
experiment
> > to
> > >>>>
> > >>>>work
> > >>>>
> > >>>>
> > >>>>>>>>it
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>
> > >>>>>>>>>out.
> > >>>>>>>>>
> > >>>>>>>>>>But the interfaces need to be on card A and card C in your
> > >>>>>>>>>>case,
> > >>
> > >> as
> > >>
> > >>>>>decided
> > >>>>>
> > >>>>>
> > >>>>>>>>>by the Paris software.
> > >>>>>>>>>
> > >>>>>>>>>>Cheers,
> > >>>>>>>>>>Kim.
> > >>>>>>>>>
> > >>
> >>
> >
> >

>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>I was reading some recent posts on the gearslutz site and
came across one where although Brian T uses nuendo and they
also have pthd lying around he still has paris hooked up in
a summing configuration for certain types of music.
I believe he referred to paris as his "secret weapon"by now it'll be used for beer and breasts...

On Sat, 15 Apr 2006 11:52:56 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>Hey Steve
>
>the UPs for the forum server bit the big one so Kim asked for voluntary
>donations at:
>
><http://news.parisnewsgroup.com/>
>
>Hit the donations button. It will take you directly to his Paypal Account
>
>Don
>
>
>"Steve Cox" <stevec1@charter.net> wrote in message [news:44410432\\$1@linux...](mailto:news:44410432$1@linux...)
>>
>> Kim,
>> I haven't been watching the posts so much lately. If I knew what this was
>> about, I would probably donate. Is it something for the forum??
>> Steve Cox
>>
>> Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>>On 15 Apr 2006 15:51:55 +1000, "Kim" <hidensounds@hotmail.com> wrote:
>>>
>>>>
>>>>
>>>>Not quite in service yet. It has to charge for 8 hours first.
>>>>
>>>>But it's in the building. :o) There was a line at the store out on to the
>>>>street. Business is booming in computer parts on the Easter weekend. I
>> got
>>>>it though, and it's unpacked. Now I've gotta load up some software and
>> see
>>>>what I need to tweak before I put it in service.
>>>>
>>>>Thank you again to all the people who donated. Excellent work. And you'll
>>>>note we've had no outages since the server has been taken off the UPS and

>>>>plugged into mains. :o) And hopefully once the UPS is on we'll have even
>>>>less... or, well, not less than none of course, but, oh you know what
>> I
>>>>mean! ;o)
>>>>
>>>Kim,
>>>
>>>I've been swamped and forgetful the last week or so... I will paypal a
>>>little to help the cause later today.
>>>
>>>D'oh!
>>>
>>>pab
>>
>never had fun or alternative life experiences with cafeeeeeeeeeeeen
but....i'm not you...you crazy guy you.

On Sat, 15 Apr 2006 12:24:43 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>We gave up and are back home now.....We had a windstorm last night and
>this morning it is snowing. Crashbasket had an anxiety attack during the
>windstorm and I've been up all night. I'm getting ready to start drinking
>mass quantities of coffee so you guys get ready. No telling what will happen
>once I start the caffiene hallucinations
>
>;O)
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:ehf142tbetko8uajl6m7tvnf2n2j8hqao2@4ax.com...
>> wearing those dark glasses to hide the...well you know...is a good
>> idea you crazy man you.

>> On Fri, 14 Apr 2006 10:48:01 -0600, "DJ"
>> <animix_spam-this-ahole_@animas.net> wrote:
>>
>> >we're on his trail now.....somehow I think it's gonna be a long walk
>> >
>> >
>> >"rick" <parnell68@hotmail.com> wrote in message
>> >news:f3fv32paettoao0ug688q54tbk327efrg@4ax.com...
>> >> oh douglas just doesn't want people to think he's stalking them
>> >> because of that last "incident". so he just stands there pretending
>> >> not to notice...it's really kinda sad.
>> >>
>> >>
>> >>
>> >> On 14 Apr 2006 08:11:17 +1000, "steve the artguy"

>> >> <artguy@longtimenosee.net> wrote:
>> >>
>> >> >
>> >> >Douglas-
>> >> >
>> >> >Let me see. Hmm. It seems like I have been here:
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >> >> Where on earth have you been? I was getting ready to put the dogs on
>> >your
>> >> >>trail
>> >> >>
>> >> >>;oP
>> >> >>
>> >> >>
>> >> >>"steve the artguy" <artguy@longtimenosee.net> wrote in message
>> >> >>news:443d4fad\$1@linux...
>> >> >>>
>> >> >>> "Neil" <OIUOIU@Ol.com> wrote:
>> >> >>> >
>> >> >>> >
>> >> >>> >And if I may add, this place is great for getting advice or
>> >> >>> >opinions on more than just "systems"... there's a great wealth
>> >> >>> >of knowledge here on audio in general, and that's - personally -
>> >> >>> >why I prefer to hang here more than any other audio forum.
>> >> >>> >
>> >> >>>
>> >> >>> Yes, Neil!
>> >> >>>
>> >> >>> This is the key. There is more knowledge per square monitor inch
>> >here
>> >> >than
>> >> >>> any other online spot I've found.
>> >> >>>
>> >> >>> There seems to be someone here knows just about ANYTHING about
>> >ANYTHING.
>> >> >>> I wish I had the time to be here as much as I used to be. But I
>> >still
>> >> >scan
>> >> >>> the posts as often as possible.
>> >> >>>
>> >> >>> -steve
>> >> >>>

>> >> >>

>> >>

>> >

>>

>"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44413dee\$1@linux...

> Clavis dDrums are supposed to be great stuff, and as I said, they can be
> mapped to BFD if you want ultimate realism, though I hear the sample sets
> for dDrums are reall great as well. I played around on a big Roland VDrum
> kit at GC in Phoenix last summer. I sounded *very* realistic.....and I
> mean.....*very*.

>

>>

That was my initial impression of the VDrums (TD10) until I actually had to
record with them

the final verdict....Donkey Balls

Great for practice or rehearsal.

BDF or DKFH are a great way to go, but you'll need horsepower in your rig
for accurate triggering from what I hear...

The ddrum module (from what I've heard) is probably the most realistic
module but the pads and # of inputs is limited.

Don"DC" <dc@spamthemoon.com> wrote:

>

>"Jesse Skeens" <jskeens@gmail.com> wrote:

>

>>But we can measure bits in digital audio just fine? I mean whats the mystery.

>> If all the sound is made up of its bit values and we should two files
to

>>have the same values what possibly could make them sound different?

>

>

>Ever seen the code for a word processor, let alone a DAW?

>

>Oh yeah, that's simple...

>

>So you do a cancel at one point in the process and then tell

>yourself something you can hear is not real?

>

>We hear better than we can measure. That may change someday

>but it ain't here yet.

The complexity of code in a DAW has no bearing on the fact that an audio file is just 1's and 0's. At the level that a DAW reads those values two files with the same set of values should read exactly the same by the DAW, theres no way for it to see a difference.

>>There's
>>no other hidden value to account for that. We know this becuase we designed
>>the systems that record and playback the sound based on a fairly simple
>scheme.
>> Record audio as numbers and play those numbers back. IF the numbers match
>>then what could possibly make them not the same?
>
>
>Now what happens when something IS different? If you can't
>answer the above question do you convince yourself that you are
>hearing things? ARE you hearing things?
>
>How you answer those questions will determine if you are an audio
>engineer or an IT guy.

So I have to be either or? If you hear something different then your mind is probably fooling you. Theres many variables at play, you'd have to examime each case induvidually. It's hard to just sit here and making sweeping statements without looking at the details.Still a worthy investment.

Don

"rick" <parnell68@hotmail.com> wrote in message
news:2pk2425cva27gcfgc08t1rcnh07afhlomo2@4ax.com...
> by now it'll be used for beer and breasts...
>
> On Sat, 15 Apr 2006 11:52:56 -0400, "Don Nafe" <dnafe@magma.ca> wrote:
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>>Hey Steve
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>>the UPs for the forum server bit the big one so Kim asked for voluntary
>>donations at:
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>><http://news.parisnewsgroup.com/>
>>
>>Hit the donations button. It will take you directly to his Paypal Account
>>
>>Don
>>
>>
>>"Steve Cox" <stevec1@charter.net> wrote in message
>>news:44410432\$1@linux...

>>>
>>> Kim,
>>> I haven't been watching the posts so much lately. If I knew what this
>>> was
>>> about, I would probably donate. Is it something for the forum??
>>> Steve Cox
>>>
>>> Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>>>On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com> wrote:
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>>>>>Not quite in service yet. It has to charge for 8 hours first.
>>>>>
>>>>>But it's in the building. :o) There was a line at the store out on to
>>>>>the
>>>>>street. Business is booming in computer parts on the Easter weekend. I
>>> got
>>>>>it though, and it's unpacked. Now I've gotta load up some software and
>>> see
>>>>>what I need to tweak before I put it in service.
>>>>>
>>>>>Thank you again to all the people who donated. Excellent work. And
>>>>>you'll
>>>>>note we've had no outages since the server has been taken off the UPS
>>>>>and
>>>>>plugged into mains. :o) And hopefully once the UPS is on we'll have
>>>>>even
>>>>>less... or, well, not less than none of course, but, oh you know what
>>> I
>>>>>mean! ;o)
>>>>>
>>>>Kim,
>>>>
>>>>>I've been swamped and forgetful the last week or so... I will paypal a
>>>>>little to help the cause later today.
>>>>
>>>>>D'oh!
>>>>
>>>>>pab
>>>
>>
>Donkey balls?????.....yiikes!!!!!!.....donkey balls?????

;o)

"Don Nafe" <dnafe@magma.ca> wrote in message news:44415827\$1@linux...
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> news:44413dee\$1@linux...
> > Clavis dDrums are supposed to be great stuff, and as I said, they can be
> > mapped to BFD if you want ultimate realism, though I hear the sample
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> the final verdict....Donkey Balls
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> Great for practice or rehearsal.
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> module but the pads and # of inputs is limited.
>
> Don
>
> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
> He doesn't have to worry about that... I'll be phoning him! ;-)

Ah, but if I get an email warning I'll sometimes be able to fix the problem
before the server even goes out! :o)

Cheers,
Kim.

>
> David.
>
> Aaron Allen wrote:
> > If you can get business edition on it, you'll LOVE it. It even emails
you
> > when things get out of whack.
> > AA
> >
> > "Kim" <hiddensounds@hotmail.com> wrote in message news:44409620\$1@linux...
> >
> >>

>>>This is the one:
>>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=BR1500I&full_sku=BR1500I%20%2B%20%281%29BR24BP
>>>
>>>PowerChute Personal Edition v1.5 is on this here disk. Why do you ask.
>>>
>>>Cheers,
>>>Kim.
>>>
>>>"Aaron Allen" <nospam@not_here.dude> wrote:
>>>
>>>>
>>>>Not sure about the Aussie version, but the US one is:
>>>> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500=X413
>>>>
>>>>Kim, what version of Power Chute did that come with bro?
>>>>
>>>>AA
>>>>
>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>>>>news:444090bc@linux...
>>>> Kim,
>>>> Looks cool. Post a link to it's specs. =20
>>>> I'm curious.
>>>> Tom
>>>>
>>>> "Kim" <hiddensounds@hotmail.com> wrote in message =
>>>>news:444089fb\$1@linux...
>>>>
>>>>
>>>> Not quite in service yet. It has to charge for 8 hours first.
>>>>
>>>> But it's in the building. :o) There was a line at the store out on
=>>>>to the
>>>> street. Business is booming in computer parts on the Easter weekend.
>>>>
>>>>=
>>>>
>>>>I got
>>>> it though, and it's unpacked. Now I've gotta load up some software
=>>>>and see
>>>> what I need to tweak before I put it in service.
>>>>
>>>> Thank you again to all the people who donated. Excellent work. And
=

>>>>you'll
>>>> note we've had no outages since the server has been taken off the
=
>>>>UPS and
>>>> plugged into mains. :o) And hopefully once the UPS is on we'll have
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>>>>
>>>>even
>>>> less... or, well, not less than none of course, but, oh you know
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>>>>what I
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>>>>I choose Polesoft Lockspam to fight spam, and you?
>>>><http://www.polesoft.com/refer.html>
>>>>
>>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>><HTML><HEAD>
>>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>>>charset=3Diso-8859-1">
>>>><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
>>>><STYLE></STYLE>
>>>></HEAD>
>>>><BODY bgColor=3D#ffffff>
>>>><DIV>Not sure about the Aussie version, but
>>>>
>>>>=
>>>>
>>>>the US one=20
>>>>is:
<A=20
>>>>href=3D" [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=SUA1500X413)
>>>>SUA1500X413"> [http://www.apc.com/resource/include/techspec_index.cfm?base_ =](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSUA1500X413)
>>>>sku=3DSUA1500X413</DIV>
>>>><DIV> </DIV>
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=
>>>>that come with=20
>>>>bro?</DIV>
>>>><DIV> </DIV>
>>>><DIV>AA</DIV>
>>>><DIV> </DIV>
>>>><BLOCKQUOTE dir=3Dltr=20
>>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

```

>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"Tom Bruhl" <<A=20
>>>> href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> wrote =
>>>>in message=20
>>>> <A href=3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
>>>> <DIV><FONT face=3DArial size=3D2>Kim,</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2>Looks cool. Post a liink to =
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>>>> specs. </FONT></DIV>
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>>>> <DIV> </DIV>
>>>> <BLOCKQUOTE=20
>>>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"Kim" <<A=20
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>>>>href=3D"mailto:hiddeensounds@hotmail.com">hiddeensounds@hotmail.com</A>>=
>>>>=20
>>>> wrote in message <A=20
>>>> =
>>>>href=3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><BR><BR>=
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>>>
>>>>it's in=20
>>>> the building. :o) There was a line at the store out on to =
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>>>><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam,

```

=
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>>>>
>>>>
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>>I can get an extra battery pack for the UPS for \$270 Australian (about \$200US).
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The extra battery pack will give us 3x the backup time. I suspect backup
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3 hours with the extra battery. I'm completely guessing on the times though.

Cheers,
Kim.

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

>Still a worthy investment.

>

>Don

>

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

>news:2pk2425cva27gcgc08t1rcnh07afhlomo2@4ax.com...

>> by now it'll be used for beer and breasts...

>>

>> On Sat, 15 Apr 2006 11:52:56 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>>

>>>Hey Steve

>>>

>>>the UPs for the forum server bit the big one so Kim asked for voluntary

>>>donations at:

>>>

>>><http://news.parisnewsgroup.com/>

>>>

>>>Hit the donations button. It will take you directly to his Paypal Account

>>>

>>>Don

>>>

>>>

>>>"Steve Cox" <stevec1@charter.net> wrote in message

>>>news:44410432\$1@linux...

>>>>

>>>> Kim,

>>>> I haven't been watching the posts so much lately. If I knew what this

>"Chris Griffiths" <cgriffo@aapt.net.au> wrote:
>P.S. Unfortunately I don't know anyone who still uses paris with a MEC
>interface I can try (From Australia).

I'm in Australia and still use Paris. In Northcote, in Melbourne. What city
are you in?

Though the other guys are right. With two cards you'll need a 442 or an MEC.
442's come up pretty cheap on the for sale site.

And you'll still be able to plug the Interface 2 into the system. There's
a plug in the MEC so that you can piggy back it on to the MEC (I assume the
442 has that as well? Anyone?)

Cheers,
Kim.I thought Kim was planning to come out of the closet...

Don

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:44413e86@linux...
> another planned outrage????.....man.....maybe some counselling???
>
>
> "Kim" <hiddensounds@hotmail.com> wrote in message news:4440bcb8\$1@linux...
>>
>>
>> I'll install the new UPS 10AM tomorrow morning my time, which is 0:00 GMT
>> to make it easy for everyone.
>>
>> That's 14.5 hours from the time on this post.
>>
>> Should only take 15 minutes or so I imagine...
>>
>> Cheers,
>> Kim.
>
>Not JUST donkey balls DeeJ....sweaty horned up donkey balls

dcn

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:444169e7\$1@linux...
> Donkey balls?????.....yikes!!!!!!.....donkey balls????
>
> ;o)

>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:44415827\$1@linux...
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
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>> That was my initial impression of the VDrums (TD10) until I actually had
> to
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>> the final verdict....Donkey Balls
>>
>> Great for practice or rehearsal.
>>
>> BDF or DKFH are a great way to go, but you'll need horsepower in your rig
>> for accurate triggering from what I hear...
>>
>> The ddrum module (from what I've heard) is probably the most realistic
>> module but the pads and # of inputs is limited.
>>
>> Don
>>
>>
>
>Don't forget to include a sloar powered battery recharger so you battery is
always topped up

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:44416d50\$1@linux...
>
>
> I can get an extra battery pack for the UPS for \$270 Australian (about
> \$200US).
> Hence if the amount starts getting close to that I'll go and buy one.
> There
> are a couple of donations already in the kitty for that.
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> Cheers,
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>>> by now it'll be used for beer and breasts...
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>>>> <http://news.parisnewsgroup.com/>
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>>>>
>>>> Don
>>>>
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>>>>> Kim,
>>>>> I haven't been watching the posts so much lately. If I knew what this
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>>>>> about, I would probably donate. Is it something for the forum??
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>>>>>> On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com> wrote:
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>>>>>>>
>>>>>>> Kim,
>>>>>>>
>>>>>>> I've been swamped and forgetful the last week or so... I will paypal
> a
>>>>>>> little to help the cause later today.
>>>>>>>
>>>>>>> D'oh!
>>>>>>>
>>>>>>> pab
>>>>>>>
>>>>>
>>>>
>>>
>>
>>
> For electronic drums: My DDrum 4 kit has taken a serious beating for
years without complaints or failure. I have the cast precision pads

which they don't make anymore but you can find that version of the kit used on ebay. I've replaced the heads with long lasting mesh heads which I prefer to the standard drum heads, but you can use either with those pads. This setup offers positional sensing.

For live I use the internal sounds which are reasonably responsive and convincing. It was the most convincing electronic set at the time I chose it. Still one of the best. I recently got a DW/Pacific Chameleon kit (mesh on one side, regular head on the other) to try with DDrum triggers. Can use it as an acoustic kit or as a trigger kit.

For recording I sometimes use DDrum samples but more often trigger Native Instruments' Battery 2 via MIDI to control bigger sample sets (you can also sample your own sounds for Battery 2). I also use additional pads through an Alesis D4 so I can trigger my 6 tom, 7 cymbal, plus a few specials, mondo kit. I built my own extra pads out of Remo practice pads, old mouse pads and piezo pickups, they've been surprisingly long lived.

If I were buying a new electronic kit I'd give serious thought to the Yamaha DTXtremeII S since it has more trigger inputs than the DDrum4, plus other useful extra features, at about the same price point. Doesn't look as well built, though.

A DDrum5 is said to be under development but who knows if or when we'll see it.

The Roland TD20 is an improvement over their previous efforts but overpriced.

The Trap Kat always seemed like a cool unit to me. Compact. But I like my DDrum kit's layout. I ditched the rack and have it mounted on standard hardware, plays like a regular kit.

Another option: You could build your own pads or throw triggers onto an acoustic kit; use whatever you want to get trigger-to-MIDI (it wouldn't have to sound good internally, an old Alesis or Roland, or maybe someone has done it in software); and then use Battery 2, a general purpose sampler or one of the preset drum romplers like BFD for your actual sound library.

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

John wrote:

> I have a Trap Kat drum electronic drum set and think it's time to get a

> new set. This one has 24 pads which allows for a great variety of drum
> sounds but it has no windows program to configure the midi parts of it
> and I have to use an external sound module (my motif keyboard) for the
> sounds. To make matters worse, the sensors fail every 2 years. I've
> had it for 7 years. So every 2 years they want \$200 for a new film pad.
>
> So.....
>
> Is there an electronic drum set with lots of pads that is reliable?
> Is there a windows midi interface program for it?
>
> Ideally I want to have a couple thousand drum sounds in a library and be
> able to EASILY build drum sets based on them, then easily switch drum
> sets. I want to be able to easily configure the pan/volumes of each
> drum in the set through a windows midi app. Can this be done? Easily?
> This is 2006 for crying out loud.
>
> Thanks.
> JohnThat's supposed to read solar powered....duh!

dcn

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>And here I was thinking that you were implying that our electricity is slower
than yours... ;o)

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>
> Great for practice or rehearsal.
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> The ddrum module (from what I've heard) is probably the most realistic
> module but the pads and # of inputs is limited.
>
> Don
>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>Correct, 442 has that option as well. I used one for years w/o
any hassles.
AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:44416ece\$1@linux...
>
> "Chris Griffiths" <cgriffo@aapt.net.au> wrote:
>>P.S. Unfortunately I don't know anyone who still uses paris with a MEC
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>
> I'm in Australia and still use Paris. In Northcote, in Melbourne. What
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I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>From what I can tell on the site, this only works with Smart-UPS
which doesn't
include mine.

Bummer. Sounds good though.

Cheers,
Kim.

"Aaron Allen" <nospam@not_here.dude> wrote:

>
>
>well, stink. That URL didn't come out at all.. lemme try this again:
>
> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04&tab=3Dfeatures)
>04&tab=3Dfeatures
>
>Must be tax season eroding my brain.=20
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> "Aaron Allen" <nospam@not_here.dude> wrote in message =
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>
> =
> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04)
>04
>
> Compatibility
> Operating system compatibility Version 7.0.4
>
> Windows=AE XP SP2 Professional=20
> Windows=AE 2000 SP4 Server/Professional/Advanced Server=20
> Windows=AE 2003 Standard/Enterprise/Web/Small Business Server=20
> Windows=AE Server 2003=20
>
> Red Hat=AE Linux=AE Personal/Professional 7.3, 8.0, 9.0=20
> Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0; WS

=

>3.0, 4.0=20

> Turbolinux=AE Server 8, 10=20

> SUSE=AE LINUX=AE Professional 8.2, 9.0, 9.1=20

>

> Novell=AE Netware=AE 6.0, 6.5=20

> SolarisT 8,9

>

> AA

>

>

> "Kim" <hiddensounds@hotmail.com> wrote in message =

>news:4440a120\$1@linux...

> >=20

> >=20

> > The complication is that the server runs Linux, and hence I can't =

>load the

> > software on it, and it's the only box that plugs in to the UPS, so =

>there's

> > no box which could run this software and warn me. Unless there's a =

>Linux

> > version on there, but there's no mention of it on the disk.

> >=20

> > So it's really going to be a case of loading the software on my =

>windows laptop

> > and configuring the UPS to act like I want it to, and then leaving =

>it to

> > do it's thing unfortunately. An email would be fantastic if I could

=

>make

> > it work though.=20

> >=20

> > I should check the Linux community and see if they've made anything

=

>which

> > will work on it. Seeing as how major UPS players aren't producing =

>Linux software,

> > I'd make a guess that the Linux community has a solution.

> >=20

> > Cheers,

> > Kim.

> >=20

> > "Aaron Allen" <nospam@not_here.dude> wrote:

> >>If you can get business edition on it, you'll LOVE it. It even =

>emails you

> >=20

> >>when things get out of whack.

> >>AA

> >>

> >>"Kim" <hiddensounds@hotmail.com> wrote in message =

>news:44409620\$1@linux...

> >>>

> >>>

> >>> This is the one:

> >>> =

> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=&full_sku=3DBR1500I%20%2B%20%281%29BR24BP)

>&full_sku=3DBR1500I%20%2B%20%281%29BR24BP

> >>>

> >>> PowerChute Personal Edition v1.5 is on this here disk. Why do you

=

>ask.

> >>>

> >>> Cheers,

> >>> Kim.

> >>>

> >>> "Aaron Allen" <nospam@not_here.dude> wrote:

> >>>>

> >>>>

> >>>>Not sure about the Aussie version, but the US one is:

> =

>>>>> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D3DS=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D3DS=UA1500=3DX413)

>UA1500=3D

> >>>>>X413

> >>>>>

> >>>>>Kim, what version of Power Chute did that come with bro?

> >>>>>

> >>>>>AA

> >>>>>

> >>>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D

> >>>>>news:444090bc@linux...

> >>>>> Kim,

> >>>>> Looks cool. Post a liink to it's specs. =3D20

> >>>>> I'm curious.

> >>>>> Tom

> >>>>>

> >>>>> "Kim" <hiddensounds@hotmail.com> wrote in message =3D

> >>>>>news:444089fb\$1@linux...

> >>>>>

> >>>>>

> >>>>> Not quite in service yet. It has to charge for 8 hours first.

> >>>>>

> >>>>> But it's in the building. :o) There was a line at the store =

>out on

> > =3D

> >>>>>to the

> >>>>> street. Business is booming in computer parts on the Easter =

>weekend.
 > >>> =3D
 > >>>>I got
 > >>>> it though, and it's unpacked. Now I've gotta load up some =
 >software
 > > =3D
 > >>>>and see
 > >>>> what I need to tweak before I put it in service.
 > >>>>
 > >>>> Thank you again to all the people who donated. Excellent work.
 =
 >And
 > > =3D
 > >>>>you'll
 > >>>> note we've had no outages since the server has been taken off
 =
 >the
 > > =3D
 > >>>>UPS and
 > >>>> plugged into mains. :o) And hopefully once the UPS is on we'll
 =
 >have
 > >>> =3D
 > >>>>even
 > >>>> less... or, well, not less than none of course, but, oh you =
 >know
 > > =3D
 > >>>>what I
 > >>>> mean! ;o)
 > >>>>
 > >>>> Cheers,
 > >>>> Kim.
 > >>>>
 > >>>>
 > >>>>I choose Polesoft Lockspam to fight spam, and you?
 > >>>><http://www.polesoft.com/refer.html>
 > >>>>
 > >>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 > >>>><HTML><HEAD>
 > >>>><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
 > >>>> charset=3D3Diso-8859-1">
 > >>>><META content=3D3D"MSHTML 6.00.5296.0" name=3D3DGENERATOR>
 > >>>><STYLE></STYLE>
 > >>>></HEAD>
 > >>>><BODY bgColor=3D3D#ffffff>
 > >>>><DIV>Not sure about the Aussie =
 >version, but
 > >>> =3D

```

> >>>>the US one=3D20
> >>>>is:<BR><A=3D20
> =
>>>>>href=3D3D" http://www.apc.com/resource/include/techspec_index.cfm?base=
> _sku=3D3D=3D
> =
>>>>>SUA1500X413">http://www.apc.com/resource/include/techspec_index.cfm?b=
> ase_=3D
> >>>>>sku=3D3DSUA1500X413</A></FONT></DIV>
> >>>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> >>>><DIV><FONT face=3D3DArial size=3D3D2>Kim, what version of Power =
> Chute did
> > =3D
> >>>>that come with=3D20
> >>>>bro?</FONT></DIV>
> >>>><DIV> </DIV>
> >>>><DIV><FONT face=3D3DArial size=3D3D2>AA</FONT></DIV>
> >>>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> >>>><BLOCKQUOTE dir=3D3Dltr=3D20
> >>>>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
> 5px; =3D
> >>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> >>>> <DIV>"Tom Bruhl" <<A=3D20
> >>>> href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =
> wrote =3D
> >>>>in message=3D20
> >>>> <A =
> href=3D3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
> >>>> <DIV><FONT face=3D3DArial size=3D3D2>Kim,</FONT></DIV>
> >>>> <DIV><FONT face=3D3DArial size=3D3D2>Looks cool. Post a liink =
> to =3D
> >>>>it's=3D20
> >>>> specs. </FONT></DIV>
> >>>> <DIV><FONT face=3D3DArial size=3D3D2>I'm curious.</FONT></DIV>
> >>>> <DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> >>>> <DIV> </DIV>
> >>>> <BLOCKQUOTE=3D20
> >>>> style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
> 5px; =3D
> >>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> >>>> <DIV>"Kim" <<A=3D20
> >>>> =3D
> =
>>>>>href=3D3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com</=
> A>>=3D
> >>>>=3D20
> >>>> wrote in message <A=3D20
> >>>> =3D

```

```

> =
>>>>href=3D3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><B=
>R><BR>=3D
> >>>>Not=3D20
> >>>> quite in service yet. It has to charge for 8 hours =
>first.<BR><BR>But
> >>> =3D
> >>>>it's in=3D20
> >>>> the building. :o) There was a line at the store out on to =3D
> >>>>the<BR>street.=3D20
> >>>> Business is booming in computer parts on the Easter weekend. I
=
>=3D
> >>>>got<BR>it=3D20
> >>>> though, and it's unpacked. Now I've gotta load up some =
>software and=3D20
> >>>> see<BR>what I need to tweak before I put it in =
>service.<BR><BR>Thank
> >>> =3D
> >>>>you=3D20
> >>>> again to all the people who donated. Excellent work. And =3D
> >>>>you'll<BR>note=3D20
> >>>> we've had no outages since the server has been taken off the =
>UPS=3D20
> >>>> and<BR>plugged into mains. :o) And hopefully once the UPS is =
>on =3D
> >>>>we'll have=3D20
> >>>> even<BR>less... or, well, not less than none of course, but,
=
>=3D
> >>>>oh you=3D20
> >>>> know what I<BR>mean! =3D
> >>>>;o)<BR><BR>Cheers,<BR>Kim.</BLOCKQUOTE></BLOCKQUOTE> >
> >>>><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight
=
>spam,
> > =3D
> >>>>and=3D20
> >>>>you?<BR><A=3D20
> =
>>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
>/refer=3D
> >>>>.html</A> </FONT></DIV></BODY></HTML>
> >>>>
> >>>>
> >>>=20
> >>
> >>

```

```

> >
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff background=3D"">
><DIV><FONT face=3DArial size=3D2>well, stink. That URL didn't come out =
>at all..=20
>lemme try this again:</FONT></DIV>
><DIV> </DIV>
><DIV><FONT face=3DArial size=3D2><A=20
>href=3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
>SFPCBE704&tab=3Dfeatures">http://www.apc.com/resource/include/techspe=
>c_index.cfm?base_sku=3DSFPCBE704&tab=3Dfeatures</A></FONT ></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2>Must be tax season eroding my brain. =
></FONT></DIV>
><DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
><BLOCKQUOTE dir=3Dltr=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Aaron Allen" <<A=20
> href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude</A>> =
>wrote in=20
> message <A =
>href=3D"news:44413e8f@linux">news:44413e8f@linux</A>...</DIV>
> <DIV align=3Dleft><FONT face=3DArial size=3D2>Here you go Kim, contact
=
>them to see=20
> if your UPS is compatible with this=20
> =
>package:<BR><BR>http://www.apc.com/resource/include/techspec_index.cfm?ba=
>se_sku=3DSFPCBE704<BR><BR><STRONG><FONT=20
> size=3D3><U>Compatibility</U></FONT></STRONG><BR>Operating system=20
> compatibility Version 7.0.4<BR><BR>Windows=AE XP SP2 =
>Professional=20
> <BR>Windows=AE 2000 SP4 Server/Professional/Advanced Server =
><BR>Windows=AE 2003=20
> Standard/Enterprise/Web/Small Business Server <BR>Windows=AE Server =
>2003=20
> </FONT></DIV><FONT face=3DArial size=3D2>
> <DIV align=3Dleft><BR><U><EM>Red Hat=AE Linux=AE Personal/Professional
=
>7.3, 8.0, 9.0=20

```

>
Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0;
 =
 >WS 3.0, 4.0=20
 >
Turbolinux=AE Server 8, 10
SUSE=AE LINUX=AE Professional 8.2,
 =
 >9.0,=20
 > 9.1</U> </DIV>
 > <DIV align=3Dleft><U></U>
Novell=AE Netware=AE 6.0, 6.5 =
 >
Solaris=99=20
 > 8,9

AA

"Kim" <hiddensounds@hotmail.com> wrote =
 >in=20
 > message news:4440a120\$1@linux...
>
>
> The =
 >complication is=20
 > that the server runs Linux, and hence I can't load the
> =
 >software on it,=20
 > and it's the only box that plugs in to the UPS, so there's
> no =
 >box=20
 > which could run this software and warn me. Unless there's a =
 >Linux
>=20
 > version on there, but there's no mention of it on the disk.
> =
 >
>=20
 > So it's really going to be a case of loading the software on my =
 >windows=20
 > laptop
> and configuring the UPS to act like I want it to, and =
 >then=20
 > leaving it to
> do it's thing unfortunately. An email would be =
 >fantastic=20
 > if I could make
> it work though.
>
> I should =
 >check the=20
 > Linux community and see if they've made anything which
> will =
 >work on=20
 > it. Seeing as how major UPS players aren't producing Linux =
 >software,
>=20
 > I'd make a guess that the Linux community has a solution.
> =
 >
>=20
 > Cheers,
> Kim.
>
> "Aaron Allen"=20
 > <nospam@not_here.dude> wrote:
>>If you can get business =
 >edition=20
 > on it, you'll LOVE it. It even emails you
>
>>when =
 >things get=20
 > out of whack.
>>AA
>>
>>"Kim"=20
 > <hiddensounds@hotmail.com> wrote in message=20
 > =
 >news:44409620\$1@linux...
>>>
>>>
>>> =
 >This=20
 > is the one:
>>>=20
 > =
 > http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=

>&full_sku=3DBR1500I%20%2B%20%281%29BR24BP
>>
> >=
>>=20
> PowerChute Personal Edition v1.5 is on this here disk. Why do you=20
> ask.
>>
>>> Cheers,
>>>=20
> Kim.
>>
>>> "Aaron Allen"=20
> <nospam@not_here.dude>=20
> wrote:
>>>
>>>
>>>>Not =
>sure=20
> about the Aussie version, but the US one=20
> =
>is:
>>>>http://www.apc.com/resource/include/techspec_index=
>.cfm?base_sku=3D3DSUA1500=3D
>>>>X413
>>>><=
>BR>>>>>Kim,=20
> what version of Power Chute did that come with=20
> =
>bro?
>>>>
>>>>AA
>>>>
>>=
>;>>> =20
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message=20
> =
>=3D
>>>>news:444090bc@linux...
>>>> =20
> Kim,
>>>> Looks cool. Post a link to it's =
>specs.=20
> =3D20
>>>> I'm curious.
>>>> =
>
> Tom
>>>>
>>>> "Kim"=20
> <hiddensounds@hotmail.com> wrote in message=20
> =
>=3D
>>>>news:444089fb\$1@linux...
>>>>
>>>>&g=
>t;>>>
>>>> =20
> Not quite in service yet. It has to charge for 8 hours=20
> first.
>>>>
>>>> But =
>it's in=20
> the building. :o) There was a line at the store out on
>>=20
> =3D
>>>>>to the
>>>>> =
>street.=20
> Business is booming in computer parts on the Easter =
>weekend.
>>>>=20
> =3D
>>>>>I got
>>>>> it =
>though,=20
> and it's unpacked. Now I've gotta load up some software
>>=20
> =3D
>>>>>and see
>>>>> =
>what I need=20
> to tweak before I put it in=20
> service.
>>>>
>>>>> =
>Thank you=20
> again to all the people who donated. Excellent work. And
>>=20
> =3D
>>>>>you'll
>>>>> =
>note we've=20

```

> had no outages since the server has been taken off the<BR>=>20
> =3D<BR>>>>>UPS and<BR>>>>> =
>plugged=20
> into mains. :o) And hopefully once the UPS is on we'll =
>have<BR>>>>=20
> =3D<BR>>>>>even<BR>>>>> =
>less... =20
> or, well, not less than none of course, but, oh you know<BR>=>20
> =3D<BR>>>>>what I<BR>>>>> =
>mean!=20
> ;o)<BR>>>>><BR>>>>> =20
> Cheers,<BR>>>>> =20
> Kim.<BR>>>>><BR>>>>><BR>>>>>I =
>choose=20
> Polesoft Lockspam to fight spam, and=20
> =
>you?<BR>>>>>http://www.polesoft.com/refer.html<BR>>>>>=
>;<BR>>>>><!DOCTYPE=20
> HTML PUBLIC "-//W3C//DTD HTML 4.0=20
> =
>Transitional//EN"><BR>>>>><HTML><HEAD><BR>>=
>>>><META=20
> http-equiv=3D3DContent-Type content=3D3D"text/html";=20
> =
>=3D<BR>>>>>charset=3D3Diso-8859-1"><BR>>>>><=
>;META=20
> content=3D3D"MSHTML 6.00.5296.0"=20
> =
>name=3D3DGENERATOR><BR>>>>><STYLE></STYLE><BR>=
>>>>></HEAD><BR>>>>><BODY=20
> bgColor=3D3D#ffffff><BR>>>>><DIV><FONT =
>face=3D3DArial=20
> size=3D3D2>Not sure about the Aussie version, but<BR>>>>>=20
> =3D<BR>>>>>the US=20
> =
>one=3D20<BR>>>>>is:<BR><A=3D20<BR>>>>>>hr=
>ef=3D3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
>3D=3D<BR>>>>>SUA1500X413">http://www.apc.com/resource/incl=
>ude/techspec_index.cfm?base_=3D<BR>>>>>sku=3D3DSUA1500X413 <=
>;/A></FONT></DIV><BR>>>>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT>=20
> </DIV><BR>>>>><DIV><FONT face=3D3DArial=20
> size=3D3D2>Kim, what version of Power Chute did<BR>>=20
> =3D<BR>>>>>that come=20
> =
>with=3D20<BR>>>>>bro?</FONT></DIV><BR>>>>>=
>;><DIV>=20
> </DIV><BR>>>>><DIV><FONT face=3D3DArial=20

```

```

> =
>size=3D3D2>AA</FONT></DIV><BR>>>><DIV>&=
>lt;FONT=20
> face=3D3DArial size=3D3D2></FONT>=20
> </DIV><BR>>>><BLOCKQUOTE=20
> dir=3D3Dltr=3D20<BR>>>>style=3D3D"PADDING-RIGHT: 0px; =
>PADDING-LEFT:=20
> 5px; MARGIN-LEFT: 5px; =3D<BR>>>>BORDER-LEFT: #000000 2px =
>solid;=20
> MARGIN-RIGHT: 0px"><BR>>>> <DIV>"Tom =
>Bruhl"=20
> <<A=3D20<BR>>>> =20
> =
>href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>=>
>; wrote=20
> =3D<BR>>>>in message=3D20<BR>>>> <A =
>
> =
>href=3D3D"news:444090bc@linux">news:444090bc@linux</A>...</DI=
>V><BR>>>> =20
> <DIV><FONT face=3D3DArial=20
> size=3D3D2>Kim,</FONT></DIV><BR>>>> =20
> <DIV><FONT face=3D3DArial size=3D3D2>Looks cool. =
>Post a liink to=20
> =3D<BR>>>>it's=3D20<BR>>>> =
>specs. =20
> </FONT></DIV><BR>>>> =
><DIV><FONT=20
> face=3D3DArial size=3D3D2>I'm=20
> curious.</FONT></DIV><BR>>>> =20
> <DIV><FONT face=3D3DArial=20
> size=3D3D2>Tom</FONT></DIV><BR>>>> =
><DIV>=20
> </DIV><BR>>>> =20
> <BLOCKQUOTE=3D20<BR>>>> =
>style=3D3D"PADDING-RIGHT: 0px;=20
> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>=3D<BR>>>>BORDER-LEFT: #000000=20
> 2px solid; MARGIN-RIGHT: =
>0px"><BR>>>> =20
> <DIV>"Kim" <<A=3D20<BR>>>> =20
> =
>=3D<BR>>>>href=3D3D"mailto:hiddensounds@hotmail.com">hidd=
>ensounds@hotmail.com</A>=3D<BR>>>>=3D20<BR>>>=
>;>> =20
> wrote in message <A=3D20<BR>>>> =20
> =
>=3D<BR>>>>href=3D3D"news:444089fb$1@linux">news:444089fb$=

```

>1@linux...</DIV>

=3D
>>>&g=
 >t;Not=3D20
>>> =20
 > quite in service yet. It has to charge for 8 hours=20
 > first.

But
>>> =
 >=3D
>>>>it's=20
 > in=3D20
>>>> the building. :o) There =
 >was a line=20
 > at the store out on to=20
 > =
 >=3D
>>>>the
street.=3D20
>>>> =
 >; =20
 > Business is booming in computer parts on the Easter weekend. I=20
 > =
 >=3D
>>>>got
it=3D20
>>>> &nbs=
 >p; =20
 > though, and it's unpacked. Now I've gotta load up some software=20
 > and=3D20
>>>> see
what I =
 >need to tweak=20
 > before I put it in service.

Thank
>>>=20
 > =3D
>>>>you=3D20
>>>> =
 >again to all=20
 > the people who donated. Excellent work. And=20
 > =
 >=3D
>>>>you'll
note=3D20
>>>> =
 >; =20
 > we've had no outages since the server has been taken off the=20
 > UPS=3D20
>>>> and
plugged =
 >into mains.=20
 > :o) And hopefully once the UPS is on =3D
>>>>we'll=20
 > have=3D20
>>>> =
 >even
less... or,=20
 > well, not less than none of course, but, =3D
>>>>oh=20
 > you=3D20
>>>> know what =
 >I
mean!=20
 > =
 >=3D
>>>>;o)

Cheers,
Kim.</B=
 >LOCKQUOTE></BLOCKQUOTE>
>>>><DIV><FONT=20
 > size=3D3D2>

I choose Polesoft Lockspam to fight=20
 > spam,
>=20
 > =
 >=3D
>>>>and=3D20
>>>>you?
<A=3D=
 >20
>>>>href=3D3D"http://www.polesoft.com/refer.html">ht=
 >tp://www.polesoft.com/refer=3D
>>>>.html &n=
 >bsp;=20
 > =
 ></DIV></BODY></HTML>
>>>><B=
 >R>>>>>
>>>>=20
 >
>>
>>
> =

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

>

>I tried really hard to like the TD10 and spent time trying to get it to sound good using the simplistic programming interface but I have to agree about that box. The toms sucked, in particular.

I haven't spent much time with it but from limited exposure I think the TD20 is improved. I wouldn't dismiss that one without trying it, if it's within your budget. I can't say if it's as good as the DDrum4 or how it compares to the Yamaha DTXtremeII S.

BTW, I think the PODXTLive is better sounding than earlier PODs.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

Aaron Allen wrote:

> I think for me the Roland blows it on the plastic quality of the drums.. too
> processed for me, and I like processing. It's like that decision has already
> been made for you and you get no alternative and there is no backing out of
> it to a more natural state. Kind of like the POD versus a real amp. Is that
> what you're hearing Don?

>

> AA

>

>

> "Don Nafe" <dnafe@magma.ca> wrote in message [news:44415827\\$1@linux...](mailto:news:44415827$1@linux...)

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

>> [news:44413dee\\$1@linux...](mailto:news:44413dee$1@linux...)

>>> Clavis dDrums are supposed to be great stuff, and as I said, they can be
>>> mapped to BFD if you want ultimate realism, though I hear the sample sets
>>> for dDrums are reall great as well. I played around on a big Roland VDrum
>>> kit at GC in Phoenix last summer. I sounded **very** realistic.....and I
>>> mean.....**very**.

>>>

>> That was my initial impression of the VDrums (TD10) until I actually had
>> to record with them

>>

>> the final verdict....Donkey Balls

>>

>> Great for practice or rehearsal.

>>

>> BDF or DKFH are a great way to go, but you'll need horsepower in your rig
>> for accurate triggering from what I hear...

>>

>> The ddrum module (from what I've heard) is probably the most realistic

>> module but the pads and # of inputs is limited.
>>
>> Don
>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>
>
>I'll install the new UPS 10AM tomorrow morning my time, which is 0:00 GMT
>to make it easy for everyone.
>
>That's 14.5 hours from the time on this post.
>
>Should only take 15 minutes or so I imagine...
>
>Cheers,
>Kim.mmmmmmm plastic

Yes, although the initial impression was WOW upon close scrutiny they were just lacking that "je ne c'est quoi"

I could live with the toms and kick and most of the percussion but the snares hihats and cymbals...total ass

Don

"Aaron Allen" <nospam@not_here.dude> wrote in message news:44417948@linux...
>I think for me the Roland blows it on the plastic quality of the drums..
>too processed for me, and I like processing. It's like that decision has
>already been made for you and you get no alternative and there is no
>backing out of it to a more natural state. Kind of like the POD versus a
>real amp. Is that what you're hearing Don?
>
> AA
>
>
> "Don Nafe" <dnafe@magma.ca> wrote in message news:44415827\$1@linux...
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
>> news:44413dee\$1@linux...
>>> Clavis dDrums are supposed to be great stuff, and as I said, they can be
>>> mapped to BFD if you want ultimate realism, though I hear the sample
>>> sets
>>> for dDrums are reall great as well. I played around on a big Roland

>>> VDrum
>>> kit at GC in Phoenix last summer. I sounded *very* realistic.....and I
>>> mean.....*very*.
>>>
>>>>
>>
>> That was my initial impression of the VDrums (TD10) until I actually had
>> to record with them
>>
>> the final verdict....Donkey Balls
>>
>> Great for practice or rehearsal.
>>
>> BDF or DKFH are a great way to go, but you'll need horsepower in your rig
>> for accurate triggering from what I hear...
>>
>> The ddrum module (from what I've heard) is probably the most realistic
>> module but the pads and # of inputs is limited.
>>
>> Don
>>
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>Never!

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:44417907\$1@linux...
>
>
> And here I was thinking that you were implying that our electricity is
> slower
> than yours... ;o)
>
> "Don Nafe" <dnafe@magma.ca> wrote:
>>That's supposed to read solar powered....duh!
>>
>>dcn
>>
>>
>>"Kim" <hiddensounds@hotmail.com> wrote in message news:44416d50\$1@linux...
>>>
>>>
>>> I can get an extra battery pack for the UPS for \$270 Australian (about
>

>>> \$200US).

>>> Hence if the amount starts getting close to that I'll go and buy one.

>

>>> There

>>> are a couple of donations already in the kitty for that.

>>>

>>> The extra battery pack will give us 3x the backup time. I suspect backup

>>> time as it stands will be about an hour at a guess, so we should get

>>> about

>>> 3 hours with the extra battery. I'm completely guessing on the times

>>> though.

>>>

>>> Cheers,

>>> Kim.

>>>

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

>>>> Still a worthy investment.

>>>>

>>>> Don

>>>>

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

>>>> news:2pk2425cva27gcdc08t1rcnh07afhlomo2@4ax.com...

>>>>> by now it'll be used for beer and breasts...

>>>>>

>>>>> On Sat, 15 Apr 2006 11:52:56 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>>>>>

>>>>>> Hey Steve

>>>>>>

>>>>>> the UPs for the forum server bit the big one so Kim asked for

>>>>>> voluntary

>>>>>> donations at:

>>>>>>

>>>>>> <http://news.parisnewsgroup.com/>

>>>>>>

>>>>>> Hit the donations button. It will take you directly to his Paypal

>>>>>> Account

>>>>>>

>>>>>> Don

>>>>>>

>>>>>>

>>>>>> "Steve Cox" <stevec1@charter.net> wrote in message

>>>>>> news:44410432\$1@linux...

>>>>>>

>>>>>> Kim,

>>>>>> I haven't been watching the posts so much lately. If I knew what

>>>>>> this

>>>

>>>>>> was

>>>>>> about, I would probably donate. Is it something for the forum??
>>>>>> Steve Cox
>>>>>>
>>>>>> Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>>>>>>On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com>
>>>>>>>wrote:
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>Not quite in service yet. It has to charge for 8 hours first.
>>>>>>>
>>>>>>>But it's in the building. :o) There was a line at the store out on
>>> to
>>>>>>>the
>>>>>>>street. Business is booming in computer parts on the Easter
>>>>>>>weekend.
>>> I
>>>>>>> got
>>>>>>>it though, and it's unpacked. Now I've gotta load up some software
>>> and
>>>>>>> see
>>>>>>>what I need to tweak before I put it in service.
>>>>>>>
>>>>>>>Thank you again to all the people who donated. Excellent work. And
>>>
>>>>>>>you'll
>>>>>>>note we've had no outages since the server has been taken off the
> UPS
>>>
>>>>>>>and
>>>>>>>plugged into mains. :o) And hopefully once the UPS is on we'll have
>>>
>>>>>>>even
>>>>>>>less... or, well, not less than none of course, but, oh you know
>
>>>>>>>what
>>>>>>> I
>>>>>>>mean! ;o)
>>>>>>>
>>>>>>>Kim,
>>>>>>>
>>>>>>>I've been swamped and forgetful the last week or so... I will paypal
>>> a
>>>>>>>little to help the cause later today.
>>>>>>>
>>>>>>>D'oh!
>>>>>>>
>>>>>>>pab

>>>>>>

>>>>>

>>>>>

>>>>

>>>>

>>>

>>

>>

>Well that was painless...or has it happened yet?

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:444183e2\$1@linux...

>

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

>>

>>

>>I'll install the new UPS 10AM tomorrow morning my time, which is 0:00 GMT

>>to make it easy for everyone.

>>

>>That's 14.5 hours from the time on this post.

>>

>>Should only take 15 minutes or so I imagine...

>>

>>Cheers,

>>Kim.

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

>Well that was painless...or has it happened yet?

Yeh all done. Gee you were quick off the rank to get on board once the server was back up. ;o)

Should be good now. AND I was reading the specs on the side of the UPS box... looks like we might get more like 1.5 hours or more out of this unit I suspect.

All good. :o)

Cheers,

Kim.Well from one point I guess is actually is. We're at 50Hz here. Aren't you guys at 60Hz?

Though I'm quite sure it travels the same speed down the wires. ;o)

Cheers,

Kim.

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

>Never!
>
>Don
>
>
>"Kim" <hiddensounds@hotmail.com> wrote in message news:44417907\$1@linux...
>>
>>
>> And here I was thinking that you were implying that our electricity is

>> slower
>> than yours... ;o)
>>
>> "Don Nafe" <dnafe@magma.ca> wrote:
>>>That's supposed to read solar powered....duh!
>>>
>>>dcn
>>>
>>>
>>>"Kim" <hiddensounds@hotmail.com> wrote in message news:44416d50\$1@linux...
>>>>
>>>>
>>>> I can get an extra battery pack for the UPS for \$270 Australian (about
>>
>>>> \$200US).
>>>> Hence if the amount starts getting close to that I'll go and buy one.
>>
>>>> There
>>>> are a couple of donations already in the kitty for that.
>>>>
>>>> The extra battery pack will give us 3x the backup time. I suspect backup
>>>> time as it stands will be about an hour at a guess, so we should get

>>>> about
>>>> 3 hours with the extra battery. I'm completely guessing on the times
>>>> though.
>>>>
>>>> Cheers,
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>>>>>>

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>>>>>>>

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>>>>>>> donations at:

>>>>>>>

>>>>>>> <http://news.parisnewsgroup.com/>

>>>>>>>

>>>>>>> Hit the donations button. It will take you directly to his Paypal

>>>>>>> Account

>>>>>>>

>>>>>>> Don

>>>>>>>

>>>>>>>

>>>>>>> "Steve Cox" <stevec1@charter.net> wrote in message

>>>>>>> news:44410432\$1@linux...

>>>>>>>

>>>>>>> Kim,

>>>>>>> I haven't been watching the posts so much lately. If I knew what

>>>>>>> this

>>>>>>>

>>>>>>> was

>>>>>>> about, I would probably donate. Is it something for the forum??

>>>>>>> Steve Cox

>>>>>>>

>>>>>>> Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>>>>>>>> On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com>

>>>>>>>> wrote:

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>> Not quite in service yet. It has to charge for 8 hours first.

>>>>>>>>>

>>>>>>>>> But it's in the building. :o) There was a line at the store out

>>>>>>>>> on

>>>>>>>>> to

>>>>>>>>> the

>>>>>>>>> street. Business is booming in computer parts on the Easter

>>>>>>>>> weekend.

>>>>>>>>> I

>>>>>>>>> got

>>>>>>>>> it though, and it's unpacked. Now I've gotta load up some software

>>>>>>>>> and

>
>
> Yeh all done. Gee you were quick off the rank to get on board once the server
> was back up. ;o)
>
> Should be good now. AND I was reading the specs on the side of the UPS box...
> looks like we might get more like 1.5 hours or more out of this unit I suspect.
>
> All good. :o)
>
> Cheers,
> Kim.Probably should put that in a heading so people can see it easily... ;o)

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

>
>"Don Nafe" <dnafe@magma.ca> wrote:
>>Well that was painless...or has it happened yet?
>
>Yeh all done. Gee you were quick off the rank to get on board once the server
>was back up. ;o)
>
>Should be good now. AND I was reading the specs on the side of the UPS box...
> looks like we might get more like 1.5 hours or more out of this unit I
suspect.
>
>All good. :o)
>
>Cheers,
>Kim."Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>I was just about to call... 9489 5780? ;-)

Hehe! What the?!? How'd you get that? ;o)

You'll need to put 613 in front of it to get here from your parts.

Give me a call if you like. :o)

Cheers,
Kim.Carefull what you ask for! :-)

David.

Kim wrote:

> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>
>>I was just about to call... 9489 5780? ;-)
>

>
> Hehe! What the?!? How'd you get that? ;o)
>
> You'll need to put 613 in front of it to get here from your parts.
>
> Give me a call if you like. :o)
>
> Cheers,
> Kim.now that's some uuuugggggllllyyy donkey balls

"Don Nafe" <dnafe@magma.ca> wrote in message news:444172b3@linux...

> Not JUST donkey balls DeeJ....sweaty horned up donkey balls

>

> dcn

>

>

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

> news:444169e7\$1@linux...

> > Donkey balls?????.....yiikes!!!!.....donkey balls????

> >

> > ;o)

> >

> > "Don Nafe" <dnafe@magma.ca> wrote in message news:44415827\$1@linux...

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

> >> news:44413dee\$1@linux...

> >> > Clavis dDrums are supposed to be great stuff, and as I said, they can

> >> > be

> >> > mapped to BFD if you want ultimate realism, though I hear the sample

> > sets

> >> > for dDrums are reall great as well. I played around on a big Roland

> > VDrum

> >> > kit at GC in Phoenix last summer. I sounded *very* realistic.....and

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> >> Great for practice or rehearsal.

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> >> BDF or DKFH are a great way to go, but you'll need horsepower in your

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> >> The ddrum module (from what I've heard) is probably the most realistic
> >> module but the pads and # of inputs is limited.
> >>
> >> Don
> >>
> >>
> >
> >
>
> Like you said, now when I read your posts they have the right voice. :o)

Up until now your text sounded Australian. ;o)

Cheers,
Kim.

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
> Carefull what you ask for! :-)
>
> David.
>
> Kim wrote:
>
>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>
>>> I was just about to call... 9489 5780? ;-)
>>
>>
>> Hehe! What the?!? How'd you get that? ;o)
>>
>> You'll need to put 613 in front of it to get here from your parts.
>>
>> Give me a call if you like. :o)
>>
>> Cheers,
>> Kim. Complete fluke...I had just finished a skype conversation with a bud in
Scotland and popped in to see how things were and noticed the time was about
right for UPS upgrade

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:44418cbe\$1@linux...
>
> "Don Nafe" <dnafe@magma.ca> wrote:

>>Well that was painless...or has it happened yet?
>
> Yeh all done. Gee you were quick off the rank to get on board once the
> server
> was back up. ;o)
>
> Should be good now. AND I was reading the specs on the side of the UPS
> box...
> looks like we might get more like 1.5 hours or more out of this unit I
> suspect.
>
> All good. :o)
>
> Cheers,
> Kim.ya 60 / 61 Hz something like that

; -)

Don

"Kim" <hiddensounds@hotmail.com> wrote in message news:44418d0e\$1@linux...
>
>
> Well from one point I guess is actually is. We're at 50Hz here. Aren't you
> guys at 60Hz?
>
> Though I'm quite sure it travels the same speed down the wires. ;o)
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> Kim.
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>>Don
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>>>>> There
>>>>> are a couple of donations already in the kitty for that.
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>>>>>>
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>>>>>>>> wrote:
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>>>>>>>>>Hey Steve
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>>>>>>>>>>voluntary
>>>>>>>>>>donations at:
>>>>>>>>>
>>>>>>>>>>http://news.parisnewsgroup.com/
>>>>>>>>>>
>>>>>>>>>>>Hit the donations button. It will take you directly to his Paypal

>>>>>>>Account
>>>>>>>
>>>>>>>Don
>>>>>>>
>>>>>>>
>>>>>>>"Steve Cox" <stevec1@charter.net> wrote in message
>>>>>>>news:44410432\$1@linux...
>>>>>>>
>>>>>>> Kim,
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>
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>>>>>>> was
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>>>>>>>
>>>>>>> Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>>>>>>>On 15 Apr 2006 15:51:55 +1000, "Kim" <hiddensounds@hotmail.com>
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>>>>>>>>
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>>>>>>>>>
>>>>>>>>>But it's in the building. :o) There was a line at the store out
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>>>>> I
>>>>>>>> got
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>>>>>>>>>software
>>>>> and
>>>>>>>> see
>>>>>>>>>what I need to tweak before I put it in service.
>>>>>>>>>
>>>>>>>>>Thank you again to all the people who donated. Excellent work.
> And
>>>>>
>>>>>>>>>you'll
>>>>>>>>>note we've had no outages since the server has been taken off the
>>> UPS
>>>>>
>>>>>>>>>and

[illegible]

>Hi Paul,
The machines if I remember are all using 2 MADI cards with a couple of the newer ones using 3. The recording drives are Raid-0. Brian explained his backup setup once but sense it is once of Brian's Frankenstein creations I don't remember how it was setup. He only uses Paris in his personal studio setup As far as I know at the moment. The Lakewood setup is pretty complex and mostly MADI based going to the Euphonix that I'm not sure how he would even integrate Paris into it. Those machines are in almost constantly used state. Usually recording and routing live feeds from a few hundred sources. The setup they use its crazy that even DJ would be jealous of it.
I think he might being Paris in some of the Post prod mixing stage for DVD CD projects not for the live recording. 90% of what he does is in Nuendo. No other app would even be able to do it anyways. The sonic results are excellent. He's very familiar with how Nuendo handles the audio so knows how to mix in it.
The Opteron /RME Madi combo is probably our most popular combo for the

"Pro" user types. Even though honestly most don't need it...;). Compared to what they would have to spend on a HD system its a steal and sense they can use a PTHD setup in the machine even at the same time if you have the slots. UAD cards are the only things that can give people headaches. But thats true on almost any current system at this point. Intel or AMD. The TC power core MK2 work great on them. If someone is using 2 or more UAD s we try to suggest a Magma which fixes allot of the UAD issues. The Opteron setups make awesome sampler setup. Can't wait for Vista to come out and software/ hardware stuff with it to use the 16 gigs of ram you can use on the Optérons.

I've been slowly when I've had time to go through our client list sense it's pretty extensive right now but our web page is way out of date.

The most recent ones that I can remember ATM-
Frank Filipeti
Gary Paczoza
Steve Bishir
Remote Recording

They are all using Madi cards if I remember correctly.

Chris

Paul Artola wrote:

> Brian Tankersley's name comes up regularly on this forum. As some of
> us know, his new gig in Houston (check out
> http://broadcastengineering.com/mag/broadcasting_lakewood_church/index.html)
> would seem to spell the end of Brian's association with Paris.
> However, though it is not mentioned in the above article, a little
> Connecticut birdie tells me there is still some Paris in the middle
> of all this technology.
>
> BTW, the ADK computers mentioned in the article is the home of our own
> Chris Ludwig! Attaboy, Chris. Care to comment on the setup they are
> running at Lakewood?
>
> - Paul Artola
> Ellicott City, Maryland
>

--

Chris Ludwig
ADK
chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>

(859) 635-5762 This is a multi-part message in MIME format.

Content-Transfer-Encoding: 7bit

Now, some of you may have picked up that I enjoy the odd beer. ;o)

which beers are in the fridge each month when I do my beer shopping. :o)

there's not that much from the U.S.

I'll see if I can't find some of them and give them a go. :o)

I mean you guys must know something about beer. ;o)

Kim.

Content-Disposition: attachment; filename="BeerFridge.JPG"

/9j/4AAQSkZJRgABAQEAYABgAAD/2wBDAAAgGBgcGBQgHBwcJCQgKDBQNDAsL
DBkSEw8UHRofHh0aHBwgJc4nIclslxwcKDcpLDaxNDQ0Hyc5PTgyPC4zNDL/
2wBDAQkJCQwLDBgNDRgyIRwhMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjlyMjly
MjlyMjlyMjlyMjlyMjlyMjlyMjL/wAARCAH+AdADASIAAhEBAxEB/8QA
HwAAAQUBAQEBAQEAAAAAAAAAAAECAwQFBgcICQoL/8QAtRAAAgEDAwIEAwUF
BAQAAAF9AQIDAAQRBRIhMUEGE1FhByJxFDKBkaEIIOKxwRVSoFAkM2JyggkK
FhcYGRolJicoKSo0NTY3ODk6Q0RFRkdISUpTVFVWV1hZWmNkZWZnaGlqc3R1
dnd4eXqDhIWGh4iJipKTlJWWl5iZmqKjpKWmp6ipqrKztLW2t7i5usLDxMXG
x8jJytLT1NXW19jZ2uHi4+Tl5ufo6erx8vP09fb3+Pn6/8QAHwEAAwEBAQEBA
AQEBAQAAAAAAAAECAwQFBgcICQoL/8QAtREAAgECBAQDBAcFBAQAAQJ3AAEC
AxEEBSExBhJBuQdhcRMiMoEIFEKRobHBCSMzUvAVYnLRChYkNOEl8RcYGRom
JygpKjU2Nzg5OkNERUZHSElKU1RVVldYWVpjZGVmZ2hpanN0dXZ3eHI6goOE
hYaHilmKkpOUlZaXmJmaoqOkpaanqKmqsRO0tba3uLm6wsPExcbHyMnK0tPU
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z1rMCMIOMGKmaoyKkZA446Vh+i0D6ROMd8fnx+XNbdr8Vn6nb/adOuYiOSHx

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VMoGGCnODJ9ef5eIRZJvQV9DrPBaY1ZweR5Rxn8P616GgxXnfgoZ1Ynk5jPf
3/8ArV6KnSuqFjORIBxTwKaOKeK0JFC1ZVmhsZpYyBICoBlzJqAVPBlq7o3
GY3GGFZV3GyOnCyjGonLYYt1bTY85TE/coMqfepBArKWhdZEHUr2+oqJtLm
d/8AR8Sr2wRmoYfMtrxVIKuGCkH69K5Y1Gtme5UwdCqm6b1J9opwX2qWZAJm
C9MnFMFdkXdXPAIHldhAtOC0oFPAPsEhoWnBO9SCMk9K0lrKGCETXjMoP3Yx
941EpKO5rGm2UEiJ6Ak1pW+mHb5lwwij9+ppo1HyxttreOLjqfmao2mkmfdl
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PopNb0V7yM6r0P/Z

---=_linux44419d24--Up till now, your posts have all sounded like Steve Irwin...
now they sound like Steve with the VSO set to -15%! ;-)

Crickey!

David.

Kim wrote:

> Like you said, now when I read your posts they have the right voice. :o)
>
> Up until now your text sounded Australian. ;o)
>
> Cheers,
> Kim.
>
> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>
>> Carefull what you ask for! :-)
>>
>> David.

>>
>>Kim wrote:
>>
>>
>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>
>>>
>>>>I was just about to call... 9489 5780? ;-)
>>>
>>>
>>>Hehe! What the?!? How'd you get that? ;o)
>>>
>>>You'll need to put 613 in front of it to get here from your parts.
>>>
>>>Give me a call if you like. :o)
>>>
>>>Cheers,
>>>Kim.
>
>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>Up till now, your posts have all sounded like Steve Irwin...
>now they sound like Steve with the VSO set to -15%! ;-)

VSO? Vancouver Symphony Orchestra? ;o)

I should have made a point of including some more outlandish Australianisms.
Maybe thrown in the odd "Crickey" for flavour. A few "Strewth"s. The odd
"Stone the crows!". ;o)

Cheers,
Kim."Jesse Skeens" <jskeens@gmail.com> wrote:

>The complexity of code in a DAW has no bearing on the fact that an audio
>file is just 1's and 0's.

WHAT? it has every bearing on what is done to them, and that
changes dramatically according to that very-complex code.

>At the level that a DAW reads those values two
>files with the same set of values should read exactly the same by the DAW,
>theres no way for it to see a difference.

That's assuming a lot.

>So I have to be either or? If you hear something different then your mind
>is probably fooling you.

And there it is. As silly as some of the "golden ears" are, you guys are much, much worse. You reason backwards from your assumptions and convince yourself that something you hear is not there. Then one day your assumptions are shown to be invalid.

>Theres many variables at play, you'd have to examine
>each case individually. It's hard to just sit here and making sweeping statements
>without looking at the details.

Thank you. And a decent percentage of people who hear things that you cannot measure are what drives forward progress. Remember the sound of the early Sony 1630/1640 decks? The techies all said the same thing you are saying. It's fine, it's just 1' and 0's and your mind is fooling you.

BS

best,

DC http://www.atrservice.com/products/item_details.php?item_id=13&dept_id=3

Showing my age... ;-)

David.

Kim wrote:

> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>
>>Up till now, your posts have all sounded like Steve Irwin...
>>now they sound like Steve with the VSO set to -15%! ;-)
>
>
> VSO? Vancouver Symphony Orchestra? ;o)
>
> I should have made a point of including some more outlandish Australianisms.
> Maybe thrown in the odd "Crickey" for flavour. A few "Strewh"s. The odd
> "Stone the crows!". ;o)
>
> Cheers,
> Kim.Stay far, far away from Sam Adams.. yuk! I can't say I recommend any domestics from USA, but I don't drink much.. I will say that SA is about the most awful thing next to maybe dog pee, though I haven't had the displeasure

of urine. I imagine SA is much like it though.
Heheh..

AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>
>
> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>
> I actually have a beer fridge with a glass door and all, which has a
> selection
> of 12 beers, from all over the place, at all times, and I try and rotate
> which beers are in the fridge each month when I do my beer shopping. :o)
>
> So I was thinking that surely some of you have some great beer suggestions
> for me. The difficult part is of course that boutique beers from north
> america
> can be pretty hard to find down here in Australia. Our range of European
> beers is getting better, especially if you shop in the right places, but
> there's not that much from the U.S.
>
> But if you have favourite beer, give it a shot, I'd love to know what it
> is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim.

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html> Ah, so at a lower pitch. ;o) Hehe, fair enough. Though after a
few beers
you'd probably find the VSO would only be -5% or so. ;o)

Cheers,
Kim.

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

> http://www.atrservice.com/products/item_details.php?item_id=13&dept_id=3
>
> Showing my age... ;-)
>
> David.
>

>Kim wrote:

>

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

>>

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>>

>>

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>>

>> I should have made a point of including some more outlandish Australianisms.

>> Maybe thrown in the odd "Crickey" for flavour. A few "Strewth"s. The odd

>> "Stone the crows!". ;o)

>>

>> Cheers,

>> Kim.Ah, I remember that one. I had some when I was over there back in 99 or whenever it was. Didn't enjoy it much, though my beer taste has expanded since then.

As I recall it was like "the third beer". There was Bud, Miller, and Sam Adams, which was for those who like something a bit "different"... but it seemed to be all the wrong kinds of different. ;o)

I might buy just one stubbie of it though to try and to see if I still dislike it so much. ;o) I should buy one Bud as well actually as I haven't had that either for about a decade. Just to refresh the memory.

I mean if I want to be a man who knows his beer I should be familiar with what people are drinking, even the beers I don't like. :o)

Cheers,
Kim.

"Aaron Allen" <nospam@not_here.dude> wrote:

>Stay far, far away from Sam Adams.. yuk! I can't say I recommend any

>domestics from USA, but I don't drink much.. I will say that SA is about the

>most awful thing next to maybe dog pee, though I haven't had the displeasure

>of urine. I imagine SA is much like it though.

>Heheh..

>

>AA

>

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>>

>>

>> Now, some of you may have picked up that I enjoy the odd beer. ;o)

>>

>> I actually have a beer fridge with a glass door and all, which has a
>> selection
>> of 12 beers, from all over the place, at all times, and I try and rotate
>> which beers are in the fridge each month when I do my beer shopping. :o)
>>
>> So I was thinking that surely some of you have some great beer suggestions
>> for me. The difficult part is of course that boutique beers from north

>> america
>> can be pretty hard to find down here in Australia. Our range of European
>> beers is getting better, especially if you shop in the right places, but
>> there's not that much from the U.S.
>>
>> But if you have favourite beer, give it a shot, I'd love to know what it

>> is.
>> I'll see if I can't find some of them and give them a go. :o)
>>
>> I mean you guys must know something about beer. ;o)
>>
>> Cheers,
>> Kim.
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
> Hi Kim,

I'm in Winston Hills, near Parramatta, Sydney. Thanks for your help.

Chris.

"Kim" <hiddensounds@hotmail.com> wrote in message news:44416ece\$1@linux...
>
> "Chris Griffiths" <cgriffo@aapt.net.au> wrote:
>> P.S. Unfortunately I don't know anyone who still uses paris with a MEC
>> interface I can try (From Australia).
>
> I'm in Australia and still use Paris. In Northcote, in Melbourne. What
> city
> are you in?
>
> Though the other guys are right. With two cards you'll need a 442 or an
> MEC.
> 442's come up pretty cheap on the for sale site.
>
> And you'll still be able to plug the Interface 2 into the system. There's

> a plug in the MEC so that you can piggy back it on to the MEC (I assume
> the
> 442 has that as well? Anyone?)
>
> Cheers,
> Kim.Thanks Guys,

I guess I'll have to buy a 442.

Just to fill you in, I also use a Hammerfall card with 3 RMEs for 24 ins and outs (used with Nuendo or SX). But I still use Paris all the time. Why? I use Paris for Vocal recordings and individual instruments and have done so for years - even after getting the Hammerfall/RME system. I just find it sounds better (warmer? hard to explain). All I wanted to do was get another EDS card before they're too hard to get, I'm sick of updating virtual tracks all the time.

Interestingly, my angle with clients lately, is that I use Paris because it's a warmer, earthier converter. They seem to agree, and really go for Paris as an almost "Retro" alternative. Believe it or not, it seems to be cool to use Paris (especially with young bands) because it's getting old and it's a bit rare. I've also started using my ASR-10 again! Clients think it's cool - go figure!

Chris.

"Chris Griffiths" <cgriffo@aapt.net.au> wrote in message
news:4440eb8f@linux...

> Hi All,
>
> Does anybody know if you have to have a 442 or a MEC to run multiple EDS
> cards? I only have an "Interface 2" - 2 in's and 2 out's. With 2 EDSs
> Paris gives the following error on launch - "No interface connected to
> master card" - even though my interface is connected to the master card.
> All cables are connected as per instructions.
>
> Thanks,
>
> Chris Griffiths.
>
> P.S. Unfortunately I don't know anyone who still uses paris with a MEC
> interface I can try (From Australia).
> Thanks Guys,

I guess I'll have to buy a 442 in order to use 2 EDS. Anyone want to sell?

Just to fill you in, I also use a Hammerfall card with 3 RMEs for 24 ins and outs (used with Nuendo or SX). But I still use Paris all the time. Why? I

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Chris.Chris is in Sydney, a mate of mine, but I can't help as I no longer have Paris.

BTW, you should here some of the work Chris has achieved with Paris and 1 EDS card and an IF2.

Absolutely amazing.

--

Martin Harrington

www.lendaneer-sound.com

"Kim" <hidensounds@hotmail.com> wrote in message [news:44416ece\\$1@linux...](mailto:news:44416ece$1@linux...)

>

> "Chris Griffiths" <cgriffo@aapt.net.au> wrote:

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> city

> are you in?

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> MEC.

> 442's come up pretty cheap on the for sale site.

>

> And you'll still be able to plug the Interface 2 into the system. There's

> a plug in the MEC so that you can piggy back it on to the MEC (I assume

> the

> 442 has that as well? Anyone?)

>

> Cheers,

> Kim.Really? I'd love to hear.

Anyone know how I can get hold of some?

Cheers,

Kim.

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

>Chris is in Sydney, a mate of mine, but I can't help as I no longer have

>Paris.

>BTW, you should here some of the work Chris has achieved with Paris and

1

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>

>Absolutely amazing.

>--

>Martin Harrington

>www.lendanear-sound.com

>"Kim" <hiddensounds@hotmail.com> wrote in message news:44416ece\$1@linux...

>>

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>> And you'll still be able to plug the Interface 2 into the system. There's

>> a plug in the MEC so that you can piggy back it on to the MEC (I assume

>> the

>> 442 has that as well? Andyone?)

>>

>> Cheers,

>> Kim.

>

>Odell's 90 Shilling.

BTW, deja vu. I think we did this last year.

Nice fridge.

Cheers,

-Jamie

<http://www.JamieKrutz.com>

Kim wrote:

>
> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>
> I actually have a beer fridge with a glass door and all, which has a selection
> of 12 beers, from all over the place, at all times, and I try and rotate
> which beers are in the fridge each month when I do my beer shopping. :o)
>
> So I was thinking that surely some of you have some great beer suggestions
> for me. The difficult part is of course that boutique beers from north america
> can be pretty hard to find down here in Australia. Our range of European
> beers is getting better, especially if you shop in the right places, but
> there's not that much from the U.S.
>
> But if you have favourite beer, give it a shot, I'd love to know what it is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim.

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

>
> Odell's 90 Shilling.

I'll see if I can find it.

> BTW, deja vu. I think we did this last year.

Mmm, does ring a bell, but can't find it in a search.

> Nice fridge.

I'm pretty happy with that. I mate of mine "aquired" it for me after it was left behind at a trade show of some kind. It's one of my favourite things I own...

....aside from Paris of course, oh, and all my instruments. ;o)

Cheers,
Kim.

> Cheers,
> -Jamie

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

>

>

>Kim wrote:

>>

>> Now, some of you may have picked up that I enjoy the odd beer. ;o)

>>

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>> there's not that much from the U.S.

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is.

>> I'll see if I can't find some of them and give them a go. :o)

>>

>> I mean you guys must know something about beer. ;o)

>>

>> Cheers,

>> Kim.

>>

>>

>> -----

>>Wow, Sam Adams and AnchorSteam, are the only US beers that I find drinkable.

The rest are, to me, like drinking p**s, (my personal opinion of course...no
offence).

--

Martin Harrington

www.lendaneer-sound.com

"Aaron Allen" <nospam@not_here.dude> wrote in message

news:4441a33d\$1@linux...

> Stay far, far away from Sam Adams.. yuk! I can't say I recommend any

> domestics from USA, but I don't drink much.. I will say that SA is about

> the most awful thing next to maybe dog pee, though I haven't had the

> displeasure of urine. I imagine SA is much like it though.

> Heheh..

>

> AA

>

>

> "Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...

>>
>>
>> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>>
>> I actually have a beer fridge with a glass door and all, which has a
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>> of 12 beers, from all over the place, at all times, and I try and rotate
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>> beers is getting better, especially if you shop in the right places, but
>> there's not that much from the U.S.
>>
>> But if you have favourite beer, give it a shot, I'd love to know what it
>> is.
>> I'll see if I can't find some of them and give them a go. :o)
>>
>> I mean you guys must know something about beer. ;o)
>>
>> Cheers,
>> Kim.
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
> I think it's just plain old magic.

;o)

"DC" <dc@spamthemoon.com> wrote in message news:44419fa8\$1@linux...

>

> "Jesse Skeens" <jskeens@gmail.com> wrote:

>

>

> >The complexity of code in a DAW has no bearing on the fact that an audio
> >file is just 1's and 0's.

>

>

> WHAT? it has every bearing on what is done to them, and that
> changes dramatically according to that very-complex code.

>

>

> >At the level that a DAW reads those values two

> >files with the same set of values should read exactly the same by the

DAW,
> >theres no way for it to see a difference.
>
> That's assuming a lot.
>
>
> >So I have to be either or? If you hear something different then your
mind
> >is probably fooling you.
>
> And there it is. As silly as some of the "golden ears" are, you guys
> are much, much worse. You reason backwards from your
> assumptions and convince yourself that something you hear is not
> there. Then one day your assumptions are shown to be invalid.
>
>
> >Theres many variables at play, you'd have to examime
> >each case induvidually. It's hard to just sit here and making sweeping
> statements
> >without looking at the details.
>
> Thank you. And a decent percentage of people who hear things that
> you cannot measure are what drives forward progress. Remember
> the sound of the early Sony 1630/1640 decks? The techies all
> said the same thing you are saying. It's fine, it's just 1' and 0's and
> your mind is fooling you.
>
> BS
>
> best,
>
> DC
>> Bummer. Sounds good though.

uhhhh.....noooo.....here we go again.....so tell me, is it more
accurate or non linear?

"Kim" <hiddensounds@hotmail.com> wrote in message news:44417ef3\$1@linux...
>
>
> From what I can tell on the site, this only works with Smart-UPS which
doesn't
> include mine.
>
> Bummer. Sounds good though.
>
> Cheers,
> Kim.

>
> "Aaron Allen" <nospam@not_here.dude> wrote:
> >
> >
> >well, stink. That URL didn't come out at all.. lemme try this again:
> >
>
> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04&tab=3Dfeatures)
> >04&tab=3Dfeatures
> >
> >Must be tax season eroding my brain.=20
> >AA
> > "Aaron Allen" <nospam@not_here.dude> wrote in message =
> >news:44413e8f@linux...
> > Here you go Kim, contact them to see if your UPS is compatible with =
> >this package:
> >
> > =
>
> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DSFPCBE7=04)
> >04
> >
> > Compatibility
> > Operating system compatibility Version 7.0.4
> >
> > Windows=AE XP SP2 Professional=20
> > Windows=AE 2000 SP4 Server/Professional/Advanced Server=20
> > Windows=AE 2003 Standard/Enterprise/Web/Small Business Server=20
> > Windows=AE Server 2003=20
> >
> > Red Hat=AE Linux=AE Personal/Professional 7.3, 8.0, 9.0=20
> > Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0; WS
> =
> >3.0, 4.0=20
> > Turbolinux=AE Server 8, 10=20
> > SUSE=AE LINUX=AE Professional 8.2, 9.0, 9.1=20
> >
> > Novell=AE Netware=AE 6.0, 6.5=20
> > SolarisT 8,9
> >
> > AA
> >
> >
> > "Kim" <hiddensounds@hotmail.com> wrote in message =
> >news:4440a120\$1@linux...
> > >=20
> > >=20
> > > The complication is that the server runs Linux, and hence I can't =

> >load the
> > > software on it, and it's the only box that plugs in to the UPS, so =
> >there's
> > > no box which could run this software and warn me. Unless there's a =
> >Linux
> > > version on there, but there's no mention of it on the disk.
> > >=20
> > > So it's really going to be a case of loading the software on my =
> >windows laptop
> > > and configuring the UPS to act like I want it to, and then leaving =
> >it to
> > > do it's thing unfortunately. An email would be fantastic if I could
> =
> >make
> > > it work though.=20
> > >=20
> > > I should check the Linux community and see if they've made anything
> =
> >which
> > > will work on it. Seeing as how major UPS players aren't producing =
> >Linux software,
> > > I'd make a guess that the Linux community has a solution.
> > >=20
> > > Cheers,
> > > Kim.
> > >=20
> > > "Aaron Allen" <nospam@not_here.dude> wrote:
> > >>If you can get business edition on it, you'll LOVE it. It even =
> >emails you
> > >=20
> > >>when things get out of whack.
> > >>AA
> > >>
> > >>"Kim" <hiddensounds@hotmail.com> wrote in message =
> >news:44409620\$1@linux...
> > >>>
> > >>>
> > >>> This is the one:
> > >>> =
>
> >http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=
> >&full_sku=3DBR1500I%20%2B%20%281%29BR24BP
> > >>>
> > >>> PowerChute Personal Edition v1.5 is on this here disk. Why do you
> =
> >ask.
> > >>>
> > >>> Cheers,

> > >>> Kim.
> > >>>
> > >>> "Aaron Allen" <nospam@not_here.dude> wrote:
> > >>>>
> > >>>>
> > >>>>Not sure about the Aussie version, but the US one is:
> > =
>
>>>>> [http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D3DS=](http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D3DS=3DUA1500=3DX413)
> >UA1500=3D
> > >>>>X413
> > >>>>
> > >>>>Kim, what version of Power Chute did that come with bro?
> > >>>>
> > >>>>AA
> > >>>>
> > >>>> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =3D
> > >>>>news:444090bc@linux...
> > >>>> Kim,
> > >>>> Looks cool. Post a link to it's specs. =3D20
> > >>>> I'm curious.
> > >>>> Tom
> > >>>>
> > >>>> "Kim" <hiddensounds@hotmail.com> wrote in message =3D
> > >>>>news:444089fb\$1@linux...
> > >>>>
> > >>>>
> > >>>> Not quite in service yet. It has to charge for 8 hours first.
> > >>>>
> > >>>> But it's in the building. :o) There was a line at the store =
> >out on
> > > =3D
> > >>>>to the
> > >>>> street. Business is booming in computer parts on the Easter =
> >weekend.
> > >>> =3D
> > >>>>I got
> > >>>> it though, and it's unpacked. Now I've gotta load up some =
> >software
> > > =3D
> > >>>>and see
> > >>>> what I need to tweak before I put it in service.
> > >>>>
> > >>>> Thank you again to all the people who donated. Excellent work.
> > =
> >And
> > > =3D
> > >>>>you'll

```

> > >>> note we've had no outages since the server has been taken off
> =
> >the
> > >=3D
> > >>>UPS and
> > >>> plugged into mains. :o) And hopefully once the UPS is on we'll
> =
> >have
> > >>=3D
> > >>>even
> > >>> less... or, well, not less than none of course, but, oh you =
> >know
> > >=3D
> > >>>what I
> > >>> mean! ;o)
> > >>>
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> > >>> Kim.
> > >>>
> > >>>
> > >>>I choose Polesoft Lockspam to fight spam, and you?
> > >>>http://www.polesoft.com/refer.html
> > >>>
> > >>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> > >>><HTML><HEAD>
> > >>><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
> > >>> charset=3D3Diso-8859-1">
> > >>><META content=3D3D"MSHTML 6.00.5296.0" name=3D3DGENERATOR>
> > >>><STYLE></STYLE>
> > >>></HEAD>
> > >>><BODY bgColor=3D3D#ffffff>
> > >>><DIV><FONT face=3D3DArial size=3D3D2>Not sure about the Aussie =
> >version, but
> > >>=3D
> > >>>the US one=3D20
> > >>>is:<BR><A=3D20
> > =
>
>>>>>href=3D3D" 

Page 366 of 417 ---- Generated from The PARIS Forums


```

```

> > > =3D
> > >>>that come with=3D20
> > >>>bro?</FONT></DIV>
> > >>><DIV> </DIV>
> > >>><DIV><FONT face=3D3DArial size=3D3D2>AA</FONT></DIV>
> > >>><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> > >>><BLOCKQUOTE dir=3D3Dltr=3D20
> > >>>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
> >5px; =3D
> > >>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > >>> <DIV>"Tom Bruhl" <<A=3D20
> > >>> href=3D3D"mailto:arpegio@comcast.net">arpegio@comcast.net</A>> =
> >wrote =3D
> > >>>in message=3D20
> > >>> <A =
> >href=3D3D"news:444090bc@linux">news:444090bc@linux</A>...</DIV>
> > >>> <DIV><FONT face=3D3DArial size=3D3D2>Kim,</FONT></DIV>
> > >>> <DIV><FONT face=3D3DArial size=3D3D2>Looks cool. Post a liink =
> >to =3D
> > >>>it's=3D20
> > >>> specs. </FONT></DIV>
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> > >>> <DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> > >>> <DIV> </DIV>
> > >>> <BLOCKQUOTE=3D20
> > >>> style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
> >5px; =3D
> > >>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > >>> <DIV>"Kim" <<A=3D20
> > >>> =3D
> > =
>
>>>>>href=3D3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com</=
> >A>>=3D
> > >>>=3D20
> > >>> wrote in message <A=3D20
> > >>> =3D
> > =
>
>>>>>href=3D3D"news:444089fb$1@linux">news:444089fb$1@linux</A>...</DIV><B=
> >R><BR>=3D
> > >>>Not=3D20
> > >>> quite in service yet. It has to charge for 8 hours =
> >first.<BR><BR>But
> > >>> =3D
> > >>>it's in=3D20
> > >>> the building. :o) There was a line at the store out on to =3D
> > >>>the<BR>street.=3D20

```

```

> > >>> Business is booming in computer parts on the Easter weekend. I
> =
> >=3D
> > >>>got<BR>it=3D20
> > >>> though, and it's unpacked. Now I've gotta load up some =
> >software and=3D20
> > >>> see<BR>what I need to tweak before I put it in =
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> > >> =3D
> > >>>you=3D20
> > >>> again to all the people who donated. Excellent work. And =3D
> > >>>you'll<BR>note=3D20
> > >>> we've had no outages since the server has been taken off the =
> >UPS=3D20
> > >>> and<BR>plugged into mains. :o) And hopefully once the UPS is =
> >on =3D
> > >>>we'll have=3D20
> > >>> even<BR>less... or, well, not less than none of course, but,
> =
> >=3D
> > >>>oh you=3D20
> > >>> know what I<BR>mean! =3D
> > >>>;o)<BR><BR>Cheers,<BR>Kim.</BLOCKQUOTE></BLOCKQUOTE >
> > >>><DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight
> =
> >spam,
> > > =3D
> > >>>and=3D20
> > >>>you?<BR><A=3D20
> > =
>
>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
> >/refer=3D
> > >>>.html</A> </FONT></DIV></BODY></HTML>
> > >>>
> > >>>
> > >>>=20
> > >>
> > >>
> > >
> >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> ><HTML><HEAD>
> ><META http-equiv=3DContent-Type content=3D"text/html; =
> >charset=3Diso-8859-1">
> ><META content=3D"MSHTML 6.00.5296.0" name=3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>

```

```

> ><BODY bgColor=3D#ffffff background=3D"">
> ><DIV><FONT face=3DArial size=3D2>well, stink. That URL didn't come out =
> >at all..=20
> >lemme try this again:</FONT></DIV>
> ><DIV> </DIV>
> ><DIV><FONT face=3DArial size=3D2><A=20
>
>href=3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
> >SFPCBE704&tab=3Dfeatures">http://www.apc.com/resource/include/techspe=
> >c_index.cfm?base_sku=3DSFPCBE704&tab=3Dfeatures</A></FONT ></DIV>
> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
> ><DIV><FONT face=3DArial size=3D2>Must be tax season eroding my brain. =
> ></FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
> ><BLOCKQUOTE dir=3Dltr=20
> >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Aaron Allen" <<A=20
> > href=3D"mailto:nospam@not_here.dude">nospam@not_here.dude</A>> =
> >wrote in=20
> > message <A =
> >href=3D"news:44413e8f@linux">news:44413e8f@linux</A>...</DIV>
> > <DIV align=3Dleft><FONT face=3DArial size=3D2>Here you go Kim, contact
> =
> >them to see=20
> > if your UPS is compatible with this=20
> > =
>
>package:<BR><BR>http://www.apc.com/resource/include/techspec_index.cfm?ba=
> >se_sku=3DSFPCBE704<BR><BR><STRONG><FONT=20
> > size=3D3><U>Compatibility</U></FONT></STRONG><BR>Operating system=20
> > compatibility Version 7.0.4<BR><BR>Windows=AE XP SP2 =
> >Professional=20
> > <BR>Windows=AE 2000 SP4 Server/Professional/Advanced Server =
> ><BR>Windows=AE 2003=20
> > Standard/Enterprise/Web/Small Business Server <BR>Windows=AE Server =
> >2003=20
> > </FONT></DIV><FONT face=3DArial size=3D2>
> > <DIV align=3Dleft><BR><U><EM>Red Hat=AE Linux=AE Personal/Professional
> =
> >7.3, 8.0, 9.0=20
> > <BR>Ret Hat=AE Enterprise Linux=AE AS 2.1, 3.0, 4.0; ES 2.1, 3.0, 4.0;
> =
> >WS 3.0, 4.0=20
> > <BR>Turbolinux=AE Server 8, 10 <BR>SUSE=AE LINUX=AE Professional 8.2,
> =
> >9.0,=20
> > 9.1</EM></U> </DIV>

```

> > <DIV align=3Dleft><U></U>
Novell=AE Netware=AE 6.0, 6.5 =
> >
Solaris=99=20
> > 8,9

AA

"Kim" <hiddensounds@hotmail.com> wrote =
> >in=20
> > message news:4440a120\$1@linux...
>
>
> The =
> >complication is=20
> > that the server runs Linux, and hence I can't load the
> =
> >software on it,=20
> > and it's the only box that plugs in to the UPS, so there's
> no =
> >box=20
> > which could run this software and warn me. Unless there's a =
> >Linux
>=20
> > version on there, but there's no mention of it on the disk.
> =
> >
>=20
> > So it's really going to be a case of loading the software on my =
> >windows=20
> > laptop
> and configuring the UPS to act like I want it to, and =
> >then=20
> > leaving it to
> do it's thing unfortunately. An email would be =
> >fantastic=20
> > if I could make
> it work though.
>
> I should =
> >check the=20
> > Linux community and see if they've made anything which
> will =
> >work on=20
> > it. Seeing as how major UPS players aren't producing Linux =
> >software,
>=20
> > I'd make a guess that the Linux community has a solution.
> =
> >
>=20
> > Cheers,
> Kim.
>
> "Aaron Allen"=20
> > <nospam@not_here.dude> wrote:
>>If you can get business =
> >edition=20
> > on it, you'll LOVE it. It even emails you
>
>>when =
> >things get=20
> > out of whack.
>>AA
>>
>>"Kim"=20
> > <hiddensounds@hotmail.com> wrote in message=20
> > =
> >news:44409620\$1@linux...
>>>
>>>
>>> =
> >This=20
> > is the one:
>>>=20
> > =
>
> http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3DBR1500I=
> >&full_sku=3DBR1500I%20%2B%20%281%29BR24BP
>>>
> >=
> >>=20
> > PowerChute Personal Edition v1.5 is on this here disk. Why do you=20
> > ask.
>>>
>>> Cheers,
>>>=20
> > Kim.
>>>
>>> "Aaron Allen"=20
> > <nospam@not_here.dude>=20

Page 371 of 417 ---- Generated from The PARIS Forums

```

> >less... =20
> > or, well, not less than none of course, but, oh you know<BR>>=20
> > =3D<BR>>>>>what I<BR>>>>> =
> >mean!=20
> > ;o)<BR>>>>><BR>>>>> =20
> > Cheers,<BR>>>>> =20
> > Kim.<BR>>>>><BR>>>>><BR>>>>>I =
> >choose=20
> > Polesoft Lockspam to fight spam, and=20
> > =
> >you?<BR>>>>>http://www.polesoft.com/refer.html<BR>>>>>=
> >;<BR>>>>><!DOCTYPE=20
> > HTML PUBLIC "-//W3C//DTD HTML 4.0=20
> > =
> >Transitional//EN"><BR>>>>><HTML><HEAD><BR>>=
> >>>>><META=20
> > http-equiv=3D3DContent-Type content=3D3D"text/html;=20
> > =
> >=3D<BR>>>>>charset=3D3Diso-8859-1"><BR>>>>><=
> >;META=20
> > content=3D3D"MSHTML 6.00.5296.0"=20
> > =
> >name=3D3DGENERATOR><BR>>>>><STYLE></STYLE><BR>=
> >>>>></HEAD><BR>>>>><BODY=20
> > bgColor=3D3D#ffffff><BR>>>>><DIV><FONT =
> >face=3D3DArial=20
> > size=3D3D2>Not sure about the Aussie version, but<BR>>>>>=20
> > =3D<BR>>>>>the US=20
> > =
> >one=3D20<BR>>>>>is:<BR><A=3D20<BR>>>>>>hr=
>
>ef=3D3D" http://www.apc.com/resource/include/techspec_index.cfm?base_sku=3D=
> >3D=3D<BR>>>>>SUA1500X413">http://www.apc.com/resource/incl=
> >ude/techspec_index.cfm?base_=3D<BR>>>>>>sku=3D3DSUA1500X413 <=
> >;/A></FONT></DIV><BR>>>>><DIV><FONT=20
> > face=3D3DArial size=3D3D2></FONT>=20
> > </DIV><BR>>>>><DIV><FONT face=3D3DArial=20
> > size=3D3D2>Kim, what version of Power Chute did<BR>>=20
> > =3D<BR>>>>>that come=20
> > =
> >with=3D20<BR>>>>>bro?</FONT></DIV><BR>>>>>=
> >;<DIV>=20
> > </DIV><BR>>>>><DIV><FONT face=3D3DArial=20
> > =
> >size=3D3D2>AA</FONT></DIV><BR>>>>><DIV>&=
> >lt;FONT=20
> > face=3D3DArial size=3D3D2></FONT>=20
> > </DIV><BR>>>>><BLOCKQUOTE=20

```

```

> > dir=3D3Dltr=3D20<BR>>>>>style=3D3D"PADDING-RIGHT: 0px; =
> >PADDING-LEFT:=20
> > 5px; MARGIN-LEFT: 5px; =3D<BR>>>>>BORDER-LEFT: #000000 2px =
> >solid:=20
> > MARGIN-RIGHT: 0px"><BR>>>>> <DIV>"Tom =
> >Bruhl"=20
> > <<A=3D20<BR>>>>> =20
> > =
> >href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>=>
> >; wrote=20
> > =3D<BR>>>>>in message=3D20<BR>>>>> <A =
> >
> > =
> >href=3D3D"news:444090bc@linux">news:444090bc@linux</A>...</DI=
> >V><BR>>>>> =20
> > <DIV><FONT face=3D3DArial=20
> > size=3D3D2>Kim,</FONT></DIV><BR>>>>> =20
> > <DIV><FONT face=3D3DArial size=3D3D2>Looks cool. =
> >Post a liink to=20
> > =3D<BR>>>>>it's=3D20<BR>>>>> =
> >specs. =20
> > </FONT></DIV><BR>>>>> =
> ><DIV><FONT=20
> > face=3D3DArial size=3D3D2>I'm=20
> > curious.</FONT></DIV><BR>>>>> =20
> > <DIV><FONT face=3D3DArial=20
> > size=3D3D2>Tom</FONT></DIV><BR>>>>> =
> ><DIV>=20
> > </DIV><BR>>>>> =20
> > <BLOCKQUOTE=3D20<BR>>>>> =
> >style=3D3D"PADDING-RIGHT: 0px;=20
> > PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> >=3D<BR>>>>>BORDER-LEFT: #000000=20
> > 2px solid; MARGIN-RIGHT: =
> >0px"><BR>>>>> =20
> > <DIV>"Kim" <<A=3D20<BR>>>>> =20
> > =
> >=3D<BR>>>>>href=3D3D"mailto:hiddensounds@hotmail.com">hidd=
> >ensounds@hotmail.com</A>=3D<BR>>>>>=3D20<BR>>>>=
> >;>> =20
> > wrote in message <A=3D20<BR>>>>> =20
> > =
> >=3D<BR>>>>>href=3D3D"news:444089fb$1@linux">news:444089fb$=
> >1@linux</A>...</DIV><BR><BR>=3D<BR>>>>>&g=
> >t;Not=3D20<BR>>>>> =20
> > quite in service yet. It has to charge for 8 hours=20
> > first.<BR><BR>But<BR>>>>> =
> >=3D<BR>>>>>it's=20

```

> > in=3D20
>>> the building. :o) There =
> > was a line=20
> > at the store out on to=20
> > =
> >=3D
>>>the
street.=3D20
>>> =
> >; =20
> > Business is booming in computer parts on the Easter weekend. I=20
> > =
> >=3D
>>>got
it=3D20
>>> &nbs=
> >p; =20
> > though, and it's unpacked. Now I've gotta load up some software=20
> > and=3D20
>>> see
what I =
> > need to tweak=20
> > before I put it in service.

Thank
>>>=20
> > =3D
>>>you=3D20
>>> =
> > again to all=20
> > the people who donated. Excellent work. And=20
> > =
> >=3D
>>>you'll
note=3D20
>>> =
> >; =20
> > we've had no outages since the server has been taken off the=20
> > UPS=3D20
>>> and
plugged =
> > into mains.=20
> > :o) And hopefully once the UPS is on =3D
>>>we'll=20
> > have=3D20
>>> =
> > even
less... or,=20
> > well, not less than none of course, but, =3D
>>>oh=20
> > you=3D20
>>> know what =
> > I
mean!=20
> > =
> >=3D
>>>;o)

Cheers,
Kim.</B=
> >LOCKQUOTE></BLOCKQUOTE>
>>><DIV><FONT=20
> > size=3D3D2>

I choose Polesoft Lockspam to fight=20
> > spam,
>=20
> > =
> >=3D
>>>and=3D20
>>>you?
<A=3D=
> >20
>>>href=3D3D"http://www.polesoft.com/refer.html">ht=
> >tp://www.polesoft.com/refer=3D
>>>.html &n=
> >bsp;=20
> > =
> ></DIV></BODY></HTML>
>>><B=
> >R>>>>
>>>=20
> >
>>>
>>>
> =
> ></DIV></BLOCKQUOTE></BODY></HTML>
> >
> >
> Hmm..

From that article, it seems that BT is really only into the technical side

of the production, and not actually recording and mixing anything.
Where does Paris come into it?

-- Martin Harrington
www.lendaneer-sound.com

"Paul Artola" <artola@comcast.net> wrote in message
news:ac52425f6ip43f9et2od7skjvh2tu67vqp@4ax.com...
> Brian Tankersley's name comes up regularly on this forum. As some of
> us know, his new gig in Houston (check out
> http://broadcastengineering.com/mag/broadcasting_lakewood_church/index.html)
> would seem to spell the end of Brian's association with Paris.
> However, though it is not mentioned in the above article, a little
> Connecticut birdie tells me there is still some Paris in the middle
> of all this technology.
>
> BTW, the ADK computers mentioned in the article is the home of our own
> Chris Ludwig! Attaboy, Chris. Care to comment on the setup they are
> running at Lakewood?
>
> - Paul Artola
> Ellicott City, Maryland
>Very nice fridge. Looks tasty.

Bourbon and beer here in the South.

I'm a Miller High Life Man. Hundred-year-old recipe. Light American pilsner,
but the thickest of the original bunch. Everybody else changed their recipe
several times over the century, but not the High Life, beatch. Tried and
true.

Can't beat it, you ask me. Tastes like crispy, caramelly water. With a buzz.

"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...
>
>
> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>
> I actually have a beer fridge with a glass door and all, which has a
selection
> of 12 beers, from all over the place, at all times, and I try and rotate
> which beers are in the fridge each month when I do my beer shopping. :o)
>
> So I was thinking that surely some of you have some great beer suggestions
> for me. The difficult part is of course that boutique beers from north
america
> can be pretty hard to find down here in Australia. Our range of European

> beers is getting better, especially if you shop in the right places, but
> there's not that much from the U.S.
>
> But if you have favourite beer, give it a shot, I'd love to know what it
is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim. Budweiser sux.

Sam Adams sux.

Everything else is up for discussion.

"Kim" <hiddensounds@hotmail.com> wrote in message news:4441a49a\$1@linux...

>
>
> Ah, I remember that one. I had some when I was over there back in 99 or
whenever
> it was. Didn't enjoy it much, though my beer taste has expanded since
then.
> As I recall it was like "the third beer". There was Bud, Miller, and Sam
> Adams, which was for those who like something a bit "different"... but it
> seemed to be all the wrong kinds of different. ;o)
>
> I might buy just one stubbie of it though to try and to see if I still
dislike
> it so much. ;o) I should buy one Bud as well actually as I haven't had
that
> either for about a decade. Just to refresh the memory.
>
> I mean if I want to be a man who knows his beer I should be familiar with
> what people are drinking, even the beers I don't like. :o)
>
> Cheers,
> Kim.
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
> > Stay far, far away from Sam Adams.. yuk! I can't say I recommend any
> > domestics from USA, but I don't drink much.. I will say that SA is about
> the
> > most awful thing next to maybe dog pee, though I haven't had the
displeasure
>
> > of urine. I imagine SA is much like it though.

> >Heheh..
> >
> >AA
> >
> >
> >"Kim" <hiddensounds@hotmail.com> wrote in message
news:44419d24\$1@linux...
> >>
> >>
> >> Now, some of you may have picked up that I enjoy the odd beer. ;o)
> >>
> >> I actually have a beer fridge with a glass door and all, which has a
> >> selection
> >> of 12 beers, from all over the place, at all times, and I try and
rotate
> >> which beers are in the fridge each month when I do my beer shopping.
:o)
> >>
> >> So I was thinking that surely some of you have some great beer
suggestions
> >> for me. The difficult part is of course that boutique beers from north
>
> >> america
> >> can be pretty hard to find down here in Australia. Our range of
European
> >> beers is getting better, especially if you shop in the right places,
but
> >> there's not that much from the U.S.
> >>
> >> But if you have favourite beer, give it a shot,I'd love to know what it
>
> >> is.
> >> I'll see if I can't find some of them and give them a go. :o)
> >>
> >> I mean you guys must know something about beer. ;o)
> >>
> >> Cheers,
> >> Kim.
> >
> >
> >I choose Polesoft Lockspam to fight spam, and you?
> ><http://www.polesoft.com/refer.html>
> >
> >
> I was reviewing a mix the other day with RME's Digicheck bit analyzer and
found 3 twos, 4 fives and 1 eleven. I flipped them over and the mix sounded
a lot wider. Garage band....what are ya gonna do.

On 4/15/06 8:26 PM, in article 4441ae26@linux, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

> I think it's just plain old magic.
>
> ;o)
>
> "DC" <dc@spamthemoon.com> wrote in message news:44419fa8\$1@linux...
>>
>> "Jesse Skeens" <jskeens@gmail.com> wrote:
>>
>>
>>> The complexity of code in a DAW has no bearing on the fact that an audio
>>> file is just 1's and 0's.
>>
>>
>> WHAT? it has every bearing on what is done to them, and that
>> changes dramatically according to that very-complex code.
>>
>>
>>> At the level that a DAW reads those values two
>>> files with the same set of values should read exactly the same by the
> DAW,
>>> theres no way for it to see a difference.
>>
>> That's assuming a lot.
>>
>>
>>> So I have to be either or? If you hear something different then your
> mind
>>> is probably fooling you.
>>
>> And there it is. As silly as some of the "golden ears" are, you guys
>> are much, much worse. You reason backwards from your
>> assumptions and convince yourself that something you hear is not
>> there. Then one day your assumptions are shown to be invalid.
>>
>>
>>> Theres many variables at play, you'd have to examine
>>> each case individually. It's hard to just sit here and making sweeping
>> statements
>>> without looking at the details.
>>
>> Thank you. And a decent percentage of people who hear things that
>> you cannot measure are what drives forward progress. Remember
>> the sound of the early Sony 1630/1640 decks? The techies all
>> said the same thing you are saying. It's fine, it's just 1's and 0's and
>> your mind is fooling you.

>>
>> BS
>>
>> best,
>>
>> DC
>>
>
>If you're doing Bud, go Bud dry if you can get it. Much, much better than
the other ones IMO.
AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:4441a49a\$1@linux...

>
>
> Ah, I remember that one. I had some when I was over there back in 99 or
> whenever
> it was. Didn't enjoy it much, though my beer taste has expanded since
> then.
> As I recall it was like "the third beer". There was Bud, Miller, and Sam
> Adams, which was for those who like something a bit "different"... but it
> seemed to be all the wrong kinds of different. ;o)
>
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> dislike
> it so much. ;o) I should buy one Bud as well actually as I haven't had
> that
> either for about a decade. Just to refresh the memory.
>
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>
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> Kim.
>
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>>domestics from USA, but I don't drink much.. I will say that SA is about
> the
>>most awful thing next to maybe dog pee, though I haven't had the
>>displeasure
>
>>of urine. I imagine SA is much like it though.
>>Heheh..
>>
>>AA
>>

>>
>>"Kim" <hiddensounds@hotmail.com> wrote in message news:44419d24\$1@linux...
>>>
>>>
>>> Now, some of you may have picked up that I enjoy the odd beer. ;o)
>>>
>>> I actually have a beer fridge with a glass door and all, which has a
>>> selection
>>> of 12 beers, from all over the place, at all times, and I try and rotate
>>> which beers are in the fridge each month when I do my beer shopping. :o)
>>>
>>> So I was thinking that surely some of you have some great beer
>>> suggestions
>>> for me. The difficult part is of course that boutique beers from north
>
>>> america
>>> can be pretty hard to find down here in Australia. Our range of European
>>> beers is getting better, especially if you shop in the right places, but
>>> there's not that much from the U.S.
>>>
>>> But if you have favourite beer, give it a shot,I'd love to know what it
>
>>> is.
>>> I'll see if I can't find some of them and give them a go. :o)
>>>
>>> I mean you guys must know something about beer. ;o)
>>>
>>> Cheers,
>>> Kim.
>>
>>
>>I choose Polesoft Lockspam to fight spam, and you?
>><http://www.polesoft.com/refer.html>
>>
>>
>No offense taken. We have a fair amount of watery mixturation
masquerading as beer, here.

For example steer clear of Budweiser. There's some kind of chemical preservative in it that has no business in a beer.

But the local microbrews are good. In Colorado we have Odell's, New Belgium Brewery, Breckenridge Brewery, a few others. Recommended.

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

Martin Harrington wrote:

> Wow, Sam Adams and AnchorSteam, are the only US beers that I find drinkable.
> The rest are, to me, like drinking p**s, (my personal opinion of course...no
> offence).My favorite:

The pride of San Diego

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

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

>I should have made a point of including some more outlandish Australianisms.
>Maybe thrown in the odd "Crickey" for flavour. A few "Strewth"s. The odd
>"Stone the crows!". ;o)

AUSSIE AUSSIE AUSSIE!

OY! OY! OY!This is a multi-part message in MIME format.

---=_linux4441ccdf
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

Three Floyds Dark Lord Russian Imperial Stout
Only available one day a year.
Next week! _ I hope to get some.
g

---=_linux4441ccdf
Content-Type: image/jpeg; name="3Fs.jpg"
Content-Transfer-Encoding: base64
Content-Disposition: attachment; filename="3Fs.jpg"

/9j/4AAQSkZJRgABAgAAZABkAAD/7AARRHVja3kAAQAEAAAAHgAA/+4ADkFk
b2JlAGTAAAAAAf/bAIQAEAsLCwwLEAwMEBcPDQ8XGxQQEBQbHxcXFxcXHx4X
GhoaGhceHiMIJyUjHi8vMzMvL0BAQEBAQEBAQEBAQEBAQAERDw8RExEVEhIV
FBEUERQaFBYWFBomGhocGhomMCMcHh4elzArLicnJy4rNTUwMDU1QEA/QEBA
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YQRxgbEiMnKRwWITlzMfodFCUnPhgkNjJDTw8ZLCUxTSdBX/2gAMAwEAAhED
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64zdOIsqSNoD8lclIU94fNTud5CHdjgqFNqqd5GhVnO5b6A62pWuCHjNtJqU

I0soBuL8K7XQPq9lddbWI4EcKWUaYorC5V6ZZ7GRooopSwUUUUAAAAFABRRR
QAUUUUAAFAF9KK4zbVLHIWrMWXhddzKJdq7kBuwbU9IR3swtyHAVWkmik1dnk
26uhcJpfJ8ncfLvu29dWJPIsXli22978/fVaR7qcXGg8vdlP9ULYf1jpWHQ
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what a wanker.....we need to spam this dude. He's gonna end up hosing some
newbie.

I've already given him a heads up.

;oPThis is a multi-part message in MIME format.

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Kim,
I'm not a Sam lover either but the two that pass the test
are Winter Lager and Cherry Wheat (if you like that fruity thing).
Brazilian Xingu is a black beer that is like eating a loaf of bread.

Hard to find and I think the recipe has changed for the worse=20
since the early 90s when I drank it more frequently. It makes=20
Guinness seem light.

Tom

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message =
news:4441ccdf\$1@linux...

Three Floyds Dark Lord Russian Imperial Stout

Only available one day a year.

Next week! _ I hope to get some.

g

-----=_NextPart_000_00A8_01C660F6.AA309610

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<DIV>Kim,</DIV>

<DIV>I'm not a Sam lover either but the two =
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a loaf of bread.</DIV>

<DIV>Hard to find and I think the recipe has =
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the worse </DIV>

<DIV>since the early 90s <FONT =
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<DIV>Guinness seem light.</DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20

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Thre=
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Floyds Dark Lord Russian Imperial Stout
Only available one day a=20
year.
Next week! _ I hope to get =
some.
g
</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_00A8_01C660F6.AA309610--"DC" <dc@spamtheswedes.com> wrote:
>
>"Babu" <musiclab@lund.bonet.se> wrote:
>>
>>Who is trolling?
>
>Oh, now you are all reasonable and "I was only doing this" and
>blah blah...
>
>You were trolling. Now you want to have a debate? Tell you what,
>why don't you actually contribute to this group for a while?
>Share your favorite mics and pres. How about some tricks getting
>a great bass sound? What do you use for choirs?

their opinion.

>
>Then I will be happy to share with you all the details. But when you
>come one here with a "reality check" and then accuse ME of a
>lack of humility, you are nothing but a troll.

as you do???

>
>>were non-disputable. It is YOU who put that angle to the discussion.
>
>EVERYONES experiences are disputable.

Yeah, you really left a lot of room for that in the sentence below:

>"Then you don't know how to use Paris, and I have the tracks to >prove it."
>
>

>>Nuendo, which you mention as inferior...

>
>
>Brian doesn't do symphonic music, he does pop and works at
>a modern church. I'll bet he still runs Paris at one place or another.

Huh, your bet? If you read my post you would see that I also record pop, rock etc. and that I actually praised Paris in these applications.

>None of us cares who leaves and who stays. I have clients coming
>here this morning who think Paris sounds fabulous. Now show me
>where your opinion should count in the whole equation?

Thats why you were all over the poor guy, Dave who switched to PT and praised his new system?

>
>
>>BTW. What I meant by scientific was simply a proper A-B comparison with
>all
>>other things being equal with perfect level matching in the same enviroment
>>with the same tracks.

>
>Well, Paris killed Sonic Solutions in that very test, and NO ONE
>claims that Nuendo sounds better than Sonic. My point was that
>if you believe there is a lack of clarity and detail in Paris compared
>to something else, than you are using it wrong. I stand by that point
>and have done the work to prove it. Now, if you want to add
>something to our little group instead of dumping on it, I will send
>you a CD, all the way to Sweden, to let you hear some of it.
>

>
>>There are more things to the sound than just playing back raw tracks. For
>>example, the possibility to properly route drums to a seperate bus and
process
>>them affects sound. I know it can be done in Paris, but how long does it
>>take and how easy is it compared to other systems?

>
>
>Don't need this for what I do. Glad it works for you.
>
>
>If you wish us to act collegial, then act like a colleague.

>
>best,
>
>DC

This will be my last post on this topic. Waste of time...

Paris!!!???

Regards
BabuTalk to Chris
--
Martin Harrington
www.lendaneer-sound.com

"Kim" <hiddensounds@hotmail.com> wrote in message news:4441a794\$1@linux...
>
>
> Really? I'd love to hear.
>
> Anyone know how I can get hold of some?
>
> Cheers,
> Kim.
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>Chris is in Sydney, a mate of mine, but I can't help as I no longer have
>
>>Paris.
>>BTW, you should here some of the work Chris has achieved with Paris and
> 1
>>EDS card and an IF2.
>>
>>Absolutely amazing.
>>--
>>Martin Harrington
>>www.lendaneer-sound.com
>>"Kim" <hiddensounds@hotmail.com> wrote in message news:44416ece\$1@linux...
>>>
>>> "Chris Griffiths" <cgriffo@aapt.net.au> wrote:
>>>>P.S. Unfortunately I don't know anyone who still uses paris with a MEC
>>>>interface I can try (From Australia).
>>>
>>> I'm in Australia and still use Paris. In Northcote, in Melbourne. What
>
>>> city

>>> are you in?
>>>
>>> Though the other guys are right. With two cards you'll need a 442 or an
>
>>> MEC.
>>> 442's come up pretty cheap on the for sale site.
>>>
>>> And you'll still be able to plug the Interface 2 into the system.
>>> There's
>>> a plug in the MEC so that you can piggy back it on to the MEC (I assume
>
>>> the
>>> 442 has that as well? Anyone?)
>>>
>>> Cheers,
>>> Kim.
>>
>>
>I like mostly anything from GIB:

<http://www.gib.ca>

I used to frequent the place when I lived there before moving to Alberta. It's tough to get the next province over, let alone across the other side of the planet! ;-)

The Black Pil from here is also really good:

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

Cheers! ;-)

David.

Kim wrote:

>
> Now, some of you may have picked up that I enjoy the odd beer. :o)
>
> I actually have a beer fridge with a glass door and all, which has a selection
> of 12 beers, from all over the place, at all times, and I try and rotate
> which beers are in the fridge each month when I do my beer shopping. :o)
>
> So I was thinking that surely some of you have some great beer suggestions
> for me. The difficult part is of course that boutique beers from north america
> can be pretty hard to find down here in Australia. Our range of European
> beers is getting better, especially if you shop in the right places, but
> there's not that much from the U.S.
>

> But if you have favourite beer, give it a shot, I'd love to know what it is.
> I'll see if I can't find some of them and give them a go. :o)
>
> I mean you guys must know something about beer. ;o)
>
> Cheers,
> Kim.

>
>
> -----

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

>
> why don't you actually contribute to this group for a while?
> Share your favorite mics and pres. How about some tricks getting
> a great bass sound? What do you use for choirs?

>
BTW. If you really are interested, I usually use one of the following setups
for recording choirs. All depending on time available for preparation etc.

Recording medium: SS32 with 896 I/O or RME Fireface800 and a laptop.

MicPre: Millenia Media HV3

X-Y or a Royer SF12 ribbon.

do very slight limiting/compression with a Crane Song STC8.

Regards

BabuParis 3 soft free? It's some kind of bullshit look:

<http://www.emu.com/support/files/download3.asp?Centric=653&a mp;Platform=1&File=274>

Zmora

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

> <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&item=7406601222&sspagename=ADM>

> E:B:AAQ:US:1

>
> what a wanker.....we need to spam this dude. He's gonna end up hosing some
> newbie.

>
> I've already given him a heads up.

>
>;oP
>
>

a mixdown session tomorrow with a client and I really need the second card for the session.

So, my year long struggle to add a second working EDS card continues. First card was dud. Second one has finally arrived. Both cards work by themselves,

Booting paris (boots fine), and checking version info only shows one EDS.

PCI positions I can think of whilst the cables still reach (i.e. no more than one empty slot between them). Still no joy.

In the BIOS, the only options are to enable or disable Plug & Play O/S (determines whether the BIOS or the OS configures PCI) and for IRQs to be Available (to be used by PCI/PnP devices) or Reserves (specified IRQ is reserved for use

and sound card disabled.

In most PCI positions, only one ENSONIQ Scherzo was showing in device manager,

With the cards in slots 4 and 5 (irqs 16 and 18), Schezo shows two instances. However, when I try to boot paris I get Error 1/1 (whether the MEC is connected

My only other thought is that this could be caused by faulty 16 / 10 pin ribbon

2 x 16 pins cross in an X, but the red cable is to the left (rear of computer) when plugged in both plugs. 1 x 10 pin straight across, red cable to left in both sockets. Doubt that this is the problem though since why would this

I think it was Derek that mentioned that in some systems the connection needs

Many, many thanks in advance for any help.

Daniell put together this quick hack version to help ya out man.

AA

"db" <danielNOSPAM_burne@yahoo.com> wrote in message
news:4441fda3\$1@linux...

>
> In somewhat urgent need of some assistance adding a second EDS card. I've
> a mixdown session tomorrow with a client and I really need the second card
> for the session.
>
> So, my year long struggle to add a second working EDS card continues.
> First
> card was dud. Second one has finally arrived. Both cards work by
> themselves,
> but the system (Win XP Pro) or Paris can't seem to recognise both at once.
>
>
> Booting paris (boots fine), and checking version info only shows one EDS.
>
>
> I've stripped out all other PCI cards and tried both EDSs in any possible
> PCI positions I can think of whilst the cables still reach (i.e. no more
> than one empty slot between them). Still no joy.
>
> I can't find any options (in bios or in device manager) to assign the
> IRQs.
> Under device manager properties, the "change settings" option is greyed
> out.
> In the BIOS, the only options are to enable or disable Plug & Play O/S
> (determines
> whether the BIOS or the OS configures PCI) and for IRQs to be Available (to
> be used by PCI/PnP devices) or Reserves (specified IRQ is reserved for
> use
> by Legacy ISA devices). I'm running on an Asus A7V880 with the internal
> Ethernet
> and sound card disabled.
>
> In most PCI positions, only one ENSONIQ Scherzo was showing in device
> manager,
> and it's only listed under one IRQ (18 or 16). No conflicts.
>
> With the cards in slots 4 and 5 (irqs 16 and 18), Schezo shows two
> instances.
> However, when I try to boot paris I get Error 1/1 (whether the MEC is
> connected
> to either card). Which means Paris isn't recognising the hardware at all.

>
>
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> 2 x 16 pins cross in an X, but the red cable is to the left (rear of
> computer)
> when plugged in both plugs. 1 x 10 pin straight across, red cable to left
> in both sockets. Doubt that this is the problem though since why would
> this
> affect how many cards the system recognises.?
> I think it was Derek that mentioned that in some systems the connection
> needs
> to be "opposite" but I can't understand what opposite means in this
> context.
>
>
> Many, many thanks in advance for any help.
> Daniel

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

man, i keep missing the good stuff...ARRRRRRRRRRRRRRRRRRRRRRRRRRGH!

On 16 Apr 2006 10:20:02 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>
>Probably should put that in a heading so people can see it easily... ;o)
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>"Don Nafe" <dnafe@magma.ca> wrote:
>>>Well that was painless...or has it happened yet?
>>
>>Yeh all done. Gee you were quick off the rank to get on board once the server
>>was back up. ;o)
>>
>>Should be good now. AND I was reading the specs on the side of the UPS box...
>> looks like we might get more like 1.5 hours or more out of this unit I
>suspect.
>>
>>All good. :o)
>>

>>Cheers,
>>Kim.thanks aaron.
woohoo. cards now recognised.
played around with more slots, reinstalled the scherzo driver several times,
made new cables... and eventually (3 hours later) got the desired result.

except that one of the eds cards emits a horrible crackling noise...

"Aaron Allen" <nospam@not_here.dude> wrote:

>I put together this quick hack version to help ya out man.

>

>AA

>

>

>"db" <danielNOSPAM_burne@yahoo.com> wrote in message

>news:4441fda3\$1@linux...

>>

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>> a mixdown session tomorrow with a client and I really need the second
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>>
>> Many, many thanks in advance for any help.
>> Daniel
>
>
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>
>
>

>Ok, finally got a second EDS card installed properly and working. After about 1 minute of working with it, I started getting a permanent crackle in one of the two card submixes. Even whilst playback was stopped. The crackle shows the submix faders. Any ideas?

I've tried reinstalling the driver (both using setup and device manager - the latter doesn't work at all, although having searched the newsgroup this was a suggested crackle solution).

I'm going to try removing effects and plugs ins to see if that makes any difference. In the meantime any advice greatly appreciated.

Could it be a bad second eds card?

Thanks,
DanOoops.

Just being an idiot.

SPDIF insert with the effect switched off was the problem.

So looking forward to finally playing with two cards after the 1 year wait of trying to get this to happen and the 8 year wait to upgrade to a second card!

Dan

"db" <daniel_burneNOSPAM@yahoo.com> wrote:

>

>Ok, finally got a second EDS card installed properly and working. After about

>1 minute of working with it, I started getting a permanent crackle in one

>of the two card submixes. Even whilst playback was stopped. The crackle

>shows the submix faders. Any ideas?

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-

>the latter doesn't work at all, although having searched the newsgroup this

>was a suggested crackle solution).

>

>I'm going to try removing effects and plugs ins to see if that makes any

>difference. In the meantime any advice greatly appreciated.

>

>Could it be a bad second eds card?

>

>Thanks,

>DanEnjoy the freedom

Don

"db" <daniel_burne@yahoo.com> wrote in message news:44422050\$1@linux...
>
> Oops.
> Just being an idiot.
> SPDIF insert with the effect switched off was the problem.
> So looking forward to finally playing with two cards after the 1 year wait
> of trying to get this to happen and the 8 year wait to upgrade to a sec

Subject: Re: If you have a fever for some cowbell today
Posted by [erlilo](#) on Mon, 20 Mar 2006 09:07:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

uite passages. Wonderful
>for strings, ac guitars as well.

Absolutely and great folks at the company with comprehensive support.

I use a modded Jensen 990 Twin Servo that I just love. Detail to die for and as smooth as can be. Another place I like clean pres in pop is on drum overheads and pianos. I also have had great luck when a singer has a big voice, with the 990 and a good condensor mic. Otherwise, I like my Summit Tube mic pre for pop.

>Spaced omnis should be the most accurate with less phase issues, but they

Oh absolutely. Most of my work was done in nice concert halls so the clarity off-axis was a big plus. It also allowed me to get really close to the orchestra without getting too dry. Often I would be right over the conductor's head about 18 feet up (5.5m) and I always used the nosecones on the B&K's. I did a classical harp disc in a cathedral with spaced omni's about 4 feet (1.2m) from the strings. I took the harp's padded bag, and anything else I could find and put them on the floor around the harp to cut down on the reflection from the floor. I like the results.

You can compensate for omni's if you don't like the room by getting close, but they don't work everywhere. This is why we need so many mics! (this is what I tell my wife at least)

>I would love
>to have a pair of omnis as well.

Can't beat the Danes on this! (B&K) Not inexpensive of course and do get the nosecones.

>The Royers are wonderful on certain material, but you need A LOT of clean
>gain to record choirs. I usually put it on a very high boom quite near the

>choirs. However, the uncolored mids and the incridibly smooth highs are
very
>hard to achieve with conventional condensers.

I think choirs, recorded well, are just glorious. One of my favorite
discs is Lauridsen's Lux Aeterna by the Los Angeles Master Chorale.
The music is so radiant I would have recorded it for free. (shhhh
don't tell anyone...) The guys who did it are very good.

<http://www.lamc.org/tickets/recordings.html>

DCKim,

I'm lucky to live in the microbrew capital of the world - Portland, Oregon.
I can walk down almost any street and find a great local ale.

However, I highly recommend the following brews, which are in fairly wide
distribution:

1. Lagunitas Maximus
2. Lagunitas IPA
3. Stone Brewing Ruination IPA
4. Hop Rod Rye

Let me know if you ever plan a visit to Portland and we'll go on one hell
of a great pub crawl!

Mark

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

>
>
>
>

>Now, some of you may have picked up that I enjoy the odd beer. ;o)

>

>I actually have a beer fridge with a glass door and all, which has a selection
>of 12 beers, from all over the place, at all times, and I try and rotate

>which beers are in the fridge each month when I do my beer shopping. :o)
>
>So I was thinking that surely some of you have some great beer suggestions
>for me. The difficult part is of course that boutique beers from north america
>can be pretty hard to find down here in Australia. Our range of European

Subject: Re: If you have a fever for some cowbell today

Posted by [Kim](#) on Mon, 27 Mar 2006 05:06:28 GMT

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

```
r />
you
=3D
>have
> >>>them do? What would you be willing to pay for this =3D
>software/service?
> >>>
> >>>I may have somebody interested.
> >>>
> >>>James
> >>
> >
> >
> >I choose Polesoft Lockspam to fight spam, and you?
> >http://www.polesoft.com/refer.html=3D20
> >
> >
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>charset=3D3Diso-8859-1">
><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial size=3D3D2>James,</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>That's outside the box for sure! =
=3D
>Good=3D20
>idea.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>It's all in the =
implementation... =3D
>
></FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
```

```

><DIV><FONT face=3D3DArial size=3D3D2>All of these Paris fixes are so =
heavily
=3D
>
>ridden</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>with work. I wonder if anyone =
has =3D
>that much=3D20
>time.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>ID sure isn't giving or =3D
>selling anything=3D20
>away. </FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>I'll never know =
why.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
><DIV> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"James McCloskey" <<A=3D20
> href=3D3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>> =
wrote =3D
>in message=3D20
> <A =3D
=
>href=3D3D"news:4445c390$1@linux">news:4445c390$1@linux</A>...</DIV><BR>I=
=3D
>was=3D20
> thinking out side the box and fell off the cliff; o I was=3D20
> thinking<BR>the other way around. Wrap a VST and run it on the =3D
>EDS card,=3D20
> it doesn't<BR>sound like it would work.<BR><BR><BR>"Aaron Allen" =
=3D
><<A=3D20
> =
href=3D3D"mailto:nospam@not_here.dude">nospam@not_here.dude</A>>=3D20
> wrote:<BR>>If the delay is not ridiculous, yes.<BR>>You do mean =3D
>running=3D20
> EDS algo's in VST, right?<BR>>AA<BR>><BR>><BR>>"James =3D
>McCloskey"=3D20
> <<A href=3D3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>> =
=3D
>wrote in=3D20
> message <BR>>news:4445155e$1@linux...<BR>>><BR>>> would =3D
>you=3D20
> guys be willing to pay for a VST to EDS FX wrapper? What=3D20
> do<BR>you<BR>>> think it would be=3D20

```

> worth?
>>
>>
>> "James McCloskey" <<A=3D20
> href=3D3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com=3D20
> wrote:
>>>
>>>I'm kind of thinking out=3D20
> loud.
>>>
>>>What kind of native plugins would =3D
>you=3D20
> guys like to see developed for=3D20
> =3D
>
>>>Paris?
>>>
>>>
>>>Wha=3D
>t do=3D20
> you think you guys would be willing to pay for these=3D20
> plugins?
>>>
>>>If we could get the algorithms =3D
>ported=3D20
> from the Ensoniq DP pro, what would
>>>you guys be willing =3D
>to pay=3D20
> for that?
>>>
>>>I'm not sure that this is =3D
>possible,=3D20
> but, what would you guys be willing
>> to
>>>pay =3D
>for=3D20
> automatic plugin delay compensation?
>>>
>>>If =3D
>you=3D20
> could have somebody do coding work for Paris, what would you=3D20
> have
>>>them do? What would you be willing to pay =3D
>for this=3D20
> software/service?
>>>
>>>I may have somebody=3D20
> =3D
>interested.
>>>
>>>James
>>>
>>>
>>>&=3D
>gt;
>>I=3D20
> choose Polesoft Lockspam to fight spam, and=3D20
> you?
>>http://www.polesoft.com/refer.html=3D20
>
>>
>>
></BLOCKQUOTE></BODY></HTML>
>
>

-----=_NextPart_000_0212_01C663A0.A6B53B10

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

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

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Cujo,</DIV>

<DIV>Macro Express can do that key command =
for you if=20

you set it up to do so.

Tom

"cujo" <A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message <A=20
=
href=3D"news:444640ec\$1@linux">news:444640ec\$1@linux...</DIV>

=
Oh and=20
while at it,
Can we automate XF sends? also besides the sample =
accurate=20
nudging can we
make a key command to toggle between "During Rcid" =
and=20
"Always Monitor Input"?

"Tom Bruhl" <A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote:
>
>
>James,
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sure! Good idea.
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=3D20
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> =20
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> >
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you?
> =

>http://www.polesoft.com/refer.html=3D20
> =20

>
> >
>
><!DOCTYPE HTML =
PUBLIC=20

"-//W3C//DTD HTML 4.0=20

Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20

=3D
>charset=3D3Diso-8859-1">
><META =
content=3D3D"MSHTML=20

6.00.2800.1400"=20

```

=
name=3D3DGENERATOR&gt;<BR>&gt;&lt;STYLE&gt;&lt;/STYLE&gt; <BR>&gt;&lt;/HEA=
D&gt;<BR>&gt;&lt;BODY=20
  bgColor=3D3D#ffffff&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
=
size=3D3D2&gt;James,&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT =
  face=3D3DArial size=3D3D2&gt;That's outside the box for sure!=20
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=3D<BR>&gt;Good=3D20<BR>&gt;idea.&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV=
&gt;&lt;FONT=20
  face=3D3DArial size=3D3D2&gt;It's all in the implementation...=20
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=3D<BR>&gt;<BR>&gt;&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20
  face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
  face=3D3DArial size=3D3D2&gt;All of these Paris fixes are so=20
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heavily<BR>=3D<BR>&gt;<BR>&gt;ridden&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;=
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much=3D20<BR>&gt;time.&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FON=
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  face=3D3DArial size=3D3D2&gt;ID sure isn't giving or =
=3D<BR>&gt;selling=20
  anything=3D20<BR>&gt;away. =
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  face=3D3DArial size=3D3D2&gt;I'll never know=20
  why.&lt;/FONT&gt;&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT =
face=3D3DArial=20
  size=3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;=20
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&lt;/DIV&gt;<BR>&gt;&lt;BLOCKQUOTE=3D20<BR>&gt;style=3D3D"PADDING-RIGHT: =
0px;=20
  PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>&gt;BORDER-LEFT: #000000 =
2px solid;=20
  MARGIN-RIGHT: 0px"&gt;<BR>&gt;&nbsp; &lt;DIV&gt;"James McCloskey"=20
&lt;&lt;A=3D20<BR>&gt;&nbsp; href=3D3D"<A=20
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href=3D'mailto:excelsm@hotmail.com">excelsm@hotmail.com</A>mailto:excels=
m@hotmail.com"&gt;excelsm@hotmail.com&lt;/A>&gt;=20
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=3D<BR>&gt;href=3D3D"<A=20
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href=3D'news:4445c390$1@linux">news:4445c390$1@linux</A>...</DIV><BR>I'>n=
ews:4445c390$1@linux"&gt;news:4445c390$1@linux&lt;/A>...&lt;/DIV&gt;&l=

```

t;BR>|=20
 =3D
>was=3D20
> thinking out side the box and fell =
 off the=20
 cliff; o I was=3D20
> thinking
>the other way =
 around. Wrap a=20
 VST and run it on the =3D
>EDS card,=3D20
> it=20
 doesn't
>sound like it would =
 work.
>
>
>"Aaron=20
 Allen" =3D
><<A=3D20
> href=3D3D"<A=20
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 href=3D'mailto:nospam@not_here.dude">nospam@not_here.dude=>=3D20'>mail=
 to:nospam@not_here.dude">nospam@not_here.dude>=3D20<B=
 R>> =20
 wrote:
>>If the delay is not ridiculous, =
 yes.
>>You do=20
 mean =3D
>running=3D20
> EDS algo's in VST,=20
 right?
>>AA
>>
>>
>> "James =
 =3D
>McCloskey"=3D20
> <<A href=3D3D"<A=20
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 m@hotmail.com">excelsm@hotmail.com</A>>=20
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>wrote in=3D20
> message=20
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>>news:4445155e\$1@linux...
>>>
>> >=
 ;=20
 would =3D
>you=3D20
> guys be willing to pay for a =
 VST to EDS FX=20
 wrapper? What=3D20
> do
>you
>>> =
 think it=20
 would be=3D20
> =20
 worth?
>>>
>& a mp;gt;>
>>> "James =
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> href=3D3D"<A=20
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 :excelsm@hotmail.com">excelsm@hotmail.com>=3D20
>g=
 t; =20
 wrote:
>>>
& a mp;gt;>>>I'm kind of thinking =
 out=3D20
> =
 loud.
>>>>
& am p;gt;>>>What=20
 kind of native plugins would =3D
>you=3D20
> guys =
 like to see=20
 developed for=3D20
> =20
 =
 =3D
& >
>>>>Paris?& ;lt;BR>>>>>
>& amp ;g=
 t;>>
>>> Wha=3D
>t=20

do=3D20
> you think you guys would be willing to pay for=20
these=3D20
> =
plugins?
>>>
>>>lf=20
we could get the algorithms =3D
>ported=3D20
> from =
the Ensoniq=20
DP pro, what would
>>>you guys be willing =
=3D
>to=20
pay=3D20
> for =
that?
>>><BR&am p;gt;>>>I'm=20
not sure that this is =3D
>possible,=3D20
> but, =
what would you=20
guys be willing
>> to
>>>pay=20
=3D
>>for=3D20
> automatic plugin delay=20
compensation?
>>>& lt;BR>>>>lf=20
=3D
>>you=3D20
> could have somebody do coding work =
for Paris,=20
what would you=3D20
> have
>>>them do? =
What would=20
you be willing to pay =3D
>>for this=3D20
> =20
software/service?
>>>& amp;lt;BR>>>>I may =
have=20
somebody=3D20
> =20
=
=3D
 >>interested.
>>> ;
>>>James&l=
t;BR>>>
>&l t;BR>&=3D
>>
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l=3D20
> =20
choose Polesoft Lockspam to fight spam, and=3D20
> =20
=
you?
>http://www.polesoft.com/refer.html=3D20
><BR&g=
t;>
>
&l t;/BLOCKQUOTE></BODY></HTML& g=
t;
>
></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0212_01C663A0.A6B53B10--Hey Gang,
does anyone have the Paris EDS(multicard) cable layout format. I'm re-installing
, but get the 'Cards are not connected properly' blah blah blah....
ThanksLOL! :^)

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

W. Mark Wilson wrote:
> Mail it to me - it should ship okay!!! You know.. "Special" Sauce and all.
>
> Dubya
>
> "Neil" <OIUOIU@OIU.com> wrote in message news:4445929c\$1@linux...

>> "W. Mark Wilson" <wmarkwilson@integrity.com> wrote:
>>> This makes the 8th and/or 9th time I've read here that someone wants to
>> know
>>> where this guy is. I did some light sleuthing; here's what I found in 3
>>> minutes. If this is him, I figger I'm owed at least a McDonald's gift
>>> certificate or something.
>> Drive down to El Paso, I'll buy you a Big Mac lol
>>
>>
>
>Sent you a PDF with the instructions.

Mark

"LaMont" <jjdpro@ameritech.net> wrote:
>
>Hey Gang,
>does anyone have the Paris EDS(multicard) cable layout format. I'm re-installing
>, but get the 'Cards are not connected properly" blah blah blah....
>ThanksDimitrios, How do you determine the latency of each plugin? How about writing
a VST to determine the latencies. hehe

Thanks,
John

"Dimitrios" <musurgio@otenet.gr> wrote:
>
>I don't know if most of you are aware of Latency delay vst plugin from Voxengo.
>IT IS NOT Sample delay from Voxengo again.
>The beauty of Latency delay is that it uses a fixed 10.000 samples around
>200ms for every instance put on a vst slot.
>So the concept is this.
>Put one instance of it ON EVERY audio track you have on one vst slot.
>Thus every instance will show 0000 and all your audio tracks will be latent
>for 10.000 samples.
>Now lets say on track 5 you wanna use a rencomp from Waves .
>You just go there on your Latency delay and just put the 64 number.
>This is the actual rencomp latency.
>Thus all your tracks will be alligned.
>Now say you put a LA2 UAD1 plug on track 7 (please use Chainer wrapped from
>Spinaudio to have the 4096 latency) then you just put on latency delay the
>4096 number.
>Now lets say you put a EDS compressor on track 8 that has a 2 sample latency
>with 0 lookahead and 47 samples with 0.001 lookahead
>So you just put that number there...
>Easy right ?
>No nudging to the left and delaying to the right.
>Voxengo latency delay does not makes your cpu any heavier at all !!

>
>Regards,
>DimitriosBut the tracks are going to play back 10000 samples behind the waveform in the editor.....right? this is the problem with the UAD latency compensator. It's really hard to use real time fader automation when the audio plays so far behind the waveform, though maybe 200ms would work. I'd have to try it..

"Dimitrios" <musurgio@otenet.gr> wrote in message news:444647d4\$1@linux...

>
> I don't know if most of you are aware of Latency delay vst plugin from Voxengo.
> IT IS NOT Sample delay from Voxengo again.
> The beauty of Latency delay is that it uses a fixed 10.000 samples around 200ms for every instance put on a vst slot.
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> Put one instance of it ON EVERY audio track you have on one vst slot.
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> Now lets say on track 5 you wanna use a rencomp from Waves .
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> This is the actual rencomp latency.
> Thus all your tracks will be alligned.
> Now say you put a LA2 UAD1 plug on track 7 (please use Chainer wrapped from Spinaudio to have the 4096 latency) then you just put on latency delay the 4096 number.
> Now lets say you put a EDS compressor on track 8 that has a 2 sample latency with 0 lookahead and 47 samples with 0.001 lookahead
> So you just put that number there...
> Easy right ?
> No nudging to the left and delaying to the right.
> Voxengo latency delay does not makes your cpu any heavier at all !!
>
> Regards,
> Dimitriosnot sure if i want to see your balls on the monitor here...or anywhere else for that matter. what's next jacks ass???

On 19 Apr 2006 21:12:25 +1000, "john" <no@no.com> wrote:

>
>especially the golf balls
>[http://search.ebay.com/_W0QQsassocZbercikjQQhtZ-1?](http://search.ebay.com/_W0QQsassocZbercikjQQhtZ-1?http://www.irc.atr.jp/~mlyons/mouthesizer.html)
<http://www.irc.atr.jp/~mlyons/mouthesizer.html>
gDear John,

There is a free app called vstspy that reads all your vst'd and shows amoung other info the delay too...

<http://tobybear.phreque.com/files/vstspy.zip>

Enjoy

Regards,

Dimitrios

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

>

>Dimitrios, How do you determine the latency of each plugin? How about writing

>a VST to determine the latencies. hehe

>

>Thanks,

>John

>

>"Dimitrios" <musurgio@otenet.gr> wrote:

>>

>>I don't know if most of you are aware of Latency delay vst plugin from Voxengo.

>>IT IS NOT Sample delay from Voxengo again.

>>The beauty of Latency delay is that it uses a fixed 10.000 samples around

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>>Thus every instance will show 0000 and all your audio tracks will be latent

>>for 10.000 samples.

>>Now lets say on track 5 you wanna use a rencomp from Waves .

>>You just go there on your Latency delay and just put the 64 number.

>>This is the actual rencomp latency.

>>Thus all your tracks will be aligned.

>>Now say you put a LA2 UAD1 plug on track 7 (please use Chainer wrapped from

>>Spinaudio to have the 4096 latency) then you just put on latency delay the

>>4096 number.

>>Now lets say you put a EDS compressor on track 8 that has a 2 sample latency

>>with 0 lookahead and 47 samples with 0.001 lookahead

>>So you just put that number there...

>>Easy right ?

>>No nudging to the left and delaying to the right.

>>Voxengo latency delay does not makes your cpu any heavier at all !!

>>

>>Regards,

>>Dimitrios

>Hey Guys

Greatly appreciated

Don't really like running Paris on XP after my last computer died, however there has been a nagging problem with my plug-ins causing a nasty pop at the beginning of each track where they are applied. I have been able to remedy this in the mix by placing a mute at the beginning of each track with a plug-in, but this did nothing to prevent pops when starting the mix anywhere midway. This has been a problem when working with clients present doing tweaks and overdubs.

The simple solution was to place a stereo Gate on the mix bus with a slow attack time. I have made this part of my start template. The only caveat is when switching card designations the bus gate goes away. No problem I have the template saved for easy reloading.

Hope this is helpful to someone.

RZ<http://goatonapole.com/>

Endless possibilities!

Of course, here in Texas we call it "Cabrito on a spit!"

Whole different thang.

;0)What bullshit! Or is that bull on a spit? Or is it spit on a stick? Or is it brainwashing on a pole?

"Mike Claytor" <claytor@psy.utexas.edu> wrote:

>
><http://goatonapole.com/>
>
>Endless possibilities!
>
>Of course, here in Texas we call it "Cabrito on a spit!"
>
>Whole different thang.
>
>;0)you have helped me in my quest to divest myself of all
possessions...so thank you wise platehopper.

;0)

On Wed, 19 Apr 2006 11:59:07 -0400, "Don Nafe" <dnafe@magma.ca> wrote:

>Hey Guys
>

>Greatly appreciated

>

>Don

>along with children i gave up trying to conceive concepts so what's yours? and ewwwwww...up here we don't eat nuthin' that's got spit on it.

;o)

On 20 Apr 2006 03:48:56 +1000, "Mike Claytor" <claytor@psy.utexas.edu>

Subject: Re: If you have a fever for some cowbell today
Posted by [Tony Benson](#) on Mon, 27 Mar 2006 22:23:35 GMT
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>
> particular
> recording, where the expectation is that I should be doing my own,
> different,
> original version. I mean I'm quite capable of doing that, but I need to
> learn
> the tune somehow, and while I have some ability to read charts, I'm hardly
> an expert at it, as I've found that working off the actual recordings is
> generally far more effective for pop/rock music. Not so for jazz it seems.
>
> Anybody know of somewhere where I can download copies of jazz standards
> "as they're written"? A reference point as to how the original melody goes
> before people start "doing jazz" to it? Bet there's no such thing...
> ...would
> be handy, for me at least. MIDI fil

Subject: Re: If you have a fever for some cowbell today
Posted by [Gary Flanigan](#) on Mon, 27 Mar 2006 22:24:44 GMT
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I Grabowsky and a bunch of other
> dudes who's names I probably would know if I knew as much about jazz as
> I'd
> like to. ;o)
>
> So this week's whim for me is that I want to switch all my musical

Subject: Re: If you have a fever for some cowbell today

Posted by [Kim](#) on Tue, 28 Mar 2006 05:20:11 GMT

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s like Bill Evans, Oscar =
Peterson, Chick, Herbie, George Shearing, etc... Transcribe and shed =
like hell.

Cheers and good luck,
Rich

"Kim" <hiddenounds@hotmail.com> wrote in message =
news:4448377b\$1@linux...

>=20

>=20

> Well, I went to a jazz gig last night. Paul Grabowsky and a bunch of =
other

> dudes who's names I probably would know if I knew as much about jazz =
as I'd

> like to. ;o)

>=20

> So this week's whim for me is that I want to switch all my musical =
persuits

> to jazz. I mean rock is all so yesterday. ;o) Actually, it's not a =
sudden

> whim for this week. It's been brewing for some time, but I've been =
avoiding

> ths switch because it sounds like too much hard work.

>=20

> Part of the problem is that jazz musos, or good ones at least, are so =
good.

> ;o) I mean when you compare the keyboard parts in the average top ten =
tune,

&

Subject: Re: If you have a fever for some cowbell today

Posted by [Deej \[1\]](#) on Tue, 28 Mar 2006 18:55:51 GMT

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Wes Montgomery. The

> more you do this , the more that given style will become familiar.

>

> 5) Leasrn to start improvising with your voice. Just start scatting lines.

> Then, play that line on your instrument..

>

> 6)Jazz is a language that one must take very seriously.Unlike rock, pop,

> you must become -Jazzed about jazz.
>
> 7) Lastly, learn all of your Modes & Scales and practice singing them..Above
> all, dedicate your life to the art-form..
>
>
>
>
> "Kim" <hiddensounds@hotmail.com> wrote:
>>
>> Well, I went to a jazz gig last night. P

Subject: Re: If you have a fever for some cowbell today
Posted by [Neil](#) on Wed, 29 Mar 2006 02:54:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

uot;Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:444901e4@linux...
Kim, the only way I learned how to play jazz was by listening to the cats
that I really dug and transcribed tons of solos. I practiced as many
arpeggios as I could find or create with my own musical sense,
