
Subject: Delays-what do you guys use?

Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 15:16:48 GMT

[View Forum Message](#) <> [Reply to Message](#)

r />

>>> >a response code when you reinstall Paris 3 to a new computer. And if not

>>> >what do you do?

>>> >I reinstalled it to a new computer and I thought that I got at least 2

>> weeks

>>> >to use the new system before the code was required but it didn't even >> offer

>>> >that option. I'm not able to use the system at all until I enter a >> response

>>> >code.

>>> >Thanks for any help and info in advance

>>> >Carol

>>>

>>

>>

>

>I considered GR1 and decided against it. GR1 had really limited control hardware. Then I considered GR11 when it ca

Subject: Re: Delays-what do you guys use?

Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 15:27:32 GMT

[View Forum Message](#) <> [Reply to Message](#)

>OIUOIU@OIU.com> wrote in message news:43e148bc@linux...

> >>

> >> I believe 16-bit .wav's @ 44.1k or 48k are the only options for

> >> that conversion, aren't they?

> >>

> >>

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

> >> >

> >> >Say someone has some tracks in cubase and wants to mix them in

> >> >Paris (in a different city). Is there an audio file format Cubase can

> >> >output that Paris will open?

> >> >

> >> >thanks!

> >> >

> >> >DC

> >> >

> >>

> >

> >

>.....somebody kick me. There was a reason.....not a good enough reason, but a reason nonetheless. Unless you've got a major repeater, don't waste your time. Not worth the grief.

I must say though, that if you're into stuff like getting your mix perfect after hours of tweaking and then when it's *exactly* right because you've spent all night working on it and th

Subject: Re: Delays-what do you guys use?

Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 15:48:45 GMT

[View Forum Message](#) <> [Reply to Message](#)

en as you move your mouse toward the top of the GUI to save the project, you computer locks up and the screen actually goes black, not blue and you start getting this wierd warbling/pulsing tone through your reference monitors.....then by all means, use a 7 meter WC cable. You could probably reamp this racket and time stretch it to use as a techno loop.

;oPbeing much higher voltage and headroom with better frequency response and noise.

Well.....as long as the noise is better, I guess that's OK. I just wonder, better than what?

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:43e15e09\$1@linux...

>

> I sent them an e-mail about this, and my question & their

> response is posted below:

>

> <begin copy & paste:>

> Question on this new unit you guys have...

>

> I notice that in the product description it says that it's a

> smooth-sounding preamp, yet I guess I tend to associate

> germanium with somewhat "dirty" or "scratchy" sounding

> electronics... or is that perhaps because some of the early

> solid state germanium stuff simply wasn't up to snuff design-

> wise yet?

> I have one your TG2 Abbey Road Spcl Edition units (which I

> love, by the way - what a great mic pre!); so for the sake of

> comparison, how would you describe the difference in sound

> between your germanium pre and the TG2?

>
> <response follows>
> I think the "dirty" thing comes from the fact that they were
> used in many distortion or booster type guitar pedals. Our
> design is very different from those. It uses large high power
> transistors instead of the small low powered types. I think
> modern construction techniques used for making them helps
> eliminate many of the problems associated with germanium
> transistors.
> Sound wise I would compare it to the Neve 1057 type modules.
> The earliest "prototype" Neve that used germaniums. The big
> differences being much higher voltage and headroom with better
> frequency response and noise. The key to the sound on the
> germanium is the controls. Especially feedback and thick. you
> can actually vary the feedback of the amplifier and change how
> it functions and sound while doing so. In this months Tape Op
> there is a review where he says the feedback one direction
> sounds more open and "faster" like and API and the other more
> gooey and thick like a Neve. Combine that with the thick, pad,
> and input gain and you have a good selection of tones...Check
> out the revi

Subject: Re: Delays-what do you guys use?
Posted by [TCB](#) on Fri, 13 Jan 2006 16:24:43 GMT
[View Forum Message](#) <> [Reply to Message](#)

me out. GR11 looks more usable.

Looping is one of the things on my list. The GNX4 has looping features plus an 8 track recorder. I don't know if GR11's "Loop Machine" feature is better or not. The description is pretty sparse on their web site.

The GNX4's looping is simple. Hit the record button and off you go. Countdown is optional. Hit record again and it loops, or hit play and it loops but you can record your next part on new tracks (up to 8 tracks, although any track can be looped over with multiple overdubs so you can have many more than 8 parts looping).

It has undo and, if you like, a drum machine (plays back any MIDI file using internal drum samples). It can quantize the loop point to the nearest 8th note. What the GNX4 does not do is allow building up different sections (like verse and chorus) and switching between them on the fly. You loop one section and that's it.

I have the extra pedal for controlling looping, which keeps the main footswitches free for switching amps and such. Except that it still requires a bit of dancing on the main footswitches to get to a new song

for clear looping, or on the remote switches to delete the last loop tracks in order to start over.

Having never played GR, I have not compared the amp modeling between GRII and the GNX4.

Overall I have been happy with the GNX4. I like that it include both ste

Subject: Re: Delays-what do you guys use?
Posted by [rick](#) on Fri, 13 Jan 2006 16:30:20 GMT
[View Forum Message](#) <> [Reply to Message](#)

t; >> I can also offer another tube with exactly the same sound as UF14/EF14
>>>>>> >tubes
>>>>>> >> that are easier enough to find and will keep your mic for decades.
>>>>>> >> I will include another two NOS tubes of this "replacement" tube.
>>>>>> >> I know though that most of you wanna see this black small baby
looking
>>>>>> >like
>>>>>> >> the original U47 tube so I just note that.
>>>>>> >> Ther will be included a great shockmount similar to "Neumann" quality
>>>>>> and
>>>>>> >> a aluminium case.
>>>>>> >>
>>>>>> >> Any real interest ?
>>>>>> >> Regards,
>>>>>> >> Dimitrios
>>>>>> >
>>>>>> >
>>>>>>
>>>>>
>>>>>
>>>>>
>>>>
>>>
>>
>>
>Sony ECM series perhaps?

Kris

"Neil" <OIUIOU@OIU.com> wrote:

>
>Hmm, never seen those - interesting.

>
>
>

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

>>Nope. They were about the size and shape of an AGK C460B, but they were
>>metallic (silverish) colored IIRC.
>>
>>
>>"Neil" <OIUIU@IOU.com> wrote in message news:43e12d94@linux...
>>>
>>> The Sony's - are they those ones with the sorta rectangular or oblong-ish
>>> windscreen?
>>>
>>> Neil
>>>
>>>
>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>> >We used AT 4060's on OH's and some kind of Sony SDC mics for the room.
>>These
>>> >mics belonged to Ed Stasium and I wasn't familiar with these Sony mics.
>>> They
>>> >are old, no longer manufactured and run on a very expensive and hard
>to
>>> find
>>> >battery. Bought him some of these batteries for his trouble. I had to
>>order
>>> >them out of some place in Chicago.
>>> >
>>> >I'll probably be talking to him in the next couple of days. I'll ask
>>about
>>> >the mic. It's got a lot of *brightness* to it.
>>> >
>>> >
>>> >"Neil" <OIUOIU@OIU.com> wrote in message news:43e0d788\$1@linux...
>>> >>
>>> >> Hey DeeJ, what'd you use for the room mics? Another thing I've
>>> >> noticed is that using S

Subject: Re: Delays-what do you guys use?

Posted by [Chris Wargo](#) on Fri, 13 Jan 2006 16:34:55 GMT

[View Forum Message](#) <> [Reply to Message](#)

ro XLR and 1/4 stereo outputs and that it can mix guitar, mic and two line inputs. I like that it uses robust CF media for recording, looping and playback, so I don't have to depend on a hard drive at gigs. The GNX4 includes very playable amp models and the FX are decent. Setup at a show is quick and uncomplicated (well, it was until I added a guitar synth to the rig).

I have a wish list for the GNX5, which I've discussed with Digitech...

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

Amuse wrote:

> Was it Guitar Rig or Guitar Rig II that you considered? The new version has
> an integrated audio interface, in a much improved Rig Kontrol. But one of
> the main things that attracted me was the new "Loop Station". I already have
> a POD but I'm not that into it's sounds when it comes to recording.
>
> I agree, that for live use it's a bit of a drag to rely on a laptop 100%.
> How do the GNX4 amp models sound compared to Guitar Rig II?
>
>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:43e0b761@linux...
>> Amuse wrote:
>> > Anyone using this?
>> >
>>
>> I considered it. I use other NI software and like it.
>>
>> But it's priced at more than a Digitech GNX4 or Line 6 PODXT Live, both
>> of which include decent amp modeling, FX modeling, foot control, and
>> integrated audio interface to computers for less than the cost of the NI
>> solution.
>>
>> And with the

Subject: Re: Delays-what do you guys use?
Posted by [gene lennon](#) on Fri, 13 Jan 2006 16:42:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

Digitech or Line 6 you don't have to drag your laptop to a
>> gig.
>>
>> Plus, the GNX4 adds a 6 hour (if you get a 2GB CF card) looping, mp3
>> playing and 8 track recording capability with an integrated mic pre, and
>> the PodXT Live offers digital connection to a Variax.
>>
>> However for studio use, recording and reamping the NI product looks like
>> it would be very useful. Except that I already have Guitar Amp Pro for
>> that (with Logic). The Digitech and (I think) XT Live also do reamping
>> via USB.
>>
>> The GNX4 has been great for gigs.
>>

>> Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>
>"DC" <dc@spammersinhell.org> wrote:
>
>Hi Neil,
>
>Mine has both USB2 and FW. Oddly enough the FW is still faster.

Interesting... the one I have is USB-2 only, so I can't really compare.... good info to know, though!

Neil

>I know the spec sez that the USB2 is slightly quicker, but in real
>life it ain't so. I copied a couple of large files and the FW side
>was about 30% faster than the USB2. odd... Yes the computer
>and the hub were both USB2.

>
>A video editor friend told me about this, and he was right.

>
>DC

>
>
>"Neil" <OIUOIU@OIU.com> wrote:
>>

>>I picked u a Seagate USB-2 external drive recently, and have
>>done a couple songs using it already... streams audio well -
>>although these aren't huge projects - so I can't say what it's
>>track-count tolerance would be yet.

>>
>>Dunno if that helps... I'd imagine it's the same as their
>>Firewire drive except just with a different interface that's
>>about 20% faster (unless you're talking about FW-2, which is,
>>IIRC, 800 MBPS vs. FW-1 at 400, & USB-2 @ 480).

>>
>>Neil

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

>>>Get the complete external drive. Very nice, very reliable.

>>>
>>>You don't need to put drives in enclosures any more.

>>>
>>>I use one every day.
>>>

>>>DC
>>>
>>>
>>>
>>>"Pete" <ruthenburg@sbcglobal.net> wrote:
>>>>
>>>>So I need a firwire drive and see that alot of people seem to
>>>>like Seagate right now.I see that their external drives only have
>>>>the 1 year warranty compared to the 5 year on internal drives.
>>>>
>>>>Should I buy a firewire enclosure then put the Seagate in or just
>>>>get the external drive?
>>>>
>>>>Pete
>>>
>>
>Thanks Neil.

I will be seeing him on Monday and will chat about it with him.
Hopefully, he can output the files in standard wav format and
bring them over to my room. If not, we may need some help.

DC

"Neil" <OIUOIU@OIU.com> wrote:
>
>"DC" <dc@spammersinhell.org> wrote:
>>
>>Thanks everybody.
>>
>>Is wav the default file format in Cubase?
>
>Yeppers, but you can set it (at least SX, dunno about earlier
>versions) to default to regular .wav or b'cast wav, either one.
>
>Now, if he's got it set up as b'cast wav, he can export as
>regular wav, since that's what you'd need, if he's going to
>render out each of those tracks separately (or as non-
>interleaved l/r files).
>
>Don, is he not sure what to do or how to do it? If not, I'll be
>happy to do it for you - he'd just have to send me the project
>files & audio folders & files on a CD-R. Lemme know if I can
>help... be glad to, if needed.
>
>Neil
>

>
>>DC
>>
>>
>>EK Sound <spamnot.info@eksoundNO.com> wrote:
>>>Non broadcast, non interleaved .wav's can be imported... or PAF/WAV
>>>Convert can be used on the files.
>>>
>>>David.
>>>
>>>DC wrote:
>>>
>>>> Say someone has some tracks in cubase and wants to mix them in
>>>> Paris (in a different city). Is there an audio file format Cubase
can
>>>> output that Paris will open?
>>>>
>>>> thanks!
>>>>
>>>> DC
>>>>
>>
>Another option if you have WL4+ is to batch convert them.

David.

DC wrote:
> Thanks Neil.
>
> I will be seeing him on Monday and will chat about it with him.
> Hopefully, he can output the files in standard wav format and
> bring them over to my room. If not, we may need some help.
>
> DC
>
>
> "Neil" <OIUOIU@OIU.com> wrote:
>
>>"DC" <dc@spammersinhell.org> wrote:
>>
>>>Thanks everybody.
>>>
>>>Is wav the default file format in Cubase?
>>
>>Yeppers, but you can set it (at least SX, dunno about earlier
>>versions) to default to regular .wav or b'cast wav, either one.
>>
>>Now, if he's got it set up as b'cast wav, he can export as

>>regular wav, since that's what you'd need, if he's going to
>>render out each of those tracks separately (or as non-
>>interleaved l/r files).
>>
>>Don, is he not sure what to do or how to do it? If not, I'll be
>>happy to do it for you - he'd just have to send me the project
>>files & audio folders & files on a CD-R. Lemme know if I can
>>help... be glad to, if needed.
>>
>>Neil
>>
>>
>>
>>>DC
>>>
>>>
>>>EK Sound <spamnot.info@eksoundNO.com> wrote:
>>>
>>>>Non broadcast, non interleaved .wav's can be imported... or PAF/WAV
>>>>Convert can be used on the files.
>>>>
>>>>David.
>>>>
>>>>DC wrote:
>>>>
>>>>
>>>>>Say someone has some tracks in cubase and wants to mix them in
>>>>>Paris (in a different city). Is there an audio file format Cubase
>
> can
>
>>>>>output that Paris will open?
>>>>>
>>>>>thanks!
>>>>>
>>>>>DC
>>>>>
>>>

Subject: Re: Delays-what do you guys use?
Posted by [pauln\[2\]](#) on Fri, 13 Jan 2006 16:47:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
>I got an error code 7/7. I think my card is shot probably. I installed another
card that I had and I get static it almost sounds like it is out of sync.
Anyone know what the problem is or where I can get a new cardYep.Creates new .paf....leaves

the .wav.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:43e15c99\$1@linux...

>

> THAT's cool! so they auto-convert when imported? I didn't know

> that.

>

> Neil

>

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

> >24 bit .wav will work. Tey will be converted to.paf when imported to

Paris,

> >thus creating a second data file. Don will end up with the original .wav

> >files, plus the new .paf's. He can then remove the original .wav files

from

> >the hard drive if desired.

> >

> >

> >"Neil" <

Subject: Re: Delays-what do you guys use?

Posted by [John Macy](#) on Fri, 13 Jan 2006 17:06:15 GMT

[View Forum Message](#) <> [Reply to Message](#)

ew if you can...

> Hope this helps

> Wade

> <End copy & paste>

>Thaks guys,

I really appreciate the input.

Ted

"Ted" <sonicartproductions@hotmail.com> wrote in message
news:43e06de9\$1@linux...

> Hey guys,

> as I am reading the posts about your Cubase/Paris sync I am getting

> emotional and jealous ... It used to be so easy with the old versions ...

> ;-)

> Anyways, I need to make the jump, sell my Dakota/Montana deal, and jump

> onto this solution.

> The questions for you guys:

>

> Is this a confirmed go ??? Has DJ just fiddled around long enough, or are
> there other confirmed, CONSISTENT success stories?
>
> If so, which one of the 96/52's are you guys using? The old one:
> <http://www.rme-audio.com/english/hammer/d9652.htm>
>
> or the new one:
> <http://www.rme-audio.com/english/hdsp/hdsp9652.htm>.
>
> If this really works, I just might have to catch a plane and kiss someone
> ... don't worry, after this purchase I will be broke anyways ;-)
>
> Thanks a lot guys, I really appreciate you,
> Ted
> sleeping with fists and i have discovered the age available fountain
of youth...we only put our glasses on when watching tv or using sharp
objects. we're thing of getting special bifocals that have a small
corrective part set in a large area of plain glass. this way we won't
have to take them off and spoil the illusion.

On Wed, 1 Feb 2006 09:36:31 -0600, "Aaron Allen"
<nospam@not_here.dude> wrote:

>As I age, I long for a butt eraser. Anyone.. bueller, bueller?
>
>AA
>
>
>"DJ" <animix_spa

Subject: Re: Delays-what do you guys use?
Posted by [TCB](#) on Fri, 13 Jan 2006 17:09:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

m-this-ahole_@animas.net> wrote in message
>news:43df7821\$1@linux...
>> LOL!!!!
>> "rick" <parnell68@hotmail.com> wrote in message
>> news:45eut1dupm155gc9ctffe6q7fp2h3fmert@4ax.com...
>>> no, just big boned. ;o)
>>>
>>> On Mon, 30 Jan 2006 07:27:09 -0500, "Bill Lorentzen"
>>> <bill@lorentzen.ws> wrote:
>>>
>>> >Bulk Erasers??!!
>>> >
>>> >Are you saying I'm fat?

>>> >
>>> >Bill
>>> >
>>> >"steve the artguy" <artguy@svnsillyme.net> wrote in message
>>> >news:43dd3259\$1@linux...
>>> >>
>>> >> <http://www.craigslist.org/nby/ele/129402251.html>
>>> >>
>>> >> hey, they're free! Just take 'em away!
>>> >>
>>> >>
>>> >> -silly steve
>>> >
>>>
>>
>>
>There were some Mic Pre clips over at GS that included a Germanium.
It was definitely my fave on guitar. It seemed to have a musical zip the
others didn't. I'n a way I could sort of here the Abbey Road thing

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>being much higher voltage and headroom with better
>frequency response and noise.
>
>Well.....as long as the noise is better, I guess that's OK. I just wonder,
>better than what?
>
>;o)
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:43e15e09\$1@linux...
>>
>> I sent them an e-mail about this, and my question & their
>> response is posted below:
>>
>> <begin copy & paste:>
>> Question on this new unit you guys have...
>>
>> I notice that in the product description it says that it's a
>> smooth-sounding preamp, yet I guess I tend to associate
>> germanium with somewhat "dirty" or "scratchy" sounding
>> electronics... or is that perhaps because some of the early
>> solid state germanium stuff simply wasn't up to snuff design-
>> wise yet?
>> I have one your TG2 Abbey Road Spcl Edition units (which I
>> love, by the way - what a great mic pre!); so for the sake of
>> comparison, how would you describe the difference in sound

>> between your germanium pre and the TG2?
>>
>> <response follows>
>> I think the "dirty" thing comes from the fact that they were
>> used in many distortion or booster type guitar pedals. Our
>> design is very different from those. It uses large high power
>> transistors instead of the small low powered types. I think
>> modern construction techniques used for making them helps
>> eliminate many of the problems associated with germanium
>> transistors.
>> Sound wise I would compare it to the Neve 1057 type modules.
>> The earliest "prototype" Neve that used germaniums. The big
>> differences being much higher voltage and headroom with better
>> frequency response and noise. The key to the sound on the
>> germanium is the controls. Especially feedback and thick. you
>> can actually vary the feedback of the amplifier and change how
>> it functions and sound while doing so. In this months Tape Op
>> there is a review where he says the feedback one direction
>> sounds more open and "faster" like and API and the other more
>> gooey and thick like a Neve. Combine that with the thick, pad,
>> and input gain and you have a good selection of tones...Check
>> out the review if you can...
>> Hope this helps
>> Wade
>> <End copy & paste>
>>
>
>Oh yeah, Compared to what is out there, yes.
It just may be easier to sell a few at a lesser price as Chandler is doing

Subject: Re: Delays-what do you guys use?
Posted by [gene lennon](#) on Fri, 13 Jan 2006 17:15:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

with the Germanium, and get the word out, get a few people to take the chance.
Then bump it up

"Kris" . wrote:

>
>\$2500 for a good 47 clone is reasonable IMO.
>
>BUT, you need to be absolutely certain that the grille is the same as the
>47 design. Grille resonance is a huge part of the sound of that mic. Those
>in doubt should check Stephen Paul's writings here:

>
> http://mixguides.com/microphones/vintage_products/audio_vintage_microphones_part/
>
>For capsule, I'd be more interested in a M7 PVC capsule, which Geffel still
>makes rather than a K47 capsule. For the mic body I would also want something
>that looks 99% like a U-47, and with little resonance. The connector can
>be different in the interests of economy/practicality. An accurate mic grille/body
>can cost alot though...I've found one at www.microhponeclones.com thats
a
>little over \$1K.
>
>Cheers,
>
>Kris
>
>
>"Dimitrios" <musurgio@otenet.gr> wrote:
>>
>>"Thanks guys for your comments and tips.
>>I have thought all about these.
>>Thats why I decided to try first this beloved group.
>>It doesn't have to be Massenburg's nice comment to start going (although
>>it would help I guess :))it could be also DJ or Cujo or Don or anyone
else
>>who would really like it.
>>I don't have any plans for massive production thing.
>>I have only a g

Subject: Re: Delays-what do you guys use?
Posted by [TCB](#) on Fri, 13 Jan 2006 17:16:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

oal to sell 5-10 pieces mostly because I really love tube
>>mics and I always wanted a U47 -again- after I sold it for the big money
>>I gote back then.
>>If this thing will get only positive reactions then maybe I could do another
>>5-10 mics.
>>I don't have that much spare time to make this a 9 to 5 job.
>>I am considering lowering the price cutting some construction plans without
>>cutting anything that has to do with the actual sound and look.
>>I will have it around 1900 \$ using a true K47 capsule and holder plus a
>Telefunken
>>UF/EF tube.
>>I have also found the UF/EF tube substitute that has the same sound but
>can
>>easier be found but needs some martketing here to have people accept it.
>>Most of them want to seethis fat short black tube that says

>>xF-14, well...
>>Thanks toall.
>>Regards,
>>Dimitrios
>>
>>
>>
>>
>>
>>
>>
>>
>>1James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>"Neil" <OIUOIU@OIU.com> wrote:
>>>>
>>>>IMO. There are plenty of good-sounding mics that just don't
>>>>have the cachet that they should, and there are plenty of so-so
>>>>mics that have great marketing or buzz-factor, yet they're
>>>>average mics... then there's everything in-between, of course.
>>>>
>>>>Dimi, if you really feel your mics are the shizznit, then what
>>>>you need to do is to get a couple

Subject: Re: Delays-what do you guys use?
Posted by [Chris Wargo](#) on Fri, 13 Jan 2006 17:28:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

m curious to know if you have really used the newer generation of
SE
>>>tube
>>>>mics enough to know them well.
>>>>
>>>>I have a friend with at Telefunken branded U47 about 1 mile away. I
do
>>>not
>>>>have extensive *hands on* experience with this mic, as in using it myself
>>>>on
>>>>my own projects, but I have definitely been present in sessions where
>>it
>>>>was
>>>>used and have heard it used on many sources that I am familiar with
so
>>>I
>>>>am
>>>>>not totally alien to these. As for the Gemini, well, it's certainly
Chinese,
>>>>>but it doesn't sound cheap or childish, at least the one I have here...and

>>>>>there is no overly hyped top end to it like I hear with the Studio Projects
>>>>>mics. It isn't a flat mic, but then again, neither is my U87 with the
>>>>>Stephen Paul 3 micron capsule. They both have a presence peak.
>>>>>
>>>>>You have me very curious now to do a side by side comparison for myself
>>>>>with
>>>>>the Gemini and a U47. I haven't had a chance to do this yet, though
the
>>>>>mic
>>>>>owner offered to do it. We have both been too busy. I'm pretty sure
>the
>>>>>one
>>>>>here has a K47 capsule but I'm not absolutely sure. If it's an M7, then
>>>>>it's
>>>>>a surprisingly well preserved one. The top and bottom end are very detailed
>>>>>so I doubt if it's an *original* mylar M7. I will check. Anyway, I wasn't
>>>>>trying to slam you for your efforts. I hope this works for you. I was
>>simply
>>>>>pointing out the competition, which you don't seem to think is comparable.
>>>>>Fair enough. I will check for myself when I get the time.
>>>>>
>>>>>I know a guy down in Texas who is doing what you're doing and has been
>>>doing
>>>>>it for a while.
>>>>>
>>>>><http://www.wunderaudio.com/CM7product.html>
>>>>>
>>>>>He uses VF-14 tubes and has a German tech who does his capsule work...even
>>>>>claiming to have M7's available (perhaps this guy used to work at Gefell
>>>>>and
>>>>>has some arrangement?....not likely, but who knows?). I've met the owner
>>>>>of
>>>>>Wunder Audio, but this was before he started doing this so I haven't
>tried
>>>>>his CM7 mic. He had (and usually always has) a number of U47's for
sale
>>>>>.....
>>>>>
>>>>><http://www.mistyhillaudio.com/microphones.html>
>>>>>
>>>>>.....and I was considering buying one back in 1999 so I listened
to
>>>a
>>>>>few
>>>>>of his (5 different ones). Anyway, he charges quite a bit more for his
>>>U47
>>>>>clones than you are proposing. I don't know how many he has sold though
>>>>>so

>>>>>perhaps your price point would be a very good one.
>>>>>
>>>>>If I compare the Gemini to the U47 here and the Gemini doesn't sound
>*of
>>>>>similar quality* to my ears, I may talk to you some more about this.
>Resale
>>>>>is always an issue when it comes to large ticket items, but your price
>>>point
>>>>>wouldn't scare me off if it resulted in something really sonically superior
>>>>>to what's available now.
>>>>>
>>>>>Best of luck,
>>>>>
>>>>>Deej
>>>>>
>>>>>"Dimitrios" <musurgio@otenet.gr> wrote in message news:43de0f40\$1@linux...
>>>>>>
>>>>>> DJ,
>>>>>> If you haven't have the chance to work with U47 then you don't know
>>what
>>>>>> it sounds like.
>>>>>> This Gemini thing and other clones have Chinese capsules.
>>>>>> They have NOTHING to do with THAT midrange Neumann capsule has.
>>>>>> Also the UF/EF tubes series are not even close to the tubes Chinese
>>mics
>>>>>> (even good sounding ones) have to offer.
>>>>>> My U47 will have original Neumann KK47 capsule reskinned by a former
>>>>>Neumann
>>>>> worker and who is -as I know - the only one who does it as Neumann
used
>>>>to
>>>>>> do !
>>>>>> I could (and can by the way) choose a Chinese capsule and make amic
>>like
>>>>>> Peluso microphones , but that is not the point.
>>>>>> I even use the original capsule holder !!
>>>>>> Thats why when finished I will offer 15 day trial - money back guarantee.
>>>>>> I have tried all these U47 clones and nothing sounds to me even close
>>>>to
>>>>>> a real U47.
>>>>>> These chinese capsules are childish to my ears.
>>>>>> Lack of midra

Subject: Re: Delays-what do you guys use?

Posted by [Doug Wellington](#) on Fri, 13 Jan 2006 17:30:49 GMT

[View Forum Message](#) <> [Reply to Message](#)

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

>>> >> >> >It sure can tighten things up in a mix.

>>> >> >> >

>>> >> >> >

>>> >> >>

>>> >> >

>>> >> >

>>> >>

>>> >

>>> >

>>>

>>

>>

>Well, so I'm mixing this song and I've got a Bass DI, and two mic'ed bass tracks. Damn thing is making me nuts because it keeps disappearing in the mix. when I raise the level of the kickcan you guess why?????

Man.....I'm working too many hours right now.

;oPPast the point of dimishing returns? E

Subject: Re: Delays-what do you guys use?

Posted by [Gary Flanigan](#) on Fri, 13 Jan 2006 17:41:58 GMT

[View Forum Message](#) <> [Reply to Message](#)

DC's as opposed to LDC's seems to work

>>> >> better (at least IMO) for room mics. Just wondering what you

>>> >> went with.

>>> >>

>>> >> I guess I do things backwards, compared to a lot of people, with

>>> >> regard to overheads vs. room mics - I've seen plenty of

Subject: Re: Delays-what do you guys use?

Posted by [EK Sound](#) on Fri, 13 Jan 2006 18:43:39 GMT

[View Forum Message](#) <> [Reply to Message](#)

> Wonder what else I missed...??

>> > Rob A

>> >

>> >

>> >

>> >

>

>Anyone out there who can help me with a copy of Paris 3.0. I bought one

from Ensoniq 4 years ago but I've never used it because I had trouble with the copy protection system. Hi Carol,

I just went through this a week ago when I upgraded from a G3 tower to a G4 Quicksilver machine. Even though I moved the hard drive containing the "authorized" version of 3.0 to the new machine, PARIS would not run. Got a message stating that "The trial version of PARIS has expired on this computer" or something like that.

I emailed off the Challenge codes to ID, along with some friendly words, and got a reply in about five days. So, they're still there. Be sure to send them your EDS serial number and 3.0 license code or they will not give you the response codes to unlock 3.0. I believe that you can rename your PARIS folder and reinstall 3.0 from the

Subject: Re: Delays-what do you guys use?
Posted by [Tony Benson](#) on Fri, 13 Jan 2006 19:10:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

CD to get a week of use.

Hope this helps.

Mark

"Carol" <letthedogdrive@hotmail.com> wrote:

>

>Hello,

>I was wondering if support@intdevices is still responding to requests for
>a response code when you reinstall Paris 3 to a new computer. And if not
>what do you do?

>I reinstalled it to a new computer and I thought that I got at least 2 weeks
>to use the new system before the code was required but it didn't even offer
>that option. I'm not able to use the system at all until I enter a response
>code.

>Thanks for any help and info in advance

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

>

>Rob - did you settle on the Dyna monitors - EM had a review of them in the
>I think it was Dec mag. (the one with the year end awards etc) you might
>want to take a look at it... I'm still looking but my small budget (project
>studio here) seems to take to the Truths, samsons or alesis. I have a friend
>who has the Events 20/20 but when I check his mixes they are always bass
>heavy so I'm a bit leary of those...

Just got an e-mail this morning saying that Sweetwater has a special on Tannoy Reveal Actives for \$499/pair.

Dunno if those interest you or not.

NeilHey Dave -- just curious, is WL4 (or 5 and now 6 for that matter)
still able to handle paf's?

I was buying the upgrade to 5 when the NAMM show came along and they
released 6... Now waiting on that o

Subject: Re: Delays-what do you guys use?

Posted by [John Macy](#) on Fri, 13 Jan 2006 21:19:23 GMT

[View Forum Message](#) <> [Reply to Message](#)

>>>>>Say someone has some tracks in cubase and wants to mix them in
>>>>>Paris (in a different city). Is there an audio file format Cubase

>>

>> can

>>

>>>>>output that Paris will open?

>>>>>

>>>>>thanks!

>>>>>

>>>>>DC

>>>>>

>>>>

>>That is a very good question, 4 definitely... 6, I don't know. I
tried asking that very question at NAMM, but the product specialist
was too busy showing "yellow badged beer toters" how to make MP3 files
for their iPods...

David.

Chas. Duncan wrote:

> Hey Dave -- just curious, is WL4 (or 5 and now 6 for that matter)

> still able to handle paf's?

>

> I was buying the upgrade to 5 when the NAMM show came along and they

> released 6... Now waiting on that one to show up... Time to get a

> life I guess...

>

> chas.

>

>

> On Wed, 01 Feb 2006 23:55:36 -0700, "Dave(EK Sound)"

> <audioguy_editout_@shaw.ca> wrote:

>

>

>>Another option if you have WL4+ is to batch convert them.
>>
>>David.
>>
>>DC wrote:
>>
>>>Thanks Neil.
>>>
>>>I will be seeing him on Monday and will chat about it with him.
>>>Hopefully, he can output the files in standard wav format and
>>>bring them over to my room. If not, we may need some help.
>>>
>>>DC
>>>
>>>
>>>"Neil" <OIUOIU@OIU.com> wrote:
>>>
>>>
>>>>"DC" <dc@spammersinhell.org> wrote:
>>>>
>>>>
>>>>>Thanks everybody.
>>>>>
>>>>>Is wav the defau

Subject: Re: Delays-what do you guys use?
Posted by [Jorsi](#) on Fri, 13 Jan 2006 22:15:37 GMT
[View Forum Message](#) <> [Reply to Message](#)

t each of those tracks separately (or as non-
>>>> interleaved l/r files).
>>>>
>>>> Don, is he not sure what to do or how to do it? If not, I'll be
>>>> happy to do it for you - he'd just have to send me the project
>>>> files & audio folders & files on a CD-R. Lemme know if I can
>>>> help... be glad to, if needed.
>>>>
>>>> Neil
>>>>
>>>>
>>>>
>>>>> DC
>>>>>
>>>>>
>>>>> EK Sound <spamnot.info@eksoundNO.com> wrote:
>>>>>
>>>>>> Non broadcast, non interleaved .wav's can be imported... or PAF/WAV

>>>>> Convert can be used on the files.
>>>>>
>>>>> David.
>>>>>
>>>>> DC wrote:
>>>>>
>>>>>
>>>>>> Say someone has some tracks in cubase and

Subject: Re: Delays-what do you guys use?
Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 22:52:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

wants to mix them in
>>>>>> Paris (in a different city). Is there an audio file format Cubase
>>> can
>>>
>>>>>> output that Paris will open?
>>>>>>
>>>>>> thanks!
>>>>>>
>>>>>> DC
>>>>>>
>

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com Thoughts?

<http://www.jlhproducts.com/axetrak/main.asp>

Cheers,

TCThanks Jamie, much appreciated. On a side note, how do the looping functions of the GNX4 compare to the JamMan pedal?

"Jamie K" <Meta@Dimensional.com> wrote in message news:43e1611c@linux...
>

> I considered GR1 and decided against it. GR1 had really limited control
> hardware. Then I considered GRII when it came out. GRII looks more usable.
>
> Looping is one of the things on my list. The GNX4 has looping features
> plus an 8 track recorder. I don't know if GRII's "Loop Machine" feature

> is better or not. The description is pretty sparse on their web site.
>
> The GNX4's looping is simple. Hit the record button and off you go.
> Countdown is optional. Hit record again and it loops, or hit play and it
> loops but you can record your next part on new tracks (up to 8 tracks,
> although any track can be looped over with multiple overdubs so you can
> have many more than 8 parts looping).
>
> It has undo and, if you like, a drum machine (plays back any MIDI file
> using internal drum samples). It can quantize the loop point to the
> nearest 8th note. What the GNX4 does not do is allow building up
> different sections (like verse and chorus) and switching between them on
> the fly. You loop one section and that's it.
>
> I have the extra pedal for controlling looping, which keeps the main
> footswitches free for switching amps and such. Except that it still
> requires a bit of dancing on the main footswitches to get to a new song
> for clear looping, or on the remote switches to delete the last loop
> tracks in order to start over.
>
> Having never played GR, I have not compared the amp modeling between
> GRII and the GNX4.
>
> Overall I have been happy with the GNX4. I like that it include both
> stereo XLR and 1/4 stereo outputs and that it can mix guitar, mic and two
> line inputs. I like that it uses robust CF media for recording, looping
> and playback, so I don't have to depend on a hard drive at gigs. The
> GNX4 includes very playable amp models and the FX are decent. Setu

Subject: Re: Delays-what do you guys use?

Posted by [Aaron Allen](#) on Sat, 14 Jan 2006 02:31:38 GMT

[View Forum Message](#) <> [Reply to Message](#)

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

-----=_NextPart_000_005C_01C62818.372055F0--"Pending connections" means that this item was assigned last time you worked on the project, but now it isn't (or the destination device has moved or changed). You see this a lot when moving projects between studios/systems. If you are not using Direct Music, go into the settings and assign it to no connection (or however they word it) and resave.

David.

Tom Bruhl wrote:

> Cubase has asked me the question:
> Pending Connections: Direct Music/Midex 3.1.
> Should this be assigned to my MIDI card?
> It isn't listed as one of the options. The only thing
> Midi related is Midi Map. Is this where it should be?
> Everything is working now with it assigned to the
> Delta 66 A-B out.
>
> I am in need of a new ide drive. Is Seagate the current
> 'go to' drive company? I'm looking at the 7200 - 8 meg cache job.
>
> Thanks for all your answers.
> Tom
>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_000A_01C6281D.345758A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Thanks Dave. I doubt that I'm using
direct music since I don't know what it is.
What is that anyway?

Any ideas on the hard drive choice of today?
I remember Aaron stating that even Seagate=20
may be going through some changes.
Tom

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message =
news:43e27fd6@linux...

"Pending connections" means that this item was assigned last time you=20
worked on the project, but now it isn't (or the destination device has =

moved or changed). You see this a lot when moving projects between=20
studios/systems. If you are not using Direct Music, go into the=20
settings and assign it to no connection (or however they word it) and=20
resave.

David.

Tom Bruhl wrote:

> Cubase has asked me the question:
> Pending Connectio

Subject: Re: Delays-what do you guys use?
Posted by [LaMont](#) on Sat, 14 Jan 2006 21:36:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

>

Thanks for all your answers.
Tom

-----=_NextPart_000_0061_01C62859.1C12EAC0

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 6.00.2900.2802" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Tom</DIV>

<DIV> Seagate is still the way to do it =
AFAIK. They=20

bought Maxtor FYI, but I don't think we'll see any changes real soon, =
gearing=20

up/down takes a little while to enter the pipe for purchasers. =
</DIV>

<DIV> </DIV>

<DIV>AA</DIV>

<DIV> </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">

Subject: Re: Delays-what do you guys use?
Posted by [TCB](#) on Sat, 14 Jan 2006 23:44:22 GMT
[View Forum Message](#) <> [Reply to Message](#)

DIV>

<DIV>Cubase has asked me the question: =

```

</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Pending Connections:&nbsp; Direct =
Music/Midex=20
3.1.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Should this be assigned to my =
MIDI=20
card?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>It isn't listed as one of the =
options.&nbsp;=20
The only thing</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Midi related is Midi Map.&nbsp; =
Is this where=20
it should be?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Everything is working now with it =
assigned to=20
the</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Delta 66 A-B out.&nbsp; =
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I am in need of a new ide =
drive.&nbsp; Is=20
Seagate the current</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>'go to' drive company?&nbsp; I'm =
looking at=20
the 7200 -&nbsp;8 meg cache job.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Thanks for all your =
answers.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial=20
size=3D2></FONT>&nbsp;</DIV></BLOCKQUOTE></BLOCKQUOTE>
></BLOCKQUOTE></BODY>
></HTML>

```

-----=_NextPart_000_0061_01C62859.1C12EAC0--I haven't used the Digitech JamMan.

Just looking at the specs: With an additional 2GB CF card it has the same max memory of 6ish hours. With the optional pedal you can switch to entirely different loops, but I don't know if you can do that on the fly without stopping the music. If you can, that would be a big plus.

OTOH the GNX4 can loop stereo tracks, the JamMan is mono.

GNX 4 is about \$550, JamMan about \$300. You get a lot for the extra \$150 - amp modeling, FX modeling, stereo XLR output, 8 track recorder,

expression pedal.

But if you already have that stuff covered, if mono is OK, and especially if the JamMan switches loops on the fly, it could be a useful box.

The JamMan comes with a 128MB CF card, I guess that'd be OK for the first week or so. :^) The GNX didn't come with a throw-away dinko card like that, so I went right to 2GB.

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

Amuse wrote:

> Thanks Jamie, much appreciated. On a side note, how do the looping functions
> of the GNX4 compare to the JamMan pedal?
>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:43e1611c@linux...
>> I considered GR1 and decided against it. GR1 had really limited control
>> hardware. Then I considered GR11 when it came out. GR11 looks more usable.
>>
>> Looping is one of the things on my list. The GNX4 has looping features
>> plus an 8 track recorder. I don't know if GR11's "Loop Machine" feature
>> is better or not. The description is pretty sparse on their web site.
>>
>> The GNX4's looping is simple. Hit the record button and off you go.
>> Countdown is optional. Hit record again and it loops, or hit play and it
>> loops but you can record your next part on new tracks (up to 8 tracks,
>> although any track can be looped over with multiple overdubs so you can
>> have many more than 8 parts looping).
>>
>> It has undo and, if you like, a drum machine (plays back any MIDI file
>> using internal drum samples). It can quantize the loop point to the
>> nearest 8th note. What the GNX4 does not do is allow building up
>> different sections (like verse and chorus) and switching between them on
>> the fly. You loop one section and that's it.
>>
>> I have the extra pedal for controlling looping, which keeps the main
>> footswitches free for switching amps and such. Except that it still
>> requires a bit of dancing on the main footswitches to get to a new song
>> for clear looping, or on the remote switches to delete the last loop
>> tracks in order to start over.
>>
>> Having never played GR, I have not compared the amp modeling between
>> GR11 and the GNX4.
>>

>> Overall I have been happy with the GNX4. I like that it include both
>> stereo XLR and 1/4 stereo outputs and that it can mix guitar, mic and two
>> line inputs. I like that it uses robust CF media for recording, looping
>> and playback, so I don't have to depend on a hard drive at gigs. The
>> GNX4 includes very playable amp models and the FX are decent. Setup at a
>> show is quick and uncomplicated (well, it was until I added a guitar
>> synth to the rig).
>>
>> I have a wish list for the GNX5, which I've discussed with Digitech...
>>
>> Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>>
>>
>> Amuse wrote:
>>> Was it Guitar Rig or Guitar Rig II that you considered? The new version
> has
>>> an integrated audio interface, in a much improved Rig Kontrol. But one
> of
>>> the main things that attracted me was the new "Loop Station". I already
> have
>>> a POD but I'm not that into it's sounds when it comes to recording.
>>>
>>> I agree, that for live use it's a bit of a drag to rely on a laptop
> 100%.
>>> How do the GNX4 amp models sound compared to Guitar Rig II?
>>>
>>>
>>> "Jamie K" <Meta@Dimensional.com> wrote in message news:43e0b761@linux...
>>>> Amuse wrote:
>>>> > Anyone using this?
>>>> >
>>>>
>&

Subject: Re: Delays-what do you guys use?
Posted by [erlilo](#) on Sun, 15 Jan 2006 06:45:06 GMT
[View Forum Message](#) <> [Reply to Message](#)

;email.com" target="_blank">askme@email.com> wrote:

>
>ok.. please help... I got a new install... (new motherboard, drive, etc) I
>am on win 2000 as usual. I install everything as usual... but when I click
>on the paris icon... I get an error. "PARIS_studioControlLibrary" could not
>be found. I can't figure this one out. Anyone know what that means? I

>see schzero for the card in the devices... I am stumped. It's like the paris
>installer isn't working... any help please?well that sure would explain the random digi noise i was
getting in
logic but now that it's crashing if you breathe around it i'll deal
with that issue later.

On Fri, 3 Feb 2006 00:27:35 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I'm just having such a gret time in *nativeville* these days. So much to
>learn. I've been getting crackling inmy audio when streaming tracks from
>Cubase to Paris when using large numbers of UAD-1 plugins. Well, come to
>find out, there's more fun to be had in tweakville.....

>

>Here's some info on PCI latency.

>

><http://www.soundonsound.com/sos/Oct04/articles/pcnotes.htm>

>

><http://www.uaudio.com/webzine/2005/june/index5.html>

>

><http://mark-knutson.com/t3/>

>

><http://downloads.guru3d.com/download.php?det=951>

>

>From what I can determine from reading a few threads about this, PCI latency
>is the amount of "wait" time PCI is allocated to communicate with any given
>peripheral. A high PCI Latency setting takes more PCI bus time than another
>device with a lower setting. Normally, the PCI Latency Timer is set to 32
>cycles. This means the active PCI device has to complete its transactions
>within 32 clock cycles or hand it over to the next PCI device. As you can
>see, a device, like a video card which has a setting of 248 essentially
>"hogs" the PCI Bus.

>

>PCI latency timers are a mechanism for PCI bus-mastering devices to share
>the PCI bus fairly. A device such as the RME 9652 gains bus ownership and
>the clock counts down based on the latency setting. In our case the RME
>9652 specifies a clock count of 255 (unlike most devices which accept the
>default count set equally for other devices on the the PCI bus). You might
>want to check the default PCI latency for the MADI.

>

>In most cases the healthy level for setting this is around 32-64, but can
>sometimes be higher for various sound cards or video cards reaching to the
>upward amounts of 128.

>

>The 255 requested by RME HDSP cards seems to be wayyyyyy on the high side.
>(which is in fact the maximum value available). I understand that setting
>this value too low can can interrupt transfers unnecessarily and hurt the
>9652's performance, but setting the value too high can cause other devices

>to wait longer than they should have too, therefore overflowing their
>buffers. this can be really problematic with some network cards (and I'm
>using a Marvel onboard LAN so I'll have to check this further.
>
>I used the Doubledawg PCI latency utility to tweak my PCI latency settings
>a bit. I dropped the latency of the Matrox G450 to 32, switched my UAD-1
>cards from 128 to 64 in the UAD-1 control panel and backed the latency of my
>HDSP 9652 cards from 255 to 248. This, plus changing to buffers in my RME
>control panel to 2048 has solved my problem with *crackling* of the audio
>with 15 UAD-1 plugins using 40% of the available CPU resources of the cards.
>Any more than this and the crackling returns so this is definitely an issue
>with the UAD-1 cards. Since my UAD and RME cards are in a Magma, tweaking
>the settings for the PCI-PCI bridge (perhaps increasing them in this case
>while lowering the latency timing on the cards themselves) might be a fix.
>It's going to be interesting.....and as I suspected.....it never ends.
>
>;o)
>
>Hi Rick,

I know about the .dll and it is sitting in proper folder and I even copied
it back to the emu/paris folder, but I still get the error. It's not the
EDS card, cause I see it in the devices... it's something with the software.
I am stumped.

I have been using Paris on 2000 for a few years. In fact I switched to 2000
before Matt released the final(beta) driver. I despise XP and hate it bloated
secret call backs to Microsoft... (monitor zdnet tech news for that info)
and it disgusts me that I have to talk to some person in India if I want
to reload windows and justify why I have to reload windows and assure them
it is not loaded on another pc. It's all phoney and ridiculous, so no more
XP for me.

Anyway, any thoughts to what might be happening (or not happening). I have
reloaded paris on a few pc's because of a new motherboard and never encountered
thi problem. *shrug*

rick <parnell68@hotmail.com> wrote:
>the control library in your program/emu paris folder below the cfg etc
>file.
>
>i didn't know paris liked win2000.
>
>On 3 Feb 2006 12:07:02 +1000, "Ed" <askme@email.com> wrote:
>
>>
>>ok.. please help... I got a new install... (new motherboard, drive, etc)
I

>>am on win 2000 as usual. I install everything as usual... but when I click
>>on the paris icon... I get an error. "PARIS_studioControlLibrary" could
not
>>be found. I can't figure this one out. Anyone know what that means?
I
>>see schzero for the card in the devices... I am stumped. It's like the
paris
>>installer isn't working... any help please?
>Where'd you get them?
rod
"Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>Yea Rich, I went with the Dyn BM6As, should be in next Wednesday. Keep you
>guys posted.
>
>
>"rich" <studiodog_99@yahoo.com> wrote in message news:43e224cd\$1@linux...
>>
>> Rob - did you settle on the Dyna monitors - EM had a review of them in
the
>> I think it was Dec mag. (the one with the year end awards etc) you might
>> want to take a look at it... I'm still looking but my small budget
>(project
>> studio here) seems to take to the Truths, samsons or alesis. I have a
>friend
>> who has the Events 20/20 but when I check his mixes they are always bass
>> heavy so I'm a bit leary of those...
>>
>>
>> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>> >Manual, what manual???
>> >Opps...!! did I say that out loud?
>> >
>> >
>> >
>> >"John" <no@no.com> wrote in message news:43e0a722\$1@linux...
>> >> Isn't that in the manual? hehe
>> >>
>> >> Rob Arsenault wrote:
>> >> > To move automation points sideways, select em , hold shift and drag
>> em.
>> >> > After 6 years with Paris, discovered this one tonight, go figure.
>> >> >

Subject: Re: Delays-what do you guys use?
Posted by [TCB](#) on Sun, 15 Jan 2006 08:19:21 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
r />
>> >> > Wonder what else I missed...??
>> >> > Rob A
>> >> >
>> >> >
>> >> >
>> >> >
>> >> >
>> >
>> >
>>
>
>i gots me some BM15p's here..pretty dang good.
```

"Rod Lincoln" <rlincoln@kc.rr.com> wrote:

```
>
>Where'd you get them?
>rod
>"Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>Yea Rich, I went with the Dyn BM6As, should be in next Wednesday. Keep
you
>>guys posted.
>>
>>
>>"rich" <studiodog_99@yahoo.com> wrote in message news:43e224cd$1@linux...
>>>
>>> Rob - did you settle on the Dyna monitors - EM had a review of them in
>the
>>> I think it was Dec mag. (the one with the year end awards etc) you might
>>> want to take a look at it... I'm still looking but my small budget
>>(project
>>> studio here) seems to take to the Truths, samsons or alesis. I have
a
>>friend
>>> who has the Events 20/20 but when I check his mixes they are always bass
>>> heavy so I'm a bit leary of those...
>>>
>>>
>>> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:
>>> >Manual, what manual???
>>> >Opps...!! did I say that out loud?
>>> >
>>> >
>>> >
>>> >"John" <no@no.com> wrote in message news:43e0a722$1@linux...
>>> >> Isn't that in the manual? hehe
>>> >>
```

>>> >> Rob Arsenault wrote:
>>> >> > To move automation points sideways, select em , hold shift and drag
>>> em.
>>> >> > After 6 years with Paris, discovered this one tonight, go figure.
>>> >> >
>>> >> > Wonder what else I missed...??
>>> >> > Rob A
>>> >> >
>>> >> >
>>> >> >
>>> >> >
>>> >> >
>>> >
>>> >
>>>
>>
>>
>What if I just duplicate the bass tracks until there are enough of them to
just kick the kick's ass.....huh???.....wouldn't that be more fun

;oP

(actually, flipping the phase on one of the mic'ed cab tracks did the trick,
but I'll give your EQ settings a spin)

thanks,

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:b5a6u1dhoifvhcni9kmdvbd93jdeqs1q3d@4ax.com...
> have you tried just one cab and one di? try cutting the bass at 60 hz
> and boost between 250 and 400 then at 1.9.
>
> On Thu, 2 Feb 2006 07:48:48 -0700, "DJ"
> <animix_spam-this-ahole_@animas.net> wrote:
>
> >Well, so I'm mixing this song and I've got a Bass DI, and two mic'ed bass
> >tracks. Damn thing is making me nuts because it keeps disappearing in the
> >mix. when I raise the level of the kickcan you guess
why?????
> >
> >Man.....I'm working too many hours right now.
> >
> >;oP
> >
>Many people with multiple UAD-1 cards in Magma systems have reported similar
issues. Magma is planning to release a PCI Express converter card that will
allow your system to run from a PCI-E slot in the near future. This, combined

card from UA.
g

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

>I'm just having such a gret time in *nativeville* these days. So much to
>learn. I've been getting crackling inmy audio when streaming tracks from
>Cubase to Paris when using large numbers of UAD-1 plugins. Well, come to
>find out, there's more fun to be had in tweakville.....

>

>Here's some info on PCI latency.

>

><http://www.soundonsound.com/sos/Oct04/articles/pcnotes.htm>

>

><http://www.uaudio.com/webzine/2005/june/index5.html>

>

><http://mark-knutson.com/t3/>

>

><http://downloads.guru3d.com/download.php?det=951>

>

>From what I can determine from reading a few threads about this, PCI latency
>is the amount of "wait" time PCI is allocated to communicate with any given
>peripheral. A high PCI Latency setting takes more PCI bus time than another
>device with a lower setting. Normally, the PCI Latency Timer is set to 32
>cycles. This means the active PCI device has to complete its transactions
>within 32 clock cycles or hand it over to the next PCI device. As you can
>see, a device, like a video card which has a setting of 248 essentially
>"hogs" the PCI Bus.

>

>PCI latency timers are a mechanism for PCI bus-mastering devices to share
>the PCI bus fairly. A device such as the RME 9652 gains bus ownership and
>the clock counts down based on the latency setting. In our case the RME
>9652 specifies a clock count of 255 (unlike most devices which accept the
>default count set equally for other devices on the the PCI bus). You might
>want to check the default PCI latency for the MADI.

>

>In most cases the healthy level for setting this is around 32-64, but can
>sometimes be higher for various sound cards or video cards reaching to the
>upward amounts of 128.

>

>The 255 requested by RME HDSP cards seems to be wayyyyyy on the high side.
>(which is in fact the maximum value available). I understand that setting
>this value too low can can interrupt transfers unnecessarily and hurt the
>9652's performance, but setting the value too high can cause other devices
>to wait longer than they should have too, therefore overflowing their
>buffers. this can be really problematic with some network cards (and I'm
>using a Marvel onboard LAN so I'll have to check this further.

>
>I used the Doubledawg PCI latency utility to tweak my PCI latency settings
>a bit. I dropped the latency of the Matrox G450 to 32, switched my UAD-1
>cards from 128 to 64 in the UAD-1 control panel and backed the latency of
my
>HDSP 9652 cards from 255 to 248. This, plus changing to buffers in my RME
>control panel to 2048 has solved my problem with *crackling* of the audio
>with 15 UAD-1 plugins using 40% of the available CPU resources of the cards.
>Any more than this and the crackling returns so this is definitely an issue
>with the UAD-1 cards. Since my UAD and RME cards are in a Magma, tweaking
>the settings for the PCI-PCI bridge (perhaps increasing them in this case
>while lowering the latency timing on the cards themselves) might be a fix.
>It's going to be interesting.....and as I suspected.....it never ends.
>
>;o)
>
>
>LOL LMAO LOL

Thanks DJ,
It's been a while for a post to have me really laughing, and just
when I thought I had done it all in the studio you prove me wrong.
Thanks for sharing the lesson with us.
-Will

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>....somebody kick me. There was a reason.....not a good enough reason,
but
>a reason nonetheless. Unless you've got a major repeater, don't waste your
>time. Not worth the grief.
>
>I must say though, that if you're into stuff like getting your mix perfect
>after hours of tweaking and then when it's *exactly* right because you've
>spent all night working on it and then as you move your mouse toward the
top
>of the GUI to save the project, your computer locks up and the screen
>actually goes black, not blue a

Subject: Re: Delays-what do you guys use?
Posted by [erlilo](#) on Sun, 15 Jan 2006 10:29:19 GMT
[View Forum Message](#) <> [Reply to Message](#)

> >problem running 4 x UAD cards. I just wonder if the PCI latency would be
> an

> >issue on this machine under heavy plugin loads also, even though it wouldn't
> >be hosting a playback application(unlessVstack could be considered a
> >playback app)
> >
>Lots of questions about the Focusrite Saffire.

- 1) How are the mic pres? I heard good and bad???
- 2) What about latency when monitoring/tracking?
- 3) How are the plugins?
- 4) How many plugins can you use with the on board DSP?
- 5) Is there any latency when using plugins with the DSP?
- 6) Can you cut tracks dry, then add the DSP effects later?
- 7) Any thoughts on the control software that comes with it?
- 8) Are there any drawbacks the the Saffire?

Thanks in advance!

JamesI used to frequent these boards back when Chuck still had it. Unfortunately, I have since moved on from PARIS. However, I still have 3 EDS cards, a 442, (2) MEC's an ADAT Module and (2) each of the 24 bit i/o. I am looking to sell them all. If any of you are interested, please e mail me here wayneatavericomdotcom Sorry about the phonetics. Anyway, would be cool to off load this equipment to you folks still using Paris. Thanks.

Wayne Davis
Avericom Communications
846 Route 73 South
West Berlin, NJ 08091James,

I received one around xmas time to use for recording my band live, but haven't had a chance to really put it through it's paces yet. I messed around just playing my guitar through it just to make sure it worked and was ready to go. I haven't tried the mic pre's yet, but have also heard both good and bad reviews. I did try out the DSP plug-ins with my guitar and didn't notice any additional latency. I was using the Cubase LE software that came with the Saffire and I believe I had the buffer set to 128. Anyway, the latency was low enough that I didn't notice it. That was with all DSP plug-ins engaged. I didn't find the plug-ins to be anything that knocked my socks off, but again, haven't really worked them. The comp and EQ were adequate. The verb seemed kind of cheesy. The guitar amp simulation was

not good. Each of the four inputs has one each of the four DSP plug-ins available. The software interface is ok, but I would have laid things out differently. It's nothing you can't learn in two minutes. The color scheme of the software version that came with mine was very difficult to read on the screen, but a download of the most recent version fixed that little bug. The on board DSP only works while tracking. They do include native versions of the plug-ins that can be used just like any other native plugs. Sorry I can't be of much more help at this time. If you're not in a big hurry, ask again in a month or so and maybe I'll have had more time with it.

Tony

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:43e3c377\$1@linux...

>

> Lots of questions about the Focusrite Saffire.

>

> 1) How are the mic pres? I heard good and bad???

>

> 2) What about latency when monitoring/tracking?

>

> 3) How are the plugins?

>

> 4) How many plugins can you use with the on board DSP?

>

> 5) Is there any latency when using plugins with the DSP?

>

> 6) Can you cut tracks dry, then add the DSP effects later?

>

> 7) Any thoughts on the control software that comes with it?

>

> 8) Are there any drawbacks the the Saffire?

>

> Thanks in advance!

>

> James"Tony Benson" <tony@standinghampton.com> wrote:

>James,

>

>I received one around xmas time to use for recording my band live, but
>haven't had a chance to really put it through it's paces yet. I messed
>around just playing my guitar through it just to make sure it worked and
was

>ready to go. I haven't tried the mic pre's yet, but have also heard both

>good and bad reviews. I did try out the DSP plug-ins with my guitar and

>didn't notice any additional latency. I was using the Cubase LE software
>that came with the Saffire and I believe I had the buffer set to 128.
>Anyway, the latency was low enough that I didn't notice it. That was with
>all DSP plug-ins engaged. I didn't find the plug-ins to be anything that
>knocked my socks off, but again, haven't really worked them. The comp and
EQ
>were adequate. The verb seemed kind of cheesy. The guitar amp simulation
was
>not good. Each of the four inputs has one each of the four DSP plug-ins
>available. The software interface is ok, but I would have laid things out
>differently. It's nothing you can't learn in two minutes. The color scheme
>of the software version that came with mine was very difficult to read on
>the screen, but a download of the most recent version fixed that little
bug.
>The on board DSP only works while tracking. They do include native versions
>of the plug-ins that can be used just like any other native plugs. Sorry
I
>can't be of much more help at this time. If you're not in a big hurry, ask
>again in a month or so and maybe I'll have had more time with it.
>
>Tony

Hey Tony! The saffire has the advantage of the DSP, the new Saffire Pro
26I/O does not have the DSP chip for effects, only software plugins: (
I'm thinking about getting the Saffire Pro 26 I/O.

Please let me know what you think.

Thanks!

James

>
>
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:43e3c377\$1@linux...
>>
>> Lots of questions about the Focusrite Saffire.

>>
>> 1) How are the mic pres? I heard good and bad???
>>
>> 2) What about latency when monitoring/tracking?
>>
>> 3) How are the plugins?
>>
>> 4) How many plugins can you use with the on board DSP?
>>
>> 5) Is there any latency when using plugins with the DSP?
>>
>> 6) Can you cut tracks dry, then add the DSP effects later?
>>
>> 7) Any thoughts on the control software that comes with it?
>>
>> 8) Are there any drawbacks the the Saffire?
>>
>> Thanks in advance!
>>
>> James
>
>Not sure if you are joking or going crazy!

Install UAD-1 cards on second computer.
Use any app like Cubase to host the plugins.
Send audio back and forth with ADAT optical.
Link Soundcards with ADAT Clock.
Done.
No MIDI, No ADAT Sync, No systemlink, etc.

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

>Hmmmm.....I see what you mean. Seems I've got something here that is a bit
>better (and beyond) systemlink anyway. Theoretically, I could split off
one
>of my HDSP cards and a couple of the UAD-1 cards, install them on my second
>computer, install Cubase SE (or any other PC compatible audio app which
has
>PDC) on the second computer, use my network to transfer some tracks (like
>the drum submix and bass instruments) to one computer and the rest of the
>audio to the other computer, run ADAT sync cables from ADAT cards in my
MECs
>to the audio cards in the two different comps, then apply the UAD-1 FX to
>the tracks on both computers which are controlled by ADAT sync from the
>Paris transport. this would be superior to systemlink, most likely. the
>downside to this is that during a lot of my mix process, I am just playing
>back using the Cubase SX transport, streaming the audio via lightpipe
>feeding Paris with the monitor bus in Paris feeding my DAC-1 . reference

>system. I only use the Paris transport to slave the Cubase DAW during the
>last phase of the mix when I'm automating tracks and panning in Paris and
>then subsequently bounding down using the Paris mix bus. In order to have
>both computers running in sync *without* being controlled by Paris ADAT
>sync, (which is most of the time I'm mixing) I would need to use a
>Systemlink compatible Steiny product and have a spdif connection between
>the two Steiny machines. I guess, after I finish tracking in Paris, sending
>and the tracks from Paris via LAN to WL5 on the Cubase DAW for batch
>conversion to .wav, I could then further transfer them from the primary
>Cubase DAW to the secondary Cubase DAW via LAN, then get a couple of my
>UAD-1 cards authorized for the second DAW.

>

>This shouldn't take over a couple of weeks to set up and stabilize and would
>involve mixing on three x DAWs plus another comp running as a standalone
FX

>processor instead of just two DAWs plus another one running as a standalone
>FX processor.

>

>Hell manpiece of cake.

>

>;o)

>

>(actually, I'm not sure, but I think that I may not be quite crazy enough
to

>want to deal with this much crap)

>I need all of my ADAT optical outputs to be sending to Paris, not back and
forth between two computers running Cubase. All RME ADAT optical outputs
would need to be feeding Paris ADAT inputs, thus, when mixing in cubase SX
only the ADAT outputs would still be monitored through Paris but the two
Cubase computers would need to be timeline synced to each other and
controlled by the Steinberg Houston controller. Then at final mixdown, both
Cubase computers would need to be slaved to Paris. No ADAT inputs between
the Cubase computers at all.

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:43e3f190\$1@linux...

>

> Not sure if you are joking or going crazy!

>

> Install UAD-1 cards on second computer.

> Use any app like Cubase t