
Subject: Looks like the Mayans were neally right... ;o)

Posted by [Kim](#) on Mon, 10 Oct 2005 23:45:00 GMT

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mcast.net" target="_blank">arpeggio@comcast.net>=20
wrote =3D
>in message=3D20
> <A href=3D3D" <A=20
=
href=3D'news:436ba859@linux">news:436ba859@linux...</DIV'>news:436ba8=
59@linux">news:436ba859@linux...</DIV>
> =20
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<DIV>Thanks for the help =
Gene and=20
=3D
>Aaron.</DIV>
> <DIV>=20
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> <DIV>>Some of the old 166 =
compressors with=20
the original DBX VCA do =3D
>sound=3D20
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good.
>Closer to a 160VU than any other DBX.=20
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> <DIV> </DIV>
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<DIV>The problem is that =
my 166 needs=20
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> repair. It's not worth repairing=20
if</DIV>
> <DIV><FONT =
face=3D3DArial=20
size=3D3D2>it isn't the model Gene refers =3D
>to. I=20
bought=3D20
> the 166 for \$1,000 when they=20
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> <DIV><FONT =
face=3D3DArial=20
size=3D3D2>came out. I had to wait for =3D
>delivery to=20
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> store. I'm pretty sure it was out of=20
the</DIV>
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face=3D3DArial=20
size=3D3D2>first run. I am running the =3D
>serial=20
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> by DBX to see what they say.=20
Also</DIV>
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face=3D3DArial=20
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>field. =
I=3D20
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might call Eric at Earth Works.</DIV>
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<DIV>=20
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> <DIV><FONT face=3D3DArial =
size=3D3D2>Thanks=20
for the info,</DIV>
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<DIV><FONT=20
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size=3D3D2>Tom</DIV>
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size=3D3D2>Cujo,</DIV>
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=3D
>New=3D20
>Alliance?</DIV>
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DIV><FONT=20
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><style=3D3D"PADDING-RIGHT:=20
0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: =
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solid; MARGIN-RIGHT: 0px">
> <DIV>"cujo"=20
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'>mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio</A=
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>.com>=3D20
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href=3D'news:436cc85e\$1 @linux">news:436cc85e\$1 @linux...</DIV>
<BR'=
>news:436cc85e\$1 @linux">news:436cc85e\$1 @linux...</DIV>=

<BR>=3D
>How=20
do=3D20
> I know how old one is. I thin mine is about 15 =
years or=20
more.
Tom,
=3D
>do you=3D20
> know a =
repair guy=20
named Bo Dixon here in Boston? He works out
of=20
=3D
>the=3D20
> basemant at New Alliance. He has =
done a few=20
small things for me =3D
>that
all=3D20
> =
work well. I=20
have also heard some mixed reviews=20
=
=3D
 >though.

 "Aaron=3D20
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Allen"=20
<<A =3D
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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:
>
> Last time I talked =
w/DBx, Tom=20

Cram was >the dude<> I spoke with, super<>
<><>guy/real helpful. I highly recommend =
<>him, he<>
was<> instrumental in =
helping<>

Subject: Re: Looks like the Mayans were neally right... ;o)
Posted by [gene lennon](#) on Tue, 11 Oct 2005 02:06:58 GMT
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t;<> Bruhl" <><>A =
<><>"<A=20
=
href="mailto:arpeggio@comcast.net">arpeggio@comcast.net=<>'>mailto=
:arpeggio@comcast.net" <>arpeggio@comcast.net<>/A<><>=<><><>g=
t;<>=<>
wrote:<><> <><><> =<><> <> =
<><><>=<>
<>Gene,<><> =<><><>I have=<><><> a =
very early 166<>
and a 161VU. Is it possible=<><> they<><> <> =
<>use the<>
same vca?!?! I =<><>couldn't find=<><><> anything =
out doing<>
a<><><><><> <><>google =<><><>search =
about=<><><> it. I<>
wonder if the new DBX (Harmon)=<><><> =<>
=<><><><><>would=<><><><><> <><> <><>have any records=<>
=<><><><>on=<><><><> that? I'd open them up and =
look<><><>=<>
=<><><><>but I'm=<><><><> not sure which component is =
the VCA.<>
=<><><><><> =<><><><><><> <><><><> <><><><><> =
<><>Any tips<>
for me to learn =<><><>more? I'll=<><><><> look inside =
for<>
clues.<><><> =<><><><> <><>Tom<><><>=<>
<><><><> I =<><><><>know the=<><><><> 163 and =
the 166 share<>
the same VCA (except as noted)=<><><><> =<>
and<><><>=<><><><><>these&am p;<><><> both have=<>
different=<><><><> envelopes-of-attack from the 161. This =
has a<>
lot<><>=<><><><><>to=<><><><><> do<><><><> =
with the<>
overall =<><><><>sound.<><><><> =<><><><> I should =
point out<>

that the person who told me about some of the
early 166 boxes was not from DBX, but
was a technician that I trusted and he
should have known. I could be wrong about this. You
should be in a good position to listen to the two units
by side. This is really the best way, anyway, particularly since many
of the older units are way overdue for a
rebuild/recalibration. Looking inside is not always helpful.
The early VCAs are not always labeled.
The attached image looks generally like most of the
early VCAs.
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"-//W3C//DTD HTML 4.0
Transitional//EN" <HTML<HEAD<META
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<
= <name=GENERATOR<STYLE</STYLE<
</HEAD<BODY=
< <bgColor=#ffffff<DIV<FONT =
face=Arial=
<size=2<Last=
< time I talked =
w/DBx, Tom Cram=
< was
< the dude =

< I=
< spoke=

with, super guy/real helpful. I highly recommend =
him, he=20
was=3D20
> =
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>instrumental=3D3D20
>in=20
helping me rebuild one of my =3D
>160's when =
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> got them a=20
few years=3D20
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>& amp;lt;/DIV>
><DIV& ;=
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> face=3D3D3DArial =
size=3D3D3D2>=20
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bxpro.com">tcramp=3D
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com</DIV>
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</DIV>
><DIV& p;gt;<FONT=20
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>face=3D3D3DArial=3D20
> =20
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size=3D3D3D2>AA</DIV& gt;
><BLOCKQUOTE=3D=
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> =20
dir=3D3D3Dltr=3D3D20
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PADDING-LEFT:=20
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>5px;=3D20
> MARGIN-LEFT: 5px; =
=3D3D
>BORDER-LEFT:=20
#000000 2px solid; =3D
>MARGIN-RIGHT:=3D20
> =20
0px">
> <DIV>"Tom Bruhl"=20
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><A=3D3D20
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>o@comcast.net">arpeggio@comcast.net<=
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wrote =3D3D
>in message=3D3D20
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;...</DIV'>news:436ba8=3D
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>compressors with=3D20
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>my 166 needs=3D20
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isn't the model Gene=20
refers =3D3D</BR>>to. I=3D20
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Also</DIV></BR> ;> </DIV></FONT=20
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>face=3D3D3DArial=3D20
> size=3D3D3D2>looking =
for specialists=20
in this =3D3D</BR>>field. =3D
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> might call Eric at Earth=20
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</DIV></FONT face=3D3D3DArial=20
size=3D3D3D2>=3D20
> =
</DIV></BR>>=20
</DIV></FONT face=3D3D3DArial=20

>Thanks
 for the=20
info,</DIV>
>=20

</DIV><FONT=3D20
> face=3D3D3DArial=20

 >size=3D3D3D2>Tom< /DIV>
>=20

> </DIV> </DIV>
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><BLOCKQUOTE=3D3D20
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> =20
style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT:=20
5px;=3D20
> =3D3D
>BORDER-LEFT: #000000 2px =
solid;=20
MARGIN-RIGHT:=3D20
> 0px">
> =
</DIV>"gene=20
lennon"=3D20
> <<A=3D3D20
>=20
=3D3D
>href=3D3D3D"<A=3D20
> =20
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>href=3D3D'mailto:glennon@NOSPmyrealbox.com">glennon@NOSPmyr=
ealbox.com&a=3D
>mp;g'>mailto:glennon@NOSPmyrealbo=
x.com">glennon@NOSPmyrealbox.com</=3D
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>href=3D3D'news:436b89f4\$1 @linux">news:436b89f4\$1 @linux</=
A>...</DIV>
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>'>news:436b89f4\$1 @linux"&=
gt;news:436b89f4\$1 @linux...</DIV>=3D
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om=3D3D
>=3D3D20&a mp;lt;BR>>=20
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>:arpegio@comcast.net">arpegio=
@comcast.net>=3D3D20
&g=3D
>t; =

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wrote:
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>have a=3D20
> very early 166 =
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>and=20
a=3D3D20
> 161VU. =3D
>ls it=3D20
> =
possible=20
they
>use the same vca?!?! l=3D20
> =20
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> couldn't find anything out doing=20
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> a=3D3D3D20
>google search about=20
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> would=3D3D3D20
>have any =
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> that? I'd open =
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and=3D20
> look
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>which=3D3D20
> =3D20
> component is =
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> ;Any tips for =3D
>me=20
 to=3D20
> learn=3D3D20
> more? I'll look =
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 for=3D20
> =
 clues.
>Tom
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>I know=20
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>the=3D20
> 163=3D3D20
> and =
 the 166 share=20
 the same VCA =3D
>(except as=3D20
> noted) and=20
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>have=3D3D20
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> different envelopes-of-attack from the 161. This =
 has a lot=20
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>do
>with =
 the=3D3D20
>=20
 overall =3D
>
> sound.
>I should point out =
 that the=20
 person who told me =
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>about=3D20
> =20
 some=3D3D20
> of the early 166
>boxes =
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>was not=20
 from=3D20
> DBX, but was a technician =
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>that=20
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>I=3D3D20
> trusted=3D20
> and he=20
 should
>have known. I could be wrong about=3D20
> =20
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>this.
>You=3D 3D20
> should be =
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>in a=20
 good=3D20
> position to listen to the two units side=20
 =3D
>by=3D3D20
> =3D20
> =
 side.
>This is really=20
 the best way anyway, particularly since=3D20
> =20
 many
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>=20
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>older
>units are=3D20
> way overdue for =

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> =20
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> >=3D3D
>rebuild/recalibration .
>Looking=3D3D=
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>p; =3D20
> inside is not always =
 helpful. The early=20
 VCAs are not=3D20
> always=3D3D20
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> >labeled.

>The=3D20
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 image looks generally like most=3D20
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>the=3D3D2 0
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 >VCAs.
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 >ML>
><BR&g t;></BLOCKQUOTE&g=
</BODY></HTML>
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></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0072_01C5E1FC.F6CCEB00--Hey, congrats on the new digs! She's a
beaut....
jef

Kim wrote:

>Well, I'm officially in and living on my own for the first time ever. :o)

>It's been an adventure and a lot of work in the move.

>

>The guts of home is here. I've still got some minor stuff to move... one
>keyboard and it's indoor stand, and various other accessories, but overall
>things here are set up and happenning. The Paris system hasn't been set up
>yet mind you. It's in peices awaiting me to work out a method of getting
>the Paris desk inside. ;o) When I built the desk it was built to use, not
>built to move, or get in and out. ;o)

>

>But overall, the kitchen works... the lounge works... the bedroom works...
> the toilet works... the phone works... mind you the internet doesn't
>work yet. I'm currently on some kind of wireless "go anywhere" system my
>work is trialing (fortunately) on my laptop. It's due to be connected next
>week though, and once that happens the newsgroup server will be moving with
>me. It's currently sitting in my old bedroom at my previous residence in
>an empty room. Doing it's job still I see though. ;o)

>

>The great news is that this Friday night PBS radio are playing some great
>funk! The other great news is that I have fantastic TV reception here compared
>to the old place. I can pick up every free to air channel better than I've
>ever seen before through the main antenna in the lounge, and quite well through
>my dodgy rabbit ears in my bedroom. I'm enjoying picking up ABC and SBS for
>once, the "government" and "world" TV stations.

>

>Living on my own is certainly a new thing. I have very little cash though
>at the moment, as I spent it all on those little bits that you don't know
>you don't have until you move out of the share house and go "Hold on! I don't
>have a..." ;o)

>

>It's going to be fun though. It's wonderful to live somewhere you can watch
>what you want, see who you want, put on the CD you want, listen to the radio
>station you want, and not be questioned about the whole thing. :o)

>

>Life is good. :o)

>

>Cheers,

>Kim.

>rick <parnell68@hotmail.com> wrote:

>a southern or jersey accent would probably be your best bet...since

>you already talk funny. ;o)

>

gl think this mic will work for anything you throw at it. As with any other mic, whether or not it will be the best mic for the job will depend on the source/mic/preamp interaction. I don't have a U47 here, but I'd guess from the comparisons I've heard that it would work nicely on the same kind of sources that you would use this kind of mic for. I have had good success using it with both male and female vocalists, though I haven't used it on projects in the rock genre. When I think of rock, I think of an SM57 into a Neve'esque kinda' preamp so that the singer can stick the mic down his throat if he wants to and the capsule won't collapse.

;o)

"cujo" <chris@applemanstudio.com> wrote in message news:436ad457\$1@linux...

>

>

>

> Hey Deej,

> I know you have a SE Gemini,

> Can you tell me what you think it would do on rock vocals?

> I know you do a ton of acoustic stuff, will this thing get attitude?

> Is it too whispy for that? Is it harsh or sibilant?

> How is the noise floor? Could it hold up in front of a drum kit?

>

> Please tell all ASAP, as I may have a deal on one.

>I wish I had read this before I went. grrr. I was 2 feet from em for

the entire night. ahhhhhhhhhh Try posting in the discussion board at

<http://www.spyrogyra.com> They say it's an ADK but no model number, but if you ask there they might say. Show was great.

Chris Lang wrote:

> See if you can spot what kind of mic set-up Jay Beckenstein is using. Just

> curious,

>

> Chris

>

>

> John <no@no.com> wrote:

>

>>Yay baby!

>

>Tony,

I just sent you a few MP3's with some info about what mics were used on what instruments.

Deej

"Tony Benson" <tony@standinghampton.com> wrote in message news:43691710\$1@linux...

> I remember DJ had done some mic comparisons a while back and some other
> various test recordings, etc. I'm sure others have done similar
> "experiments". If anyone has any audio files, songs, pictures,
instructions,

> tips, heck anything they'd like to post on the net for easy access by
> others, I'm offering space on my web server to host the files. I've got a
> good hosting package and don't use anywhere close to my bandwidth or
storage

> limits. Anyway, anyone who wants to make basically anything (music and/or
> PARIS related that is) available through the web, send me an email. If the
> files aren't too big (10 megs or smaller) you can just email them and I'll
> create a folder on my site for you and post a link back here on the group.
> If they're big files, you can send me a disc and I'll post it up.

>
> Email me at this address: tony@mercysakes.com. This address can handle
> bigger files.

>
> Tony

>
> Check out Tom Bruhl's mic shootout files here:

>
> <http://www.mercysakes.com/paris/tbruhl110105>

>
>Right now my partner is using Nuendo via RME and Layla (soon to be replaced)
converters with no external clock...he is going to be switching to SawStudio
in the very very near future so that will be one of several platforms I will
be running on my second machine.

Don

"cujo" <chris@nospamapplemanstudio.com> wrote in message news:436cdb42\$1@linux...

>
>
> Does the guy that does the tracking sync to an external WC?

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

>>Presently running a pair Noteperfect Alpha Pro via a Hafler P1500...so far

>
>>mixes are translating well on other systems including other studios in
>>town.
>
>>Only thing I have to be aware of is my room is a tad hot in the mids and
>
>>highs so I have to be careful with the bottom end...that problem I'll be
>
>>addressing shortly with acoustic treatments
>>
>>All in all I'd say I'm looking for a little more clarity in my mixes
>>rather
>
>>than puch as I have plenty of that
>>
>>DOn
>>
>>"cujo" <chris@nospamapplemanstudio.com> wrote in message
>>news:436c02c9\$1@linux...
>>>
>>> Also, Don, what is your monitor situation like?
>>>
>>>
>>>
>>> "benjamin" <none@a.a> wrote:
>>>> I went through this same thing recently. First thing I did was purchase
>>>> an
>>>>Apogee Big Ben. There was a noticable difference with big ben. Most
>>>>noticable in a wider sound field. It was really obvious when going back
>>>> to
>>>>internal sync. I'd say it made a good 5% increase in quality.
>>>> The next thing I did was purchase a bunch of outboard gear. I was using
>>>>
>>>>various gear in the external loops using the stock PARIS converters. The
>>>>
>>>>biggest difference was strapping a Drawmer 1968 across the master bus.
> I'm
>>>
>>>>talking 20% increase in quality. Tracks really glued together. NoLimit
>
>>>>pales
>>>>
>>>>in comparison.
>>>> Then I purchased an Apogee DA and AD-16x. Even at 20bit (via ADAT) the
>>>>
>>>>sound became less boxy, and more "pro" sounding. Increase in highs,
>>>>tighter
>>>>

>>>>bass, wider sound field. A good 10% better than the stock converters.
>>>>I have since switched to an RME/cubase SX system.
>>>>
>>>>Anyway, if I could have only made one move, it would be the 1968 across
>>> the
>>>>mix bus.
>>>>
>>>>
>>>>"Don Nafe" <dnafe@magma.ca> wrote in message news:436b91a9@linux...
>>>>> What do you think of updating with an external wordclock and a high
> end
>>>
>>>>> D/A converter in lieu of a stereo compressor
>>>>>
>>>>> Thoughts and suggestions are more than welcome
>>>>>
>>>>> Don
>>>>>
>>>>>
>>>>>
>>
>>It sounds like you still don't have Card B/MEC2 synced to your WC.
To do this you'd to:

Add the following line to your Paris.cfg file:
UseHouseSync=1

Reboot.

Go to your Paris.exe file in your EMU folder and launch Paris from that. Set your project sync source to Word Clock with whatever sample rate you prefer.

Save this project to your EMU folder as defaultproject.ppj. You can create a shortcut to this project on your desktop.

Now launch Paris from this shortcut and see if your 2nd MEC locks up.

As for syncing to Cubase.....I do it with a Paris ADAT module. You can run a sync cable from the Paris ADAT module to the ADAT sync input of the Digiface, set your RME control panel and Cubase SX and you're good to go.

"David" <nospam@nospam.com> wrote in message news:436c29ee\$1@linux...
>
> I can tell, this is obviously a question that DJ will probably know the answer
> to quick...

>
> I'm still having issues with my Paris system routing audio from my AD cards
> into the mixer on Submix 2....This is a pain in the ass..meanwhile i have
> to work, so...
>
> I can use the first 16 tracks just fine on my Paris rig, and i'm having to
> record the last 8 tracks to my Cubase/RME/Digimax LT setup. I WC everything
> together with mr Ben and i just hit record and get all 24 tracks...the last
> two times i've done this i've sent the snare track to both setups so I can
> lock them together when mixing. I really don't know if this is going to give
> me good results or not, but it almost doesn't matter, the last 6-8 tracks
> are room (I do live recordings, 1-16 are the stage, 17-24 are the room, etc)
>
> My question is, can i lock these together somehow? is SMPTE my answer? or
> should I just fukkin fix the paris rig and shut up about it.
>
> It is curious to me though, i'd like to know how to lock these tracks together
> when i go to mix in Cubase and pull all the Paris tracks in with the 8 room
> mics.
>
> Thanks,
> Davel was in a commercial studio a few nights ago when I received a call on my cell phone from an unknown number, which I did not answer. A few minutes later I took a break and punched the number into Google SMS for a reverse

If you have text messaging and have not checked out what you can do with Google SMS, you will be pleasantly surprised. My current favorite Google SMS query:
sushi 10017

To access Google SMS, send a text message to: 46645

More info here:
<http://www.google.com/sms/demo.html>

A lot of new technology is just fluff, but this is useful fluff.
Genel resemble that remark.. ;-p

--
Martin Harrington

www.lendaneer-sound.com

"rick" <parnell68@hotmail.com> wrote in message
news:1r4pm1l879vjqd54dmk7hc594hhgugeb1r@4ax.com...

>a southern or jersey accent would probably be your best bet...since
> you already talk funny. ;o)

>

> On 5 Nov 2005 10:04:34 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>>

>>rick <parnell68@hotmail.com> wrote:

>>>"I have very little cash though at the moment" that'll disappear once
>>>the first woman is invited.

>>

>>Hehe. No women yet. I have \$39 until next pay. Can't afford one. ;o)

>>

>>>congrats on being house poor...you have achieved the american dream.

>>>;o)

>>

>>And in an American styled house and all. I'll have the accent soon... ;o)

>>

>>Cheers,

>>Kim.

>>

>>>

>>>On 4 Nov 2005 21:29:05 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>>>

>>>>

>>>>

>>>>Well, I'm officially in and living on my own for the first time ever.

>>>>o)

>>>>It's been an adventure and a lot of work in the move.

>>>>

>>>>The guts of home is here. I've still got some minor stuff to move...

>>>>one

>>>>keyboard and it's indoor stand, and various other accessories, but

>>>>overall

>>>>things here are set up and happenning. The Paris system hasn't been set

>>>>up

>>>>yet mind you. It's in peices awaiting me to work out a method of getting

>>>>the Paris desk inside. ;o) When I built the desk it was built to use,

>>>>not

>>>>built to move, or get in and out. ;o)

>>>>

>>>>But overall, the kitchen works... the lounge works... the bedroom

>>>>works...

>>>> the toilet works... the phone works... mind you the internet doesn't

>>>>work yet. I'm currently on some kind of wireless "go anywhere" system my

>>>>work is trialing (fortunately) on my laptop. It's due to be connected
>>>>next
>>>>week though, and once that happens the newsgroup server will be moving
>>with
>>>>me. It's currently sitting in my old bedroom at my previous residence in
>>>>an empty room. Doing it's job still I see though. ;o)
>>>>
>>>>The great news is that this Friday night PBS radio are playing some
>>>>great
>>>>funk! The other great news is that I have fantastic TV reception here
>>>>compared
>>>>to the old place. I can pick up every free to air channel better than
>>>>I've
>>>>ever seen before through the main antenna in the lounge, and quite well
>>through
>>>>my dodgy rabbit ears in my bedroom. I'm enjoying picking up ABC and SBS
>>for
>>>>once, the "government" and "world" TV stations.
>>>>
>>>>Living on my own is certainly a new thing. I have very little cash
>>>>though
>>>>at the moment, as I spent it all on those little bits that you don't
>>>>know
>>>>you don't have until you move out of the share house and go "Hold on! I
>>don't
>>>>have a..." ;o)
>>>>
>>>>It's going to be fun though. It's wonderful to live somewhere you can
>>>>watch
>>>>what you want, see who you want, put on the CD you want, listen to the
>>radio
>>>>station you want, and not be questioned about the whole thing. :o)
>>>>
>>>>Life is good. :o)
>>>>
>>>>Cheers,
>>>>Kim.
>>>
>Well that was the original plan, but I don't know that I'm going to be able
> to get my desk into that room.

Well, you were talking about running around naked. this big window looks sort of like the display windows of the brothels in Amsterdam.....so maybe you could.....errrr.....

"Kim" <hiddenounds@hotmail.com> wrote in message news:436be528\$1@linux...
>

> "cujo" <chris@nospamapplemanstudio.com> wrote:
> >I can see that bay window featuring in to your control room somehow.
>
> Well that was the original plan, but I don't know that I'm going to be
able
> to get my desk into that room. There are actually two bay windows in the
> house. That front one is the master bedroom, and then there is a second
one
> on (based on that photo) the right of the house which is in the lounge.
Unfortunately
> it looks as if the control room will end up out the back in the sun room,
> which is a little sad because it's quite a small room and the only one in
> the house with a low ceiling. I'm still thinking about it at this stage.
> Of course the advantage of using the sun room is that over winter I'd get
> plenty of warmth and sunlight in the afternoon.
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> I was going to make the master bedroom the control room, sleep in the
second
> bedroom, and make the sunroom the guests room, but various things are
working
> against that and it doesn't look like happening that way.
>
> Cheers,
> Kim.I think there's enough of them around Melbourne for Kim's house not to
noticed.
BTW, prostitution is legal in Melbourne, so it may be a good way to get some
extra cash...get a good looking chick, (hate that expresion), to sit in the
window all day, the guys come in, and you could sell them some studio time,
especially after they've been "rested"

--

Martin Harrington
www.lendaneer-sound.com

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:436d2c7e\$1@linux...

> Well that was the original plan, but I don't know that I'm going to be
> able
>> to get my desk into that room.

>
> Well, you were talking about running around naked. this big window looks
> sort of like the display windows of the brothels in Amsterdam.....so
> maybe you could.....errrr.....

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> "Kim" <hiddensounds@hotmail.com> wrote in message news:436be528\$1@linux...

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> second
>> bedroom, and make the sunroom the guests room, but various things are
> working
>> against that and it doesn't look like happening that way.
>>
>> Cheers,
>> Kim.
>
>Or you could combine the two activities...

HEY! Didn't Jim Morrison do that already?

arggghhh

"Martin Harrington" <lendan@bigpond.net.au> wrote:
>I think there's enough of them around Melbourne for Kim's house not to
>noticed.
>BTW, prostitution is legal in Melbourne, so it may be a good way to get
>some
>extra cash...get a good looking chick, (hate that expresion), to sit in
>the
>window all day, the guys come in, and you could sell them some studio time,

>especially after they've been "rested"
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>Martin Harrington
>www.lendanear-sound.com
>
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>>> Cheers,
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>That was my feeling when it all went down, too. Emu did a big, long pre announcement
about the new Emu PARIS Pro, during which there were a whole lot of 'b' stock
items to buy at old prices - selling down inventory. And then it turns out
that even the new Emu PARIS Pro stuff was just old inventory repainted -
more selling down inventory. I really think that ID were the ones burnt
the worst in that deal because they actually spent money developing 3.0 during
that time thinking there was going to be long term growth over which they

could make their investment back.

It was a bad situation.

Mike

"JM" <notthistime@nospam.com> wrote:

>

>On the Adat ROM v.1.0 is the only version. Around 1999 I asked E P, MM,
>and

>KM if we got a newer version of the Alesis ROM chip would the Adat card
>pass

>24bits. They all got silent, look dumbfounded, and EP said I don't know

>why don't you find out and let us know. Well I was a P. dealer not their

>R & D department. I should have seen the writing on the wall, that they

>were not serious about developing the hardware. It is my opinion that
>they

>wanted to slap paint and software on the product and liquidate there inventory!

>

>

>I have thought of contacting Alesis, but I think it would take a software

>rewrite, and that is not likely to happen.

>

>JM

>

>"Suad" <suad@sail.hr> wrote:

>>Yes Aaron, you're right... that pictures are from my and my

>>friends spare components...

>>But there is a huge potential.... to make a database with revisions, ROM-s,

>>etc...

>>

>>Via software? Definitely no...

>>maybe few things from "paris information" window.

>>

>>I'm wondering is there any MEC or ADAT with ROM higher than 1.00...

>>

>>Cheers!

>>

>>Suad

>>

>>

>>"Aaron Allen" <nospam@not_here.dude> wrote in message news:436997c6@linux...

>>> This is a really good idea, but the problem is taking a working rig apart

>>>to

>>> get that info... which I'm not sure too many users can/will do. Is there

>>>a

>>> way anyone is aware of to get this kind of info w/o pulling a rig apart,

>>> say.. via software?

if occassion comes about that I do want to track something. I'll simply patch in a mic in the studio and we should be able to communicate.

Looking for a place that's good for a studio though is quite a task. It really can take over the house selection process. I've chosen to let the studio take a back seat for a bit for now. If I had have insisted on a perfect studio setup I reckon I could have spent a year looking and still come out dissapointed. My budget, desired location, and the studio simply weren't compatible. One of them had to give. Hopefully though when I leave this place I'll buy a place, and when that happens I do plan to set up the studio properly. That's a way off at the moment though. For now I want to live somewhere where I can go out and live a bit. Obviously I need the studio to be here (or I will die ;o) but if I need to do serious tracking I'm just going to have to get it done somewhere else for now, and restrict my life here mostly to just overdubs and mixdowns. Unfortunate, but hey...

Good luck with finding yourself a place.

Cheers,
Kim.

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

>

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

>>

>>"cujo" <chris@nospamapplemanstudio.com> wrote:

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>So are you going to to set it up to have a control room, plus a >separate recording room? Or are you mainly going to be tracking

>yourself & you just want a single room that works as a good
>control room that you can also mic something up in & monitor
>through headphones when you're tracking? Just curious?

>

>I'm actually looking at moving, myself... this place - which I
>thought would work out well for taking on some small projects
>in addition to doing my own stuff - is turning out to be not so
>conducive for that, after all. The couple of small outside
>projects that I've worked on here have proven that (part of the
>problem is the low ceilings, part of it is the layout of the
>place). Luckily, I got it at such a good price, that I should
>be able to turn a good profit on it if I sell, but then the
>issue becomes finding a place that DOES have the right
>configuration - which means, really, something that has a
>separate building with high ceilings, and of the right size
>overall.

>

>There are lots of places around here that have guest houses or
>what they call "mother in-law's apartments" added on, but so
>far none of them have been big enough, or they've had low
>ceilings, too. This girl I've been dating is a loan officer for
>a mortgage company, and one of her real estate agent friends
>told her about this house that's going on the market next week
>that seems to have everything I want... decent size, grass yard
>for the dogs, swimming pool, AND a separate building that is
>actually... (wait for it...) an INDOOR HANDBALL COURT!

>

>Drove by & looked at it from the outside yesterday... it is
>indeed a separate building, about 20 feet away from the house.
>The ceilings would definitely be high enough - I'm guessing
>about 16' to 18' high (it's towards the back a ways, so I could
>only guesstimate from the street), and it's big... the
>appraisal records have that building listed as 800 square feet.
>Plenty of room to build out a control room & recording room
>inside... I'm just crossing my fingers that it's a proper,
>traditional handball court, and that the floors & wall
>surfaces are wood!

>

>Neil>For now I want to live somewhere where I
can go out and live a bit

so you want a life eh?.....Blasphemy!!!!

..< Obviously I need the studio to be here (or I will die ;o)

.....hmmmm.....welllll.....OK then.

;o)

"Kim" <hiddensounds@hotmail.com> wrote in message news:436d97ce\$1 @linux...

>

>

> Basically I use the studio to track myself, and I'm also planning to do a
> bit of mixing other people's stuff. Generally I don't track much for other
> people these days. The room where the control room will end up is right
out

> the back, miles from the other rooms, but I figure what I will do is get
> an appropriate loom that I can run from the control room into maybe the
lounge

> if occassion comes about that I do want to track something. I'll simply
patch

> in a mic in the studio and we should be able to communicate.

>

> Looking for a place that's good for a studio though is quite a task. It
really

> can take over the house selection process. I've chosen to let the studio

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That's

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> Good luck with finding yourself a place.

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> Cheers,

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>

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> >Plenty of room to build out a control room & recording room
> >inside... I'm just crossing my fingers that it's a proper,
> >traditional handball court, and that the floors & wall
> >surfaces are wood!
> >
> >Neil
>Well today was sunny and 30. Beautiful again.

Tomorrow they're talking about rain though, but at least it was good for the weekend. :o)

Cheers,
Kim.

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

>Luxury...
>BTW, Sydney is 21C and cloudy/rainy.
>
>--
>Martin Harrington
>www.lendanear-sound.com
>
>"Kim" <hiddensounds@hotmail.com> wrote in message news:436c3540@linux...
>>
>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>> >>>And it's a wonderful looking day outside. :o)<<<
>>>In Melbourne ??? ;-p
>>
>> Hehe. Yes! It's 23 and not a cloud in the sky...
>>
>> ...and my mate trev's havin' a barby this arvo. ;o)
>>
>> Cheers,
>> Kim.
>
>nyuk nyik nyuk

On Sun, 6 Nov 2005 08:59:28 +1100, "Martin Harrington"
<lendan@bigpond.net.au> wrote:

>I resemble that remark.. ;-pluckily ID says they are still going to have an upgrade to the software so we'll be sitting pretty very very SOON. If you email them today they

still insist they will have an upgrade. Amazing ! Can anyone imagine that this could actually happen?

Mike Audet wrote:

> That was my feeling when it all went down, too. Emu did a big, long pre announcement
> about the new Emu PARIS Pro, during which there were a whole lot of 'b' stock
> items to buy at old prices - selling down inventory. And then it turns out
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>>>to
>>>
>>>>get that info... which I'm not sure too many users can/will do. Is there
>>>
>>>a
>>>
>>>>way anyone is aware of to get this kind of info w/o pulling a rig apart,
>>>>say.. via software?
>>>>AA
>>>>
>>>>
>>>>"Suad" <suad@sail.hr> wrote in message news:43677648@linux...
>>>>
>>>>>Hello.
>>>>>
>>>>>Well, there are three cosmeticy different PARIS bundle 3 systems.
>>>>>Black with imbus screws, than black with cross(phillips) screws and
>>>>
>>>>blue.
>>>>
>>>>>BUT, how many revisions are under the hood?
>>>>>Every board inside the MEC, I/O, ADAT, EDS, etc.. has some
>>>>>PCB (board) revision, year of manufacture and the firmware (ROM chip).
>>>>>
>>>>>I thought that we could make come research on how many revisions of
>>>>>paris components and Firmware(ROM) revisions are there and which
>>>>>ones are the newest.
>>>>>ROM chips are easy to copy, so we can make some exchange.
>>>>>
>>>>>That could be an excelent guide to answer "why some Paris configurations
>>>>>are working for someone and for someone not", and why some
>>>>
>>>>configurations

>"cujo" <chris@applemanstudio.com> wrote in message news:436ad457\$1@linux...

>>

>>

>>

>> Hey Deej,

>> I know you have a SE Gemini,

>> Can you tell me what you think it would do on rock vocals?

>> I know you do a ton of acoustic stuff, will this thing get attitude?

>> Is it too wispy for that? Is it harsh or sibilant?

>> How is the noise floor? Could it hold up in front of a drum kit?

>>

>> Please tell all ASAP, as I may have a deal on one.

>>

>

>What about the 160X? Gene, do you like these and if so what for?

Also, are you guys now saying the extra conversion by going external at the mix buss is not a big deal? If so anyone ever run a mix through a pair of Mic Pres (GR NV 00r API or something) before the compressor to beef things up?

>

>>Some of the old 166 compressors with the original DBX VCA do sound =
>good.

>>Closer to a 160VU than any other DBX. =20

>

>The problem is that my 166 needs repair. It's not worth repairing if

>it isn't the model Gene refers to. I bought the 166 for \$1,000 when =

>they first

>came out. I had to wait for delivery to the store. I'm pretty sure it

=

>was out of the

>first run. I am running the serial number by DBX to see what they say.

=

>Also

>looking for specialists in this field. I might call Eric at Earth =

>Works.

>

>Thanks for the info,

>Tom

>

> "gene lennon" <glennon@NOSPmyrealbox.com> wrote in message =

>news:436b89f4\$1@linux...

>

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

> >
> >
> >Gene,
> >I have a very early 166 and a 161VU. Is it possible they
> >use the same vca?!?! I couldn't find anything out doing a=3D20
> >google search about it. I wonder if the new DBX (Harmon) would=3D20
> >have any records on that? I'd open them up and look
> >but I'm not sure which component is the VCA. =3D20
> >
> >Any tips for me to learn more? I'll look inside for clues.
> >Tom
> >
> I know the 163 and the 166 share the same VCA (except as noted) and =
>these
> both have different envelopes-of-attack from the 161. This has a lot =
>to do
> with the overall sound.
> I should point out that the person who told me about some of the early
=

>166
> boxes was not from DBX, but was a technician that I trusted and he =
>should
> have known. I could be wrong about this.
> You should be in a good position to listen to the two units side by =
>side.
> This is really the best way anyway, particularly since many of the =
>older
> units are way overdue for a rebuild/recalibration.
> Looking inside is not always helpful. The early VCAs are not always =
>labeled.

>
>
> The attached image looks generally like most of the early VCAs.
>
>

```
><!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><FONT face=3DArial size=3D2>Thanks for the help Gene and =
>Aaron.</FONT></DIV>

><DIV>>Some of the old 166 compressors with the original DBX VCA do =
>sound=20
```

>It's not worth repairing if</DIV>
><DIV>it isn't the model Gene refers =
>the 166 for \$1,000 when they first</DIV>
>delivery to the=20
>serial number by=20
><DIV>looking for specialists in this =
>might call Eric at Earth Works.</DIV>
><DIV>Thanks for the info,</DIV>
><DIV>Tom</DIV>
><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"gene lennon" <<A=20
> =
>href=3D"mailto:glennon@NOSPmyrealbox.com">glennon@NOSPmyrealbox.com&g=
>t;=20
> wrote in message <A=20
> =
>href=3D"news:436b89f4\$1 @linux">news:436b89f4\$1 @linux...</DIV>
"Tom=
> Bruhl"=20
> <arpegio@comcast.net> =
>
> wrote:
>
>
>Gene,
>I have a very early 166 and =
>a=20
>couldn't=20
>wonder if=20
>I'd open=20
> them up and look
>but I'm not sure which component is the VCA.=20
>inside for=20
> clues.
>Tom
>
>I know the 163 and the 166 share the same =
>VCA=20
> (except as noted) and these
both have different envelopes-of-attack

=
>from=20
> the 161. This has a lot to do
with the overall sound.
I should =
>point out=20
> that the person who told me about some of the early 166
boxes was =
>not from=20
> DBX, but was a technician that I trusted and he should
have known.
=
>I could=20
> be wrong about this.
You should be in a good position to listen to
=
>the two=20
> units side by side.
This is really the best way anyway, =
>particularly since=20
> many of the older
units are way overdue for a=20
> rebuild/recalibration.
Looking inside is not always helpful. The =
>early VCAs=20
> are not always labeled.

The attached image looks generally
=
>like=20
> most of the early VCAs.
</BLOCKQUOTE></BODY></HTML>
>
>Good Lord,

Deej, you really know how to tug at the heart strings...

Gracias Bro!

El Miguel

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:436c3f73@linux...

> Looks like things have been busy around here this week. I see some posts
> that look like I might be of help. I'll get around to answers tomorrow.
>
> I have been in northern New Mexico the last few days(Santa Fe, Taos and
> Espanola/Abuquiu area). Today around sunset I stopped for gas in the
> beautiful little mountain village of Chama New Mexico. I was tired and it
> was getting cold. Snow was falling on the peaks surrounding the town. I
made
> myself a cup of coffee and took a while to chat with the owner of the
> station. We sat by a big pot bellied wood stove drinking coffee and in a
few
> minutes, a nose pushed the door open between the garage bays and the

office

> and in hopped his 12 year old German Shepherd. The dog had a lot of battle
> scars and had recently had a stroke. rendering one of his hind legs
useless
> He only had one good eye left. He whimpered a bit and was obviously in
pain.
> He laid down next to the stove between me and his person and gave me a
look
> that said, "I may be old and hurt, but I'm still top dog so don't mess
with
> my owner" It was really touching. His owner told me that today was his
last
> day on earth. The old dog had major nerve damage due to the stroke and was
> in increasing pain. He was going to take him to the vet tomorrow and end
his
> suffering. I thought about how I have experienced the same thing with my
own
> pets. The old dog settled down by the fire and started to doze and I could
> see the owner's chin start to quiver a bit as he started down at his old
> friend. My chin quivered a bit too. I finally got up to go. The sun was
> almost gone and I had 2 hours of mountain driving to finish before I got
> home. As I opened the door, the owner called to the old dog, pointed to
me,
> grinned, winked and said "sick'em" !!! His old dog, obviously a guard dog,
> jumped up, bristled and gave me a good woof'in for a final send off. I
gave
> them both a grin and big thumbs up and headed to the car. Somehow I felt
> special to have been there for this old dog's last day. I hope he has a
> peaceful night without any pain and an easy sendoff tomorrow.
>
> I'm really tired tonight. It's good to be back home.
>
> C'ya tomorrow.
>
> Deej
>
>The mic is very sensitive and thus has a lot of low level detail. As far as
it being airy, I guess the answer would be yes. It seems to have a bit of
top boost, though it doesn't sound spitty or strident between 10-12KHz on
the sources I've tried it with.

I have some more mic comparison files that I'm going to send to Tony Benson
probably later today.

Deej

"cujo" <chris@nospamapplemanstudio.com> wrote in message
news:436e2340\$1@linux...

>
>
>
> I have read a buch of stuff over at GearslutZ about this mic,
> Some thoghts were that it was too airy. Others love it.
> Do you noticed an exagerated top on it? From the clip you sent me, it
seems
> it may do very well on a Martin or something.
>
>
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >I think this mic will work for anything you throw at it. As with any
other
> >mic, whether or not it will be the best mic for the job will depend on
> the
> >source/mic/preamp interaction. I don't have a U47 here, but I'd guess
from
> >the comparisons I've heard that it would work nicely on the same kind of
> >sources that you would use this kind of mic for. I have had good success
> >using it with both male and female vocalists, though I haven't used it on
> >projects in the rock genre. When I think of rock, I think of an SM57 into
> a
> >Neve'esque kinda' preamp so that the singer can stick the mic down his
> >throat if he wants to and the capsule won't collapse.
> >
> >;o)
> >
> >"cujo" <chris@applemanstudio.com> wrote in message
news:436ad457\$1@linux...
> >>
> >>
> >>
> >> Hey Deej,
> >> I know you have a SE Gemini,
> >> Can you tell me what you think it would do on rock vocals?
> >> I know you do a ton of acoustic stuff, will this thing get atttiude?
> >> Is is to whispy for that? Is it harsh or sibilant?
> >> How is the noise floor? Could it hold up infront of a drum kit?
> >>
> >> Please tell all ASAP, as I may have a deal on one.
> >>
> >
> >Thanks for sharing.

Best wishes and prayers a plenty for his universe of family and friend.

Regards,

El Miguel

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:4363c02d\$1@linux...

>

> Dave Townsend died this week in California. Dave was best know as the
guitar

> player in the platinum R&B group "surface", but Dave was also a talented

> session musician, songwriter and producer. I co-wrote and co-produced
several

> tracks with Dave over the years.

> Dave was a quiet person and a true gentleman, and he will be missed.

> He was 50 years old.

> Dave's father, (Ed Townsend) was also a well know songwriter who's songs

> included Marvin Gaye's 'Let's Get It On.'

> Dave collaborated with many Paris owners in the last few years, including

> myself, David "Pic" Conley (also from Surface), Thurman Phillips, and
Joshua

> Thompson. He was a big believer in the "Paris sound."

> Gene

> http://akwww.digidesign.com/support/docs/WhitePaper_48BitMixer.pdf

Any comments? It appears to me that the signals are recorded at 24
bit, then processed at whatever bit rate the plugin on the channel has,
including dither, or not, then reprocessed to 24 bit, then these channels
are summed. I'm no guru when it comes to this stuff, but I get this feeling
that this reprocessing *per channel* is the reason the TDM systems seem to
start sounding gnarly as more and more tracks are summed. What bad grammar?

I will buy Dimitrios for \$49 too!

And he should come to Denver and show me how to use Wormhole.

El Miguel (who is a kid who never grew up :)

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:4363adea@linux...

> That's a problem with an international forum... subtleties get lost in

> translation. Yes, Rick WAS joking at Brandon's poor grammar! :-)

>

> David.

>

> TC wrote:

> > Hey Dimitrios,
> >
> > I think he was joking, it was a pun at Brandon's wording of "I will buy
> > Dimitrios"
> >
> > Meaning he will purchase you, Dimitrios, with cash money, not anything
> > to do with wormhole..
> >
> > Cheers,
> >
> > TC
> >
> > Dimitrios wrote:
> >
> >> Dear Rick,
> >> I am really dissapointed in your post.
> >> If you don't care buying thats ok but saying that it is slavery to buy
> >> something
> >> that is so innovative for Paris and not only and considering the som
many
> >> hours spent to make things smooth for Paris and wormhole as much as
> >> possible
> >> without me being involved at all in the sales of this plugin that
really
> >> makes me feel sad.
> >> I was hoping that you at least would appreciatte all the efoorts here
and
> >> that would be supporting those nice and cheap plugins that help Paris
..
> >> I see people here payinmg 250 \$ for a single adat card so for 3 adat
> >> cards
> >> 750 \$.
> >> plus a Mec 150\$ almost a 1000 \$ to just have 24 adat 20 bit tracks
> >> from one
> >> PC to another.
> >> Now a simple plugin lets you have 24 bit (or 32bit floating until you
use
> >> Paris dsp) of 24 audio tracks for a normal 2600 Ghz cpu.
> >> So if you think that I am giving you guys a hard time then sorry I
> >> will stop
> >> what I am doing these last months.
> >> thanks to all of you anyway.
> >> Regards,
> >> Dimitrios
> >>
> >> rick <parnell68@hotmail.com> wrote:
> >>
> >>> "i will buy Dimitrios"...dude...that's slavery...even in a non pc

> >>> correct society.
> >>>
> >>> On Fri, 28 Oct 2005 07:32:03 -0500, "Brandon"
> >>> <brandon_goodwin@REMOVETHISsbcglobal.net> wrote:
> >>>
> >>>
> >>>> i will buy Dimitrios.
> >>>> brandon
> >>>>
> >>>>
> >>>> "Dimitrios" <musurgio@otenet.gr> wrote in message
> >>>> news:4361ea71\$1@linux...
> >>>>
> >>>>> Hello to everyone.
> >>>>> After my last conversation with Adrian -wormhole's author- I have
> >>>>> concluded
> >>>>> that wormhole is not selling well (where are we guys ?) so maybe
> >>>>> major
> >>
> >>
> >>
> >>>>> updates
> >>>>> will get longer to support as he has to concentrate his efforts to
> >>>>> "selling"
> >>>>> appz.
> >>>>> I wonder how we Parisians expect plugin authors like Adrian to
support
> >>
> >>
> >>
> >>>>> plugins
> >>>>> like wormhole which are a godsend for Paris with tremendous present
> >>>>> and
> >>
> >>
> >>
> >>>>> future
> >>>>> possibilities... (he is thinking of making wormhole lighter so to
have
> >>
> >>
> >>
> >>>>> even
> >>>>> more instances).
> >>>>> I don't see us people here supporting wormhole and that makes me sad
> >>
> >>
> >> and

> >>
> >>>> maybe all my efforts toward this direction will fail somehow.
> >>>> If we don't buy it how can we ask him for this and that ?
> >>>> Even two or three buys would not justify major -Paris oriented-
> >>>> updates
> >>
> >>
> >>
> >>>> with
> >>>> wormhole...
> >>>> Please sign here if you care for using wormhole even as two channel
> >>>> cross
> >>>> bridge beetween two computers (NOTE IT CAN BE USED ON SAME COMPUTER
> >>>> WITH
> >>>> DIFFERENT APPZ TOO).
> >>>> If we sign enouph people here (enouph depends I would say 10 and
over
> >>
> >>
> >> |
> >>
> >>>> will
> >>>> kindly ask for a small discount for mass purchase.
> >>>> Please try wormhole and see for yourself how great this plugin is.
> >>>> We need Adrian (convince him make appz suited to Paris) and we
> >>>> certainly
> >>>> need wormhole.
> >>>> It will keep Paris alive for things to come no matter where audio
> >>>> technology
> >>>> will go.
> >>>> You will always have Paris thus connected with modern pc's doing
what
> >>
> >>
> >> it
> >>
> >>>> is known to do best, sounding good when summing...
> >>>> Please forgive me if I am being so pushy with this but noone else
> >>>> except
> >>>> for Adrian (till now) has showed so much interest to help us ,Paris
> >>
> >>
> >>
> >>>> users.
> >>>> I wanna convince him make an automatic LATENCY compensator for VST
> >>>> plugins
> >>>> which I think would be great if succeeded.
> >>>> Believe me if only two-three Paris users will sign this I will be

> >>>> having
> >>>> no guts to ask him that or anything else.
> >>>> This plugin sells for 49 \$ only...
> >>>> Please respond with signing also.
> >>>> With regards,
> >>>> Dimitrios
> >>>>
> >>>>
> >>>>
> >>>>
> >>>>
> >>>>This is a multi-part message in MIME format.

-----=_NextPart_000_01A8_01C5E2BF.E40411B0
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Paris is so Kewel you could have it on two computers!

El Miguel=20

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43699234@linux...

I would buy Wormhole if I saw any benefit to my situation but I'm not =
sure

it will help me. I like staying in Paris. The only thing that would
help me is to use a second computer with Cubase to send softsynths
to Paris and/or process outboard DX/VST effects for Paris global
or even inserts if extra dsp was needed. =20

From what I know it won't help me greatly for any of these things =
without

tying down the CPU and still have latency issues. I'd do better using
realtime ADAT in/out and I already have that.

If I'm wrong tell me why. With Paris being the mother ship I don't =
see any

great options here. On the other hand I'd be glad to buy a latency =
compensating

version of Paris when that comes down the pike. I won't hold my =
breath waiting
though.=20

Thanks Dimitrios for your work. I'm sure many will still benefit from =
your effort.

Tom

"rick" <parnell68@hotmail.com> wrote in message =
news:7v5hm11t9g90b9p2hg0ndje8guo7qk385e@4ax.com...
your sole got mie ass in trubble

On Tue, 1 Nov 2005 17:06:54 -0600, "Brandon"
<brandon_goodwin@REMOVETHISsbcglobal.net> wrote:

>You guys just don't appreciate the ART of language.
>It doesn't have to be technically correct at all times you =
know??.....!!!
>It's an expression of ones soul...open your minds and take it in...
>so simple.. yet so comprehensible..
>yeah.....:-)

>
>
>

>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>news:4367d87c@linux...

>> At "Peggy's Cove" Elementary by the sounds of it... ;-)

>>

>> David.

>>

>> Don Nafe wrote:

>>

>> > But last in spelling...right?

>> >

>> > ;-)

>> >

>> > dcn

>> >

>> > "Brandon" <brandon_goodwin@REMOVETHISsbcglobal.net> wrote in =
message

>> > news:4365a87e@linux...

>> >

>> >>Pour Grammor!!!!????? Me???

>> >>My Ass!!!!

>> >>I graduate top onners at me scoool !!!!

>> >>

>> >>

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>> >>

>> >>>That's a problem with an international forum... subtleties get =
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somehow.

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>> >>>>>>>>Even two or three buys would not justify major -Paris = oriented-

>> >>>>>>>>updates

>> >>>>>

>> >>>>>

>> >>>>>

>> >>>>>>>>with

>> >>>>>>>>wormhole...

>> >>>>>>>>Please sign here if you care for using wormhole even as = two

>channel

>> >>>>>>>>cross

>> >>>>>>>>bridge between two computers (NOTE IT CAN BE USED ON =

SAME

>COMPUTER

>> >>>>>>>>WITH

>> >>>>>>>>DIFFERENT APPZ TOO).

>> >>>>>>>>If we sign enough people here (enough depends I would say =

10 and

>> >>

>> >>over

>> >>

>> >>>>>

>> >>>>>I

>> >>>>>

>> >>>>>

>> >>>>>>>>will

>> >>>>>>>>kindly ask for a small discount for mass purchase.

>> >>>>>>>>Please try wormhole and see for yourself how great this = plugin is.

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>> >>>>>>>having
>> >>>>>>>no guts to ask him that or anything else.
>> >>>>>>>This plugin sells for 49 \$ only...
>> >>>>>>>Please respond with signing also.
>> >>>>>>>With regards,
>> >>>>>>>Dimitrios
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>
>> >>
>> >
>> >
>

-----=_NextPart_000_01A8_01C5E2BF.E40411B0

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 6.00.2800.1106" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Paris is so Kewel you could have it on =
two=20

computers!</DIV>

<DIV> </DIV>
<DIV>El Miguel </DIV>
<DIV> </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">arpeggio@comcast.net> wrote =
in message=20
 news:43699234@linux...</DIV>
 <DIV>I would buy &Wormhole if I saw =
any benefit to=20
 my situation but I'm not sure</DIV>
 <DIV>it will help me. & I like staying =
in=20
 Paris. & The only thing that would</DIV>
 <DIV>help me is to use a second computer =
with Cubase=20
 to send softsynths</DIV>
 <DIV>to Paris and/or process &outboard =
DX/VST=20
 effects for Paris global</DIV>
 <DIV>or even inserts if extra dsp was =
needed. &=20
 </DIV>
 <DIV> </DIV>
 <DIV>From what I know it won't help me =
greatly for any=20
 of these things without</DIV>
 <DIV>tying down the CPU and still have =
latency=20
 issues. & I'd do better using</DIV>
 <DIV>realtime ADAT in/out and I already =
have=20
 that.</DIV>
 <DIV> </DIV>
 <DIV>If I'm wrong tell me why. & With =
Paris being=20
 the mother ship I don't see any</DIV>
 <DIV>great options here. & On the =
other hand I'd=20
 be glad to buy a latency compensating</DIV>
 <DIV>version of Paris when that comes down =
the=20
 pike. & I won't hold my breath waiting</DIV>
 <DIV>though. </DIV>

<DIV> </DIV>
<DIV>Thanks Dimitrios for your work. =
I'm sure=20
many will still benefit from your effort.</DIV>
<DIV>Tom</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>"rick" <<A=20
href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com> =
wrote in=20
message <A=20
=
href=3D"news:7v5hm11t9g90b9p2hg0ndje8guo7qk385e@4ax.com">news:7v5hm11t9g9=
0b9p2hg0ndje8guo7qk385e@4ax.com...</DIV> yoor=20
sole got mie ass in trubble

On Tue, 1 Nov 2005 17:06:54 =
-0600,=20
"Brandon"
<<A=20
=
href=3D"mailto:brandon_goodwin@REMOVETHISSbcglobal.net">brandon_goodwin@R=
EMOVETHISSbcglobal.net>=20
wrote:

>>You guys just don't appreciate the ART of=20
language.
>>It doesn't have to be technically correct at all =
times you=20
know??....!!!
>>It's an expression of ones soul...open your =
minds and=20
take it in...
>>so simple.. yet so=20
=
comprehendable..
>>yeah.....:-)
>>
>>
>>
>>"EK=20
Sound" <<A=20
=
href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com=
>=20
wrote in message
>>news:4367d87c@linux...
>>> At =
"Peggy's Cove"=20
Elementary by the sounds of it... :-)
>>>
>>>=20
David.
>>>
>>> Don Nafe =
wrote:
>>>
>>>>> >=20
But last in spelling...right?
>>>>> >>=20
>>>>>>>>> dcn
>>>> =
>>>>>>>>>=20
"Brandon" <<A=20
=
href=3D"mailto:brandon_goodwin@REMOVETHISSbcglobal.net">brandon_goodwin@R=
EMOVETHISSbcglobal.net>=20
wrote in message
>>>>> <A=20
href=3D"news:4365a87e@linux">news:4365a87e@linux...
>>>=20

>
>> >>Pour Grammor!!!!????? Me???
>> =
>>My=20
Ass!!!!
>> >>>I graduate top onners at me scoool=20
!!!!
>> >>>
>> >>>
>> =
>>"EK=20
Sound" <<A=20
=
href=3D"mailto:spamnot.info@eksoundNO.com">spamnot.info@eksoundNO.com=
>=20
wrote in message
>> =
>>news:4363adea@linux...
>>=20
>>
>> >>>>That's a problem with an =
international=20
forum... subtleties get lost in
>> =
>>>translation. =20
Yes, Rick WAS joking at Brandon's poor grammar! :-)
>>=20
>>>
>> >>>>David.
>>=20
>>>
>> >>>>TC wrote:
>>=20
>>>
>> >>>>Hey Dimitrios,
>>=20
>>>>
>> >>>>I think he was joking, =
it was a=20
pun at Brandon's wording of "I will
>buy
>>=20
>>>>Dimitrios"
>> >>>>
>>=20
>>>>Meaning he will purchase you, Dimitrios, with =
cash=20
money, not
>anything
>> >>>>to do with=20
wormhole..
>> >>>>
>>=20
>>>>Cheers,
>> >>>>
>>=20
>>>>TC
>> >>>>
>>=20
>>>>Dimitrios wrote:
>> =
>>>>
>>=20
>>>>
>> >>>>>Dear =
Rick,
>>=20
>>>>>I am really dissapointed in your =
post.
>>=20
>>>>>If you don't care buying thats ok but saying =
that it is=20
slavery to
>buy
>> =
>>>>>something
>>=20
>>>>>that is so innovative for Paris and not only and =

considering the som
>> >>>
>>=20
>>many
>> >>>
>> =
>>>>>hours=20
spent to make things smooth for Paris and wormhole as much =
as
>>=20
>>>>>possible
>> >>>>>without =
me=20

EMOVETHISSbcglobal.net/A>>=20
wrote:
>> >>>>>>>>>
>>=20
>>>>>>>>>
>> =
>>>>>>>>>
>>=20
>>>>>>>>>i will buy Dimitrios.
>>=20
>>>>>>>>>bran don
>>=20
>>>>>>>>>
>>=20
>>>>>>>>>
>>=20
>>>>>>>>>"Dimitrios " <<A=20
href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote =
in=20
message
>>=20
>>>>>>>>>news :4361ea71\$1@linux...
>>=20
>>>>>>>>>
>>=20
>>>>>>>>>
>>=20
>>>>>>>>>& ;Hello to everyone.
>>=20
>>>>>>>>>& ;After my last conversation with =
Adrian=20
-wormhole's author- I have
>>=20
>>>>>>>>>& ;concluded
>>=20
>>>>>>>>>& ;that wormhole is not selling well (=
where=20
are we guys ?) so maybe
>>=20
>>>>>>>>>& ;major
>>=20
>>>>>>>>>
>> >>>>>>>>>
>>=20
>>>>>>>>>
>>=20
>>>>>>>>>& ;updates
>>=20
>>>>>>>>>& ;will get longer to support as he has =
to=20
concentrate his efforts to
>>=20
>>>>>>>>>& ; "selling"
>>=20
>>>>>>>>>& ;appz.
>>=20
>>>>>>>>>& ;I wonder how we Parisians expect =
plugin=20
authors like Adrian to
>> >>>
>>=20
>>>support
>> >>>
>>=20
>>>>>>>>>
>> >>>>>>>>>
>>=20
>>>>>>>>>& ;plugins
>>=20
>>>>>>>>>& ;like wormhole which are a godsend =
for Paris=20
with tremendous
>>present
>>=20
>>>>>>>>>& ;and
>>=20
>>>>>>>>>
>> >>>>>>>>>
>>=20
>>>>>>>>>
>>=20
>>>>>>>>>& ;future
>>=20
>>>>>>>>>& ;possibilities... (he is thinking of =
making=20
wormhole lighter so to
>> >>>
>>=20

-----=_NextPart_000_01A8_01C5E2BF.E40411B0--"cujo" <chris@nospamapplemanstudio.com>
wrote:

>
>What about the 160X? Gene, do you like these and if so what for?
>Also, are you guys now saying the extra conversion by going external at
the
>mix buss is not a big deal? If so anyone ever run a mix ththrough a pair
of
>Mic Pres (GR NV 0or API or somthing) before the compressor to beef things
>up?
>

160X is O.K., but I have many compressors I would reach for first. I certainly
have used them in mixes that I have done in commercial studios once I have
used up the other choices the studio may have. Not bad on bass or electric

point.

The negative effect you get going through a D/A-A/D pass at mixdown is lessened
considerably by the use of high-end converters. Ultimately, if you have access
to great analog gear you will probably come out ahead even with the converter
pass.

Most mastering engineers still use analog for this reason.

particularly with transformer coupled devices. Mic pres are generally designed
to match 300-ohm mics, a severe mismatch will make your mix sound very small.
Also, most preamps have a minimum gain requirement and many only sound good

If you lower the level entering the pre, you seriously reduce your signal
to noise ratio.

Of course, some mic pres have line inputs as well and that is a different
story. Most Neve pres will also accept line level and can be used to help
pump up a mix. I like the 1084 for this.

A good lesson that most engineers fail to follow, is:

LISTEN WITH IT OUT. Most engineers will try adding a compressor, eq or effect
and get the track to sound good and move on. It only takes a few seconds

its rare to find an engineer that follows this simple procedure. I should
have that in my signature.

Gene>Of course, some mic pres have line inputs as well and that is a different
>story. Most Neve pres will also accept line level and can be used to help
>pump up a mix. I like the 1084 for this.

>
>Gene

>

So you mean, the DA/AD with the stock Paris converters the gains could still outweigh the issues?

yeah, this is what I meant, take paris outs in to a pre like my BAE 312 via 1/4" then into even my 166 with just tiny amount of GR. Of course I'd check with out it, but I wondered if it was done. One example of why I would want to do this would be on a CD I am mixing that was recorded ny a band at thier home studio on rudimentary gear. It would be cool if this added some meat and nice color.

Thanks for your input Gene,John,

Last I heard, ID hadn't completely given up on the hope that they could make PARIS a viable product somehow. I certainly don't agree with how they handled things around here - because I don't think they acted in their best interest, never mind ours.

But, anyone who thinks that a small number of users with obsolete hardware are going to get custom software written for nothing is nuts - no matter what was said or promised. It's just not going to happen. And that's what ID was being asked to do when Emu backed out.

It's too bad that everyone didn't communicate better and show more understanding at the time. Maybe if ID had said something to the effect that "Emu backing out changes everything, so who is willing to pay more to keep this thing going?" We could have worked something out. But with people calling them names and threatening to sue them, there wasn't even a chance of that happening.

If what we wan is for someone else to pour a bunch of money into something for which they will never get a return, we're crazy. It's not going to happen. There was never any chance it would happen. Maybe ID should pay all our credit card bills, too? Or buy us all a house?

All the best,
Mike

John <no@no.com> wrote:

>luckily ID says they are still going to have an upgrade to the software

>so we'll be sitting pretty very very SOON. If you email them today they

>still insist they will have an upgrade. Amazing ! Can anyone imagine

>that this could actually happen?

>

>Mike Audet wrote:

>> That was my feeling when it all went down, too. Emu did a big, long pre announcement

>> about the new Emu PARIS Pro, during which there were a whole lot of 'b' stock

>> items to buy at old prices - selling down inventory. And then it turns out

>> that even the new Emu PARIS Pro stuff was just old inventory repainted -

>> more selling down inventory. I really think that ID were the ones burnt

>> the worst in that deal because they actually spent money developing 3.0 during

>> that time thinking there was going to be long term growth over which they

>> could make their investment back.

>>

>> It was a bad situation.

>>

>> Mike

>>

>> "JM" <notthistime@nospam.com> wrote:

>>

>>>On the Adat ROM v.1.0 is the only version. Around 1999 I asked E P, MM,

>>

>> and

>>

>>>KM if we got a newer version of the Alesis ROM chip would the Adat card

>>

>> pass

>>

>>>24bits. They all got silent, look dumbfounded, and EP said I don't know

>>>why don't you find out and let us know. Well I was a P. dealer not their

>>>R & D department. I should have seen the writing on the wall, that they

>>>were not serious about developing the hardware. It is my opinion that

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>> they

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>>>

>>>

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>>>JM

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>>>
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>>>>etc...
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>>>>Via software? Definitely no...
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>>>>
>>>>I'm wondering is there any MEC or ADAT with ROM higher than 1.00...
>>>>
>>>>Cheers!
>>>>
>>>>Suad
>>>>
>>>>
>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message news:436997c6@linux...
>>>>
>>>>>This is a really good idea, but the problem is taking a working rig
apart
>>>>
>>>>to
>>>>
>>>>>get that info... which I'm not sure too many users can/will do. Is
there
>>>>
>>>>a
>>>>
>>>>>way anyone is aware of to get this kind of info w/o pulling a rig apart,
>>>>>say.. via software?
>>>>>AA
>>>>>
>>>>>
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>>>>>
>>>>>>Hello.
>>>>>>
>>>>>>Well, there are three cosmeticy different PARIS bundle 3 systems.
>>>>>>Black with imbus screws, than black with cross(phillips) screws and
>>>>>
>>>>>blue.
>>>>>
>>>>>>BUT, how many revisions are under the hood?
>>>>>>Every board inside the MEC, I/O, ADAT, EDS, etc.. has some
>>>>>>PCB (board) revision, year of manufacture and the firmware (ROM chip).
>>>>>>

>
>Many thanks and best wishes,
>Richard FaylorYes, I concur, whole heartedly!

Tony

On 11/6/05 3:22 PM, in article 436e65fc\$1 @linux, "Eugene B"
<martinlancer@hotmail.com> wrote:

>
> Yes it works fine.
> Eugene
>
>
>
> "Richard Faylor" <RichardFaylor@aol.com> wrote:
>>
>> To fully utilize an Apple display, I'll need to upgrade my Mac G4 from OS
>> 9.2.1 to 9.2.2. Anyone know from experience whether or not OS 9.2.2 works
>> well with Paris 3.0?
>>
>> Many thanks and best wishes,
>> Richard Faylor
>Ya know.....I still can't believe that this whining about Paris/EMU/ID
is still happening. It seems it would make sense to either sell your system
and get out or just record music with it. The *I'm pissed off at ID thing is
sooooooo irrelavent, IMHO* I do wholeheartedly agree that things were
handled badly by just about everyone involved.....Ensoniq, Creative, EMU,
ID and us.. Let's move on, shall we? Either it still works, or it is still
marketable to someone else. If you bought it new, are you going to get your
money out of it?????? No, but if you bought a PT system in 1997 you are
hosed too. If you sell your Paris hardware, you will likely make enough to
get yourself a native sound card and converters, or whatever.

Deej

"Mike Audet" <mike@mikeF-SPAMaudet.com> wrote in message
news:436e507f\$1 @linux...

>
> John,
>
> Last I heard, ID hadn't completely given up on the hope that they could
make
> PARIS a viable product somehow. I certainly don't agree with how they
handled
> things around here - because I don't think they acted in their best
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> never mind ours.
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> are going to get custom software written for nothing is nuts - no matter
> what was said or promised. It's just not going to happen. And that's
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> ID was being asked to do when Emu backed out.
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> names and threatening to sue them, there wasn't even a chance of that
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>
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> >> the worst in that deal because they actually spent money developing 3.0

> during

> >> that time thinking there was going to be long term growth over which they

> >> could make their investment back.

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> >>>>
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> >>>>
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> >>>>>>
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> >>>>>>>blue.
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>
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>>>>>>>>paris components and Firmware(ROM) revisions are there and which

>>>>>>ones are the newest.
>>>>>>ROM chips are easy to copy, so we can make some exchange.
>>>>>>
>>>>>>That could be an excelent guide to answer "why some Paris configurations
>>>>>>are working for someone and for someone not", and why some
>>>>>>
>>>>>>configurations
>>>>>>
>>>>>>
>>>>>>>doesn't work at all.
>>>>>>>
>>>>>>>Here are some pictures and revisions of some paris parts....
>>>>>>>
>>>>>>>I hope there will be a huge response for this topic.
>>>>>>>
>>>>>>>Greetings to all!!
>>>>>>>
>>>>>>>Suad Cokljat
>>>>>>>Indigo Audio
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>nobody's whining, go chill out

DJ wrote:

> Ya know.....I still can't believe that this whining about Paris/EMU/ID
> is still happening. It seems it would make sense to either sell your system
> and get out or just record music with it. The *I'm pissed off at ID thing is
> sooooooo irrelavent, IMHO* I do wholeheartedly agree that things were
> handled badly by just about everyone involved.....Ensoniq, Creative, EMU,
> ID and us.. Let's move on, shall we? Either it still works, or it is still
> marketable to someone else. If you bought it new, are you going to get your
> money out of it????? No, but if you bought a PT system in 1997 you are
> hosed too. If you sell your Paris hardware, you will likely make enough to
> get yourself a native sound card and converters, or whatever.
>
> Deej
>
> "Mike Audet" <mike@mikeF-SPAMaudet.com> wrote in message
> news:436e507f\$1@linux...
>
>>John,

>>
>>Last I heard, ID hadn't completely given up on the hope that they could
>
> make
>
>>PARIS a viable product somehow. I certainly don't agree with how they
>
> handled
>
>>things around here - because I don't think they acted in their best
>
> interest,
>
>>never mind ours.
>>
>>But, anyone who thinks that a small number of users with obsolete hardware
>>are going to get custom software written for nothing is nuts - no matter
>>what was said or promised. It's just not going to happen. And that's
>
> what
>
>>ID was being asked to do when Emu backed out.
>>
>>It's too bad that everyone didn't communicate better and show more
>
> understanding
>
>>at the time. Maybe if ID had said something to the effect that "Emu
>
> backing
>
>>out changes everything, so who is willing to pay more to keep this thing
>>going?" We could have worked something out. But with people calling them
>>names and threatening to sue them, there wasn't even a chance of that
>
> happening.
>
>>
>>If what we wan is for someone else to pour a bunch of money into something
>>for which they will never get a return, we're crazy. It's not going to
>
> happen.
>
>>There was never any chance it would happen. Maybe ID should pay all our
>>credit card bills, too? Or buy us all a house?
>>
>>All the best,
>>Mike

>>
>>
>>John <no@no.com> wrote:
>>
>>>luckily ID says they are still going to have an upgrade to the software
>>
>>>so we'll be sitting pretty very very SOON. If you email them today they
>>
>>>still insist they will have an upgrade. Amazing ! Can anyone imagine
>>
>>>that this could actually happen?
>>>
>>>Mike Audet wrote:
>>>
>>>>That was my feeling when it all went down, too. Emu did a big, long
>
> pre
>
>>announcement
>>
>>>>about the new Emu PARIS Pro, during which there were a whole lot of 'b'
>>
>>>stock
>>
>>>>items to buy at old prices - selling down inventory. And then it turns
>>
>>>out
>>
>>>>that even the new Emu PARIS Pro stuff was just old inventory repainted
>>
>>>-
>>
>>>>more selling down inventory. I really think that ID were the ones
>
> burnt
>
>>>>the worst in that deal because they actually spent money developing 3.0
>>
>>>during
>>
>>>>that time thinking there was going to be long term growth over which
>
> they
>
>>>>could make their investment back.
>>>>
>>>>It was a bad situation.
>>>>

>>>>Mike
>>>>
>>>>"JM" <notthistime@nospam.com> wrote:
>>>>
>>>>
>>>>>On the Adat ROM v.1.0 is the only version. Around 1999 I asked E P,
>
> MM,
>
>>>>and
>>>>
>>>>
>>>>>KM if we got a newer version of the Alesis ROM chip would the Adat card
>>>>
>>>>pass
>>>>
>>>>
>>>>>24bits. They all got silent, look dumbfounded, and EP said I don't
>
> know
>
>>>>>why don't you find out and let us know. Well I was a P. dealer not
>
> their
>
>>>>>R & D department. I should have seen the writing on the wall, that
>
> they
>
>>>>>were not serious about developing the hardware. It is my opinion that
>>>>
>>>>they
>>>>
>>>>
>>>>>wanted to slap paint and software on the product and liquidate there
>
> inventory!
>
>>>>>
>>>>>I have thought of contacting Alesis, but I think it would take a
>
> software
>
>>>>>rewrite, and that is not likely to happen.
>>>>>
>>>>>JM
>>>>>
>>>>>"Suad" <suad@sail.hr> wrote:

>>>>
>>>>
>>>>>Yes Aaron, you're right... that pictures are from my and my
>>>>>friends spare components...
>>>>>But there is a huge potential.... to make a database with revisions,
>>
>>ROM-s,
>>
>>>>>etc...
>>>>>
>>>>>Via software? Definitely no...
>>>>>maybe few things from "paris information" window.
>>>>>
>>>>>I'm wondering is there any MEC or ADAT with ROM higher than 1.00...
>>>>>
>>>>>Cheers!
>>>>>
>>>>>Suad
>>>>>
>>>>>
>>>>>"Aaron Allen" <nospam@not_here.dude> wrote in message
>
> news:436997c6@linux...
>
>>>>>>This is a really good idea, but the problem is taking a working rig
>>
>>apart
>>
>>>>>to
>>>>>
>>>>>
>>>>>>get that info... which I'm not sure too many users can/will do. Is
>>
>>there
>>
>>>>>a
>>>>>
>>>>>
>>>>>>way anyone is aware of to get this kind of info w/o pulling a rig
>
> apart,
>
>>>>>>say.. via software?
>>>>>>AA
>>>>>>
>>>>>>
>>>>>>"Suad" <suad@sail.hr> wrote in message news:43677648@linux...
>>>>>>

>
>Works great.

Tony Benson <tony@standinghampton.com> wrote:

>Yes, I concur, whole heartedly!

>
>Tony

>
>
>
>On 11/6/05 3:22 PM, in article 436e65fc\$1@linux, "Eugene B"
><martinlancer@hotmail.com> wrote:

>
>>
>> Yes it works fine.
>> Eugene

>>
>>
>>
>> "Richard Faylor" <RichardFaylor@aol.com> wrote:

>>>
>>> To fully utilize an Apple display, I'll need to upgrade my Mac G4 from
OS
>>> 9.2.1 to 9.2.2. Anyone know from experience whether or not OS 9.2.2 works
>>> well with Paris 3.0?

>>>
>>> Many thanks and best wishes,
>>> Richard Faylor

>>
>You are one intrepid man.
Let us know more!

"Dimitrios" <musurgio@otenet.gr> wrote:

>
>I achieved a sound closer to the high end converters using a little bigger
>(I don't think -but may- made this difference) 220uF/400V instead of the
>stock 180uf , I found same exactly branch but that does not matter as long
>as you will use a good 105o deggrees electrolytic.
>I bypassed with a WIMA 0.01 and it made a difference.
>More mids revelaed from ad conversion.
>I like what I hear.
>Regards,
>DimitriosThanks for all the input Deej,
The harmonies from "because" off Abbey Road sound like what you are describing.
Too bad this mic has only one pattern.

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

>> >>
>> >>
>> >> Hey Deej,
>> >> I know you have a SE Gemini,
>> >> Can you tell me what you think it would do on rock vocals?
>> >> I know you do a ton of acoustic stuff, will this thing get attitude?
>> >> Is it too whispy for that? Is it harsh or sibilant?
>> >> How is the noise floor? Could it hold up in front of a drum kit?
>> >>
>> >> Please tell all ASAP, as I may have a deal on one.
>> >>
>> >
>> >
>
>Did you spec your old part to make sure it wasn't leaky?

AA

"Dimitrios" <musurgio@otenet.gr> wrote in message news:436e51e2\$1@linux...

>
> I achieved a sound closer to the high end converters using a little bigger
> (I don't think -but may- made this difference) 220uF/400V instead of the
> stock 180uf , I found same exactly branch but that does not matter as long
> as you will use a good 105o deggrees electrolytic.
> I bypassed with a WIMA 0.01 and it made a difference.
> More mids revealed from ad conversion.
> I like what I hear.
> Regards,
> DimitriosTony,

I will be sending you some mic comparison files soon. They will be comparisons of different mics. The first batch will be reamped audio of a short sample of a Dixie Chicks song recorded 24/ 44.1 through Mytek A/D converters. the first will be the original audio to be used as a control. Next will be the reamped files using the following mics through a Great River MP2-MH.

1. Rode Classic (original version-not Classic II)
2. Rode NTK
3. Rode NTV
4. Rode NT 1000
5. Mojave Audio (Mic #1-handmade by Mike Claytor - my *go to vocal mic for years*)
6. Mojave Audio (Mic #2-also handmade by Mike Clayter-a little darker color-probably due to the painted grille)
7. AT 4050
8. Studio Projects C1

9. Neumann U87
10. SE Gemini (Groove Tubes 12AX7 and 12AU7)
11. SE Gemini (Groove Tubes 12AX7M<the Mullard copy> and 12AU7)
12. SE Gemini (SE Electronics stock tubes)
13. SE Titan (Standard voicing)
14. SE Titan (currently a beta mic with different voicing)

The next batch of files will be a mic shootout I did here weekend before last with a great flatpicker on a Collings guitar. We were demoing certain mics to determine which mics or combinations of mics to use for a tracking session. The mics and preamps are as follows:

Pair of AKG C460B's (Forssell JMP preamps.)
Pair of Neumann KM 184's (Forssell JMP preamps)
Pair of SE Electronics SE3's (Forssell JMP preamps)
AT 4050 (Sytek preamp)
Neumann U87 (Sytek preamp)
SE Titan stock voicing (Sytek preamp)
SE Titan beta voicing (Sytek preamp)
Mojave Audio (Great River MP2-MH preamp)
SE Gemini (with Groove Tubes 12AX7 and 12AU7 tubes (Great River MP2-MH preamp)

I'm going to try to get this finished up tonight and will contact you as soon as I've got the MP3's edited and ready.

I've been very impressed with these SE mics and I guess I have to put up a disclaimer here that I don't have any kind of *deal* going with these guys. Morgan sent me a Gemini and a Titan a while back to demo and I liked them so much that I got curious about these so he sent me more. I'm just enjoying having a bunch of these mics here to compare to the mics in my cabinet, and to use on ongoing projects.

Y'all stay tuned.

Deej

"Tony Benson" <tony@standinghampton.com> wrote in message news:BF91C476.1C46%tony@standinghampton.com...

> Greetings All!

>

> Aaron Allen sent me some miscellaneous PARIS related files that I've posted

> on the web at www.mercysakes.com/paris. Thanks Aaron! I've also added a few

> more tid bits I found hiding on my various hard drives. All this stuff has

> been around the group over the years, but not available for download in

one

> place as far as I know. There's not a lot there yet, but feel free to check

> it out and see if you find anything of interest.

>

> Again, anyone who has any files they'd like to make available for download

> on the web is welcome to send me the files (or a disc if the files are too

> large to email) and I'll post them up for everyone to feast on.

>

> I've been talking with Morgan from East Coast Music Mall and soon we'll have

> a cool little challenge put together. The challenge files will be posted for

> all to download. I'll let him explain the details, but it sounds like it

> will be fun and enlightening as well. Morgan also mentioned some other files

> he'd like to post up for reference. More on this soon.

>

> I'm also interested in adding a "central repository", as it were, of music

> created using PARIS. We don't want to violate any copyright laws of course,

> so this would have to be music wholly owned by the person submitting it or

> for which they have permission to post. If anyone has any interest in this,

> let me know.

>

> Thanks,

>

> Tony

>

> www.mercysakes.com/paris

>

>

>

>

> I see on another post you switched out some tubes, was it easy on this mic? And do tell what you felt was the difference.

I just listened to some shootout files on another site that had a 67, 4033 and Gemini. I loved the 67 of course, but I was surprised how much low mid mud the 4033 seemed to show on Acoustic guitar (I have one) and also at the same time how familiar this sound was to me. Almost like this mic is modulated up in that area.

The Gemini did seem to have some hissy quality (18k and up?) I didn't like so much but the detail and sparkle (10k bump ?) I did like. I could see it being great for acoustic tracks in a power pop type mic.

"cujo" <chris@applemanstudio.com> wrote:

>
>Thanks for all the input Deej,
>The harmonies from "because" off Abbey Road sound like what you are describing.
>Too bad this mic has only one pattern.

>
>
>

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

>>The mic is very sensitive and thus has a lot of low level detail. As far
>as

>>it being airy, I guess the answer would be yes. It seems to have a bit
>of

>>top boost, though it doesn't sound spitty or strident between 10-12KHz
>on

>>the sources I've tried it with.

>>

>>I have some more mic comparison files that I'm going to send to Tony Benson
>>probably later today.

>>

>>Deej

>>

>>"cujo" <chris@nospamapplemanstudio.com> wrote in message

>>news:436e2340\$1@linux...

>>>

>>>

>>>

>>> I have read a buch of stuff over at Gearslutz about this mic,

>>> Some thoghts were that it was too airy. Others love it.

>>> Do you noticed an exagerated top on it? From the clip you sent me, it

>>>seems

>>> it may do very well on a Martin or something.

>>>

>>>

>>>

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

>>> >I think this mic will work for anything you throw at it. As with any

>>>other

>>> >mic, whether or not it will be the best mic for the job will depend

>>>on

>>> the

>>> >source/mic/preamp interaction. I don't have a U47 here, but I'd guess

>>>from

>>> >the comparisons I've heard that it would work nicely on the same kind

>>>of

>>> >sources that you would use this kind of mic for. I have had good success

>>> >using it with both male and female vocalists, though I haven't used

it
>on
>>> >projects in the rock genre. When I think of rock, I think of an SM57
>into
>>> a
>>> >Neve'esque kinda' preamp so that the singer can stick the mic down his
>>> >throat if he wants to and the capsule won't collapse.
>>> >
>>> >;o)
>>> >
>>> >"cujo" <chris@applemanstudio.com> wrote in message
>>news:436ad457\$1@linux...
>>> >>
>>> >>
>>> >>
>>> >> Hey Deej,
>>> >> I know you have a SE Gemini,
>>> >> Can you tell me what you think it would do on rock vocals?
>>> >> I know you do a ton of acoustic stuff, will this thing get attitude?
>>> >> Is is to whispy for that? Is it harsh or sibilant?
>>> >> How is the noise floor? Could it hold up in front of a drum kit?
>>> >>
>>> >> Please tell all ASAP, as I may have a deal on one.
>>> >>
>>> >
>>> >
>>
>>
>Changing the tubes on the Gemini can make a big difference. I just finished
burning the MP3's I was discussing on the other thread.

"cujo" <chris@applemanstudio.com> wrote in message news:436ee4d7\$1@linux...
>
>
> I see on another post you switched out some tubes, was it easy on this
mic?
> And do tell what you felt was the difference.
>
> I just listened to some shootout files on another site that had a 67, 4033
> and Gemini. I loved the 67 of course, but I was surprised how much low mid
> mud the 4033 seemed to show on Acoustic guitar (I have one) and also at
the
> same time how familiar this sound was to me. Almost like this mic is
modulated
> up in that area.
> The Gemini did seem to have some hissy quality (18k and up?) I didn't
like

> so much but the detail and sparkle(10k bump ?) I did like. I could see it
> being great for acoustic tracks in a power pop type mic.
>
>
>
> "cujo" <chris@applemanstudio.com> wrote:
> >
> >Thanks for all the input Deej,
> >The harmonies from "because" off Abbey Road sound like what you are
describing.
> >Too bad this mic has only one pattern.
> >
> >
> >
> >"DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>The mic is very sensitive and thus has a lot of low level detail. As far
> >as
> >>it being airy, I guess the answer would be yes. It seems to have a bit
> >of
> >>top boost, though it doesn't sound spitty or strident between 10-12KHz
> >on
> >>the sources I've tried it with.
> >>
> >>I have some more mic comparison files that I'm going to send to Tony
Benson
> >>probably later today.
> >>
> >>Deej
> >>
> >>"cujo" <chris@nospamapplemanstudio.com> wrote in message
> >>news:436e2340\$1@linux...
> >>>
> >>>
> >>>
> >>> I have read a buch of stuff over at Gearsnitz about this mic,
> >>> Some thoghts were that it was too airy. Others love it.
> >>> Do you noticed an exagerated top on it? From the clip you sent me, it
> >>seems
> >>> it may do very well on a Martin or something.
> >>>
> >>>
> >>>
> >>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
> >>> >I think this mic will work for anything you throw at it. As with any
> >>>other
> >>> >mic, whether or not it will be the best mic for the job will depend
> >>on
> >>> the

> >>> >source/mic/preamp interaction. I don't have a U47 here, but I'd

Subject: Re: Looks like the Mayans were neally right... ;o)

Posted by [Cujjo](#) on Tue, 11 Oct 2005 02:07:27 GMT

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guess

> >>from

> >>> >the comparisons I've heard that it would work nicely on the same kind

> >of

> >>> >sources that you would use this kind of mic for. I have had good success

> >>> >using it with both male and female vocalists, though I haven't used

> it

> >on

> >>> >projects in the rock genre. When I think of rock, I think of an SM57

> >into

> >>> a

> >>> >Neve'esque kinda' preamp so that the singer can stick the mic down his

> >>> >throat if he wants to and the capsule won't collapse.

> >>> >

> >>> >;o)

> >>> >

> >>> >"cujjo" <chris@applemanstudio.com> wrote in message

> >>news:436ad457\$1@linux...

> >>> >>

> >>> >>

> >>> >>

> >>> >> Hey Deej,

> >>> >> I know you have a SE Gemini,

> >>> >> Can you tell me what you think it would do on rock vocals?

> >>> >> I know you do a ton of acoustic stuff, will this thing get attitude?

> >>> >> Is is to wispy for that? Is it harsh or sibilant?

> >>> >> How is the noise floor? Could it hold up in front of a drum kit?

> >>> >>

> >>> >> Please tell all ASAP, as I may have a deal on one.

> >>> >>

> >>> >

> >>> >

> >>

> >>

> >

>Of all the DBX comps, I like the 1066 a lot better than the 160X. A lot more transparent.

DC

"cujo" <chris@nospamapplemanstudio.com> wrote:

>

>What about the 160X? Gene, do you like these and if so what for?

>Also, are you guys now saying the extra conversion by going external at the

>mix buss is not a big deal? If so anyone ever run a mix ththrough a pair of

>Mic Pres (GR NV 0or API or something) before the compressor to beef things up?

>

>

>

>

>

>>

>>>Some of the old 166 compressors with the original DBX VCA do sound =>>good.

>>>Closer to a 160VU than any other DBX. =20

>>

>>The problem is that my 166 needs repair. It's not worth repairing if

>>it isn't the model Gene refers to. I bought the 166 for \$1,000 when =

>>they first

>>came out. I had to wait for delivery to the store. I'm pretty sure it

>=

>>was out of the

>>first run. I am running the serial number by DBX to see what they say.

> =

>>Also

>>looking for specialists in this field. I might call Eric at Earth =

>>Works.

>>

>>Thanks for the info,

>>Tom

>>

>> "gene lennon" <glennon@NOSPmyrealbox.com> wrote in message =

>>news:436b89f4\$1@linux...

>>

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

>> >

>> >

>> >Gene,

>> >I have a very early 166 and a 161VU. Is it possible they

>> >use the same vca?!?! I couldn't find anything out doing a=3D20

>> >google search about it. I wonder if the new DBX (Harmon) would=3D20

>> >have any records on that? I'd open them up and look

>> >but I'm not sure which component is the VCA. =3D20
>> >
>> >Any tips for me to learn more? I'll look inside for clues.
>> >Tom
>> >
>> I know the 163 and the 166 share the same VCA (except as noted) and =
>>these
>> both have different envelopes-of-attack from the 161. This has a lot
=
>>to do
>> with the overall sound.
>> I should point out that the person who told me about some of the early
>=
>>166
>> boxes was not from DBX, but was a technician that I trusted and he =
>>should
>> have known. I could be wrong about this.
>> You should be in a good position to listen to the two units side by =
>>side.
>> This is really the best way anyway, particularly since many of the =
>>older
>> units are way overdue for a rebuild/recalibration.
>> Looking inside is not always helpful. The early VCAs are not always =
>>labeled.
>>
>>
>> The attached image looks generally like most of the early VCAs.
>>
>>
>><!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>Thanks for the help Gene and =
>>Aaron.</DIV>
>><DIV> </DIV>
>><DIV>>Some of the old 166 compressors with the original DBX VCA do =
>>sound=20
>>good.
>Closer to a 160VU than any other DBX. </DIV>
>><DIV> </DIV>
>><DIV>The problem is that my 166 needs =
>>repair. =20
>>It's not worth repairing if</DIV>
>><DIV>it isn't the model Gene

Subject: Re: Looks like the Mayans were neally right... ;o)
Posted by [Chris Latham](#) on Tue, 11 Oct 2005 04:01:13 GMT
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crossover=20
cable.....I repeat..... do ****NOT**** use a =
crossover=20
cable.....errrrr.....and make sure that whatever you do, =
****NOT****=20
 use a crossover cable. Using a crossover cable *will* fry your =

MEC.....no kiddin'. It's one of the wonderful little omissions =
in the=20
Paris manual.</DIV>
<DIV&g

Subject: Re: Looks like the Mayans were neally right... ;o)
Posted by [wmarkwilson](#) on Tue, 11 Oct 2005 04:12:32 GMT
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t; </DIV>
<DIV>;Do</DIV>
<DIV> </DIV>
<DIV>Deej</DIV>
<DIV>&n

Subject: Re: Looks like the Mayans were neally right... ;o)
Posted by [Kim](#) on Tue, 11 Oct 2005 05:00:29 GMT
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;;o)</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: 0

Subject: Re: Looks like the Mayans were neally right... ;o)
Posted by [Rich Lamanna](#) on Tue, 11 Oct 2005 05:26:03 GMT
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2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"gene lennon" <<A=20
>> =

>>href=3D"mailto:glennon@NOSPmyrealb

Subject: Unfortunately my spelling of neally wasn't nearly right. ;oP

Posted by [Kim](#) on Tue, 11 Oct 2005 06:19:13 GMT

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px">

<DIV>"Edna Sloan" <<A=20

=

href=3D"mailto:edna@texomaonline.com">edna@texomaonline.com> =
wrote in=20

message <A =

href=3D"news:436fb3fd@linux">news:436fb3fd@linux...</DIV>

<DIV>Hi, is the C-16 cable just an ordinary =
telephone cable?=20

Wired the same? Also, anyone know where I might obtain the =
sample=20

project disk?</DIV>

<DIV>Many thanks,</DIV>

<DIV><FONT=20

size=3D2>Edna</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE

></BODY><=

/HTML>

-----=_NextPart_000_004E_01C5E3B6.B231FA60--Are you in Toronto, Jeff, or are there Saved
By Technologies everywhere?

Cheers,

Mike

jef knight <thestudio@allknightmusic.com> wrote:

>lol...thanks Martin....

>I guess I'm just a tad frustrated with my system. Did a nice overhaul

>recently so now I have to learn too much too fast and some of it is like

>crawling over broken glass to get happening.

>The guys I deal with down at Saved By Technology are constantly

>genueflecting droolingly over PT which has kind of hyp-mo-tized me....

>

>

>

>Martin Harrington wrote:

>

>>Yukkk,

>>Don't do it..PT I mean.

>>I've just been playing with PT M-Powered 6.8, using my Delta 1010, and I
>>have to say...I don't like it.
>>The interface is (IMNSHO), horrible, confusing, and convoluted.
>>Moves that come easily in Paris, and more easily in Nuendo, are tiresome in
>>PT, apart from the reagon tool...taht has always been good, right from the
>>Session 8 days, but not much else.
>>And..it only plays .MOV video files, which in my case is a no-no, (the full
>>TDM version may play the others but I don't think so).
>>To top it off, playing one of my projects from Nuendo, (reassembled), it

>>didn't have the "life" that the original had, by a long shot.
>>I repeat...don't go there, Jeff.....

>>
>>Have you loaded it into the patchbay properly? You have to actually drag the adat module into the "MEC Modules" config window. Double click on the "MEC Modules A" (assuming only one MEC) and you will open the selection window. This window has four "slots"... two for input, and two for output. Drag the adat card from the right to the desired position on the left. Then go back to the main patchbay window and connect the "Module inputs" to the desired mixer input channels. This is detailed on Page 34 of the Paris Pro Refernce Manual.

Let me know if you have any further issues. If you do, give me a call at 403-291-9112 9 to 5 MST.

David.

jef knight wrote:

> Hey David,
>
> I'm still having trouble with my adat card. The manual wasn't much help
> (or maybe I read it badly).
>
> When it's installed, set to 48khz, I'm still getting no audio. The mec
> is getting signal but not the mixer.
>
> Could you please give me a hand at what settings I might be overlooking?
>
> jefDitto... Nuendo is a better choice.

David.

Martin Harrington wrote:

> Yukkk,
> Don't do it..PT I mean.
> I've just been playing with PT M-Powered 6.8, using my Delta 1010, and I
> have to say...I don't like it.
> The interface is (IMNSHO), horrible, confusing, and convoluted.
> Moves that come easily in Paris, and more easily in Nuendo, are tiresome in
> PT, apart from the reason tool...taht has always been good, right from the
> Session 8 days, but not much else.
> And..it only plays .MOV video files, which in my case is a no-no, (the full
> TDM version may play the others but I don't think so).
> To top it off, playing one of my projects from Nuendo, (reassembled), it
> didn't have the "life" that the original had, by a long shot.
> I repeat...don't go there, Jeff.....This is a multi-part message in MIME format.

-----=_NextPart_000_0065_01C5E3B7.48801100
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

hehehehe.....try it out and see. You *do* have a spare MEC and C-16 =
sitting

Subject: Re: Looks like the Mayans were neally right... ;o)
Posted by [rick](#) on Tue, 11 Oct 2005 09:03:07 GMT
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://www=" target="_blank">http://www=
..newegg.com/Product/ProductList.asp?Submit=3Dlist&S ubCategory=3D132&a=
mp;CMP=3DKNC-GoogleAdwords&ATT=3DCables </DIV>
<DIV> </DIV>
<DIV>Or if you live in a city like most =
people, you=20
can buy these at Office Depot/Best Buy, etc. I always have to order =
my stuff=20
online because I live in a cave in the wilderness.</DIV>
<DIV> </DIV>
<DIV>;o)</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>"Edna Sloan" <<A=20
=
href=3D"mailto:edna@texomaonline.com">edna@texomaonline.com> =
wrote in=20
message <A =
href=3D"news:436fb3fd@linux">news:436fb3fd@linux...</DIV>

<DIV>Hi, is the C-16 cable just an ordinary =
telephone cable?</DIV>
Wired the same? Also, anyone know where I might obtain the =
sample=20
project disk?</DIV>
<DIV>Many thanks,</DIV>
<DIV><FONT=20
size=3D2>Edna</DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE
></BODY><=
</HTML>

-----=_NextPart_000_0065_01C5E3B7.48801100--If I keep using Cubase SX for long enough,
will it finally *grow up* into a
Nuendo system? If so, I hope it's voice doesn't start changing like mine
did. Tat's a bitch when you're a kid playing/singing in a band.

;o)

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:436fe1bc\$1@linux...

> Ditto... Nuendo is a better choice.

>

> David.

>

> Martin Harrington wrote:

>

> > Yukkk,

> > Don't do it..PT I mean.

> > I've just been playing with PT M-Powered 6.8, using my Delta 1010, and I

> > have to say...I don't like it.

> > The interface is (IMNSHO), horrible, confusing, and convoluted.

> > Moves that come easily in Paris, and more easily in Nuendo, are tiresome
in

> > PT, apart from the reagon tool...taht has always been good, right from
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> > Session 8 days, but not much else.

> > And..it only plays .MOV video files, which in my case is a no-no, (the
full

> > TDM version may play the others but I don't think so).

> > To top it off, playing one of my projects from Nuendo, (reassembled), it

> > didn't have the "life" that the original had, by a long shot.

> > I repeat...don't go there, Jeff.....This is a multi-part message in MIME format.

-----=_NextPart_000_0084_01C5E3B7.EE1E2340

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

The SCSI cable is a 68pin HD cable. Be sure to get the right one.

;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:436fe113\$1@linux...

A horse farm????? Oh dear!!!!

<http://www.graphicresultsofdurango.com/index.html>

Notice that once you enter the link to the recording studio, my wife =
still manages to bring horses into the conversation.

Is there a 12 step program for this?

;o)

"Edna" <edna@texomaonline.com> wrote in message =
news:436fbab3@linux...

Thanks much. I live in the sticks on a horse farm, so will go to =
the big city (about 19 miles) to get one. I'm not sure what a =
"crossover cable" is (multi-purpose?), but I will avoid anything with =
that name. I have a SCSI cable I will use with the MEC - anything =
special here?

Edna

"DJ" <

Subject: Re: Looks like the Mayans were neally right... ;o)

Posted by [rich](#) on Tue, 11 Oct 2005 21:01:53 GMT

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maonline.com" target="_blank">edna@texomaonline.com> wrote in message =
news:436fb3fd@linux...

Hi, is the C-16 cable just an ordinary telephone cable? Wired =
the same? Also, anyone know where I might obtain the sample project =
disk?

Many thanks,

Edna

-----=_NextPart_000_0068_01C5E3DA.E20B6360

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<STYL
