
Subject: My Paris/Emu 1820M
Posted by [Kim Glanville](#) on Wed, 21 Sep 2005 19:25:08 GMT
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;DIV><FONT=20

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

> dir=3D3D3Dltr=3D3D20
>> =

> >style=3D3D3D"PADDING-RIGHT: =

> =3D3D
>>BORDER-LEFT: =

>solid;=20
> MARGIN-RIGHT: 0px">
>>=20

> <<A=3D3D20
>>=20

> =
>>href=3D3D'mailto:arpeggio@comcast.net">

Subject: Re: My Paris/Emu 1820M
Posted by [Martin Harrington](#) on Thu, 22 Sep 2005 03:55:14 GMT
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<FONT=20
> face=3D3D3DArial=20
> =

>

> size=3D3D3D2>He <FONT face=3D3D3DArial=20

> =

> size=3D3D3D2>the individual ways and I can=20
> =

>=20

> </DIV>
>>=20

> face=3D3D3DArial size=3D3D3D2>trying <FONT=20

> =3D3D
>>size=3D3D3D2>to save=20

>>a=3D3D20
>> step=20

> guess...</DIV>
>>=20

><DIV><FONT=20

>
> =3D
&

Subject: Re: My Paris/Emu 1820M
Posted by [Kim Glanville](#) on Thu, 22 Sep 2005 09:22:50 GMT
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at a benefit for Children's >Hospital
that featured Diane Shur and Nancy Wilson.

Was this a Paris session? Would love to hear it!!

TyroneAgreed, Paris all the way.
MR

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>Paris...pure and simple...elevated my game tremendously!!!
>
>Tyrone
>

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

-----=_NextPart_000_002A_01C5CEB5.7C9996D0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Rod,

I think you nailed it. I didn't strip the 24bit jobs.

So that was the problem for sure.

Tom

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message =
news:434c6a48@linux...

No, you didn't...seriously. I've imported several 24 bit stereo =
interleaved

waves for a project tonight. No problem at all.

Maybe you didn't strip the files. If they're broadcast waves (most are =
these

days) you need to do that.

Rod

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

>

>

>I did have a problem with that!

>

>Thanks Dave,

>Tom

>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message =3D

>news:434c4098@linux...

> Only works with 16 bit .wav's

>

> David.

>

> Tom Bruhl wrote:

> > Rod,

> > Really? I thought I had a problem with that once...

> > Maybe not. I can probably do this now then.

> > Thanks!

> > Tom

> >=3D20

> > "Rod Lincoln" <rlincoln@kc.rr.com =
<mailto:rlincoln@kc.rr.com>> =3D

>wrote

> > in message news:434c2b5e\$1@linux...

> >=3D20

> > No, but Paris does that on import (after you set the record =
=3D
>path)
> > rod
> > "Tom Bruhl" <arpegio@comcast.net =
<mailto:arpegio@comcast.net>> =3D
>wrote:
> >

Subject: Re: Gas Prices
Posted by [Don Nafe](#) on Thu, 22 Sep 2005 10:10:33 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
> > >
> > >Rod,
> > >Thanks for that. Does it actually separate the interleaved =
=3D
>files?
> > >Tom
> > >
> > > "Rod Lincoln" <rlincoln@nospam.kc.rr.com
> > <mailto:rlincoln@nospam.kc.rr.com>> wrote in message =3D3D
> > >news:434bfc35\$1@linux...
> > >
> > > Here it is. It's donation ware.
> > > http://cdexos.sourceforge.net/
> > > "Rod Lincoln" <rlincoln@kc.rr.com =3D
><mailto:rlincoln@kc.rr.com>>
> > wrote:
> > > >
> > > >Tom, you could install a program such as CDex (I think =
it's
=3D
>=3D3D
> > >shareware, but
> > > >I'm not sure)it converts mp3's to waves and vice versa. =
=3D
>That's
> > what I
> > =3D3D
> > >usually
> > > >use.=3D3D20
> > > >Rod
> > > >"Tom Bruhl" <arpegio@comcast.net =3D
><mailto:arpegio@comcast.net>>
> > wrote:

> > > >>
> > > >>
> > > >> Alright, now I have to reinstall Wavelab...
> > > >>
> > > >> "Dimitrios" <musurgio@otenet.gr =3D
><mailto:musurgio@otenet.gr>>
> > wrote in message =3D3D3D
> > > >>news:434bd54b@linux...
> > > >> Dear Tom,
> > > >> If you load mp3's on wavelab you can then save them =
as =3D
>wave
> > files.
> > > >> It is that simple.
> > > >> Regards,
> > > >> Dimitrios
> > > >> "Tom Bruhl" <arpegio@comcast.net
> > <mailto:arpegio@comcast.net>> wrote in message =3D3D3D
> > > >>news:434bd28b@linux...
> > > >> The files are Winamp Media Files which are mp3s. =
=3D
>=3D3D3D20
> > > >> I want to lay guitar tracks over Steely Dan covers =
for
=3D
>him. =3D3D
> > >=3D3D3D20
> > > >> Can I mak

Subject: Re: My Paris/Emu 1820M
Posted by [neil\[1\]](#) on Thu, 22 Sep 2005 14:15:29 GMT
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NT=3D3D20
> > > face=3D3D3D3DArial size=3D3D3D3D2>Can I make them =
individual =3D
>wavs =3D3D
> > >=3D3D3D
>>with=3D3D20
> > > either=3D3D3D20
>> Paris, strip wav=3D3D20
> > > or</DIV>
>> =3D3D
> > ><DIV><FONT=3D3D20
> > > face=3D3D3D3DArial size=3D3D3D3D2>Wavelab=3D3D20
> > > 3.0?</DIV>
>> =3D3D20
> > > <DIV><FONT face=3D3D3D3DArial =
size=3D3D3D3D2>=3D3D20
> > > </DIV>
>

Subject: Re: My Paris/Emu 1820M
Posted by [jstolpe](#) on Thu, 22 Sep 2005 21:32:16 GMT
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```
gt;Dimitrios</FONT></DIV><BR>>>=3D20
> =3D3D20<BR>> > <BLOCKQUOTE=3D20
> dir=3D3D3D3Dltr=3D3D3D20<BR>>> =3D
>=3D3D<BR>> =3D20
> >style=3D3D3D3D"PADDING-RIGHT: =3D
>0px;=3D3D20<BR>> =3D20
> > PADDING-LEFT: 5px; MARGIN-LEFT: 5px;=3D20
> =3D3D3D<BR>>>BORDER-LEFT: =3D
>=3D3D<BR>> =3D20
> >#000000 2px=3D3D20<BR>> > =3D
>solid;=3D20
> MARGIN-RIGHT: 0px"><BR>>>=3D20
> =3D3D<BR>> =3D20
> ><DIV>"Tom=3D3D20<BR>> =3D
>> Bruhl"=3D20
> <<A=3D3D3D20<BR>>>=3D20
> href=3D3D3D3D"<A=3D3D20<BR>> =3D
>> =3D20
> =3D3D<BR>> =3D20
> =3D
>>href=3D3D3D'mailto:arpegio@comcast.net">arpegio@comcast.net</A'&g=3D
>t;mailto:arpegi=3D3D<BR>> =3D20
> =3D
>>o@comcast.net">arpegio@comcast.net</A</A>>>=3D3D20<BR=3D
>>> =3D20
> > =3D3D3D<BR>>>wrote in=3D3D3D20<BR>>> =3D
>message=3D20
> =3D3D<BR>> =3D20
> ><A=3D3D20<BR>> > =3D20
> =3D
>=3D3D3D<BR>>>href=3D3D3D3D"<A=3D3D20<BR>> &n=3D
>bsp; =3D20
> > =3D3D<BR>> =3D20
> =3D
>>href=3D3D3D'news:434bd28b@linux">news:
```

Subject: Re: My Paris/Emu 1820M
Posted by [Martin Harrington](#) on Fri, 23 Sep 2005 00:41:06 GMT
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```
;IIRC, Boogie started out it's life as
>=
>>a hot=20
```

>> rodded fender.</DIV>
>> <DIV> </DIV>
>> <DIV>AA</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=20
>> message <A =
>>href=3D"news:434bfd77@linux">news:434bfd77@linux...</DIV>
>> <DIV>Kim,</DIV>
>> <DIV>I like both Neil and Michael's=20
>> suggestions. Fenders</DIV>
>> <DIV>have a cleaner sound which is often
>=
>>good to=20
>> help</DIV>
>> <DIV>retain the keyboards clarity. =
>>I know with=20
>> the Vox ToneLab</DIV>
>> <DIV>and with Nigel I usually end up =
>>with the=20
>> matching cabs</DIV>
>> <DIV>to the given amp. I try =
>>them all and=20
>> almost always go</DIV>
>> <DIV>with what was sold with the =
>>head. They=20
>> are matched.</DIV>
>> <DIV> </DIV>
>> <DIV>I used to have a Vox AC-30 and a =
>>Marshall 4 x=20
>> 12... ehhh.</DIV>
>> <DIV>A Dual Showman through the same =
>>Marshall...=20
>> ewww.</DIV>
>> <DIV>Put those amps with their soul mate
>=
>>cabs and=20
>> wow!</DIV>
>> <DIV>The old 100 Marshall sounded sweet
>=
>>with the cab=20
>> though.</DIV>
>> <DIV> </DIV>
>> <DIV>Use your ears. Boogie gets a =
>>great clean=20

>> sound almost </DIV>
>> <DIV>like a Fender but rounder. =
>> Might be=20
>> another option to try.</DIV>
>> <DIV>Tom</DIV>
>> <DIV> </DIV>
>> <BLOCKQUOTE=20
>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>> BORDER-LEFT: #000000

Subject: Re: My Paris/Emu 1820M
Posted by [Martin Harrington](#) on Fri, 23 Sep 2005 00:51:30 GMT
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2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"michael bliss" <<A=20
>> =
>> href=3D"mailto:mbliss1@austin.rr.com">mbliss1@austin.rr.com> =
>> wrote in=20
>> message <A=20
>> =
>> href=3D"news:434bec45\$1@linux">news:434bec45\$1@linux...</DIV>
Neil=
>>=20
>> has some great suggestions already.
The Fender Twin was the amp
>=
>> used=20
>> with the rhodes, thus
also sounds good on the Wurli. Also, try
>=
>> the Vox=20
>> AC30 on the Wurli.

As far as B3's go, as Neil said, go with
>=
>> the=20
>> Bassman or some
big ol' bass cabinet such as the ampeg. =
>>
Let us=20
>> know what you end up using, and what sounded best.

michael=20
>> bliss

"Neil" <<A=20
>> href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com>=20
>> wrote:
>
>I would think you'd have some good luck by =
>> starting=20
>> with
>the '65 Fender Twin Reverb or the Fender Bassman amps, =
>> and=20
>> then
>either the American 2x12" or Bassman 4x10"=20
>> cabinets.
>
>Neil
&g

Subject: Re: My Paris/Emu 1820M

Posted by [Neil](#) on Fri, 23 Sep 2005 02:31:42 GMT

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gt;> high gain fuzz
>>distortion", "Fender Bassman", a HiWatt =
>>50 watt=20
>> stack, [bass rigs] - Ampeg
>>SVT, Ashdown ABM-C410H, =
>>Trace Elliot=20
>> Commando, Sunn200S, '69 Ampeg SVT
Classic,
>>Ampeg =
>>B15, SWR=20
>> Basic Black, Fender Dual Showman, Mesa Boogie Bass=20
>> 400+,
>Hartke
>>Model =
>>2000.
>>
>>Speaker=20
>> Cabs: American 2x12, British 4x12, Vintage 30 4x12, British=20
>> 2x12,
>>American 1x12, Blonde 2x12, Fane 4x12, Greenback =
>>4x12,=20
>> Boutique 4x12, Bassman
>>4x10, '65 Tweed 1x12, Fender Pro =
>>1x15,=20
>> Ampeg Portaflex, Ashdown 4x10 w/tweeter,
>>Sunn 200S =
>>2x15,=20
>> Acoustic 360, Hartke 1x15, SWR Basic Black, Ampeg=20
>> 8x10,
>Ashdown
>>AMB410, SWR Goliath III, Hartke=20
>> 4x10.
>>
>>Any suggestions on what combo may =
>>sound good=20
>> with a given sound would be
>>fantastic. Mostly I'm =
>>looking to=20
>> get some nice hammond B3 and=20
>> wurlitzer
>sounds
>>happening, so any suggestions =
>>specific=20
>> to those directions would be fantasmalistic!
>>:o) Keep =
>>in mind=20
>> the rotary speaker effect can be inserted on any of=20
>> the
>>amp/cabinet combinations without effecting the =
>>sound in any=20
>> way (other
than
>>to add the rotary effect) so feel =
>>free to=20
>> choose amps based on what would
>>probably sound good IF =
>>it had a=20
>> Leslie. :o)
>>
>>Oh, and the machine can also =
>>warp=20
>> between two amps or cabinets, so if you
>>think "a criss =
>>cross of=20
>> 1/3 this amp and 2/3's this amp" would work, then
>>we =
>>can do=20
>> that too.=20
>>

Subject: Re: My Paris/Emu 1820M

Posted by [Kim Glanville](#) on Fri, 23 Sep 2005 02:42:50 GMT

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=

>>:o)
>>
>>Cheers,
>>Kim.
>>
>></BLOCKQUOTE>
>E></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

>>

>>

>http://www.relic.9cy.com/Pretvaraci/Stup%20gun.gif

Aaron Allen wrote:

> That would be my thoughts, though I think most of the EDS repairs I heard
> were simply swaps. Perhaps he 'pre-repairs' cards for faster turnaround?

> AA

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message

> news:434ce901\$1@linux...

>

>>Aaron, just wondering, so how then does TheSonic guy repair the cards?

>>Maybe

>>he has the schematics?

>>

>>Rich

>>

>>Man count thy days,

>>and if perchance they fly too fast,

>>for thy dull thoughts to count,

>>count every day thy last.

>>

>>Henton Londini - Anno Dom 1605

>>

>>"Aaron Allen" <nospam@not_here.dude> wrote in message

>>news:434a1e5c@linux...

>>

>>>D,

>>>Long story short is that when Ensoniq was bought out by Emu and Creative,

>>>lots of heads rolled. A good deal of hostility ensued. Papers vanished,

>>>mysteriously, and *no one seems to know where they went*.. the why is

>>>obvious when you think about it from a creators standpoint. If there are

>>>indeed roadmaps on the EDS cards I would be most definitely interested

>>>should you come across them.. but I hold little hope at this late stage

>>>in

>>>the public release of those documents.

>>>

>>>AA

>>>

>>>

>>>"Dimitrios" <musurgio@otenet.gr> wrote in message

>>>news:434a13c0\$1@linux...

>>>

>>>>I have a couple of non working EDS cards (and no I did not burn them

>>>>with

>

Subject: Re: My Paris/Emu 1820M

Posted by [Kim Glanville](#) on Fri, 23 Sep 2005 03:00:35 GMT

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>>>EDSTransfer string)

>>>>These have been bought as is for spare parts.

>>>>Because I am located in Greece it is cost prohibited to send cards

>>

>>aboard

>>

>>>>for propable fix.

>>>>So with my audio engineer I could fix some here.

>>>>Would anybody kindly share these schematics ?

>>>>I know someone outhee got them...

>>>>The Ensoniq guy (I understand why) did not reply on this.

>>>>regards,

>>>>Dimitrios

>>>>

>>>>

>>>

>>>

>>

>

>Mesa makes *great* stuff.

DC

"Deadmeat" <scott@postmodernblues.com> wrote:

>

>Every piece of Mesa Boogie ever -

>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>>

>>Paris...pure and simple...elevated my game tremendously!!!

>>

>>Tyrone

>>

>>

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

>Forssell CS-1.

Hey, I haven't used one of these. Tell me how you like it?

What does it do well?

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

-----=_NextPart_000_0118_01C5CF4F.3FC0C090

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

DC,

Are you still head over heels about that guitar compressor pedal? Tone Press? Tell me what it does for your sound besides the obvious.

Tom

"DC" <dc@spamyamama.com> wrote in message news:434d7394\$1@linux...

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Forssell CS-1.

Hey, I haven't used one of these. Tell me how you like it?

What does it do well?

DC

-----=_NextPart_000_0118_01C5CF4F.3FC0C090

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>DC,</DIV>

<DIV>Are you still head over heels about =
that guitar=20

compressor</DIV>

<DIV>pedal? Tone Press? Tell me =
what it does=20
for your sound</DIV>
<DIV>besides the obvious.</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>"DC" <<A =
href=3D"mailto:dc@spamyamama.com">dc@spamyamama.com>=20
 wrote in message <A=20
 =
href=3D"news:434d7394\$1 @linux">news:434d7394\$1 @linux...</DIV>
"DJ"=
 <<A=20
 =
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
 wrote:
>Forssell CS-1.

Hey, I haven't used one of=20
 these. Tell me how you like it?

What does it do=20
 well?

DC
</BLOCKQUOTE></BODY></HTML>

Subject: Re: My Paris/Emu 1820M
Posted by [Martin Harrington](#) on Fri, 23 Sep 2005 05:03:29 GMT
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sad. Her vocals were clean...riffs were phenomenal and interpretation
>skills
>> outstanding!
>>
>> Certainly a worth while performer to see if at all possible.
>>
>> Tyrone
>>
>
>would one of the Ensoniq SW-10 double switches work and/or could you
modify one?

On 12 Oct 2005 09:27:43 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>
>I want to build my own footswitch for my keyboards for sustain. My idea was
>to have one momentary footswitch which acts like a normal sustain pedal,
>and one locking switch for each keyboard, so that if I was to have a big

>bass not or key pad which sustains while I add atmospheric bits over the
>top, I don't have to hold my foot down... and then hopefully wire it so
>that the momentary switch also momentarily releases the locking switch...
> so if I want to change bass notes I just press the momentary momentarily
>;o) and play the new bass note and it will still be locked on sustain, if
>that makes sense.

>

>Problem is I thought it would be easy to build, but I can't find momentary
>footswitches. All I need is some momentary switches like the one pictured
>and it will all be easy! I've been googling high and low... I'm ready to
>import them if I have to.

>

>Anyone got any clues where I might get such a thing?

>

>Cheers,

>Kim.The reason I wanted to make a custom switch is that I wanted to make it not
only lock the sustain in position, but also do so for multiple keyboards.
Hence the finished footswitch would have 6 (or maybe more) buttons, 3 which
act like "normal" momentary sustain switches, and 3 which act as locking
switches for each keyboard. I was really hoping to build one single device
which did all of this, as I already have a Behringer FCB1010, a GNX4 plus
the GNXFC, plus several analog pedals all on the floor. I wanted to avoid
cluttering it up even more so with a whole bunch of seperate pedals.

That said I will see if I can look up one of those none the less out of interest...
thanks for the idea.

Cheers,
Kim.

jon chaikin <jc@nonstopsound.com> wrote:

>would one of the Ensoniq SW-10 double switches work and/or could you
>modify one?

>

>On 12 Oct 2005 09:27:43 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>>

>>

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was

>>to have one momentary footswitch which acts like a normal sustain pedal,
>>and one locking switch for each keyboard, so that if I was to have a big
>>bass not or key pad which sustains while I add atmospheric bits over the
>>top

Subject: Re: My Paris/Emu 1820M

Posted by [Neil](#) on Fri, 23 Sep 2005 13:11:46 GMT

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et="_blank">mark@stateofwail.com> wrote:

>

>Hi Kim,

>

>Try this link:

>

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

>

>They have just about everything you could ever need in electronics supplies.

>

>Also, Roland makes a couple of very nice foot switches. I don't think you'd
>be able to customize them very easily but they are very heavy duty pro-quality
>devices. Try this link:

>

> <http://www.rolandus.com/products/subcategory.asp?CatID=1& ;SubCatID=4>

>

>The FS-1 and FS-5L or FS-5U (I own a 5U for my Harmonizer) could do the
trick.

>

>Best of luck!

>

>Mark

>

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

>>

>>

>>

>>

>>I want to build my own footswitch for my ke

Subject: Re: My Paris/Emu 1820M

Posted by [Deej \[1\]](#) on Fri, 23 Sep 2005 13:47:08 GMT

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rios

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

>> >>news:434bd28b@linux...

>> >> The files are Winamp Media Files which are mp3s. =20

>> >> I want to lay guitar tracks over Steely Dan covers for him. =20

>> >> Can I make them individual wavs with either Paris, strip wav or

>> >> Wavelab 3.0?

>> >>

>> >> He can send me the individual wavs and I can convert those but

>> >> we're

```
>> > =
>> >>
>> >> trying to save a step for him I guess...
>> >> Tom
>> >>
>> >> PS Don't eat too much roasted garlic at one sitting.
>> >>
>> >><!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>Alright, now I have to reinstall=20
>> >>Wavelab...</FONT></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>"Dimitrios" <<A=20
>> >> href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>> wrote in =
>> >>message=20
>> >> <A href=3D"news:434bd54b@linux">news:434bd54b@linux</A>...</DIV>
>> >> <DIV><FONT face=3DArial size=3D2>Dear Tom,</FONT></DIV>
```

Subject: Re: My Paris/Emu 1820M
Posted by [John \[1\]](#) on Fri, 23 Sep 2005 22:52:50 GMT
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```
to:434bd28b@linux" target="_blank">434bd28b@linux</A>...</DIV>
>> >> <DIV><FONT face=3DArial size=3D2>The files are Winamp Media =
>> >>Files which are=20
>> >> mp3s. </FONT></DIV>
>> >> <DIV><FONT face=3DArial size=3D2>I want to lay guitar
</FONT><FONT
>> >> >> =
>> >> >>face=3DArial=20
>> >> >> size=3D2>tracks over Steely Dan covers for him. </FONT></DIV>
>> >> >> <DIV><FONT face=3DArial size=3D2>Can I make them individual wavs
=
>> >> >>with either=20
>> >> >> Paris, strip wav or</FONT></DIV>
>> >> >> <DIV><FONT face=3DArial size=3D2>Wavelab 3.0?</FONT></DIV>
>> >> >> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> >> >> <DIV><FONT face=3DArial size=3D2>He </FONT><FONT face=3DArial =
```

> >> >>size=3D2>can send me=20
> >> >> the individual wavs and I can
=
> >> >>convert those=20
> >> >> but we're </DIV>
> >> >> <DIV>trying <FONT face=3DArial
=
> >> >>size=3D2>to save a=20
> >> >> step for him I guess...</DIV>
> >> >> <DIV>Tom</DIV>
> >> >> <DIV> </DIV>
> >> >> <DIV>PS Don't eat too much roasted =
> >> >>garlic at=20
> >> >> one sitting.</DIV></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML >
> >> >>
> >> >>
> >> >
> >>
> >>
> >>
> >
> >
> >
> >
>
>www

Subject: Re: My Paris/Emu 1820M
Posted by [Martin Harrington](#) on Sat, 24 Sep 2005 00:08:40 GMT
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_blank">1@linux...
>
>
> Yehy, can't seem to see anything there either. This seems to be one of
> those
> items that you'd think you could get easily, but when you go looking they
> seem near impossible to find.
>
> Thanks for the suggestions... actually I haven't checked out the Roland
> products yet so I'll do that now, but I really wanted to build my own so
> I could do several keyboards on a single unit...
>
> Cheers,
> Kim.
>
> "Mark McDermott" <mark@stateofwail.com> wrote:
>>
>>Hi Kim,
>>

>>Try this link:
>>
>><http://www.digikey.com>
>>
>>They have just about everything you could ever need in electronics
>>supplies.
>>
>>Also, Roland makes a couple of very nice foot switches. I don't think
>>you'd
>>be able to customize them very easily but they are very heavy duty
>>pro-quality
>>devices. Try this link:
>>
>> <http://www.rolandus.com/products/subcategory.asp?CatID=1& ;SubCatID=4>
>>
>>The FS-1 and FS-5L or FS-5U (I own a 5U for my Harmonizer) could do the
> trick.
>>
>>Best of luck!
>>
>>Mark
>>
>>"Kim" <hidensounds@hotmail.com>

Subject: Re: My Paris/Emu 1820M
Posted by [zmora](#) on Sat, 24 Sep 2005 04:49:52 GMT
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wrote:
>>>
>>>
>>>
>>>
>>>I want to build my own footswitch for my keyboards for sustain. My idea
>>was
>>>to have one momentary footswitch which acts like a normal sustain pedal,
>>>and one locking switch for each keyboard, so that if I was to have a big
>>>bass not or key pad which sustains while I add atmospheric bits over the
>>>top, I don't have to hold my foot down... and then hopefully wire it so
>>>that the momentary switch also momentarily releases the locking switch...
>>> so if I want to change bass notes I just press the momentary momentarily
>>>;o) and play the new bass note and it will still be locked on sustain,
> if
>>>that makes sense.
>>>
>>>Problem is I thought it would be easy to build, but I can't find
>>>momentary

>>>footswitches. All I need is some momentary switches like the one pictured
>>>and it will all be easy! I've been googling high and low... I'm ready
> to
>>>import them if I have to.
>>>
>>>Anyone got any clues where I might get such a thing?
>>>
>>>Cheers,
>>>Kim.
>>
>Has anyone analyzed their control room and had success with adjustments? Ive
never done this and not sure if its for me.

- 1) What did you use to analyze it?
- 2) How did you know what to do to fix problems?
- 3) What did you do to fix the problems?

I guess Im wondering if it is worth it to buy an analyzer like the Rane RA27
or something - or - would I be better off just learning my room as is.It works really nice in front of
my Digitech modeler too.

DC

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

>
>
>DC,
>Sounds like you like it even more than you did before.
>
>I have been at odds using a Vox Tonelab on the gig.
>It has millions of amps and effects but ... one compressor
>that is average to poor in my opinion. Like you say,
>it sucks the life out of the sound almost always.
>
>I might give that bad boy a try since it's not too much
>scratch
>Tom
>
>
> "DC" <dc@spamjupiter.org> wrote in message news:434da2a8@linux...
>
> "Tom Bruhl&

Subject: Re: My Paris/Emu 1820M
Posted by [AlexPlasko](#) on Sat, 24 Sep 2005 16:04:45 GMT
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hear is the trick we
=
>do in=20
> the studio
where we mult the return (on tape) or copy the track =
>(in a DAW)=20
> and
squeeze one track and don't squeeze the other. =
>Play with=20
> the
relative levels a bit, and maybe some EQ and you can get=20
> some
sterling tones. (btw, this is not panned left and right, =
>this is=20
> a mono
effect I am speaking of) I used to use my =
>Carl=20
> Martin compressor
this way by using the 4 inputs on a Matchless=20
> DC-30. Run the
guitar into the high gain input, then run a =
>shorty=20
> from the low-gain
input on the same channel to the compressor, then
=
>run the=20
> comp
out to the other channel in. This got the signal =
>to both=20
> channels,
one side compressed and one not compressed. =
>I got=20
> some great
tones, but it was pretty cumbersome to setup and =
>adjusting=20
> the
volume got pretty involved...

The Barber Tone Press, =
>does it all=20
> in one box. You get volume,
blend, and =
>compression. What=20
> I do is run the blend up to full
compressor and then adjust the =
>compressor=20
> knob until I am hearing
quite a bit of squeeze going on, and then =
>pull the=20
> blend back until
I get just the right amount of uncompressed tone =
>going=20
> through.

Sounds flippin' amazing. I generally leave =
>it on=20
> all the time.

BTW, this thing really helps heavy music, it's =
>are not=20
> just for
country like a lot of people think compressors are for=20
> live.
With the Tone Press you can make even metal sounds much more=20
>
massive and studly.

Works equally well on all my guitars =
>and all my=20
> amps. Even the
Hiwatt, and that thing hates =
>pedals.

Oh, and=20
> it's 139.00... Get one. You won't believe =
>it.

<A=20
> =
>href=3D"http://www.barberelectronics.com/tonepress.htm">http://www.barber=

>electronics.com/tonepress.htm

DC

no=20
> commercial relationship to this product....</BLOCKQUOTE></BODY></HTML>
>
>"Aaron Allen" <nospam@not_here.dude> wrote:
>www.partsexpress.com might have something
>www.mcmelectronics.com might have something as well
>www.markertek.com usually has it or can get it

A fantastic list of stores which are going straight in my favourites for future reference, however I still can't find what I'm looking for.

I'm wondering if I should look into the option of removing the latching mechanism from the latching switches to make my own non latching variety

Subject: Re: My Paris/Emu 1820M
Posted by [Kim Glanville](#) on Sat, 24 Sep 2005 21:46:00 GMT
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ave something
>>www.mcmelectronics.com might have something as well
>>www.markertek.com usually has it or can get it
>
> A fantastic list of stores which are going straight in my favourites for
> future reference, however I still can't find what I'm looking for.
>
> I'm wondering if I should look into the option of removing the latching
> mechanism
> from the latching switches to make my own non latching variety...
>
> Cheers,
> Kim. Clap your hands, listen to the echo, crank up some bass, listen to the
standing waves if any, add tube traps to the corners and ceiling edges
if necessary, add diffusers if it's all slappy echo, add / take a way
thick carpet/tapestries if it's too live dead. I prefer a medium sound.
I have carpet on the floor and bare walls. My room is 30x35 with 20ft
cathedral ceiling so it's a large enough space to get rid of a lot of
early reflection problems. Below are tips I got from the awesome Dave
Moulton. Enjoy

Making Your Home Control Room The Best That It Can Be:

Some Basic Principles

by Dave Moulton

Most of the articles we read on control room and studio acoustic design seem to center around materials we might use to treat wall surfaces, and some tips about using those materials for fun and profit. In this

that these are actually pretty straightforward, and you can apply them

better what sort of problem you have, and how to cope with it more effectively.

I first came up with this list of principles while preparing for

want to get out of our control rooms, even though that is what is really important. For those of you who are interested, the whole presentation is available on my website at <http://moultonlabs.com/slides/smallrooms/index.htm>

construction of ANY control room, including your bedroom, basement, minivan or closet. If you systematically work through these, and do your best to optimize your particular setup with the resources you have at hand, you can actually get surprising decent monitoring quality,

The seven issues you need to deal with are: noise floor, room symmetry, early reflections, decay time in the room, standing waves, loudspeaker

briefly.

Noise Floor

Noise floor can be defined here as the level of noise in the control

music is playing, all the eq

Subject: Re: My Paris/Emu 1820M

Posted by [DT](#) on Sun, 25 Sep 2005 03:03:10 GMT

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ealing with reducing such a noise floor.

Room isolation (shutting out the noise) can be difficult and expensive.

However, in your bedroom control room, you can usually make big

all of the doors and windows, as it is through these passages that the

and see how far you can get.

A big problem here has to do with air conditioners. Aside from the

also allow sound to fairly freely pass through them, severely compromising isolation. Solutions to this vary widely,

outdoors in a separate unit and puts a separate heat exchanger on the

inside wall), the construction of baffles around the air conditioning unit to reduce the noise of both the unit and from outside, and installing central AC with oversize ducts and baffles, etc.

You are gonna have to suss out what works for you in your particular case. Just keep in mind that it can be really hard to get it really quiet while keeping it really cool for really cheap! Also, keep in mind that the very simple option of going without AC is usually a pretty unpleasant way to go. You can try it, of course, but be prepared to change your mind after your first 12-hour session.

Meanwhile, machine noise is insidious. Manufacturers are generally indifferent to the noise their equipment makes. The only solutions

noise). Iso boxes can be homemade, and you can get away with cheesy and

some provision for cooling air flow. Remote machine rooms seem very elegant (and at their best, they really are), but they can bring on infuriating computer problems (when you have to trundle from keyboard/monitor to CPU, 20 feet back and forth and down on your knees in the back of the closet, ten times in quick succession!). In the case

with a handy remote control I got.

dB below the noise floor, that 40 dBA noise floor gives you a signal-to-noise ratio of something like 60 dB from the standard calibrated mix level used by the film industry (85 dBC from one speaker, as heard at the mix position). This spec will also yield an overall

you get there!

Symmetry

Room symmetry is hardly ever mentioned, yet it turns out to be critically important for the reliable monitoring of stereo images.

it is usually the single most effective thing you can do to make your control room start sounding really good and turning out decent mixes.

sides of the control room are identical in shape and materials, that

Needless to say, the loudspeakers need to also use this median plane (see below).

Unfortunately, such symmetry by necessity includes furnishings, windows, etc. The good news is that most rooms are rectangular and rectangular

rooms start out life being symmetrical by definition, at least until you start adding doors, windows, closets and fireplaces. I generally recommend that you set up the median plane along the long axis of a

it can be a pain to deal with doors and windows, but you can usually obtain decent symmetry with a little effort in any rectangular room. Again, the solutions here are common-sense ones, and you simply

Subject: Re: My Paris/Emu 1820M

Posted by [Kim Glanville](#) on Mon, 26 Sep 2005 17:42:20 GMT

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thing was backwards,
so I wrote it out backwards...

"Toboredom sayno".

So there ya go. ;o)Hartley sold out 'eh?
Wow man, never thought I'd see that one.
AA

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
news:434e7831@linux...

> Which is now owned by Loud Technologies... AKA Mackie.

>

> David.

>

> Aaron Allen wrote:

>> this may sound completely ridiculous, but have you contacted Peavey
>> online?

>> I've had several of their old 70's amps that may have the big chrome

>> switch I think you are looking for dude.

>> Ampeg would be another viable source for this. Ask for replacement parts.

>> Ampeg is owned by St Louis Music now, fyi.

>>

>> AA

>>

>>

>> "Kim" <hiddensounds@hotmail.com> wrote in message

>> news:434e00fb\$1@linux...

>>

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

>>>

>>>>www.partsexpress.com might have something

>>>>www.mcmelectronics.com might have something as well

>>>>www.markertek.com usually has it or can get it

>>>

>>>A fantastic list of stores which are going straight in my favourites for
>>>future reference, however I still can't find what I'm looking for.
>>>
>>>I'm wondering if I should look into the option of removing the latching
>>>mechanism
>>>from the latching switches to make my own non latching variety...
>>>
>>>Cheers,
>>>Kim.
>>
>>If you have to pull it apart, you may find this useful.
AA

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:434f0010\$1@linux...
> Swen has a couple sticky C-16 mute buttons. They work, but they're sticky.
> I
> think a very small amount of splashed beer may be the culprit. It's a
> bizarre tale involving a beer that was dropped onto the floor 4-6 feet
> away
> from the mixing area. The beer landed upright, but shot a stream of beer
> up
> into the air, and a few drops landed on the mute buttons on channels 15 &
> 16.
>
> Any way to easily clean? Spray a little contact cleaner in there?
>
> Jimmy
>
>

We'll try it.

Deej, you're a gentleman.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:434f0980@linux...
> Make sure the inputs and outputs are both patched. also, If it's s/pdif,
> chances are that he won't see a thing on the meters. None of my spdif
> devices show signal on the Paris aux meters. Have him set the device to
full
> wet and solo the return. That will tell him if anything is happening.
>

> Deej
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:434eff73\$1@linux...
>> Hi, all.
>>
>> My buddy Swen abd I have both succesfully clocked our Paris rigs to
Lucid
>> clocks. Yay!
>>
>> I have not yet tried to route digital signals to external FX boxes, but
> Swen
>> has, with no luck. He says that when he patches an FX send to a digital
>> output in the Paris patchbay, there's no signal on the mixer aux
channel.
>> The same basic patch works with an analog output engaged, just not the
>> digital.
>>
>> His Kurzweil KSP8 shows lock to the Lucid, and Paris locks perfectly as
>> well.
>>
>> Any knowledge?
>>
>> Jimmy
>>
>>
>
>"Kim" <hiddensounds@hotmail.com> wrote:
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>Gently lick while applying suction.....
>
>Eeeeeiiiiwwwww.... I know we love Paris, but.... but... but Eeeeeiiiiwwwww....
>;o)

And don't forget the "stepchildren". ("Old School" reference)

:)<http://www.channld.com/mts.html>

On 14 Oct 2005 01:46:17 +1000, "Dale" <dalebradleycello@yahoo.com>
wrote:

>
>Does anyone know of some room analysis software for a mac?
>
>Dale
>
>

>jef knight <thestudio@allknightmusic.com> wrote:

>>Hey,

>>

>>I just spent the last 2 months re-building my studio. The original
>>layout/design were giving me tons of problems in the low end, and
>>nothing seemed to make it better. It's just the problem inherent in a
>>smalle

Subject: Re: My Paris/Emu 1820M

Posted by [erlilo](#) on Mon, 26 Sep 2005 17:55:15 GMT

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gt;I used the software SMAART to anylize the room but the traps I'd need
>>would take up too much space. The problem is that the boom goes up as
>>you get close to the foam wall.

>>

>>For me an eq won't help because the mix position is fine, so I think
>>I'll do some mixes there over the weekend and if they sound fine. Still,

>

>>I don't know what I'll do if they are bass-wonky.

>>

>>jef

>>

>>

>>

>>

>>Mike wrote:

>>> Has anyone analyzed their control room and had success with adjustments?

>lve

>>> never done this and not sure if its for me.

>>>

>>> 1) What did you use to analyze it?

>>> 2) How did you know what to do to fix problems?

>>> 3) What did you do to fix the problems?

>>>

>>> I guess Im wondering if it is worth it to buy an analyzer like the Rane

>RA27

>>> or something - or - would I be better off just learning my room as is.

>

>>>

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

i suppose i should do them all on one post huh...

On 14 Oct 2005 01:46:17 +1000, "Dale" <dalebradleycello@yahoo.com>
wrote:

>
>Does anyone know of some room analysis software for a mac?
>
>Dale
>
>
>jef knight <thestudio@allknightmusic.com> wrote:
>>Hey,
>>
>>I just spent the last 2 months re-building my studio. The original
>>layout/design were giving me tons of problems in the low end, and
>>nothing seemed to make it better. It's just the problem inherent in a
>>smaller room.
>>
>>So, what I did was knock out a couple of walls (that were part of the
>>studio not the house) so I could turn the gear 90 degrees so the room is
>
>>now wider than it is long. I have 4" wedge foam in 6'x2' panels a foot
>>apart on the rear wall and just drywall on the front, for the "live
>>end/dead end" effect. Sounds great in the mix position but is just a tad
>
>>boomy outside of that.
>>
>>I used the software SMAART to analyze the room but the traps I'd need
>>would take up too much space. The problem is that the boom goes up as
>>you get close to the foam wall.
>>
>>For me an eq won't help because the mix position is fine, so I think
>>I'll do some mixes there over the weekend and if they sound fine. Still,
>
>>I don't know what I'll do if they are bass-wonky.
>>
>>jef
>>
>>
>>
>>
>>Mike wrote:
>>> Has anyone analyzed their control room and had success with adjustments?
>Ive
>>> never done this and not sure if its for me.
>>>
>>> 1) What did you use to analyze it?
>>> 2) How did you know what to do to fix problems?
>>> 3) What did you do to fix the problems?
>>>
>>> I guess Im wondering if it is worth it to buy an analyzer like the Rane
>RA27

>>> or something - or - would I be better off just learning my room as is.

>

>>>

>>>and how much do you get paid...now i gets the whole brother thing.

;o)

On 14 Oct 2005 12:16:49 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>The dude who sits behind me is only in the office once or twice a week. The
>rest of the time his PC has his screen saver, which was a couple of words
>set on that 3D microsoft screensaver where the words dance around all over
>the place. Only thing is it was set so fast that it was near impossible to
>read.

>

>It seemed to say "Onya [something] robot". I spent a while looking at it
>and couldn't make out what was in the middle, or think of what it might mean...
> like what was a normal sentence that would start with Onya and end in Robot...

>

>Then today at one point I caught it when the screen saver was only very slightly
>shaking the words about, and read what it said...

>

>It said "Onyas Moderobot"... which of course means very little...

>

>...so Micheal the guy next to me suggested that the whole thing was backwards,
>so I wrote it out backwards...

>

>"Toboredom sayno".

>

>So there ya go. ;o)yes, not as sturdy as the best latching switches usually used
for "true bypass" switching of footpedals, but momentary foot
switches seem to be rarer than duck's teeth lately. Marshall
have some for their TSL amp footswitches, but I've replaced a
few of them for customers over the last couple years, and
they're much more expensive too. They look like conventional
footswitches though, with a metal button and lock nuts for
mounting. I'll find a Marshall part no. and get back to you.

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

>

>

>Hmm... I did already check Jaycar. Didn't see those parts though. Do you
>think that big rubber one would be ok for foot use? It certainly seems suitable
>size and shape wise, but I'm wondering if the plastic would be up to the
>task of being kicked around. It doesn't mention foot use in the description.

>

>Cheers,

>Kim.
>
>"simmo" <simmo@bigfoot.com.au> wrote:
>>
>>Kim, try Jaycar Electronics, part no. SP-0732 or SP-0755 for the
>>momentary, page 86 and 87 of their current catalogue. They look
>>a bit weird but they work. www.jaycar.com.au >simmo
>>
>> "Kim" <hiddensounds@hotmail.com> wrote:
>>>
>>>
>>>Yehy, can't seem to see anything there either. This seems to be one of
>those
>>>items that you'd think you could get easily, but when you go looking they
>>>seem near impossible to find.
>>>
>>>Thanks for the suggestions... actually I haven't checked out the Roland
>>>products yet so I'll do that now, but I really wanted to build my own
so
>>>I could d

Subject: Re: My Paris/Emu 1820M
Posted by [Kim Glanville](#) on Tue, 27 Sep 2005 01:53:49 GMT
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ire album this
>
> way.
>
>>>The repro heads stripe to tape, and send back to monitor post tape.
>>>
>>>Cheers
>>>
>>>
>>>"cujo" <chris@applemanstudio.com> wrote:
>>>
>>>
>>>>Yeah, I wont really need to lock to Paris especially if I track a click
>>>
>>>to
>>>
>>>
>>>>the tape machine then use the same click in Paris I can visually line up
>>>
>>>the
>>>
>>>

>>>>tracks to the click later. But in your method, if I undertand things
>
> correctly,
>
>>>>you would not have gotten "tape compression" as you were just getting
>
> the
>
>>>>electronic through put? Seems like you;d actually have to record. to
>
> get
>
>>>>the tape "sound" or am I wrong?
>>>>
>>>>
>>>>
>>>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>
>>>>
>>>>>I used to do this with a TEAC 80-8. I wish I still had it. Latency isn't
>>>>
>>>>an
>>>>
>>>>
>>>>>issue. The signal path through the components of the tape machine is
>
> faster
>
>>>>>than your A/D and D/A conversion so in all likelihood, you will have
>
> around
>
>>>>>1.2ms latency (the AD/DA latency in Paris).
>>>>>
>>>>>The way I did it was to patch the preamps directly to the deck, then
>
> send
>
>>>>>the returns to 8 paris inputs and record them. Sounded great. I also
>
> striped
>
>>>>>a smpte track to tape and sync'ed Paris to the deck using my old Opcode
>>>>>Studio 64XTC. If you've got a box with this capability, you'd be goodto
>>>>
>>>>go
>>>>
>>>>

>>>> if you just wanted to lock Paris to the deck. I just didn't like losing
>>>>
>>>>a
>>>>
>>>>
>>>>> track to the stripe and actually it worked better, IMO, just to track
>
> the
>
>>>>> tape returns because I wasn't losing a generation every time I played
>
> back
>
>>>>> the tape afterwards.
>>>>>;o)
>>>>>
>>>>>"cujo" <chris@applemanstudio.com> wrote in message news:43526a05\$1@linux...
>>>>>
>>>>>
>>>>>> My old 1" 16 keeps staring at me from the corner of my control room.
>>>>>>
>>>>>>> I keep wonderiing if I should be tracking drums and bass on it then
>>>>>>>
>>>>>>> bouncing
>>>>>>>
>>>>>>>
>>>>>>> in to Paris..
>>>>>>>
>>>>>>> Is anyone else doing that here?
>>>>>>>
>>>>>>> My problem is my old board is gone. I would need to use Paris as a monitor
>>>>>>>> portion of a console. I think I'd need to send my pre amps in to tape,
>>>>>>>>
>>>>>>>> open
>>>>>>>>
>>>>>>>>
>>>>>>>>> a Paris project and send the outs of the tape machine there, and send
>>>>>>>>>
>>>>>>>>> that
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>> to the musicians as a monitor, I wonder if there will be too much latency
>>>>>>>>>>> and it would screw with performances. It seems like this should work
>>>>>>>>>>>
>>>>>>>>>>> though.
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>> Then right after the take, roll it back, hit record on paris, and play

>>>>
>>>>the
>>>>
>>>>
>>>>>>tape into paris.
>>>>>>
>>>>>>Rewind and record over that take for the next song.
>>>>>>
>>>>>>Does this sound like it's worth the effort?
>>>>>>
>>>>>>

sound and that this will cause tape delay.
You would NOT be using the sync head in this environment. You record using the record head and play back using the play head, so your comments about the frequency response of the sync mode are not germane.
As to your comment:

This is correctly based on some truisms about tape. Tape will start to loose its top end after hundreds of plays or after long periods on the shelf, but your comment ignores the thousands of good sounding records made using analog recorders during the last 40 or so years. Most of those records were not recorded and mixed in 8 hours. 8 months is more typical.
Dark Side of the Moon took many months to record and mix and has more real

It should be obvious that I am a fan of analog tape, and in the absence of all-analog recordings, I like to do analog/digital hybrid recordings. I have often used my Ampex and Rexox 2 tracks just this way.
I have also had good luck going the opposite way from the common method. I have produced several projects that started digital, that I moved to analog 48 just prior to mixing. Actually I worked that way exclusively for several

Respectfully,
Gene

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote:
>This is actually incorrect. On a 3 head R-R machine, the
>Sel/Sync head (record head) and the Repro head (playback
>head) will produce different results. If you try to record
>to tape then play back with the Repro head, you *will* have
>a very noticeable delay based on tape speed and the distance
>between heads. During record, the electronics pass the
>input signal back to the output stage directly. The signal
>being output at that point has not been anywhere near the

>tape. Only recording in "Repro" mode will do this (with
>delay). The frequency response of the Repro head is also
>much better as it is optimised for playback, where the
>Sel/Sync head is optimised for recording. Also, the
>material would have to be transferred off the tape in less
>than 8 hours to keep the "sheen" of the analog recording.
>Past that point the smallest domains self align as a result
>of print-through, eliminating the highest frequencies from
>the recording.
>
>David.
>Hi Gene,

Subject: Re: My Paris/Emu 1820M
Posted by [Deej \[1\]](#) on Tue, 27 Sep 2005 16:11:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

audio path would emulate the tape
transfer characteristics of "actual tape". I would love to
sit down with Rupert and discuss how he gets it to do this! :-)

David.

gene lennon wrote:

> "W. Mark Wilson" <wmarkwilson@verizon.net> wrote:
>
>>I've read numerous times that tape holds it's broadest freq and dynamics
>
> for
>
>>about 5 seconds and that after 30 seconds, given a means of audible
>>comparison, there is a noticeable difference. I have never had the
>>opportunity to run a test but always assumed, based on the profile of the
>
>
>>writers who espouse this notion, that this aspect of tape was accurately
>
>
>>represented. Given a chance, I would lunge, not walk, at an opportunity
>
> to
>
>>test this.
>>
>>Dubya
>>

>
> I think this may be true to an almost immeasurable degree, but it is also
> true that analog alignment tapes were rated to hold plus or minus one tenth
> of one db accuracy for 5 years or 1000 plays over the full audio spectrum,
> and most Ampex alignment tapes were recorded on standard Ampex 206 tape.
>
> Generally I would start hearing 256 (my normal first choice) become dull
> only after hundreds of passes. There is no arguing that this is one area
> where digital is vastly superior.
> Gene
>Ahh, yes, but you didn't mention "other" DAWS

--

Martin Harrington
www.lendanear-sound.com

"Neil" <OIUOIU@OIU.com> wrote in message news:43530c7c\$1@linux...

>
> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>But you can't do that in Paris.
>>It only sees dual mono, (split tracks).
>
> Yes, yes, yes, but there are so many people here now using other
> DAW's... so just in case it might help anyone:
>
> On the original version of one particular song I had, tracked &
> being mixed in CubaseSX, as follows:
>
> 33 total tracks, @ 24-bit / 88.2k.
> 47 instances of various plugins.
> And about a dozen instances of the SX EQ.
>
> CPU usage was hovering between 88% & 90%.
>
> After re-tracking 14 stereo L/R keyboard tracks into regular
> stereo interleaved files/tracks, copying & pasting the exact
> channel settings (plugins & all) from one of the L/R dual mono
> channels it was replacing (except that I changed the pan
> settings, of course) and deleting the original L/R tracks each
> time, the CPU usage dropped down to about 80%. This is on an
> AthlonXP 2800, BTW.
>
> So, apparently it DOES make a difference, albeit not a huge
> one... though enough to be able to insert another CPU-hungry
> plugin, at least! lol
>
> Neil
>

>
>
>
>
>
>
>>--
>>Martin Harrington
>>www.lendanear-sound.com
>>
>>"Neil" <OIOIU@OIU.com> wrote in message news:4352e197\$1@linux...
>>>
>>> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>>>Off the top of my head, I would say yes.
>>>>You're processing 2 files, (dual mono), 2 plugins, as opposed to one
>
>>>>stereo
>>>
>>>>file and one plugin.
>>>
>>> OK, I'll try re-doing some L/R tracks into stereo interleaved
>>> tracks & report back if I notice a difference in CPU usage.
>>>
>>> Neil
>>
>>
>.....me too. I will be going down to Austin in the near future. I called
Neve in Wimberley and talked to the manager (not Rupert) about a month ago.
He told me I could come out there and see the place. I'm going to ask some
questions. It's about an hour south of Austin.

"Dave(EK Sound)" <audioguy_nospam_@shaw.ca> wrote in message
news:43533a80\$1@linux...

> Test tapes were recorded at low levels (185-200nWB) on low
> print tape for this exact reason... to maintain frequency
> response over time. Taking a roll of 250 or 456 to the edge
> of its retentivity will produce significant print in just 1
> day. The finer domains will easily realign to this higher
> level changing the frequency response of the recorded
> material... hence my suggestion to get it transfered as soon
> as possible.

>
> Regarding the Portico... I still don't see how having a tape
> head circuit in the audio path would emulate the tape
> transfer characteristics of "actual tape". I would love to
> sit down with Rupert and discuss how he gets it to do this! :-)
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>sit down with Rupert and discuss how he gets it to do this! :-)
>
>David.
>

Well, we both agree about what happens to tape. We just disagree about how much of an issue it is and over what period of time.

them to digital. Most were 15 years old or older. The tapes that were well

see any obvious flaking. Ironically, most of my old DAT tapes are useless. I hope CDR and DVD longevity is better.

The Portico is interesting. If it works as promised, it implies that much

to saturating the tape. That would stand everything I was ever told on its

Genel track on an MCI 2inch 24 track. I track on Paris the same time in case the tape plays up also if I have the killer take on tape and band want to try another I do taht on Paris as I can do as many takes as possbile. It gets costly on tape.

I then transfer the basic band tracks to Paris and do all my overdubs and mixing from Paris.Hank

>Yes, that will work just fine. Personally, I would hit
>record in Paris at the same time. When you are done,
>transfer the tape tracks to the same Paris project

Subject: Re: My Paris/Emu 1820M
Posted by [rich](#) on Wed, 28 Sep 2005 14:03:35 GMT
[View Forum Message](#) <> [Reply to Message](#)

"uptown jimmy" <johnson314@bellsouth.net> wrote in message
news:4353d772\$1@linux...
> So one ADAT card can't send and receive? Just one or the other?
>
> And wouldn't it be 24 bit, not 20 bit?
>
> Hmmm....
>
> Jimmy
>
>

> "John Macy" <spamlessjohn@johnmacy.com> wrote in message
> news:4353d669\$1 @linux...
>>
>> I have my KSP8 setup with analogue ins X4 (malted together from the
cards)
>> with the 4 stereo returns coming back in on an ADAT card. Works like a
> charm
>> :)
>>
>>
>> "uptown jimmy" <johnson314@bellsouth.net> wrote:
>> >Howdy!
>>>
>> >I've never paid much attention to this, but do the ADAT cards work
well?
>> Any
>> >known issues?
>>>
>> >Swen has ADAT ins and outs on his Kurzweil KSP8....
>>>
>> >Jimmy
>>>
>>>
>>>
>>>
>>
>
>Yes Yes! It's sort of like a Black and white movie.
Or even more closer to how model based Sci Fi movies looked cooler than CGI
ones do.

Also, it sort of Platonic, or was that Aristitotle? an actor has to be somehow
bigger than life, different.

Recordings are like this too. "when the levee breaks" does not sound liek
a bnad in a room, it sounds like a movie. (although A John's said he would
go for a sound of the band practicing)

That is why I like analog delay pedals and space echo's and spring reverbs
so much too.

I only wish I could get them without hiss, I don;t like that so much.

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

>
>Seems like a worthwhile test. I will put it on my list.

>

>I like about analog tape!

>

>but just like a Neve console changes the sound but in a good way, and a C12

>mic sounds different than the sound in the room, but in a good way, and just

>about every tool in the studio that I like is a tool of change as opposed

>to a tool of accuracy, I think that most of the artifacts and distortions

>that come from tape are musical.

>

>I also like that fact that you can use technique to shape the effect, but

>you never know exactly what you are going to get without listening back.

>

>All this uncertainty gives me a warm and fuzzy feeling. Kind of like a drummer

>compared to a drum machine.

>

>Keep in mind that I am a VERY early digital audio user and promoter going

>back before the CD was even a standard, and I do love digital for what it

>can do.

>

>

still

>prefer the deteriorated analog tape to the first digital copy. You know

my

>Gene

>

>

>

>EK Sound <spamnot.info@eksoundNO.com> wrote:

>>:-) well at least we are keeping our disagreement civil!

>>

>>I invite you to a test... record a live performance directly to tape,

>>then transfer it immediately to a digital format. Store the tape

>>properly for a month and repeat the transfer. Compare the two files

>>to see if there is a difference. I would be interested in your

>>observations myself.

>>

>>DAT absolutely sucks... I am so glad it is finally going away. It

>>really makes you wonder what really is the best archival format.

>>

>>I am of the opinion that the whole "tape sound" does have *something*

>>to do with the heads and electronics as you have mentioned... how much

>>remains to be seen. It will be interesting to see what DJ learns in
>>his visit to Portico.
>>
>>Regards,
>>
>>David.
>Thanks Graham, Im staying at the Residence Inn in Plano, taking digital
imaging training at Kodak for 2 weeks.

"Graham Duncan" <graham@grahamduncan.com> wrote in message
news:43530099@linux...

>
> Yes, I'm in Dallas right now. My Paris rig is living with my bandmate in
> Illinois, though :)
>
> Where are you staying? If you'd like, you could check out the studio I'm
> helping my mom get started. We're in Oak Cliff.
>
> Graham

>
> "Rob Arsenault" <info@studiomanitou.com> wrote:
>>In town for a bit and would love to chat with fellow Parisites.

>>
>>Rob_A

>>
>I've been using Seagate and Western Digital 80 and 120 GB drives, some
w/ 8 meg cache, some w/ 2 meg cache. No problems. Some projects are
up to 48 tracks of playback, some have recorded w/ as many as 22 live
tracks.

Gantt

John wrote:

> What IDE drives are the fastest for the most Paris tracks, my western
> digital is crap and just died so i need a new one pronto. I hear
> smaller drives are faster too. So which ones are fastest?
>
> Thanks,
> John! use my ADAT cards for I/O w/ my old Quadraverb 2 and for the occasional
ADAT transfer, which works fine if you know how to avoid the bugs...

My Q2 makes strange noises sometimes, however. I don't think it likes
44.1K sample rate too much.

Gantt

uptown jimmy wrote:

> Howdy!

>

> I've never paid much attention to this, but do the ADAT cards work well? Any
> known issues?

>

> Swen has ADAT ins and outs on his Kurzweil KSP8....

>

> JimmySwen is trying to send and return Paris digital info via the SPDIF jacks to
the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to SPDIF cables
specified by Kurzweil and endorsed by several online bigshots. No go.

The cables are 6 feet long, which is supposedly the outside edge for this
sort of thing. Maybe the cables should be shorter? Four feet?

He's clocking the KSP8 and Paris to a Lucid clock via BNC with no problems.
Just no signal transfer on the digital buss.

I, however, am enjoying perfect signal transfer between my Paris rig and my
Kurzweil Rumour and Mangler, via SPDIF, through my new Digipatch, which is
an excellent piece of kit. Awesome setup. Zero latency, perfect clarity,
infinite patchability of several FX boxes across three MEC/submixes. Thanks,
Deej!

Next I'll try to chain multiple FX boxes in the Digipatch. That's where the
sweet stuff is, IMO, when you have chained FX pulsing and percolating in
series. Groovy, baby.

Awesome for me, headache for Swen. If anyone knows about that cabling thing
(versus a dedicated digital translation device), let me know...

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43542d25@linux...

> The adat card can send and receive digital info. It can only send sync. It
> cannot slave to ADAT sync from another device. It's a control freak.

>

> ;o)

>

> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:4353d772\$1@linux...

>> So one ADAT card can't send and receive? Just one or the other?

>>

>>>
>>> Deej
>>>
>>> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
>>> news:4353d595@linux...
>>>> It's not an issue in practical terms for a lot of people here.
>>>>
>>>> But it is certainly an issue.
>>>>
>>>> Jimmy
>>>>
>>>> "benjamin" <none@a.a> wrote in message news:4353d2e0\$1@linux...
>>>>> I can't believe this is still an issue.
>>>>>
>>>>> <http://www.exetools.com/07-2001.htm>
>>>>>
>>>>> Check out anti-pace universal
>>>>>
>>>>>
>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>
>>
>
>Rock and roll.

Will relay the info.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:43546ba7\$1@linux...
> the CDL is a bidirectional AES>spdif converter.....and yeah, going
directly
> from the KSP 8 into the CDL with the AES cables and then directly to/from
a
> CDL/MEC with the spdif cables will work.....at least it works for me.
>
> ;o)
>
> "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> news:435466a6@linux...
>> Or just skip the Digipatch altogether, and run the 75 ohm SPDIF between
> the

> > CDL-313 and Paris, right?
> >
> > But there's got to be some translation going on, not just a cable
changing
> > sides from one side to the other....
> >
> > Jimmy
> >
> >
> > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > news:435455fc\$1@linux...
> > > Run the AES cables from the KSP8 into the respective AES I/O of the
> > CDL-313.
> > > Run a 75 ohm coax from the spdif output from the CDL-313 into the
s/pdif
> > > input of the Digipatch and run a 75 ohm coax from the s/pdif input of
> the
> > > Digipatch to the s/pdif output of the CDL-313 and you're good to go.
> > >
> > > Deej
> > >
> > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message
> > > news:43545355@linux...
> > > > So the AES to SPDIF cables go between which two pieces of kit?
> > > >
> > > > Paris and Digipatch, or FX to Digipatch?
> > > >
> > > > Jimmy
> > > >
> > > >
> > > > "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> > > > news:4354526f@linux...
> > > > > I tried this too. It's basically a no go, no matter what *should*
be
> > > > > happening. I'm interfacing the AES I/O of both a Quantec Yardstick
> and
> > a
> > > > Power Technology DSP/FX card with Paris through an M-Audio
Digipatch
> > > using
> > > > Hosa CDL-313 AES to coaxial converters. These do the job. This is
> one
> > > > > situation where throwing money at it is the only reliable
solution.
> > > > >
> > > > > Deej
> > > > >
> > > > > "uptown jimmy" <johnson314@bellsouth.net> wrote in message

>>>>> news:43544510\$1@linux...
>>>>> Swen is trying to send and return Paris digital info via the SPDIF
>>> jacks
>>>>> to
>>>>> the Kurzweil AES/EBU jacks. He's using XLR (AES/EBU) to SPDIF
> cables
>>>>> specified by Kurzweil and endorsed by several online bigshots.
No
>> go.
>>>>>>
>>>>>> The cables are 6 feet long, which is supposedly the outside edge
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>>>> this
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That's
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>> other?
>>>>>>>>>>>>>
>>>>>>>>>>>>>>> And wouldn't it be 24 bit, not 20 bit?
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>> Hmmm....
>>>>>>>>>>>>>>>>>>>

>>>>>>>>> Jimmy
>>>>>>>>>
>>>>>>>>>
>>>>>>>>> "John Macy" <spamlessjohn@johnmacy.com> wrote in message
>>>>>>>>> news:4353d669\$1@linux...
>>>>>>>>>
>>>>>>>>>> I have my KSP8 setup with analogue ins X4 (malted
together
>>> from
>>>>> the
>>>>>>>>> cards)
>>>>>>>>>>> with the 4 stereo returns coming back in on an ADAT
card.
>>> Works
>>>>>>> like
>>>>>>>> a
>>>>>>>>>> charm
>>>>>>>>>>> :)
>>>>>>>>>>>
>>>>>>>>>>>
>>>>>>>>>>>>> "uptown jimmy" <johnson314@bellsouth.net> wrote:
>>>>>>>>>>>>>> >Howdy!
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>> >I've never paid much attention to this, but do the ADAT
>> cards
>>>>>>> work
>>>>>>>>>>> well?
>>>>>>>>>>>>>> Any
>>>>>>>>>>>>>>> >known issues?
>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>> >Swen has ADAT ins and outs on his Kurzweil KSP8....
>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>> >Jimmy
>>>>>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>>>>
&g

Subject: Re: My Paris/Emu 1820M
Posted by [Martin Harrington](#) on Thu, 29 Sep 2005 05:49:02 GMT
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..
>>
>>
>> What type os setting do you use?
>> I can;t seem to trust Nolimit on the Mix bus as it always gives me a very
>> flat looking WAV.

>>
>>
>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>> >I've been mixing with NoLimit across the Global bus.
>> >
>> >Deej
>> >
>> >"Eugene B" <martinlancer@hotmail.com> wrote in message
>> >news:435bf479\$1@linux...
>> >>
>> >> Do most users prefer to mix in paris with or without
>> >> the eds stereo comp across the mix buss?
>> >
>> >
>
>OK I just verified sample accurate sync between Paris and SX3 for 10:00, so
>I'm happy. This is using the cubase metronome.
>Flip phase and I get total cancellation..100%
>Next step is the audio. I seem to remember you having to set up RME as the
>master clock to avoid clicks and pops...is that right??
>rod
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>Looks like you've got it. Occassionally, I'll get some stubbornness from
>SX.
>>when this happens, I dicipline it bygoing to the SX transport window and
>> toggling between internal and idle. Then, when I hit the Paris transport,
>> everything locks up.
>
>Deej
>
>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435cf489\$1@linux...
>>
>> OK, I got the transport part of it going. Amazing what the brain is
>> capable
>> of with a few hours sleep! One missed checkbox cost me 2hrs of grief last
>> night. I still havn't tried the audio part yet, but Cubase and Paris look
>> like there staying locked via adat 9 pin sync.
>> rod
>> "Rod Lincoln" <rlincoln@kc.rr.com> wrote:
>> >
>> >With the Cubase 1.06 and dakota card, everything was taken care of with
>> the
>> >adat 9 pin sync. And it was pretty simple also.
>> >I was really hoping the SX 3/ RME would be as easy.
>> >Rod
>> >"Aaron Allen" <nospam@not_here.dude> wrote:
>> >>Rod, I'm fairly sure you'll have to send the transport commands via
>> >midi/

>> >
>> >>MTC and the sample sync commands via adat card... at least I've always
>> had
>> >
>> >>to on external sync'd transports.
>> >>
>> >>AA
>> >>
>> >>
>> >>"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message
>news:435c7ec8\$1@linux...
>> >>>
>> >>> DeeJ, I've look for some old post I thought I saved from when you
went
>> >
>> >>> through
>> >>> this, but I can't find them, so, please forgive, but I need your help.
>> >|
>> >>> finally installed the RME 9652 and Cubase SX3. I can't get them to
>sync
>> >up
>> >>> at all. Cubase just sits there when I press play on Paris (I have
the
>> >adat
>> >>> sync hooked up) I have tried everything I can think of, changing
>settings
>> >>> in the 9652 control panel to recieve adat sync, set cubase to recieve
>> >
>> >>> sync,
>> >>> etc. I'm just talking transport sync so far...havn't even tried audio
>> >yet.
>> >>> I previously had Cubase 1.06 sync'd up perfectly (sample accurate)
>with
>> >
>> >>> Paris
>> >>> using a Frontier Dakota.
>> >>> etc(but it's late so I may be missing something) Do you have any
>tips?????
>> >>> Rod
>> >>
>> >>
>> >
>>
>
>Well, how does it *look* ---- or how does it *sound*??? I mix for the sound
thingy.

-Carl Amburn

"cujo" <chris@applemanstudio.com> wrote in message news:435d0c5b\$1@linux...

>

>

> And this does not give you a block wave form?

>

>

>

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

> >I'm mixing with the channel faders fairly hot, the submix faders down to

> >where the submix isn't quite hitting oiverload (in my most recent imx.

this

> >was around -2.2dB , then using NoLimit for making up the gain and then a

> >little more.....usually a threshold setting of

> > -4.4dB. This yields a sound which is, to my ears, sorta like using

> a

> >nicey colored bus compressor like a VariMu.

> >

> >Deej

> >

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

> >news:435bfd41\$1@linux...

> >>

> >>

> >> What type os setting do you use?

> >> I can;t seem to trust Nolimit on the Mix bus as it always gives me a very

> >> flat looking WAV.

> >>

> >>

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

> >> >I've been mixing with NoLimit across the Global bus.

> >> >

> >> >Deej

> >> >

> >> >"Eugene B" <martinlancer@hotmail.com> wrote in message

> >> >news:435bf479\$1@linux...

> >> >>

> >> >> Do most users prefer to mix in paris with or without

> >> >> the eds stereo comp across the mix buss?

> >> >

> >> >

> >

> >

> >Nope. I'll send you an MP3 if you want to hear the results. If you've got an editor that can open MP3's you can see for yourself.

Deej

"cujo" <chris@applemanstudio.com> wrote in message news:435d0c5b\$1@linux...

>

>

> And this does not give you a block wave form?

>

>

>

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> >

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> >>

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> >> I can;t seem to trust Nolimit on the Mix bus as it always gives me a very

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> >>

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> >> >

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> >> >

> >> >"Eugene B" <martinlancer@hotmail.com> wrote in message

> >> >news:435bf479\$1@linux...

> >> >>

> >> >> Do most users prefer to mix in paris with or without

> >> >> the eds stereo comp across the mix buss?

> >> >

> >> >

> >

> >

>Yes. That was my experience, unless you're using an external clock. I'm locking Paris and the RME interfaces to a Mytek clock distributed by a Lucid box.

Deej

"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435d0f6d\$1@linux...

>

> OK I just verified sample accurate sync between Paris and SX3 for 10:00, so

> I'm happy. This is using the cubase metronome.

> Flip phase and I get total cancellation..100%

> Next step is the audio. I seem to remember you having to set up RME as the master clock to avoid clicks and pops...is that right??

> rod

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

> >Looks like you've got it. Occassionally, I'll get some stubbornness from

> SX.

> >when this happens, I dicipline it bygoing to the SX transport window and

> >toggling between internal and idle. Then, when I hit the Paris transport,

> >everything locks up.

> >

> >Deej

> >

> >"Rod Lincoln" <rlincoln@kc.rr.com> wrote in message news:435cf489\$1@linux...

> >>

> >> OK, I got the transport part of it going. Amazing what the brain is

> >capable

> >> of with a few hours sleep! One missed checkbox cost me 2hrs of grief last

> >> night. I still havn't tried the audio part yet, but Cubase and Paris look

> >> like there staying locked via adat 9 pin sync.

> >> rod

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

> >>>

> >> >With the Cubase 1.06 and dakota card, everything was taken care of with

> >> the

> >> >adat 9 pin sync. And it was pretty simple also.

> >> &g

Subject: Re: My Paris/Emu 1820M

Posted by [Kim Glanville](#) on Wed, 05 Oct 2005 06:42:17 GMT

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ming =

off the =3D

>> >>backside of the=3D20

>> >>figure 8.</DIV>
>> >><DIV>Vocals didn't need =3D
>> >>compression. I was=3D20
>> >>singing and watching</DIV>
>> >><DIV>levels so that made this =3D
>> >>possible. They did=3D20
>> >>seem slightly</DIV>
>> >><DIV>compressed sounding though. =
Even =3D
>> >>when the=3D20
>> >>wave got</DIV>
>> >><DIV>squared off in Paris it =
didn't gack
or
>> >=3D
>> >>even sound=3D20
>> >>clipped.</DIV>
>> >><DIV>I rerecorded those spots =
because they
>> =3D
>> >>looked=3D20
>> >>bad...</DIV>
>> >><DIV>Odd but kinda cool. =
</DIV>
>> >><DIV> </DIV>
>> >><DIV>Vocals in the mix need lots =
of high
=3D
>> >>end. Not=3D20
>> >>a problem either.</DIV>
>> >><DIV>It was a disco thing with =
that sizzly
>> =3D
>> >>sound that=3D20
>> >>only a condensor</DIV>
>> >><DIV>should get. What I found was =
that these
>> =3D
>> >>things took=3D20
>> >>Paris' eq </DIV>
>> >><DIV>sweetly. The esses didn't =
go over
=3D
>> >>the=3D20
>> >>edge and tone was smooth</DIV>
>> >><DIV>as silk. I did use La2a's =
across =3D
>> >>them at=3D20

>> >>mixdown though. The eggs</DIV>
>> >><DIV>recorded nicely and again =
sounded =3D
>> >>natural. =3D20
>> >>One on each side of the mic. </DIV>
>> >><DIV> </DIV>
>> >><DIV>These are the first ribbons =
I've used
>> =3D
>> >>except for=3D20
>> >>some Beyer M160s way back.</DIV>
>> >><DIV>These are floating my boat =
right =3D
>> >>now. I think=3D20
>> >>they will rock on brass and </DIV>
>> >><DIV>crunch guitar. I'll find =
out =3D
>> >>about=3D20
>> >>that when a 7 horn band =
comes in=3D20
>> >>soon.</DIV>
>> >><DIV>They needed a lot of gain. =
I was =3D
>> >>afraid to=3D20
>> >>get any closer than about 4" from them.</DIV>
>> >><DIV>Delicate little buggers you =
know.=20
=3D
>> >>Of course I=3D20
>> >>used a popper stopper for safety</DIV>
>> >><DIV>which darkens the sound a =
bit too.
=3D
>> >></DIV>
>> >><DIV> </DIV>
>> >><DIV>At \$700 or so for the =
matched =3D
>> >>pair.<FONT=3D20
>> >>face=3D3DArial size=3D3D2>I think this is quite a bargain =
compared to =3D
>> >></DIV>
>> >><DIV>the R121s etc. The Lundahls =
=3D
>> >><FONT=3D20
>> >>face=3D3DArial size=3D3D2>are supposed to give them more clarity =
across
>the=3D20
>> >>board.</DIV>

```
>> >><DIV><FONT face=3D3DArial size=3D3D2>Natural is what I call them. =
=3D
>> >></FONT><FONT=3D20
>> >>face=3D3DArial size=3D3D2>Not a bad choice if your looking for =
=3D
>> >>ribbons.</FONT></DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2>Thanks to John Macy for =
turning us
on
>> =3D
>> >>to them. Jon,=3D20
>> >>the owner of Shiny Box</FONT></DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2>was very helpful throughout =
the
>buying=3D20
>> >>process. He also took great care in first</FONT></DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2>matching mics then matching =
=3D
>> >>transformers then=3D20
>> >>matching the mics w/transformers.</FONT></DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2>Painstaking I would say. I =
know =3D
>> >>it took him=3D20
>> >>at least a day or so.</FONT></DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>> >><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV></BODY></HTML>
>> >>
>> >>
>> >
>
>
>
```

-----=_NextPart_000_005F_01C5DD70.7832ADB0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<!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>Dale and Cujo,</FONT></DIV>
```

<DIV>Heres what I can tell you about the=20
46Ls:</DIV>
<DIV> </DIV>
<DIV>I haven't any ribbons to AB them =
with. My=20
experience with</DIV>
<DIV>Beyer M-160s was less than stellar so I =
am=20
certainly biased.</DIV>
<DIV>The information <FONT =
face=3DArial size=3D2>I=20
got from Jon at Shiny Box is that the Lundahls make the</DIV>
<DIV>mics more clear from top to =
bottom. I know=20
John Macy is preferring the =
standard</DIV>
<DIV>46s over his Royer 121s on e. =
gtrs. I am=20
going to hammer</DIV>
<DIV>them tonight with some crunch guitars =
for yours and=20
my benefit.</DIV>
<DIV>I'll A-B them with a 57, 421 414 so you =
have some=20
basis for my</DIV>
<DIV>comments. I'll gain match too =
using the same=20
pre.</DIV>
<DIV> </DIV>
<DIV>Maybe I'll post a short mp3 too. =
It's so=20
subjective with all the variables.</DIV>
<DIV>I'll give you my gut feeling =
though.</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>"cujo" <<A=20
=
href=3D"mailto:chris@nospamapplemanstudio.com">chris@nospamapplemanstudio=
..com>=20
wrote in message <A=20
=
href=3D"news:4365146f\$1@linux">news:4365146f\$1@linux...</DIV>

=
I saw a=20
pair of the SE ribbons at a dealer.
They do look really well =

constructed,=20

and I guess they are supposed to be
a tad more airy than the Royer. =
They=20

aint super cheap though as are the shiny..
I really do want to know =
about=20

the diff in the tranny of the Shiny box mics,
I am thinking a pair =
of these=20

may fit the bill as room mics. Of course you
afiten get what you =
pay=20

for
I also want to know how they sound on a crunchy master gain=20
marshall.

I heard a clip of DJ's gemini in action, how does the =
5000=20

compare?

"DJ" <<A=20

=
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20

wrote:
>I can't wait to give one of these SE ribbons a try. I'm =
very=20

impressed with
>the SE stuff. We just used a matched pair of =
SE3's on=20

some guitar overdubs.
>We compared them to a matched pair of =
Neumann KM=20

184's and a pair of AKG
>C460B's before we committed to them. =
The SE3's=20

sound great. I think this
>company is hitting some home =
runs with=20

some high quality products at very
>good=20
prices.
>
>Deej
>
> "Dale" <<A=20

=
href=3D"mailto:dalebradleycello@yahoo.com">dalebradleycello@yahoo.com=
>=20

wrote in =
message
>news:4364187c\$1@linux...
>>
>> A=20

buncha questions about these "ShinyBox" mics I hear tell=20
of....
>>
>> So how does the ShinyBox sound compared =
with=20

Beyer M160 & Royer (both
of
>> which I have used)? =
Does a \$310=20

mic (46L) really outperform a Royer?!?
>>
>> I just =
scanned=20

the shinybox.com, but didn't see much description of=20

the
>practical
>> difference between the 46, 46C, & =
46L=20

except about the transformers. How
>> are the spendier ones=20
better?
>>
>> I don't suppose anyone has got one of =
the new=20

SE Electronics Ribbon mics
>> to report on? I have one of =
their tube=20

mics (SE 5000) which I like a lot.
>>
>> =
thanks,
>>=20
Dale
>&a
