
Subject: 96k????...harumph!!!
Posted by [Deej \[4\]](#) on Sat, 10 Feb 2007 06:11:43 GMT
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Subject: Re: 96k????...harumph!!!
Posted by [rick](#) on Sat, 10 Feb 2007 11:39:38 GMT
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Subject: Re: 96k????...harumph!!!

Posted by [chuck duffy](#) on Sat, 10 Feb 2007 13:30:11 GMT

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Subject: Re: 96k????...harumph!!!

Posted by [Deej \[4\]](#) on Sat, 10 Feb 2007 15:23:11 GMT

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Subject: Re: 96k????...harumph!!!
Posted by [Neil](#) on Sat, 10 Feb 2007 16:02:10 GMT
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Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Sat, 10 Feb 2007 18:54:02 GMT

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5sjcL0bcHGAFcVomOcbpo81msPu8siwXR7yLCyR/ELqDkGDcsAZBG5B3rNur
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QNR2+IEIwUIW0DmPOnQGS6k7iwhluZOYS3UszfPAB9hmui4X2L4tf/d3ndbW
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PpFdXTS2HD3XPfMn62cA8olPwrj8TeYODXbcB7Ccl4I6XM0lvr4BdM1woPdI
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1csG3mGPzAoY0R9o7b712R43CQSXtbgKAuMHDEfPO9ZFpJJechHuVjl/Wlxy
3NXCSg46nMpGa7CdY5JUIYaWQht+QxvXn3AXaLsYqMHdraFWkjBAd1VIQ6T
nolufLflTT3F4NLtOrwcKu5lpUaS2uY7jSp8RKNg5HmDp578j0prw54XOM6Q

Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Sat, 10 Feb 2007 23:06:29 GMT

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of Chainer say on tracks 31 and 32 (two eds card system) and then on page
1 of chainer open senderella aux 1 turning panpot all to the left and on
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So now by just opening senderella 1 and 2 on any audio track (you should
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to the left of your native aux effect and bu turning the aux2 (senderella

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This way you can send it anywhere on a stereo panorama !!

This does not sound peculiar strange or difficult , it is just as if you
use two mono aux sends on any console although you make some extra moves
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As you understand you don't need to buy anything to have your Paris DX auxes.
Senderella is free as Effectschainer is free too.
But if you want true stereo without risking any Paris bug thing I recommend
the chainer (have I done this before ??)

I will try to find some other free way to have stereo aux using only free
plugins.

One method coming to mind is by using two mono DX effects on stereo senderella
return , for instance a DX reverb, opening the same reverb on track 31 and
same on track 32.

Now by just panpot controlling the paris audio tracks (full left 31 and full
right 32) you can have a quick stereo senderella aux system with free plugz
!

I will need your input here with you trying it too because I feel bored being
alone on this ride !

Regards,
DimitriosIn my biz, I would

Subject: Re: 96k????...harumph!!!
Posted by [Neil](#) on Sun, 11 Feb 2007 01:52:39 GMT
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Regards,
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I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_005A_01C76E08.51AA7DB0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERAT

Subject: Re: 96k????...harumph!!!

Posted by [Deej \[4\]](#) on Sun, 11 Feb 2007 02:36:27 GMT

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gt;Hi,

>>I am glad there are 5-6 Paris users willing to test and work along with

senderella

>>and Paris and as a matter of fact with making Paris a better daw...

>>I wish though that all you Paris users and posters here would jump on because

>>this would make things better for all of us...

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>>So Senderella really works great !

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>>FIRST OF ALL you have to put a line in your Paris cfg :

>>EDSTransfer=8,8

>>Then...

>>1) If you work 16bit file you need a 16bit empty track , you can make this

>>just by recording nothing for say 6 minutes and then name it 16bit_emptyfile.

>>If you work 24 bit then you need a 24 bit empty file.

>>NOTE that you must send 16bit files over to an empty 16bit file and 24bit

>>to an empty 24bits.

>>OK you may ask what is this empty thing needed ?

>>Well this is for SUMMING the senderella sends ,this means that wherever you

>>put the senderella as a RETURN (SUMMING AUX) there you have to put an empty >>file.

>>

>>2)Senderella has a redirect option which means you can either let the sending

>>track to continue sounding on main mix OR muting it by redirecting, so that

>>it only goes to senderella return.

>>

>>3) You can have 64 auxes !

>>

>>4) This is submix crossable.

>>Means you can have a DX reverb as aux for all your eds cards !!

>>You just need to open the return senderella (on a 4 card Paris system)

on

>>track 64 (for stereo scroll down) and then by sending senderella from any

>>remaining 64 Paris tracks to the track 64 the DX put on native slot on

this

>>track will become your DX reverb return.

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>>5) Now for stereo.

>>There are two ways of doing it with one having a risk crash Paris DUE to

>>Paris bug...

>>This is that we know that you don't put on adjusted tracks mono native effects

>>and stereo at the same time.

>>I have NOT tested this bug I managed to make it work but anyway I am pointing

>>this out.

>>The second and most reliable method is by using the chainer plugin as your

>>vst host for senderella.

>>On the above methods you can use THE FREE effectschainer which works just
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Subject: Re: 96k????...harumph!!!
Posted by [LaMont](#) on Sun, 11 Feb 2007 03:13:13 GMT
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I have a very nice studio too...

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I don't know why your chainer does not save !!
I have made many presets with chainer.
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Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Sun, 11 Feb 2007 07:53:54 GMT

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yself, but My Panasonic DA-7 MKII works for

>me

>>right now.

>>

>>If you go back and look at my lust list, I have the Toft ADB, and the Neve >>5088 listed. The Neve is an example of a different level.

>>

>>It is my opinion that there is still a place in the studio for a mixer.

>

>>The whole ITB thing is over rated, with maybe the exception of Paris.

>>

>>James

>www.myspace.com/Philaiken

"Aaron Allen" <know-spam@not_here.dude> wrote:

>Sure thang, though I haven't updated it in some time.

>

><http://www.myspace.com/seqtech>

>

>AA

>

>"John Macy" <spamlessjohn@johnmacy.com> wrote in message

>[news:4603f481\\$1@linux...](mailto:news:4603f481$1@linux...)

>>

>> OK, so my daughter finally got me to get

>> a myspace.com page up. Anybody else got

>> one, too??

>>

>> www.myspace.com/johnmacy

>

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

-----=_NextPart_000_001C_01C76E13.7E1974E0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

That all sounds great Dimitrios. Specially the video!

Really, I think we can accomplish this using the newsgroup.
I'll be asking all kinds of questions when I get stumped.=20
Maybe a few pics from your beaches in Greece would be=20
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"Dimitrios" <musurgio@otenetNOSPAM.gr> wrote in message =
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If you make a default project with all applied then you can work as if =
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Paul Artola <artola@comcast.net> wrote:

>Whew! A lot of information to wrap my brain around. I think it is =
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>for Paris DVD - Part 2, starring Dimitrios. Hey Aaron! Up for a week

>in Greece?

>

>- Paul Artola

> Ellicott City, Maryland

>

>On 25 Mar 2007 01:17:27 +1000, "Dimitrios" <musurgio@NOSPotenet.>@.gr>

>wrote:

>

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Subject: Re: 96k????...harumph!!!

Posted by [Dedric Terry](#) on Sun, 11 Feb 2007 14:50:57 GMT

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In price vacation will be included ! hehe...

I have a very good sounding and looking control room and a nice recording room , Paris , Focusrite isa 220 two channels, Avalon M5, Demeter stereo tube preamp, great microphones...

Ok I got carried away with this...

Regarding senderella I need your tests too because there are parts that I may not have thought and things can get better !

One nice thing with faderworks is that all my 64 Paris channels are now phase alligned !!

I like that !!

Cheers,
Dimitrios

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

>
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Subject: Re: 96k????...harumph!!!

Posted by [IOUOI](#) on Sun, 11 Feb 2007 16:43:43 GMT

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Subject: Re: 96k????...harumph!!!

Posted by [Neil](#) on Sun, 11 Feb 2007 16:52:04 GMT

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/>

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> >>plugins.
> >>One method coming to mind is by using two mono DX effects on stereo
=
>senderella
> >>return , for instance a DX reverb, opening the same reverb on track
=
>31
> and
> >>same on track 32.
> >>Now by just panpot controlling the paris audio tracks (full left 31
=
>and
> full
> >>right 32) you can have a quick stereo senderella aux system with =
>free plugz
> >>!
> >>
> >>I will need your input here with you trying it too because I feel =
>bored
> being
> >>alone on this ride !
> >>
> >>Regards,
> >>Dimitrios

> >
>
>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text

Subject: Re: 96k????...harumph!!!
Posted by [Deej \[4\]](#) on Sun, 11 Feb 2007 17:09:12 GMT
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get="_blank">musurgio@otenetNOSPAM.gr>=
> wrote=20
> in message <A=20
> =
>[href=3D"news:46054958\\$1 @linux">news:46054958\\$1 @linux...</DIV>
He](news:46054958$1@linux)
=
>nice=20
> idea !!
Come on Aaron take a week here in Greece, I am 20 minutes =
>away from=20
> great
beaches ! for summer vacation.
I have a very nice studio=20
> too...

Regarding senderella Tom,
I don't know why your =
>chainer does=20
> not save !!
I have made many presets with chainer.
It loads as =
>vst from=20
> within Paris and saves as normal vst Paris driven plugin
with save
=
>and then=20
> scroll down copy to library...
This is extremely stable no Paris =
>crshes and=20
> yes senderella is ONLY vst !
No dx here only vst.
I remember =
>some old=20
> testings but now we have faderworks and more stable Paris
with XP =
>by=20

>Paris.
I=20
> am making a project default with 64 chainer instances with 8=20
> senderella
auxes inside chainer and a faderworks instance with =
>latency=20
> compensation
for all 4 eds cards !
You know 14 samples from =
>card1 to 2=20
> and two samples thereafter, so when O
load a new project all 4 eds
=

>cards=20
> are alligned , faderworks is there to
delay compensate any further
=
>plugins=20
> and have 8 senderella auxes for DX auxing
!
I can send the =
>preset=20
> default (I don't know if it opens with Paris if you
don't have 4=20
> cards).
Tom ask me what you want to take you thee where I =
>am...
This=20
> also applies to the rest of you !
It is not that difficult !
If
=
>you make=20
> a default project with all applied then you can work as if you
were
=
>with a=20
> Paris 4 version !
]Regards,
Dimitrios

Paul Artola <<A=20
> href=3D"mailto:artola@comcast.net">artola@comcast.net>=20
> wrote:
>Whew! A lot of information to wrap my brain around. I =
>think it=20
> is time
>for Paris DVD - Part 2, starring Dimitrios. Hey Aaron! =
>Up for a=20

>Ellicott=20
> City, Maryland
>
>On 25 Mar 2007 01:17:27 +1000, =
>"Dimitrios"=20
> <<A=20
> =
>href=3D"mailto:musurgio@NOSPotenet.>@.gr">musurgio@NOSPotenet.>@.gr>=
>
>wrote:
>
>
>>Hi,
>>I=20
> am glad there are 5-6 Paris users willing to test and work along=20
> with
senderella
>>and Paris and as a matter of fact with =
>making=20
> Paris a better daw...
>>I wish though that all yiou Paris =
>users and=20
> posters here would jump on
because
>>this would make =
>things better=20
> for all of us...
>>
>>So Senderella really works =
>great=20
> !
>>
>>FIRST OF ALL you have to put a line in your =
>Paris cfg=20
> :
>>EDSTransfer=3D8,8
>>Then...
>>1) If you =
>work=20
> 16bit file you need a 16bit empty track , you can make =
>this
>>&

Subject: Re: 96k????...harumph!!!

Posted by [Deej \[4\]](#) on Sun, 11 Feb 2007 17:28:01 GMT

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rent situation, didn't charge me for the work they had already done and had the new cables out the door that afternoon.

Highly recommended.

info@nyproaudiocables.com

;o)
Deej

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message news:46056807\$1@linux...

>
> Guys, I recently added some Mogami mic cable to my studio and dare I say,
> I notice a significant sound difference in the quality of recordings. Have
> yet to cut any vocals, but cut some guitar tracks over the last couple of
> days that I am very pleased with. I'll keep monitoring things, but so far,
> I really like what I'm hearing....more clarity...warmth, etc.

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

>
> True, in that sector of biz - jingle & ad agency clients - no
> one cares about gear, they care about end product... let's face
> it, though - most musicians are not that way... it's the reason
> an Epiphone Les Paul Standard plays just as good and has just as
> good of workmanship as a Gibson Les Paul Standard, but costs
> about a fourth as much... Gibson is the aspiration brand, Epi
> isn't.

>
> So, yes, musicians care about the sound quality of the product
> (sometimes LOL), but they also are more susceptible to being
> brand-sensitive. Like I've said before, if you've got the
> engineering chops, you can do a damn good recording with a
> bunch of SM-57's & a Peavey console, but that isn't the point...
> the point is this: if you choose to go with a console, it's not
> just a sonic t

Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Sun, 11 Feb 2007 20:32:35 GMT

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>

>off getting a small, inexpensive mixer just for monitoring &
>keeping it off to the side so it's not the centerpiece.
>
>Neil
>
>
> "Steve Cox" <stevec1@charter.net> wrote:
>>
>>In my biz, I would not lose a client over these issues. They don't know
>what
>>neumann is, or pro tools, or any of that stuff and they don't really care.
>>They just want the jingle I produce to bring them more business. As far
>as
>>the bands, if you have a neumann in the studio and pro tools L.E. They
usually
>>just say "Oh! you have pro tools and neumann mics... cool, I heard of them"
>>FWIW
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>"Neil" <oiUOIU@OIU.com> wrote:
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>>>>>
>>>>>That is the problem with the biz. So you aren't shit unless >you got
>>>>an
>>>>SSL and a full blown ProTools system.
>>>>
>>>>Did I say an SSL? No, I suggested an older lower-range Trident;
>>>>it's going to sound a fuckload better from input to mixdown than,
>>>>any Tascam I've ever heard AND it's got a name people recognize
>>>>as being top-shelf.
>>>>
>>>>>I guess it depends on wha

Subject: Re: 96k????...harumph!!!
Posted by [Dedric Terry](#) on Sun, 11 Feb 2007 20:50:23 GMT
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t you want to do. A lot comes down to
>>>>>engineering skills.
>>>>>
>>>>>1.) You really don't "need" a console these days - what, with
>>>>>most people preferring to mix & match external mic pres &
>>>>>channel strips anyway.
>>>>>
>>>>>2.) If you DO get a console, it then becomes the focus of your

>>>>room, and your rack of massenburg, neve, and API preamps takes
>>>>an immediate back seat; and because lots of clients are brand-
>>>>aware, you'd better make it a good desk, otherwise you may find
>>>>your "investment" may actually cost you gigs.
>>>>
>>>>Isallimsayin.
>>>>
>>>>
>>>>The SSL PT thing was a figure of speech, well maybe not. I have had people
>>>>actually say this many times. I guess my point is, it depends on what
>level
>>>>your on, and what you charge. I'm sure some people would not pay to record
>>>>in a Tascam room. I'm sure there are people that wouldn't record in Steinberg/RME
>>>>room either.
>>>>
>>>>There is no substitute for good equipment. I just think you can get professional
>>>>results with some less expensive equipment. I think it's best to become
>>>>educated about a product and listen to it before writing it off because
>>>>of
>>>>it's name. The mixes I'm heard from the Tascam do sound good. I'd like
>>>>to get some time in on one myself, but My Panasonic DA-7 MKII works for
>>>>me
>>>>right now.
>>>>
>>>>If you go back and look at my lust list, I have the Toft ADB, and the
Neve
>>>>5088 listed. The Neve is an example of a different level.
>>>>
>>>>It is my opinion that there is still a place in the studio for a mixer.
>>>>
>>>>The whole ITB thing is over rated, with maybe the exception of Paris.
>>>>
>>>>James
>>>>
>>>>Neil, You hit the nail on the head in describing my situation. It isn't real
often my client comes to the studio but when they do, the first thing that
happens is they see a 10 ft console and there's a gasp and then they all
say the same thing as if they all belong to a club and were told at the last
meeting to say "Man, look at all them buttons, what do you do with all that?"
half the stuff in the console I rarely use anymore, but who wants to have
a big square hole in there console?

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

>
>True, in that sector of biz - jingle & ad agency clients - no
>one cares about gear, they care about end product... let's face
>it, though - most musicians are not that way... it's the reason
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>brand-sensitive. Like I've said before, if you've got the
>engineering chops, you can do a damn good recording with a
>bunch of SM-57's & a Peavey console, but that isn't the point...
>the point is this: if you choose to go with a console, it's not
>just a sonic tool, it becomes the trademark of your studio.

>

>Think about it... what do most people "oooh & ahh" about when
>they walk into a room for the first time? Is it your \$40k's
>worth of vintage mic pres & compressors? No, it's the effen
>console!

>

>The console helps sell your studio, bottom line. Or, it can in
>fact, hinder that process. And there's more to what I'm saying
>than just the "brand hype" factor - Consider the fact that if
>you convert from being a rack-based studio (with different
>flavors of stand-alone mics pres, etc) to a console-based
>one, then a lot of the time you end up with EVERYTHING running
>through that console... your cues, your playback, your mix outs
>to the Alesis Masterlink (or whatever you're using), that kick
>drum going through the Neve-alike mic pre that you wouldn't
>have EQ'ed before you had the desk, but now you have it so
>you'll patch into channel 22's line-in & boost a little 4k
>before you hit the convertors.

>IOW, it really DOES become your sonic signature, so you may as
>well get a damn good one that not only sounds great from
>input to playback, but will also earn it's keep by helping to
>bring you business even when it's just sitting there looking
>impressive, flying it's brand flag for the potential clients
>coming by to see the place.

>

>Otherwise if you've got killer mic pres & outboard in sufficient
>enough quantities to get the jobs done, you're probably better
>off getting a small, inexpensive mixer just for monitoring &
>keeping it off to the side so it's not the centerpiece.

>

>Neil

>

>

> "Steve Cox" <stevec1@charter.net> wrote:

>>

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>>>
>>>It is my opinion that there is still a place in the studio for a mixer.
>>
>>>The whole ITB thing is over rated, with maybe the exception of Paris.
>>>
>>>James
>>
>Yep...

David.

Tyrone Corbett wrote:
> Guys, I recently added some Mog

Subject: Re: 96k????...harumph!!!
Posted by [Deej \[4\]](#) on Sun, 11 Feb 2007 21:26:44 GMT
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t; </DIV>
<DIV>I don't recommend you do it =
yourself. I got=20
my share of toxins during </DIV>
<DIV>three week period. </DIV>
<DIV>I think it was =
worth=20
it. </DIV>
<DIV>since then . . .</DIV>
<DIV>Tom</DIV>
<DIV> </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>"EK Sound" <<A =
href=3D"mailto:askme@nospam.com">askme@nospam.com>=20
wrote in message <A=20
=
=

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>
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>>>>>That is the problem with the biz. So you aren't shit unless >you got
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>>>>>

>>>>Did I say an SSL? No, I suggested an older lower-range Trident;
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>>>>channel strips anyway.
>>>>
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>>>>
>>>>Isallimsayin.
>>>>
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>>>
>>>It is my opinion that there is still a place in the studio for a mixer.
>>
>>>The whole ITB thing is over rated, with maybe the exception of Paris.
>>>
>>>James
>>
>>D975XBX2 Intel. brand new and dead. Thanks newegg! grrrrrr Now I have

to spend a freaking week returning it, waiting for them to receive it, 3 days processing and then sending out the new one again. shit !.....Hmmm.....been away too long to understand a damn shit about what's happening here with DJ's brain.... ...hmmm...

Erlilo

"Doug Wellington" <doug@parisfaqs.com> skrev i en meddelelse
news:460081b5@linux...

> "DC" <dc@spammersinhell.org> wrote in message news:460056f0\$1@linux...

>> Doug! Who are you speaking to here?

>

> I thought it was obvious that I was "forcing" DJ to read more... :-)

>

> Doug (waiting for his brain to explode...)

>If you guys are all serious about this, let's poll the group and figure out expenses for a trip like that and figure out if it's doable
I'd love to see Greece and Pick D's brain while I'm there :)

AA

"Dimitrios" <musurgio@otenetNOSPAM.gr> wrote in message
news:46054958\$1@linux...

>

> He nice idea !!

> Come on Aaron take a week here in Greece, I am 20 minutes away from great
> beaches ! for summer vacation.

> I have a very nice studio too...

>

> Regarding senderella Tom,

> I don't know why your chainer does not save !!

> I have made many presets with chainer.

> It loads as vst from within Paris and saves as normal vst Paris driven

> plugin

> with save and then scroll down copy to library...

> This is extremely stable no Paris crshes and yes senderella is ONLY vst !

> No dx here only vst.

> I remember some old testings but now we have faderworks and more stable

> Paris

> with XP by disabling DX !

> I am sure DX is causing m

Subject: Re: 96k????...harumph!!!

Posted by Nil on Sun, 11 Feb 2007 23:09:55 GMT

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>

>>>4) This is submix crossable.
>>>Means you can have a DX reverb as aux for all your eds cards !!
>>>You just need to open the return senderella (on a 4 card Paris system)
> on
>>>track 64 (for stereo scroll down) and then by sending senderella from any
>>>remaining 64 Paris tracks to the track 64 the DX put on native slot on
> this
>>>track will become your DX reverb return.
>>>
>>>5) Now for stereo.
>>>There are two ways of doing it with one having a risk crash Paris DUE to
>>>Paris bug...
>>>This is that we know that you don't put on adjusted tracks mono native
> effects
>>>and stereo at the same time.
>>>I have NOT tested this bug I managed to make it work but anyway I am
>>>pointing
>>>this out.
>>>The second and most relieble method is by using the chainer plugin as
>>>your
>>>vst host for senderella.
>>>On the above methods you can use THE FREE effectschainer which works just
>>>fine.
>>>On stereo though Chainer is a truly amazing thing.
>>>It can have ten pages of vst plugins with dry wet AND panpot !!
>>>So by using two senderella auxes (1 and 2) you just open a stereo
>>>instance
>>>of Chainer say on tracks 31 and 32 (two eds card system) and then on page
>>>1 of chainer open senderella aux 1 turning panpot all to the left and on
>>>page two senderella aux 2 turning panpot all to the right.
>>>So now by just opening senderella 1 and 2 on any audio track (you should
>>>have both open to have stereo) you can by turning the volume on aux1 send
>>>to the left of your native aux effect and bu turning the aux2 (senderella
>>>channel 2) sending to the right of the native aux effect return.
>>>This way you can send it anywhere on a stereo panorama !!
>>>
>>>This does not sound peculiar strange or difficult , it is just as if you
>>>use two mono aux sends on any console although you make some extra moves
>>>here...
>>>
>>>As you understand you don't need to buy anything to have your Paris DX
> auxes.
>>>Senderella is free as Effectschainer is free too.
>>>But if you want true stereo without risking any Paris bug thing I
>>>recommend
>>>the chainer (have I done this before ??)
>>>
>>>I will try to find some other free way to have stereo aux using only free

>>>plugins.
>>>One method coming to mind is by using two mono DX effects on stereo
>>>senderella
>>>return , for instance a DX reverb, opening the same reverb on track 31
> and
>>>same on track 32.
>>>Now by just panpot controlling the paris audio tracks (full left 31 and
> full
>>>right 32) you can have a quick stereo senderella aux system with free
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>

Subject: Re: 96k????...harumph!!!
Posted by [Graham Duncan](#) on Sun, 11 Feb 2007 23:29:38 GMT
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92jSSZIMt7J9I7S
ub0CHwQ+JGx8yY13nWQX0TuytR0Gq43eka23cRLJR5M1QWbTM5tNFBvHHJwf
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2pPj+ZoarY2R/AOvtHkmH0c7746Xn5Q6ib9

Subject: Re: 96k????...harumph!!!
Posted by [Martin Harrington](#) on Sun, 11 Feb 2007 23:35:35 GMT
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tW6Sj3vHSEe4zjpdO5rDpdCaJ
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Subject: Re: 96k????...harumph!!!
Posted by [Deej \[4\]](#) on Mon, 12 Feb 2007 00:12:39 GMT
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eQnR5P85N4nmKNVJ+4Ge2NdLvGuxyGxbNo3YfshXud

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q9LO52h67WF+RwVTx9HO5+ic35LcnFcHPqM

Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Mon, 12 Feb 2007 00:15:37 GMT

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>>
>>>I will need your input here with you trying it too because I feel bored
> being
>>>alone on this ride !
>>>
>>>Regards,
>>>Dimitrios
>>
>I'll get them to you in the next day or so and i'll try to fix the link too.
John

"Edna" <edna@texomaonline.com> wrote:

>John,

>Can the paris notes still be downloaded? The zip extension no longer works.

>Thanks,
>Edna
>
>"Dimitrios" <musurgio@NOSPotenet.>@.gr> wrote:

>I will need your input here with you trying it too because I feel bored
>being
>alone on this ride !
>
>Regards,
>Dimitrios

Dimitrios,
I have been following this closely. I still use Paris during mixing primarily
as a mix only bus, but between FaderWorks and Senderella, I may have to reconsider
Paris as a primary mix DAW.

I will be out of state for the next two weeks, but when I get back I will
jump in and help with some tests.

GeneThanks and sorry about your MB!

"John" <no@no.com> wrote in message news:4605c2b7\$1@linux...

>
> I'll get them to you in the next day or so and i'll try to fix the link
>too.

> John

>
> "Edna" <edna@texomaonline.com> wrote:

> >John,

> >Can the paris notes still be downloaded? The zip extension no longer
>works.

> >Thanks,

> >Edna

> >

> >

>Gene, how are you using Senderella? I have not found a Mac O/S 9 version.

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

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

>
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>>being
>>alone on this ride !

>>

>>Regards,

>>Dimitrios

>

>Dimitrios,

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>as a mix only bus, but between FaderWorks and Senderella, I may have to
reconsider
>Paris as a primary mix DAW.
>I will be out of state for the next two weeks, but when I get back I will
>jump in and help with some tests.
>Gene
>Not as rockin' as my usual stuff, but hopefully you'll like it
nonetheless:

<http://www.saqqararecords.com/MiscAudio/Drown-RoughMix.mp3>

Enjoy!

Neil"Phil Aiken" <sdfg@fsd.fdf> wrote:

>
>
>www.myspace.com/Philaiken
>
>"Aaron Allen" <know-spam@not_here.dude> wrote:
>>Sure thang, though I haven't updated it in some time.
>>
>><http://www.myspace.com/seqtech>
>>
>>AA
>>
>>"John Macy" <spamlessjohn@johnmacy.com> wrote in message
>>news:4603f481\$1@linux...
>>>
>>> OK, so my daugh

Subject: Re: 96k????...harumph!!!

Posted by [Neil](#) on Mon, 12 Feb 2007 00:21:28 GMT

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ter finally got me to get

>>> a myspace.com page up. Anybody else got
>>> one, too??
>>>
>>> www.myspace.com/johnmacy
>>
>>
>

so tell us about playing with Little Feat and

Subject: Re: 96k????...harumph!!!
Posted by [LaMont](#) on Mon, 12 Feb 2007 00:25:25 GMT
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Paul Barrere...!Anyone know what this is?
http://charleston.citysearch.com/profile/44977689/nashville_songwriters_series_billy_montana_and_a_smith.html

I guess for some people the title should be enough for not me.
Since it starts at 7:30 PM I can't imagine it lasting more than a couple hours too, not like an all day thing.

hmmThis is a multi-part message in MIME format.

---=_linux4606467d
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

Hi,
Senderella version 1.08 is macos too..
I am uploading for all of you

"James McCloskey" <excelsm@hotmail.com> wrote:

>
>Gene, how are you using Senderella? I have not found a Mac O/S 9 version.
>
>

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

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

>>>I will need your input here with you trying it too because I feel bored
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>>>
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>>
>>Dimitrios,
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>reconsider

>>Paris as a primary mix DAW.
>>I will be out of state for the next two weeks, but when I get back I will
>>jump in and help with some tests.
>>Gene

>>
>

---=_linux4606467d

Content-Type: application/x-zip-compressed; name="C:\senderella-v1.08.zip"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="senderella-v1.08.zip"

UESDBAoAAAAAANOAmjIAAAAAAAAAAAAAAAAAEAAAAV2luL1BLAwQKAAAAAABU
gpoyAAAAAAAAAAAAAAAAABAAAAE9TWC9QSwMECgAAAAAAT36aMgAAAAAAAAAA
AAAAABMAAABPU1gvU2VuZGVyZWxsYS52c3QvUESDBAoAAAAAAE9+mjIAAAAA
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Subject: Re: 96k????...harumph!!!
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Subject: Re: 96k????...harumph!!!

Posted by [Ted Gerber](#) on Mon, 12 Feb 2007 06:02:24 GMT

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Subject: Re: 96k????...harumph!!!
Posted by [Dedric Terry](#) on Mon, 12 Feb 2007 06:49:49 GMT
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Posted by [Ted Gerber](#) on Mon, 12 Feb 2007 14:28:30 GMT

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Subject: Re: 96k????...harumph!!!

Posted by [Deej \[4\]](#) on Mon, 12 Feb 2007 15:23:22 GMT

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Subject: Re: 96k????...harumph!!!
Posted by [brandon\[2\]](#) on Mon, 12 Feb 2007 16:53:49 GMT
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AwAAAtABAAAA

---=_linux4606467d--Hi Aaron,
Ok I vote for it !
Dimitrios

"Aaron Allen" <know-spam@not_here.dude> wrote:

>If you guys are all serious about this, let's poll the group and figure out

>expenses for a trip like that and figure out if it's doable

>I'd love to see Greece and Pick D's brain while I'm there :)

>

>AA

>

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

>news:46054958\$1@linux...

>>

>> He nice idea !!

>> Come on Aaron take a week here in Greece, I am 20 minutes away from great

>> beaches ! for summer vacation.

>> I have a very nice studio too...

>>

>> Regarding senderella Tom,

>> I don't know why your chainer does not save !!

>> I have made many presets with chainer.

>> It loads as vst from within Paris and saves as normal vst Paris driven

>> plugin

>> with save and then scroll down copy to library...

>> This is extremely stable no Paris crshes and yes senderella is ONLY vst

!

>> No dx here only vst.

>> I remember some old testings but now we have faderworks and more stable

>> Paris

>> with XP by disabling DX !

>> I am sure DX is causing many problems to Paris.

>> I am making a project default with 64 chainer instances with 8 senderella

>> auxes inside chainer and a faderworks instance with latency compensation

>> for all 4 eds cards !

>> You know 14 samples from card1 to 2 and two samples thereafter, so when

O

>> load a new project all 4 eds cards are alligned , faderworks is there

to

>> delay compensate any further plugins and have 8 senderella auxes for DX

>> auxing

>> !

>> I can send the preset default (I don't know if it opens with Paris if

you
>> don't have 4 cards).
>> Tom ask me what you want to take you thee where I am...
>> This also applies to the rest of you !
>> It is not that difficult !
>> If you make a default project with all applied then you can work as if
you
>> were with a Paris 4 version !
>>]Regards,
>> Dimitrios
>>
>> Paul Artola <artola@comcast.net> wrote:
>>>Whew! A lot of information to wrap my brain around. I think it is time
>>>for Paris DVD - Part 2, starring Dimitrios. Hey Aaron! Up for a week
>>>in Greece?
>>>
>>>- Paul Artola
>>> Ellicott City, Maryland
>>>
>>>On 25 Mar 2007 01:17:27 +1000, "Dimitrios" <musurgio@NOSPotenet.>@.gr>
>>>wrote:
>>>
>>>>
>>>>Hi,
>>>>I am glad there are 5-6 Paris users willing to test and work along with
>> senderella
>>>>and Paris and as a matter of fact with making Paris a better daw...
>>>>I wish though that all you Paris users and posters here would jump on
>> because
>>>>this would make things better for all of us...
>>>>
>>>>So Senderella really works great !
>>>>
>>>>FIRST OF ALL you have to put a line in your Paris cfg :
>>>>EDSTransfer=8,8
>>>>Then...
>>>>1) If you work 16bit file you need a 16bit empty track , you can make

>>>>this
>>>>just by recording nothing for say 6 minutes and then name it
>>>>16bit_emptyfile.
>>>>If you work 24 bit then you need a 24 bit empty file.
>>>>NOTE that you must send 16bit files over to an empty 16bit file and 24bit
>>>>to an empty 24bits.
>>>>OK you may ask what is this empty thing needed ?
>>>>Well this is for SUMMING the senderella sends ,this means that wherever
>> you
>>>>put the senderella as a RETURN (SUMMING AUX) there you have to put an

>>>>empty
>>>>file.
>>>>
>>>>2)Senderella has a redirect option which means you can either let the

>>>>sending
>>>>track to continue sounding on main mix OR muting it by redirecting, so
>> that
>>>>it only goes to senderella return.
>>>>
>>>>3) You can have 64 auxes !
>>>>
>>>>4) This is submix crossable.
>>>>Means you can have a DX reverb as aux for all your eds cards !!
>>>>You just need to open the return senderella (on a 4 card Paris system)
>> on
>>>>track 64 (for stereo scroll down) and then by sending senderella from
any
>>>>remaining 64 Paris tracks to the track 64 the DX put on native slot on
>> this
>>>>track will become your DX reverb return.
>>>>
>>>>5) Now for stereo.
>>>>There are two ways of doing it with one having a risk crash Paris DUE
to
>>>>Paris bug...
>>>>This is that we know that you don't put on adjusted tracks mono native
>> effects
>>>>and stereo at the same time.
>>>>I have NOT tested this bug I managed to make it work but anyway I am

>>>>pointing
>>>>this out.
>>>>The second and most reliable method is by using the chainer plugin as

>>>>your
>>>>vst host for senderella.
>>>>On the above methods you can use THE FREE effectschainer which works
just
>>>>fine.
>>>>On stereo though Chainer is a truly amazing thing.
>>>>It can have ten pages of vst plugins with dry wet AND panpot !!
>>>>So by using two senderella auxes (1 and 2) you just open a stereo
>>>>instance
>>>>of Chainer say on tracks 31 and 32 (two eds card system) and then on
page
>>>>1 of chainer open senderella aux 1 turning panpot all to the left and

on

>>>>page two senderella aux 2 turning panpot all to the right.

>>>>So now by just opening senderella 1 and 2 on any audio track (you should

>>>>have both open to have stereo) you can by turning the volume on aux1

send

>>>>to the left of your native aux effect and bu turning the aux2 (senderella

>>>>channel 2) sending to the right of the native aux effect return.

>>>>This way you can send it anywhere on a stereo panorama !!

>>>>

>>>>This does not sound peculiar strange or difficult , it is just as if

you

>>>>use two mono aux sends on any console although you make some extra moves

>>>>here...

>>>>

>>>>As you understand you don't need to buy anything to have your Paris DX

>> auxes.

>>>>Senderella is free as Effectschainer is free too.

>>>>But if you want true stereo without risking any Paris bug thing I

>>>>recommend

>>>>the chainer (have I done this before ??)

>>>>

>>>>I will try to find some other free way to have stereo aux using only

free

>>>>plugins.

>>>>One method coming to mind is by using two mono DX effects on stereo

>>>>senderella

>>>>return , for instance a DX reverb, opening the same reverb on track 31

>> and

>>>>same on track 32.

>>>>Now by just panpot controlling the paris audio tracks (full left 31 and

>> full

>>>>right 32) you can have a quick stereo senderella aux system with free

>>>>plugz

>>>>!

>>>>

>>>>I will need your input here with you trying it too because I feel bored

>> being

>>>>alone on this ride !

>>>>

>>>>Regards,

>>>>Dimitrios

>>>

>>

>

>Sadly, mistakes happen. Newegg will bend over backwards getting you a working part as fast as they can. They're the best at that. I order from them constantly, as my bills show.

TCB

"John" <no@no.com> wrote:

>
>D975XBX2 Intel. brand new and dead. Thanks newegg! grrrrrr Now I have
>to spend a freaking week returning it, waiting for them to receive it, 3
>days processing and then sending out the new one again. shit !Right now I'm feeling like the
one bent over. I would like to call them tomorrow
and have them overnight a new board for tuesday and I will overnight this
board back to them tomorrow so they will have it tuesday. I don't think
they will do this. Their site says once they receive my board they will
ship a new one in 2 to 3 days. That puts me down for a week instead of 1
day.

I also wanted to return this board for refund DOA and buy a new one overnighted
but they won't do this either.

Do you know some other way to get me up on tuesday? ThanksI have a few DVD's of live
performances, and I'd like to take a couple of
clips and add them to my website or Youtube.

Anybody have any reccomendations for software that will allow me to do this?

OK...anybody have any cheaper suggestions?

PC or mac are OK....As I have mentioned here a bit before, I've been in gear accumulation mode
for the upcoming Mold Monkees recordings. I now have a nice selection of
reasonably priced but pretty nice microphones. Two channels of really superior
preamps, six channels of pretty good preamps, and 16 channels of Mackie.
Of course most of this will be barely used save when tracking drums, where
I think we'll be using twelve mics. 2x overheads, kick, top and bottoms snare,
spot mics on three toms, hi hat, a knee high mic a few feet off the kit,
and a stereo pair in the room. The problem now is that the studio has a Presonus
Firebox and a MOTU 828. The studio computer is a Mac, and I've done some
testing and using the two devices together

Subject: Re: 96k????...harumph!!!

Posted by [John Macy](#) on Mon, 12 Feb 2007 16:57:20 GMT

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Subject: Re: 96k????...harumph!!!

Posted by [Deej \[4\]](#) on Mon, 12 Feb 2007 17:12:27 GMT

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k at writing \$2k checks.

So, to make a short story very long, are there other options for getting 16 really good line level converters into a computer for recording a full drum kit? And this has to be a no hassle, works all the time, we don't wind up pushing tracks around a couple of samples to compensate for different latency from different hardware.

And yes, one option would be another PARIS system for tracking, and then I would fly the tracks over to my SX rig via ADAT, which I've been thinking about doing, but I'm willing to hear suggestions from anyone.

Thanks,

TCBI've never done this exactly, but I bet if you call them and explain the situation they will overnight you a new board on Monday. Then might charge you for it and refund for the first board after they get the return (when is irritating, but not unreasonable). But the big thing is to call them and explain the situation, they really are about as good as it gets in the retail computer racket. You should try getting similar service from Tiger Direct or Fry's.

Ring then and explain the situation, and in my experience they'll make things happen.

TCB

"John" <no@no.com> wrote:

>

>Right now I'm feeling like the one bent over. I would like to call them tomorrow

>and have them overnight a new board for tuesday and I will overnight this

>board back to them tomorrow so they will have it tuesday. I don't think

>they will do this. Their site says once they receive my board they will

>ship a new one in 2 to 3 days. That puts me down for a week instead of

1

>day.

>

>I also wanted to return this board for refund DOA and buy a new one overnighted

>but they won't do this either.

>

>Do you know some other way to get me up on tuesday? Thanks! I'm good for a \$100, but I'll want candid photos

DOn

"Dimitrios" <musurgio@otenetr.gr> wrote in message news:460646db\$1@linux...

>

> Hi Aaron,

> Ok I vote for it !

> Dimitrios

>

>

> "Aaron Allen" <know-spam@not_here.dude> wrote:

>>If you guys are all serious about this, let's poll the group and figure

> out

>>expenses for a trip like that and figure out if it's doable

>>I'd love to see Greece and Pick D's brain while I'm there :)

>>
>>AA
>>
>>"Dimitrios" <musurgio@otenetNOSPAM.gr> wrote in message
>>news:46054958\$1@linux...
>>>
>>> He nice idea !!
>>> Come on Aaron take a week here in Greece, I am 20 minutes away from
>>> great
>>> beaches ! for summer vacation.
>>> I have a very nice studio too...
>>>
>>> Regarding senderella Tom,
>>> I don't know why your chainer does not save !!
>>> I have made many presets with chainer.
>>> It loads as vst from within Paris and saves as normal vst Paris driven
>
>>> plugin
>>> with save and then scroll down copy to library...
>>> This is extremely stable no Paris crshes and yes senderella is ONLY vst
> !
>>> No dx here only vst.
>>> I remember some old testings but now we have faderworks and more stable
>
>>> Paris
>>> with XP by disabling DX !
>>> I am sure DX is causing many problems to Paris.
>>> I am making a project default with 64 chainer instances with 8
>>> senderella
>>> auxes inside chainer and a faderworks instance with latency compensation
>>> for all 4 eds cards !
>>> You know 14 samples from card1 to 2 and two samples thereafter, so when
> O
>>> load a new project all 4 eds cards are alligned , faderworks is there
> to
>>> delay compensate any further plugins and have 8 senderella auxes for DX
>
>>> auxing
>>> !
>>> I can send the preset default (I don't know if it opens with Paris if
> you
>>> don't have 4 cards).
>>> Tom ask me what you want to take you thee where I am...
>>> This also applies to the rest of you !
>>> It is not that difficult !
>>> If you make a default project with all applied then you can work as if
> you
>>> were with a Paris 4 version !

>>>]Regards,
>>> Dimitrios
>>>
>>> Paul Artola <artola@comcast.net> wrote:
>>>>Whew! A lot of information to wrap my brain around. I think it is time
>>>>for Paris DVD - Part 2, starring Dimitrios. Hey Aaron! Up for a week
>>>>in Greece?
>>>>
>>>>- Paul Artola
>>>> Ellicott City, Maryland
>>>>
>>>>On 25 Mar 2007 01:17:27 +1000, "Dimitrios" <musurgio@NOSPotenet.>@.gr>
>>>>wrote:
>>>>
>>>>
>>>>>Hi,
>>>>>I am glad there are 5-6 Paris users willing to test and work along with
>>> senderella
>>>>>and Paris and as a matter of fact with making Paris a better daw...
>>>>>I wish though that all yiou Paris users and posters here would jump on
>>> because
>>>>>this would make things better for all of us...
>>>>>
>>>>>So Senderella really works great !
>>>>>
>>>>>FIRST OF ALL you have to put a line in your Paris cfg :
>>>>>EDSTransfer=8,8
>>>>>Then...
>>>>>1) If you work 16bit file you need a 16bit empty track , you can make
>
>>>>>this
>>>>>just by recording nothing for say 6 minutes and then name it
>>>>>16bit_emptyfile.
>>>>>If you work 24 bit then you need a 24 bit empty file.
>>>>>NOTE that you must send 16bit files over to an empty 16bit file and
>>>>>24bit
>>>>>to an empty 24bits.
>>>>>OK you may ask what is this empty thing needed ?
>>>>>Well this is for SUMMING the senderella sends ,this means that wherever
>>> you
>>>>>put the senderella as a RETURN (SUMMING AUX) there you have to put an
>
>>>>>empty
>>>>>file.
>>>>>
>>>>>2)Senderella has a redirect option which means you can eather let the
>
>>>>>sending

>>>>track to continue sounding on main mix OR muting it by redirecting, so
>>> that
>>>>it only goes to senderella return.
>>>>
>>>>3) You can have 64 auxes !
>>>>
>>>>4) This is submix crossable.
>>>>Means you can have a DX reverb as aux for all your eds cards !!
>>>>You just need to open the return senderella (on a 4 card Paris system)
>>> on
>>>>track 64 (for stereo scroll down) and then by sending senderella from
> any
>>>>remaining 64 Paris tracks to the track 64 the DX put on native slot on
>>> this
>>>>track will become your DX reverb return.
>>>>
>>>>5) Now for stereo.
>>>>There are two ways of doing it with one having a risk crash Paris DUE
> to
>>>>Paris bug...
>>>>This is that we know that you don't put on adjusted tracks mono native
>>> effects
>>>>and stereo at the same time.
>>>>I have NOT tested this bug I managed to make it work but anyway I am
>
>>>>pointing
>>>>this out.
>>>>The second and most

Subject: Re: 96k????...harumph!!!
Posted by [TCB](#) on Mon, 12 Feb 2007 17:28:37 GMT
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+HCiOUs5eznW3PncTVxLnhXU1DDeMl5n/jqws3J+FX+bwE00RaQvtRbPEW8Q
7xTnirtL1BJvSSjUTLbkhuSuJF/yXPJW8IHwWalvbS7tlvWSXpG+kJZKLWT2
MmewjFBZpqy9nCcPk/dUiBUDFC4KpExQblSeUI5W5iljVYtVW1VHVGdUI1U3
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OJu5u7ImPDavBb8N/zy/l8BF0EZolewuSpAsloyXNpJNi8+WH5Sny0/Js+QP
5ZGKaWBzKY07Cmelu9JPGaHUgJWIKDcrzyrfKQ1VzVTtVL1UctUY1XzVEtVa
1Q7VYdUp1RXVXdUz1XvVZ1V7aEklskJ2aCAajZqCdqKjUWeyBf5oxj0AFEe
FJUM+VNz7DkunNGcCZzJUMepnOocJ5xXnl+cFtzW3F5cCdeNm8V9w/3E7cnj
8Sbz5vNSeOt4R3ha3g3eHV4+7xnvLa+YV8Gr5jXgN+W35Hfk9+T34ww4Ur6K
b8u35w/mD+O7gh3H8OP5K/gH+Tf4d/h/CsoF9cFi4kUeYlqcJDWW66n0URPU
GuEXxvHH3dw4Au4c7hK4JjrZAnnhvAREOa8RpOTGn84/zD/DXyfYAT3IPcF7
QamgQmAI/Ye5kCsUCdVglQeEN4RtRJ1FPURckVQ0UuQuOiW6lioUvRNViNql
PcTzxUvF++C8l8X3xJsl7yWdpJ7SFOlh6UVprrrSzbleMBS3QW7FAkahMVe5R
Hlaeg2vaWuWoClc1hRx2Rwo0BGpxAVzR29FxdAZdgiv7C/Olad27BkYcU44F
2PBAsNxYzhJOMncP9xj3FPci9xbUYzG3klufR/Eb8VvwzfjO/DHQZy7np/Hv
8z/yGwhYgnYcc4GVYLDawxAgiBRkCiyE44RhwmPCc8KHwmdw3QtEG0RDxO7i
xeKV0Nd9E1tl7CVOEjfJerDyXtJJ0jDpe2mZ1EzmL7srM5IPkOfLS+SNFSbQ
j01R7FHeU75QHIVZoCkoHr3DeU6iKLy3XSOOLftZlZwl3A2QW5p7DXqkPF5H
6leEfCV/Oz+Hf0vWBtKYpeim5CiHKRcqr6veqpSoEL1B2Mh3QxpNOWbcTtwO
vKO887xHvDHC5qJe4v5iV/EtySDZULjCRsrGyNxl3rlJshDZZFmsbKFsqWw1
9MLvIJ895Ap5NNMP02D7ufJGkONoikEKZ8UohZfCXzFdcUXxUPFYUQp9r6Gy

o1KkdFKOUnoqA5ThymnKOOH7lyvTIFuUtLK5ylylUtlCa51WXVIZoGZlhlai
JJSJruLy7mc+7E2xOd2gfSZw5nFWwt3tHlybHbk9uFyuDXclt5KH7bg9vzO/
B38WfwF/FX8TX8vPgjvafWihUYJgQapgP7TMOcFTwStBAyFLyBNKhfZCd6Ev
tFSMcJZwkXCDCJfwKPSCWWCLeclS6O9miBJEa0WbRA7iaHGJ5KuEJW0nTZPu
kT6XseWF8gYKJ8VyxX1FJ+VM5WrlLuVdZT3VNtVUtA9loWvoDlytBdCrUEzm
3Zi65kPf6Mpx43hA3+jHCeCEcCI4GZyznCxONieHI+JawXXrzfXjBnBD4Do6
wX3HLeWWg+1RPAOeEa8Jj8UbfPg+fD8eAE8nnCVIGI6X/yeewP8Q7ECikoH
6s7tzeVwBdALKLhqri3XnuvAdeS6cF0hdQ+uD0k/ghvFjeFquAncudxEbhI3
mZvCTeWmcTdzr/G5Qge4h0yEO8Yb4QvRSHEsXHW9Ja3hjqwAWwiRzZAdlOXK
7sO9uLm8nbyz3FY+SO4jnw35VnyFLIW7qAIUBxQZCkQXIEzVAtUy1WbVLuh
H

Subject: Re: 96k????...harumph!!!
Posted by [Deej \[4\]](#) on Mon, 12 Feb 2007 17:40:35 GMT
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>>
>>And yes, one option would be another PARIS system for tracking, and then
>>I would fly the tracks over to my SX rig via ADAT, which I've been thinking
>>about doing, but I'm willing to hear suggestions from anyone.

>>
>>Thanks,
>>
>>TCB
>"Dimitrios" <musurgio@otenetNOSPAM.gr> wrote:
>
>
>
>Hi,
>Senderella version 1.08 is macos too..
>I am uploading for all of you
>

Hi Dimitrios! Thank you for all your efforts. I was able to find a Mac
OSX version. Unfortunately, Paris will only run on Mac OS 9. Is there a
Mac OS 9 version?

Thanks
James

>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Gene, how are you using Senderella? I have not found a Mac O/S 9 version.
>>
>>
>>"Gene Lennon" <glennon@NOSPmyrealbox.co

Subject: Re: 96k????...harumph!!!
Posted by [Deej \[4\]](#) on Mon, 12 Feb 2007 18:08:49 GMT
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Joe

>Yes, this is how they can get a new board immediatly out to John.
Basically he will buy it twice but a refund is issued when he returns
the faulty board. He does not have to overnight the return, IIRC.

El Miguel

"TCB" <nobody@ishere.com> wrote in message news:46065e96\$1@linux...
>
> I've never done this exactly, but I bet if you call them and explain the
> situation
> they will overnight you a new board on Monday. Then might charge you for
> it and refund for the first board after they get the return (when is
> irritating,
> but not unreasonable). But the big thing is to call them and explain the
> situation, they really are about as good as it gets in the retail computer
> racket. You should try getting similar service from Tiger Direct or Fry's.
>
>
> Ring then and explain the situation, and in my experience they'll make
> things
> happen.
>
> TCB
>
> "John" <no@no.com> wrote:
>>
>>Right now I'm feeling like the one bent over. I would like to call them
> tomorrow
>>and have them overnight a new board for tuesday and I will overnight this
>>board back to them tomorrow so they will have it tuesday. I don't think
>>they will do this. Their site says once they receive my board they will
>>ship a new one in 2 to 3 days. That puts me down for a week instead of
> 1
>>day.
>>
>>I also wanted to return this board for refund DOA and buy a new one
>>overnighted
>>but they won't do this either.
>>
>>Do you know some other way t

Subject: Re: 96k????...harumph!!!

Posted by [Ted Gerber](#) on Mon, 12 Feb 2007 18:21:14 GMT

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reliable method is by using the chainer plugin as

>

>>>>>your

>>>>>vst host for senderella.

>>>>>On the above methods you can use THE FREE effectschainer which works

> just

>>>>>fine.

>>>>>On stereo though Chainer is a truly amazing thing.

>>>>>It can have ten pages of vst plugins with dry wet AND panpot !!

>>>>>So by using two senderella auxes (1 and 2) you just open a stereo

>>>>>instance

>>>>>of Chainer say on tracks 31 and 32 (two eds card system) and then on

> page

>>>>>1 of chainer open senderella aux 1 turning panpot all to the left and

> on

>>>>>page two senderella aux 2 turning panpot all to the right.

>>>>>So now by just opening senderella 1 and 2 on any audio track (you

>>>>>should

>>>>>have both open to have stereo) you can by turning the volume on aux1

> send

>>>>>to the left of your native aux effect and bu turning the aux2

>>>>>(senderella

>>>>>channel 2) sending to the right of the native aux effect return.

>>>>>This way you can send it anywhere on a stereo panorama !!

>>>>>

>>>>>This does not sound peculiar strange or difficult , it is just as if

> you

>>>>>use two mono aux sends on any console although you make some extra

>>>>>moves

>>>>>here...

>>>>>

>>>>>As you understand you don't need to buy anything to have your Paris DX

>>> auxes.

>>>>>Senderella is free as Effectschainer is free too.

>>>>>But if you want true stereo without risking any Paris bug thing I

>>>>>recommend

>>>>>the chainer (have I done this before ??)

>>>>>

>>>>>I will try to find some other free way to have stereo aux using only

> free

>>>>>plugins.

>>>>>One method coming to mind is by using two mono DX effects on stereo

>>>>>senderella

>>>>>return , for instance a DX reverb, opening the same reverb on track 31

>>> and

>>>>same on track 32.
>>>>Now by just panpot controlling the paris audio tracks (full left 31 and
>>> full
>>>>right 32) you can have a quick stereo senderella aux system with free
>
>>>>plugz
>>>>!
>>>>
>>>>I will need your input here with you trying it too because I feel bored
>>> being
>>>>alone on this ride !
>>>>
>>>>Regards,
>&g

Subject: Re: 96k????...harumph!!!
Posted by [LaMont](#) on Mon, 12 Feb 2007 18:27:22 GMT
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t;>>>Dimitrios
>>>>
>>>
>>
>>
>>
>Thanks Dimitrios-

My Paris rig is at another location currently, but I will try some of this out when I get to it. Thanks for all your energy! It is much appreciated.

Ted

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

>
>
>
>Hi,
>Senderella version 1.08 is macos too..
>I am uploading for all of you
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
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>>Gene, how are you using Senderella? I have not found a Mac O/S 9 version.
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>>

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>>>>I will need your input here with you trying it too because I feel bored
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>>>>Regards,
>>>>Dimitrios
>>>
>>>Dimitrios,
>>>I have been following this closely. I still use Paris during mixing primarily
>>>as a mix only bus, but between FaderWorks and Senderella, I may have to
>>reconsider
>>>Paris as a primary mix DAW.
>>>I will be out of state for the next two weeks, but when I get back I will
>>>jump in and help with some tests.
>>>Gene
>>>
>>
>This is a very good post, thanks.

T

"Neil" <OIUOIU@OIU.com> wrote:
>
>True, in that sector of biz - jingle & ad agency clients - no
>one cares about gear, they care about end product... let's face
>it, though - most musicians are not that way... it's the reason
>an Epiphone Les Paul Standard plays just as good and has just as
>good of workmanship as a Gibson Les Paul Standard, but costs
>about a fourth as much... Gibson is the aspiration brand, Epi
>isn't.
>
>So, yes, musicians care about the sound quality of the product
>(sometimes LOL), but they also are more susceptible to being
>brand-sensitive. Like I've said before, if you've got the
>engineering chops, you can do a damn good recording with a
>bunch of SM-57's & a Peavey console, but that isn't the point...
>the point is this: if you choose to go with a console, it's not
>just a sonic tool, it becomes the trademark of your studio.
>
>Think about it... what do most people "oooh & ahh" about when
>they walk into a room for the first time? Is it your \$40k's
>worth of vintage mic pres & compressors? No, it's the effen
>console!
>

>The console helps sell your studio, bottom line. Or, it can in fact, hinder that process. And there's more to what I'm saying than just the "brand hype" factor - Consider the fact that if you convert from being a rack-based studio (with different flavors of stand-alone mics pres, etc) to a console-based one, then a lot of the time you end up with EVERYTHING running through that console... your cues, your playback, your mix outs to the Alesis Masterlink (or whatever you're using), that kick drum going through the Neve-alike mic pre that you wouldn't have EQ'ed before you had the desk, but now you have it so you'll patch into channel 22's line-in & boost a little 4k before you hit the convertors.

>IOW, it really DOES become your sonic signature, so you may as well get a damn good one that not only sounds great from input to playback, but will also earn it's keep by helping to bring you business even when it's just sitting there looking impressive, flying it's brand flag for the potential clients coming by to see the place.

>

>Otherwise if you've got killer mic pres & outboard in sufficient enough quantities to get the jobs done, you're probably better off getting a small, inexpensive mixer just for monitoring & keeping it off to the side so it's not the centerpiece.

>

>Neil

>

>

> "Steve Cox" <stevec1@charter.net> wrote:

>>

>>In my biz, I would not loose a client over these issues. They don't know what neumann is, or pro tools, or any of that stuff and they don't really care. They just want the jingle I produce to bring them more business. As far as the bands, if you have a neumann in the studio and pro tools L.E. They usually just say "Oh! you have pro tools and neumann mics... cool, I heard of them"

>>FWIW

>>

>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>

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

>>>>

>>>>"James McCloskey" <excelsm@hotmail.com> wrote:

>>>>>

>>>>>That is the problem with the biz. So you aren't shit unless you got an SSL and a full blown ProTools system.

>>>>
>>>>Did I say an SSL? No, I suggested an older lower-range Trident;
>>>>it's going to sound a fuckload better from input to mixdown than,
>>>>any Tascam I've ever heard AND it's got a name people recognize
>>>>as being top-shelf.
>>>>
>>>>>I guess it depends on what you want to do. A lot comes down to
>>>>>engineering skills.
>>>>
>>>>1.) You really don't "need" a console these days - what, with
>>>>most people preferring to mix & match external mic pres &
>>>>channel strips anyway.
>>>>
>>>>2.) If you DO get a console, it then becomes the focus of your
>>>>room, and your rack of massenburg, neve, and API preamps takes
>>>>an immediate back seat; and because lots of clients are brand-
>>>>aware, you'd better make it a good desk, otherwise you may find
>>>>your "investment" may actually cost you gigs.
>>>>
>>>>Isallimsayin.
>>>>
>>>
>>>The SSL PT thing was a figure of speech, well maybe not. I have had people
>>>actually say this many times. I guess my point is, it depends on what
>level
>>>your on, and what you charge. I'm sure some people would not pay to record
>>>in a Tascam room. I'm sure there are people that wouldn't record in Steinberg/RME
>>>room either.
>>>
>>>There is no substitute for good equipment. I just think you can get professional
>>>results with some less expensive equipment. I think it's best to become
>>>educated about a product and listen to it before writing it off because
>>of
>>>it's name. The mixes I'm heard from the Tascam do sound good. I'd like
>>>to get some time in on one myself, but My Panasonic DA-7 MKII works for
>>me
>>>right now.
>>>
>>>If you go back and look at my lust list, I have the Toft ADB, and the
Neve
>>>5088 listed. The Neve is an example of a different level.
>>>
>>>It is my opinion that there is still a place in the studio for a mixer.
>>
>>>The whole ITB thing is over rated, with maybe the exception of Paris.
>>>
>>>James
>>

>MPEG Streamclip-

<http://www.apple.com/downloads/macosx/video/mpegstreamclip.html>

<http://www.squared5.com/>

Ted

"Phil Aiken" <adsf@lkj.dfs> wrote:

>
>I have a few DVD's of live performances, and I'd like to take a couple of
>clips and add them to my website or Youtube.
>Anybody have any recommendations for software that will allow me to do this?
>OK...anybody have any cheaper suggestions?
>PC or mac are OK....What about Gene's post re: MOTU 828II with Black Lion Mods,
from a few days ago?

T

"TCB" <nobody@ishere.com> wrote:

>
>As I have mentioned here a bit before, I've been in gear accumulation mode
>for the upcoming Mold Monkeys recordings. I now have a nice selection of
>reasonably priced but pretty nice microphones. Two channels of really superior
>preamps, six channels of pretty good preamps, and 16 channels of Mackie.
>Of course most of this will be barely used save when tracking drums, where
>I think we'll be using twelve mics. 2x overheads, kick, top and bottoms
snare,
>spot mics on three toms, hi hat, a knee high mic a few feet off the kit,
>and a stereo pair in the room. The problem now is that the studio has a
Presonus
>Firebox and a MOTU 828. The studio computer is a Mac, and I've done some
>testing and using the two devices together (as an 'aggregate' device in
OS
>X) yields different latencies that would cause pretty massive comb filtering
>problems doing drums.
>
>Sadly, being a complete moron when I bought my Creamware card I didn't get
>the Z-link version, which would allow me to get 16 channels of pretty decent
>line level converters for less than a grand. Alternately, I could go the
>RME route with PCI cards or firewire but that looks like a \$1500+ proposition
>and with very little utility outside of tracking this band. Right now I'm
>leaning toward a Scope Home card (ballpark \$500) and an A16 (again, ballpark
>\$800). Also, being me, I'd probably just get a Scope Pro card with all the
>extra DSP and the Z-link I/O options, but I've sunk enough money into this
>project that even I'm starting to balk at writing \$2k checks.
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>So, to make a short story very long, are there other options for getting

>16 really good line level converters into a computer for recording a full
>drum kit? And this has to be a no hassle, works all the time, we don't wind
>up pushing tracks around a couple of samples to compensate for different
>latency from different hardware.

>

>And yes, one option would be another PARIS system for tracking, and then
>I would fly the tracks over to my SX rig via ADAT, which I've been thinking
>about doing, but I'm willing to hear suggestions from anyone.

>

>Thanks,

>

>TCBSorry - It's the MOTU 2408, not 828.

<http://www.motu.com/products/pciaudio/2408/cuemixdsp.html>

<quote>

The stock 2408MKIII converters are similar in quality to the Multiface. I would give the Multiface a slight edge, but the modified 2408MKIII is a definite step up. Very open sounding. Not quite up to Prism, Mytek or Cranesong but better than RME.

2X MOTU 2408MKIII with Black Lion Mods.

Pick up 2408s on eBay.

This is expandable to 32 I/O analog and a total of 98 I/O.

The current drivers are stable on XP and OSX, MOTU supports 64 bit drivers.

The Black Lion Mods are excellent and get my 2408s very close to my Mytek.

G

<end quote>

T

"Ted Gerber" <tedgerber@rogers.com> wrote:

>

>What about Gene's post re: MOTU 828II with Black Lion Mods,
>from a few days ago?

>

>T

>

>"TCB" <nobody@ishere.com> wrote:

>>

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>>up pushing tracks around a couple of samples to compensate for different
>>latency from different hardware.

Subject: Re: 96k????...harumph!!!
Posted by [LaMont](#) on Mon, 12 Feb 2007 18:42:55 GMT
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m> wrote:
>>>
>>>"Dimitrios" <musurgio@NOSPotenet.>@.gr> wrote:
>>>
>>>>I will need your input here with you trying it too because I feel bored
>>>being
>>>>alone on this ride !
>>>>
>>>>Regards,
>>>>Dimitrios
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>>>Dimitrios,
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>>>Paris as a primary mix DAW.
>>>I will be out of state for the next two weeks, but when I get back I will
>>>jump in and help with some tests.
>>>Gene
>>>
>>
>On 25 Mar 2007 16:51:33 +1000, "Neil" <OIUOI@OIU.com> wrote:

>
>Not as rockin' as my usual stuff, but hopefully you'll like it
>nonetheless:
>
><http://www.saqqararecords.com/MiscAudio/Drown-RoughMix.mp3>
>
>Enjoy!
>

I did. That's nice.

As one of the proud owners of "Big Buildings", I'm

Subject: Re: 96k????...harumph!!!
Posted by [LaMont](#) on Mon, 12 Feb 2007 18:50:51 GMT
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looking forward to
this one.

ps - I haven't heard anything back from Lisa - she may be on vacation.
I'll call her this afternoon and see if she's listened yet.

pablIn terms of sound-quality, you can't go wrong with the RME
stuff.. at least from my experience with the Multiface.
IME, the biggest limitation with any convertor set is the
maximum of 8 analog in's you're going to get per unit.

However, may I suggest the following solution to compliment
your current gear array:

1 RME Multiface w/PCI card
1 Focusrite ISA 428 with the Digicard i/o option

This combination will get you 16 analog ins at up to 48k,
8 from the Multiface itself, 4 from the preamps in the 428, and
4 more from the extra line-in's on the 428, all of which will
then be sent through the lightpipe outs of the 428 to the
lightpipe in on the Multiface.

Bada-bing - done. In one fell swoop.

The other nice thing about the Multiface is that you can get a PCMCIA card for it & use it on a laptop - convenient since you guys play live (if you should ever want to record live gigs)

Sometimes you can find those ISA 428's used for in the \$1600-ish range WITH the digital i/o option installed. Multifaces can be had used for in the \$450 range, and I would recommend getting a new PCI card, because that way you know you're getting the newest version (there have been several versions)... they're about 200 bucks.

Neil

"TCB" <nobody@ishere.com> wrote:

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>

>So, to make a short story very long, are there

Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Mon, 12 Feb 2007 21:20:42 GMT

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>I would fly the tracks over to my SX rig via ADAT, which I've been thinking
>about doing, but I'm willing to hear suggestions from anyone.

>
>Thanks,

>
>TCBOne last thing. The DA-7 is relatively small, it's only 27" x 21.5"

James

"James McCloskey" <excelsm@hotmail.com> wrote:

>
>Hey Thad! This is only a suggestion, and it may not work for you. A Panasonic
>RAMSA DA-7 with two Adat cards would give you 16 ch. of Adat in to your
system.

> The mic pres are good. The DA-7 will do up to 24bit 48K. The way it set
>upis, the first 8ch. are XLRs, and 9 through 16are mic/line on 1/4 trs,
so

>you might have to get or make a snake. The real tuff nut is the Adat cards.

> I payed \$100.00 for mine, but I've seen them go for as much as \$200.00.

> There are guys on the DA-7 NG that have a stash of Adat cards, that will
>swap or sell from time to time.

>
>A guy on the DA-7 news group has a DA-7 for sale at a great price. He tried
>to sell it on ebay. It didn't sell the first time, so he re posted it and
>unfortunately he sold off the Adat cards. He is asking \$499.00 and again
>has no bids. If your interested, you could probably contact him through
>the DA-7 NG and get him to do a "buy it now" or something. He has the 8ch.
>AES/EBU- SP/DIF card, and the SMPTE card with his DA-7. Those are worth
>\$100.00 each.

>
>If you can use TDIF cards instead of Adat with your system, you can get

>brand new TDIF cards for the DA-7, for \$20.00 the former rep here in MI.

> His co. is Pro Media in Ann Arbor MI. I could get you in touc

Subject: Re: 96k????...harumph!!!

Posted by [excelav](#) on Mon, 12 Feb 2007 21:24:00 GMT

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eally superior

>>preamps, six channels of pretty good preamps, and 16 channels of Mackie.

>>Of course most of this will be barely used save when tracking drums, where

>>I think we'll be using twelve mics. 2x overheads, kick, top and bottoms

>snare,

>>spot mics on three toms, hi hat, a knee high mic a few feet off the kit,

>>and a stereo pair in the room. The problem now is that the studio has a

>Presonus

>>Firebox and a MOTU 828. The studio computer is a Mac, and I've done some

>>testing and using the two devices together (as an 'aggregate' device in

>OS

>>X) yields different latencies that would cause pretty massive comb filtering

>>problems doing drums.

>>

>>Sadly, being a complete moron when I bought my Creamware card I didn't get

>>the Z-link version, which would allow me to get 16 channels of pretty decent

>>line level converters for less than a grand. Alternately, I could go the

>>RME route with PCI cards or firewire but that looks like a \$1500+ proposition

>>and with very little utility outside of tracking this band. Right now I'm

>>leaning toward a Scope Home card (ballpark \$500) and an A16 (again, ballpark

>>\$800). Also, being me, I'd probably just get a Scope Pro card with all

the

>>extra DSP and the Z-link I/O options, but I've sunk enough money into this

>>project that even I'm starting to balk at writing \$2k checks.

>>

>>So, to make a short story very long, are there other options for getting

>>16 really good line level converters into a computer for recording a a

full

>>drum kit? And this has to be a no hassle, works all the time, we don't

wind

>>up pushing tracks around a cou

Subject: Re: 96k????...harumph!!!

Posted by [LaMont](#) on Mon, 12 Feb 2007 21:31:26 GMT

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ple of samples to compensate for different

>>latency from different hardware.

>>

>>And yes, one option would be another PARIS system for tracking, and then

>>I would fly the tracks over to my SX rig via ADAT, which I've been thinking

>>about doing, but I'm willing to hear suggestions from anyone.

>>

>>Thanks,

>>

>>TCB

>If good means cheap, then you may consider the Behringer ADA8000.

Ask Aaron Allen if he still can recommend them?

Each unit includes adat i/o 8 converter i/o, so two boxes are under \$500.

Musician's Friend will let you return within 45 days.

Regards,

El Miguel

"TCB" <nobody@ishere.com> wrote in message news:46065d77\$1@linux...

>

> As I have mentioned here a bit before, I've been in gear accumulation mode

> for the upcoming Mold Monkeys recordings. I now have a nice selection of

> reasonably priced but pretty nice microphones. Two channels of really

> superior

> preamps, six channels of pretty good preamps, and 16 channels of Mackie.

> Of course most of this will be barely used save when tracking drums, where

> I think we'll be using twelve mics. 2x overheads, kick, top and bottoms

> snare,

> spot mics on three toms, hi hat, a knee high mic a few feet off the kit,

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