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```
gt;
>> >>>>>>> use.
>> >>>>>>>
>> >>>>>>>&g
```

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[illegible]

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[illegible]

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ectly to a WC feed from your
external
> >clock that is also feeding your 4 x MECs which are then sending this WC
> sync
> >from the ADAT modules to the RME interfaces because "since the ADAT
modules
> >are just regenerating the WC that they are rec

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>> >&

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>> >&q

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>> >>>>>&qt

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[illegible]

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DOn

 $\geq$

>"steve the artguy" <artguy@longtimenosee.net> wrote:
>
>"Fingerprints" are blasting out of the speakers, even as I type.
>
>-steve

Alright, cool Steve, good to know it made it there!

>The refrigerator magnet is the very essence of cool

Haha! Do you get your money's worth or what! That was a get

Subject: Re: Hello!!!!?????
Posted by [Dedric Terry](#) on Fri, 02 Jun 2006 04:55:21 GMT
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'em
while they last thing. We'll have to get more.

-The Mates!
<http://www.themateswebsite.com/>
<http://www.myspace.com/themateshttp://www.slate.com/id/2145531/?GT1=8391>

Another icon passes it would seem.

AA

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>yes, but you only want to pick them up with zircon encrusted
tweezers man.
AA

"John" <no@no.com> wrote in message news:44b53f04\$1@linux...
>
> They're like baby snakes, you look around and there's a couple right
> near
> ya !
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>Hot weasel grease? I'm having a Zappa moment!
>>

>>;o)
>>
>>"John" <no@no.com> wrote in message news:44b503dc\$1@linux...
>>>
>>> How about posting up your final config, what slots things are in, any
>>tweaks.
>>> Do you have a sound card? Ram, drive types, etc.
>>>
>>> Glad you're cooking with hot weasel grease ! Image that sucka !
>>> John
>>>
>>> "Kim W." <no@way.com> wrote:
>>> >
>>> >Well, after my first tracking session with the new comp, I am
>>> >(extremely) happy to report Paris XP is

Subject: Re: Hello!!!!?????

Posted by [excelav](#) on Fri, 02 Jun 2006 05:20:10 GMT

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gt;>> >>>>>for
>>> >>>>>>me though). DeeJ and I are interested to see if you can run your
>>NVidia
>>> >>>>>cards
>>> >>>>>>sharing with the EDS cards on IRQs, as I suspect it will actually
>>work
>>> >>>>(it's
>>> >>>>>>working for me here fine).
>>> >>>>>>
>>> >>>>>>Slot 1 is usually next to the AGP. If you go into the system
>>> >>>>>>device
>>> >manager
>>> >>>>>>IRQ screen and double click an item it tells you what slot things
>>are
>>> >>>in,
>>> >>>>>>so this may help you confirm.
>>> >>>>>>
>>> >>>>>>On my system slot 4 on the MB seems to share with AGP, though that
>>> might
>>> >>>>>>be because that's how Windows decided to do it, not because they
> are
>>> >>hardwired...
>>> >>>>>> that's still up in the air.
>>> >>>>>>
>>> >>>>>>How's it going anyhow? Got it running? Is it stable?
>>> >>>>>>
>>> >>>>>>Cheers,

>>> >>>>>Kim.
>>> >>>>>
>>> >>>>>"Kim W." <no@way.com> wrote:
>>> >>>>>
>>> >>>>>>Hi, John.
>>> >>>>>>I can't see the PCI slot numbers on the mobo, (or in the manual),
>>> >>>>>>but here is what I have in the slots starting from the one next
>>> >>>>>>to the AGP slot, and the IRQ assignments in the black boot-up
>>> >>>>>>screen:
>>> >>>>>>
>>> >>>>>>>1: Nvidia Quadro PCI irq 11
>>> >>>>>>>2: EDS irq 9
>>> >>>>>>>3: EDS irq 7
>>> >>>>>>>4: EDS irq 5
>>> >>>>>>>5: EDS irq 10
>>> >>>>>>>
>>> >>>>>>>Onboard audio uses irq 12, Firewire controller uses irq 10,
>>> >>>>>>>ACPI controller uses irq 9.
>>> >>>>>>>
>>> >>>>>>>Is this enough info?
>>> >>>>>>>
>>> >>>>>>>Cheers,
>>> >>>>>>>Kim.
>>> >>>>>>>
>>> >>>>>>>BTW why would my brand new 250 gb ata drive only have been
>>formatted
>>> >>>for
>>> &

Subject: Re: Hello!!!!?????
Posted by [Deej \[1\]](#) on Fri, 02 Jun 2006 05:31:13 GMT
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t;>
>>> >>>>>>>>>>
>>> >>>>>>>>>>
>>> >>>>>>>>>>>"Kim" <hiddensounds@hotmail.com> wrote in message
>>news:44afb30d\$1@linux...
>>> >>>>>>>>>>>
>>> >>>>>>>>>>>>
>>> >>>>>>>>>>>>>Mine doesn't show that it's sharing with AGP, though 1 does
>>share
>>> >>>>with
>>> >>>>>>>>>>
>>> >>>>>>>>>>> 5.
>>> >>>>>>>>>>>>
>>> >>>>>>>>>>>>>>>It has a BIOS window you can go to which allows you to set

>>

Subject: Re: Hello!!!!?????

Posted by [rick](#) on Fri, 02 Jun 2006 10:09:05 GMT

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inessman &

>>music fan Bill Sagan bought the whole 'mess' for about \$1.5 million.

>>It was piled over 25 feet high in that warehouse. It took

>>TWENTY-FIVE tractor trailer rigs to carry it all to its new home

>>where Sagan began digging thru and cataloging what he'd bought.

>>

>>He found:

>>

>>

>>Original Contracts signed by the artists

>>Handbills

>>Unused tickets

>>Over a million slides, negatives and photographs.

>>

>>Then one day while poking thru it Sagan found what he'd never even

>>dreamed of: Bill Graham had even saved the concerts themselves.

>>He'd made video & high res audio recordings of thousands of shows!

>>Sagan is not even sure, but it might be over 7,000 recordings in

>>number.

>>

>>He is selling some of it thru the above website. He is also making

>>available "Vault Radio" where you can click on the link and listen

>>(free) to some of those recordings in a rotation that includes dozens

>>of those recordings.

>>

>>Just click on "vault radio" Priceless....

>>

>>DC

>>

>Hey, Macle!

Man, it's good to see you here once again. I still have your original clips on my iPod and in iTunes, still listening and still enjoying. Like I said some years ago, this stuff definitely deserves to get played and reach a wider audience. (Glad some folks here feel the same way and apparently know some of the right people.) Best of everything with finally getting the CD done!

Off to buy one right now...

Cheers,

Larry Hogan

"macle" <Mates9999@cs.com> wrote:

>
>Hey Paris People, how are you!?
>
>Well, I don't really know who's still here after all this time, but I just
>wanted to let those who may be interested, or were interested at one time,
>or used to be interested and still just might be interested, that we finally
>have a CD for sale of the
>songs I posted oh so long ago (all recorded on Paris in my
>little home studio).
>
>Please check out our website:
>
><http://www.themateswebsite.com/>
>
>Thanks a lot!!!
>
>
>
>
>For Syd, it's the period at the end of the sentence.

The piper plays no more forever.

That sucks.

F*CK DRUGS.

best,

DC

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

><http://www.slate.com/id/2145531/?GT1=8391>
>
>Another icon passes it would seem.
>
>AA
>
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>

>

>I want to upgrading an old paris setup to xp

i'm running an old PIII 133 mhz and get writer errors

I want to have two mec on the system - i already have 4 1000 board and 3 mec units

I'm looking at an Atheon acer or emachine desk top upgrade -- they seem well priced if they will do the work - they have 3 pci slots-- is that enough?

Any problem with them? or any recommendation on the best motherboard?

I have few questions

1. attheon or P4 which is the best?

2. has anyone user acer boards?

3. is 1 meg enough ram?

4. the third party xp drivers -- do they work with media edition xp

Any suggestion from anyone on any of this.....

thanks

charlesKim...I was talking about rendering individual 16 bit tracks to 24 bit. Like all the seperate drum tracks.

I agree with you on the bounce thing (as in bounce to disk).

I usually record in 16 bit and bounce the mix at 24 for just the reason you mentioned.

Cheers

Rod

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

>

>

>Just because the original project was in 16 bit doesn't mean you only get

>16 bits out of it when bouncing at 24 bit.

>

>The mix bus, eq and effects all have more than 16 bit resolution, plus multiple

>16 bit tracks added together equals more than 16 bits of resultion.

>

Subject: Re: Hello!!!!?????

Posted by [rick](#) on Fri, 02 Jun 2006 10:10:21 GMT

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>Bouncing a 16 bit project at 24 bit does increase resolution. If you look
>at the files you will see the last 8 bits are not empty.

>

>Cheers,

>Kim.

>

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

>>

>>If your running 3.0 set the project window for 16 bit and render. You can

>>go the other way too. I've had projects where I found out the client really

>>wanted 24 bit files, after it was too late. I just render the 16 bits to

>>24. Yeah, the last 8 bits are empty, but I've NEVER had anyone complain.

>>Actually, they all remark on how good it sounds. One guy even said how
glad

>>he was I could do 24 bit....it really made a difference.

>>Go figure.

>>Rod

>>Rod

>>"Do

Subject: Re: Hello!!!!?????

Posted by [rick](#) on Fri, 02 Jun 2006 10:12:42 GMT

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

>>>any ideas

>>>

>>>Don

>>>

>>>

>>

>Ah, well in that case forget what I said. ;o)

Cheers,

Kim.

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

>

>Kim...I was talking about rendering individual 16 bit tracks to 24 bit.

Like

>all the seperate drum tracks.

>I agree with you on the bounce thing (as in bounce to disk).

>I usually record in 16 bit and bounce the mix at 24 for just the reason

you
>mentioned.
>Cheers
>Rod
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>
>>

Subject: Re: Hello!!!!?????
Posted by [Dedric Terry](#) on Fri, 02 Jun 2006 14:25:31 GMT
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gining it, but i'll do
>it, then i'll do a slightly different version for you to
>compare, so you can see what i'm talking about - how's that
>sound? You can pick whichever one you like better - it's up to
>you, of course." Who's going to say no to that? It'd take you
>not much time, off the clock, to do a slightly different
>version in most cases - then you're a hero if he likes it
>better, and you're at the very least a cool guy in his mind
>just for trying it even if he doesn't. You've also given
>yourself an ass-covering opportunity as i mentioned in a
>previous post.
>
>3.) What if the band/artist is strapped for cash & they're just
>paranoid about "getting it right" the first time, so they don't
>incur extra hours on the clock? Maybe that's why they're being
>so specific about what they want - maybe they're wrong in the
>interpretation of what they want & how to actually get there,
>but then again, maybe they can't identify what's going on to
>cause the sounds they like in the CD they gave you a copy of &
>said: "I want to sound like THAT!". Take a little pity... try &
>work it out & define exactly what it is they're looking for...
>"Hey JimBob, what you're telling me you want to hear is
>completely different from that Hank Williams Jr. kinda sound,
>who's CD you played for me & whom you said was your main
>influence for writing this song: "Are you ready for some Ping-
>Pong?", are you sure you want me to break away from that & go
>with this mix that sounds like it's off the 2nd "Strange
>Advance" record? Let's just take a moment off the clock here &
>discuss this, because ultimately what's most important to me is
>that you leave here with a product that makes you happy."
>
>I dunno - I guess I think that as engineering/producing types
>we get a little cocky about what's right & what's not. Imagine
>how you'd feel if you went into record with someone else at the

>helm & they fought you on something? In that respect, what's
>the difference between you & the artist you're recording?
>None - except YOUR perception of their ability to know what
>sounds good or not - and don't forget, that perception may be
>right or it may be wrong. I think if a client has a "vision",
>you ought to fulfill it. If a client is insisting on a certain
>sound that you think is below your quality standards, think of
>how Dave Stewart & Annie Lennox recorded "Sweet Dreams" in an
>apartment on a 1/4-inch 8-track R2R at the height of the mega-
>studios with their sync'ed 2" Studers.... that song sold a few
>copies, as I recall.

>

>Anyway, I should shut up because now this is starting to sound
>like some kind of pompous lecture. Bottom line here - I'm with
>Gene... if someone's paying for your time, then they're paying
>for whatever you impart as a result of that time - you're not
>going to give the farm by being generous with your revelations
>of what you did - in fact, you might even get more work out of
>it - if you did something really cool, chances are greater that
>someone will try to work the same kind of magic & fail, than
>those of someone trying to work the same kind of magic &
>succeed. As for the clients wishes and whether you should give
>them what they want or not, I refer your imagination to Eugene
>Levy's car salesdude talling to Chevy Chase in the
>original "Vacation":

>

>"I owe it to myself to tell you that if you're taking the whole
>tribe cross-country, the Wagon Queen Family Truckster is the
>way to go. You think you hate it now, but just wait until you
>drive it!"

>

>Bottom line - Clark Griswold didn't get what he wanted... don't
>give 'em what they'll think of as the audio equivalent of a
>"Family Truckster".

>

>Neil

>(bracing for the flames)

>

>

>

>

>

>

>

>"Carl Amburn" <carlamburn@hotmail.com>

Subject: Re: Hello!!!!?????

Posted by [excelav](#) on Fri, 02 Jun 2006 15:50:42 GMT

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fferently under XP as opposed to under Me.

> Anyone maybe heard similar things ??

> I really need to be certain on that because I want to know who and what to
> blame for that.

> Maybe also an external wordclock could introduce such things ??

> I do not get any crackles or other anomalies though.

> I use Soundscape's wordclock as a master and i distribute crazy after that
> but very stable afterall.

> Sound is punchy in the mids except for the problems I described.

> One test you can make and see (in a dense mix) is to dial a 80 hz in Paris
> eq with 0.1 Q and give a healthy 8-12 dbs.

> That gives great analogish kick sound.

> In a mix though the level of that 80 hz is not constant giving spikes (in
> volume increses) very often...

> I would like your input here !!!!!

> Regards,

> DimitriosOK, for the sake of full disclosure, I must confess . . . I am not a
professional engineer, I just play one on TV. Wait, no I don't even do
that, I'm just not a professional engineer or producer . . . I don't HAVE
clients. I just said what I said to be funny. However, the inspiration for
my comment probably came from years of experience AS a client in studios
with crotchety engineers who I suspected were doing whatever the hell they
wanted regardless of what I said.

In my first experience in a real recording studio, I was so young and naive
that I was easily intimidated by the engineer. I remember when we were
mixing I said, "Can we put a little reverb on the kick drum?" The response
was something like, "Reverb on the kick drum?! (chuckle) You don't put
reverb on a kick drum." To which I replied, "Oh, heh, OK. Never mind." Of
course, this was the late 70's when people liked drums to sound like wet
phone books.

Anyway, my only "client" is me. I'm only an engineer/producer at all
because there's a recording studio in my house and I make up songs, but I
have lots of professional advisors who help me make things sound good.

Sarah

"Neil" <OIUOIU@OIU.com> wrote in message news:44b4500f\$1@linux...

>

> Honestly - and I don't mean for this to come across in any

> belittling manner - but I don't see why you guys/gals get upset

> about this sort of thing... what's the big deal?

> Consider that:

>

> a.) At one time you were interested in this stuff too, and at
 > some point SOMEONE must've helped you out - told you what was
 > what, or clue'd you in just a little bit as to what they were
 > doing. This is how I got into being a recordist - and many of
 > us here play an instrument or sing or both... I assume that you
 > didn't start playing an instrument as a result of going into
 > engineering, but the other way around; so what's wrong with
 > giving a little of your expertise or experience? Telling
 > someone the details of one or two or three things that they
 > happen to ask about is not going to enable them to set up a
 > studio & start stealing your business. In most cases, this
 > isn't what they're after anyway, they're just interested like
 > you were when you first started asking questions about
 > recording & how certain things are done & certain sounds are
 > achieved.

>

> b.) With regard to too much compression, not enough
 > compression, no compression, nothing but a trackful of
 > compressor noise-with compression applied to it... why not
 > give the client what they want? Or at least what they THINK
 > they want? How many of you are so busy that you couldn't take
 > the time to tell the guy: "OK, i really don't think this is
 > going to come across the way you're imagining it, but i'll do
 > it, then i'll do a slightly different version for you to
 > compare, so you can see what i'm talking about - how's that
 > sound? You can pick whichever one you like better - it's up to
 > you, of course." Who's going to say no to that? It'd take you
 > not much time, off the clock, to do a slightly different
 > version in most cases - then you're a hero if he likes it
 > better, and you're at the very least a cool guy in his mind
 > just for trying it even if he doesn't. You've also given
 > yourself an ass-covering opportunity as i mentioned in a
 > previous post.

>

> 3.) What if the band/artist is strapped for cash & they're just
 > paranoid about "getting it right" the first time, so they don't
 > incur extra hours on the clock? Maybe that's why they're being
 > so specific about what they want - maybe they're wrong in the
 > interpretation of what they want & how to actually get there,
 > but then again, maybe they can't identify what's going on to
 > cause the sounds they like in the CD they gave you a copy of &
 > said: "I want to sound like THAT!". Take a little pity... try &
 > work it out & define exactly what it is they're looking for...
 > "Hey JimBob, what you're telling me you want to hear is
 > completely different from that Hank Williams Jr. kinda sound,
 > who's CD you played for me & whom you said was your main
 > influence for writing this song: "Are you ready for some Ping-

> Pong?", are you sure you want me to break away from that & go
> with this mix that sounds like it's off the 2nd "Strange
> Advance" record? Let's just take a moment off the clock here &
> discuss this, because ultimately what's most important to me is
> that you leave here with a product that makes you happy."
>
> I dunno - I guess I think that as engineering/producing types
> we get a little cocky about what's right & what's not. Imagine
> how you'd feel if you went into record with someone else at the
> helm & they fought you on something? In that respect, what's
> the difference between you & the artist you're recording?
> None - except YOUR perception of their ability to know what
> sounds good or not - and don't forget, that perception may be
> right or it may be wrong. I think if a client has a "vision",
> you ought to fulfill it. If a client is insisting on a certain
> sound that you think is below your quality standards, think of
> how Dave Stewart & Annie Lennox recorded "Sweet Dreams" in an
> apartment on a 1/4-inch 8-track R2R at the height of the mega-
> studios with their sync'ed 2" Studers.... that song sold a few
> copies, as I recall.
>
> Anyway, I should shut up because now this is starting to sound
> like some kind of pompous lecture. Bottom line here - I'm with
> Gene... if someone's paying for your time, then they're paying
> for whatever you impart as a result of that time - you're not
> going to give the farm by being generous with your revelations
> of what you did - in fact, you might even get more work out of
> i

Subject: Re: Hello!!!!?????

Posted by [Paul Braun](#) on Fri, 02 Jun 2006 16:45:09 GMT

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Truckster is the

> way to go. You think you hate it now, but just wait until you
> drive it!"

>

> Bottom line - Clark Griswold didn't get what he wanted... don't
> give 'em what they'll think of as the audio equivalent of a
> "Family Truckster".

>

> Neil

> (br

Subject: Re: Hello!!!!?????

Posted by [EK Sound](#) on Fri, 02 Jun 2006 16:59:38 GMT

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acing for the flames)

>
>
>
>
>
>
>
>
>

> "Carl Amburn" <carlamburn@hotmail.com> wrote:

>> Sounds like a Chicago/Electrical Audio/Albini wannabe. Tell them to go

>> there. I also really dig DJ's and also Sarah's response. !!!

>>

>> rock on,

>> -Carl

>>

>>

>> "brandon"

Subject: Re: Hello!!!!?????

Posted by [Tom Bruhl](#) on Fri, 02 Jun 2006 17:26:20 GMT

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t; <a@a.com> wrote in message news:44b27b39\$1@linux...

>>>

>>> How do you guys and gals handle it when you get a client who is

>>> insistant

>>> on very little or no compression? How do you handle it when they want

> to

>>> know everything about the signal chain?(hence your mixing secrets)

>>>

>>> B

>>

>>

>Hi Parisians,

Sorry for being possibly dumb, ignorant and somewhat off-topic.

I'm using the Apogee Big Ben as my master clock and Paris locks superbly to it. Now I want to use my ADAT card in PARIS for a number of audio transfers between another computer fitted with an RME HDSP9652. Would I need to use the 9-pin sync on the ADAT card or is it enough to keep both PARIS and the HDSP9652 connected to the Big Ben?

MatthHey Larry, thank you very much. I really appreciate it. The support here on this board is amazing.

It's in the mail!

Thanks,
macle

"Larry Hogan" <ooglybong@nycap.rr.com> wrote:

>
>Hey, Macle!
>
>Man, it's good to see you here once again. I still have your original clips
>on my iPod and in iTunes, still listening and still enjoying. Like I said
>some years ago, this stuff definitely deserves to get played and reach a
>wider audience. (Glad some folks here feel the same way and apparently know
>some of the right people.) Best of everything with finally getting the CD
>done!
>
>Off to buy one right now...
>
>Cheers,
>Larry Hogan

>
>
>
>"macle" <Mates9999@cs.com> wrote:

>>
>>Hey Paris People, how are you!?
>>
>>Well, I don't really know who's still here after all this time, but I just
>>wanted to let those who may be interested, or were interested at one time,
>>or used to be interesed and still just might be interested, that we finally
>>have a CD for sale of the
>>songs I posted oh so long ago (all recorded on Paris in my
>>little home studio).
>>
>>Please check out our website:
>>
>><http://www.themateswebsite.com/>
>>
>>Thanks a lot!!!
>>
>>
>>
>>
>>
>>yeah a self medicating psychitso is never a good idea...truely sad.

On 13 Jul 2006 08:07:53 +1000, "DC" <dc@spammersonmars.org> wrote:

>
>For Syd, it's the period at the end of the sentence.
>
>The piper plays no more forever.
>
>That sucks.
>
>F*CK DRUGS.
>
>best,
>
>DC
>
>
>"Aaron Allen" <nospam@not_here.dude> wrote:
>>http://www.slate.com/id/2145531/?GT1=8391
>>
>>Another icon passes it would seem.
>>
>>AA
>>
>>
>>
>>I choose Polesoft Lockspam to fight spam, and you?
>>

Subject: Re: Hello!!!!?????

Posted by [Deej \[1\]](#) on Fri, 02 Jun 2006 17:45:34 GMT

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ports.

Firewire is active, so if I need to I can hook up my Maudio
Firewire Audiophile. (The K8NS has the Texas Instruments 1394
chipset, which is cool!).

RAM is generic 768mb DDR in DDR slots 1&3. (Dual channel would be
better ofcourse, but I used what I had in my old comp.)

Drives are Western Digital 2500JB (boot) and whatever else I have in my removeable
caddies (Mainly WD's), for audio. I use the boot
drive as backup storage for works in progress.

Nice and quick, as the two are on seperate IDE channels.

One thing I did initially during windows install, was to use a
single Nvidia MX400 geforce graphics card. After a flawless setup,
I then installed both Quadras with drivers, then the EDS's.
Yes, and I HAVE imaged every step of the way.
(Haven't had to roll-back yet.)

Now for MY favourite FZ quote:

Subject: Re: Hello!!!!?????

Posted by [Aaron Allen](#) on Fri, 02 Jun 2006 20:20:24 GMT

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is working

>>>>>>fine

>>>>>>>>>>so I'm not concerned. Firewire shares with an EDS for example,

>>but

>>>>>>|

>>>>>>>>never

>>>>>>>>>>use Paris and firewire together so that's not really a problem.

>>>>>>>>>>

>>>>>>>>>>It doesn't say on mine that the AGP card is sharing with 1/5,

>unless

>>>>>>>>>>

>>>>>>>>>>that's

>>>>>>>>>>

>>>>>>>>>>just assumed...? I know often 1 shares with AGP.

>>>>>>>>>>

>>>>>>>>>>Cheers,

>>>>>>>>>>Kim.

>>>>>>>>>>

>>>>>>>>>>

>>>>>>>>>>

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

>>>>>>>>>>

>>>>>>>>>>>lack of interrupt control is a deal breaker for me

>>>>>>>>>>>

>>>>>>>>>>>Kim wrote:

Subject: Re: Hello!!!!?????

Posted by [Deej \[1\]](#) on Fri, 02 Jun 2006 20:36:41 GMT

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comp, I am

>>>(extremely) happy to report Paris XP is finally working for me.

>>>It feels smoother, quicker, and more robust than ever before.

>>>I did nothing as far as irq assigning, tweaks etc.

>>>(I did disable the SATA,... as I still use PATA, and also the parallel port.)

>>>I'm running in APIC mode, (not standard PC),

>>>I even bunged all four EDS's in at once, and let windows assign

>>>resources as it seemed fit.

>>>It's NEVER been this easy with any other comp. (I've been running
>>>Paris pretty much since it was released...
>>>starting with a 686 200 cyrix).
>>>The IRQ sharing seems to have no negative effects, and both
>>>dual-head Nvidia Quadras are happy.
>>>To those thinking of upgrading their Paris boxes, grab one of
>>>these mobos while/if you can, and XP3500+'s are cheap as chips
>>>now.
>>>Rave over :-))))
>>>Kim W.
>>>
>>>
>>>
>>>"Kim" <hiddensounds@hotmail.com> wrote:
>>>>
>>>>
>>>>Good to hear. Keep us updated. :o)
>>>>
>>>>Cheers,
>>>>Kim.
>>>>
>>>>
>>>>"Kim W." <no@way.com> wrote:
>>>>>
>>>>>
>>>>>YEEHAH!!
>>>>>This is ROCKIN!
>>>>>After upping the cache sizes, I have a 64 track project playing
>>>>>beautifully.
>>>>>Everything feels snappy!
>>>>>I can drag windows anywhere whilst playing without a hiccup!
>>>>>(Couldn't do that with the

Subject: Re: Hello!!!!?????

Posted by [Paul Braun](#) on Fri, 02 Jun 2006 23:15:31 GMT

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fe@magma.ca> wrote in message news:44b567c4@linux...

>>>

>>>

>>>

>>--

>>Chris Ludwig

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

>>(859) 635-5762

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Chris Ludwig

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(859) 635-5762Is this the same model? I cannot find one
that say Ultra in it???Hi, John.

No it is not.

Different chipset.

The K8NS ultra 939 has the Nvidia 3 chipset.

This is the one to go for.

You may have difficulties finding it, it has recently been
superseded. Some stores may have old stock.

Kim W.

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>

>Is this the same model? I cannot find one

>that say Ultra in it???Looky here:

<http://tinyurl.com/gu6ra>Probably your best bet is to check online stores near you, and
