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Subject: Update\_summary\_senderella\_use

Posted by [Dimitrios](#) on Mon, 10 Oct 2005 12:17:34 GMT

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nder dealer and his service guy about fell off his chair. It was  
>a cheap knockoff (Fender decal and all) from the Phillipines!  
>(evidently some of the servicemen buy them and bring them back)  
>  
>No truss rod, green wood in the neck, wavy plastic on the pickguard.  
>  
>Total POS. Worth nothing.  
>  
>ArrgGGGGGHHHHH...  
>  
>'I'm 16 right, and know nothing about guitars, but I do know I am  
>in a world of caca, and now I have no money.  
>  
>So, I go back to the thrift store, having cooked up a story about  
>having sold something that wasn't mine and now I am in trouble, and  
>the guy gave me my 55.00 back...  
>  
>Whew...  
>  
>Went and bought a real Fender (Jaguar this time) and finally got my  
>heartbeat down to 195 or so....  
>  
>DCI did a gig in Atlanta a couple of nights ago. I'm still touring with Will  
Downing, but the gig was honoring legendary Jazz singer "Nancy Wilson". I  
am not certain of her age...late sixties I'm guessing, but she sounded incredible!!!  
She worked a mic in a way that is no longer in existence in today's music...truly  
sad. Her vocals were clean...riffs were phenomenal and interpretation skills  
outstanding!

Certainly a worth while performer to see if at all possible.

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

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>outstanding!  
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>Certainly a worth while performer to see if at all possible.  
>  
>Tyrone

>Thanks all for the feedback. I'm kicking myself for seeing DC's point about low end detail, duh.

Cheers

MR

"Mike R." <emare@not.com> wrote:

>

>You know, I have read some reports that people actually percieve a difference

>between audio sampled at 44k, and audio sampled at 96k. I don't have any

>96k converters, or I'd give it a shot myself. In all things audio, I'd

trust

>this group's ears over

>m(any) others.

> If it is audible I'd propose three possibilities:

>-Our ears are much more sensitive than perviously thought or measured. (I'd

>tend to doubt this one...)

>-We do "hear" the higher frequencies, but with senses other than our ears.

> Perhaps our skin, or fine hair on the skin. Much like someone who is deaf

>"listens" to music, we are able to percieve the higher frequencies.

>or...

>-Its a sort of placebo effect. We think it's there, so it's there.

>Any thoughts???

>MRDimitrios, thanks for the effort to put this together. I'm adding this to my "paris keepers" file.

MR

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

>Ok,

>Due to the many posts that maybe misleading if you don't follow all of them

>in the right order I decided to summarize what I know regarding senderella

>and its use with Paris .

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>1. Use inside Paris.cfg at the top the string EDSTransfer=8,16

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>could use 8,8 but this has problems with audio streaming. The 8,16 seems

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>link: <http://www.kvraudio.com/get/1433.html>

>Senderella newest version has a redirect option so you can send the signal

>and not hear (or hear) the dry signal if you want.

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>a) Use your favorite DX/VST/UAD1/POWERCORE /EXTERNAL DEVICE reverb as abuss  
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>4. On both uses the method is around the same.  
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Subject: Re: Update\_summary\_senderella\_use  
Posted by [emarenot](#) on Mon, 10 Oct 2005 14:53:50 GMT  
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uys were using gives 16384  
samples of latency !!<

I have been reading your posts about this. I appreciate your efforts. You have done a whole lot of testing and in a previous post you mentioned a way to get the sample latency of UAD-1 plugins down to 2048 samples, which is \*fairly\* close to a 50ms nudge in the Paris editor. If a wrapper can actually reduce latency, then why not write one that reduces it altogether? Would this be possible to do?//.....or at least might it be possible to actually write a UAD-1 > Paris latency compensator/wrapper with even less latency.....say exactly 88 samples, so it would correlate to 1 x Paris ms (or some incremental \*Paris\* nudge/slide). If it was specific to Paris editor increments such as:

1ms= 80 samples  
5ms= 240 samples  
10ms= 480 samples  
25ms= 1120 samples  
50ms= 2240 samples

75ms= 3360 samples  
100ms= 4480 samples

.....then the Voxengo/Sampleslide step could be eliminated. Still, there would need to be some way to adjust for the UAD-1 plugins like Fairchild and Pultec, which have different latency than the 1176 and LA-2A, so this \*exact\* situation might not ever be possible.

Dunno.....just a thought.

Deej

"Mike R." <emarenot@yahoo.com> wrote in message news:434a807e\$1@linux...

>

> Dimitrios, thanks for the effort to put this together. I'm adding this to my "paris keepers" file.

> MR

>

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

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Subject: Re: Update\_summary\_senderella\_use  
Posted by [Deej \[1\]](#) on Mon, 10 Oct 2005 17:23:56 GMT  
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ef="mailto:nospam@nospam.com" target="\_blank">nospam@nospam.com> wrote in message  
news:434a5b2b@linux...

> A thread about \*nothing\*

>

> Who will watch it?

>

>

> El Miguel

>

>

>

> "Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message

> news:r7tjk1p7kdkt3m9m1go78iba4gue9h0gsn@4ax.com...

> > On Sun, 9 Oct 2005 17:26:28 -0600, "DJ"

> > <animix\_spam-this-ahole\_@animas.net> wrote:

> >

> > >In order for this to be really effective, you need to record nothing,

> copy

> > >this to an adjacent track, invert the phase and then do a bounce.  
> > >  
> > >;oP  
> > >  
> > Now, that be some well-crafted nothing!  
> >  
> > yeah-- Chas  
>  
>Hmm, Is that the guy Joen Monterello that affilates with Mix Mag?  
He told me there is a deductable. I thought it was 1000.00 that would mean  
I would need a large loss for it to help. Btter thhan nothing but at 900.00  
per year or so.

Please let me know more about what you find.  
I am in need as well. Where is Music pro from and what did you here?

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>  
> Looking for some insurance and they seem to look pretty good.  
>Was going to check out MusicPro,but I've been hearing some not  
>great reviews as of late.Might check Clarion too.  
> Heritage looks like no deductibles which is nice.  
>  
>TIA,  
>PeteThis is a multi-part message in MIME format.

-----=\_NextPart\_000\_03ED\_01C5CD9F.F4FDB910  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Dimitrios,  
You a powerhouse of information! Your work with  
Paris and associated plugins is great for us all.  
A couple of questions:

#1) What do you mean by two times the sound?

Step 15: and redirect (full to the right) because  
>Spinaudio mixes two times the sound of the track)

#2) Do you have problems with Paris automation with everything nudged?  
If I have muted my tom tracks and nudge them the automation will  
be off. If I nudge install effects and then mute toms would ths solve =  
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>You nudge ALL YOUR TRACKS (except for the reverb return on tracks 15 =

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If I could only wrap my head around all of this I'd be all set. The =  
first time you posted  
about Senderella and Chainer I used it for a while then my C drive =  
became useless. I'm  
still not sure why. I'm afraid to try it again now but that's just me. =  
I think if I can  
understand it clearly I'll be able to implement it more easily. =20

You are helping me with this explanation and it's appreciated greatly.  
Thanks for your effort once again,  
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Subject: Re: Update\_summary\_senderella\_use  
Posted by [Tom Bruhl](#) on Mon, 10 Oct 2005 17:38:54 GMT  
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<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
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 wet volumes & many slots midi automation preset handling =  
 etc. & Note = 20  
 that here we need a VST chainer/wrapper because senderella is = 20  
 only > VST. & For UAD1 you can use the same wrapper chainer and =

wrap the=20  
 vst versions<BR>of<BR>&gt;VST.<BR>&gt;HINT: If you buy chainer get the =  
 free=20  
 Spinaudiolite and use its one instance<BR>&gt;to wrap only =  
 chainer.<BR>&gt;So=20  
 UAD1 plugins inside chainer will retain knob functionality and=20  
 lower<BR>the<BR>&gt;latency down to 4096 samples for a normal UAD1=20  
 plugin.<BR>&gt;<BR>&gt;12. If you wanna use all things without buying =  
 anything=20  
 you can doing this:<BR>&gt;Get Spinaudiolite&nbsp;& FREE and wrap=20  
 senderella.<BR>&gt;Get FFX4 DX chainer=20  
 =  
 free<BR>&gt;[http://vincent.burel.free.fr/download/ffx4\\_FullDemo3.zip](http://vincent.burel.free.fr/download/ffx4_FullDemo3.zip)<BR>&=&  
 gt;NOTE:=20  
 FFX-4 wraps/chains ONLY DX plugins whereas Chainer wrapps/chains=20  
 only<BR>&gt;VST<BR>&gt;HINT: From inside Chainer you can use FFX-4 so =  
 have=20  
 chainer to wrap DX and<BR>&gt;VST....<BR>&gt;<BR>&gt;13. FFX-4 also =  
 has a low=20  
 4096 samples latency for UAD plugz. If you think<BR>&gt;that is big =  
 note that=20  
 FXpansion wrapper that you guys were using gives 16384<BR>&gt;samples =  
 of=20  
 latency !!<BR>&gt;<BR>&gt;14. So you wrap senderella with=20  
 Spinaudiolite.<BR>&gt;<BR>&gt;15. You put senderella on the audio =  
 tracks you=20  
 wanna send to a reverb, put<BR>&gt;the send volume accordingly and =  
 redirect=20  
 (full to the right) because<BR>&gt;Spinaudio mixes two times the sound =  
 of the=20  
 track)<BR>&gt;<BR>&gt;16. On audio tracks 15 and 16 you put two 16bit =  
 empty=20  
 long files (5 minutes<BR>&gt;or more,whatever)<BR>&gt;17. On track 15 =  
 you open=20  
 as STEREO the senderella again (spinaudiolite<BR>&gt;wrapped) and put=20  
 senderella as receiver .<BR>&gt;Then on next native slot you open =  
 FFX-4 on=20  
 track 15 as STEREO again.<BR>&gt;<BR>&gt;18. You open from inside =  
 FFX-4 a UAD1=20  
 reverb or any other DX reverb (like<BR>&gt;DSPFX)<BR>&gt;If you put =  
 UAD1=20  
 rverb you get 4096 latency.<BR>&gt;If you put a DX reverb you =  
 probably will=20  
 get 0 latency !!, so no<BR>&gt;compensation needed at all.<BR>&gt;It =  
 ius like=20  
 having AUX with DX effect for Paris !<BR>&gt;<BR>&gt;19. Now if you =  
 insist of=20  
 using a UAD1 plugin reverb, the to compensate you<BR>&gt;do the=20

following:<BR>&gt;<BR>&gt;You nudge ALL YOUR TRACKS (except for the =  
reverb=20  
return on tracks 15 and<BR>&gt;16-well even if you put it there too =  
nothing=20  
will happen anyway- )100ms<BR>to<BR>&gt;the left and put voxengo =  
sample delay=20  
(Try this instead of&nbsp; AnalogX DX<BR>&gt;plugin because you have =  
the 64=20  
plugin limit and with VST plugins NO LIMIT<BR>&gt;Then put inside =  
latency=20  
plugin 384 samples to the right.<BR>&gt;Thus all processed tracks will =  
be=20  
aligned to reverb return on tracks.<BR>&gt;<BR>&gt;That is for=20  
now.<BR>&gt;Please ask questions so I can see where I did my wrong=20  
=  
homework...<BR>&gt;Regards,<BR>&gt;Dimitrios<BR >&gt;<BR>&gt;<BR>&gt;<BR>&=  
gt;<BR>&gt;<BR></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_03ED\_01C5CD9F.F4FDB910--No,Joe Monterello is with Capital Bauer Ins I  
think in Albany,NY.

Music Pro I think does the musicians union insurance now so they  
are pretty large I imagine.I saw some posts on Gearslutz that  
some people were getting bad service from them recently.

When I called Heritage the VP answered the phone.I'm going to  
email him a list.Now no deductible might mean higher rates,but I  
haven't asked about rates with some deductible yet.

I've heard some people saying they like Clarion.

I'll let you know what I find.

Pete

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

>  
>Hmm, Is that the guy Joen Monterello that affilates with Mix Mag?  
>He told me there is a deductible. I thought it was 1000.00 that would mean  
>I would need a large loss for it to help. Btter ththan nothing but at 900.00  
>per year or so.

>  
>Please let me know more about what you find.  
>I am in need as well. Where is Music pro from and what did you here?

>  
>  
>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>>



>> Looking for some insurance and they seem to look pretty good.  
>>Was going to check out MusicPro,but I've been hearing some not  
>>great reviews as of late.Might check Clarion too.  
>> Heritage looks like no deductibles which is nice.  
>>  
>>TIA,  
>>Pete  
>They are related.

"Dave(EK Sound)" <audioguy\_nospam\_@shaw.ca> wrote:

>I think this would have more to do with slew rate than  
>frequency response..

>

>David.

>

>DC wrote:

>> "Graham Duncan" <graham@grahamduncan.com> wrote:

>>

>>

>>>And about those amp designers, what analog recording format (or more importantly,  
>>>what consumer playback medium) in the past had response out to 250k?

>>

>>

>>

>> It wasn't the frequency response of the source material being that high,  
>> it was the need for the amp circuitry to be able to go that  
>> high so that the leading edge of transients would be reproduced  
>> without any rounding off of the waveform. Deane Jensen wrote  
>> a paper on this years ago. I'll see if I can find a copy of it.

>>

>>

>> DCThanks for letting me know Gantt.I'll be  
downloading 3.8 from a temporary ftp site set  
up by uad. Eugene

Gantt Kushner <gizmo@his.com> wrote:

>Yup... I'm using 3.8 w/ a G4.

>

>Gantt

>>Eugene B wrote:

>

>> Are any Mac users using uad3.8 with paris 3.0?

>> Thanks,Eugene.

>>

>> Gantt Kushner <gizmo@his.com> wrote:  
>> >Ow! Thanks for the warning!  
>> >  
>> >Gantt  
>> >  
>> >Matt wrote:  
>> >  
>> >> in article 4342fc5d\$1 @linux, Eugene B at martinlancer@hotmail.com wrote  
>> on  
>> >> 10/4/05 3:04 PM:  
>> >>  
>> >> >  
>> >> > Any mac users using uad 3.9 with paris 3.0?  
>> >> > I'm using uad 3.41 but don't want to run into  
>> >> > unexpectd problems as i am just finishing up  
>> >> > a 12 song project in paris.  
>> >>  
>> >> 3.9 worked for me until I tried to render to disk with fx, then it  
crash  
>> my  
>> >> system every time. I'm using 3.7 with out any problems.  
>> >  
>Howdy,

As long as it's the same physical hard drive that you first got the code for, the old code will still work. If you need to reinstall on a fresh hard drive, you can send the challenge code through any email account. The Paris computer dosent need any direct link.. This is assuming they still answer those pesky Paris emails....

Cheers

"Richard Faylor" <RichardFaylor@aol.com> wrote:  
>  
>I just bought a used (modem-less) Mac G4 to dedicate to Paris. It's been years  
>since I first installed Paris 3.0 on my old G3 and have forgotten how the  
>installation process works. I still have my original order number, key number,  
>and response code, but are they still valid after all these years? And since  
>Paris is defunct, how and who would authorize the installation? Am I correct  
>in assuming that I need to connect a modem to the G4 for authorization through  
>the Internet or could I perform the authorization for my G4 through my old  
>G3 which does have a modem? (I have dial-up only.) And is there someone  
at  
>Ensoniq/E-Mu to perform the authorization or is it simply automated? Sorry  
>if I sound ridiculously stupid. Any help would be greatly appreciated.  
>--RichardI'm getting a large amount of crashes all of the sudden. Right in the middle

of a song playback will just stop, and the computer is frozen. I need to physically disconnect the power cord to restart it.  
Anybody else experience this?  
It is only happening as far as I can tell with Paris, and it is not project specific, nor related to any particular plugins. I have ruled that out.  
I guess my next move is to remove one card at a time and see what happens unless someone has any other suggestions.  
Sigh.

Oh yeah, Windows '98 - 2 card system...This is a multi-part message in MIME format.

-----=\_NextPart\_000\_001A\_01C5CDE3.57A182C0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dear Tom,

You may have had problems because of console...

This damn nice chainer is a nogo (at least for now) with Paris.

It crashes Paris a lot.

I don't use any automation in Paris yet...

You know I am new here...

Maybe you used EDSTransfer=3D8,8 which is also a no go for Paris.

Too many streaming errors.

use 8,16

Spinaudio wraps senderella in a way that if you don't rferidrt the sound = the sound almost doubles its volumeChainer does not do that...

Regards,

Dimitrios

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:434aa820@linux...

Dimitrios,

You a powerhouse of information! Your work with

Paris and associated plugins is great for us all.

A couple of questions:

#1) What do you mean by two times the sound?

Step 15: and redirect (full to the right) because  
>Spinaudio mixes two times the sound of the track)

#2) Do you have problems with Paris automation with everything nudged?

If I have muted my tom tracks and nudge them the automation will be off. If I nudge install effects and then mute toms would this solve = the problem?

>You nudge ALL YOUR TRACKS (except for the reverb return on tracks 15 = and

>16-well even if you put it there too nothing will happen anyway- =  
)100ms  
to  
>the left and put voxengo sample delay (Try this instead of AnalogX =  
DX  
>plugin because you have the 64 plugin limit and with VST plugins NO =  
LIMIT  
>Then put inside latency plugin 384 samples to the right.  
>Thus all processed tracks will be alligned to reverb return on =  
tracks.  
>

If I could only wrap my head around all of this I'd be all set. The =  
first time you posted  
about Senderella and Chainer I used it for a while then my C drive =  
became useless. I'm  
still not sure why. I'm afraid to try it again now but that's just =  
me. I think if I can  
understand it clearly I'll be able to implement it more easily. =20

You are helping me with this explanation and it's appreciated greatly.  
Thanks for your effort once again,  
Tom

=20

"Mike R." <emarenot@yahoo.com> wrote in message =  
news:434a807e\$1@linux...

Dimitrios, thanks for the effort to put this together. I'm adding =  
this to  
my "paris keepers" file. =20  
MR

"Dimitrios" <musurgio@otenet.gr> wrote:  
>Ok,  
>Due to the many posts that maybe misleading if you don't follow all =  
of them  
>in the right order I decided to summarize what I know regarding =  
senderella  
>and its use with Paris .  
>  
>1. Use inside Paris.cfg at the top the string =  
EDSTransfer=3D8,16 =20  
You  
>could use 8,8 but this has problems with audio streaming. The 8,16 =  
seems

>like the magical number, remember I tried them all....  
>This is needed because then Senderella works realtime NO LATENCY as =  
a buss  
>inside Paris.  
>Senderella seems like the greatest discovery amo

---

---

Subject: Re: Update\_summary\_senderella\_use  
Posted by [Dimitrios](#) on Mon, 10 Oct 2005 18:41:16 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

ncy plugin 384 samples to the right.

>Thus all processed tracks will be alligned to reverb return on =  
tracks.

>  
>That is for now.  
>Please ask questions so I can see where I did my wrong homework...  
>Regards,  
>Dimitrios  
>  
>  
>  
>  
>

-----=\_NextPart\_000\_001A\_01C5CDE3.57A182C0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Dear Tom,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>You may have had problems because of=20
console...</FONT></DIV>
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```

<DIV><FONT face=3DArial size=3D2>Maybe you used EDSTransfer=3D8,8 which =  
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go for Paris.</FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2>Regards,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Dimitrios</FONT></DIV>  
<BLOCKQUOTE dir=3Dltr=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"Tom Bruhl" &lt;<A=20  
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =  
in message=20  
<A href=3D"news:434aa820@linux">news:434aa820@linux</A>...</DIV>  
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all.</FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT size=3D3>#1) What do you mean =  
by two times=20  
the sound</FONT>?</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Step 15: <FONT face=3D"Times New =  
Roman" size=3D3>and=20  
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the=20  
sound of the track)</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20  
size=3D3></FONT></FONT>&nbsp;</DIV>  
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everything nudged?</FONT></DIV>  
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the=20  
automation will</FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20  
size=3D3></FONT></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
size=3D3>&gt;You nudge=20  
ALL YOUR TRACKS (except for the reverb return on tracks 15 =  
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even if you put it there too nothing will happen anyway-=20  
)100ms<BR>to<BR>&gt;the left and put voxengo sample delay (Try this =  
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of&nbsp;<BR>&gt;plugin because you have the 64 plugin limit =  
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the right.<BR>&gt;Thus all processed tracks will be alligned to reverb =  
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on tracks.<BR>&gt;</FONT></FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
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I'm</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
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sure why.&nbsp;<BR>&nbsp;<BR>I'm afraid to try it again now but that's just =  
me.&nbsp;<BR>&nbsp;<BR>I=20  
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<DIV>understand it clearly I'll be able to implement it more =  
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</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20  
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greatly.</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
size=3D3>Thanks for=20  
your effort once again,</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20  
size=3D3>Tom</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20





return=20  
 using 16bit (24bit<BR>&gt;works too) silence paf file.<BR>&gt;Here =  
 you can=20  
 create a long 5 minute file or bigger and have it in =  
 handy<BR>&gt;anytime=20  
 you want it.<BR>&gt;b) Use your favourite compressor=20  
 VST/DX/UAD!/POWERCORE/EXTERNAL for=20  
 buss<BR>&gt;&gt;compression.<BR>&gt;<BR>&gt;4. On both uses the method =  
 is around=20  
 the same.<BR>&gt;<BR>&gt;5. Senderella although showing up as it is =  
 in Paris=20  
 as vst does not let<BR>the<BR>&gt;audio pass the plugin, It stops in =

senderella so only WET signal can be<BR>&gt;send.<BR>&gt;this is =  
 useful only=20  
 for bussing say dsrumtracks to a cmpressor and not need<BR>&gt;to =  
 have also=20  
 the dry tracks playing.<BR>&gt;In that situation no wrapper needs =  
 for=20  
 senderella.<BR>&gt;But for full use and potential senderella needs =  
 to be=20  
 wrapped<BR>&gt;<BR>&gt;6. Wrappers that can be used are the FREE =  
 Spinaudio=20  
 =  
 lite<BR>&gt; http://www.spinaudio.com/downloads.php?download\_type=3D3& ;amp;=  
 download\_id=3D33&nbsp;=20  
 which<BR>&gt;can wrap ONLY one VST plugin.<BR>&gt;So here you can =  
 wrap one=20  
 instance of senderella and use it as send =  
 for<BR>&gt;reverbs.<BR>&gt;If you=20  
 buy Spinaudio ofcourse you can have as many plugins wrapped as=20  
 you<BR>&gt;want.<BR>&gt;<BR>&gt;7.. Senderella by renaming its dll =  
 like=20  
 send1,send2,send3 etc can be used<BR>as<BR>&gt;many times as you =  
 want it is=20  
 that simple.<BR>&gt;<BR>&gt;8. you need to have 16bit files (empty) =  
 on the=20  
 receining senderella<BR>&gt;instances.<BR>&gt;<BR>&gt;9. If you have =

multiple cards then use (if you want it across =  
 submixes)<BR>&gt;tracks 15=20  
 and 16 of your last card, so that all sending instances are=20  
 bfore<BR>&gt;these two.<BR>&gt;<BR>&gt;10. On Me works but I haven't =  
 got=20  
 very stable resluts which may be my<BR>&gt;computer though so you =  
 could give=20  
 some more tests but on XP works just =  
 fine<BR>&gt;here.<BR>&gt;<BR>&gt;11. So=20

to come to its actual use  
 >First you wrap as we said =  
 senderella, l=20  
 prefer chainer because chainer is  
 >extremely stable and has =  
 some good=20  
 functionality like dry and wet volumes  
 >many slots midi =  
 automation=20  
 preset handling etc.  
 >Note that here we need a VST =  
 chainer/wrapper=20  
 because senderella is only  
 >VST.  
 >For UAD1 you can use the =  
 same=20  
 wrapper chainer and wrap the vst =  
 versions  
 >of  
 >VST.  
 >HINT: If=20  
 you buy chainer get the free Spinaudiolite and use its one=20  
 instance  
 >to wrap only chainer.  
 >So UAD1 plugins inside =  
 chainer=20  
 will retain knob functionality and lower  
 >the  
 >latency down =  
 to 4096=20  
 samples for a normal UAD1 plugin.  
 >>12. If you wanna =  
 use all=20  
 things without buying anything you can do this:  
 >Get=20  
 Spinaudiolite &nbsp; FREE and wrap senderella.  
 >Get FFX4 DX =  
 chainer=20  
 =  
 free  
 >http://vincent.burel.free.fr/download/ffx4\_FullDemo3.zip  
 >NOTE:=20  
 FFX-4 wraps/chains ONLY DX plugins whereas Chainer wraps/chains=20  
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 >VST  
 >HINT: From inside Chainer you can use FFX-4 =  
 so have=20  
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 big note=20  
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 16384  
 >samples=20  
 of latency !!  
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 >>15. You put senderella on the audio =  
 tracks you=20  
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 redirect=20  
 (full to the right) because  
 >Spinaudio mixes two times the =  
 sound of=20  
 the track)  
 >>16. On audio tracks 15 and 16 you put two =  
 16bit=20  
 empty long files (5 minutes  
 >or more,whatever)  
 >>17. On =  
 track 15=20  
 you open as STEREO the senderella again =  
 (spinaudiolite  
 >wrapped) and=20  
 put senderella as receiver .  
 >Then on next native slot you =

open FFX-4=20

on track 15 as STEREO again.<BR>&gt;<BR>&gt;18. You open from inside =  
FFX-4 a=20

UAD1 reverb or any other DX reverb (like<BR>&gt;DSPFX)<BR>&gt;If you =  
put=20

UAD1 rvereb you get 4096 latency.<BR>&gt;If you put a DX reverb you =  
probably=20

will get 0 latency !!, so no<BR>&gt;compensation needed at =  
all.<BR>&gt;It=20

ius like having AUX with DX effect for Paris !<BR>&gt;<BR>&gt;19. =  
Now if you=20

insist of using a UAD1 plugin reverb, the to compensate =  
you<BR>&gt;do the=20

following:<BR>&gt;<BR>&gt;You nudge ALL YOUR TRACKS (except for the =  
reverb=20

return on tracks 15 and<BR>&gt;16-well even if you put it there too =  
nothing=20

will happen anyway- )100ms<BR>to<BR>&gt;the left and put voxengo =  
sample=20

delay (Try this instead of&nbsp; AnalogX DX<BR>&gt;plugin because =  
you have=20

the 64 plugin limit and with VST plugins NO LIMIT<BR>&gt;Then put =  
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latency plugin 384 samples to the right.<BR>&gt;Thus all processed =  
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will be alligned to reverb return on tracks.<BR>&gt;<BR>&gt;That is =  
for=20

now.<BR>&gt;Please ask questions so I can see where I did my wrong=20

=

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-----=\_NextPart\_000\_001A\_01C5CDE3.57A182C0--Yes a fucking wooden quality of sound...)

Regards,

Dimitrios

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:434aa59b\$1@linux...

> .....which brings to mind the question, if Paris Hilton is screwing  
> someone in the woods and a tree falls on them, does it actually make a  
> sound?

>

>

>

> "Miguel Vigil" <nospam@nospam.com> wrote in message news:434a5b2b@linux...

> > A thread about \*nothing\*

> >

> > Who will watch it?

> >

> >  
> > El Miguel  
> >  
> >  
> >  
> > "Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message  
> > news:r7tjk1p7kdkt3m9m1go78iba4gue9h0gsn@4ax.com...  
> > > On Sun, 9 Oct 2005 17:26:28 -0600, "DJ"  
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> > >  
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> >  
> >  
>  
>Due to Hurricane Katrina and RITA I was without power here in New Orleans.  
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from win98 and it all worked fine a few months ago I changed to XP and hadnt  
tried using the paris right before the strom I tried without any luck I didnt  
install the BETA drivers still without any luck..... you guys have any  
suggestions?

-JAYwell.....now that would depend on whether or not they actually heard  
the tree before it landed on top of them and I guess we wouldn't know unless  
theu were video taping it and the audio was enabled on the videocam. Also,  
if the video showed them react to the falling of the tree before it struck  
them, then that would also indicate something.....but the bigger question  
would be.....if Paris Hilton is screwing someone in the woods and a  
tree falls on them, does anyone care?

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:434ab639@linux...  
> Yes a fucking wooden quality of sound...)  
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> > > >  
> > > > yeah-- Chas  
> > >  
> > >  
> >  
> >  
>  
>overheating will cause this.

"Phil Aiken" <paiken@partners.org> wrote in message news:434ab124\$1@linux...  
>  
> I'm getting a large amount of crashes all of the sudden. Right in the  
middle  
> of a song playback will just stop, and the computer is frozen. I need to  
> physically disconnect the power cord to restart it.  
> Anybody else experience this?  
> It is only happening as far as I can tell with Paris, and it is not  
project  
> specific, nor related to any particular plugins. I have rulled that out.  
> I guess my next move is to remove one card at a time and see what happens

> unless someone has any other suggestions.  
> Sigh.  
>  
> Oh yeah, Windows '98 - 2 card system...  
>Much abliged.  
WHat was your feeling with Mr. Monterello?

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>  
>No,Joe Monterello is with Capital Bauer Ins I think in Albany,NY.  
>  
>Music Pro I think does the musicians union insurance now so they  
>are pretty large I imagine.I saw some posts on GearslutZ that  
>some people were getting bad service from them recently.  
>  
> When I called Heritage the VP answered the phone.I'm going to  
>email him a list.Now no deductible might mean higher rates,but I  
>haven't asked about rates with some deductible yet.  
>  
> I've heard some people saying they like Clarion.  
>  
> I'll let you know what I find.

>  
>Pete

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

>>  
>>Hmm, Is that the guy Joen Monterello that affilates with Mix Mag?  
>>He told me there is a deductible. I thought it was 1000.00 that would mean  
>>I would need a large loss for it to help. Btter thhan nothing but at 900.00  
>>per year or so.

>>  
>>Please let me know more about what you find.  
>>I am in need as well. Where is Music pro from and what did you here?

>>  
>>  
>>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

>>>  
>>> Looking for some insurance and they seem to look pretty good.  
>>>Was going to check out MusicPro,but I've been hearing some not  
>>>great reviews as of late.Might check Clarion too.  
>>> Heritage looks like no deductibles which is nice.

>>>  
>>>TIA,  
>>>Pete

>>  
>Dear DJ,

Yes I have thought of that several times.

I have contacted Spinaudio to make them do a buffer for us to change for the lowest, I don't know who will come up with this but it can be done...

This multifixst which is also free <http://www.kvraudio.com/get/1068.html>

This lowers latency to the 2048 samples !

The author promised to send me the code for further developing and Doug asked for it to develop it so maybe we can make it with a smaller latency...

Regards,  
Dimitrios

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:434aa4a6\$1@linux...

> >13. FFX-4 also has a low 4096 samples latency for UAD plugz. If you think  
> that is big note that FXpansion wrapper that you guys were using gives  
16384

> samples of latency !!<

>

> I have been reading your posts about this. I appreciate your efforts. You  
> have done a whole lot of testing and in a previous post you mentioned a  
way

> to get the sample latency of UAD-1 plugins down to 2048 samples, which is  
> \*fairly\* close to a 50ms nudge in the Paris editor. If a wrapper can  
> actually reduce latency, then why not write one that reduces it  
altogether?

> Would this be possible to do?//.....or at least might it be possible to  
> actually write a UAD-1 > Paris latency compensator/wrapper with even less  
> latency.....say exactly 88 samples, so it would corelate to 1 x Paris  
> ms (or some incremental \*Paris\* nudge/slide). If it was specific to Paris  
> editor increments such as:

>

> 1ms= 80 samples

> 5ms= 240 samples

> 10ms= 480 samples

> 25ms= 1120 samples

> 50ms= 2240 samples

> 75ms= 3360 samples

> 100ms= 4480 samples

>

> .....then the Voxengo/Sampleslide step cou

---

Subject: Re: Update\_summary\_senderella\_use

Posted by [Dimitrios](#) on Mon, 10 Oct 2005 19:00:36 GMT

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---

CKS (except for the reverb return on tracks 15

and

> > >16-well even if you put it there too nothing will happen anyway- )100ms

> > to  
> > >the left and put voxengo sample delay (Try this instead of AnalogX DX  
> > >plugin because you have the 64 plugin limit and with VST plugins NO  
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> > >Then put inside latency plugin 384 samples to the right.  
> > >Thus all processed tracks will be alligned to reverb return on tracks.  
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> > >That is for now.  
> > >Please ask questions so I can see where I did my wrong homework...  
> > >Regards,  
> > >Dimitrios  
> > >  
> > >  
> > >  
> > >  
> > >  
> > >  
> >  
>  
>Phil,  
Do you use any EDSTransfer string in Paris cfg ?  
Regards,  
Dimitrios  
"Phil Aiken" <paiken@partners.org> wrote in message news:434ab124\$1@linux...  
>  
> I'm getting a large amount of crashes all of the sudden. Right in the  
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> I guess my next move is to remove one card at a time and see what happens  
> unless someone has any other suggestions.  
> Sigh.  
>  
> Oh yeah, Windows '98 - 2 card system...  
>Actually haven't talked to him yet.Gave them a call,but they're closed today.

Pete

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

>  
>Much abliged.  
>WHat was your feeling with Mr. Monterello?

>  
>

>"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:



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>>>>great reviews as of late.Might check Clarion too.  
>>>> Heritage looks like no deductibles which is nice.  
>>>>  
>>>>TIA,  
>>>>Pete  
>>>  
>>  
>Have you followed EVERY step EXACTLY as laid out here?:

<http://homepage.mac.com/osxlover/ParisFAQs/parisonxp.html>

David.

Jay wrote:

> Due to Hurricane Katrina and RITA I was without power here in New Orleans.

> I posted a message But couldnt find any replaies it's about the error code  
> 1/ffffffffffff I get when I try to load my paris 2.2 I just went to windows  
> from win98 and it all worked fine a few months ago I changed to XP and hadnt  
> tried using the paris right before the strom I tried without any luck I didnt  
> install the BETA drivers still without any luck..... you guys have any  
> suggestions?  
>  
> -JAYDepends if it is a rare tree or not.

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:

>well.....now that would depend on whether or not they actually heard  
>the tree before it landed on top of them and I guess we wouldn't know unless  
>theu were video taping it and the audio was enabled on the videocam. Also,  
>if the video showed them react to the falling of the tree before it struck  
>them, then that would also indicate something.....but the bigger question  
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>tree falls on them, does anyone care?

>  
>;o)

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>"Dimitrios" <musurgio@otenet.gr> wrote in message news:434ab639@linux...  
>> Yes a fucking wooden quality of sound...:)

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

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

Dimitrios,  
My problems were not crashing Paris but rendering my C drive unbootable.  
It may have been an unrelated problem but it was traumatizing. Thanks =  
for  
the quick response too. =20

It would be sweet to have the lowest latency (reverbs with no =  
compensation)  
and a number that relates to Paris' 1 ms nudge. I'm all for that.  
Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =  
news:434ab602@linux...

Dear Tom,  
You may have had problems because of console...  
This damn nice chainer is a nogo (at least for now) with Paris.  
It crashes Paris a lot.  
I don't use any automation in Paris yet...  
You know I am new here...  
Maybe you used EDSTransfer=3D8,8 which is also a no go for Paris.  
Too many streaming errors.  
use 8,16

Spinaudio wraps senderella in a way that if you don't redirect the =  
sound the sound almost doubles its volumeChainer does not do that...

Regards,  
Dimitrios

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:434aa820@linux...

Dimitrios,  
You a powerhouse of information! Your work with  
Paris and associated plugins is great for us all.  
A couple of questions:

#1) What do you mean by two times the sound?

Step 15: and redirect (full to the right) because  
>Spinaudio mixes two times the sound of the track)

#2) Do you have problems with Paris automation with everything =  
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If I have muted my tom tracks and nudge them the automation will  
be off. If I nudge install effects and then mute toms would this =  
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>You nudge ALL YOUR TRACKS (except for the reverb return on tracks =  
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>16-well even if you put it there too nothing will happen anyway- =  
)100ms

to

>the left and put voxengo sample delay (Try this instead of AnalogX =  
DX

>plugin because you have the 64 plugin limit and with VST plugins NO =  
LIMIT

>Then put inside latency plugin 384 samples to the right.

>Thus all processed tracks will be all

---

---

Subject: Re: Update\_summary\_senderella\_use

Posted by [Tom Bruhl](#) on Mon, 10 Oct 2005 19:45:39 GMT

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---

>18. You open from inside FFX-4 a UAD1 reverb or any other DX =  
reverb (like

>DSPFX)

>If you put UAD1 reverb you get 4096 latency.

>If you put a DX reverb you probably will get 0 latency !!, so no

>compensation needed at all.

>It is like having AUX with DX effect for Paris !

>

>19. Now if you insist of using a UAD1 plugin reverb, the to =  
compensate you  
>do the following:  
>  
>You nudge ALL YOUR TRACKS (except for the reverb return on tracks =  
15 and  
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>  
>  
>  
>

-----=\_NextPart\_000\_0430\_01C5CDB1.A9EBDE40

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<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>Dimitrios,</FONT></DIV>

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<DIV>"Dimitrios" &lt;<A=20  
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<DIV><FONT face="Arial" size="2"><FONT size="3">#1) What do you mean =  
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the sound</FONT>?</FONT></DIV>  
<DIV><FONT face="Arial" size="2"></FONT>&nbsp;</DIV>  
<DIV><FONT face="Arial" size="2">Step 15: <FONT face="Times New =  
Roman" =  
size="3">and redirect (full to the right) because<BR>&gt;Spinaudio =  
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times the sound of the track)</FONT></FONT></DIV>  
<DIV><FONT face="Arial" size="2"><FONT face="Times New Roman" =  
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<DIV><FONT face="Arial" size="2"><FONT face="Times New Roman" =  
size="3"></FONT></FONT>&nbsp;</DIV>

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only wrap my head around all of this I'd be all set.&nbsp; The first =  
time=20  
you posted</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
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<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
size=3D3>still not=20  
sure why.&nbsp; I'm afraid to try it again now but that's just =  
me.&nbsp; I=20  
think if I can</FONT></FONT></DIV>  
<DIV>understand it clearly I'll be able to implement it more =  
easily.&nbsp;=20  
</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20  
size=3D3></FONT></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
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greatly.</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
size=3D3>Thanks for=20  
your effort once again,</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20  
size=3D3>Tom</FONT></FONT></DIV>  
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size=3D3><BR>&nbsp;</DIV></FONT>  
<DIV><BR></DIV></FONT>  
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<DIV>"Mike R." &lt;<A=20  
href=3D"mailto:emarenot@yahoo.com">emarenot@yahoo.com</A>&gt; =  
wrote in=20  
message <A=20  
=  
href=3D"news:434a807e\$1 @linux">news:434a807e\$1 @linux</A>...</DIV><BR>Dimi=  
trios,=20  
thanks for the effort to put this together.&nbsp; I'm adding this =  
to<BR>my=20  
"paris keepers" file.&nbsp; <BR>MR<BR><BR>"Dimitrios" &lt;<A=20  
href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>&gt;=20  
wrote:<BR>&gt;Ok,<BR>&gt;Due to the many posts that maybe =  
misleading if=20





is useful=20  
 only for bussing say dsrumtracks to a cmpressor and not =  
 need<BR>&gt;to=20  
 have also the dry tracks playing.<BR>&gt;In that situation no =  
 wrapper=20  
 needs for senderella.<BR>&gt;But for full use and potential =  
 senderella=20  
 needs to be wrapped<BR>&gt;<BR>&gt;6. Wrappers that can be used =  
 are the=20  
 FREE Spinaudio=20  
 =  
 lite<BR>&gt; http://www.spinaudio.com/downloads.php?download\_type=3D3& ;amp;=  
 download\_id=3D33&nbsp; ;=20  
 which<BR>&gt;can wrap ONLY one VST plugin.<BR>&gt;So here you can =  
 wrap one=20  
 instance of senderella and use it as send =  
 for<BR>&gt;reverbs.<BR>&gt;lf=20  
 you buy Spinaudio ofcourse you can have as many plugins wrapped as =  
 you<BR>&gt;want.<BR>&gt;<BR>&gt;7.. Senderella by renaming its dll =  
 like=20  
 send1,send2,send3 etc can be used<BR>as<BR>&gt;many times as you =  
 want it=20  
 is that simple.<BR>&gt;<BR>&gt;8. you need to have 16bit files =  
 (empty) on=20  
 the receining senderella<BR>&gt;instances.<BR>&gt;<BR>&gt;9. If =  
 you have=20  
 multiple cards then use (if you want it across =  
 submixes)<BR>&gt;tracks 15=20  
 and 16 of your last card, so that all sending instances are=20  
 bfore<BR>&gt;these two.<BR>&gt;<BR>&gt;10. On Me works but I =  
 haven't got=20  
 very stable resluts which may be my<BR>&gt;computer though so you =  
 could=20  
 give some more tests but on XP works just=20  
 fine<BR>&gt;here.<BR>&gt;<BR>&gt;11. So to come to its actual=20  
 use<BR>&gt;First you wrap as we said senderella, I prefer chainer =  
 because=20  
 chainer is<BR>&gt;extremely stable and has some good functinality =  
 like dry=20  
 and wet volumes<BR>&gt;many slots midi automation preset handling=20  
 etc.<BR>&gt;Note that here we need a VST chainer/wrapper because=20  
 senderella is only<BR>VST.<BR>&gt;For UAD1 you can use the same =  
 wrapper=20  
 chainer and wrap the vst versions<BR>of<BR>&gt;VST.<BR>&gt;HINT: =  
 If you=20  
 buy chainer get the free Spinaudiolite and use its one =  
 instance<BR>&gt;to=20

wrap only chainer.<BR>&gt;So UAD1 plugins inside chainer will =  
retain knob=20  
functionality and lower<BR>the<BR>&gt;latency down to 4096 samples =  
for a=20  
normal UAD1 plugin.<BR>&gt;<BR>&gt;12. If you wanna use all things =  
without=20  
buying anything you can doing this:<BR>&gt;Get Spinaudiolite&nbsp; =  
FREE=20  
and wrap senderella.<BR>&gt;Get FFX4 DX chainer=20  
=  
free<BR>&gt;[http://vincent.burel.free.fr/download/ffx4\\_FullDemo3.zip](http://vincent.burel.free.fr/download/ffx4_FullDemo3.zip)<BR>&=&  
gt;NOTE:=20  
FFX-4 wraps/chains ONLY DX plugins whereas Chainer wrapps/chains=20  
only<BR>&gt;VST<BR>&gt;HINT: From inside Chainer you can use FFX-4 =  
so have=20  
chainer to wrap DX and<BR>&gt;VST....<BR>&gt;<BR>&gt;13. FFX-4 =  
also has a=20  
low 4096 samples latency for UAD plugz. If you think<BR>&gt;that =  
is big=20  
note that FXpansion wrapper that you guys were using gives=20  
16384<BR>&gt;samples of latency !!<BR>&gt;<BR>&gt;14. So you wrap=20  
senderella with Spinaudiolite.<BR>&gt;<BR>&gt;15. You put =  
senderella on=20  
the audio tracks you wanna send to a reverb, put<BR>&gt;the send =  
volume=20  
accordingly and redirect (full to the right) =  
because<BR>&gt;Spinaudio=20  
mixes two times the sound of the track)<BR>&gt;<BR>&gt;16. On =  
audio tracks=20  
15 and 16 you put two 16bit empty long files (5 minutes<BR>&gt;or=20  
more,whatever)<BR>&gt;17. On track 15 you open as STEREO the =  
senderella=20  
again (spinaudiolite<BR>&gt;wrapped) and put senderella as =  
receiver=20  
.<BR>&gt;Then on next native slot you open FFX-4 on track 15 as =  
STEREO=20  
again.<BR>&gt;<BR>&gt;18. You open from inside FFX-4 a UAD1 reverb =  
or any=20  
other DX reverb (like<BR>&gt;DSPFX)<BR>&gt;If you put UAD1 rverb =  
you get=20  
4096 latency.<BR>&gt;If you put a DX reverb you probably will get =  
0=20  
latency !!, so no<BR>&gt;compensation needed at all.<BR>&gt;It ius =  
like=20  
having AUX with DX effect for Paris !<BR>&gt;<BR>&gt;19. Now if =  
you insist=20  
of using a UAD1 plugin reverb, the to compensate you<BR>&gt;do the =

following:<BR>&gt;<BR>&gt;You nudge ALL YOUR TRACKS (except for =  
the reverb=20  
return on tracks 15 and<BR>&gt;16-well even if you put it there =  
too=20  
nothing will happen anyway- )100ms<BR>to<BR>&gt;the left and put =  
voxengo=20  
sample delay (Try this instead of&nbsp; AnalogX DX<BR>&gt;plugin =  
because=20  
you have the 64 plugin limit and with VST plugins NO =  
LIMIT<BR>&gt;Then put=20  
inside latency plugin 384 samples to the right.<BR>&gt;Thus all =  
processed=20  
tracks will be aligned to reverb return on =  
tracks.<BR>&gt;<BR>&gt;That is=20  
for now.<BR>&gt;Please ask questions so I can see where I did my =  
wrong=20  
=  
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gt;<BR>&gt;<BR></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE ></BODY></HTML>

-----=\_NextPart\_000\_0430\_01C5CDB1.A9EBDE40--"Dimitrios" <musurgio@otenet.gr> wrote:  
>Yes a fucking wooden quality of sound...:)  
>Regards,  
>Dimitrios

It makes a different sound if she spreads her legs at the right moment.  
And if she screams, you know she's faking it. After all, women suck air  
in when they get off, not out.

James

>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
>news:434aa59b\$1@linux...  
>> .....which brings to mind the question, if Paris Hilton is screwing  
>> someone in the woods and a tree falls on them, does it actually make a  
>> sound?  
>>  
>>  
>>  
>> "Miguel Vigil" <nospam@nospam.com> wrote in message news:434a5b2b@linux...  
>> > A thread about \*nothing\*  
>> >  
>> > Who will watch it?  
>> >  
>> >  
>> > El Miguel  
>> >

>> >  
>> >  
>> > "Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message  
>> > news:r7tjk1p7kdk3m9m1go78iba4gue9h0gsn@4ax.com...  
>> > > On Sun, 9 Oct 2005 17:26:28 -0600, "DJ"  
>> > > <animix\_spam-this-ahole\_@animas.net> wrote:  
>> > >  
>> > > >In order for this to be really effective, you need to record nothing,  
>> > copy  
>> > >this to an adjacent track, invert the phase and then do a bounce.  
>> > > >  
>> > > >;oP  
>> > > >  
>> > > Now, that be some well-crafted nothing!  
>> > >  
>> > > yeah-- Chas  
>> >  
>> >  
>>  
>>  
>  
>This is a multi-part message in MIME format.

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Hi,  
Maybe it was console doing that.  
I had many blue screens.  
You can have reverbs with no compensation !!  
Just use DX reverbs.  
Most of them are of 0 latency.  
Truverb, DSPFX, Princeton 2016, almost all I tested are of 0 latency.  
SIR is not  
So using senderella and DX efect you don't need to compensate.  
My thoughts were to use only 0 latency plugins ...  
Thats why I tested several compressors and posted some free good ones.  
Waves C1 is not best but is 0 latency too.  
Regards,  
Dimitrios  
"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:434ac5d4@linux...  
Dimitrios,  
My problems were not crashing Paris but rendering my C drive =  
unbootable.  
It may have been an unrelated problem but it was traumatizing. Thanks =

for  
the quick response too. =20

It would be sweet to have the lowest latency (reverbs with no =  
compensation)

and a number that relates to Paris' 1 ms nudge. I'm all for that.  
Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =  
news:434ab602@linux...

Dear Tom,

You may have had problems because of console...

This damn nice chainer is a nogo (at least for now) with Paris.

It crashes Paris a lot.

I don't use any automation in Paris yet...

You know I am new here...

Maybe you used EDSTransfer=3D8,8 which is also a no go for Paris.

Too many streaming errors.

use 8,16

Spinaudio wraps senderella in a way that if you don't rferdirt the =  
sound the sound almost doubles its volumeChainer does not do that...

Regards,

Dimitrios

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
news:434aa820@linux...

Dimitrios,

You a powerhouse of information! Your work with

Paris and associated plugins is great for us all.

A couple of questions:

#1) What do you mean by two times the sound?

Step 15: and redirect (full to the right) because  
>Spinaudio mixes two times the sound of the track)

#2) Do you have problems with Paris automation with everything =  
nudged?

If I have muted my tom tracks and nudge them the automation will  
be off. If I nudge install effects and then mute toms would ths =  
solve the problem?

>You nudge ALL YOUR TRACKS (except for the reverb return on tracks =  
15 and

>16-well even if you put it there too nothing will happen anyway- =  
)100ms

to

>the left and put voxengo sample delay (Try this instead of =  
AnalogX DX

>plugin because you have the 64 plugin limit and with VST plugins =

NO LIMIT

>Then put inside latency plugin 384 samples to the right.  
>Thus all processed tracks will be alligned to reverb return on =  
tracks.  
>

If I could only wrap my head around all of this I'd be all set. =  
The first time you posted  
about Senderella and Chainer I used it for a while then my C drive =  
became useless. I'm  
still not sure why. I'm afraid to try it again now but that's =  
just me. I think if I can  
understand it clearly I'll be able to implement it more easily. =20

You are helping me with this explanation and it's appreciated =  
greatly.

Thanks for your effort once again,  
Tom

=20

"Mike R." <emarenot@yahoo.com> wrote in message =  
news:434a807e\$1@linux...

Dimitrios, thanks for the effort to put this together. I'm =  
adding this to  
my "paris keepers" file. =20  
MR

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

>Ok,  
>Due to the many posts that maybe misleading if you don't follow =  
all of them  
>in the right order I decided to summarize what I know regarding =  
senderella  
>and its use with Paris .  
>  
>1. Use inside Paris.cfg at the top the string =  
EDSTransfer=3D8,16 =20  
You  
>could use 8,8 but this has problems with audio streaming. The =  
8,16 seems  
>like the magical number, remember I tried them all....  
>This is needed because then Senderella works realtime NO =  
LATENCY as a buss  
>inside Paris.  
>Senderella seems like the greatest discovery among FREE =

plugins for Paris,

>link: <http://www.kvraudio.com/get/1433.html>

>Senderella newest version has a redirect option so you can send =  
the signal

>and not hear (or hear) the dry signal if you want.

>It has 64 busses ! nad now saves its condition and prest (the =  
version

>before could not) after saving your song.

>

>2. Senderella works across submixes ! but the latency in =  
between submixes

>has to be taken into consideration.

>

>3. So possible uses are

>a) Use your favorite DX/VST/UAD1/POWERCORE /EXTERNAL DEVICE =  
reverb as abuss

>with senderella.

>You occupy two Paris audio tracks for your reverb return using =  
16bit (24bit

>works too) silence paf file.

>Here you can create a long 5 minute file or bigger and have it =  
in handy

>anytime you want it.

>b) Use your favourite compressor VST/DX/UAD!/POWERCORE/EXTERNAL =  
for buss

>compression.

>

>4. On both uses the method is around the same.

>

>5. Senderella although showing up as it is in Paris as vst does =  
not let

the

>audio pass the plugin, It stops in senderella so only WET =  
signal can be

>send.

>this is useful only for bussing say dsrumtracks to a cmpressor =  
and not need

>to have also the dry tracks playing.

>In that situation no wrapper needs for senderella.

>But for full use and potential senderella needs to be wrapped

>

>6. Wrappers that can be used are the FREE Spinaudio lite

=

> [http://www.spinaudio.com/downloads.php?download\\_type=3D3& ;download\\_id=3D3=](http://www.spinaudio.com/downloads.php?download_type=3D3& ;download_id=3D3=)  
3 which

>can wrap ONLY one VST plugin.

>So here you can wrap one instance of senderella and use it as =  
send for



>reverbs.

---

---

Subject: Re: Update\_summary\_senderella\_use  
Posted by [Dimitrios](#) on Mon, 10 Oct 2005 20:13:01 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

have chainer to =  
wrap DX and  
>VST....  
>  
>13. FFX-4 also has a low 4096 samples latency for UAD plugz. If =  
you think  
>that is big note that FXpansion wrapper that you guys were =  
using gives 16384  
>samples of latency !!  
>  
>14. So you wrap senderella with Spinaudiolite.  
>  
>15. You put senderella on the audio tracks you wanna send to a =  
reverb, put  
>the send volume accordingly and redirect (full to the right) =  
because  
>Spinaudio mixes two times the sound of the track)  
>  
>16. On audio tracks 15 and 16 you put two 16bit empty long =  
files (5 minutes  
>or more,whatever)  
>17. On track 15 you open as STEREO the senderella again =  
(spinaudiolite  
>wrapped) and put senderella as receiver .  
>Then on next native slot you open FFX-4 on track 15 as STEREO =  
again.  
>  
>18. You open from inside FFX-4 a UAD1 reverb or any other DX =  
reverb (like  
>DSPFX)  
>If you put UAD1 rvereb you get 4096 latency.  
>If you put a DX reverb you probably will get 0 latency !!, so =  
no  
>compensation needed at all.  
>It ius like having AUX with DX effect for Paris !  
>  
>19. Now if you insist of using a UAD1 plugin reverb, the to =  
compensate you  
>do the following:  
>  
>You nudge ALL YOUR TRACKS (except for the reverb return on =

tracks 15 and  
>16-well even if you put it there too nothing will happen =  
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>the left and put voxengo sample delay (Try this instead of =  
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>plugin because you have the 64 plugin limit and with VST =  
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>Then put inside latency plugin 384 samples to the right.  
>Thus all processed tracks will be alligned to reverb return on =  
tracks.  
>  
>That is for now.  
>Please ask questions so I can see where I did my wrong =  
homework...  
>Regards,  
>Dimitrios  
>  
>  
>  
>  
>

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<DIV><FONT face=3DArial size=3D2>Hi,</FONT></DIV>
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<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20 size=3D3></FONT></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" = size=3D3>If I=20  
could only wrap my head around all of this I'd be all set.&nbsp;</FONT> = The first=20  
time you posted</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" = size=3D3>about=20  
Senderella and Chainer I used it for a while then my C drive = became=20  
useless. I'm</FONT></FONT></DIV>  
<DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" = size=3D3>still not=20  
sure why.&nbsp;</FONT> I'm afraid to try it again now but that's just = me.&nbsp;</FONT> I=20



LATENCY as a buss<BR>&gt;inside Paris.<BR>&gt;Senderella seems =  
like the=20  
greatest discovery among FREE plugins for Paris,<BR>&gt;link: =  
<A=20  
=  
href=3D"http://www.kvraudio.com/get/1433.html">http://www.kvraudio.com/ge=  
t/1433.html</A><BR>&gt;Senderella=20  
newest version has a redirect option so you can send the=20  
signal<BR>&gt;and not hear (or hear) the dry signal if you=20  
want.<BR>&gt;It has 64 bussess ! nad now saves its condition and =  
prest=20  
(the version<BR>&gt;before could not) after saving your=20  
song.<BR>&gt;<BR>&gt;2. Senderella works across submixes ! but =  
the=20  
latency in beetween submixes<BR>&gt;has to be taken into=20  
consideration.<BR>&gt;<BR>&gt;3. So possible uses are<BR>&gt;a} =  
Use your=20  
favorite DX/VST/UAD1/POWERCORE /EXTERNAL DEVICE reverb as=20  
abuss<BR>&gt;with senderella.<BR>&gt;You occupy two Paris audio =  
tracks=20  
for your reverb return using 16bit (24bit<BR>&gt;works too) =  
silence paf=20  
file.<BR>&gt;Here you can create a long 5 minute file or bigger =  
and have=20  
it in handy<BR>&gt;anytime you want it.<BR>&gt;b) Use your =  
favourite=20  
compressor VST/DX/UAD!/POWERCORE/EXTERNAL for=20  
buss<BR>&gt;compression.<BR>&gt;<BR>&gt;4. On both uses the =  
method is=20  
around the same.<BR>&gt;<BR>&gt;5. Senderella although showing =  
up as it=20  
is in Paris as vst does not let<BR>the<BR>&gt;audio pass the =  
plugin, It=20  
stops in senderella so only WET signal can =  
be<BR>&gt;send.<BR>&gt;this=20  
is useful only for bussing say dsrumtracks to a cmpressor and =  
not=20  
need<BR>&gt;to have also the dry tracks playing.<BR>&gt;In that=20  
situation no wrapper needs for senderella.<BR>&gt;But for full =  
use and=20  
potential senderella needs to be wrapped<BR>&gt;<BR>&gt;6. =  
Wrappers that=20  
can be used are the FREE Spinaudio=20  
=  
lite<BR>&gt; http://www.spinaudio.com/downloads.php?download\_type=3D3&amp ;amp;=  
download\_id=3D33&nbsp;=20  
which<BR>&gt;can wrap ONLY one VST plugin.<BR>&gt;So here you =  
can wrap=20

one instance of senderella and use it as send=20  
 for<BR>&gt;reverbs.<BR>&gt;If you buy Spinaudio ofcourse you can =  
 have as=20  
 many plugins wrapped as you<BR>&gt;want.<BR>&gt;<BR>&gt;7.. =  
 Senderella=20  
 by renaming its dll like send1,send2,send3 etc can be=20  
 used<BR>as<BR>&gt;many times as you want it is that=20  
 simple.<BR>&gt;<BR>&gt;8. you need to have 16bit files (empty) =  
 on the=20  
 receiving senderella<BR>&gt;instances.<BR>&gt;<BR>&gt;9. If you =  
 have=20  
 multiple cards then use (if you want it across =  
 submixes)<BR>&gt;tracks=20  
 15 and 16 of your last card, so that all sending instances are=20  
 bfore<BR>&gt;these two.<BR>&gt;<BR>&gt;10. On Me works but I =  
 haven't got=20  
 very stable resluts which may be my<BR>&gt;computer though so =  
 you could=20  
 give some more tests but on XP works just=20  
 fine<BR>&gt;here.<BR>&gt;<BR>&gt;11. So to come to its actual=20  
 use<BR>&gt;First you wrap as we said senderella, I prefer =  
 chainer=20  
 because chainer is<BR>&gt;extremely stable and has some good=20  
 functionality like dry and wet volumes<BR>&gt;many slots midi =  
 automation=20  
 preset handling etc.<BR>&gt;Note that here we need a VST =  
 chainer/wrapper=20  
 because senderella is only<BR>VST.<BR>&gt;For UAD1 you can use =  
 the same=20  
 wrapper chainer and wrap the vst =  
 versions<BR>of<BR>&gt;VST.<BR>&gt;HINT:=20  
 If you buy chainer get the free Spinaudiolite and use its one=20  
 instance<BR>&gt;to wrap only chainer.<BR>&gt;So UAD1 plugins =  
 inside=20  
 chainer will retain knob functionality and =  
 lower<BR>the<BR>&gt;latency=20  
 down to 4096 samples for a normal UAD1 =  
 plugin.<BR>&gt;<BR>&gt;12. If you=20  
 wanna use all things without buying anything you can doing=20  
 this:<BR>&gt;Get Spinaudiolite&nbsp; FREE and wrap=20  
 senderella.<BR>&gt;Get FFX4 DX chainer=20  
 =  
 free<BR>&gt;[http://vincent.burel.free.fr/download/ffx4\\_FullDemo3.zip](http://vincent.burel.free.fr/download/ffx4_FullDemo3.zip)<BR>&=
 &gt;NOTE:=20  
 FFX-4 wraps/chains ONLY DX plugins whereas Chainer wrapps/chains =  
 only<BR>&gt;VST<BR>&gt;HINT: From inside Chainer you can use =  
 FFX-4 so=20



have chainer to wrap DX and VST....<br><br>13. = FFX-4 also=20  
has a low 4096 samples latency for UAD plugz. If you = think<br><br>that=20  
is big note that FXpansion wrapper that you guys were using = gives=20  
16384<br><br>samples of latency !!<br><br>14. So you = wrap=20  
senderella with Spinaudiolite.<br><br>15. You put = senderella on=20  
the audio tracks you wanna send to a reverb, put<br><br>the send = volume=20  
accordingly and redirect (full to the right) = because<br><br>Spinaudio=20  
mixes two times the sound of the track)<br><br>16. On = audio=20  
tracks 15 and 16 you put two 16bit empty long files (5 = minutes<br><br>or=20  
more,whatever)<br><br>17. On track 15 you open as STEREO the = senderella=20  
again (spinaudiolite<br><br>wrapped) and put senderella as = receiver=20  
<br><br>Then on next native slot you open FFX-4 on track 15 as = STEREO=20  
again.<br><br>18. You open from inside FFX-4 a UAD1 = reverb or=20  
any other DX reverb (like<br><br>DSPFX)<br><br>If you put UAD1 = rverb=20  
you get 4096 latency.<br><br>If you put a DX reverb you probably = will=20  
get 0 latency !!, so no<br><br>compensation needed at = all.<br><br>It ius=20  
like having AUX with DX effect for Paris !<br><br>19. = Now if you=20  
insist of using a UAD1 plugin reverb, the to compensate = you<br><br>do=20  
the following:<br><br>You nudge ALL YOUR TRACKS (except = for the=20  
reverb return on tracks 15 and<br><br>16-well even if you put it = there=20  
too nothing will happen anyway- )100ms<br><br>to<br><br>the left and = put=20  
voxengo sample delay (Try this instead of&nbsp; AnalogX = DX<br><br>plugin=20  
because you have the 64 plugin limit and with VST plugins NO=20  
LIMIT<br><br>Then put inside latency plugin 384 samples to the=20  
right.<br><br>Thus all processed tracks will be alligned to = reverb=20

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ask=20  
questions so I can see where I did my wrong=20  
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homework...<BR>&gt;Regards,<BR>&gt;Dimitrios<BR >&gt;<BR>&gt;<BR>&gt;<BR>&=&  
gt;<BR>&gt;<BR></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE  
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-----=\_NextPart\_000\_0014\_01C5CDF0.294EC380--Sorry here too that you couldn't make the Paris dinner. It was great hanging out with Sakis, Adrian, Gene, Morgan, Chris, and guests. Of course, the time flew by, but still we managed to cover many topics and cry yet another round in our beer about the demise of Paris.

As far as the show goes, I had a great time, hauled in several pounds of brochures and trinkets, and renewed some friendships made in past years. I saw Mr. and Mrs. Neve at one point, but my brush with greatness was standing next to Les Paul at the John Hardy booth. I was close enough to get his cooties, and those would be rockin', change-the-way-we-make-music cooties, not those please-buy-our-gear-before-we-go-broke cooties that were so prevalent.

On the gear front, I would have to say that everyone and his sister seems to be making ribbons these days. That's cool, but I still like my Wes Dooley R-84 the best. Also, his assistant let it slip that he is working on a preamp for his mics. That will be very interesting.

My oogle piece of gear is the Muse Receptor. It was being hyped at the last AES/NY show, but last time I checked was still in its early growth stages. However, it seems that many software houses are working with Muse and there is a ton of stuff to work with it. Sadly Waves and UAD are not on the list, but Native Instruments is, and thats what I want. Look for a posting on the forsale group soon as I sell my hardware synths off to pay for one of these Receptors.

Another piece of gear that caught my eye was the new Lavry DA-10, a competitor to the very popular Benchmark DAC-1. Lavry has a reputation for making the best convertors, so it will be interesting to see how these boxes duke it out in the coming year. Also, the Presonus/DeMaria Labs preamp looks like a nice unit.

Finally, the Waves MaxxBCL was almost the first thing I saw when I walked into the show, and it had me drooling (more than usual) the rest of the day. If mom is reading this forum, I would really like one of these under the tree this December, hint, hint.

As for laughs, I had a few. First, chatting with Grant Carpenter, who

makes the incredible Gordon preamps, and having him explain that changing the dye color of his PCBs increased performance of his latest generation of preamps. If you can discern the electron flow variations between red and green PCBs, then you probably can see dead people, receive transmissions from alien civilizations, and makeout the rotting corpse of Jimmy Hoffa from deep below the Javitz Center!

Next, there was the poor Korean fellow trying to sell PC-board power amps. He had a pretty esoteric product, marginal English language skills, and a booth in the middle of much more interesting gear. Hope next time he takes my suggestion and hires some busty, young women to help him get his message across.

Finally, the chap with the mic mount that uses three long screws to hold the mic instead of some suspension system. His rig certainly looks like it works, but his enthusiasm for quoting glowing reports from engineers I have never heard of really cracked me up. Somehow, I just can't imagine how a clamping clip over a rubber band clip can make that much difference in the performance of a \$3000 mic. But this guy has data plots to prove it!

Well, as you see, I had a fun day in the Big Apple. Come on and join my in 2007 as we do it again.

- Paul Artola  
Ellicott City, Maryland

On 10 Oct 2005 23:49:45 +1000, "Tyrone Corbett"  
<tyronecorbett@comcast.net> wrote:

>  
>Unfortunately, I was out of town and missed the AES/Paris meet and greet,  
>but I did have a couple of hours yesterday to go to the show and mill about  
>for a bit. I was impressed with the number of high-end desks with small footprints  
>by the "big guns". I even ran across the "Star Trek" desk that Gene posted  
>a picture of a while back (can't recall the manufacturer).  
>  
>I had an opportunity to check out a number of mic's (though extremely difficult  
>to discern much with all the ambient noise). Despite this circumstance, I  
>heard a couple that were interesting. There was a Braumer mic that was suggested  
>by a respected colleague...can't recall the model, but was pretty nice in  
>the \$1,200 dollar range. I also met Tony ?? from Telefunken...they have a  
>couple of "economy" mic's that were pretty nice. Although Mojave was not  
>represented, I was able to check out the SE Gemini and indeed it sounded  
>nice.... particularly so at the price point that Morgan has offered. I think  
  
>about the support issue).

>  
>The highlight for me was meeting Rupert Neve...affable guy. I purchased his  
>new pre "Portico"...seems pretty impressive (thanks for the heads up Gene)  
>and he said he would grace the box with his signature.  
>  
>It would have been nice too hook up with my fellow Parisites, but hey, there's  
>always next time.  
>  
>TyroneHey D, which of these verbs are you likeing?

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

>  
>  
>Hi,  
>Maybe it was console doing that.  
>I had many blue screens.  
>You can have reverbs with no compensation !!  
>Just use DX reverbs.  
>Most of them are of 0 latency.  
>Truverb, DSPFX, Princeton 2016, almost all I tested are of 0 latency.  
>SIR is not  
>So using senderella and DX efect you don't need to compensate.  
>My thoughts were to use only 0 latency plugins ...  
>Thats why I tested several compressors and posted some free good ones.  
>Waves C1 is not best but is 0 latency too.  
>Regards,  
>Dimitrios  
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
>news:434ac5d4@linux...  
> Dimitrios,  
> My problems were not crashing Paris but rendering my C drive =  
>unbootable.  
> It may have been an unrelated problem but it was traumatizing. Thanks  
=  
>for  
> the quick response too. =20  
>  
> It would be sweet to have the lowest latency (reverbs with no =  
>compensation)  
> and a number that relates to Paris' 1 ms nudge. I'm all for that.  
> Tom  
> "Dimitrios" <musurgio@otenet.gr> wrote in message =  
>news:434ab602@linux...  
> Dear Tom,  
> You may have had problems because of console...  
> This damn nice chainer is a nogo (at least for now) with Paris.

> It crashes Paris a lot.  
 > I don't use any automation in Paris yet...  
 > You know I am new here...  
 > Maybe you used EDSTransfer=3D8,8 which is also a no go for Paris.  
 > Too many streaming errors.  
 > use 8,16  
 > Spinaudio wraps senderella in a way that if you don't rfect the =  
 >sound the sound almost doubles its volumeChainer does not do that...  
 > Regards,  
 > Dimitrios  
 > "Tom Bruhl" <arpeggio@comcast.net> wrote in message =  
 >news:434aa820@linux...  
 > Dimitrios,  
 > You a powerhouse of information! Your work with  
 > Paris and associated plugins is great for us all.  
 > A couple of questions:  
 >  
 > #1) What do you mean by two times the sound?  
 >  
 > Step 15: and redirect (full to the right) because  
 > >Spinaudio mixes two times the sound of the track)  
 >  
 > #2) Do you have problems with Paris automation with everything =  
 >nudged?  
 > If I have muted my tom tracks and nudge them the automation will  
 > be off. If I nudge install effects and then mute toms would this =  
 >solve the problem?  
 >  
 > >You nudge ALL YOUR TRACKS (except for the reverb return on tracks  
 =  
 >15 and  
 > >16-well even if you put it there too nothing will happen anyway-  
 =  
 >)100ms  
 > to  
 > >the left and put voxengo sample delay (Try this instead of =  
 >AnalogX DX  
 > >plugin because you have the 64 plugin limit and with VST plugins  
 =  
 >NO LIMIT  
 > >Then put inside latency plugin 384 samples to the right.  
 > >Thus all processed tracks will be aligned to reverb return on =  
 >tracks.  
 > >  
 >  
 > If I could only wrap my head around all of this I'd be all set. =  
 >The first time you posted  
 > about Senderella and Chainer I used it for a while then my C drive

=  
>became useless. I'm  
> still not sure why. I'm afraid to try it again now but that's =  
>just me. I think if I can  
> understand it clearly I'll be able to implement it more easily. =20  
>  
> You are helping me with this explanation and it's appreciated =  
>greatly.  
> Thanks for your effort once again,  
> Tom  
>  
> =20  
>  
>  
> "Mike R." <emarenot@yahoo.com> wrote in message =  
>news:434a807e\$

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Subject: Re: Update\_summary\_senderella\_use  
Posted by [Cujjo](#) on Mon, 10 Oct 2005 21:02:42 GMT  
[View Forum Message](#) <> [Reply to Message](#)

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/>  
> >HINT: If you buy chainer get the free Spinaudiolite and use its  
=  
>one instance  
> >to wrap only chainer.  
> >So UAD1 plugins inside chainer will retain knob functionality =  
>and lower  
> the  
> >latency down to 4096 samples for a normal UAD1 plugin.  
> >  
> >12. If you wanna use all things without buying anything you can  
=  
>doing this:  
> >Get Spinaudiolite FREE and wrap senderella.  
> >Get FFX4 DX chainer free  
> >[http://vincent.burel.free.fr/download/ffx4\\_FullDemo3.zip](http://vincent.burel.free.fr/download/ffx4_FullDemo3.zip)  
> >NOTE: FFX-4 wraps/chains ONLY DX plugins whereas Chainer =  
>wrapps/chains only  
> >VST  
> >HINT: From inside Chainer you can use FFX-4 so have chainer to  
=  
>wrap DX and  
> >VST....  
> >  
> >13. FFX-4 also has a low 4096 samples latency for UAD plugz. If  
=

>you think  
 > >that is big note that FXpansion wrapper that you guys were =  
 >using gives 16384  
 > >samples of latency !!  
 > >  
 > >14. So you wrap senderella with Spinaudiolite.  
 > >  
 > >15. You put senderella on the audio tracks you wanna send to a  
 =  
 >reverb, put  
 > >the send volume accordingly and redirect (full to the right) =  
 >because  
 > >Spinaudio mixes two times the sound of the track)  
 > >  
 > >16. On audio tracks 15 and 16 you put two 16bit empty long =  
 >files (5 minutes  
 > >or more,whatever)  
 > >17. On track 15 you open as STEREO the senderella again =  
 >(spinaudiolite  
 > >wrapped) and put senderella as receiver .  
 > >Then on next native slot you open FFX-4 on track 15 as STEREO =  
 >again.  
 > >  
 > >18. You open from inside FFX-4 a UAD1 reverb or any other DX =  
 >reverb (like  
 > >DSPFX)  
 > >If you put UAD1 rverb you get 4096 latency.  
 > >If you put a DX reverb you probably will get 0 latency !!, so =  
 >no  
 > >compensation needed at all.  
 > >It ius like having AUX with DX effect for Paris !  
 > >  
 > >19. Now if you insist of using a UAD1 plugin reverb, the to =  
 >compensate you  
 > >do the following:  
 > >  
 > >You nudge ALL YOUR TRACKS (except for the reverb return on =  
 >tracks 15 and  
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>tracks.  
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> >That is for now.  
> >Please ask questions so I can see where I did my wrong =  
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> >Regards,  
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> >  
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>wrote in=20
> message <A =
>href=3D"news:434aa820@linux">news:434aa820@linux</A>...</DIV>
> <DIV><FONT face=3DArial size=3D2>Dimitrios,</FONT></DIV>
> <DIV><FONT face=3DArial size=3D2>You a powerhouse of =
> work with</FONT></DIV>
> <DIV><FONT face=3DArial size=3D2>Paris and associated plugins is =
>great for us=20
> all.</FONT></DIV>
> <DIV><FONT face=3DArial size=3D2>A couple of =
>questions:</FONT></DIV>

> <DIV><FONT face=3DArial size=3D2><FONT size=3D3>#1) What do you =
>mean by two=20
> times the sound</FONT>?</FONT></DIV>

> <DIV><FONT face=3DArial size=3D2>Step 15: <FONT face=3D"Times New
=
>Roman"=20
> size=3D3>and redirect (full to the right) because<BR>>Spinaudio =
>mixes two=20

```

> times the sound of the track)</FONT></FONT></DIV>  
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20

> <DIV><FONT face=3DArial>#2) Do you have problems with Paris =  
>automation with=20  
> everything nudged?</FONT></DIV>  
> <DIV><FONT face=3DArial>If I have muted my tom tracks and nudge =  
>them the=20  
> automation will</FONT></DIV>

>and then=20  
> mute toms would ths solve the problem?</FONT></DIV>  
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20

> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
>size=3D3>>You=20  
> nudge ALL YOUR TRACKS (except for the reverb return on tracks 15=20  
> and<BR>>16-well even if you put it there too nothing will =  
>happen=20  
> anyway- )100ms<BR>to<BR>>the left and put voxengo sample delay =  
>(Try=20

>the 64=20  
> plugin limit and with VST plugins NO LIMIT<BR>>Then put inside =  
>latency=20  
> plugin 384 samples to the right.<BR>>Thus all processed tracks =  
>will be=20  
> aligned to reverb return on tracks.<BR>></FONT></FONT></DIV>  
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20

> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
>size=3D3>If I=20

>The first=20  
> time you posted</FONT></FONT></DIV>  
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
>size=3D3>about=20  
> Senderella and Chainer I used it for a while then my C drive =  
>became=20  
> useless. I'm</FONT></FONT></DIV>  
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =  
>size=3D3>still not=20

> think if I can</FONT></FONT></DIV>  
> <DIV>understand it clearly I'll be able to implement it more =

> </DIV>

```

> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =
>size=3D3>You are=20
> helping me with this explanation and it's appreciated=20
> greatly.</FONT></FONT></DIV>
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman" =
>size=3D3>Thanks=20
> for your effort once again,</FONT></FONT></DIV>
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20
> size=3D3>Tom</FONT></FONT></DIV>
> <DIV><FONT face=3DArial size=3D2><FONT face=3D"Times New Roman"=20

> <DIV><BR></DIV></FONT>
> <BLOCKQUOTE=20
> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px;
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>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Mike R." <<A=20
> href=3D"mailto:emarenot@yahoo.com">emarenot@yahoo.com</A>> =
>wrote in=20
> message <A=20
> =
>href=3D"news:434a807e$1 @linux">news:434a807e$1 @linux</A>...</DIV><BR>Dimi=
>trios,=20

>this=20

><<A=20
> href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>>=20
> wrote:<BR>>Ok,<BR>>Due to the many posts that maybe =
>misleading if=20
> you don't follow all of them<BR>>in the right order I decided =
>to=20
> summarize what I know regarding senderella<BR>>and its use =
>with Paris=20

>the=20

> <BR>You<BR>>could use 8,8 but this has problems with audio =
>streaming.=20
> The 8,16 seems<BR>>like the magical number, remember I tried =
>them=20
> all....<BR>>This is needed because then Senderella works =
>realtime NO=20
> LATENCY as a buss<BR>>inside Paris.<BR>>Senderella seems =
>like the=20
> greatest discovery among FREE plugins for Paris,<BR>>link: =

```

><A=20  
> =  
>href=3D"http://www.kvraudio.com/get/1433.html">http://www.kvraudio.com/ge=  
>t/1433.html</A><BR>>Senderella=20  
> newest version has a redirect option so you can send the=20  
> signal<BR>>and not hear (or hear) the dry signal if you=20  
> want.<BR>>It has 64 busses ! nad now saves its condition and =  
>prest=20  
> (the version<BR>>before could not) after saving your=20  
> song.<BR>><BR>>2. Senderella works across submixes ! but =  
>the=20  
> latency in beetween submixes<BR>>has to be taken into=20  
> consideration.<BR>><BR>>3. So possible uses are<BR>>a} =  
>Use your=20  
> favorite DX/VST/UAD1/POWERCORE /EXTERNAL DEVICE reverb as=20  
> abuss<BR>>with senderella.<BR>>You occupy two Paris audio =  
>tracks=20  
> for your reverb return using 16bit (24bit<BR>>works too) =  
>silence paf=20  
> file.<BR>>Here you can create a long 5 minute file or bigger =  
>and have=20  
> it in handy<BR>>anytime you want it.<BR>>b) Use your =  
>favourite=20  
> compressor VST/DX/UAD!/POWERCORE/EXTERNAL for=20  
> buss<BR>>compression.<BR>><BR>>4. On both uses the =  
>method is=20  
> around the same.<BR>><BR>>5. Senderella although showing =  
>up as it=20  
> is in Paris as vst does not let<BR>the<BR>>audio pass the =  
>plugin, It=20  
> stops in senderella so only WET signal can =  
>be<BR>>send.<BR>>this=20  
> is useful only for bussing say dsrumtracks to a cmpressor and =  
>not=20  
> need<BR>>to have also the dry tracks playing.<BR>>In that=20  
> situation no wrapper needs for senderella.<BR>>But for full =  
>use and=20  
> potential senderella needs to be wrapped<BR>><BR>>6. =  
>Wrappers that=20  
> can be used are the FREE Spinaudio=20  
> =  
>lite<BR>> http://www.spinaudio.com/downloads.php?download\_type=3D3& ;=  
  
> which<BR>>can wrap ONLY one VST plugin.<BR>>So here you =  
>can wrap=20  
> one instance of senderella and use it as send=20  
> for<BR>>reverbs.<BR>>If you buy Spinaudio ofcourse you can =  
>have as=20

> many plugins wrapped as you want.<BR><BR>7.. =  
 >Senderella=20  
 > by renaming its dll like send1,send2,send3 etc can be=20  
 > used<BR>as<BR>>many times as you want it is that=20  
 > simple.<BR><BR>8. you need to have 16bit files (empty) =  
 >on the=20  
 > receining senderella<BR>>instances.<BR><BR>9. If you =  
 >have=20  
 > multiple cards then use (if you want it across =  
 >submixes)<BR>>tracks=20  
 > 15 and 16 of your last card, so that all sending instances are=20  
 > bfore<BR>>these two.<BR><BR>10. On Me works but I =  
 >haven't got=20  
 > very stable resluts which may be my<BR>>computer though so =  
 >you could=20  
 > give some more tests but on XP works just=20  
 > fine<BR>>here.<BR><BR>11. So to come to its actual=20  
 > use<BR>>First you wrap as we said senderella, I prefer =  
 >chainer=20  
 > because chainer is<BR>>extremely stable and has some good=20  
 > functionality like dry and wet volumes<BR>>many slots midi =  
 >automation=20  
 > preset handling etc.<BR>>Note that here we need a VST =  
 >chainer/wrapper=20  
 > because senderella is only<BR>VST.<BR>>For UAD1 you can use =  
 >the same=20  
 > wrapper chainer and wrap the vst =  
 >versions<BR>of<BR>>VST.<BR>>HINT:=20  
 > If you buy chainer get the free Spinaudiolite and use its one=20  
 > instance<BR>>to wrap only chainer.<BR>>So UAD1 plugins =  
 >inside=20  
 > chainer will retain knob functionality and =  
 >lower<BR>the<BR>>latency=20  
 > down to 4096 samples for a normal UAD1 =  
 >plugin.<BR><BR>12. If you=20  
 > wanna use all things without buying anything you can doing=20  
  
 > senderella.<BR>>Get FFX4 DX chainer=20  
 > =  
 >free<BR>>[http://vincent.burel.free.fr/download/ffx4\\_FullDemo3.zip](http://vincent.burel.free.fr/download/ffx4_FullDemo3.zip)<BR>&=  
 >gt;NOTE:=20  
 > FFX-4 wraps/chains ONLY DX plugins whereas Chainer wrapps/chains  
 =  
 >  
 > only<BR>>VST<BR>>HINT: From inside Chainer you can use =  
 >FFX-4 so=20  
 > have chainer to wrap DX and<BR>>VST....<BR><BR>13. =  
 >FFX-4 also=20

> has a low 4096 samples latency for UAD plugz. If you =  
 >think<BR>>that=20  
 > is big note that FXpansion wrapper that you guys were using =  
 >gives=20  
 > 16384<BR>>samples of latency !!<BR>><BR>>14. So you =  
 >wrap=20  
 > senderella with Spinaudiolite.<BR>><BR>>15. You put =  
 >senderella on=20  
 > the audio tracks you wanna send to a reverb, put<BR>>the send =  
 >volume=20  
 > accordingly and redirect (full to the right) =  
 >because<BR>>Spinaudio=20  
 > mixes two times the sound of the track)<BR>><BR>>16. On =  
 >audio=20  
 > tracks 15 and 16 you put two 16bit empty long files (5 =  
 >minutes<BR>>or=20  
 > more,whatever)<BR>>17. On track 15 you open as STEREO the =  
 >senderella=20  
 > again (spinaudiolite<BR>>wrapped) and put senderella as =  
 >receiver=20  
 > .<BR>>Then on next native slot you open FFX-4 on track 15 as =  
 >STEREO=20  
 > again.<BR>><BR>>18. You open from inside FFX-4 a UAD1 =  
 >reverb or=20  
 > any other DX reverb (like<BR>>DSPFX)<BR>>If you put UAD1 =  
 >rverb=20  
 > you get 4096 latency.<BR>>If you put a DX reverb you probably =  
 >will=20  
 > get 0 latency !!, so no<BR>>compensation needed at =  
 >all.<BR>>It ius=20  
 > like having AUX with DX effect for Paris !<BR>><BR>>19. =  
 >Now if you=20  
 > insist of using a UAD1 plugin reverb, the to compensate =  
 >you<BR>>do=20  
 > the following:<BR>><BR>>You nudge ALL YOUR TRACKS (except =  
 >for the=20  
 > reverb return on tracks 15 and<BR>>16-well even if you put it =  
 >there=20  
 > too nothing will happen anyway- )100ms<BR>to<BR>>the left and =  
 >put=20  
  
 >DX<BR>>plugin=20  
 > because you have the 64 plugin limit and with VST plugins NO=20  
 > LIMIT<BR>>Then put inside latency plugin 384 samples to the=20  
 > right.<BR>>Thus all processed tracks will be alligned to =  
 >reverb=20  
 > return on tracks.<BR>><BR>>That is for now.<BR>>Please =  
 >ask=20

> questions so I can see where I did my wrong=20  
> =  
>homework...<BR>>Regards,<BR>>Dimitrios<BR>><BR>><BR> ><BR>&=  
>gt;<BR>><BR></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE  
></BODY=  
>></HTML>

>>My oogle piece of gear is the Muse Receptor. It was being hyped at the  
>last AES/NY show, but last time I checked was still in its early  
>growth stages. However, it seems that many software houses are working  
>with Muse and there is a ton of stuff to work with it. Sadly Waves and  
>UAD are not on the list, but Native Instruments is, and thats what I  
>want. Look for a posting on the forsale group soon as I sell my  
>hardware synths off to pay for one of these Receptors.

I've had one for a while and it is a cornerstone of my current live rig.  
They do indeed seem to be moving forward very steadily with updates, and  
with more plugin developers getting involved.  
Very pleased with the purchase - dying for Kontakt 2 to be installable later  
this month, as well as Ivory.<http://tv.yahoo.com/news/wwn/20050912/112653720001.html>

PLANET-DISSOLVING DUST CLOUD IS HEADED TOWARD EARTH! ;oP  
Monday September 12, 2005

By MIKE FOSTER

CAMBRIDGE, Mass. -- Scared-stiff astronomers have detected a mysterious mass  
they've dubbed a "chaos cloud" that dissolves everything in its path, including  
comets, asteroids, planets and entire stars -- and it's headed directly toward  
Earth!

Discovered April 6 by NASA's Chandra X-ray Observatory, the swirling, 10  
million-mile- wide cosmic dust cloud has been likened to an "acid nebula"  
and is hurtling toward us at close to the speed of light -- making its estimated  
time of arrival 9:15 a.m. EDT on June 1, 2014.

"The good news is that this finding confirms several cutting- edge ideas  
in theoretical physics," announced Dr. Albert Sherwinski, a Cambridge based  
astrophysicist with close ties to NASA.

"The bad news is that the total annihilation of our solar system is imminent."

Experts believe the chaos cloud is composed of particles spawned near the  
event horizon of a black hole (a form of what's called Hawking Radiation)  
that have been distorted by mangled information spewed from the hole.



"A super-massive black hole lies about 28,000 light-years from Earth at the center of our galaxy," explained Dr. Sherwinski.

"Last year the eminent physicist Stephen Hawking revised his theory of black holes -- which previously held that nothing could escape the hole's powerful gravitational field. He demonstrated that information about objects that have been sucked in can be emitted in mangled form.

"It now appears that mangled information can distort matter.

"Just imagine our galaxy the Milky Way as a beautiful, handwritten letter.

"Now imagine pouring a glass of water on the paper and watching the words dissolve as the stain spreads. That's what the chaos cloud does to every star or planet it encounters."

To avoid widespread panic, NASA has declined to make the alarming discovery public. But Dr. Sherwinski's contacts at the agency's Chandra X-ray Observatory leaked to him striking images of the newly discovered chaos cloud obliterating a large asteroid.

"It's like watching a helpless hog being dissolved in a vat of acid," one NASA scientist told Dr. Sherwinski.

Ordinarily, Hawkings Radiation is harmless.

"It's produced when an electron- positron pair are at the event horizon of a black hole," Dr. Sherwinski explained. "The intense curvature of space-time of the hole can cause the positron to fall in, while the electron escapes."

But when "infected" by mangled information from the black hole, the particles become a chaos cloud, which in turn mangles everything it touches.

"If it continues unchecked, the chaos cloud will eventually reduce our galaxy to the state of absolute chaos that existed before the birth of the universe," the astrophysicist warned.

Some scientists say mankind's best hope would be to build a "space ark" and hightail it to the Andromeda Galaxy, 2.1 million light-years away.

"We wouldn't be able to save the entire human population, but perhaps the best and the brightest," observed British rocket scientist Dr. David Hall, when asked about the feasibility of such a project.

But even if such a craft could be built in time, evacuating Earth might prove fruitless if theories about the origin of the chaos cloud are correct.

"A black hole at the center of Andromeda is about 15 times the size of the one in our own galaxy," Dr. Sherwinski noted. "It might be like jumping out of the frying pan into the fire."

Speaking under the condition of anonymity, a senior White House official said the president's top science advisors are taking the findings in stride.

"This is a lot like global warming, where the jury is still out on whether it's real or not," said the official.

"The existence of this so called chaos cloud is only a theory. Americans shouldn't panic until all the facts are in."HAH HAH HAH!!

Good one...This is a multi-part message in MIME format.

---=\_linux434b0880  
Content-Type: text/plain  
Content-Transfer-Encoding: 7bit

Here's another POS.

As good an outfit as Crown is, boy did they blow it with this turkey.

Hit this with anything over, say -15 or so and it would clip like a transistor radio at a Staten Island park on Sunday.

Just a miserable turd of a crossover. Crank the amps wide open and you could almost get signal through it. Almost.

Unbelievably bad. Avoid it like it was from Chernobyl.

DC

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