

---

Subject: Delays-what do you guys use?

Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 15:16:48 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

I've been experimenting with using mono delays on the auxes to soundstage multiple tracks in a mix. I'm really liking what's coming to pass here. The Paris delays work very nicely for this, but if I also am adding a reverb to the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great with the mono delays for this purpose. Anyway, I can set up my old sony MU-R201 to function as a pair of independent mono delays.and I'm thinking about getting another analog delay. I see the Lexicon 41's FS at a pretty good price. I also see the Lexi 42's at a ridiculous price. What's the difference in these two boxes and what other good delay boxes are out there. I'm a newbie at this stuff.

thanky,

Deej

---

---

Subject: Re: Delays-what do you guys use?

Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 15:27:32 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

Hmmmm.....now that I think of it, couldn't a sony V55 or an Ensoniq DP4 be set up to operate as 4 x independent delays?

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43c7c55f\$1@linux...

> I've been experimenting with using mono delays on the auxes to soundstage  
> multiple tracks in a mix. I'm really liking what's coming to pass here.

The

> Paris delays work very nicely for this, but if I also am adding a reverb  
to

> the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
great

> with the mono delays for this purpose. Anyway, I can set up my old sony  
> MU-R201 to function as a pair of independent mono delays.and I'm thinking  
> about getting another analog delay. I see the Lexicon 41's FS at a pretty  
> good price. I also see the Lexi 42's at a ridiculous price. What's the  
> difference in these two boxes and what other good delay boxes are out  
there.

> I'm a newbie at this stuff.

>

> thanky,

>

> Deej  
>  
>

---

---

Subject: Re: Delays-what do you guys use?  
Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 15:48:45 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Due to my rather insane routing matrix, when I'm mixing, all panning (tracks and aux FX) are being done in Paris. This necessitates my using analog gear for delays on auxes. The PCM 41's look pretty affordable....the 442's look pretty ridiculously expensive. There are \*lots\* of Ensoniq DP4's on EBay these days. This looks like it might be something very useful in my particular situation.

Last night, after mixing one song, it took me about 30 minutes to catalog the settings I was using on all of the my analog gear I had patched in to the mix once I got it right.....but it sure did do a nice job of things.

If I could usePSP, or other native plugins on the Paris auxes, I'd do it in a heartbeat. Do you think this might be possible using Wormhole from a separate computer? I've got my old Cubase DAW mobo/CPU and 2G RAM sitting around here

I know there would be a little latency, but on an aux effect, I'm wondering.....

What do you think?

Deej

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:43c7ca76\$1@linux...

>  
> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
> >I've been experimenting with using mono delays on the auxes to soundstage  
> >multiple tracks in a mix. I'm really liking what's coming to pass here.  
> The  
> >Paris delays work very nicely for this, but if I also am adding a reverb  
> to  
> >the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
great  
> >with the mono delays for this purpose. Anyway, I can set up my old sony  
> >MU-R201 to function as a pair of independent mono delays.and I'm thinking  
> >about getting another analog delay. I see the Lexicon 41's FS at a pretty  
> >good price. I also see the Lexi 42's at a ridiculous price. What's the  
> >difference in these two boxes and what other good delay boxes are out

there.

> >I'm a newbie at this stuff.

> >

> >thanky,

> >

> >Deej

> >

> 42 is a little smoother sound with more high-end and some additional programming

> flexibility. I like both units. The PSP plugs do get fairly close.

>

> Lately I have been putting ColorTone Pro in the feedback loop of the built in echo plug in DP (Any clean echo plug will do). Using "Spaceytape" , an impulse from the Roland, you can get a dead-on emulation of tape-based echo.

> With a "41" impulse, it gets very close to the 41.

> g

---

Subject: Re: Delays-what do you guys use?

Posted by [TCB](#) on Fri, 13 Jan 2006 16:24:43 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

Get the PSP Audio delays. If you're as into dub as I am you become a serious delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs, various emulated analogs, no names I saw on Ebay, and a Moog pedal. The only ones to survive are the Moog pedal (for live playing with my guitar) and the PSPs. I own the 42 and 84 and wish, oh wish and wish and wish and wish that I could get one into my live guitar rig without using a laptop.

TCB

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

>I've been experimenting with using mono delays on the auxes to soundstage multiple tracks in a mix. I'm really liking what's coming to pass here.

The

>Paris delays work very nicely for this, but if I also am adding a reverb to

>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great

>with the mono delays for this purpose. Anyway, I can set up my old sony

>MU-R201 to function as a pair of independent mono delays.and I'm thinking

>about getting another analog delay. I see the Lexicon 41's FS at a pretty

>good price. I also see the Lexi 42's at a ridiculous price. What's the

>difference in these two boxes and what other good delay boxes are out there.

>I'm a newbie at this stuff.

>

>thanky,

>

>Deej  
>  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [rick](#) on Fri, 13 Jan 2006 16:30:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

digi cam em, then store the photos as web ready jpegs.

On Fri, 13 Jan 2006 08:48:45 -0700, "DJ"  
<[animix\\_spam-this-ahole\\_@animas.net](mailto:animix_spam-this-ahole_@animas.net)> wrote:

>Due to my rather insane routing matrix, when I'm mixing, all panning (tracks  
>and aux FX) are being done in Paris. This necessitates my using analog gear  
>for delays on auxes. The PCM 41's look pretty affordable....the 442's look  
>pretty ridiculously expensive. There are \*lots\* of Ensoniq DP4's on EBay  
>these days. This looks like it might be something very useful in my  
>particular situation.

>  
>Last night, after mixing one song, it too me about 30 minutes to catalog the  
>settings I was using on all of the my analog gear I had patched in to the  
>mix once I got it right.....but it sure did do a nice job of things.

>  
>If I could usePSP, or other native plugins on the Paris auxes, I'd do it in  
>a heartbeat. Do you think this might be possible using Wormhole from a  
>separate computer? I've got my old Cubase DAW mobo/CPU and 2G RAM sitting  
>around here

>  
>I know there would be a little latency, but on an ux effect, I'm  
>wondering.....

>  
>What do you think?

>  
>Deej

>  
>"gene lennon" <[glennon@NOSPmyrealbox.com](mailto:glennon@NOSPmyrealbox.com)> wrote in message  
>news:43c7ca76\$1@linux...

>>  
>> "DJ" <[animix\\_spam-this-ahole\\_@animas.net](mailto:animix_spam-this-ahole_@animas.net)> wrote:  
>> >I've been experimenting with using mono delays on the auxes to soundstage  
>> >multiple tracks in a mix. I'm really liking what's coming to pass here.  
>> The  
>> >Paris delays work very nicely for this, but if I also am adding a reverb  
>> to  
>> >the aux, I run out of DSP DPQ (thought the lnon-liner verbs do sound  
>> >great

>> >with the mono delays for this purpose. Anyway, I can set up my old sony  
>> >MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>> >about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>> >good price. I also see the Lexi 42's at a ridiculous price. What's the  
>> >difference in these two boxes and what other good delay boxes are out  
>there.  
>> >I'm a newbie at this stuff.  
>> >  
>> >thanky,  
>> >  
>> >Deej  
>> >  
>> 42 is a little smoother sound with more high-end and some additional  
>programming  
>> flexibility. I like both units. The PSP plugs do get fairly close.  
>>  
>> Lately I have been putting ColorTone Pro in the feedback loop of the built  
>> in echo plug in DP (Any clean echo plug will do). Using "Spaceytape" , an  
>> impulse from the Roland, you can get a dead-on emulation of tape-based  
>echo.  
>> With a "41" impulse, it gets very close to the 41.  
>> g  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [Chris Wargo](#) on Fri, 13 Jan 2006 16:34:55 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Thad, what are the characteristics that make or break a delay for you?

-Chris

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

>  
>Get the PSP Audio delays. If you're as into dub as I am you become a serious  
>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs, various  
>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only ones  
>to survive are the Moog pedal (for live playing with my guitar) and the  
>PSPs.

>I own the 42 and 84 and wish, oh wish and wish and wish and wish that I  
>could

>get one into my live guitar rig without using a laptop.

>

>TCB

>

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

>>I've been experimenting with using mono delays on the auxes to soundstage

>>multiple tracks in a mix. I'm really liking what's coming to pass here.  
>The  
>>Paris delays work very nicely for this, but if I also am adding a reverb  
>to  
>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great  
>>with the mono delays for this purpose. Anyway, I can set up my old sony  
>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>difference in these two boxes and what other good delay boxes are out there.  
>>I'm a newbie at this stuff.  
>>  
>>thanky,  
>>  
>>Deej  
>>  
>>  
>

---

---

Subject: Re: Delays-what do you guys use?  
Posted by [gene lennon](#) on Fri, 13 Jan 2006 16:42:46 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

This is a multi-part message in MIME format.

---=\_linux43c7ca76  
Content-Type: text/plain  
Content-Transfer-Encoding: 7bit

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>I've been experimenting with using mono delays on the auxes to soundstage  
>multiple tracks in a mix. I'm really liking what's coming to pass here.  
>The  
>Paris delays work very nicely for this, but if I also am adding a reverb  
>to  
>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great  
>with the mono delays for this purpose. Anyway, I can set up my old sony  
>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>difference in these two boxes and what other good delay boxes are out there.  
>I'm a newbie at this stuff.  
>  
>thanky,  
>  
>Deej

>

42 is a little smoother sound with more high-end and some additional programming flexibility. I like both units. The PSP plugs do get fairly close.

Lately I have been putting ColorTone Pro in the feedback loop of the built

impulse from the Roland, you can get a dead-on emulation of tape-based echo. With a "41" impulse, it gets very close to the 41.

g

---=\_linux43c7ca76

Content-Type: image/jpeg; name="Lexicon\_PCM41DigitalDelay\_s.jpg"

Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="Lexicon\_PCM41DigitalDelay\_s.jpg"

/9j/4AAQSkZJRgABAQAAZABkAAD/7AARRHVja3kAAQAEAAAACgAA/+4ADkFk  
b2JlAGTAAAAAAf/bAIQAFBAQGRIZJxcXJzImHyYyLiYmJiYuPjU1NTU1PkRB  
QUFBQUFER  
NiYgJjZENisrNkREREI1QkRERERERERERERERERERERERERERERERERERE  
RERERERERERE/8AAEQgANAFeAwEiAAIRAQMRAf/EARsAAAMBAQEBAQEBAQEA  
AAAAAAEAAgMEBQYHCAkKCwEBAQEBAQEBAQEBAQEAAAAAAAAECAwQFBgcICQoL  
EAACAgEDAgMEBwYDAwYCATUBAAIRAYESMQRBUSITYXEygZGxQqEF0cEU8FIj  
cjNi4YLxQzSSorIV0IMkc8JjBoOT4vKjRFRkJTVFFiZ0NIVIs4TD03Xj80aU  
pIW0lcTU5PSltcXV5fVWZnaGlqa2xtbm9hEAAglABQEGBgEDAQMFAwYvAAER  
AiEDMUESUWFxgZEiEzLwobEEwdHh8UJSI2JyFJlZgkMkorl0U0Rjc8LSg5Oj  
VOLyBRUIBhYmNWRFTZ0ZbOEw9N14/NGIKSFtJXE1OT0pbXF1eX1VmZ2hv/a  
AAwDAQACEQMRAD8A+U0WgmktMsjRNBrrky7DUog6DI0xY4nWY08GYwrU1boC  
fMSaenj/hX08f8AAUCZ8WhOR7sJJO3COYtCOA2TpXHOrCJkN0gRH+Kr18G  
vOBre18kJOeunJ4+tH8jsL+l6YQ3fGCB4rkdDaCPGqrX3qSyc9dPV9/Cj9af  
TxVdx8a1egYQaMqrwDBhGJBFEe5SSTERxGtaJ5THHjnoDr4UXaHTE/DKNEcz  
NfQ5ba9/uUiklwROoN/Sp6cDuPvUyIqJZAHCTCvvhkT8q1QI9GPY2R2or6Ps+  
tvbeu46tQjcgJSMR3IRNKS4mZxAGr4QcYjzo6C6oi/psNSmT209xUgxGOJJK  
Q4jW75pJCMrjQs6ukfNUSNca4rk968GpQjCUox5BMfh7fehJiMQq6ukjFdV  
Em+KF8O4lGMZxErJAqo9wUCcdeE0Qfr5QlmEsez4okeNhr04bYzGolf3O0yJ  
R3SII/hMit9FucpxA2w4J3ka6S+nVFIme2N1Vqli6pvfGuKI7Lc5TJJNVaJi  
bYxigTvx7x3G4gh09XpQf7P0yP5oESNmWMfMBU4iXcd/dJ48IXpYHgSxqS4n  
Z6vSn/cj6Zfmk5el/wC5F+8vn/P70X7VHaJPUMungdcPOolkaLEs/SA/2K/1  
PnX2s+zVatR2IO8dR0v/AHH3s5s/TTHkwiB8YyLxUVpQAzony8MpodzTXI4t  
1IJVvZ7kbUJJTao1QCMcaBIMRvxdB04IsTBHsTGEMuOO/wAOzrj6eUlJZCZj  
l0DtJs+ymmTA9Lem/T3OkeljHTdTvHFmEfS9OdCWv8s7t3hdPZhlx4cN7Yn  
LHJKWSWL1ZXGVCiHZysSPA879lh/EHXB0Hrz9PD5pkEiNgce97lZjKUo7cRx  
iMpQl6ABltGh+fd06vbvjy5ccldPCOMQ0yR80t0QTXt1U1e5pqNTlzfhwXp4G  
eeBhEERsyHJ9zGD0z1EjjwAzIRO0EXXzfQxYMkOqw4OpxYDHKTHyC9ByOdC+  
tk6LoMUTPNixQj4kV9FaokHsvVdHlw7T1AOPdpDijXuNM4OgydTYwROQxq6r  
S/eX6LDg/Dep/sQxyrXbKJEtYXX/q7ox5jhxwAu5axr525Kkj50/hfVQO04  
pj6K+tynCUSYTJEoaEHs/R4R+G5ZCGMQMz2O+N+7xdD+HdHqTghfttuPQsl+  
XMB/E3Dp5ZTsxjfKr2jwfp5fhvRA0MEFj+G9HHZDBEEeF/mpfQQj5rJ0GXFH  
flxmEboGTmcQ4sP1X7B0uTyywxl51J/Nz/6s6L/ulff+aXaGkfO4+hzZhuxQ  
M42RcR3CZ9Bnx0Z45R3S2i48yfa6n8JxGBPTXhmBflmYwl7CDxb42HF68enx

4rhORyb5SILQ35TrpxpTQkRLpcul7ckdhOoE4kM+kfEfQ/SD8l6SJqcJZJDm  
WXJLd9af+quiP+5H/LI/2nWBk+b9OXiPoX0z/FH6C/RS/DMMKPT4oRN7cm6c  
/wC2fiA15dB0OP8AsmEf2UCJxx3z3Cd99eHOBpVPmvSNWZCh72PTvQShfhq/  
Tx6bNsjLbj/afLGfnnt2CV1H2/q0OggCcW0fsIWl75bvU3fUi8T5j0ZE1cNP  
YUej23R+h+kPS5qGYxgerjcRL1J7dl/XX79k/wDV2KzhEB+ySG6Y3y3+pf1l  
cT5v0QftDT/CWPRB+0L/AKS/Tjo8wj6u2l6miMcVZJbPTvS/bTZ6LWwoEQen  
yb5ZvObMz4OS8UfLw6PJlv0wZ7fi2wJX9iyWI7Zbjql+mbI8QPB+lJ+E9Pi0  
hGeMmvgyyHD52Tp5dH1cRknLNAXnUpyJkBXEq154dEwPP/6u6gAjZk2yqwMR  
1pnF08gTjgN0jzD0t0hXd9X8M6HJ1OKPU9TlykE+TGMp0o/aP1B7x+G9HgJz  
0cZF/wAz1JDkuRgfOz6bLAbpw2DxlgAZjiyTJjjG8jnZht+iHQdD1AO28gB3  
EerP6atvD+GdLhO7HAwJFGQySHI9uroNVk8GHSdRGzLBOQ8PRcc2EEj1cRhK  
hVxML9vftplfsMjxs5POSf8AeS+69CjJ+GdLkleTGZHjWcjX3oQj5vH0W8CW  
PBOcdaMYyIj97jPp4GqFVz/m/U+i0PSViMhjo2ICczRPu4tB/CuhqxBHlqc  
vu1pmMkwPI5YIVW2Hv1+hyn0m+RIHbEHsLp+gw/hEJdRm6USNQjGUJcnX2d9  
NHY/+W6df5kr/oHH09neBUj5gdIQPiC/s0vEPtfiX4UejgJ7zLdLbrER7PmD  
1J7LiQANoO0+f2+9yIOf9IP2pxHvKD05BA3DXu9GbpRmAJsDjhznjh5cetaj  
7nRDDD/bj7n14fjWfDCGLp4RGOERCpamXjrpWr42LIMEoJlda8O2PNHKDt7e  
LkicaH1QHU9lIerOjGEspjAeTyHSN3fmt8aET6fRkiZlWX+18d7/ALPa3hgQ  
IGW8g6Q2a6jwe/GRkw4dQZYjk3YzkGOREjY2lIRaW9SYTlv2/wAzSOaFZT7O  
AOx8XTqsssOXpMhpmO3BCQyRsndjHwsxwmMzMRiB5rvPGR14Gv1tdbgk3RB  
xS9UYSSM0fJLHHAQ6qkkYbZj0WeOXrOnnCMlBzwifTBF343b72bo8fV9TI1  
IMseHZHHA8eYXI/k/O/h/STwdRiyTijEYtJKR9WOgHi/US6nppSM49RjEuLj  
ljx7R3cxibq+p5fV9Mehy4svSxMZTNCBO4x1/Udn0PxLEM+XF08hI4T6mWYj  
zlxqh2WH7J63r5eohkyDSEpZIVAf4YjQH2u0s/TyFHNj01j/ADRz48tgh5v4  
n+HdPiwSz4l+ntIJ1Ov11IPqY8xGCGfP5SMcZ5SR7PrLy5D02cg5+phkgNfT  
M4RjfidtGve106vJ0/V4p4jnhUx8W4aeBrwSRWa9P1uLrb9EncNTGQ2n3sS/  
EulhkOCUjuBoy2naD4W8X4dgwdFk9fJ1OKWStsQJilF9/Mbccn4d08skpftW  
lYpHcRvjuF61e6mwST2M/U4+ko5buV7QBd01jyQywGTGbiT4fd73z+vGDq5Q  
IDPhjKAMalkibj8j2d+lI03TYxjHUyP5Sj3yO+l1918MaBH4jE5fQ6a6jly7Z  
n+kWB7y59V+FdKMOQ4gYGAim+cm9PtX49k/iHW9NCBxzlyS8s8cccju3D7Vj  
4dvL48/xXqJkHORKiPjEbdMeBl+kKJNjy6Lpc8pdJizdQaPpiU5Hw7E+8N4  
Ouw9UduLSQF0Y7bDier6TrccsYyxEZDbUjtlGvZKjo8n4f0+PBm9bJnwyMQY  
xEMg79zf1MgzJ6oeH8U6rJ0oxelpvIKMhEAK0NOeHrGbF/3kP/NkfzcOqx4O  
q2b8oicZMomGSAOune2ziU4+i63qp9VDp+o3ASGTdGYj2jpRi+0cYAvV8/F0  
/TwzRz+sDKIMQDPGI0RXEQHqObGR/ch/yx+bHqaPK638Q6nF1E8GKO4DZQFR  
rTXWXten8N6rJ1OOcsvgRntqqrT2Oh6bEc0uohIEZSABqUCDQrvael6bD0sZ  
RhkBEyJHdkjzTZQOkRUxO4GIGYjd/Fd9vZ4r61f7yH/mwMH0zMZCYHIAy7t4  
uj82QxJrj+IB+W6fBHRpzydSTdyoXQ3/AOL2Dh+IOWEBulOEQOSZh+b6zqoy  
6mWbpdISFTvjlf4tp4ZZPY3kuqt60d34UPR6iWKFjHPEckhzRB0KPxSRn1Qw  
kkREdw+j9U/hPX4RE48pjyK/ETQyDt7q8Hu6rp8HVRiZZlXnH4ZxyRv3HXW  
Psak4iTfOnOY9PQ82OM9JPHkx2Dujp/V28dR2ev8fyx4AI6xIop+2uPpLtg  
6fFGfq5M0Z5LsEyilgnvtB5ds3oZoSx5pQIE8xOQa17b7JVhayTMtR2TqkeP  
+yREfNZF7d3cvp4Ooy/sQznXKMcil9hIv6NXlxdP0vlhPqvUxixGBy4xz4kG  
y+kMsl6ieOhppONADtyq1a1NZuZRpcVifOdHi9aG8gkmye2g7vqfhe7+dh+x  
EwMffK7DX/V+CBkOnzCEJ6zxxnCQ08N3wvTH0um2wgY7CZGczkj5dOTrraVW  
mW+ZR0hVxPJ/EJYv2zIMulZdiARMjCvLrqHlzHAIkQwiE+0xkkdO+hZ6zqRm  
6meeGsSRXtAFOM8onoBom7co2MquV7Lty/2hETjMxjnMQjl/Eb8r7sev3+TH  
1kNxl2S9Kil+HFPIY/xPP02MQwmMYxs/ACSb51d5finVYil7sctwE/LAd/oa



zktMTPqOtn1VCcgd7aAHLwS+OPzenqfxTJKPp5SBEHcdsa+p5JyFxl2on5U  
6Juc/TX6fm27f8TpCtfT213pVYcSRd/Zt0G+vsqqRWHzf4Gde+xVRkrzf4Ea  
19j71VqNI0hd/Y+9uV/4FVEIN/4PvfV6f/rb0h6Pp+lsjt3bPh9t6/SqsNI5  
PxH9o9YftXp+ptjWy62608ff7Kq0xuH/AJKfdXP3qqKelk/602y9T1NtHd4V  
34+983X2duFVjNI9bP8A9bbZeturad/9v4e/Hb+l8gezZ7FVyzaHzf4Gta+w  
quw9gw3epCtm7fGt1Vd6X7PF9iX7fuFfsvq+euLr7Xs/qVXFtjqtNjxZVuO/  
Zdm/h5+pR6f+D7IV1scbakn0/wDAg+l/gVWmTXBdy9D07267qrbf5tZfV9SX  
q16m47/f3VWlr0K6P9o9Yfs23fRvdW2u/wAWnueT+X32KrS7B/lf4Vlsry7L  
0+tVRk9rq/W/Z57v2LZtP9rdu2/4Oz4/k7bVVFZP8utdtNR2XptVUQ3jVear  
ZFd1VB7ia7uePb9IVRtaFn0L/m+nf/IT1K/5n66Octu8fDtr/TX5KqMH/9k=

---=\_linux43c7ca76--

---

---

Subject: Re: Delays-what do you guys use?  
Posted by [pauln\[2\]](#) on Fri, 13 Jan 2006 16:47:16 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Although they are no longer in production, I've been really happy with the Line6 Echo pro rack unit. Should be able to find a used one on ebay. Many different delays.

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>I've been experimenting with using mono delays on the auxes to soundstage  
>multiple tracks in a mix. I'm really liking what's coming to pass here.  
The  
>Paris delays work very nicely for this, but if I also am adding a reverb  
to  
>the aux, I run out of DSP DPQ (thought the lnon-liner verbs do sound great  
>with the mono delays for this purpose. Anyway, I can set up my old sony  
>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>difference in these two boxes and what other good delay boxes are out there.  
>I'm a newbie at this stuff.  
>  
>thanky,  
>  
>Deej  
>  
>

---

---

Subject: Re: Delays-what do you guys use?  
Posted by [John Macy](#) on Fri, 13 Jan 2006 17:06:15 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I love the PSP's, too. I also have a TC D2 in my standard mix setup on an external aux. Also usually a Paris delay on an aux.

"Chris Wargo" <na@na.na> wrote:

>

>Thad, what are the characteristics that make or break a delay for you?

>

>-Chris

>

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

>>

>>Get the PSP Audio delays. If you're as into dub as I am you become a serious  
>>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs, various  
>>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only ones  
>>to survive are the Moog pedal (for live playing with my guitar) and the  
>PSPs.

>>I own the 42 and 84 and wish, oh wish and wish and wish and wish that I  
>could

>>get one into my live guitar rig without using a laptop.

>>

>>TCB

>>

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

>>>I've been experimenting with using mono delays on the auxes to soundstage  
>>>multiple tracks in a mix. I'm really liking what's coming to pass here.

>>The

>>>Paris delays work very nicely for this, but if I also am adding a reverb  
>>to

>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
great

>>>with the mono delays for this purpose. Anyway, I can set up my old sony  
>>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>>difference in these two boxes and what other good delay boxes are out  
there.

>>>I'm a newbie at this stuff.

>>>

>>>thanky,

>>>

>>>Deej

>>>

>>>

>>

>

Subject: Re: Delays-what do you guys use?  
Posted by [TCB](#) on Fri, 13 Jan 2006 17:09:23 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

#1 is sonics for sure. I'll tolerate a lot of hassle for good sonics. Every now and then I still hook up an impedance changer and run a track through my Moog delay which is grittier than a lot of well maintained tape delays. #2 would be the rough category of "usability" which for analog gear is mostly about how easy it is to patch things in and so forth. That's only because I'm lazy and will not use gear that's difficult to deal with most of the time, above-mentioned Moog situations notwithstanding. However, a Space Echo is so noisy and so picky that it gets frustrating after a while.

Mind you, when I pick a delay I want it to have a sound. When I hear a ducked stereo delay with one side at sixteenths and one at quarters I scream, "Ack, barf, \*&#\* @(\*! it sounds like a \*&#\* @#( Larry Carlton record from 1986! Turn that #\* & (@\*( &ing thing off now before I throw something." To me a great delay is one that adds to the sound above and beyond just being repeats. Check out a Scientist Wins the World Cup if you want to hear more of what I'm talking about.

What makes the PSP 84 (the primary one I use) so amazing is that it kills on every category. The delay itself sound "clean but analog" when vanilla, like maybe an Akai rackmount unit that's clean and well maintained. Delay time will sync to the host if you want and can be set to pretty odd meters if you want, so it's not just straight eights and such. Then, it has a switchable filter (hp, bp, lp) that can, oh the simple genius of it, be applied to the whold signal path, the effected signal path, or the feedback loop. Then, be still my already quickly beating heart, it has a mod matrix that can take modulation from a mix of the (mutli-shape) LFO \*and\* and envelop follower? You're kidding, right? I mean, if the Russians would have had this delay in 1950 we'd be choking down cheap vodka and calling each other "comrade" today, right? But I'm not even done. There's a drive knob to make things dirtier if you want and a usable if unspectacular reverb. Finally, and this should have appeared earlier, it \*acts\* like an analog delay. Turn up the feedback really high and it builds up noise in the feedback loop. Set a high pass filter with LFO mod in it and the filter resonance builds up in the loop as well. change the filter to LP in real time and you have what amounts to a synth sound created by a mod matrix, noise generator, and a filter. All of this and it can also be a very nice simple great sounding host synced delay? Damned impressive if you ask me.

That answer the question? The Moog is amazing in a guitar rig as well.

TCB

"Chris Wargo" <na@na.na> wrote:

>

>Thad, what are the characteristics that make or break a delay for you?

>  
>-Chris  
>  
>"TCB" <nobody@ishere.com> wrote:  
>>  
>>Get the PSP Audio delays. If you're as into dub as I am you become a serious  
>>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs, various  
>>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only ones  
>>to survive are the Moog pedal (for live playing with my guitar) and the  
>PSPs.  
>>I own the 42 and 84 and wish, oh wish and wish and wish and wish that I  
>could  
>>get one into my live guitar rig without using a laptop.  
>>  
>>TCB  
>>  
>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>I've been experimenting with using mono delays on the auxes to soundstage  
>>>multiple tracks in a mix. I'm really liking what's coming to pass here.  
>>The  
>>>Paris delays work very nicely for this, but if I also am adding a reverb  
>>to  
>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
>>great  
>>>with the mono delays for this purpose. Anyway, I can set up my old sony  
>>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>>difference in these two boxes and what other good delay boxes are out  
>>there.  
>>>I'm a newbie at this stuff.  
>>>  
>>>thanky,  
>>>  
>>>Deej  
>>>  
>>>  
>>  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [gene lennon](#) on Fri, 13 Jan 2006 17:15:52 GMT  
[View Forum Message](#) <> [Reply to Message](#)

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>Due to my rather insane routing matrix, when I'm mixing, all panning (tracks  
>and aux FX) are being done in Paris. This necessitates my using analog gear

>for delays on auxes. The PCM 41's look pretty affordable....the 442's look  
>pretty ridiculously expensive. There are \*lots\* of Ensoniq DP4's on EBay  
>these days. This looks like it might be something very useful in my  
>particular situation.  
>  
>Last night, after mixing one song, it took me about 30 minutes to catalog  
the  
>settings I was using on all of the my analog gear I had patched in to the  
>mix once I got it right.....but it sure did do a nice job of things.  
>  
>If I could usePSP, or other native plugins on the Paris auxes, I'd do it  
in  
>a heartbeat. Do you think this might be possible using Wormhole from a  
>separate computer? I've got my old Cubase DAW mobo/CPU and 2G RAM sitting  
>around here  
>  
>I know there would be a little latency, but on an aux effect, I'm  
>wondering.....  
>  
>What do you think?  
>  
>Deej  
>  
I did it all the time in my previous setup, but I used ADAT optical as my  
interface. It adds very little additional latency or CPU strain, unlike WormHole.

You can try WormHole for free.

G

PS Can you take a sysex dump of some of your hardware effects? This saves

---

Subject: Re: Delays-what do you guys use?  
Posted by [TCB](#) on Fri, 13 Jan 2006 17:16:53 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I've had both the pedal version and the rack mount. I wound up switching to  
the Moog for live and the native for recording.

Another hardware unit to look at, Deej, though everyone will look at you  
funny and people around here might sniff, is the Electrix MoFX. Easy to work  
with as tap tempo delays and two in mono might be cool because you'd never  
tap them quite exactly the same tempo.

TCB

"Paul" <pn@nospam.com> wrote:

>

>Although they are no longer in production, I've been really happy with the  
>Line6 Echo pro rack unit. Should be able to find a used one on ebay. Many  
>different delays.

>

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

>>I've been experimenting with using mono delays on the auxes to soundstage  
>>multiple tracks in a mix. I'm really liking what's coming to pass here.

>The

>>Paris delays work very nicely for this, but if I also am adding a reverb

>to

>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great  
>>with the mono delays for this purpose. Anyway, I can set up my old sony  
>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>difference in these two boxes and what other good delay boxes are out there.  
>>I'm a newbie at this stuff.

>>

>>thanky,

>>

>>Deej

>>

>>

>

---

Subject: Re: Delays-what do you guys use?

Posted by [Chris Wargo](#) on Fri, 13 Jan 2006 17:28:46 GMT

[View Forum Message](#) <> [Reply to Message](#)

Thad, I don't quite understand what you mean here:

"Then, be still my already quickly beating heart, it has a mod matrix that can take modulation from a mix of the (mutli-shape) LFO \*and\* and envelop follower?"

Could you explain more? Mind, you, I am a very vanilla guy when it comes to delays. That why I was asking. I generally use any old host-app delay for clean stuff, and my rack mount DOD R-880 analog for dirtier, darker, vibier stuff. I too used to own a vintage tube echoplex, but couldn't justify the clunkiness and hassle for what I was getting.

-Chris

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

>

>#1 is sonics for sure. I'll tolerate a lot of hassle for good sonics. Every  
>now and then I still hook up an impedance changer and run a track through  
>my Moog delay which is grittier than a lot of well maintained tape delays.  
>#2 would be the rough category of "usability" which for analog gear is mostly  
>about how easy it is to patch things in and so forth. That's only because  
>I'm lazy and will not use gear that's difficult to deal with most of the  
>time, above-mentioned Moog situations notwithstanding. However, a Space  
Echo

>is so noisy and so picky that it gets frustrating after a while.

>

>Mind you, when I pick a delay I want it to have a sound. When I hear a ducked  
>stereo delay with one side at sixteenths and one at quarters I scream, "Ack,  
>barf, \*&#\*@(?! it sounds like a \*&#\*@#( Larry Carlton record from 1986!

Turn

>that #\*&#\*@( \*&#\*@(ing thing off now before I throw something." To me a great  
delay

>is one that adds to the sound above and beyond just being repeats. Check  
>out a Scientist Wins the World Cup if you want to hear more of what I'm  
talking  
>about.

>

>What makes the PSP 84 (the primary one I use) so amazing is that it kills  
>on every category. The delay itself sound "clean but analog" when vanilla,  
>like maybe an Akai rackmount unit that's clean and well maintained. Delay  
>time will sync to the host if you want and can be set to pretty odd meters  
>if you want, so it's not just straight eights and such. Then, it has a switchable  
>filter (hp, bp, lp) that can, oh the simple genius of it, be applied to  
the

>whold signal path, the effected signal path, or the feedback loop. Then,  
>be still my already quickly beating heart, it has a mod matrix that can  
take

>modulation from a mix of the (mutli-shape) LFO \*and\* and envelop follower?

>You're kidding, right? I mean, if the Russians would have had this delay  
>in 1950 we'd be choking down cheap vodka and calling each other "comrade"  
>today, right? But I'm not even done. There's a drive knob to make things  
>dirtier if you want and a usable if unspectacular reverb. Finally, and this  
>should have appeared earlier, it \*acts\* like an analog delay. Turn up the  
>feedback really high and it builds up noise in the feedback loop. Set a  
high

>pass filter with LFO mod in it and the filter resonance builds up in the  
>loop as well. change the filter to LP in real time and you have what amounts  
>to a synth sound created by a mod matrix, noise generator, and a filter.  
>All of this and it can also be a very nice simple great sounding host synced  
>delay? Damned impressive if you ask me.

>

>That answer the question? The Moog is amazing in a guitar rig as well.





Subject: Re: Delays-what do you guys use?

Posted by [Doug Wellington](#) on Fri, 13 Jan 2006 17:30:49 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

I have three units that I've been playing with lately for delays. I have a Line-6 Echo Pro in the rack that I use all the time, especially for the analog synth. I use an expression pedal plugged into it so that I can manipulate the echos in real time. I have a Kurzweil KSP-8 that is a great all-around effects unit - with the ADAT module, I can use that for eight channels. The delays are pretty clean, but you can add a lot of other effects to the signal chains with this unit to change things around. And I also have an Eventide 4000 that is just plain sick! Wish I could afford an Orville or an H8000A to get the surround looping/delays...

--

-Doug

<http://www.dougwellington.com>

<http://www.parisfaqs.com>

---

---

Subject: Re: Delays-what do you guys use?

Posted by [Gary Flanigan](#) on Fri, 13 Jan 2006 17:41:58 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

I have two very different delays in my guitar rack. One is an old Ibanez AD202. This 70's device uses bucket brigade technology and works as both a delay and (unintentionally) a low pass filter. Great for Keith Richards typs stuff.

The other is a Symmetrix 606, which is a very flexible, clean and transparent piece. Love it.

---

---

Subject: Re: Delays-what do you guys use?

Posted by [EK Sound](#) on Fri, 13 Jan 2006 18:43:39 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

Nothing better than a Lex Prime Time for fattening vocals... A studio I worked at years ago had a few... awesome, but noisy. Wish I had some here!

David.

DJ wrote:

> I've been experimenting with using mono delays on the auxes to soundstage  
> multiple tracks in a mix. I'm really liking what's coming to pass here. The  
> Paris delays work very nicely for this, but if I also am adding a reverb to

> the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great  
> with the mono delays for this purpose. Anyway, I can set up my old sony  
> MU-R201 to function as a pair of independent mono delays.and I'm thinking  
> about getting another analog delay. I see the Lexicon 41's FS at a pretty  
> good price. I also see the Lexi 42's at a ridiculous price. What's the  
> difference in these two boxes and what other good delay boxes are out there.  
> I'm a newbie at this stuff.  
>  
> thanky,  
>  
> Deej  
>  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [Tony Benson](#) on Fri, 13 Jan 2006 19:10:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I know some guys who really like the old Roland SDE-1000/3000 delays. They're pretty popular though and might be hard to find. ? If it's just simple delay stuff, I would think almost any old Alesis, DigiTech, Yamaha, etc. multi-effects unit would work. I haven't used a hardware delay for years. I used to have an MXR analog pedal delay that I loved on guitar (circa 1981). Sold it in the mid 90's when people were paying stupid prices for "vintage" guitar pedals. I think I tripled my investment on that and some original Electro Harmonix stuff.

Tony

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message  
news:43c7c55f\$1@linux...

> I've been experimenting with using mono delays on the auxes to soundstage  
> multiple tracks in a mix. I'm really liking what's coming to pass here.  
> The  
> Paris delays work very nicely for this, but if I also am adding a reverb  
> to  
> the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
> great  
> with the mono delays for this purpose. Anyway, I can set up my old sony  
> MU-R201 to function as a pair of independent mono delays.and I'm thinking  
> about getting another analog delay. I see the Lexicon 41's FS at a pretty  
> good price. I also see the Lexi 42's at a ridiculous price. What's the  
> difference in these two boxes and what other good delay boxes are out  
> there.  
> I'm a newbie at this stuff.

>  
> thanky,  
>  
> Deej  
>  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [John Macy](#) on Fri, 13 Jan 2006 21:19:23 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I have a MoFX, too, and use it a lot--I love the momentary buttons for screwing things up :)

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

>  
>I've had both the pedal version and the rack mount. I wound up switching to  
>the Moog for live and the native for recording.  
>  
>Another hardware unit to look at, Deej, though everyone will look at you  
>funny and people around here might sniff, is the Electrix MoFX. Easy to work  
>with as tap tempo delays and two in mono might be cool because you'd never  
>tap them quite exactly the same tempo.

>  
>TCB

>  
>"Paul" <pn@nospam.com> wrote:

>>  
>>Although they are no longer in production, I've been really happy with the  
>>Line6 Echo pro rack unit. Should be able to find a used one on ebay. Many  
>>different delays.

>>  
>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>I've been experimenting with using mono delays on the auxes to soundstage  
>>>multiple tracks in a mix. I'm really liking what's coming to pass here.  
>>The  
>>>Paris delays work very nicely for this, but if I also am adding a reverb  
>>to  
>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound great  
>>>with the mono delays for this purpose. Anyway, I can set up my old sony  
>>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>>about getting another analog delay. I see the Lexicon 41's FS at a pretty

>>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>>difference in these two boxes and what other good delay boxes are out  
there.  
>>>I'm a newbie at this stuff.  
>>>  
>>>thanky,  
>>>  
>>>Deej  
>>>  
>>>  
>>  
>

---

---

Subject: Re: Delays-what do you guys use?  
Posted by [Jorsi](#) on Fri, 13 Jan 2006 22:15:37 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

I really like TC 2290

Jorsi

"DJ" <animix\_spam-this-ahole\_@animas.net> skrev i en meddelelse  
news:43c7c55f\$1@linux...  
> I've been experimenting with using mono delays on the auxes to soundstage  
> multiple tracks in a mix. I'm really liking what's coming to pass here.  
> The  
> Paris delays work very nicely for this, but if I also am adding a reverb  
> to  
> the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
> great  
> with the mono delays for this purpose. Anyway, I can set up my old sony  
> MU-R201 to function as a pair of independent mono delays.and I'm thinking  
> about getting another analog delay. I see the Lexicon 41's FS at a pretty  
> good price. I also see the Lexi 42's at a ridiculous price. What's the  
> difference in these two boxes and what other good delay boxes are out  
> there.  
> I'm a newbie at this stuff.  
>  
> thanky,  
>  
> Deej  
>  
>

---

---

Subject: Re: Delays-what do you guys use?

Posted by [Deej \[1\]](#) on Fri, 13 Jan 2006 22:52:45 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

I just remembered that I have 3 x Alesis Wedge units sitting here that I use in the FX loops of my HRM 16 headphone remote mixer boxes. These things have absolutely beautiful reverbs, chorus and delays. I may just check these out as well.....errrr.....since the4y're free.....so to speak.

;o)

"John Macy" <spamlessjohn@johnmacy.com> wrote in message news:43c80b4b\$1@linux...

>

> I have a MoFX, too, and use it a lot--I love the momentary buttons for screwing

> things up :)

>

>

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

> >

> >I've had both the pedal version and the rack mount. I wound up switching

> to

> >the Moog for live and the native for recording.

> >

> >Another hardware unit to look at, Deej, though everyone will look at you

> >funny and people around here might sniff, is the Electrix MoFX. Easy to

> work

> >with as tap tempo delays and two in mono might be cool because you'd never

> >tap them quite exactly the same tempo.

> >

> >TCB

> >

> >"Paul" <pn@nospam.com> wrote:

> >>

> >>Although they are no longer in production, I've been really happy with

> the

> >>Line6 Echo pro rack unit. Should be able to find a used one on ebay.

Many

> >>different delays.

> >>

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

> >>>I've been experimenting with using mono delays on the auxes to soundstage

> >>>multiple tracks in a mix. I'm really liking what's coming to pass here.

> >>>The

> >>>Paris delays work very nicely for this, but if I also am adding a reverb

> >>to  
> >>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
> great  
> >>>with the mono delays for this purpose. Anyway, I can set up my old sony  
> >>>MU-R201 to function as a pair of independent mono delays.and I'm  
thinking  
> >>>about getting another analog delay. I see the Lexicon 41's FS at a  
pretty  
> >>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
> >>>difference in these two boxes and what other good delay boxes are out  
> there.  
> >>>I'm a newbie at this stuff.  
> >>>  
> >>>thanky,  
> >>>  
> >>>Deej  
> >>>  
> >>>  
> >>  
> >  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [Aaron Allen](#) on Sat, 14 Jan 2006 02:31:38 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

This is a 'very' cool unit. The noise specs kinda killed me though it's possible there was something wrong with the unit I played around a bit on.  
AA

"TCB" <nobody@ishere.com> wrote in message news:43c7d275\$1@linux...  
>  
> I've had both the pedal version and the rack mount. I wound up switching  
> to  
> the Moog for live and the native for recording.  
>  
> Another hardware unit to look at, Deej, though everyone will look at you  
> funny and people around here might sniff, is the Electrix MoFX. Easy to  
> work  
> with as tap tempo delays and two in mono might be cool because you'd never  
> tap them quite exactly the same tempo.  
>  
> TCB  
>  
> "Paul" <pn@nospam.com> wrote:  
>>

>>Although they are no longer in production, I've been really happy with the  
>>Line6 Echo pro rack unit. Should be able to find a used one on ebay. Many  
>>different delays.  
>>  
>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>I've been experimenting with using mono delays on the auxes to soundstage  
>>>multiple tracks in a mix. I'm really liking what's coming to pass here.  
>>The  
>>>Paris delays work very nicely for this, but if I also am adding a reverb  
>>to  
>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
>>>great  
>>>with the mono delays for this purpose. Anyway, I can set up my old sony  
>>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>>difference in these two boxes and what other good delay boxes are out  
>>>there.  
>>>I'm a newbie at this stuff.  
>>>  
>>>thanky,  
>>>  
>>>Deej  
>>>  
>>>  
>>  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [LaMont](#) on Sat, 14 Jan 2006 21:36:16 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

The Time works 2290 is my favorite, followed by Waves Super Tap,Paris's Long  
Delay and Tap Delay are very cool as well..  
LaMont

"Jorsi" <studios@greenet.gl> wrote:  
>I really like TC 2290  
>  
>Jorsi  
>  
>"DJ" <animix\_spam-this-ahole\_@animas.net> skrev i en meddelelse  
>news:43c7c55f\$1@linux...  
>> I've been experimenting with using mono delays on the auxes to soundstage  
>> multiple tracks in a mix. I'm really liking what's coming to pass here.

>> The  
>> Paris delays work very nicely for this, but if I also am adding a reverb  
  
>> to  
>> the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
  
>> great  
>> with the mono delays for this purpose. Anyway, I can set up my old sony  
>> MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>> about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>> good price. I also see the Lexi 42's at a ridiculous price. What's the  
>> difference in these two boxes and what other good delay boxes are out  
  
>> there.  
>> I'm a newbie at this stuff.  
>>  
>> thanky,  
>>  
>> Deej  
>>  
>>  
>  
>

---

---

Subject: Re: Delays-what do you guys use?  
Posted by [TCB](#) on Sat, 14 Jan 2006 23:44:22 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Hey Chris,

The modulation source in the 84 can be either the multishape LFO (like), the envelope follower, or both. Envelope followers take the strength of the incoming signal and use it as a mod source. So, for example, delay feedback could be less for louder signals or filter resonance could be greater on louder signals. It's a pretty intuitive mod source once you've used it a bit.

TCB

"Chris Wargo" <na@na.na> wrote:

>  
>Thad, I don't quite understand what you mean here:  
>  
>"Then, be still my already quickly beating heart, it has a mod matrix that  
>can take modulation from a mix of the (multishape) LFO \*and\* and envelop  
>follower?"  
>



>Could you explain more? Mind, you, I am a very vanilla guy when it comes  
>to delays. That why I was asking. I generally use any old host-app delay  
>for clean stuff, and my rack mount DOD R-880 analog for dirtier, darker,  
>vibier stuff. I too used to own a vintage tube echoplex, but couldn't justify  
>the clunkiness and hassle for what I was getting.

>

>-Chris

>

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

>>

>>#1 is sonics for sure. I'll tolerate a lot of hassle for good sonics. Every  
>>now and then I still hook up an impedence changer and run a track through  
>>my Moog delay which is grittier than a lot of well maintained tape delays.  
>>#2 would be the rough category of "usability" which for analog gear is  
mostly

>>about how easy it is to patch things in and so forth. That's only because  
>>I'm lazy and will not use gear that's difficult to deal with most of the  
>>time, above-mentioned Moog situations notwithstanding. However, a Space  
>Echo

>>is so noisy and so picky that it gets frustrating after a while.

>>

>>Mind you, when I pick a delay I want it to have a sound. When I hear a  
ducked

>>stereo delay with one side at sixteenths and one at quarters I scream,  
"Ack,

>>barf, \*&#\*@(?! it sounds like a \*&#\*@( Larry Carlton record from 1986!

>Turn

>>that #\*&@\*(ing thing off now before I throw something." To me a great

>delay

>>is one that adds to the sound above and beyond just being repeats. Check

>>out a Scientist Wins the World Cup if you want to hear more of what I'm

>talking

>>about.

>>

>>What makes the PSP 84 (the primary one I use) so amazing is that it kills  
>>on every category. The delay itself sound "clean but analog" when vanilla,  
>>like maybe an Akai rackmount unit that's clean and well maintained. Delay  
>>time will sync to the host if you want and can be set to pretty odd meters  
>>if you want, so it's not just straight eights and such. Then, it has a  
switchable

>>filter (hp, bp, lp) that can, oh the simple genius of it, be applied to

>the

>>whold signal path, the effected signal path, or the feedback loop. Then,

>>be still my already quickly beating heart, it has a mod matrix that can

>take

>>modulation from a mix of the (mutli-shape) LFO \*and\* and envelop follower?

>>You're kidding, right? I mean, if the Russians would have had this delay

>>in 1950 we'd be choking down cheap vodka and calling each other "comrade"

>>today, right? But I'm not even done. There's a drive knob to make things  
>> dirtier if you want and a usable if unspectacular reverb. Finally, and  
this  
>>should have appeared earlier, it \*acts\* like an analog delay. Turn up the  
>>feedback really high and it builds up noise in the feedback loop. Set a  
>high  
>>pass filter with LFO mod in it and the filter resonance builds up in the  
>>loop as well. change the filter to LP in real time and you have what amounts  
>>to a synth sound created by a mod matrix, noise generator, and a filter.  
>>All of this and it can also be a very nice simple great sounding host synced  
>>delay? Damned impressive if you ask me.  
>>  
>>That answer the question? The Moog is amazing in a guitar rig as well.

>>  
>>TCB  
>>  
>>"Chris Wargo" <na@na.na> wrote:  
>>>  
>>>Thad, what are the characteristics that make or break a delay for you?  
>>>  
>>>-Chris  
>>>  
>>>"TCB" <nobody@ishere.com> wrote:  
>>>>  
>>>>Get the PSP Audio delays. If you're as into dub as I am you become a  
serious  
>>>>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs, various  
>>>>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only  
ones  
>>>>to survive are the Moog pedal (for live playing with my guitar) and the  
>>>PSPs.  
>>>>I own the 42 and 84 and wish, oh wish and wish and wish and wish that  
>I  
>>>could  
>>>>get one into my live guitar rig without using a laptop.  
>>>>  
>>>>TCB  
>>>>  
>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>>>I've been experimenting with using mono delays on the auxes to soundstage  
>>>>>multiple tracks in a mix. I'm really liking what's coming to pass here.  
>>>>The  
>>>>>Paris delays work very nicely for this, but if I also am adding a reverb  
>>>>>to  
>>>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
>>great  
>>>>>with the mono delays for this purpose. Anyway, I can set up my old sony

>>>>MU-R201 to function as a pair of independent mono delays.and I'm thinking  
>>>>about getting another analog delay. I see the Lexicon 41's FS at a pretty  
>>>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>>>difference in these two boxes and what other good delay boxes are out  
>>there.

>>>>I'm a newbie at this stuff.

>>>>

>>>>thanky,

>>>>

>>>>Deej

>>>>

>>>>

>>>>

>>>

>>

>

---

---

Subject: Re: Delays-what do you guys use?

Posted by [erlilo](#) on Sun, 15 Jan 2006 06:45:06 GMT

[View Forum Message](#) <> [Reply to Message](#)

---

I see PSP have a new plugin called PSP 608 MultiDelay. Have someone tested it?

Erling

"TCB" <nobody@ishere.com> skrev i melding news:43c97ec6\$1@linux...

>

> Hey Chris,

>

> The modulation source in the 84 can be either the mulit-shape LFO (like),

> the envelope follower, or both. Envelope followers take the strength of

> the

> incoming signal and use it as a mod source. So, for example, delay

> feedback

> could be less for louder signals or filter resonance could be greater on

> louder singals. It's a pretty intuitive mod source once you've used it a

> bit.

>

> TCB

>

> "Chris Wargo" <na@na.na> wrote:

>>

>>Thad, I don't quite understand what you mean here:

>>

>>"Then, be still my already quickly beating heart, it has a mod matrix that

>>can take modulation from a mix of the (mutli-shape) LFO \*and\* and envelop

>>follower?"  
>>  
>>Could you explain more? Mind, you, I am a very vanilla guy when it comes  
>>to delays. That why I was asking. I generally use any old host-app delay  
>>for clean stuff, and my rack mount DOD R-880 analog for dirtier, darker,  
>>vibier stuff. I too used to own a vintage tube echoplex, but couldn't  
>>justify  
>>the clunkiness and hassle for what I was getting.  
>>  
>>-Chris  
>>  
>>"TCB" <nobody@ishere.com> wrote:  
>>>  
>>>#1 is sonics for sure. I'll tolerate a lot of hassle for good sonics.  
>>>Every  
>>>now and then I still hook up an impedance changer and run a track through  
>>>my Moog delay which is grittier than a lot of well maintained tape  
>>>delays.  
>>>#2 would be the rough category of "usability" which for analog gear is  
> mostly  
>>>about how easy it is to patch things in and so forth. That's only because  
>>>I'm lazy and will not use gear that's difficult to deal with most of the  
>>>time, above-mentioned Moog situations notwithstanding. However, a Space  
>>Echo  
>>>is so noisy and so picky that it gets frustrating after a while.  
>>>  
>>>Mind you, when I pick a delay I want it to have a sound. When I hear a  
> ducked  
>>>stereo delay with one side at sixteenths and one at quarters I scream,  
> "Ack,  
>>>barf, \*&#@(\*! it sounds like a \*&#@#( Larry Carlton record from 1986!  
>>Turn  
>>>that #\*&@(\*(&ing thing off now before I throw something." To me a great  
>>delay  
>>>is one that adds to the sound above and beyond just being repeats. Check  
>>>out a Scientist Wins the World Cup if you want to hear more of what I'm  
>>talking  
>>>about.  
>>>  
>>>What makes the PSP 84 (the primary one I use) so amazing is that it kills  
>>>on every category. The delay itself sound "clean but analog" when  
>>>vanilla,  
>>>like maybe an Akai rackmount unit that's clean and well maintained. Delay  
>>>time will sync to the host if you want and can be set to pretty odd  
>>>meters  
>>>if you want, so it's not just straight eights and such. Then, it has a  
> switchable  
>>>filter (hp, bp, lp) that can, oh the simple genius of it, be applied to

>>the  
>>>whold signal path, the effected signal path, or the feedback loop. Then,  
>>>be still my already quickly beating heart, it has a mod matrix that can  
>>take  
>>>modulation from a mix of the (mutli-shape) LFO \*and\* and envelop  
>>>follower?  
>>>You're kidding, right? I mean, if the Russians would have had this delay  
>>>in 1950 we'd be choking down cheap vodka and calling each other "comrade"  
>>>today, right? But I'm not even done. There's a drive knob to make things  
>>> dirtier if you want and a usable if unspectacular reverb. Finally, and  
> this  
>>>should have appeared earlier, it \*acts\* like an analog delay. Turn up the  
>>>feedback really high and it builds up noise in the feedback loop. Set a  
>>high  
>>>pass filter with LFO mod in it and the filter resonance builds up in the  
>>>loop as well. change the filter to LP in real time and you have what  
>>>amounts  
>>>to a synth sound created by a mod matrix, noise generator, and a filter.  
>>>All of this and it can also be a very nice simple great sounding host  
>>>synced  
>>>delay? Damned impressive if you ask me.  
>>>  
>>>That answer the question? The Moog is amazing in a guitar rig as well.  
>  
>>>  
>>>TCB  
>>>  
>>>"Chris Wargo" <na@na.na> wrote:  
>>>>  
>>>>Thad, what are the characteristics that make or break a delay for you?  
>>>>  
>>>>-Chris  
>>>>  
>>>>"TCB" <nobody@ishere.com> wrote:  
>>>>>  
>>>>>Get the PSP Audio delays. If you're as into dub as I am you become a  
> serious  
>>>>>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs,  
>>>>>various  
>>>>>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only  
> ones  
>>>>>to survive are the Moog pedal (for live playing with my guitar) and the  
>>>>PSPs.  
>>>>>I own the 42 and 84 and wish, oh wish and wish and wish and wish that  
>>I  
>>>>could  
>>>>>get one into my live guitar rig without using a laptop.  
>>>>>

>>>>TCB  
>>>>  
>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>>>I've been experimenting with using mono delays on the auxes to  
>>>>>soundstage  
>>>>>multiple tracks in a mix. I'm really liking what's coming to pass  
>>>>>here.  
>>>>>The  
>>>>>Paris delays work very nicely for this, but if I also am adding a  
>>>>>reverb  
>>>>>to  
>>>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound  
>>>>>great  
>>>>>with the mono delays for this purpose. Anyway, I can set up my old  
>>>>>sony  
>>>>>MU-R201 to function as a pair of independent mono delays.and I'm  
>>>>>thinking  
>>>>>about getting another analog delay. I see the Lexicon 41's FS at a  
>>>>>pretty  
>>>>>good price. I also see the Lexi 42's at a ridiculous price. What's the  
>>>>>difference in these two boxes and what other good delay boxes are out  
>>>there.  
>>>>>I'm a newbie at this stuff.  
>>>>>  
>>>>>thanky,  
>>>>>  
>>>>>Deej  
>>>>>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>  
>>  
>

---

Subject: Re: Delays-what do you guys use?  
Posted by [TCB](#) on Sun, 15 Jan 2006 08:19:21 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Cool delay to be sure, but not much like the PSP84. More of a clean and complex multi-tap. Very nice though.

TCB

> wrote:  
>I see PSP have a new plugin called PSP 608 MultiDelay. Have someone tested

>it?  
>  
>Erling  
>  
>"TCB" <nobody@ishere.com> skrev i melding news:43c97ec6\$1 @linux...  
>>  
>> Hey Chris,  
>>  
>> The modulation source in the 84 can be either the multishape LFO (like),  
>> the envelope follower, or both. Envelope followers take the strength of  
  
>> the  
>> incoming signal and use it as a mod source. So, for example, delay  
>> feedback  
>> could be less for louder signals or filter resonance could be greater  
on  
>> louder signals. It's a pretty intuitive mod source once you've used it  
a  
>> bit.  
>>  
>> TCB  
>>  
>> "Chris Wargo" <na@na.na> wrote:  
>>>  
>>>Thad, I don't quite understand what you mean here:  
>>>  
>>>"Then, be still my already quickly beating heart, it has a mod matrix  
that  
>>>can take modulation from a mix of the (multishape) LFO \*and\* and envelop  
>>>follower?"  
>>>  
>>>Could you explain more? Mind, you, I am a very vanilla guy when it comes  
>>>to delays. That's why I was asking. I generally use any old host-app delay  
>>>for clean stuff, and my rack mount DOD R-880 analog for dirtier, darker,  
>>>vibier stuff. I too used to own a vintage tube echoplex, but couldn't  
  
>>>justify  
>>>the clunkiness and hassle for what I was getting.  
>>>  
>>>-Chris  
>>>  
>>>"TCB" <nobody@ishere.com> wrote:  
>>>>  
>>>>#1 is sonics for sure. I'll tolerate a lot of hassle for good sonics.  
  
>>>>Every  
>>>>now and then I still hook up an impedance changer and run a track through  
>>>>my Moog delay which is grittier than a lot of well maintained tape

>>>>delays.  
>>>>#2 would be the rough category of "usability" which for analog gear is  
>> mostly  
>>>>about how easy it is to patch things in and so forth. That's only because  
>>>>I'm lazy and will not use gear that's difficult to deal with most of  
the  
>>>>time, above-mentioned Moog situations notwithstanding. However, a Space  
>>>Echo  
>>>>is so noisy and so picky that it gets frustrating after a while.  
>>>>  
>>>>Mind you, when I pick a delay I want it to have a sound. When I hear  
a  
>> ducked  
>>>>stereo delay with one side at sixteenths and one at quarters I scream,  
>> "Ack,  
>>>>barf, \*&#\* @(\*! it sounds like a \*&#\* @#( Larry Carlton record from 1986!  
>>>Turn  
>>>>that #\* &(@\*(&ing thing off now before I throw something." To me a great  
>>>delay  
>>>>is one that adds to the sound above and beyond just being repeats. Check  
>>>>out a Scientist Wins the World Cup if you want to hear more of what I'm  
>>>talking  
>>>>about.  
>>>>  
>>>>What makes the PSP 84 (the primary one I use) so amazing is that it kills  
>>>>on every category. The delay itself sound "clean but analog" when  
>>>>vanilla,  
>>>>like maybe an Akai rackmount unit that's clean and well maintained. Delay  
>>>>time will sync to the host if you want and can be set to pretty odd  
>>>>meters  
>>>>if you want, so it's not just straight eights and such. Then, it has  
a  
>> switchable  
>>>>filter (hp, bp, lp) that can, oh the simple genius of it, be applied  
to  
>>>the  
>>>>whold signal path, the effected signal path, or the feedback loop. Then,  
>>>>be still my already quickly beating heart, it has a mod matrix that can  
>>>take  
>>>>modulation from a mix of the (mutli-shape) LFO \*and\* and envelop  
>>>>follower?  
>>>>You're kidding, right? I mean, if the Russians would have had this delay  
>>>>in 1950 we'd be choking down cheap vodka and calling each other "comrade"  
>>>>today, right? But I'm not even done. There's a drive knob to make things  
>>>> dirtier if you want and a usable if unspectacular reverb. Finally, and  
>> this  
>>>>should have appeard earlier, it \*acts\* like an analog delay. Turn up  
the



>>>>feedback really high and it builds up noise in the feedback loop. Set  
a  
>>>high  
>>>>pass filter with LFO mod in it and the filter resonance builds up in  
the  
>>>>loop as well. change the filter to LP in real time and you have what

>>>>amounts  
>>>>to a synth sound created by a mod matrix, noise generator, and a filter.  
>>>>All of this and it can also be a very nice simple great sounding host

>>>>synced  
>>>>delay? Damned impressive if you ask me.  
>>>>  
>>>>That answer the question? The Moog is amazing in a guitar rig as well.

>>  
>>>>  
>>>>TCB  
>>>>  
>>>>"Chris Wargo" <na@na.na> wrote:

>>>>>  
>>>>>Thad, what are the characteristics that make or break a delay for you?  
>>>>>  
>>>>>-Chris

>>>>>  
>>>>>"TCB" <nobody@ishere.com> wrote:  
>>>>>>  
>>>>>>Get the PSP Audio delays. If you're as into dub as I am you become

a  
>> serious  
>>>>>>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs,

>>>>>>various  
>>>>>>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only  
>> ones  
>>>>>>to survive are the Moog pedal (for live playing with my guitar) and  
the  
>>>>>>PSPs.

>>>>>>>I own the 42 and 84 and wish, oh wish and wish and wish and wish that  
>>>I  
>>>>>>could  
>>>>>>>get one into my live guitar rig without using a laptop.

>>>>>>>  
>>>>>>>TCB  
>>>>>>>  
>>>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>>>>>>I've been experimenting with using mono delays on the auxes to  
>>>>>>>>soundstage

>>>>>multiple tracks in a mix. I'm really liking what's coming to pass

>>>>>here.

>>>>>The

>>>>>Paris delays work very nicely for this, but if I also am adding a

>>>>>reverb

>>>>>to

>>>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do sound

>>>>great

>>>>>with the mono delays for this purpose. Anyway, I can set up my old

>>>>>sony

>>>>>MU-R201 to function as a pair of independent mono delays.and I'm

>>>>>thinking

>>>>>about getting another analog delay. I see the Lexicon 41's FS at a

>>>>>pretty

>>>>>good price. I also see the Lexi 42's at a ridiculous price. What's

the

>>>>>difference in these two boxes and what other good delay boxes are

out

>>>>there.

>>>>>I'm a newbie at this stuff.

>>>>>>

>>>>>>thanky,

>>>>>>

>>>>>>Deej

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>>

Subject: Re: Delays-what do you guys use?

Posted by [erlilo](#) on Sun, 15 Jan 2006 10:29:19 GMT

[View Forum Message](#) <> [Reply to Message](#)

For me, it seems to be the ultimate delay-plugin after testing the demo a bit.

Haven't tested the PSP84 yet, so I must have some testing with it too before buying. I see, it's the same price on both.

Erling

"TCB" <nobody@ishere.com> skrev i melding news:43c9f779\$1@linux...

>

> Cool delay to be sure, but not much like the PSP84. More of a clean and

> complex

> multi-tap. Very nice though.

>

> TCB

>

>> wrote:

>>I see PSP have a new plugin called PSP 608 MultiDelay. Have someone tested

>

>>it?

>>

>>Erling

>>

>>"TCB" <nobody@ishere.com> skrev i melding news:43c97ec6\$1@linux...

>>>

>>> Hey Chris,

>>>

>>> The modulation source in the 84 can be either the multishape LFO

>>> (like),

>>> the envelope follower, or both. Envelope followers take the strength of

>

>>> the

>>> incoming signal and use it as a mod source. So, for example, delay

>>> feedback

>>> could be less for louder signals or filter resonance could be greater

> on

>>> louder signals. It's a pretty intuitive mod source once you've used it

> a

>>> bit.

>>>

>>> TCB

>>>

>>> "Chris Wargo" <na@na.na> wrote:

>>>>

>>>>Thad, I don't quite understand what you mean here:

>>>>

>>>>"Then, be still my already quickly beating heart, it has a mod matrix

> that

>>>>can take modulation from a mix of the (multishape) LFO \*and\* and

>>>>envelop

>>>>follower?"

>>>>

>>>>Could you explain more? Mind, you, I am a very vanilla guy when it

>>>>comes

>>>>to delays. That why I was asking. I generally use any old host-app  
>>>>delay  
>>>>for clean stuff, and my rack mount DOD R-880 analog for dirtier, darker,  
>>>>vibier stuff. I too used to own a vintage tube echoplex, but couldn't  
>  
>>>>justify  
>>>>the clunkiness and hassle for what I was getting.  
>>>>  
>>>>-Chris  
>>>>  
>>>>"TCB" <nobody@ishere.com> wrote:  
>>>>>  
>>>>>#1 is sonics for sure. I'll tolerate a lot of hassle for good sonics.  
>  
>>>>>Every  
>>>>>now and then I still hook up an impedance changer and run a track  
>>>>>through  
>>>>>my Moog delay which is grittier than a lot of well maintained tape  
>>>>>delays.  
>>>>>#2 would be the rough category of "usability" which for analog gear is  
>>> mostly  
>>>>>about how easy it is to patch things in and so forth. That's only  
>>>>>because  
>>>>>I'm lazy and will not use gear that's difficult to deal with most of  
> the  
>>>>>time, above-mentioned Moog situations notwithstanding. However, a Space  
>>>>Echo  
>>>>>is so noisy and so picky that it gets frustrating after a while.  
>>>>>  
>>>>>Mind you, when I pick a delay I want it to have a sound. When I hear  
> a  
>>> ducked  
>>>>>stereo delay with one side at sixteenths and one at quarters I scream,  
>>> "Ack,  
>>>>>barf, \*&#\*@(?! it sounds like a \*&#\*@( Larry Carlton record from 1986!  
>>>>Turn  
>>>>>that #\*&(@\*(&ing thing off now before I throw something." To me a great  
>>>>delay  
>>>>>is one that adds to the sound above and beyond just being repeats.  
>>>>>Check  
>>>>>out a Scientist Wins the World Cup if you want to hear more of what I'm  
>>>>talking  
>>>>>about.  
>>>>>  
>>>>>What makes the PSP 84 (the primary one I use) so amazing is that it  
>>>>>kills  
>>>>>on every category. The delay itself sound "clean but analog" when  
>>>>>vanilla,

>>>>like maybe an Akai rackmount unit that's clean and well maintained.  
>>>>Delay  
>>>>time will sync to the host if you want and can be set to pretty odd  
>>>>meters  
>>>>if you want, so it's not just straight eights and such. Then, it has  
> a  
>>> switchable  
>>>>filter (hp, bp, lp) that can, oh the simple genius of it, be applied  
> to  
>>>>the  
>>>>whold signal path, the effected signal path, or the feedback loop.  
>>>>Then,  
>>>>be still my already quickly beating heart, it has a mod matrix that can  
>>>>take  
>>>>modulation from a mix of the (mutli-shape) LFO \*and\* and envelop  
>>>>follower?  
>>>>You're kidding, right? I mean, if the Russians would have had this  
>>>>delay  
>>>>in 1950 we'd be choking down cheap vodka and calling each other  
>>>>"comrade"  
>>>>today, right? But I'm not even done. There's a drive knob to make  
>>>>things  
>>>>dirtier if you want and a usable if unspectacular reverb. Finally, and  
>>> this  
>>>>should have appeard earlier, it \*acts\* like an analog delay. Turn up  
> the  
>>>>feedback really high and it builds up noise in the feedback loop. Set  
> a  
>>>>high  
>>>>pass filter with LFO mod in it and the filter resonance builds up in  
> the  
>>>>loop as well. change the filter to LP in real time and you have what  
>  
>>>>amounts  
>>>>to a synth sound created by a mod matrix, noise generator, and a  
>>>>filter.  
>>>>All of this and it can also be a very nice simple great sounding host  
>  
>>>>synced  
>>>>delay? Damned impressive if you ask me.  
>>>>  
>>>>That answer the question? The Moog is amazing in a guitar rig as well.  
>>>  
>>>>  
>>>>TCB  
>>>>  
>>>>"Chris Wargo" <na@na.na> wrote:  
>>>>>

>>>>>Thad, what are the characteristics that make or break a delay for you?  
>>>>>  
>>>>>-Chris  
>>>>>  
>>>>>"TCB" <nobody@ishere.com> wrote:  
>>>>>  
>>>>>>Get the PSP Audio delays. If you're as into dub as I am you become  
> a  
>>> serious  
>>>>>>delay snob. I've owned Echoplexes, Space Echoes, Akai rack analogs,  
>  
>>>>>>various  
>>>>>>emulated analogs, no names I saw on Ebay, and a Moog pedal. The only  
>>> ones  
>>>>>>to survive are the Moog pedal (for live playing with my guitar) and  
> the  
>>>>>>PSPs.  
>>>>>>I own the 42 and 84 and wish, oh wish and wish and wish and wish that  
>>>>I  
>>>>>>could  
>>>>>>get one into my live guitar rig without using a laptop.  
>>>>>>  
>>>>>>TCB  
>>>>>>  
>>>>>>"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>>>>>>>I've been experimenting with using mono delays on the auxes to  
>>>>>>>soundstage  
>>>>>>>multiple tracks in a mix. I'm really liking what's coming to pass  
>  
>>>>>>>here.  
>>>>>>>The  
>>>>>>>Paris delays work very nicely for this, but if I also am adding a  
>  
>>>>>>>reverb  
>>>>>>>to  
>>>>>>>the aux, I run out of DSP DPQ (thought the \non-liner verbs do  
>>>>>>>sound  
>>>>>>>great  
>>>>>>>with the mono delays for this purpose. Anyway, I can set up my old  
>  
>>>>>>>>sony  
>>>>>>>>MU-R201 to function as a pair of independent mono delays.and I'm  
>>>>>>>>thinking  
>>>>>>>>about getting another analog delay. I see the Lexicon 41's FS at a  
>  
>>>>>>>>pretty  
>>>>>>>>good price. I also see the Lexi 42's at a ridiculous price. What's  
> the

>>>>>>>difference in these two boxes and what other good delay boxes are  
> out  
>>>>>there.  
>>>>>>>I'm a newbie at this stuff.  
>>>>>>>  
>>>>>>>thanky,  
>>>>>>>  
>>>>>>>Deej  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>  
>>  
>>  
>

---