
Subject: Transient Suppressor

Posted by [brandon\[2\]](#) on Mon, 14 May 2007 12:40:37 GMT

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gt;

> :D lolcool, thanks Carl, I'll try that. It seems to be better since I tried the grounding problem, but I'll give it more of a workout tomorrow to see if I get any more noise explosions.

michael

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

>This doesn't sound like a ground loop issue to me - could be some kind of >clocking problem or software/hardware issue. You might check your EDS cable >connections and might also try re-seating the card.

>

>-Carl

>

>"michael bliss" <mbliss1@austin.rr.com> wrote in message

>news:466c8815@linux...

>>

>> I'm getting blasts of short static sounds. On every project so it's

>>something

>> in the set-up. I also was reading the Laptop noise thread and thought this

>> is my problem too.

>>

>> If it is a ground loop, would it be electrical for the computer or the

pre

>> amps or various other outboard gear I'm using, or could it be any other

>>problem?

>>

>> thanks,

>>

>> michael

>

>I'll ditto Carl's thoughts - sounds like clocking problems to me as well.

AA

Subject: Re: Transient Suppressor

Posted by [Deej \[4\]](#) on Mon, 14 May 2007 12:57:51 GMT

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rget="_blank">mbliss1@austin.rr.com> wrote in message

>>news:466c8815@linux...

>>>

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>>> is my problem too.
>>>
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> pre
>>> amps or various other outboard gear I'm using, or could it be any other
>>problem?
>>>
>>> thanks,
>>>
>>> michael
>>
>>
>My Dad used to sing that. (He was military police in WWII)

As a kid I thought it was about the funniest thing I had ever heard.

DC

Bill L <bill@billlorentzen.com> wrote:

>Brilliant
>
>DC wrote:
>> <http://www.youtube.com/watch?v=iiHG9Rb5ru8>
>>
>>I like it.. Very original.. Good job

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

>
>This is the band I'm currently recording a demo for. The clip's
>about a minute & half.
>
> <http://saqqararecords.com/MiscAudio/DiMakina-Panophobia-RoughMixClip.mp3>
>
>
>:D lolI'm reading reviews that think it's great (Memory almost full) but I listened
to it and I think it totally sucks. Any other opinions here?
<http://www.msnbc.msn.com/id/19143873/site/newsweek/page/2/>

I really just sat and listened to it and there is nothing on it the reminds
me of the great Venus and Mars or Speed of Sound, Pipes of Peace stuff that
I love. I really think the album just totally sucks. Others ???

Last night I was adding songs to my acoustic guitar set list and I added
"The other me". Those songs have great lyrical melodies and this album is

just terrible. grrrrl don't think it sucks. I like it. The intro on See Your Sunshine is classic McCartney and very engaging.

Subject: Re: Transient Suppressor

Posted by [brandon\[2\]](#) on Mon, 14 May 2007 13:01:43 GMT

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John wrote:

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> to it and I think it totally sucks. Any other opinions here?
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production
polish of the others. What is one song on it that has the quality of melody
that I'm used to in McCartney? Even the melodies seem missing. And that
NOD song seems just plain dumb.

Bill L <bill@billlorentzen.com> wrote:

>I don't think it sucks. I like it. The intro on See Your Sunshine is
>classic McCartney and very engaging.

Subject: Re: Transient Suppressor

Posted by [Deej \[4\]](#) on Mon, 14 May 2007 13:16:11 GMT

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/>

Cheers,
Kim.

"Martin Harrington" <lendan@bigpond.net.au> wrote:

>Back in the 80's when I was working on "Beyond 2000 / Tomorrow", we did
a
>story on a compressed powered car, "sled", way up North in the Arctic circle

>in Sweden, (I think), Pitch black at 3pm...anyway, the "car" only went about

>10 feet and stopped, and that was it.....A germ in the making though??

>--

>Martin Harrington

>www.lendanear-sound.com

>0414 913 247

>

>"James McCloskey" <excelsm@hotmail.com> wrote in message

>news:466c2f48@linux...

>>

>> Funny, I had an idea for a compressed air car back in the early 80s.

My

>> brother

>> in law, an engineer, told me there would be too much energy loss to make

>> it practical. I never thought about it again, until now.

>>

>> Bill L <bill@billlorentzen.com> wrote:

>>>I understand there are cities in Italy and other places in Europe where

>>

>>>they are using compressed air engine cars like this one:

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

>>

>I haven't heard the new one, but dude.... have you listened to the premise of the 3 legged dog on RAM? That's pretty dumb. And yet, I find that I liked it. Go figure

AA

"John" <no@no.com> wrote in message news:466d4fac\$1@linux...

>

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> production

> polish of the others. What is one song on it that has the quality of

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> that I'm used to in McCartney? Even the melodies seem missing. And that

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>>John wrote:

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>>> to it and I think it totally sucks. Any other opinions here?

>>

Subject: Re: Transient Suppressor

Posted by [gene lennon](#) on Mon, 14 May 2007 13:30:29 GMT

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>

room for more potheads with mandatory sentences is not the work of liberal judges or liberal anything else. A few years ago here in Oregon a man caught smuggling hashish got a mandatory 10 years/no parole sentence, while a man who raped and tortured a woman got only 7 and was released after something like 3 years! The explanation given? Prison overcrowding. This is the result of insane drug policies, which are definitely not the work of liberals.

Are you sure you understand what "liberal" means? I ask, because half of the things you rant about sound like stereotypical liberal rants. Not to mention the confusing fact that you seem on the one hand to believe George Bush to be an incompetent idiot while on the other hand supporting the mess he and his cronies have made in Iraq.

Maybe you're a consiberal? A libervative?

Sarah

"James McCloskey" <excelsm@hotmail.com> wrote in message [news:46698ca2\\$1@linux...](mailto:news:46698ca2$1@linux...)

>

> Paris, well I think some time she looks good and some times not. I think
> it would take a special bio hazard suit;)

>

> I think she should get a week in jail for breaking her court order. I
> thought
> 45 days was a bit too much, after all the liberal Judges give real
> criminals
> a break every day of the week. The

Subject: Re: Transient Suppressor

Posted by [brandon\[2\]](#) on Mon, 14 May 2007 13:41:45 GMT

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I usually get as much level as I can before that. Usually within 3db from zero on Paris. There's no compression before the convertors.

He says the plugs sound better if the tracks aren't cut too hot. I think it's his methodology of using plugs with less head room. I've had plugs clip (UAD) but I'll just insert a plug like the Paris vst eq before it (no eq just lower the trim)and that takes care of it.

Anyway, for the sake of being opened minded, I'd be interested in any thoughts on this. Especially from you guys who use protocols or native platforms. Rod I've had a LA Audio WC generator for my 2 card (1 MEC with 8in/Int2 and 1 442/ Int2) system for a couple of years. When I added it I am sure I noticed increased clarity especially in things like reverb. Could I have been fooling myself? I have Katz book, what he says about "ephemeral" difference makes sense. But I do now run my mixes externally to a mix comp so there is AD/DA going on again where jitter could be an issue. But what about the internal clock is it better? I did not see where Katz says 2 devices or less would be better internally clocked, Would all those interfaces be considered more than 2?

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

>Got one.. as of yet to unpack it :)

>

>AA

>

>

>"James McCloskey" <excelsm@hotmail.com> wrote in message

>news:466c2908\$1@linux...

>>

>> I'm of the mind set that there are newer more accurate clocks than in the

>> past. The past like as in Paris. By the way, did anybody ever try the

>> Hosa WDC-427? What was the result?

>>

>> Thanks

>> James

>>

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

>>>

>>>Bill L <bill@billlorentzen.com> wrote:

>>>>Here is a link to a thread on Gearslutz

>>>> <http://www.gearslutz.com/board/so-much-gear-so-little-time/123597-black-lion-microclock.html>

>>>>about this unit. No one had tried it yet, but they brought up an

>>>>interesting point about how adding an external clock to fewer than 4

>>>>units will likely reduce the audio quality rather than improve it.

>>>

>>>Interesting... anyone else encounter this fact/phenomena?

>>>I'm using an external clock, and the last time I a/b'ed using

>>>the external clock (which is a Lucid GenX6/96 - I guess a

>>>decent, midrange-level clock) vs. the Multiface's clock as the

>>>master, I could perceive "some" difference, but as I recall, I

>>>couldn't really say which was better... this was awhile ago, so

>>>maybe I should try it again & see if I can hear a difference.

>>>

>>>I've just been using the external clock, since I was always
>>>under the impression that if you're clocking more than TWO
>>>devices, it's a good idea to have an external clock. Now,
>>>according to some folks, it seems if you're clocking less than
>>>five devices it's a good idea NOT to use one?

>>>

>>>So which is it? lol Now i'm really confused.

>>>

>>>Neil

>>

>

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I miss my Hybrid Arts SMPTE-Track. Simple, intuitive, reliable . . . hmm . . . I do still have my Atari 1040 ST . . .

SarahAw, those ProTools guys are just jealous cuz they spent so much more to be "Pro". Tracking drums too hot? Come on, is that even possible? :)

Is Rod Lincoln your real name, or do you just call yourself that because you're hot?

Sarah

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:466d5671\$1@linux...

>

> There's a project currently being mixed by a protools mix guy here in

> Kansas

> City, that I tracked my drums for in Paris at my place. He mentioned to

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> guy I did the work for that I was tracking too hot. I've never heard a

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>Hi Sarah,

I don't know how Cubase 5 handles this, but in Cubase SX/4 you can use the transform to do it (there are presets in SX than can cover this for velocity and a few others, but they may not be in v5).

If you have the Transform in v5 I can give you a quick rundown of how to do this, assuming it hasn't changed drastically.

Regards,
Dedric

On 6/11/07 8:08 AM, in article 466d58fb@linux, "Sarah"
<sarahjane@sarahtonin.com> wrote:

> OK, I was fine tuning an little MIDI arrangement in Cubase (v.5) and I had
> this track with some continuous controller data (specifically, some ramping
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It could just be his approach to PT/plugins. If you normally don't get overs when transferring tracks to native/Protools with your workflow (-3dB peaks in Paris), then it isn't a gain staging issue with Paris vs. PT.

Fixed point plugins may indeed be easier to work with using lower levels simply due to the limited headroom. But since there is no compression (which I would normally associate with this kind of

Subject: Re: Transient Suppressor
Posted by [Dimitrios](#) on Mon, 14 May 2007 13:45:05 GMT
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reat production, great playing there.

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

>I haven't heard the new one, but dude.... have you listened to the premise

>of the 3 legged dog on RAM? That's pretty dumb. And yet, I find that I liked

>it. Go figure

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>>>> I love. I really think the album just

Subject: Re: Transient Suppressor
Posted by [gene lennon](#) on Mon, 14 May 2007 14:04:21 GMT
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complaint), I don't see why a little gain reduction wouldn't solve the problem for him.

Regards,
Dedric

On 6/11/07 8:04 AM, in article 466d5671\$1@linux, "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:

>
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Both
:o)
HRL

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Subject: Re: Transient Suppressor
Posted by [Dimitrios](#) on Mon, 14 May 2007 14:21:02 GMT
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>> Anyway, for the sake of being opened minded, I'd be interested in any

>> thoughts
>> on this. Especially from you guys who use protools or native platforms.
>> Rod
>>

>That's my thoughts also. Thanks

Rod

Dedric Terry <dterry@keyofd.net> wrote:

>Hi Rod,

>

>It could just be his approach to PT/plugins. If you normally don't get overs
>when transferring tracks to native/Protools with your workflow (-3dB peaks
>in Paris), then it isn't a gain staging issue with Paris vs. PT.

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>Fixed point plugins may indeed be easier to work with using lower levels
>simply due to the limited headroom. But since there is no compression
>(which I would normally associate with this kind of complaint), I don't
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>

>Regards,

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>On 6/11/07 8:04 AM, in article 466d5671\$1@linux, "Rod Lincoln"
><rlincoln@nospam.kc.rr.com> wrote:
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>> on this. Especially from you guys who use protocols or native platforms.
>> Rod
>>
>That's funny, sorta--I mix a lot of projects
cut in protocols and they almost all come in
cut screaming hot...

Dedric Terry <

Subject: Re: Transient Suppressor
Posted by [brandon\[2\]](#) on Mon, 14 May 2007 14:29:32 GMT
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to:dterry@keyofd.net" target="_blank">dterry@keyofd.net> wrote:
>Hi Rod,
>
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>> on this. Especially from you guys who use protocols or native platforms.
>> Rod
>>
>You can also do this in SX by highlighting all the data then using the
mouse scroll wheel.

David.

Dedric Terry wrote:

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>>change the value of one piece of the ramp at a time. There must be a way to
>>raise or lower the whole thing, right? What am I missing here?

>>

>>I miss my Hybrid Arts SMPTE-Track. Simple, intuitive, reliable . . . hmm .

>>. . I do still have my Atari 1040 ST . . .

>>

>>Sarah

>>

>>

>

>All the time...Especially, in PT cersion 4.x and 5.x. 7.x, with it's new summing
bus, handles the hot tracks alot better.

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

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>on this. Especially from you guys who use protocols or native platforms.
>Rod
>I think you can highlight all the data and reduce velocity -- I seem to remember the shortcut was ctrl-H in Cubase 5. But, whatever it was, yeah, you're right, there definitely is a way. But, Cubase being Cubase, you may have to sift through the eleventy-bajillion menus, sub-menus, options, and optional option preference sub-options menus to find it. Good luck.

-- oh yeah, and whatever you do, don't open the "Help" -- it ain't helpful... -- chas.

On Mon, 11 Jun 2007 07:08:18 -0700, "Sarah" <sarahjane@sarahtonin.com> wrote:

>OK, I was fine tuning an little MIDI arrangement in Cubase (v.5) and I had
>this track with some continuous controller data (specifically, some ramping
>up and down of the master volume). All I wanted to do was select all of
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>I miss my Hybrid Arts SMPTE-Track. Simple, intuitive, reliable . . . hmm .
>. . I do still have my Atari 1040 ST . . .

>
>Sarah
>Bill L <bill@billlorentzen.com> wrote:
>I like the tightness of it. And the synthy thang in the
>beginning is pretty cool.

Yeah, it's kinda got that weird, spacey vibe in the beginning...
the synthy thang is actually an e-bow.

>Drums are a mite dry in contrast to the synth. The sound
>stage did not sound natural, but that could a style thing.

Yeah it is... if you add a similar 'verb to the drums, they just
drown, plus it keeps it more weird to have the drums sound like
they're right in front of you, but the e-bow's out in space
somewhere. These guys are into weird.

>Still I gotta ask, "What makes someone sing like that?" Bottle->fed baby?

Small, um, you know? I'm just sayin'...

LOL! I have no clue - it's just the thing all the kids are doin' nowadays! :) I said to the guys: "All your stuff sounds so angry... what are you so angry about? You have jobs, you all have decent places to live, you have girlfriends, you're in a band that can actually get gigs on a regular basis.... what're you so pissed off at?"

They couldn't really answer.

NeilThanks. Yeah it is pretty original - albeit weird - which is why I like working on it (for the originality, not the weirdness LOL!).

Neil

"LaMont" <jjdpro@ameritech.net> wrote:

>
>I like it.. Very original.. Good job
>
>"Neil" <IUIO@OIU.com> wrote:
>>
>>This is the band I'm currently recording a demo for. The clip's
>>about a minute & half.
>>
>> <http://saqqararecords.com/MiscAudio/DiMakina-Panophobia-Roug hMixClip.mp3>
>>
>>
>>:D lol
>"Brandon" <A@A.com> wrote:
>
>Neil,
>
>ok..
>There was clipping at several different places..
>That was fixed by backing off of the threshold on the L2
>on the main bus.

Ahhhh... so you WERE clipping with the infinite chain of L2's!!! lol

>After that was fixed I could then notice the artifacts on the
>first couple phrases of the vox...the Mmmm's in the beginning
>and the phrase after it. Seems to go away after that.

OK, so those are two entirely different issues, then.

>I am going to sweat it because if I wasn't lucky enough to have
>that same phrase later in the song it would have been a bust.
>Well Maybe not...there were other takes, but what if there
>wasn't??? :-0

What if lightning struck your house that day & fried all your
shit? What if the singer had a heart attack right in the middle
of the 2nd verse? What if? What if? Look, you got lucky & it all
worked out, don't what if yourself to death over it & just
monitor more carefully in the future, do that if you do get some
little noise creeping in you'll be more likely to catch it at
the time.

>I will try and duplicate the artifacts like you said.
>I am always telling my friends "Why don't you record with me
>instead of ABC Recording Studio?. I can give you the same
>quality, with better service,
>etc..." and then this sh*t happens and it makes me not want to >solicite
work cause I am afraid of embarassment. This doesnt
>happen to "pro studios" does it?

See what Martin said... bad stuff/weird stuff happens at every
level of every endeavor, no matter what industry you're talking
about.

>Am I being too critical?

Yes and no. Obviously you can't have clicks, ticks, and pops
going on & expect to produce a quality product of any kind, but
like I said, if it was a one-time thing & you can't reproduce
it, don't oversweat the incidental stuff... it may never happen
again (but I can probably guarantee you something ELSE
will! :)). You fixed the track, lesson learned - be more
careful to review things while the band or artist is still
there, so that anything like that can be fixed with a punch or a
re-do... and no, don't be embarrassed to say: "Hey, there's this
little noise... hear it? Let's go over that section one more
time so we can get rid of that" They'll realize you care about
their efforts & their product.

NeilYou should have a MIDI fader option on the left of the track. Or you
could just turn down the output vol of the synthesizer. ;-)

Sarah wrote:

> OK, I was fine tuning an little MIDI arrangement in Cubase (v.5) and I had
> this track with some continuous controller data (specifically, some ramping
> up and down of the master volume). All I wanted to do was select all of
> that data and change the value of it, i.e., to turn down the overall volume

> but retain the ups and downs. I tried different approaches and could only
> change the value of one piece of the ramp at a time. There must be a way to
> raise or lower the whole thing, right? What am I missing here?
>
> I miss my Hybrid Arts SMPTE-Track. Simple, intuitive, reliable . . . hmm .
> . . I do still have my Atari 1040 ST . . .
>
> Sarah
>
>I actually kinda like it too.
When the screaming comes in I like it a little less , but it is cool.
Is everything tracked live and real instruments?
What FX you using on the vox? Just EQ to get that kinda radio/telephony F-ect?
Keep it going..sounds good.
b

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

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>Thanks. Yeah it is pretty original - albeit weird - which is why
>I like working on it (for the originality, not the weirdness
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>
>Neil
>
>"LaMont" <

Subject: Re: Transient Suppressor
Posted by [Neil](#) on Mon, 14 May 2007 14:52:41 GMT
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eritech.net" target="_blank">jjdpro@ameritech.net> wrote:

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>>>
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>>

>No, not everything was tracked live... the bass & drums were, and so was a scratch guitar track (which produced the e-bow part - we kept that from the "scratch" track), but because the main guitar player switches sounds & EFX here & there, we re-did the rest of his guitar tracks for keepers later, then there's a guy in the band who's their DJ-slash-second-guitarist, and we
d

Subject: Re: Transient Suppressor

Posted by [brandon\[2\]](#) on Mon, 14 May 2007 15:05:43 GMT

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id his parts as overdubs (which are, in this section of this song, mostly doubles & some accent hits of the first guitarist's parts). Vox, of course were all done later - there's several vocal tracks in the section you heard, split between the main singer & the bass player. All the instruments are "real", except for the toms - they're triggers... well, triggers combined with the sound of the real toms in the OH's.

As far as when the screaming comes in, yeah I should probably drop that back a bit, but this is barely in the "rough" stages, so I'm sure a couple things will change here & there.

The transistor radio/telephone-y effect on the voice is a plugin called "Quadra-Fuzz".

Neil

"Brandon" <A@A.com> wrote:

>

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>b

>

>

>

>

>

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

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>>
>i have to add that it was the sheriff who released her and not a
liberal judge...those damn liberal cops...

On Mon, 11 Jun 2007 06:49:12 -0700, "Sarah" <sarahjane@sarahtonin.com>
wrote:

>Come on, man . . . turning rapists and thieves loose on early parole to make
>room for more potheads with mandatory sentences is not the work of liberal
>judges or liberal anything else. A few years ago here in Oregon a man
>caught smuggling hashish got a mandatory 10 years/no parole sentence, while
>a man who raped and tortured a woman got only 7 and was released after
>something like 3 years! The explanation given? Prison overcrowding. This
>is the result of insane drug policies, which are definitely not the work of
>liberals.

>
>Are you sure you understand what "liberal" means? I ask, because half of
>the things you rant about sound like stereotypical liberal rants. Not to
>mention the confusing fact that you seem on the one hand to believe George
>Bush to be an incompetent idiot while on the other hand supporting the mess
>he and his cronies have made in Iraq.

>
>Maybe you're a consiberal? A libervative?

>
>Sarah
>

>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:46698ca2\$1@linux...
>>
>> Paris, well I think some time she looks good and some times not. I think
>> it would take a special bio hazard suit;)
>>
>> I think she should get a week in jail for breaking her court order. I
>> thought
>> 45 days was a bit too much, after all the liberal Judges give real
>> criminals
>> a break every day of the week. Then again, 45 days might have really
>> straitened
>> the spoiled brat out.
>>
>> We better be nice to Paris, some day she will probably become president.
>> After all she is a dumb rich spoiled brat. That's all we seem to elect;
>>)
>>
>>
>Leopard is really looking cool, and it's still only \$129.00. Safari is now
on Windows. Apple is making some moves. More to come!

Subject: Re: Transient Suppressor
Posted by [brandon\[2\]](#) on Mon, 14 May 2007 15:06:53 GMT
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//www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/" target="_blank">
http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/rick, go reread my original
post.

rick <parnell68@hotmail.com> wrote:
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>>>

>>> We better be nice to Paris, some day she will probably become president.
>>> After all she is a dumb rich spoiled brat. That's all we seem to elect;
>>>)

>>>

>>>

>>>

>>

>Here is the link to Safari download for Windows
<http://www.apple.com/downloads/>

Here is a link to Leopard
<http://www.apple.com/macosx/leopard/>

<http://www.apple.com/pr/library/2007/06/11leopard.html>

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

>
>Leopard is really looking cool, and it's still only \$129.00. Safari is
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week in jail for breaking her court order.
I thought 45 days was a bit too much, after all the liberal Judges
give real criminals a break every day of the week. Then again, 45
days might have really straitened the spoiled brat out."

i did.

On 12 Jun 2007 04:42:58 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
>rick, go reread my original post.
>
>rick <parnell68@hotmail.com> wrote:
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>>liberal judge...those damn liberal cops...
>>
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>T

Subject: Re: Transient Suppressor

Posted by [brandon\[2\]](#) on Mon, 14 May 2007 15:43:25 GMT

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>parts). Vox, of course were all done later - there's several
>vocal tracks in the section you heard, split between the main
>singer & the bass player. All the instruments are "real", except
>for the toms - they're triggers... well, triggers combined with
>the sound of the real toms in the OH's.

>

>As far as when the screaming comes in, yeah I should probably
>drop that back a bit, but this is barely in the "rough" stages,
>so I'm sure a couple things will change here & there.

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>

>Neil

>

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>>Keep it going..sounds good.

>>b

>>

>>

>>

>>

>>

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

>>>

>>>Thanks. Yeah it is pretty original - albeit weird - which is why

>>>I like working on it (for the originality, not the weirdness

>>>LOL!).

>>>

>>>Neil

>>>

>>>"LaMont" <jjdpro@ameritech.net> wrote:

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>>>>"Neil" <IUIO@OIU.com> wrote:
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>>>>> <http://saqqararecords.com/MiscAudio/DiMakina-Panophobia-RoughMixClip.mp3>
>>>>>
>>>>>
>>>>>:D lol
>>>>
>>>
>>
>>
>Hi Kim.
Yes, I and 3 other soundos did the sound on that show, (there was 4 crews).

I don't think that I did your shoot though, do you remember who the reporter was?

You could call Beyond Productions in Sydney ..02 9437 2000, I would bet that they would still have the camera tapes of that shoot.

Good luck
Martin Harrington
www.lendaneer-sound.com
0414 913 247

"Kim" <hiddensounds@hotmail.com> wrote in message news:466d508b\$1@linux...
>
>
> Martin,
>
> Did you do the sound for that?
>
> I don't suppose you recall a piece of footage coming through somewhere
> around
> 1988 showing "the future of music education" where the show went to a
> little
> school called Highvale High School in Melbourne which had, among other
> things,
> "Shock new technology" like 14 x Juno 106's, an 8 track Fostex tape deck,
> and an Atari sequencer?
>
> If you do, I believe I was in that footage somewhere playing keyboards in
> a band... ...somewhere...
>
> ...I wanted to play the show theme for them, but they didn't seem

> interested.
> ;o)
>
> Cheers,
> Kim.
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote:
>>Back in the 80's when I was working on "Beyond 2000 / Tomorrow", we did
> a
>>story on a compressed powered car, "sled", way up North in the Arctic
>>circle
>
>>in Sweden, (I think), Pitch black at 3pm...anyway, the "car" only went
>>about
>
>>10 feet and stopped, and that was it.....A germ in the making though??
>>--
>>Martin Harrington
>>www.lendanear-sound.com
>>0414 913 247
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>news:466c2f48@linux...
>>>
>>> Funny, I had an idea for a compressed air car back in the early 80s.
> My
>>> brother
>>> in law, an engineer, told me there would be too much energy loss to make
>>> it practical. I never thought about it again, until now.
>>>
>>> Bill L <bill@billlorentzen.com> wrote:
>>>>I understand there are cities in Italy and other places in Europe where
>>>
>>>>they are using compressed air engine cars like this one:
>>>><http://www.theaircar.com/>
>>>
>>
>Call me crazy (well, no, don't bother) but my favorite post-Beatles
McCartney was Ram. Don't know why. Could just be herb-related nostalgia,
but come on . . . "Too Many People," "3Legs," "Dear Boy," "Heart of the
Country"? Great stuff. :)

S

"John" <no@no.com> wrote in message news:466d55aa\$1@linux...
>
> That song is nothing special either IMO. Doesn't compare with the stuff

> on
> Band on the Run, Venus and Mars, Tug of War or Pipes of Peace. Great
> melodies,
> great production, great playing there.
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>I haven't heard the new one, but dude.... have you listened to the premise
>
>>of the 3 legged dog on RAM? That's pretty dumb. And yet, I find that I
>>liked
>
>>it. Go figure
>>
>>AA
>>
>>
>>"John" <no@no.com> wrote in message news:466d4fac\$1@linux...
>>>
>>> It seems very homemade to me and doesn't seem to have any of the
>>> production
>>> polish of the others. What is one song on it that has the quality of
>
>>> melody
>>> that I'm used to in McCartney? Even the melodies seem missing. And
>>> that
>>> NOD song seems just plain dumb.
>>>
>>> Bill L <bill@billlorentzen.com> wrote:
>>>>I don't think it sucks. I like it. The intro on See Your Sunshine is
>>>>classic McCartney and very engaging.
>>>>
>>>>John wrote:
>>>>> I'm reading reviews that think it's great (Memory almost full) but I
>
>>>>> listened
>>>>> to it and I think it totally sucks. Any other opinions here?
>>>>> <http://www.msnbc.msn.com/id/19143873/site/newsweek/page/2/>
>>>>>
>>>>> I really just sat and listened to it and there is nothing on it the
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>>>>> reminds
>>>>> me of the great Venus and Mars or Speed of Sound, Pipes of Peace stuff
>>> that
>>>>> I love. I really think the album just totally sucks. Others ???
>>>>>
>>>>> Last night I was adding songs to my acoustic guitar set list and I
>>>>> added
>>>>> "The other me". Those songs have great lyrical melodies and this

>>>> album

>>> is

>>>> just terrible. grrrr

>>>

>>

>>

>It was nice, was enjoying the weirdness, then that poor guy started gagging on his own larynx. Seems to be an epidemic among the hardcore vocalists. Someone should start a foundation to help these people. :)

Nicely recorded. Love the e-bow.

S

PS: e-bow rules

<http://www.sarhtonin.com/music/twilight%20solo.mp3>

"Neil" <IUIO@OIU.com> wrote in message news:466c621e\$1@linux...

>

> This is the band I'm currently recording a demo for. The clip's

> about a minute & half.

>

> <http://saqqararecords.com/MiscAudio/DiMakina-Panophobia-RoughMixClip.mp3>

>

>

> :D lolRod, I had a similar circumstance a couple of years ago. I submitted some tracks to a trusted Pro Tools guy to mix and he said a number of the files were "too hot" and were distorted, though I was NEVER able to duplicate the problem when importing the tracks into a different project.

If I recall correctly, one of the thoughts here had to do with summing in Pro Tools.

Tyrone

"LaMont" <jjdpro@ameritech.net> wrote:

>

>All the time...Especially, in PT cersion 4.x and 5.x. 7.x, with it's new summing

>bus, handles the hot tracks alot better.

>

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

>>

>>There's a project currently being mixed by a protools mix guy here in Kansas

>>City, that I tracked my drums for in Paris at my place. He mentioned to

>the

>>guy I did the work for that I was tracking too hot. I've never heard a

comment

>>like this before, and I've done plenty of stuff. The thing is, I've heard
>>really good things about this engineer, and the mixes I've heard so far
>sound
>>pretty good.
>>I don't have any overs when I track, but I usually get as much level as
>I
>>can before that. Usually within 3db from zero on Paris. There's no compression
>>before the convertors.
>>He says the plugs sound better if the tracks aren't cut too hot. I think
>>it's his methodology of using plugs with less head room. I've had plugs
>clip
>>(UAD) but I'll just insert a plug like the Paris vst eq before it (no eq
>>just lower the trim)and that takes care of it.
>>Anyway, for the sake of being opened minded, I'd be interested in any thoughts
>>on this. Especially from you guys who use protocols or native platforms.
>>Rod
>>
>For those who are interested, the video Keynote demos are impressive.

<http://events.apple.com.edgesuite.net/d7625zs/event/>

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

>
>Leopard is really looking cool, and it's still only \$129.00. Safari is
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>on Windows. Apple is making some moves. More to come!
>
> [http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/Great album](http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/Great%20album). You are
not crazy. I have listened to that album at least five
million times. The thing most people forget is that it is billed as PAUL
AND LINDA MCCARTNEY! :-)

Anywhoo, unlike John... I find it impossible to use the words McCartney and
sucks in the same sentence.

I love the fact that everybody likes what they like. The titles John raised
as examples of what he thinks is great is the shit the critics rate on the
bottom of the macca pile. Pipes of peace for gods sake :-)

Go figure

Chuck

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Call me crazy (well, no, don't bother) but my favorite post-Beatles
>McCartney was Ram. Don't know why. Could just be herb-related nostalgia,

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>>>>
>>>
>>>
>>
>
>Back to the Egg, baby...

AA

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>>AA
>>
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>>>liberal judge...those damn liberal cops...

>>>

>>>

>>>

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>>>>

>>>>

>>>>"James McCloskey" <excelsm@hotmail.com> wrote in message

>>>>news:46698ca2\$1@linux...

>>>>>

>>>>> Paris, well I think some time she looks good and some times not. I
think

>>>>> it would take a special bio hazard suit;)

>>>>>

>>>> I think she should get a week in jail for breaking her court order.

>>|

>>>> thought

>>>> 45 days was a bit too much, after all the liberal Judges give real

>>>> criminals

>>>> a break every day of the week. Then again, 45 days might have really

>>

>>>> straitened

>>>> the spoiled brat out.

>>>>

>>>> We better be nice to Paris, some day she will probably become president.

>>>> After all she is a dumb rich spoiled brat. That's all we seem to elect;

>>>>)

>>>>

>>>>

>>>>

>>>

>Yeah I thought I heard different vocalists.

I think that is pretty cool.

Sounds like egos aren't out of control in that band.

Good deal.

b

"Neil" <OIUOIU@.com> wrote:

>

>No, not everything was tracked live... the bass & drums were,
>and so was a scratch guitar track (which produced the e-bow
>part - we kept that from the "scratch" track), but because the
>main guitar player switches sounds & EFX here & there, we re-did
>the rest of his guitar tracks for keepers later, then there's a
>guy in the band who's their DJ-slash-second-guitarist, and we
>did his parts as overdubs (which are, in this section of this
>song, mostly doubles & some accent hits of the first guitarist's

Subject: Re: Transient Suppressor

Posted by [Deej \[4\]](#) on Mon, 14 May 2007 16:26:00 GMT

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;>>

>>>>On Mon, 11 Jun 2007 06:49:12 -0700, "Sarah" <sarahjane@sarahtonin.com>

>>>>wrote:

>>>>

>>>>Come on, man . . . turning rapists and thieves loose on early parole
>to
>>>make
>>>>room for more potheads with mandatory sentences is not the work of liberal
>>>
>>>>judges or liberal anything else. A few years ago here in Oregon a man
>>>
>>>>caught smuggling hashish got a mandatory 10 years/no parole sentence,
>while
>>>
>>>>a man who raped and tortured a woman got only 7 and was released after
>>>
>>>>something like 3 years! The explanation given? Prison overcrowding.
>
>>>This
>>>>is the result of insane drug policies, which are definitely not the work
>>>of
>>>>liberals.
>>>>
>>>>Are you sure you understand what "liberal" means? I ask, because half
>>>of
>>>>the things you rant about sound like stereotypical liberal rants. Not
>>>to
>>>>mention the confusing fact that you seem on the one hand to believe George
>>>
>>>>Bush to be an incompetent idiot while on the other hand supporting the
>>>mess
>>>>he and his cronies have made in Iraq.
>>>>
>>>>Maybe you're a consiberal? A libervative?
>>>>
>>>>Sarah
>>>>
>>>>
>>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>>news:46698ca2\$1@linux...
>>>>>
>>>>> Paris, well I think some time she looks good and some times not. I
>think
>>>>> it would take a special bio hazard suit;)
>>>>>
>>>>> I think she should get a week in jail for breaking her court order.
>
>>>I
>>>>> thought
>>>>> 45 days was a bit too much, after all the liberal Judges give real
>
>>>>> criminals

>> up and down of the master volume). All I wanted to do was select all of
>> that data and change the value of it, i.e., to turn down the overall volume
>> but retain the ups and downs. I tried different approaches and could only
>> change the value of one piece of the ramp at a time. There must be a way to
>> raise or lower the whole thing, right? What am I missing here?
>>
>> I miss my Hybrid Arts SMPTE-Track. Simple, intuitive, reliable . . .
hmm .
>> . . I do still have my Atari 1040 ST . . .
>>
>> Sarah
>>
>>
>Yeah, the midi fader sets the initial volume, but then the control changes override it. I was trying to avoid changing the volume in the synth module (I hate the staring at the little window while I push the cursor buttons and roll the data wheel), but that is what I wound up doing.

Thanks all, for the advices.

S

Bill L <bill@billlorentzen.com> wrote:

>You should have a MIDI fader option on the left of the track. Or you
>could just turn down the output vol of the synthesizer. ;-)

>

>Sarah wrote:

>> OK, I was fine tuning an little MIDI arrangement in Cubase (v.5) and I had

>> this track with some continuous controller data (specifically, some ramping

>> up and down of the master volume). All I wanted to do was select all of
>> that data and change the value of it, i.e., to turn down the overall volume

>> but retain the ups and downs. I tried different approaches and could only

>> change the value of one piece of the ramp at a time. There must be a way to

>> raise or lower the whole thing, right? What am I missing here?

>>

>> I miss my Hybrid Arts SMPTE-Track. Simple, intuitive, reliable . . .
hmm .

>> . . I do still have my Atari 1040 ST . . .

>>

>> Sarah

>>

>>That's what I'm talking about ! This new stuff is not even close. Spin it on !

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

>Back to the Egg, baby...

>

>AA

>

>

>"John" <no@no.com> wrote in message news:466d55aa\$1@linux...

>>

>> That song is nothing special either IMO. Doesn't compare with the stuff

>> on

>> Band on the Run, Venus and Mars, Tug of War or Pipes of Peace. Great

>> melodies,

>> great production, great playing there.

>>

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

>>>I haven't heard the new one, but dude.... have you listened to the premise

>>

>>>of the 3 legged dog on RAM? That's pretty dumb. And yet, I find that I

>>>liked

>>

>>>it. Go figure

>>>

>>>AA

>>>

>>>

>>>"John" <no@no.com> wrote in message news:466d4fac\$1@linux...

>>>>

>>>> It seems very homemade to me and doesn't seem to have any of the

>>>> production

>>>> polish of the others. What is one song on it that has the quality of

>>>>

>>>> melody

>>>> that I'm used to in McCartney? Even the melodies seem missing. And

>>>> that

>>>> NOD song seems just plain dumb.

>>>>

>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>I don't think it sucks. I like it. The intro on See Your Sunshine is
>>>>>classic McCartney and very engaging.
>>>>>
>>>>>John wrote:
>>>>>> I'm reading reviews that think it's great (Memory almost full) but
>>>>>> I
>>>>>>
>>>>>> listened
>>>>>> to it and I think it totally sucks. Any other opinions here?
>>>>>> <http://www.msnbc.msn.com/id/19143873/site/newsweek/page/2/>
>>>>>>
>>>>>> I really just sat and listened to it and there is nothing on it the
>>>>>>
>>>>>> reminds
>>>>>> me of the great Venus and Mars or Speed of Sound, Pipes of Peace stuff
>>>>>> that
>>>>>> I love. I really think the album just totally sucks. Others ???
>>>>>>
>>>>>> Last night I was adding songs to my acoustic guitar set list and I

>>>>>> added
>>>>>> "The other me". Those songs have great lyrical melodies and this

>>>>>> album
>>>>> is
>>>>&g

Subject: Re: Transient Suppressor
Posted by [brandon\[2\]](#) on Mon, 14 May 2007 16:52:23 GMT
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What did you find buggy about it? Can you be specific? What you are finding as bugs, might just be the way it works.

A example of something that people might consider to be buggy, is the way bookmarks are arranged. The book marks are added to the bottom of the list when you add a new bookmark. You can drag bookmarks and folders up and down, but you can't simply arrange them in alphabetical order in one click. At least I haven't found a way. It's a PITA to manually arrange them when you have a lot of bookmarks.

"LaMont" <jjdpro@ameritech.net> wrote:
>
>Nice..But, a little buggy. That's to be expected from a beta. Reminds me when

>itunes was first introduced , buggy, but now a pretty good player..
>
>I can't and don't see why Apple just won;t Pull the trigger and release OS-X
>for any PC ..Give us an alternative without having to re-purchase a PC/Mac..
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Leopard is really looking cool, and it's still only \$129.00. Safari is
>now
>>on Windows. Apple is making some moves. More to come!
>>
>> <http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/>
>Anyone have any experience w/ these? I'm thinking about picking up a used one for doing remote recording. It has direct analog outs and ADAT outs but if I run the 24 bit outs of the Digimax into Paris' ADAT card I'll lose 4 bits. Do you think anyone will notice? I could also just run the direct outs into Paris' AD converters...

GanttHey Martin. !ery cool. I'll give it try sometime this summer when my sched lightens up..

It would seem that since both Macs and PC's can be configured with Intel core 2 processors that a person could run either OS.

Very cool.. This is great news for those us who were left standing at the gate when Apple pulled theplug on Logic Audio 5.x..

I'm really liking Apple's marketing approach these days. Silently, but forcefully penetrating into MS's world..

Choices are great!

"Martin Harrington" <lendan@bigpond.net.au> wrote:
>I'm doing that at the moment..runing OS X 10.4.9 on my PC, (Intel Core 2 Duo
>E6600 2gb ram Nvidea 6600 video with a dedecated HD).
>I was given the install to try out and after a couple of attempts it
>works..I don't have dual monitors or the internet yet, but the rest is all

>there. Bleeding edge stuff, although it's amazing how many people are doing

>it.
>There are websites galore on the subject.
>Now before you go flaming me, it was an experement...nothing sinister
>intended, I just had to try it, but it works complete with all the apple

>animation etc.

>--
>Martin Harrington
>www.lendanear-sound.com
>0414 913 247
>
>"Kim" <hiddensounds@hotmail.com> wrote in message news:466e49a6\$1@linux...
>>
>> "LaMont" <jjdpro@ameritech.net> wrote:
>>>I can't and don't see why Apple just won;t Pull the trigger and release
>> OS-X
>>>for any PC ..
>>
>> Limited hardware support I think. Still even if they were fussy with
>> hardware...
>> a new video card is cheaper than a whole new machine.
>>
>> Cheers,
>> Kim.
>Hey James, it's funny Safari was running like a champ when I was surfing around,
but it crashed on me 3 times when I tried to post to this forum.

Like I stated, this happend to alot of Win users when trying out the first
versions of itunes.. Now, itunes is rock solid!!
This is just a beta release..

"James McCloskey" <excelsm@hotmail.com> wrote:
>
>Did you actually try Safari? What did you find buggy about it? Can you
be
>specific? What you are finding as bugs, might just be the way it works.
>
>
>A example of something that people might consider to be buggy, is the way
>bookmarks are arranged. The book marks are added to the bottom of the list
>when you add a new bookmark. You can drag bookmarks and folders up and
down,
>but you can't simply arrange them in alphabetical order in one click. At
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>OS-X
>>for any PC ..Give us an alternative without having to re-purchase a PC/Mac..
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>Leopard is really looking cool, and it's still only \$129.00. Safari
is
>>now
>>>on Windows. Apple is making some moves. More to come!
>>>
>>> <http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/>
>>
>So far Safari seems to run okay on Vista, but text and graphics don't look
quite as clear as in Explorer. Most likely Safari isn't really integrated
into Vista's graphics engine as well as Explorer (not a big surprise though
since Safari is in essence a 3rd party app) - also the genie effect is a bit
jittery compared to Vista animations. A little slow in some spots, but it
is a beta.

The biggest drawback for me is the lack of a bookmarks sidebar -switching
windows just isn't as efficient.

Dedric

"LaMont" <jjdpro@ameritech.net> wrote in message news:466e4853\$1@linux...
>
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>OT to your question, but..

Not sure I follow why you would lose 4 bits...ADAT is ADAT, and to the best
of my knowledge there are no ADDA convertors that go above 24 bit...can you
elaborate on how/where you would lose bit information?

FYI: 20bit recordings have a dynamic range around 106 db or so...far greater than CDs, tape, etc, so the only one who would really notice would be you, and then only if you looked at your bit metering....

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>
>Anyone have any experience w/ these? I'm thinking about picking up a used
>one for doing remote recording. It has direct analog outs and ADAT outs
>but if I run the 24 bit outs of the Digimax into Paris' ADAT card I'll lose
>4 bits. Do you think anyone will notice? I could also just run the direct
>outs into Paris' AD converters...
>
>GanttTo answer your other question, I have used a Digimax a time or two, and was
not overly impressed nor overly disappointed...they don't shine, but they
don't suck too badly either. I would guess if someone is essentially giving
it away for a stupid cheap price, buy it - if it doesn't work out, sell it
to a live sound company using only Mackie or B***inger stuff.

"wireline" <nospam@dogbreath.gov> wrote:

>
>OT to your question, but..
>
>Not sure I follow why you would lose 4 bits...ADAT is ADAT, and to the best
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>>
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>>4 bits. Do you think anyone will notice? I could also just run the direct

>>outs into Paris' AD converters...

>>

>>Gantt

>Windows security guys are finding 'drive a truck through it' security holes

in Win Safari. And these are stack overflows and heap corruption, the bad

stuff. If any windo

Subject: Re: Transient Suppressor

Posted by [Tom Bruhl](#) on Mon, 14 May 2007 19:33:56 GMT

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>>>>> jp

>>>>>

>>>>> "jp" <jpj@jpjones.net> wrote:

>>>>>>

>>>>>>James, one more time--

>>>>>>okay

>>>>>>system profiler finds:

>>>>>>"internal ATA 1 ID=O Hard Drive no volumes mounted"

>>>>>>this is the maxtor, but don't know where to go from here.

>>>>>>also, profiler says the unformatted size is 27.54 gig, though the

>>>>>>maxtor
>>>>>>is 40???
>>>>>>jp
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>>Was the Maxtor a boot able drive? If so, see if you can go under
>
>>>>>>>"Start
>>>>>>>up
>>>>>>>disk" and see if it's in there? Is the drive making any noise like
>>>
>>>>>>>spin
>>>>>>>up and spin down. The head arm might be stuck. You might want to
>try
>>>>>> tapping
>>>>>>>on the side of the drive lightly. Beware you could damage the drive
>>>
>>>>>>>doing
>>>>>>>this how ever, what do you have to lose. I'd have a drive ready
>to
>>>
>>>>>>>transfer
>>>>>>>files to.
>>>>>>>
>>>>>>>The drive might be shot. Here are a few suggestions:
>>>>>>>
>>>>>>>Call Apple, they have ways of retrieving data. I had a HD head crash
>>>>>>> and
>>>>>>>the drive died. They told me they could transfer my data to the new
>>>
>>>>>>>drive
>>>>>>>they were replacing on my ibook.
>>>>>>>
>>>>>>>Disk Savers, this would cost some money though.
>>>>>>>
>>>>>>>Last you could send the drive to me and I will see if I can get your
>>>
>>>>>>>data
>>>>>>>back, when I have spare time to work on it.
>>>>>>>
>>>>>>>What ever you decide to do, good luck!
>>>>>>>
>>>>>>>>I'll catch you tomorrow.
>>>>>>>>

>>>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>>
>>>>>>>Hey again James--
>>>>>>>yeah, i did all that and
>>>>>>>ran Disk Warrior, all the stuff--
>>>>>>>
>>>>>>>i figure i'm totally fubarred at this point--
>>>>>>>got to get real, buy a new system, forget my old audio files
>>>>>>>and start over.
>>>>>>>
>>>>>>>but thank YOU particularly for the help
>>>>>>>jp
>>>>>>>
>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>Did you try disk first aid? If not, try to run Disk First Aid
from
>>>
>>>>>>>>the
>>>>>>>>OS
>>>>>>>>9 installer CD.
>>>>>>>>
>>>>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>>>
>>>>>>>>>oh, great--
>>>>>>>>>now a lot more considerations
>>>>>>>>>
>>>>>>>>>:-)
>>>>>>>>>
>>>>>>>>>i'm at my wits end(not a far walk)
>>>>>>>>>and can't figure out how to proceed
>>>>>>>>>
>>>>>>>>>my G3 doesn't respond to the maxtor,
>>>>>>>>>my lacie cd writer only gets it right 20% of the time,
>>>>>>>>>my audio files are unavailable thanks to the maxor
>>>>>>>>>and my latest CD release is totally fubar
>>>>>>>>>
>>>>>>>>>help!
>>>>>>>>>
>>>>>>>>>(thanks-- sincerely-- James McCloskey)
>>>>>>>>>jp
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>"DC" <dc@spammersinhell.com> wrote:
>>>>>>>>>
>>>>>>>>>>One more thing. Be aware that the firewire buss on blue and
white

Brandon

"Gantt Kushner" <ganttmann@comcast.net> wrote in message =
news:466eea7e@linux...

The Paris ADAT cards only pass 20 bits. Trying to send 24 bits thru =
them
would truncate each digital word to 20 bits. The question is whether =
or
not the low level info that lives in the least significant 4 bits is =
noticeably
to anyone besides newborn children and dogs (none of whom would =
probably
care!).

gantt

"wireline" <nospam@dogbreath.gov> wrote:

>
>OT to your question, but..
>
>Not sure I follow why you would lose 4 bits...ADAT is ADAT, and to =
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>and then only if you looked at your bit metering....
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>
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lose
>>4 bits. Do you think anyone will notice? I could also just run the =

style="padding-right: 0px; padding-left: 5px; margin-left: 5px; border-left: 2px solid #000000; margin-right: 0px";

<div>"Gantt Kushner" <ganttmann@comcast.net> wrote in message news:466eea7e@linux...</div>
The Paris ADAT cards only pass 20 bits. Trying to send 24 bits thru them would truncate each digital word to 20 bits. The question is whether or not the low level info that lives in the least significant 4 bits is noticably to anyone besides newborn children and dogs (none of whom would probably care!).

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>>>Gantt
></BLOCKQUOTE></BODY></HTML>

-----_NextPart_000_01F5_01C7ACF8.AAEA09C0--It will work fine... You probably won't notice anything missing as the dynamic range of the best coverters is roughly equal to 20 bits of resolution.

David.

Gantt Kushner wrote:

> The Paris ADAT cards only pass 20 bits. Trying to send 24 bits thru them
> would truncate each digital word to 20 bits. The question is whether or
> not the low level info that lives in the least significant 4 bits is noticeably
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> care!).

>

> gantt

>

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>

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>>>outs into Paris' AD converters...

>>>

>>>Gantt

>>

>I assisted on a remote recording a few weeks ago from the band Keene. The truck
had 4 or 5 Digimax and one RME Midi Controlled 8 channel nit.

I was pretty impressed by the play back I heard, the engineer seemed to think
they were pretty hearty for mobile use. One did go was not getting signal
before sound check, so we popped it open and saw a small ribbon cable had
come loose! he plugged it back in and was good to go.

"Brandon" <a@a.com> wrote:

>

>

>Gantt,

>

>I got the non firewire presonus Digimax.

>I purposely got the non because there was much talk of

>major bugs with the FS. Drivers weren't allowing complete

>utilization and many bugs.

>I can't remember exact, but I didn't like what I heard.

>They may have fixed the issues by now I don't know.

>I am sure you can find a forum somewhere that is discussing it.

>Sorry couldn't be more informative.

>I haven't had a problem with my Presonus.

>Works fine.

>Clocks to the MOTU 8pre via lightpipe no prob.

>

>

>

>Brandon

> "Gantt Kushner" <ganttmann@comcast.net> wrote in message =

>news:466eea7e@linux...

>

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>them

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=

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>bit...can

> you

> >elaborate on how/where you would lose bit information?

> >

protocols like NTLMv2 to log in to secure sites.

configuration, FTP Proxy, Web Proxy (HTTP), Secure Web Proxy (HTTPS), Streaming Proxy (RTSP), SOCKS Proxy, and Gopher Proxy.

Pop-up blocking.

Say goodbye to annoying pop-up ads and pop-under windows that clutter up

By default, Safari blocks all unprompted new windows. You can open new windows

Private browsing.

Your browsing is your business. Which is exactly why Safari offers private

Reset to empty your cache and clear Safari of your browsing, forms, and search

"TCB" <nobody@ishere.com

Subject: Re: Transient Suppressor

Posted by [Paul Artola](#) on Tue, 15 May 2007 01:54:26 GMT

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profiler for

>>the

>>>>>

>>>>>>> maxtor,

>>>>>>> though it's worked for a number of years and only recently started

>>>to

>>>>>

>>>>>>> flake

>>>>>>> out--

>>>>>>> i'm thinking of going with the freezer suggestions next, though
have

>>>>> no

>>>>>>> idea

>>>&g

Subject: Re: Transient Suppressor

Posted by [erlilo](#) on Tue, 15 May 2007 10:07:42 GMT

k/+KqctfB7wLMu

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