
Subject: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Rod Lincoln](#) on Mon, 24 Oct 2005 06:27:20 GMT

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

t;slam" to 'em. Reminds me of a recent article I read about mixing. When
> asked if he had any tips for mixers the (guru-of-mix --I think it was that
> Elliot Schnieder or Schmidt guy -whatever....)) said something like (gosh
> -what a terrible memory) "I just turn the knobs until it sounds right."
> I must admit, sometimes I let my ears be guided by my eyes. I see "24 bit"
> and think "oooh that must be better." But the fact (or at least my fact)
> is that, on some projects, 16 bit is the way to go.
> (Mike R.)
>
> "John Macy" <spamlessjohn@johnmacy.com> wrote:

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Aaron Allen](#) on Mon, 24 Oct 2005 07:37:11 GMT

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

t I understand I have a load of stuff to
> control.. function keys or macros would be nice.
> units include VCR, TV, Surround Receiver, 2nd DVD/rw, camcorder, fan
> (yes, I actually have a remote control for my stand up room fan hahah),
> DAT and a DCC.
> The only thing I've found thus far that can handle most of it is a pocket
> PC.. but even it won't hang the whole lot of 'em. Not to mention it was
> about \$600 (gulp)
>
> I don't want too much, do I?
>
> Thanks !
>
> AA
>
>This should do it.

<http://tinyurl.com/7eo7h>

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

>I am cleaning up the rental place here prepping for a move, and have
>included a pic of a problem I'd like to rectify. As you can see, I have
WAY
>too many remote controls in my living area, and I want to tone the house
of
>a thousand buttons down. The battery cost alone is deadly, LOL.
>Has anybody out there seen a decent solution to this gaggle of remotes I
end

>up dealing with just trying

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Rod Lincoln](#) on Mon, 24 Oct 2005 12:50:52 GMT

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

>>

>>>

>>

>>

>Neil,

I think the "@" in the link is when you want to include the user and password within the string so you don't have to type it again at the entry point. Otherwise, just paste ftp://manitou.serveftp.net/ into IE and it will ask you for the user and password (xmas/xmas). But, for some reason, the passive mode still needs to be turned off in internet options in order to get in. Still trying to figure that one out.

Rob

"Neil" <OIUOIU@OIU.com> wrote in message news:438c5d30\$1@linux...

>

> When I try it, it opens up my e-mail app... I suppose that's due

> to the "@" in the ftp address, but I've downloaded stuff from

> ftp sites before without a problem... is that standard for ftp

> (having the "@" in the address)?

>

> Not sure about all that stuff.

>

> Neil

>

>

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

>>

>>

>>Hmm. I'm on Firefox and can't find an option like that. Too busy right

>>now.

>>Will have another look tonight.

>>

>>Cheers,

>>Kim.

>>

>>"Rob Arsenault" <info@studiomanitou.com> wrote:

>>>Hi Kim, it has to do with passive mode, whatever that means. I disabled

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Rod Lincoln](#) on Mon, 24 Oct 2005 14:49:45 GMT

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

r />

>>>> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

>>>>> Sorry, I think I finally figured out this DNS re-directing stuff. This

>>one

>>>>> should stick.

>>>>>

>>>>> ftp://xmas:xmas@manitou.serveftp.net

>>>>>

>>>>>

>>>>> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote in message

>>>>> news:438a6688@linux...

>>>>>> I got these off the group about 4 years ago from a fellow Parisite

> and

>>>>> they

>>>>>> still amaze me to this day, I listen to em every year.

>>>>>> Does anyone remember who recorded these? I know they were done in

>>>>>> Paris.

>>>>>>

>>>>>> ftp://xmas:xmas@156.34.14.36:21

>>>>>>

>>>>>>

>>>>>

>>>>>

>>>>

>>>

>>>

>>

> Spend less time in front of the TV??? ;-)

David.

Aaron Allen wrote:

> I am cleaning up the rental place here prepping for a move, and have

> included a pic of a problem I'd like to rectify. As you can see, I have WAY

> too many remote controls in my living area, and I want to tone the house of

> a thousand buttons down. The battery cost alone is deadly, LOL.

> Has anybody out there seen a decent solution to this gaggle of remotes I end

> up dealing with just trying to relax in front of a movie? Preferences would

> include, lighting in the dark, common buttons actually being 'common' (IE,

> play means play for the DVD, VCR, etc...) and not having to reattach the

> thing when changing out batteries. I'd rather not own a surfboard with

> buttons on it, but I understand I have a load of stuff to control.. function

> keys or macros would be nice.

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Deej \[1\]](#) on Mon, 24 Oct 2005 14:49:57 GMT

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

> units include VCR, TV, Surround Receiver, 2nd DVD/rw, camcorder, fan (yes,
> I actually have a remote control for my stand up room fan hahah), DAT and a
> DCC.
> The only thing I've found thus far that can handle most of it is a pocket
> PC.. but even it won't hang the whole lot of 'em. Not to mention it was
> about \$600 (gulp)
>
> I don't want too much, do I?
>
> Thanks !
>
> AA
>
>
>Bullseye!

AA

"Chris Wargo" <christopherwargo@hotmail.com> wrote in message
news:438c5b09\$1@linux...

>
> This should do it.
>
> <http://tinyurl.com/7eo7h>
>
> "Aaron Allen" <nospam@not_here.dude> wrote:
>>I am cleaning up the rental place here prepping for a move, and have
>>included a pic of a problem I'd like to rectify. As you can see, I have
> WAY
>>too many remote controls in my living area, and I want to tone the house
> of
>>a thousand buttons down. The battery cost alone is deadly, LOL.
>>Has anybody out there seen a decent solution to this gaggle of remotes I
> end
>>up dealing with just trying to relax in front of a movie? Preferences
>>would
>
>>include, lighting in the dark, common buttons actually being 'common' (IE,
>
>>play means play for the DVD, VCR, etc...) and not having to relearn the
>
>>thing when changing out batteries. I'd rather not own a surfboard with
>>buttons on it, but I understand I have a load of stuff to control..
>>function

>
>>keys or macros would be nice.
>>units include VCR, TV, Surround Receiver, 2nd DVD/rw, camcorder, fan
>>(yes,
>
>>I actually have a remote control for my stand up room fan hahah), DAT and
> a
>>DCC.
>>The only thing I've found thus far that can handle most of it is a pocket
>
>>PC.. but even it won't hang the whole lot of 'em. Not to mention it was
>
>>about \$600 (gulp)
>>
>>I don't want too much, do I?
>>
>>Thanks !
>>
>>AA
>>
>>
>>
>That's a good point, though I came into Paris via 25 years
of analog recording (still own an Ampex 1100 16 track and an
Otari 24 track). Paris came the closest to what I had been
hearing, even at 16 bit. I mulded out to tape and Paris and
compared them, and hardly ever use tape anymore (though more
from resistance from clients).

God bless GRP :)

John <no@no.com> wrote:
>Our ears become accustomed to w

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???
Posted by [Rod Lincoln](#) on Mon, 24 Oct 2005 16:44:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

gnoring the message.I went for about an hourrecording on Paris,
>with the assertion message sitting on the middle of the screen. (no clients
>present, obvioulsy)switching windows, dragging 14 tracks of drums to and
>from jails....while playing, recording new takes, saveing, save as, etc.
>Only when I tried to "delete last take" did it lock up on me. I had to close
>out the assertion window. Only then did Paris crash, as I expected. I'm
just
>posting this finding in case this ever happens during a magic take, or whatever,

>just let it go. When you can, do a save as, for safety, then click on the
>message and reboot. I kind of felt like Kramer when he tested the limits
>of the gas tank. Living on the edge.

>:-)

>RodDear DJ,

I may be able to find one here in Greece.

What would you need Ultramatch or ADA-8000 (I have one of those)

Let me know if Greece is an option for you.

Regards,

Dimitrios

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I am actually trying to source a Behringer product right now

>(gasp!!!!.....yeah....I know ;o). The only Behringer product that I have

>ever used that worked well and as advertized is an AD/DA/format converter

>called the Ultramatch Pro SRC 2496. I've got one and need another one in

>order to do something else bizarre with my routing matrix. Anyway, I have

>scoured the internet for one of these to no avail. I was talking to a

>retailer in Nashville earlier today and was told that this and the ADA8000

>may not be showing up again due to a patent infringement situation involving

>Apogee. I'm wondering if this is true. Anyone else heard this? Anyone got

an

>Ultramatch Pro FS? I need one yesterday. They are backordered everywhere

>with mid-January as the projected date for filling orders.

>

>John <no@no.com> wrote:

>Our ears become accustomed to whatever we hear the most and cd's are 16

>bit. Just imagine all the poor sods who will think mp3 sounds perfect.

> Very sad. They'll never hear a GRP album.

>John

>

Would you believe that I saw somewhere (can't remember where) that there
was service providing mastering of MP3's? I guess if you have to place things
online the best quality is necessary, but geesh!!!.

TyroneYikes ! It's not only what he plays..but it looks so EASY....the other band
members might as well go to McDonalds or something while this kid plays....

"DC" <dc@spamsony.com> wrote in message news:4388ba1a\$1@linux...

>

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

> >Just plain spooky.

> >

> >Tom

>

>

> I've seen the same thing in young classical players. When you get
> to know them a bit you realize it is a savant-like quickness in the
> mind that allows them to play at such unearthly levels. In a way, it
> is like Rain Man, if you know what I mean.
>
> Now comes the hard part. They have to learn everything else
> about music, and really apply themselves in the next few years to
> even maintain their current levels of playing. The *worst* thing that
> can happen is adults fawning over them and praising them to the
> sky and comparing them to the greats, and getting them record
> deals. Yet this is usually what happens. When it does, the prodigy
> disappears and is never heard from again.

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Deej \[1\]](#) on Mon, 24 Oct 2005 17:45:00 GMT

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

order to

>get in. Still trying to figure that one out.
>
>Rob
>
>
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:438c5d30\$1@linux...
>>
>> When I try it, it opens up my e-mail app... I suppose that's due
>> to the "@" in the ftp address, but I've downloaded stuff from
>> ftp sites before without a problem... is that standard for ftp
>> (having the "@" in the address)?
>>
>> Not sure about all that stuff.
>>
>> Neil
>>
>>
>> "Kim" <hiddensounds@hotmail.com> wrote:
>>>
>>>
>>>Hmm. I'm on Firefox and can't find an option like that. Too busy right

>>>now.
>>>Will have another look tonight.
>>>
>>>Cheers,
>>>Kim.

>>>

>>>"Rob Arsenault" <info@studiomanitou.com> wrote:

>>>>Hi Kim, it has to do with passive mode, whatever that means. I disabled

>>>that

>>>>option in my IE/tools/internet options/advanced/ passive ftp mode.....

>>>

>>>>and got in. Also used FTP program with passive mode disable and got in.

>>>>

>>>>I need to figure out this FTP-ing stuff, got to send some project files

>>>off

>>>>to get mastered soon.

>>>>

>>>>Rob

>>>>

>>>>"Kim" <hiddensounds@hotmail.com> wrote in message

>>>>news:438bc111\$1@linux...

>>>>>

>>>>>

>>>>> Still no good for me. I get "Error Code: 502 Proxy Error. The login

>>>>> request

>>>>> was denied."

>>>>>

>>>>>

>>>>>

>>>>> "Rob Arsenault" <mani2@nbnet.nb.ca> wrote:

>>>>>>Sorry, I think I finally figured out this DNS re-directing stuff. This

>>>>one

>>>>>>should stick.

>>>>>>

>>>>>>ftp://xmas:xmas@manitou.serveftp.net

>>>>>>

>>>>>>

>>>>>>"Rob Arsenault" <mani2@nbnet.nb.ca> wrote in message

>>>>>>news:438a6688@linux...

>>>>>>> I got these off the group about 4 years ago from a fellow Parisite

>> and

>>>>>>they

>>>>>>> still amaze me to this day, I listen to em every year.

>>>>>>> Does anyone remember who recorded these? I know they were done in

>>>>>>> Paris.

>>>>>>>

>>>>>>> ftp://xmas:xmas@156.34.14.36:21

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>

>>>>>>>

>>>>
>>>>
>>>
>>
>

>Which begs the response: He looks bored, therefore he IS bored, which means I'M bored... he may be a great technician, but IMO he's got no feel whatsoever. I love to hear fast playing, but it's got have smoe enthusiasm behind it; Cory's post reminded me that he plays that way (on a couple of clips I've heard); and that kinda stuff is nice to hear, but this guy/kid does nothing for me.

Neil

"tonehouse" <zmcleod@comcast.net> wrote:

>Yikes ! It's not only what he plays..but it looks so EASY....the other band
>members might as well go to McDonalds or something while this kid plays....
>"DC" <dc@spamsony.com> wro

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???
Posted by [Aaron Allen](#) on Mon, 24 Oct 2005 17:53:07 GMT
[View Forum Message](#) <> [Reply to Message](#)

again.

>>
>> In classical, if you have a great teacher, they keep your nose to the
>> wheel, and let you know that you have along way to go. The
>> parents will be smart, and reserved with their praise and exposure of
>> the child to the public.
>>
>> Then you can end up with another Mozart, but it is rare today; fame
>> is too much of a drug to most people.
>>
>> I've seen these kids end up featured soloists with major symphonies
>> and I've seen them disappear. It's all in the parents and the
>> teachers.
>>
>> DC
>>
>
>This might simplify things...

<http://www.techdepot.com/product.asp?productid=3790829&a ffid=10000485>

CLThis is a multi-part message in MIME format.

-----=_NextPart_000_0010_01C5F54E.82DA3580

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Neil,

He's a l m o s t 9...

Soon he'll have sensitivity.

I hope.

Tom

Technically a wizard. Crazy.

"Neil" <OO@OIU.com> wrote in message news:438d3fe0\$1@linux...

Which begs the response: He looks bored, therefore he IS bored, which means I'M bored... he may be a great technician, but IMO he's got no feel whatsoever. I love to hear fast playing, but it's got have smoe enthusiasm behind it; Cory's post reminded me that he plays that way (on a couple of clips I've heard); and that kinda stuff is nice to hear, but this guy/kid does nothing for me.

Neil

"tonehouse" <zmcleod@comcast.net> wrote:

>Yikes ! It's not only what he plays..but it looks so EASY....the =
other band

>members might as well go to McDonalds or something while this kid =
plays....

>"DC" <dc@spamsony.com> wrote in message news:4388ba1a\$1@linux...

>>

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

>> >Just plain spooky.

>> >

>> >Tom

>>

>>

>> I've seen the same thing in young classical players. When you get

>> to know them a bit you realize it is a savant-like quickness in the

>> mind that allows them to play at such unearthly levels. In a way, =
it
>> is like Rain Man, if you know what I mean.
>>
>> Now comes the hard part. They have to learn everything else
>> about music, and really apply themselves in the next few years to
>> even maintain their current levels of playing. The *worst* thing =
that
>> can happen is adults fawning over them and praising them to the
>> sky and comparing them to the greats, and getting them record
>> deals. Yet this is usually what happens. When it does, the =
prodigy
>> disappears and is never heard from again.
>>
>> In classical, if you have a great teacher, they keep your nose to =
the
>> wheel, and let you know that you have along way to go. The
>> parents will be smart, and reserved with their praise and exposure =
of
>> the child to the public.
>>
>> Then you can end up with another Mozart, but it is rare today; fame
>> is too much of a drug to most people.
>>
>> I've seen these kids end up featured soloists with major symphonies
>> and I've seen them disappear. It's all in the parents and the
>> teachers.
>>
>> DC
>>
>
>

-----=_NextPart_000_0010_01C5F54E.82DA3580

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Rod Lincoln](#) on Mon, 24 Oct 2005 19:00:04 GMT

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

r symphonies
> and I've seen them disappear. =
It's all=20
in the parents and the
> teachers.
>
>=20
DC
>
>
>
</BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_0010_01C5F54E.82DA3580--This is a multi-part message in MIME format.

-----=_NextPart_000_0027_01C5F54E.D0A585D0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Rick,
ADATs have/had been good to me.
Tom

"rick" <parnell68@hotmail.com> wrote in message =
news:bmipn1dibnsdus99ckk5iuihe87leeht2@4ax.com...
tain't nuthin' bedda then spankin' them ribs with some good sauce.
i've sunk to a lot of things in my life but have managed to avoid the
unholy adat trap.

;o)

please this is a joke. so to all who may lump this in with iPods,
cell phones and lima beans please don't.

On Thu, 17 Nov 2005 09:40:38 -0700, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>Only on this newsgroup could we flawlessly integrate BBQ and bondage.
>Perhaps there's a way to sync them to ADAT. I'm so proud of everyone =
here

>for making this such a melting pot of ideas.

>

>;oP

>

>"rick" <parnell68@hotmail.com> wrote in message

>news:e1apn1truu7uohtink05fdgvld750q4vuc@4ax.com...

>> ohhhhh, don't tell me it's a real site....man, i thought i was just

>> making something up as a joke...since kim implied that he actually

>> might know how to cook beyond the microwave set and =

forget...sheesh...

>>

>> On Thu, 17 Nov 2005 07:36:21 -0700, "DJ"

>> <animix_spam-this-ahole_@animas.net> wrote:

>>

>> >Damn!!!!.....now that's what you call an extreme =
 interpretation of
 >the
 >> >assumption of an immediate performance clause in a verbal =
 contract.
 >> >
 >> >.....so what's your user name and password???? I'm not at =
 all sure
 >I
 >> >want to join. I might become contractually obligated
 >> >
 >> >;op
 >> >
 >> >
 >> >"rick" <parnell68@hotmail.com> wrote in message
 >> >news:9amon19n09qt8ck39li46g9n1rvu8endga@4ax.com...
 >> >> and you cook too. now get your ass to www.domenow.com
 >> >>
 >> >> On 17 Nov 2005 09:27:33 +1000, "Kim" <hiddensounds@hotmail.com> =
 wrote:
 >> >>
 >> >> >
 >> >> >How wonderful it is to have a brand spanking new BBQ!! :o)
 >> >> >
 >> >> >Bought one last night. Put it together while watching the =
 soccer. Lit
 >her
 >> >> >up this morning. She's a BEAUT! :o) It's only a cheapy, but it =
 seems
 >> >> >pretty
 >> >> >sturdy other than the knobs on the front which are cheap and =
 plastic,
 >but
 >> >> >hey so long as they work. Hopefully they wont break.
 >> >> >
 >> >> >Tonight I'm going to have to go out and go shopping and get =
 something
 >to
 >> >> >cook on it. Give her a good oilin' and get the smoke =
 happenning. ;o)
 >> >> >
 >> >> >There's something about looking at a brand new BBQ that just =
 makes you
 >go
 >> >> >"Right there is a future filled with enjoyable moments". :o)
 >> >> >
 >> >> >Just thought I'd share the joy. :o)
 >> >> >

>> >> >Cheers,
>> >> >Kim.
>> >>
>> >
>>
>

-----=_NextPart_000_0027_01C5F54E.D0A585D0

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???
Posted by [Rod Lincoln](#) on Mon, 24 Oct 2005 19:06:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"rick" <<A=20
 href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com> =
wrote in=20
 message <A=20
 =
href=3D"news:bmipn1dibnsdus99ckk5iuihe87leehtt2@4ax.com">news:bmipn1dibns=
dus99ckk5iuihe87leehtt2@4ax.com...</DIV>tain't=20
 nuthin' bedda then spankin' them ribs with some good sauce.
i've =
sunk to a=20
 lot of things in my life but have managed to avoid the
unholy adat=20
 trap.

;o

please this is a joke. so to all who may =
lump=20
 this in with iPods,
cell phones and lima beans please =
don't.

On Thu,=20
 17 Nov 2005 09:40:38 -0700, "DJ"
<<A=20
 =
href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
_@animas.net>=20
 wrote:

>Only on this newsgroup could we flawlessly integrate =
BBQ and=20
 bondage.
>Perhaps there's a way to sync them to ADAT. I'm so =

proud of=20
 everyone here
>for making this such a melting pot of=20
 ideas.
>
>;oP
>
> "rick" <<A=20
 href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com> =
 wrote in=20
 =
 message
>news:e1apn1truu7uohtink05fdgvld750q4vuc@4ax.com...
>=
 >=20
 ohhhhh, don't tell me it's a real site....man, i thought i was=20
 just
>> making something up as a joke...since kim implied =
 that he=20
 actually
>> might know how to cook beyond the microwave set =
 and=20
 forget...sheesh...
>>
>> On Thu, 17 Nov 2005 =
 07:36:21 -0700,=20
 "DJ"
>> <<A=20
 =
 href=3D"mailto:animix_spam-this-ahole_@animas.net">animix_spam-this-ahole=
 _@animas.net>=20
 wrote:
>>
>> >Damn!!!!.....now that's what =
 you call=20
 an extreme interpretation of
>the
>> >assumption of =
 an=20
 immediate performance clause in a verbal contract.
>>=20
 >
>> >.....so what's your user name and =
 password???? I'm=20
 not at all sure
>I
>> >want to join. I might become=20
 contractually obligated
>> >
>> =
 >;op
>>=20
 >
>> >
>> >"rick" <<A=20
 href=3D"mailto:parnell68@hotmail.com">parnell68@hotmail.com> =
 wrote in=20
 message
>>=20
 >news:9amon19n09qt8ck39li46g9n1rvu8endga@4ax.com...
>> =
 >>=20
 and you cook too. now get your ass to <A=20
 href=3D"http://www.domenow.com">www.domenow.com
>>=20
 >>
>> >> On 17 Nov 2005 09:27:33 +1000, "Kim" =
 <<A=20
 =
 href=3D"mailto:hiddensounds@hotmail.com">hiddensounds@hotmail.com>=
 =20
 wrote:
>> >>
>> >> >
>> =
 >>=20
 >How wonderful it is to have a brand spanking new BBQ!! =
 :o)
>>=20
 >> >
>> >> >Bought one last night. Put it =
 together=20

while watching the soccer. Lit
>her
>> >> >>up =
this=20
morning. She's a BEAUT! :o) It's only a cheapy, but it =
seems
>=20
>pretty
>> >> >>sturdy other than the knobs on the =
front=20
which are cheap and plastic,
>but
>> >> >>hey =
so long=20
as they work. Hopefully they wont break.
>> >> =
>
&

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???
Posted by [Suad](#) on Tue, 25 Oct 2005 01:52:48 GMT
[View Forum Message](#) <> [Reply to Message](#)

.com> wrote in message news:4388ba1a\$1@linux...
> >>>>>
> >>>>>
> >>>>>>"Tom Bruhl" <Arpeggio@comcast.net> wrote:
> >>>>>>
> >>>>>>
> >>>>>>>Just plain spooky.
> >>>>>>>
> >>>>>>>Tom
> >>>>>>>
> >>>>>>>
> >>>>>>>I've seen the same thing in young classical players. When you get
> >>>>>>>to know them a bit you realize it is a savant-like quickness in the
> >>>>>>>mind that allows them to play at such unearthly levels. In a way,
it
> >>>>>>>is like Rain Man, if you know what I mean.
> >>>>>>>
> >>>>>>>Now comes the hard part. They have to learn everything else
> >>>>>>>about music, and really apply themselves in the next few years to
> >>>>>>>even maintain their current levels of playing. The *worst* thing
that
> >>>>>>>can happen is adults fawning over them and praising them to the
> >>>>>>>sky and comparing them to the greats, and getting them record
> >>>>>>>deals. Yet this is usually what happens. When it does, the
prodigy
> >>>>>>>disappears and is never heard from again.
> >>>>>>>
> >>>>>>>In classical, if you have a great teacher, they keep your nose to
the
> >>>>>>>wheel, and let you know that you have along way to go. The
> >>>>>>>parents will be smart, and reserved with their praise and exposure
of

_@animas.net>=20
wrote in message <A=20
href=3D"news:438ddcf2@linux">news:438ddcf2@linux...</DIV><A=20
=
href=3D" http://www.s140891385.onlinehome.us/Hosted/wizardsofwinter.w mv">h=
ttp://www.s140891385.onlinehome.us/Hosted/wizardsofwinter.wm v

=
</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0059_01C5F5AB.5A3B84F0--This is a multi-part message in MIME format.

-----=_NextPart_000_0076_01C5F5AB.B1B0E4A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Deej,

Don't forget your helium canisters.

T

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message =
news:438dd385\$1@linux...

When did something like a mismatched power supply ever stop me? I =
figure if

I can just get stick the correct plug and rip the grounding pin off of =
it,

I'll be good to go.

;oD

"erlilo" <erlilo@online.no> wrote in message news:438d5349\$1@linux...

> I think there'll be problems with it without changing the =
powersupply. We

> have for the most 220V AC in Europe and US have 110V, as far as I
remember.

>

> Erling

>

> "Dimitrios" <musurgio@otenet.gr> skrev i melding =
news:438cbc5e\$1@linux...

> >

> > Dear DJ,

> > I may be able to find one here in Greece.

> > What would you need Ultramatch or ADA-8000 (I have one of those)

> > Let me know if Greece is an option for you.

> > Regards,

> > Dimitrios

> >

> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >>I am actually trying to source a Behringer product right now

> >&

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Deej \[1\]](#) on Tue, 25 Oct 2005 05:16:28 GMT

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

When you get

>>>>>>>to know them a bit you realize it is a savant-like quickness in the
>>>>>>>mind that allows them to play at such unearthly levels. In a way,

>

> it

>

>>>>>>>is like Rain Man, if you know what I mean.

>>>>>>>

>>>>>>>Now comes the hard part. They have to learn everything else

>>>>>>>about music, and really apply themselves in the next few years to

>>>>>>>even maintain their current levels of playing. The *worst* thing

>

> that

>

>>>>>>>can happen is adults fawning over them and praising them to the

>>>>>>>sky and comparing them to the greats, and getting them record

>>>>>>>deals. Yet this is usually what happens. When it does, the

>

> prodigy

>

>>>>>>>disappears and is never heard from again.

>>>>>>>

>>>>>>>In classical, if you have a great teacher, they keep your nose to

>

> the

>

>>>>>>>wheel, and let you know that you have along way to go. The

>>>>>>>parents will be smart, and reserved with their praise and exposure

>

> of

>

>>>>>>>the child to the public.

>>>>>>>

>>>>>>>Then you can end up with another Mozart, but it is rare today; fame

>>>>>>>is too much of a drug to most people.

>>>>>>>

>>>>>>>I've seen these kids end up featured soloists with major symphonies

>>>>>>>and I've seen them disappear. It's all in the parents and the

>>>>>>>teachers.

>>>>>>>

>>>>>>>DC

>>>>>>>

>>>>>>>

>>>>>>>

>

>Just pass me a bottle of nitrous, a bic and a pack of Camels and God will be my copilot.

"Aaron Allen" <nospam@not_here.dude> wrote in message news:438e36f4@linux...

> I bet you could get a gig wiring churches

> (tic)

>

> AA

>

> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message

> news:438dd385\$1@linux...

> > When did something like a mismatched power supply ever stop me? I figure
> > if

> > I can just get stick the correct plug and rip the grounding pin off of
it,

> > I'll be good to go.

> >

> > ;oD

> >

> > "erlilo" <erlilo@online.no> wrote in message news:438d5349\$1@linux...

> >> I think there'll be problems with it without changing the powersupply.

We

> >> have for the most 220V AC in Europe and US have 110V, as far as I

> > remember.

> >>

> >> Erling

> >>

> >> "Dimitrios" <musurgio@otenet.gr> skrev i melding
news:438cbc5e\$1@linux...

> >> >

> >> > Dear DJ,

> >> > I may be able to find one here in Greece.

> >> > What would you need Ultramatch or ADA-8000 (I have one of those)

> >> > Let me know if Greece is an option for you.

> >> > Regards,

> >> > Dimitrios

> >> >

> >> > "DJ" <animix_spam-this-ahole_@animas.net> wrote:

> >> >>I am actually trying to source a Behringer product right now

> >> >>(gasp!!!!.....yeah.....I know ;o). The only Behringer product that I

> >> >>have

> >> >>ever used that worked well and as advertized is an AD/DA/format

> > converter

> >> >>called the Ultramatch Pro SRC 2496. I've got one and need another one

> > >>in
> > >>order to do something else bizarre with my routing matrix. Anyway, I
> > have
> > >>scoured the internet for one of these to no avail. I was talking to a
> > >>retailer in Nashville earlier today and was told that this and the
> > ADA8000
> > >>may not be showing up again due to a patent infringement situation
> > >>involving
> > >>Apogee. I'm wondering if this is true. Anyone else heard this? Anyone
> > got
> > > an
> > >>Ultramatch Pro FS? I need one yesterday. They are backordered
> > >>everywhere
> > >>with mid-January as the projected date for filling orders.
> > >>
> > >>
> > >
> >
> >
> >
> >
> >
>
>I know some of you guys are really gurus and I can't seem to find the
info I need by googling, and my winhelp seems to be missing...

I have a laptop that I'm (sigh) forced to share with a couple of other
people here at the studio. Problem is, I use this sucker for everything
including financial stuff, which I'd like to keep private.

So, I've set up a user account without a password for the other guys.
Now I want to hide my E: drive from them, so they can only access C: and D:
I'd also like to stop them from using some programs, as some info will
be viewable.

I right-clicked and went to "sharing and security" but the do not share
box is greyed out in every instance.

What am I doing wrong?XP pro or Home?

You need pro to do file level security (kind of, home allows a little
but nor full control). Also need the drive formatted NTFS instead of
FAT32. If it's not you'll have to convert it.

JH

jef knight wrote:

> I know some of you guys are really gurus and I can't seem to find the

> info I need by googling, and my winhelp seems to be missing...
>
> I have a laptop that I'm (sigh) forced to share with a couple of other
> people here at the studio. Problem is, I use this sucker for everything
> including financial stuff, which I'd like to keep private.
>
> So, I've set up a user account without a password for the other guys.
> Now I want to hide my E: drive from them, so they can only access C: and D:
> I'd also like to stop them from using some programs, as some info will
> be viewable.
>
> I right-clicked and went to "sharing and security" but the do not share
> box is greyed out in every instance.
>
>
> What am I doing wrong? Sorry 'bout that....xp pro/ntfs

Jeff hoover wrote:

> XP pro or Home?
>
> You need pro to do file level security (kind of, home allows a little
> but not full control). Also need the drive formatted NTFS instead of
> FAT32. If it's not you'll have to convert it.
>
> JH
>
> jef knight wrote:
>
>> I know some of you guys are really gurus and I can't seem to find the
>> info I need by googling, and my winhelp seems to be missing...
>>
>> I have a laptop that I'm (sigh) forced to share with a couple of

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Suad](#) on Tue, 25 Oct 2005 06:18:39 GMT

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

t; other people here at the studio. Problem is, I use this sucker for
>>>>> everything including financial stuff, which I'd like to keep private.
>>>>>
>>>>> So, I've set up a user account without a password for the other
>>>>> guys. Now I want to hide my E: drive from them, so they can only
>>>>> access C: and D:
>>>>> I'd also like to stop them from using some programs, as some info

>>>>> will be viewable.
>>>>>
>>>>> I right-clicked and went to "sharing and security" but the do not
>>>>> share box is greyed out in every instance.
>>>>>
>>>>>
>>>>> What am I doing wrong?
>>>>>
>>>>>
>>>>>
>>>>> If that doesn't make your Christmas bright I don't know what will.

I'm sure the neighbors just love it.

On 11/30/05 9:07 AM, in article 438ddcf2@linux, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

> <http://www.s140891385.onlinehome.us/Hosted/wizardsofwinter.w> mv
>
> ROTFLOL. So it really is an epidemic, and not just isolated to every one
I've worked in...

On 11/30/05 4:26 PM, in article 438e36f4@linux, "Aaron Allen"
<nospam@not_here.dude> wrote:

> I bet you could get a gig wiring churches
> (tic)
>
> AA
>
> "DJ" <animix_spam-this-ahole_@animas.net> wrote in message
> news:438dd385\$1@linux...
>> When did something like a mismatched power supply ever stop me? I figure
>> if
>> I can just get stick the correct plug and rip the grounding pin off of it,
>> I'll be good to go.
>>
>> ;oD
>>
>> "erlilo" <erlilo@online.no> wrote in message news:438d5349\$1@linux...
>>> I think there'll be problems with it without changing the powersupply. We
>>> have for the most 220V AC in Europe and US have 110V, as far as I
>> remember.
>>>
>>> Erling
>>>
>>> "Dimitrios" <musurgio@otenet.gr> skrev i melding news:438cbc5e\$1@linux...
>>>>

>>>> Dear DJ,
>>>> I may be able to find one here in Greece.
>>>> What would you need Ultramatch or ADA-8000 (I have one of those)
>>>> Let me know if Greece is an option for you.
>>>> Regards,
>>>> Dimitrios
>>>>
>>>> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>>>> I am actually trying to source a Behringer product right now
>>>>> (gasp!!!!.....yeah....I know ;o). The only Behringer product that I
>>>>> have
>>>>> ever used that worked well and as advertized is an AD/DA/format
>> converter
>>>>> called the Ultramatch Pro SRC 2496. I've got one and need another one
>>>>> in
>>>>> order to do something else bizarre with my routing matrix. Anyway, I
>> have
>>>>> scoured the internet for one of these to no avail. I was talking to a
>>>>> retailer in Nashville earlier today and was told that this and the
>> ADA8000
>>>>> may not be showing up again due to a patent infringement situation
>>>>> involving
>>>>> Apogee. I'm wondering if this is true. Anyone else heard this? Anyone
>> got
>>>> an
>>>>> Ultramatch Pro FS? I need one yesterday. They are backordered
>>>>> everywhere
>>>>> with mid-January as the projected date for filling orders.
>>>>>
>>>>>
>>>>
>>>
>>>
>>
>>
>
>
>Well hell... ;o)

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>.> well. Maybe he rips through Bach on classical guitar?
>
>
>....or maybe Paganinni?
>
> <http://video.google.com/videoplay?docid=-1994835504362469704>
>
>;o)
>

>
>"Jamie K" <Meta@Dimensional.com> wrote in message news:438dd8a1@linux...
>>
>> Having only just seen this one video clip, I don't know what else he
>> likes to play or is capable of playing. Maybe he plays other styles as
>> well. Maybe he rips through Bach on classical guitar?
>>
>> I enjoyed the clip. Was it a student recital in a music store? Pretty
>> good, for that.
>>
>> Hope he's wearing ear plugs or he'll be deaf in his "older" days,
>> unplugged or not...
>>
>> Cheers,
>> -Jamie
>> <http://www.JamieKrutz.com>
>>
>>
>> erlilo wrote:
>> > I'm with you here. He have plenty of years to come to find out there's
>> >more
>> > than just technic and heavy sound. Just look how many old stars that's
>> >going
>> > acoustic and "unplugged" in their "older" days -o)
>> >
>> > Erling
>> >
>> > Jamie K" <Meta@Dimensional.com> skrev i melding news:438db1f5\$1@linux...
>> >
>> >>I would give him a break, and kudos. Here's a kid who has accomplished
>> a
>> >>technically difficult piece. Good for him!
>> >>
>> >>For all we know he may be painfully shy and this is helping him step
>> >>out,
>> >>not an easy thing. We don't know his inner dialogue. Note his sidelong
>> >>grin to who? Mom? Lookit me! Music is a cool realm for kids to
>> >>experience
>> >>challenge and achievement. Adults too, for that matter.
>> >>
>> >>As he builds on a growing technical virtuosity and matures he'll have
>> a
>> >>rich vocabulary to draw on. Maybe at some point he'll create something
>> >>that moves the skeptics. :^)
>> >>
>> >>Cheers,
>> >> -Jamie
>> >> <http://www.JamieKrutz.com>

>> >>
>> >>
>> >>erlilo wrote:
>> >>
>> >>>I think that kind of music he's playing don't need more feelings ;-)
>> >>>
>> >>>Erling
>> >>>
>> >>>"Neil" <OO@OIU.com> skrev i melding news:438d3fe0\$1@linux...
>> >>>
>> >>>
>> >>>>Which begs the response: He looks bored, therefore he IS bored,
>> >>>>which means I'M bored... he may be a great technician, but IMO
>> >>>>he's got no feel whatsoever. I love to hear fast playing, but
>> >>>>it's got have smoe enthusiasm behind it; Cory's post reminded
>> >>>>me that he plays that way (on a couple of clips I've heard);
>> >>>>and that kinda stuff is nice to hear, but this guy/kid does
>> >>>>nothing for me.
>> >>>>
>> >>>>Neil
>> >>>>
>> >>>>
>> >>>>
>> >>>>"tonehouse" <zmcleod@comcast.net> wrote:
>> >>>>
>> >>>>
>> >>>>>Yikes ! It's not only what he plays..but it looks so EASY....the
>other
>> >>>>>band
>> >>>>>members might as well go to McDonalds or something while this kid
>> >>>>>plays....
>> >>>>>"DC" <dc@

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Deej \[1\]](#) on Tue, 25 Oct 2005 14:29:50 GMT

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

>> >>>>>Which begs the response: He looks bored, therefore he IS bored,
>> >>>>>which means I'M bored... he may be a great technician, but IMO
>> >>>>>he's got no feel whatsoever. I love to hear fast playing, but
>> >>>>>it's got have smoe enthusiasm behind it; Cory's post reminded
>> >>>>>me that he plays that way (on a couple of clips I've heard);
>> >>>>>and that kinda stuff is nice to hear, but this guy/kid does
>> >>>>>nothing for me.
>> >>>>>
>> >>>>>Neil
>> >>>>>

>> >>>>
>> >>>>
>> >>>>"tonehouse" <zmcleod@comcast.net> wrote:
>> >>>>
>> >>>>
>> >>>>>Yikes ! It's not only what he plays..but it looks so =
EASY....the
>other
>> >>>>>band
>> >>>>>members might as well go to McDonalds or something while this =
kid
>> >>>>>plays....
>> >>>>>"DC" <dc@spamsony.com> wrote in message =
news:4388ba1a\$1@linux...
>> >>>>>
>> >>>>>
>> >>>>>>"Tom Bruhl" <Arpeggio@comcast.net> wrote:
>> >>>>>>
>> >>>>>>
>> >>>>>>>Just plain spooky.
>> >>>>>>>
>> >>>>>>>Tom
>> >>>>>>>
>> >>>>>>>
>> >>>>>>>I've seen the same thing in young classical players. When =
you get
>> >>>>>>>to know them a bit you realize it is a savant-like quickness =
in
the
>> >>>>>>>mind that allows them to play at such unearthly levels. In a =
way,
>it
>> >>>>>>>is like Rain Man, if you know what I mean.
>> >>>>>>>
>> >>>>>>>Now comes the hard part. They have to learn everything else
>> >>>>>>>about music, and really apply themselves in the next few =
years to
>> >>>>>>>even maintain their current levels of playing. The *worst* =
thing
>that
>> >>>>>>>can happen is adults fawning over them and praising them to =
the
>> >>>>>>>sky and comparing them to the greats, and getting them record
>> >>>>>>>deals. Yet this is usually what happens. When it does, =
the
>prodigy
>> >>>>>>>disappears and is never heard from again.
>> >>>>>>>

>> >>>>> In classical, if you have a great teacher, they keep your =
nose to
>the
>> >>>>> wheel, and let you know that you have along way to go. The
>> >>>>> parents will be smart, and reserved with their praise and =
exposure
>of
>> >>>>> the child to the public.
>> >>>>>
>> >>>>> Then you can end up with another Mozart, but it is rare =
today; fame
>> >>>>> is too much of a drug to most people.
>> >>>>>
>> >>>>> I've seen these kids end up featured soloists with major =
symphonies
>> >>>>> and I've seen them disappear. It's all in the parents and =
the
>> >>>>> teachers.
>> >>>>>
>> >>>>> DC
>> >>>>>
>> >>>>>
>> >>>>>
>> >>>>>
>> >
>
>

-----=_NextPart_000_0017_01C5F623.5FB8C500

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Whell said.</DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Kim" <A=20

=

[href=3D"mailto:hidde nsounds@hot mail.com"](mailto:hidde nsounds@hot mail.com)>hidde nsounds@hot mail.com>=
 wrote=20
 in message <A=20
 =
[href=3D"news:438ea369\\$1@linux"](news:438ea369$1@linux)>news:438ea369\$1@linux...</DIV>

=
 Well=20
 hell... ;o)

"DJ" <<A=20
 =
[href=3D"mailto:animix_spam-this-ahole_@animas.net"](mailto:animix_spam-this-ahole_@animas.net)>animix_spam-this-ahole=
 _@animas.net>=20
 wrote:
>> well. Maybe he rips through Bach on classical=20
 guitar?
>
>
>....or maybe=20
 =
 Paganinni?
>
>
>http://video.google.com/videoplay?docid=3D-1994=
 835504362469704
>
>
>
>
>
>"Jamie=20
 K" <<A =
[href=3D"mailto:Meta@Dimensional.com"](mailto:Meta@Dimensional.com)>Meta@Dimensional.com>=20
 wrote in message <A=20
 =
[href=3D"news:438dd8a1@linux"](news:438dd8a1@linux)>news:438dd8a1@linux...
>>
>g=
 t;>=20
 Having only just seen this one video clip, I don't know what else=20
 he
>> likes to play or is capable of playing. Maybe he plays =
 other=20
 styles as
>> well. Maybe he rips through Bach on classical=20
 guitar?
>>
>> I enjoyed the clip. Was it a student =
 recital=20
 in a music store? Pretty
>> good, for =
 that.
>>
>>=20
 Hope he's wearing ear plugs or he'll be deaf in his "older" =
 days,
>>=20
 unplugged or not...
>>
>> =
 Cheers,
>> =20
 -Jamie
>> <A=20
 =
[href=3D"http://www.JamieKrutz.com"](http://www.JamieKrutz.com)>http://www.JamieKrutz.com
>>=
 gt;
>>
>>=20
 erlilo wrote:
>>> I'm with you here. He have plenty of =
 years to=20
 come to find out there's
>more
>> > than just =
 technic and=20
 heavy sound. Just look how many old stars =
 that's
>going
>> >=20
 acoustic and "unplugged" in their "older" days -o)
>>=20
 >
>> > Erling
>> >
>> > Jamie =
 K" <<A=20
[href=3D"mailto:Meta@Dimensional.com"](mailto:Meta@Dimensional.com)>Meta@Dimensional.com> =
 skrev i=20

melding <A=20
=
href=3D"news:438db1f5\$1@linux">news:438db1f5\$1@linux...
>=20
>
>> >>>I would give him a break, and kudos. Here's a =
kid who=20
has accomplished
a
>> >>>technically difficult piece. =
Good=20
for him!
>> >>>
>> >>>For all we know he =
may be=20
painfully shy and this is helping him step
>out,
>> =
>>>not=20
an easy thing. We don't know his inner dialogue. Note his =
sidelong
>>=20
>>>grin to who? Mom? Lookit me! Music is a cool realm for kids=20
to
>experience
>> >>>challenge and achievement. =
Adults=20
too, for that matter.
>> >>>
>> >>>As he =
builds on=20
a growing technical viruosity and matures he'll have
a
>>=20
>>>rich vocabulary to draw on. Maybe at some point he'll create=20
something
>> >>>that moves the skeptics. :^)
>> =

>>
>> >>>Cheers,
>> >>> =
-Jamie
>>=20
>><A=20
=
href=3D"http://www.JamieKrutz.com">http://www.JamieKrutz.com
>&=20
>>
>> >>>
>> >>>erlilo =
wrote:
>>=20
>>
>> >>>>I think that kind of music he's =
playing don't=20
need more feelings ;-)
>> >>>>
>>=20
>>>>Erling<B

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Suad](#) on Tue, 25 Oct 2005 14:39:00 GMT

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

R>>> >>>>
>> =
>>>>"Neil"=20
<OO@OIU.com> skrev i melding =
<A=20
=
href=3D"news:438d3fe0\$1@linux">news:438d3fe0\$1@linux...
>>=20
>>>>
>>> >>>>
>>> =
>>>>>Which begs=20

the response: He looks bored, therefore he IS bored,
>=20
 >>>>which means I'M bored... he may be a great technician, =
 but=20
 IMO
>> >>>>he's got no feel whatsoever. I love to =
 hear=20
 fast playing, but
>> >>>>it's got have smoe =
 enthusiasm=20
 behind it; Cory's post reminded
>> >>>>me that he =
 plays=20
 that way (on a couple of clips I've heard);
>> =
 >>>>and=20
 that kinda stuff is nice to hear, but this guy/kid does
>>=20
 >>>>nothing for me.
>> =
 >>>>
>>=20
 >>>>Neil
>> >>>>
>>=20
 >>>>
>> >>>>
>>=20
 >>>>"tonehouse" <<A=20
 href=3D"mailto:zmcleod@comcast.net">zmcleod@comcast.net>=20
 wrote:
>> >>>>
>> =
 >>>>
>>=20
 >>>>>Yikes ! It's not only what he plays..but it looks =
 so=20
 EASY....the
>>other
>> =
 >>>>>band
>>=20
 >>>>>members might as well go to McDonalds or something =
 while=20
 this kid
>> >>>>>plays....
>>=20
 >>>>>"DC" <<A=20
 href=3D"mailto:dc@spamsony.com">dc@spamsony.com> wrote in =
 message <A=20
 =
 href=3D"news:4388ba1a\$1@linux">news:4388ba1a\$1@linux...
>>=20
 >>>>>
>> >>>>>
>>=20
 >>>>>>"Tom Bruhl" <<A=20
 href=3D"mailto:Arpeggio@comcast.net">Arpeggio@comcast.net>=20
 wrote:
>> >>>>>
>>=20
 >>>>>>
>> >>>>>>>Just =
 plain=20
 spooky.
>> >>>>>>
>>=20
 >>>>>>>Tom
>>=20
 >>>>>>
>> =
 >>>>>>
>>=20
 >>>>>>I've seen the same thing in young classical=20
 players. When you get
>> >>>>>>>to =
 know them a=20
 bit you realize it is a savant-like quickness in
the
>>=20
 >>>>>>mind that allows them to play at such =
 unearthly=20

levels. In a way, it's like Rain Man, if you know what I mean. Now comes the hard part. They have to learn everything else about music, and really apply themselves in the next few years to levels of playing. The *worst* thing that can happen is adults fawning over them and praising them to the sky and comparing them to the greats, and getting them record deals. Yet this is usually what happens. When it does, the prodigy disappears and is never heard from again. In classical, if you have a great teacher, they keep your nose to the wheel, and let you know that you have along way to go. The parents will be smart, and reserved with their praise and exposure of the child to the public. Then you can end up with another Mozart, but it is rare today; fame is too much of a drug to most people. I've seen these kids end up featured soloists with major symphonies and I've seen them disappear. It's all in the parents and the teachers. DC

-----=_NextPart_000_0017_01C5F623.5FB8C500--thanks deej...i used to be more transparent

On Wed, 30 Nov 2005 08:31:18 -0700, "DJ"

<animix_spam-this-ahole_@animas.net> wrote:

> I could never achieve reliable sync when the water levels in my MECs were
> low. Also, changing the helium cannisters occasionally will mke a big
> difference.

>
>

> "Martin Harrington" <lendan@bigpond.net.au> wrote in message
> news:438d9065\$1@linux...

>> Huh??

>>

>> --

>> Martin Harrington

>> www.lendaneer-sound.com

>>

>> "rick" <parnell68@hotmail.com> wrote in message

>> news:8mtqo1pbb4o9ugf5g2nb84b41kmhjoeedj@4ax.com...

>> > and once you turn the water on pretty much everything goes to hell.

>> >

>> > On Wed, 30 Nov 2005 19:15:33 +1100, "Martin Harrington"

>> > <lendan@bigpond.net.au> wrote:

>> >

>> >> It is almost impossible to do, Demitrios.

>> >> The best way is to make Paris the slave, (to a timecode track).

>> >> Then use a synchroniser to lock them.

>> >

>>

>>

>get truecrypt

jef knight wrote:

> I know some of you guys are really gurus and I can't seem to find the
> info I need by googling, and my winhelp seems to be missing...

>

> I have a laptop that I'm (sigh) forced to share with a couple of other
> people here at the studio. Problem is, I use this sucker for everything
> including financial stuff, which I'd like to keep private.

>

> So, I've set up a user account without a password for the other guys.

> Now I want to hide my E: drive from them, so they can only access C: and D:

> I'd also like to stop them from using some programs, as some info will
> be viewable.

>

> I right-clicked and went to "sharing and security" but the do not share

> box is greyed out in every instance.
>
>
> What am I doing wrong?Hi Gang!

It's been quite a while since I've checked in here.
I'm glad to see the group is still alive and well.

Well, it is time for me to upgrade my studio machine
so I did some searching for what to look for / avoid
in modern motherboards.

I saw a discussion back in July initiated by Kim on
whether PCI 2.3 slots would support an EDS card
(5V supply was the unknown). However, there was no
final conclusion.

I'm mainly considering an nForce4 based MB which
nVidia claims is "5V tolerant". Has anyone been brave
enough to try Paris on one of these motherboards?

If it matters, I was specifically looking at the
Abit AN8 motherboard running an Athlon X2 processor.

Thanks!

-RohdeHi All

I received some wav files made in Nuendo and some of them are not
displaying the waveforms in Paris

Any thoughts as to why this might be happening

DonDTerry <dterry@no_spamkeyofd.net> wrote:
>If that doesn't make your Christmas bright I don't know what will.
>
>I'm sure the neighbors just love it.

Remember the Seinfeld episode where Kramer couldn't get any
sleep because of the new chicken place across the street with
it's flashing red-lit sign?

I imagine it would be somewhat like that. lol

NeilCheck the properties of the files to see if they are
Broadcast Wav's... if they are, stripwav won't help. You
will need something like Wavelab to batch process the files
from BW to PAF (or standard wav).

David.

Don Nafe wrote:

> Hi All

>

> I received some wav files made in Nuendo and some of them are not
> displaying the waveforms in Paris

>

> Any thoughts as to why this might be happening

>

> Don

>

>I love Paris!

But I'm beginning to realize, especially in the face of new, cool plugins that'll never work in Paris (like the Waves Transform Bundle, among others), that I'm eventually going to have to switch to something that actually has ongoing development and support.

So what are my fellow Mac DAW users finding satisfying after Paris? I own Digital Performer (w/ an old 2408) and Protools LE (w/ Digi 002). Neither seems as intuitive as Paris, but I suppose I'd get faster if

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???

Posted by [Deej \[1\]](#) on Tue, 25 Oct 2005 14:48:25 GMT

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

I immersed myself in one or the other. My big concern is sound quality. I haven't found either DP or PT LE as satisfying to listen to and mix on as Paris. I know I've lost business for not being a Protools studio, but PT HD would cost a couple of arms and legs.

What to do?

GanttThanks again Jeff. Everything working fine now.
jef

jef knight wrote:

> Thanks Jeff...

>

> I'm gonna crash...it's late...I'll try your advice in the morning and

> let you know how I'm makin' out...

>
> jef k
>
> Jeff hoover wrote:
>
>> Jef,
>>
>> Here's another possibility if you can't get to the security tab on a
>> folder or file
>>
>>
>> To display the Security tab
>> Open Folder Options in Control Panel.
>> Click Start, point to Settings, and then click Control Panel.
>> Double-click Folder Options
>> .
>> On the View tab, under Advanced settings, clear Use simple file
>> sharing [Recommended].
>>
>> JH
>>
>>
>> jef knight wrote:
>>
>>> I just found a folder, My Documents, that allows privacy so I
>>> dragged a set of folders to it. Seems to keep the User account safe
>>> from accessing it. Haven't quite figured out the finer details, like
>>> program permissions.
>>>
>>>
>>>
>>> jef knight wrote:
>>>
>>>> Sorry 'bout that....xp pro/ntfs
>>>>
>>>>
>>>>
>>>> Jeff hoover wrote:
>>>>
>>>>> XP pro or Home?
>>>>>
>>>>> You need pro to do file level security (kind of, home allows a
>>>>> little but nor full control). Also need the drive formatted NTFS
>>>>> instead of FAT32. If it's not you'll have to convert it.
>>>>>
>>>>> JH
>>>>>
>>>>> jef knight wrote:

>>>>>
>>>>> I know some of you guys are really gurus and I can't seem to find
>>>>> the info I need by googling, and my winhelp seems to be missing...
>>>>>
>>>>> I have a laptop that I'm (sigh) forced to share with a couple of
>>>>> other people here at the studio. Problem is, I use this sucker
>>>>> for everything including financial stuff, which I'd like to keep
>>>>> private.
>>>>>
>>>>> So, I've set up a user account without a password for the other
>>>>> guys. Now I want to hide my E: drive from them, so they can only
>>>>> access C: and D:
>>>>> I'd also like to stop them from using some programs, as some info
>>>>> will be viewable.
>>>>>
>>>>> I right-clicked and went to "sharing and security" but the do not
>>>>> share box is greyed out in every instance.
>>>>>
>>>>>
>>>>> What am I doing wrong?
>>>>>
>>>>>
>>>>>
>>>>>
>>>>>I'll look into this...

John wrote:

> get truecrypt
>
> jef knight wrote:
>
>> I know some of you guys are really gurus and I can't seem to find the
>> info I need by googling, and my winhelp seems to be missing...
>>
>> I have a laptop that I'm (sigh) forced to share with a couple of
>> other people here at the studio. Problem is, I use this sucker for
>> everything including financial stuff, which I'd like to keep private.
>>
>> So, I've set up a user account without a password for the other guys.
>> Now I want to hide my E: drive from them, so they can only access C:
>> and D:
>> I'd also like to stop them from using some programs, as some info
>> will be viewable.
>>
>> I right-clicked and went to "sharing and security" but the do not
>> share box is greyed out in every instance.
>>

>>
>> What am I doing wrong?
>strip wave will strip the header off broadcast waves. that's what it does.
Rod
"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>Check the properties of the files to see if they are
>Broadcast Wav's... if they are, stripwav won't help. You
>will need something like Wavelab to batch process the files
>from BW to PAF (or standard wav).
>
>David.
>
>Don Nafe wrote:
>> Hi All
>>
>> I received some wav files made in Nuendo and some of them are not
>> displaying the waveforms in Paris
>>
>> Any thoughts as to why this might be happening
>>
>> Don
>>
>>Hi,
I have almost finished my project mixing and when I try to put a stereo native
effect on any audio track on any submix when I try to save I always get assertion
failed and cannot save either on same name or other...
The problem is that I want to use stereo effects as I did before but don't
know why Paris doesn't let to...
Regards,
DimitriosI suppose it would depend on your style of mixing, but I've been really
happy lately using DP 4.6 and PARIS. I track and mix first in DP to take
advantage of any virtual instruments I might want to use, and any plugins
that won't work in PARIS. I'm using a MOTU 828 Mk2 firewire interface that
actually sounds pretty good. It doesn't add any character while recording,
but that's what I'm wanting at this stage. This first mix is basically just
a "get it close" type mix. I usually don't use any EQ plugins in DP opting
for the nice PARIS EQ's instead. Once I've got things close in DP I freeze
all the tracks (equivalent to rendering with plugins in PARIS). Then I
export the frozen DP tracks as 24 bit .wav files. Then I boot to OS9 and use
SonicWorx to convert the .wavs to 24 bit .paf files. Then I open PARIS, add
the audio files, and do all my editing and final mixing in PARIS. I still
like the editing in PARIS, I suppose because I'm so used to it. Right now
I'm doing this all on one Mac dual processor G4 and dual booting. I'm
getting a G5 soon though and dedicating the G4 to PARIS only. I'll just
share a firewire drive between the two. This will also let me use the G5 as
a virtual FX rack when mixing in PARIS using external sends. Anyway, I know
this approach is pretty convoluted and might not work for everyone, but it's
my way of having the best of both worlds so to speak. The modern features in

DP and the great sounding mix bus, EQ and easy editing in PARIS. Not to mention the great PARIS plugs like NoLimit, BarbEQ, etc.

Tony

"Gantt Kushner" <gizmo@his.com> wrote in message
news:438F262B.D0B3EB31@his.com...

>I love Paris!

>

> But I'm beginning to realize, especially in the face of new,
> cool plugins that'll never work in Paris (like the Waves
> Transform Bundle, among others), that I'm eventually going
> to have to switch to something that actually has ongoing
> development and support.

>

> So what are my fellow Mac DAW users finding satisfying
> after Paris? I own Digital Performer (w/ an old 2408) and
> Protools LE (w/ Digi 002). Neither seems as intuitive as
> Paris, but I suppose I'd get faster if I immersed myself in
> one or the other. My big concern is sound quality. I haven't
> found either DP or PT LE as satisfying to listen to and mix on
> as Paris. I know I've lost business for not being a Protools
> studio, but PT HD would cost a couple of arms and legs.

>

> What to do?

>

> Gantt

>Hmmm.. I didn't think it would do BW but maybe I'm wrong. The other
thing to check would be sample rate and bit depth.

David.

Rod Lincoln wrote:

> strip wave will strip the header off broadcast waves. that's what it does.

> Rod

> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>

>>Check the properties of the files to see if they are
>>Broadcast Wav's... if they are, stripwav won't help. You
>>will need something like Wavelab to batch process the files

>

>>from BW to PAF (or standard wav).

>

>>David.

>>

>>Don Nafe wrote:

>>

>>>Hi All

>>>

>>>I received some wav files made in Nuendo and some of them are not
>>>displaying the waveforms in Paris

>>>

>>>Any thoughts as to why this might be happening

>>>

>>>Don

>>>

>>>

>

>I'm using Logic "Pro" 7.1 on a dual 2.5GHZ G5 running OSX. Logic would be "Pro" if it didn't crash. Of course OSX doesn't go down when Logic does but it's still an interruption to restart Logic when it happens. Some of that may be a hardware problem with my rig, I'm tracking down a possible HD glitch right now.

The other thing about Logic is there is a bit of a learning curve. Most things are straight forward but a few things are obtuse. You might give yourself a few weeks to come up to speed, depending on what your needs are.

Those negatives aside, Logic has come a long way and it rocks. It has an incredible selection of useful plugins for convolution reverb, compression, limiting, distortion, EQ, etc. It also includes a good variety of excellent virtual instrument/synth plugins, and great third party plugins are readily available. It really is a virtual studio and I'm very happy with the tracks I'm producing. C'mon over and check it out if you're ever in the neighborhood.

Everything is automatable. Mixers show as many tracks as you have. The MIDI features are comprehensive. Logic can play video files for film scoring.

The G5 processors support so many plugins and tracks that I rarely have to "freeze" anything, it's all live. But if I ever need more CPU overhead, freezing a track converts a track and all plugin operations to an audio file. It can be unfrozen if any editing is needed. There's also an option to network with another Mac to farm out CPU time but I've never needed that with the G5. BTW, the new dual core dual processor G5 box is somewhere around twice as fast as mine. Whoa.

If at all possible, you should try to mix on each of the systems you're considering and see if the sound pleases your ear. The i/o you choose will also matter. Like Tony I'm using a MOTU 828MII which has been a decent sounding, reliable piece of gear, and there are many other options to consider. You can combine several i/o devices if you need to expand to additional channels. If you need flying faders there are several choices with or without built-in i/o.

Cheers,
-Jamie
<http://www.JamieKrutz.com>

Tony Benson wrote:

> I suppose it would depend on your style of mixing, but I've been really
> happy lately using DP 4.6 and PARIS. I track and mix first in DP to take
> advantage of any virtual instruments I might want to use, and any plugins
> that won't work in PARIS. I'm using a MOTU 828 Mk2 firewire interface that
> actually sounds pretty good. It doesn't add any character while recording,
> but that's what I'm wanting at this stage. This first mix is basically just
> a "get it close" type mix. I usually don't use any EQ plugins in DP opting
> for the nice PARIS EQ's instead. Once I've got things close in DP I freeze
> all the tracks (equivalent to rendering with plugins in PARIS). Then I
> export the frozen DP tracks as 24 bit .wav files. Then I boot to OS9 and use
> SonicWorx to convert the .wavs to 24 bit .paf files. Then I open PARIS, add
> the audio files, and do all my editing and final mixing in PARIS. I still
> like the editing in PARIS, I suppose because I'm so used to it. Right now
> I'm doing this all on one Mac dual processor G4 and dual booting. I'm
> getting a G5 soon though and dedicating the G4 to PARIS only. I'll just
> share a firewire drive between the two. This will also let me use the G5 as
> a virtual FX rack when mixing in PARIS using external sends. Anyway, I know
> this approach is pretty convoluted and might not work for everyone, but it's
> my way of having the best of both worlds so to speak. The modern features in
> DP and the great sounding mix bus, EQ and easy editing in PARIS. Not to
> mention the great PARIS plugs like NoLimit, BarbEQ, etc.

>

> Tony

>

>

> "Gantt Kushner" <gizmo@his.com> wrote in message
> news:438F262B.D0B3EB31@his.com...

>

>>I love Paris!

>>

>>But I'm beginning to realize, especially in the face of new,
>>cool plugins that'll never work in Paris (like the Waves
>>Transform Bundle, among others), that I'm eventually going
>>to have to switch to something that actually has ongoing
>>development and support.

>>

>>So what are my fellow Mac DAW users finding satisfying
>>after Paris? I own Digital Performer (w/ an old 2408) and
>>Protools LE (w/ Digi 002). Neither seems as intuitive as
>>Paris, but I suppose I'd get faster if I immersed myself in
>>one or the other. My big concern is sound quality. I haven't
>>found either DP or PT LE as satisfying to listen to and mix on

>>as Paris. I know I've lost business for not being a Protools
>>studio, but PT HD would cost a couple of arms and legs.
>>
>>What to do?
>>
>>Gantt
>>
>
>
>"Rob Arsenault" <mani2@nbnnet.nb.ca> wrote in news:438a6688@linux:

> I got these off the group about 4 years ago from a fellow Parisite and
> they still amaze me to this day, I listen to em every year.
> Does anyone remember who recorded these? I know they were done in Paris.

Yeah, I remember those songs. His name, I think, is Bill Hubauer. I don't
remember the name of the group."Rob Arsenault" <

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???
Posted by [Suad](#) on Tue, 25 Oct 2005 15:49:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

sounding mix bus, EQ and easy editing in PARIS. Not
to
>> mention the great PARIS plugs like NoLimit, BarbEQ, etc.
>>
>> Tony
>>
>>
>> "Gantt Kushner" <gizmo@his.com> wrote in message
>> news:438F262B.D0B3EB31@his.com...
>>
>>>I love Paris!
>>>
>>>But I'm beginning to realize, especially in the face of new,
>>>cool plugins that'll never work in Paris (like the Waves
>>>Transform Bundle, among others), that I'm eventually going
>>>to have to switch to something that actually has ongoing
>>>development and support.
>>>
>>>So what are my fellow Mac DAW users finding satisfying
>>>after Paris? I own Digital Performer (w/ an old 2408) and
>>>Protools LE (w/ Digi 002). Neither seems as intuitive as
>>>Paris, but I suppose I'd get faster if I immersed myself in
>>>one or the other. My big concern is sound quality. I haven't
>>>found either DP or PT LE as satisfying to listen to and mix on
>>>as Paris. I know I've lost business for not being a Protools

>>>studio, but PT HD would cost a couple of arms and legs.

>>>

>>>What to do?

>>>

>>>Gantt

>>>

>>

>>

>>heheheh.....hi thad

;o)

"TCB" <nobody@ishere.com> wrote in message news:438f5066\$1@linux...

>

> You're running this on BeOS, right?

>

> Jamie K <Meta@Dimensional.com> wrote:

> >

> >I'm using Logic "Pro" 7.1 on a dual 2.5GHZ G5 running OSX. Logic would

> >be "Pro" if it didn't crash. Of course OSX doesn't go down when Logic

> >does but it's still an interruption to restart Logic when it happens.

> >Some of that may be a hardware problem with my rig, I'm tracking down a

>

> >possible HD glitch right now.

> >

> >The other thing about Logic is there is a bit of a learning curve. Most

>

> >things are straight forward but a few things are obtuse. You might give

>

> >yourself a few weeks to come up to speed, depending on what your needs are.

> >

> >Those negatives aside, Logic has come a long way and it rocks. It has an

>

> >incredible selection of useful plugins for convolution reverb,

> >compression, limiting, distortion, EQ, etc. It also includes a good

> >variety of excellent virtual instrument/synth plugins, and great third

> >party plugins are readily available. It really is a virtual studio and

> >I'm very happy with the tracks I'm producing. C'mon over and check it

> >out if you're ever in the neighborhood.

> >

> >Everything is automatable. Mixers show as many tracks as you have. The

> >MIDI features are comprehensive. Logic can play video files for film

> >scoring.

> >

> >The G5 processors support so many plugins and tracks that I rarely have

>

> >to "freeze" anything, it's all live. But if I ever need more CPU

> >overhead, freezing a track converts a track and all plugin operations to
>
> >an audio file. It can be unfrozen if any editing is needed. There's also
>
> >an option to network with another Mac to farm out CPU time but I've
> >never needed that with the G5. BTW, the new dual core dual processor G5
>
> >box is somewhere around twice as fast as mine. Whoa.
> >
> >If at all possible, you should try to mix on each of the systems you're
>
> >considering and see if the sound pleases your ear. The i/o you choose
> >will also matter. Like Tony I'm using a MOTU 828MII which has been a
> >decent sounding, reliable piece of gear, and there are many other
> >options to consider. You can combine several i/o devices if you need to
>
> >expand to additional channels. If you need flying faders there are
> >several choices with or without built-in i/o.
> >
> >Cheers,
> > -Jamie
> > <http://www.JamieKrutz.com>
> >
> >Tony Benson wrote:
> >> I suppose it would depend on your style of mixing, but I've been really
>
> >> happy lately using DP 4.6 and PARIS. I track and mix first in DP to
take
>
> >> advantage of any virtual instruments I might want to use, and any
plugins
>
> >> that won't work in PARIS. I'm using a MOTU 828 Mk2 firewire interface
> that
> >> actually sounds pretty good. It doesn't add any character while
recording,
>
> >> but that's what I'm wanting at this stage. This first mix is basically
> just
> >> a "get it close" type mix. I usually don't use any EQ plugins in DP
opting
>
> >> for the nice PARIS EQ's instead. Once I've got things close in DP I
freeze
>
> >> all the tracks (equivalent to rendering with plugins in PARIS). Then I
>
> >> export the frozen DP tracks as 24 bit .wav files. Then I boot to OS9

and
> use
> >> SonicWorx to convert the .wavs to 24 bit .paf files. Then I open PARIS,
> add
> >> the audio files, and do all my editing and final mixing in PARIS. I
still
>
> >> like the editing in PARIS, I suppose because I'm so used to it. Right
> now
> >> I'm doing this all on one Mac dual processor G4 and dual booting. I'm
>
> >> getting a G5 soon though and dedicating the G4 to PARIS only. I'll just
>
> >> share a firewire drive between the two. This will also let me use the
> G5 as
> >> a virtual FX rack when mixing in PARIS using external sends. Anyway, I
> know
> >> this approach is pretty convoluted and might not work for everyone, but
> it's
> >> my way of having the best of both worlds so to speak. The modern
features
> in
> >> DP and the great sounding mix bus, EQ and easy editing in PARIS. Not
> to
> >> mention the great PARIS plugs like NoLimit, BarbEQ, etc.
> >>
> >> Tony
> >>
> >>
> >> "Gantt Kushner" <gizmo@his.com> wrote in message
> >> news:438F262B.D0B3EB31@his.com...
> >>
> >>> I love Paris!
> >>>
> >>> But I'm beginning to realize, especially in the face of new,
> >>> cool plugins that'll never work in Paris (like the Waves
> >>> Transform Bundle, among others), that I'm eventually going
> >>> to have to switch to something that actually has ongoing
> >>> development and support.
> >>>
> >>> So what are my fellow Mac DAW users finding satisfying
> >>> after Paris? I own Digital Performer (w/ an old 2408) and
> >>> Protools LE (w/ Digi 002). Neither seems as intuitive as
> >>> Paris, but I suppose I'd get faster if I immersed myself in
> >>> one or the other. My big concern is sound quality. I haven't
> >>> found either DP or PT LE as satisfying to listen to and mix on
> >>> as Paris. I know I've lost business for not being a Protools
> >>> studio, but PT HD would cost a couple of arms and legs.

> >>>

> >>>What to do?

> >>>

> >>>Gantt

> >>>

> >>

> >>

> >>

>I don't check this NG for eons. Then I drop by on a whim and no flame wars, no calls for Edmund to be covered in cattle blood and released into a cage filled with starving ferrets, no lectures from Don about intelligent design? Sheesh.

Seriously, hope all is well. I'm beaten down at work and trying do simple things my brain can still manage, like look at newsgroups where I once spent most of my time.

TCBSample rate was 44.1 and the bit rate was 24...I taught my friend long ago to disable the "broadcast wav" thing so this is something new...and it's just on three of the 10 tracks...weird

Don

"EK Sound" <spamnot.info@eksoundNO.com> wrote in message news:438f3fc1\$1@linux...

> Hmmm.. I didn't think it would do BW but maybe I'm wrong. The other thing > to check would be sample rate and bit depth.

>

> David.

>

> Rod Lincoln wrote:

>> strip wave will strip the header off broadcast waves. that's what it >> does.

>> Rod

>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>>

>>>Check the properties of the files to see if they are Broadcast Wav's...

>>>if they are, stripwav won't help. You will need something like Wavelab

>>>to batch process the files

>>

>>>from BW to PAF (or standard wav).

>>

>>>David.

>>>

>>>Don Nafe wrote:

>>>

>>>>Hi All

>>>>
>>>>I received some wav files made in Nuendo and some of them are not
>>>>displaying the waveforms in Paris
>>>>
>>>>Any thoughts as to why this might be happening
>>>>
>>>>Don
>>>>
>>Hey Thad -
Long time :)
Where are you ?
Morgan

TCB wrote:

> I don't check this NG for eons. Then I drop by on a whim and no flame wars,
> no calls for Edmund to be covered in cattle blood and released into a cage
> filled with starving ferrets, no lectures from Don about intelligent design?
> Sheesh.
>
> Seriously, hope all is well. I'm beaten down at work and trying to do simple
> things my brain can still manage, like look at newsgroups where I once spent
> most of my time.
>
> TCB Toss the .ovw files for these tracks and let Paris re-build them
(close Paris, toss files, open Paris).

I am assuming you can "hear" the audio.

David.

Don Nafe wrote:

> Sample rate was 44.1 and the bit rate was 24...I taught my friend long ago
> to disable the "broadcast wav" thing so this is something new...and it's
> just on three of the 10 tracks...weird
>
> Don
>
>
> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message
> news:438f3fc1\$1@linux...
>
>>Hmmm.. I didn't think it would do BW but maybe I'm wrong. The other thing
>>to check would be sample rate and bit depth.
>>
>>David.
>>
>>Rod Lincoln wrote:

>>
>>>strip wave will strip the header off broadcast waves. that's what it
>>>does.
>>>Rod
>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>
>>>
>>>>Check the properties of the files to see if they are Broadcast Wav's...
>>>>if they are, stripwav won't help. You will need something like Wavelab
>>>>to batch process the files
>>>
>>>>from BW to PAF (or standard wav).
>>>
>>>
>>>>David.
>>>>
>>>>Don Nafe wrote:
>>>>
>>>>
>>>>>Hi All
>>>>>
>>>>>I received some wav files made in Nuendo ans some of them are not
>>>>>displaying the waveforms in Paris
>>>>>
>>>>>Any thoughts as to why this might be happening
>>>>>
>>>>>Don
>>>>>
>>>
>Hey Morgan,

Still in New Haven, working a straight job again, though I write the odd
piece for Electronic Musician. Playing in a band too, which is weird. I tried
to upgrade the drummer and patch the songs but I just took a beating instead.

How's the move going?

TCB

Morgan <morganp@ntplx.net> wrote:

>Hey Thad -
>Long time :)
>Where are you ?
>Morgan
>
>TCB wrote:
>> I don't check this NG for eons. Then I drop by on a whim and no flame

wars,
>> no calls for Edmund to be covered in cattle blood and released into a cage
>> filled with starving ferrets, no lectures from Don about intelligent design?
>> Sheesh.
>>
>> Seriously, hope all is well. I'm beaten down at work and trying do simple
>> things my brain can still manage, like look at newsgroups where I once spent
>> most of my time.
>>
>> TCB
>Hey DeeJ, hope all is well.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>heheheh.....hi thad

>

>;o)

>

>"TCB" <nobody@ishere.com> wrote in message news:438f5066\$1@linux...

>>

>> You're running this on BeOS, right?

>>

>> Jamie K <Meta@Dimensional.com> wrote:

>> >

>> >I'm using Logic "Pro" 7.1 on a dual 2.5GHZ G5 running OSX. Logic would

>> >be "Pro" if it didn't crash. Of course OSX doesn't go down when Logic

>> >does but it's still an interruption to restart Logic when it happens.

>> >Some of that may be a hardware problem with my rig, I'm tracking down

a

>>

>> >possible HD glitch right now.

>> >

>> >The other thing about Logic is there is a bit of a learning curve. Most

>>

>> >things are straight forward but a few things are obtuse. You might give

>>

>> >yourself a few weeks to come up to speed, depending on what your needs
>are.

>> >

>> >Those negatives aside, Logic has come a long way and it rocks. It has
an

>>

>> >incredible selection of useful plugins for convolution reverb,

>> >compression, limiting, distortion, EQ, etc. It also includes a good

>> >variety of excellent virtual instrument/synth plugins, and great third

>> >party plugins are readily available. It really is a virtual studio and

>> >I'm very happy with the tracks I'm producing. C'mon over and check it

>> >out if you're ever in the neighborhood.
>> >
>> >Everything is automatable. Mixers show as many tracks as you have. The
>> >MIDI features are comprehensive. Logic can play video files for film
>> >scoring.
>> >
>> >The G5 processors support so many plugins and tracks that I rarely have
>> >
>> >to "freeze" anything, it's all live. But if I ever need more CPU
>> >overhead, freezing a track converts a track and all plugin operations
to
>> >
>> >an audio file. It can be unfrozen if any editing is needed. There's also
>> >
>> >an option to network with another Mac to farm out CPU time but I've
>> >never needed that with the G5. BTW, the new dual core dual processor
G5
>> >
>> >box is somewhere around twice as fast as mine. Whoa.
>> >
>> >If at all possible, you should try to mix on each of the systems you're
>> >
>> >considering and see if the sound pleases your ear. The i/o you choose
>> >will also matter. Like Tony I'm using a MOTU 828MII which has been a
>> >decent sounding, reliable piece of gear, and there are many other
>> >options to consider. You can combine several i/o devices if you need
to
>> >
>> >expand to additional channels. If you need flying faders there are
>> >several choices with or without built-in i/o.
>> >
>> >Cheers,
>> > -Jamie
>> > <http://www.JamieKrutz.com>
>> >
>> >Tony Benson wrote:
>> >> I suppose it would depend on your style of mixing, but I've been really
>> >>
>> >> happy lately using DP 4.6 and PARIS. I track and mix first in DP to
>take
>>

Subject: Re: DeeJ.....can't get Cubase SX3 to sync with Paris help???
Posted by [Deej \[1\]](#) on Tue, 25 Oct 2005 18:22:15 GMT
[View Forum Message](#) <> [Reply to Message](#)

h. Of course OSX doesn't go down when Logic

> does but it's still an interruption to restart Logic when it happens.
> Some of that may be a hardware problem with my rig, I'm tracking down a
> possible HD glitch right now.
>
> The other thing about Logic is there is a bit of a learning curve. Most
> things are straight forward but a few things are obtuse. You might give
> yourself a few weeks to come up to speed, depending on what your needs
are.
>
> Those negatives aside, Logic has come a long way and it rocks. It has an
> incredible selection of useful plugins for convolution reverb,
> compression, limiting, distortion, EQ, etc. It also includes a good
> variety of excellent virtual instrument/synth plugins, and great third
> party plugins are readily available. It really is a virtual studio and
> I'm very happy with the tracks I'm producing. C'mon over and check it
> out if you're ever in the neighborhood.
>
> Everything is automatable. Mixers show as many tracks as you have. The
> MIDI features are comprehensive. Logic can play video files for film
> scoring.
>
> The G5 processors support so many plugins and tracks that I rarely have
> to "freeze" anything, it's all live. But if I ever need more CPU
> overhead, freezing a track converts a track and all plugin operations to
> an audio file. It can be unfrozen if any editing is needed. There's also
> an option to network with another Mac to farm out CPU time but I've
> never needed that with the G5. BTW, the new dual core dual processor G5
> box is somewhere around twice as fast as mine. Whoa.
>
> If at all possible, you should try to mix on each of the systems you're
> considering and see if the sound pleases your ear. The i/o you choose
> will also matter. Like Tony I'm using a MOTU 828MII which has been a
> decent sounding, reliable piece of gear, and there are many other
> options to consider. You can combine several i/o devices if you need to
> expand to additional channels. If you need flying faders there are
> several choices with or without built-in i/o.
>
> Cheers,
> -Jamie
> <http://www.JamieKrutz.com>
>
> Tony Benson wrote:
> > I suppose it would depend on your style of mixing, but I've been really
> > happy lately using DP 4.6 and PARIS. I track and mix first in DP to take
> > advantage of any virtual instruments I might want to use, and any
plugins
> > that won't work in PARIS. I'm using a MOTU 828 Mk2 firewire interface
that

> > actually sounds pretty good. It doesn't add any character while recording,
> > but that's what I'm wanting at this stage. This first mix is basically just
> > a "get it close" type mix. I usually don't use any EQ plugins in DP opting
> > for the nice PARIS EQ's instead. Once I've got things close in DP I freeze
> > all the tracks (equivalent to rendering with plugins in PARIS). Then I
> > export the frozen DP tracks as 24 bit .wav files. Then I boot to OS9 and use
> > SonicWorx to convert the .wavs to 24 bit .paf files. Then I open PARIS, add
> > the audio files, and do all my editing and final mixing in PARIS. I still
> > like the editing in PARIS, I suppose because I'm so used to it. Right now
> > I'm doing this all on one Mac dual processor G4 and dual booting. I'm
> > getting a G5 soon though and dedicating the G4 to PARIS only. I'll just
> > share a firewire drive between the two. This will also let me use the G5 as
> > a virtual FX rack when mixing in PARIS using external sends. Anyway, I know
> > this approach is pretty convoluted and might not work for everyone, but it's
> > my way of having the best of both worlds so to speak. The modern features in
> > DP and the great sounding mix bus, EQ and easy editing in PARIS. Not to
> > mention the great PARIS plugs like NoLimit, BarbEQ, etc.
> >
> > Tony
> >
> >
> > "Gantt Kushner" <gizmo@his.com> wrote in message
> > news:438F262B.D0B3EB31@his.com...
> >
> >>I love Paris!
> >>
> >>But I'm beginning to realize, especially in the face of new,
> >>cool plugins that'll never work in Paris (like the Waves
> >>Transform Bundle, among others), that I'm eventually going
> >>to have to switch to something that actually has ongoing
> >>development and support.
> >>
> >>So what are my fellow Mac DAW users finding satisfying
> >>after Paris? I own Digital Performer (w/ an old 2408) and
> >>Protools LE (w/ Digi 002). Neither seems as intuitive as
> >>Paris, but I suppose I'd get faster if I immersed myself in

> >>one or the other. My big concern is sound quality. I haven't
> >>found either DP or PT LE as satisfying to listen to and mix on
> >>as Paris. I know I've lost business for not being a Protools
> >>studio, but PT HD would cost a couple of arms and legs.
> >>
> >>What to do?
> >>
> >>Gantt
> >>
> >
> >
> >
> >I went Cubase/Nuendo with a Tascam FW1884 setup and LOVE it.

"Gantt Kushner" <gizmo@his.com> wrote in message
news:438F262B.D0B3EB31@his.com...

>I love Paris!

>

> But I'm beginning to realize, especially in the face of new,
> cool plugins that'll never work in Paris (like the Waves
> Transform Bundle, among others), that I'm eventually going
> to have to switch to something that actually has ongoing
> development and support.

>

> So what are my fellow Mac DAW users finding satisfying
> after Paris? I own Digital Performer (w/ an old 2408) and
> Protools LE (w/ Digi 002). Neither seems as intuitive as
> Paris, but I suppose I'd get faster if I immersed myself in
> one or the other. My big concern is sound quality. I haven't
> found either DP or PT LE as satisfying to listen to and mix on
> as Paris. I know I've lost business for not being a Protools
> studio, but PT HD would cost a couple of arms and legs.

>

> What to do?

>

> Gantt

>Use pafwav converter

Hope it helps

Jorsi

"Don Nafe" <dnafe@magma.ca> skrev i en meddelelse news:438f6816\$1@linux...

> Gave your idea a try and it didn't work

>

> DOn

>

>

> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

> news:438f5ab9\$1@linux...

>> Toss the .owv files for these tracks and let Paris re-build them (close

>> Paris, toss files, open Paris).

>>

>> I am assuming you can "hear" the audio.

>>

>> David.

>>

>> Don Nafe wrote:

>>

>>> Sample rate was 44.1 and the bit rate was 24...I taught my friend long ago to disable the "broadcast wav" thing so this is something new...and

>>> it's just on three of the 10 tracks...weird

>>>

>>> Don

>>>

>>>

>>> "EK Sound" <spamnot.info@eksoundNO.com> wrote in message

>>> news:438f3fc1\$1@linux...

>>>

>>>>Hmmm.. I didn't think it would do BW but maybe I'm wrong. The other

>>>>thing to check would be sample rate and bit depth.

>>>>

>>>>David.

>>>>

>>>>Rod Lincoln wrote:

>>>>

>>>>>strip wave will strip the header off broadcast waves. that's what it

>>>>>does.

>>>>>Rod

>>>>>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>>>>>

>>>>>

>>>>>>Check the properties of the files to see if they are Broadcast

>>>>>>Wav's... if they are, stripwav won't help. You will need something

>>>>>>like Wavelab to batch process the files

>>>>>>

>>>>>>from BW to PAF (or standard wav).

>>>>>>

>>>>>>

>>>>>>David.

>>>>>>

>>>>>>Don Nafe wrote:

>>>>>>

>>>>>>

>>>>>>>Hi All

>>>>>>>

>>>>>>>I received some wav files made in Nuendo ans some of them are not

>>>>>>>displaying the waveforms in Paris

>>>>>>>

>>>>>>Any thoughts as to why this might be happening
>>>>>>
>>>>>>Don
>>>>>>
>>>>>
>>>
>
>mayboe he goofed up on those 3 tracks and gave you aiff or sd2 files by mistake.
I've had that happen before, a few errant file exports by a protocols guy.
Rod
"Don Nafe" <dnafe@magma.ca> wrote:
>Sample rate was 44.1 and the bit rate was 24...I taught my friend long ago

>to disable the "broadcast wav" thing so this is something new...and it's

>just on three of the 10 tracks...weird
>
>Don
>
>
>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message
>news:438f3fc1\$1@linux...
>> Hmmm.. I didn't think it would do BW but maybe I'm wrong. The other thing

>> to check would be sample rate and bit depth.
>>
>> David.
>>
>> Rod Lincoln wrote:
>>> strip wave will strip the header off broadcast waves. that's what it

>>> does.
>>> Rod
>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>
>>>>Check the properties of the files to see if they are Broadcast Wav's...

>>>>if they are, stripwav won't help. You will need something like Wavelab

>>>>to batch process the files
>>>
>>>>from BW to PAF (or standard wav).
>>>
>>>>David.
>>>>
>>>>Don Nafe wrote:
>>>>
>>>>>Hi All

```
>>>>I received some wav files made in Nuendo ans some of them are not
>>>>displaying the waveforms in Paris
```

The PARIS Forums

>
>>>no calls for Edmund to be covered in cattle blood and released into a
>
> cage
>
>>>filled with starving ferrets, no lectures from Don about intelligent design?
>>>Sheesh.
>>>
>>>Seriously, hope all is well. I'm beaten down at work and trying do simple
>>>things my brain can still manage, like look at newsgroups where I once
>
> spent
>
>>>most of my time.
>>>
>>>TCB
>>
>I initially used the WavPaf converter on these particular files, then I
tried bringing just these wav files into Paris and the result was the
same...no drawn wav forms.

I'm going to get him to resave them and drop off the new files and see what happens.

I'd try them in wavelab except my second computer is on loan for video work of my 50th B-Day Bash

Don

"Rod Lincoln" <rlincoln@noispam.kc.rr.com> wrote in message
news:438f7cfa\$1@linux...

>
> mayboe he goofed up on those 3 tracks and gave you aiff or sd2 files by
> mistake.
> I've had that happen before, a few errant file exports by a protocols guy.
> Rod
> "Don Nafe" <dnafe@magma.ca> wrote:
>>Sample rate was 44.1 and the bit rate was 24...I taught my friend long ago
>
>>to disable the "broadcast wav" thing so this is something new...and it's
>
>>just on three of the 10 tracks...weird
>>
>>Don
>>
>>
>>"EK Sound" <spamnot.info@eksoundNO.com> wrote in message

```

>>news:438f3fc1$1@linux...
>>> Hmmm.. I didn't think it would do BW but maybe I'm wrong. The other
>>> thing
>
>>> to check would be sample rate and bit depth.
>>>
>>> David.
>>>
>>> Rod Lincoln wrote:
>>>> strip wave will strip the header off broadcast waves. that's what it
>
>>>> does.
>>>> Rod
>>>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>>>
>>>>>Check the properties of the files to see if they are Broadcast Wav's...
>
>>>>>if they are, stripwav won't help. You will need something like Wavelab
>
>>>>>to batch process the files
>>>>
>>>>>from BW to PAF (or standard wav).
>>>>
>>>>>David.
>>>>>
>>>>>Don Nafe wrote:
>>>>>
>>>>>>Hi All
>>>>>>
>>>>>>I received some wav files made in Nuendo ans some of them are not
>>>>>>displaying the waveforms in Paris
>>>>>>
>>>>>>Any thoughts as to why this might be happening
>>>>>>
>>>>>>Don
>>>>>>
>>>>
>>
>LaMont wrote:
> Hey Guys & Gals,
>
> I've been mixing a lot of projects these days on various Pro Tools systems
> ( LE, Le-M-box,HD3) and I have to say that PT is sounding pretty darn good.
> It (Pro- Tools) has a nice high-end(10k) thing that's just sits right in
> todays music (Rock & R&B)..
>
> I came to this conclusion while also mixing int the box using SX/Nuendo on
> various projects. I came to these conclusions of the current state of DAW

```

> affairs:

>

> - Nuendo/SX-Nice sound. Clear and smooth and warm. After about 40 hot tracks,

> the mixer and mix buss breaks down. Very hard to mix in at that point. Also,

> mixer is very generic sounding. It won;t give you anything sonic wise. AND

> please don't push the mixer nor the 2 track sum bus. Alls you get is headaches.

>

> Paris- What can you say..? Even when you import those above SX/nuendo fiels

> into a new PARis session, they start mixing on their own just by moving the

> faders without even panning.You can hear into the mix. Wonderful!!!

>

> Pro Tools.(6x) Again importing those same SX/Nuendo files into PT sessiion

> and instant magic. Just like Paris, you can hear into the mix. the track

> starts to mix itself. I would say after 50 tracks in Pt things start to

> get a little finicky for hot mixes. But, if you stay in the -3db on the master

> fader, then you should be fine.

>

> Sonar.. Nice plain jane sound. Very vanilla. Just right for those who do

> not what a sonic inprint on their tracks.

>

>

You do know that Avid owns Pinnacle that owns Steinberg right? Why

design an audio engine when you can buy one?

And the PARIS or PT debate is OOOOOLLLLDDDDDActually, Yamaha now owns Steinberg.

David.

Jamey Tiffie wrote:

> LaMont wrote:

>

>

>>

> You do know that Avid owns Pinnacle that owns Steinberg right? Why

> design an audio engine when you can buy one?

> And the PARIS or PT debate is OOOOOLLLLDDDDDAalso - quick and dirty before you get truecrypt..

Right click the e:\ drive in explorer, then the permissions tab (as long as the drive is formatted NTFS) add your account with full control, then remove everyone else.

Chuck

jef knight <thestudio@allknightmusic.com> wrote:

>I'll look into this...

>

>John wrote:

>

>> get truecrypt
>>
>> jef knight wrote:
>>
>>> I know some of you guys are really gurus and I can't seem to find the

>>> info I need by googling, and my winhelp seems to be missing...
>>>
>>> I have a laptop that I'm (sigh) forced to share with a couple of
>>> other people here at the studio. Problem is, I use this sucker for
>>> everything including financial stuff, which I'd like to keep private.
>>>
>>> So, I've set up a user account without a password for the other guys.
