
Subject: OT: really really cheap Matrox G450 cards
Posted by [Aaron Allen](#) on Fri, 05 May 2006 15:14:06 GMT
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tK4aZoc

Subject: Re: OT: really really cheap Matrox G450 cards
Posted by [Dimitrios](#) on Fri, 05 May 2006 17:13:53 GMT

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Subject: Re: OT: really really cheap Matrox G450 cards
Posted by [Craig Mitchell](#) on Sun, 07 May 2006 01:12:27 GMT
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c out the door I will post the
>>>>> >>>> details.
>>>>> >>>>
>>>>> >>>> Paris lives!

news:447827a2\$1@linux...

>>

>> I hope you don't mind me sharing this with you.

>> [http://youtube.com/watch?v=3DQW_6iwi1Zs0&search=3Derwin% 20musper](http://youtube.com/watch?v=3DQW_6iwi1Zs0&search=3Derwin%20musper)

>> Our first hitsingle in the Netherlands when we still had hair.

>> The guy on Fender rhodes is Erwin Musper who nowadays owns a studio =
in

>> Cincinnati.

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

>> Shortly I came back in contact with him and we decided to do some =
new

>> stuff

>> on

>> which I'm working now. I guess some relationships never end, no =
matter

the

>> distance.

>>

>> Greetings,

>>

>> Ab=20

>

>

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=_NextPart_000_0048_01C68416.9F8CCE70

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Content-Transfer-Encoding: quoted-printable

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<DIV>Ab,</DIV>

<DIV>Nice hair too.</DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20

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wrote in=20
message <A=20
=
href=3D"news:447a1846\$1@linux">news:447a1846\$1@linux&

Subject: Re: really really cheap Matrox G450 cards
Posted by [Edna Sloan](#) on Sun, 07 May 2006 02:22:35 GMT
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rice would
>be around the same for this as for the NEVE, I think, and if you are looking
>for something like this, you really *need* to hear this thing. No **** man.
>I'll stake what meagre reputation I may have here on this. To say it's *high
>end* is an understatement.
>
>Call me if you're seriously interested in something like this and want a
>test drive.....970-375-7081
>
>Deej
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:44794f05\$1@linux...
>>
>> So far have used this on two tracks by the same male
>> vocalist... one was a soft vocal track using my "Claytor-67"
>> tube mic, and as I said in a previous post, I was thoroughly
>> unimpressed & immediately went back to the Chandler TG2 for
>> that application. Tonight I had a chance to try it on a harder-
>> edged vocal track with a TLM-103, and it worked out pretty good
>> for that. The previous mic pre we'd been using for this was the
>> Focusrite ISA 428 on the ISA 110 impedance setting, and the
>> Portico definitely imparted a slightly thicker or richer, and
>> also a little bit smoother, quality to the track, but I
>> wouldn't call it a "warm"-sounding pre, necessarily. I liked
>> the "silk" setting - not sure what that circuit's all about,
>> but it worked for this application, and imparted a little bit
>> of color to what I'd consider to otherwise be a fairly dry-
>> sounding preamp.
>>
>> I am tending to think that the Focusrite is a much faster preamp
>> than the Portico, because some rasp inherent in this guy's
>> voice was reduced (in a positive way) with the Neve, whereas
>> with the ISA it was VERY apparent, and in fact, I'd say it was
>> even emphasized (this was one of the things that guy liked
>> about the 428, actually, until he'd heard the takes a few times

>> & started "not" liking the emphasized rasp so much. The Portico
>> let some of this through, but it definitely had a smoothing
>> effect on it.
>>
>> So in my first good use of the Portico, I'd say my first
>> impressions are that it's:
>>
>> * Pretty clean, with little coloration
>> * Almost drab with the "silk" button disengaged
>> * Pretty Smooth
>> * Seems to have no shortage of headroom
>> * Is definitely what I'd call a "soft" sounding pre
>> * Has the potential for some "air" - I could hear it wanting to
>> try & throw some stuff around up there, so maybe with a
>> different mic, it would be more effective for this. Like
>> maybe DeeJ's Stephen Paul U-87, or my modded M-147 (going to
>> try this mic next).
>>
>> Overall, I was hoping for more coloration & character, I guess,
>> but I think I could definitely find some uses for it,
>> regardless of that. So I'm right now I guess you could say I'm
>> in the "not blown away, but not disappointed" category with
>> regard to this pre. lol
>>
>> Judging from using it with a -103, I think it would sound great
>> for overheads with this mic, and if you have a u-87, I have a
>> feeling it might take away some of the "honk" & add some air to
>> that one. I have a feeling it might be too smooth for a lot of
>> rock or metal guitar, but not having tried it on that yet, this
>> is just speculation based on what I heard tonight.
>>
>> Bottom line - If you're expecting a classic "Neve" sound, this
>> ain't it... there's no wooliness in the lower mids, it's
>> not "mushy" or "creamy", and it's MUCH quieter & cleaner, IMO.
>>
>> It sounds familiar to something else I've used before, but I
>> can't put a finger on it... it's the type of "smoothness"
>> quality it has that makes me say this; it's reminiscent of
>> something, but I can't figure out what just yet.
>>
>> Anyway, there it is so far.
>>
>> Neil
>
>This is a multi-part message in MIME format.

---=_linux447cd859
Content-Type: text/plain

"steve the artguy" <artguy@longtimenosee.net> wrote:

>
>Folks-
>
>I haven't contributed any entertainment here in a long while.
>Here's a little story from a couple of days ago.
>
>I got a call a few days back from a drummer I haven't seen in years, but
>who I played with a

Subject: Re: OT: really really cheap Matrox G450 cards
Posted by [Aaron Allen](#) on Sun, 07 May 2006 19:17:17 GMT
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gt;nice,=20
>but the whole process is tedious to say the=20
>least.
>>>
>>>Sounds great=20
>though.
>>>
>>>DC
>>>
=
>>>>
>>>"RiverLake=20
>Farms" <<FONT =
>face=3DArial=20
>size=3D2>edna@texomaonline.com<FONT face=3DArial =
>size=3D2>>=20
>wrote:
>>>>>Is the Paris EQ plug still=20
>available?
>>>>>Thanks,=20
>Edna
>>>>>
>>>>>"Aaron Allen" =
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>size=3D2>nospam@not_here.dude> =
>wrote in=20
>message
>>>>>news:447948de\$1@linux...
>>>>>&g=
>t;>>
>>>>>>=20
>> I'm going to skip over a million details and just say that the=20
>secret
>>>>>>> > is bouncing each stereo freq =
>band with=20
>EQ only and then the next
>>>>>>> > set etc until =
>all are=20
>done. Then you bring the bands back to =
>the
>>>>>>>=20
>> editor, shut off the EQ and start working on your comp=20
>settings.
>>>>>>> > (yes you have to do 4 passes =
>to just=20
>create the files to do=20
>this!)
>>>>>>>
>>>>>>> DC, this =

>can be=20
 >achieved SO much faster using the Matt Craig Paris
>=20
 >VST
>>>>EQ,
>>>>> and in real =
 >timeif you=20
 >want to adjust your bands. Have you tried the
>>>=20
 >VST
>>>>> Paris EQ for this application=20
 >yet?
>>>>> It doth rock=20
 >much.
>>>>>>
>>>>>>=20
 >AA
>>>>>>
>>>>>>
>>>=
 >;>>>
>>>>>>=20
 >"DC" <<FONT =
 >face=3DArial=20
 >size=3D2>dc@spammersinhell.com<FONT face=3DArial =
 >size=3D2>> wrote in=20
 >message <FONT face=3DArial=20
 >size=3D2>news:44793f10\$1@linux<FONT face=3DArial=20
 >size=3D2>...
>>>>>> =
 >>
>>>>>> > Ok,=20
 >here's the short version. I've been working on this most =
 >of
>=20
 >the
>>>>>> > day and am about to turn in, so =
 >this is=20
 >very incomplete.
>>>>>> =
 >>
>>>>>>=20
 >> It is a version of Sakis' band-split technique where you use 4=20
 >stereo
>>>>>> > bands and 8 channels and 8=20
 >compressors.
>>>>>> =
 >>
>>>>>> >=20
 >I'm going to skip over a million details and just say that the=20
 >secret
>>>>>> > is bouncing each stereo freq =
 >band with=20
 >EQ only and then the next
>>>>>> > set etc until =
 >all are=20
 >done. Then you bring the bands back to =
 >the
>>>>>>=20
 >> editor, shut off the EQ and start working on your comp=20
 >settings.
>>>>>> > (yes you have to do 4 passes =
 >to just=20
 >create the files to do this!)
>>>>>>=20
 >>
>>>>>> > It is complicated, time-consuming, =
 >and a=20
 >general PITA.
>>>>>> =
 >>
>>>>>> >=20
 >HOWEVER, if you pay attention and are patient, the results=20
 >are
>>>>>> > friggin'=20
 >fabulous.
>>>>>> >
>>>>>> =
 >>=20
 >Sweet, huge and detailed. Just amazing =

>really.
>>>>>=20
>>
>>>>> > There is much more to say. =20
>Later. BTW, you must leave some
>>>>> =
>>=20
>headroom in your mixes to get the most out of this (but=20
>the
>>>>> > mastering guys have been saying =
>that for=20
>years). This technique
>>>>> > works so =
>beautifully=20
>with slamming the Paris mix buss that it =
>seems
>>>>> >=20
>like it was designed to do this. Somewhere SSC is=20
>grinning...
>>>>> >
>>>>> =
>>=20
>Paris for mastering. wadda concept.
>>>>>=20
>>
>>>>> > DC
>>>>>=20
>>
>>>>> > DC
>>>>>=20
>>
>>>>> >
>>>>> =
>>>Rob=20
>Arsenault" <<FONT =
>face=3DArial=20
>size=3D2>mani2@nbnet.nb.ca>=20
>wrote:
>>>>> >>>Yes DC, please do=20
>share...!!
>>>>> =
>>>
>>>>>=20
>>>
>>>>> >>>"DC" <<A=20
>href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20
>size=3D2>dc@spammersinhell.com<FONT face=3DArial =
>size=3D2>> wrote in=20
>message
>>>>>=20
>>>>news:447
