

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

href=3D"mailto:know-spam@not here.dude">mailto:know-spam@not here.dude</A=

[illegible]

ey everyone,

I am functional but barely right now. One 442 with no SPDIF =
is no bargain...

Major problems with newest install and computer:

At Paris start up it says: StockFx.dll not found twice.

It also says: mod3a.dll in system32 folder not a valid Windows =
image.

I think I should just remove the mod3a.dll from the system32 =
folder right?

StockFx.dll should have been part of the Paris install right? =
Where
can I find it and where does it go? Paris Pro folder?

Paris also works smoothly except two of the three C-16s won't =
work entirely right.

I tried to get them all working in classic mode but the =
configuration is never saved.

It remains C-16 1 is Classic and 2 & 3 are Pro mode.

I saved the project before resarting though. Hmmm? =
Everything else seems to save ok.

The audio on card B never works. I have to assign Submix 2 to =
Card C. I've tried two cards

with the same results. I'll try another. Paris closes fine =
but a Windows error comes up and=20

asks if I want to send it to their sorry asses everytime. No =
BSOD though.

Lots of nutty stuff here but at least it kinda works.

Any tips would be great at this time. I have two days to get =
in tip top shape for
real work. I wish I knew more.

Thanks for all the help you guys.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47201cc6\$1@linux...

Had a minimal session today. Paris performed but there are =
kooky

things going on. I'll post the error messages as soon as I =
get down there=20
again tonight.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f77cc@linux...

Also it's not retaining the Configuration on the C-16 Pro =
settings.

Odd Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f0f51\$1@linux...

Clean install or so I thought. Three cards, 3 C16s, 1 =
442.

SPDIF isn't outputting signal
2 of the 3 C-16s send now line to middle of song when =
double striking rewind.

No audio from card B except solo bus.

At start up messages read missing stuff. Nothing about =
audio connections

or any of that. I'm too tired to remember but will =
post it tomorrow.

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0009_01C81745.619B5050

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Content-Transfer-Encoding: quoted-printable

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</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Aaron,</DIV>

<DIV>That's where I was yesterday just =
before I=20

installed </DIV>

<DIV>Chucks plugs and a few VSTs that are=20
wrapped.</DIV>

<DIV>The stock fx are working but not all of =

Chucks.</DIV>

Subject: Re: Magma problems HELP?

Posted by [Tom Bruhl](#) on Thu, 11 Oct 2007 14:48:27 GMT

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T face=3DArial size=3D2>I was told to remove the Paris Backup =
file for=20

testing.</DIV>

<DIV>That's the config. . Once it =
was=20

back all C-16s worked fine and retained</DIV>

<DIV>their C-16 classic mode.</DIV>

<DIV> </DIV>

<DIV>The stockFx.dll IS in the system =
32 folder but=20

doesn't seem to be found</DIV>

<DIV>at Paris start up for some =
reason. That being=20

said all the stock effects</DIV>

<DIV>are present although no presets for=20

them. mod3a.dll IS Chucks ModPack<FONT =
face=3DArial=20

size=3D2>.</DIV>

<DIV>It is also present in System 32 =
folder but=20

Windows says it's an unrecognized</DIV>

<DIV>file or something like =
that.</DIV>

<DIV> </DIV>

<DIV>I tried saving a Default =
Project. =20

Paris crashed at boot up using it and took Windows with it.</DIV>

<DIV>After removing it it worked =
fine.</DIV>

<DIV> </DIV>

<DIV>The system seems sparky. Not =
loaded down with=20

tons of effects yet that's for sure.</DIV>

<DIV> </DIV>

<DIV>Anyone care to chime in on what I =
should do about=20

the Paris start up errors?</DIV>

<DIV> </DIV>

<DIV>Next I am =

making sure I get=20

audio on all three cards and confirm Paris plugs are working=20
properly.</DIV>

<DIV> </DIV>

<DIV>My chainsaw has been bogging down after =
it's been=20

running for 15 minutes. Any idea about that?

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote =
 in message <news:47213576@linux>...

Aaron,

That's where I was yesterday =
 just before I=20
 installed

Chucks plugs and a few VSTs that are=20
 wrapped.

The stock fx are working but not all =
 of=20
 Chucks.

The presets weren't there for the =
 stock ones=20
 either.

Tom

"Aaron Allen" <know-spam@not_here.dude> =
 wrote=20
 in message <<news:47213008@linux>>...

do a flat, no frills install man. =
 no FX other=20
 than the stock ones. StockFx.dll is what comes with. mod3a.dll I =
 'think' is=20
 a chuck plug, but I could be wrong about that one. Stock, bone dead =
 stock=20
 install and see what happens. Also, I've noted over the years when=20
 installing/uninstalling paris you need to boot/reboot cold to get it =
 happy=20
 between 'any' install/removal process. completely and absolutely =
 uninstall.=20
 Reboot. Delete anything left behind. Reboot. Install. Reboot. Does =
 it work=20
 at this point in the game?

<DIV>AA</DIV>
 <BLOCKQUOTE dir=3Dltr=20
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 href=3D"news:4720dc45@linux">news:4720dc45@linux...</DIV>
 <DIV>Aaron,</DIV>
 <DIV>I should have mentioned this =
 started=20
 happening after I installed the</DIV>
 <DIV>newer (but not Mikes yet) Paris=20
 effects. The FreQ or modulation bundle </DIV>
 <DIV>don't show up either. =
 <FONT face=3DArial=20
 size=3D2>They're probably one of the problem here.</DIV>
 <DIV>Tom</DIV>
 <BLOCKQUOTE dir=3Dltr=20
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 <DIV>This is a clean install or so I =
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 <DIV>it's looking for or do I need =
 to do a=20
 complete reinstall? No Pace.</DIV>
 <DIV> </DIV>
 <DIV>Today's the day.</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
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 wrote in message <A=20
 href=3D"news:4720412a@linux">news:4720412a@linux...</DIV>
 <DIV>This sounds like you have a =

bad/corrupt=20
set of files to me. Did you try another =
installer?</DIV>
<DIV>Also, if you still have 2.1 =
or 2.2, have=20
you tried that as well?</DIV>
<DIV>If you pulled this from an =
image (ghost,=20
acronis, PING, etc...) I'd bet on a bad image. If not, I'd bet =
on bad=20
installer. Either way, I think you're fooling with corrupted=20
files.</DIV>
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Subject: Re: Magma problems HELP?
Posted by [EK Sound](#) on Thu, 11 Oct 2007 14:56:14 GMT
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NG-LEFT: 5px; MARGIN-LEFT: =
5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"DJ" <animix _ at _ animas _ dot _ net> wrote in =
message <A=20
href=3D"news:471ce00b@linux">news:471ce00b@linux...</DIV>
<DIV>We need to get all you New =
Englanders to=20
come to Colorado and have a get together. We'll buy you dinner =
(right=20
after the Rockies whip the Sox collective arsses)</DIV>
<DIV> </DIV>

<DIV>;o</DIV>
<DIV> </DIV>
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in message <A=20
=
href=3D"news:471c2573\$1@linux">news:471c2573\$1@linux...</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>See you at =
Fenway.</DIV>
<DIV>

I choose Polesoft Lockspam to =
fight spam,=20
and you?
<A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCK=

-----=_NextPart_000_0023_01C81768.3279A650--Manny for Prez!

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
>
>Thanks Deej.
>Sox are up 2 games to none ya know.
>
>Did ya pick a calf out for me yet?
>T
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote in message =
>news:471d70ee@linux...
> OK Tom. Will do. I really wish you success.
>
> ;o)
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:471d610d@linux...
> Cool Deej. I am looking forward to a seemingly tough match up.
> The Rockies beat us 2 out of 3 during the regular season.
>
> I'd love to come visit. I've never been out that way before.

>
> Watch my new thread for my findings with Paris.
> T.
>
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote in message =
>news:471d4d93@linux...
> Heh!!!!!!.....I haven't a clue about the Rockies' chances. I just
=
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> ;o)
>
>
>
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> Deej,
> Hows about I buy you a bucket a chowda if we lose and you
> can send me a fatted calf if we win?
>
> My grill is on and steak knife is ready.
>
> Good luck with Becket and/or Pappelbon on the mound.
> Ha!,
> Tom
>
> Or you can come fix my Paris rig instead . . .
>
>
>
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>
> ;o)
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>
>
> See you at Fenway.
>
>
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>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN"

Subject: Re: Magma problems HELP?

Posted by [mike audet\[1\]](#) on Thu, 11 Oct 2007 14:56:41 GMT

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news:471f77cc@linux...</DIV>
<DIV>Also it's not retaining =
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Configuration on the C-16 Pro settings.</DIV>
<DIV>Odd <FONT =
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size=3D2>Tom</DIV>
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 <DIV> </DIV>
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 charset="iso-8859-1"
 Content-Transfer-Encoding: quoted-printable

Thanks DeeJ.
 Sox are up 2 games to none ya know.

Did ya pick a calf out for me yet?
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;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
 news:471d610d@linux...
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 The Rockies beat us 2 out of 3 during the regular season.

I'd love to come visit. I've never been out that way before.

Watch my new thread for my findings with Paris.

T.

"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
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Heh!!!!.....I haven't a clue about the Rockies' chances. I just =
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I wouldn't mind helping you out with your Paris rig though. If you =
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it's capable of getting to happen..

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471d271f\$1@linux...

Deej,

Hows about I buy you a bucket a chowda if we lose and you
can send me a fatted calf if we win?

My grill is on and steak knife is ready.

Good luck with Becket and/or Pappelbon on the mound.

Ha!,

Tom

Or you can come fix my Paris rig instead . . .

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
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Subject: Re: Magma problems HELP?
Posted by [Tom Bruhl](#) on Thu, 11 Oct 2007 17:13:00 GMT
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 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
 wrote in=20
 message <A =
 href=3D"news:47213576@linux">news:47213576@linux...</DIV>
 <DIV>Aaron,</DIV>
 <DIV>That's where </DIV>
 just before I=20
 installed </DIV>
 <DIV>Chucks plugs and a few VSTs that =
 are=20
 wrapped.</DIV>
 <DIV>The stock fx are working but not =
 all of=20
 Chucks.</DIV>
 <DIV>The presets weren't there for the =
 stock ones=20
 either.</DIV>
 <DIV>Tom</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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 <DIV>"Aaron Allen" <<A=20
 =
 href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude>=20
 wrote in message <A=20
 href=3D"news:47213008@linux">news:47213008@linux...</DIV>

<DIV>do a flat, no frills install man. =
 no FX other=20
 than the stock ones. StockFx.dll is what comes with. mod3a.dll I =
 'think'=20
 is a chuck plug, but I could be wrong about that one. Stock, bone =
 dead=20
 stock install and see what happens. Also, I've noted over the =
 years when=20
 installing/uninstalling paris you need to boot/reboot cold to get =
 it happy=20
 between 'any' install/removal process. completely and absolutely=20
 uninstall. Reboot. Delete anything left behind. Reboot. Install. =
 Reboot.=20
 Does it work at this point in the game?</DIV>
 <DIV> </DIV>
 <DIV>AA</DIV>
 <BLOCKQUOTE dir=3Dltr=20
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 href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> =
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 href=3D"news:4720dc45@linux">news:4720dc45@linux...</DIV>
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 <DIV>I should have mentioned this =
 started=20
 happening after I installed the</DIV>
 <DIV>newer (but not Mikes yet) Paris =
 effects. </DIV>
 <DIV>don't show up either. =
 <FONT=20
 face=3DArial size=3D2>They're probably one of the problem =
 here.</DIV>
 <DIV>Tom</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
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 href=3D"mailto:arpegio@comcast.net">arpegio@comcast.net> wrote in =
 message <A =
 href=3D"news:4720b46a@linux">news:4720b46a@linux...</DIV>
 <DIV>Hey Aaron,</DIV>
 <DIV>This is a clean install or so =
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thought. Should I try to replace the files</DIV>
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 to do a=20
 complete reinstall? No Pace.</DIV>
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 =
 href=3D"news:4720412a@linux">news:4720412a@linux...</DIV>
 <DIV>This sounds like you have a =
 bad/corrupt=20
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 <DIV>Also, if you still have 2.1 =
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 have you tried that as well?</DIV>
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 not, I'd=20
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 corrupted files.</DIV>
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 <DIV>"Tom Bruhl" <<A=20
 =
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
 wrote in message <A=20
 =
 href=3D"news:47203fcd@linux">news:47203fcd@linux...</DIV>
 <DIV>Hey =
 everyone,</DIV>
 <DIV>I am functional but =
 barely right=20
 now. One 442 with no SPDIF is no =

bargain...</DIV>
 <DIV> </DIV>
 <DIV>Major problems with =
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 and computer:</DIV>
 <DIV> </DIV>
 <DIV>At Paris start up it =
 says:=20
 StockFx.dll not found twice.</DIV>
 <DIV>It also says: mod3a.dll =
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 folder not a valid Windows image.</DIV>
 <DIV> </DIV>
 <DIV>I think I should just =
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 mod3a.dll from the system32 folder right?</DIV>
 <DIV>StockFx.dll should have =
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 the Paris install right? </DIV>
 <DIV>can I find it and where =
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 go? </DIV>
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 <DIV>Paris also works smoothly =
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 <DIV>I tried to get them all =
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 <DIV>It remains C-16 1 is =
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 & 3 are Pro mode.</DIV>
 <DIV>I saved the project =
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 works. </DIV>
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 I've tried=20
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 results. </DIV>
 <DIV>I'll try=20
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 closes fine=20
 but a Windows error comes up and </DIV>
 <DIV>asks if I want to send it =

to=20

their sorry asses =
everytime. =20

No BSOD though.</DIV>

<DIV> </DIV>

<DIV>Lots of nutty stuff here =
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<DIV>Any tips would be great =
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time. I have two days to get in tip top shape=20

for</DIV>

<DIV>real work. I wish I =
knew=20

more.</DIV>

<DIV> </DIV>

<DIV>Thanks for all the help =
you=20

guys.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

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style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
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=

href=3D"news:47201cc6\$1@linux">news:47201cc6\$1@linux...</DIV>

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<DIV>things going on. =
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the error messages as soon as I get down there =

</DIV>

<DIV>again =
tonight.</DIV>

<DIV> </DIV>

<DIV> </DIV>

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=
<news:471f77cc@linux>>news:471f77cc@linux...</DIV>
 <DIV>Also it's not =
 retaining the=20
 Configuration on the C-16 Pro settings.</DIV>
 <DIV>Odd <FONT =
 face=3DArial=20
 size=3D2>Tom</DIV>
 <DIV> </DIV>
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<mailto:arpeggio@comcast.net>>arpeggio@comcast.net>=20
 wrote in message <A=20
 =
[news:471f0f51\\$1@linux](news:471f0f51$1@linux)>news:471f0f51\$1@linux...</DIV>
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 <DIV> </DIV>
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 <DIV>2 of the 3 =
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 <DIV>No audio from =
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 <DIV> </DIV>
 <DIV>At start up =
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 connections</DIV>
 <DIV>or any of =
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 too tired to remember but<FONT =
 face=3DArial=20
 size=3D2> will post it tomorrow.</DIV>
 <DIV>

I choose Polesoft =
 Lockspam to=20
 fight spam, and you?
<A=20
 =
<http://www.polesoft.com/refer.html>>http://www.polesoft.com/refer=

```
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BLOCKQUOTE ></BLOCKQUOTE></BLOCK=
QUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE
></BLOCKQUOTE></=
BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>
```

-----= NextPart 000 0085 01C81773.435DFC90--"Tom Bruhl" <arpeggio@comcast.net> wrote:

>Runs great without using a default project though. Pretty
>quick = actually.

FWIW, I never had luck with default projects in ANY incarnation of Paris.

>Comments?

Ummm... go with Cubase? lol

:D

Hey, BTW, re: your windoze errors... are you on XP? 98? ME?

NeilNeil,

Good to here mate. The idea of losing playing ability gives me the willies, not to mention just the illness itself. Hoping hard you come back to full form.

Cheers,
Kim.

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

 $\geq$

>Well, the surgery went well... the good news is that it didn't
>go as deep down the side (the inside part nearest the thumb) as
>they thought, so once this heals up, I should be able to grip a
>guitar pick just fine, as far as I can tell from seeing it
>right before they bandaged it up for the last time & sent me on
>my way (damn, it's really hideous-looking, though - YEESH!).
>However, it went further back past the base of the nail
>than they thought, so that took several steps of the procedure
>to get all of the cancer cell-infested tissue out in that
>direction... it did take a long time, I went in there at 830am &
>got out at about 3:00. So, anyway, because of that, the nail
>(which they had to yank out completely, of course) may or may
>not grow back either at all or properly/normally, which is not
>a big deal at all, of course, it's just a lot more tissue gone
>than they thought they'd have to take, but it's more on the

>upper area of the finger, which doesn't have anything to do
>with playing anything. The great news is the side of the
>finger... the fact that they only had to go down about halfway
>there, all the way across; and didn't even have to touch the
>pad/underside at all (which it looked at first like they'd have
>to do)!
>
>So all-in-all, I think I lucked-out! :)
>
>Right now it's hurting like a son of a bitch, and no, they
>didn't give me any pain meds - which is probably fine because
>I need to be able to go into work, anyway.
>
>It'll be all wrapped-up in this big ol' bandage until the end
>of the day today when i'm supposed to take it off, clean the
>area, and put a smaller one on... a process which i'm not
>looking forward to! lol
>
>So, bottom line: better outcome than we originally thought,
>it'll be useless & just in the way for about two months for all
>practical purposes (it took me about a half an hour to type
>this reply, for example LOL!), until the healing is at a more
>advanced stage, but after that it should be fine the doc says.
>
>Thanks for checking!
>
>Neil
>
>>bil

Subject: Re: Magma problems HELP?
Posted by [EK Sound](#) on Thu, 11 Oct 2007 17:33:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

newer (but not Mikes yet) Paris effects. The FreQ or =
modulation bundle=20
don't show up either. They're probably one of the problem =
here.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4720b46a@linux...

Hey Aaron,

This is a clean install or so I thought. Should I try to =
replace the files

it's looking for or do I need to do a complete reinstall? =
No Pace.

Today's the day.
Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:4720412a@linux...

This sounds like you have a bad/corrupt set of files to =
me. Did you try another installer?

Also, if you still have 2.1 or 2.2, have you tried that as =
well?

If you pulled this from an image (ghost, acronis, PING, =
etc...) I'd bet on a bad image. If not, I'd bet on bad installer. Either =
way, I think you're fooling with corrupted files.

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47203fcd@linux...

Hey everyone,

I am functional but barely right now. One 442 with no =
SPDIF is no bargain...

Major problems with newest install and computer:

At Paris start up it says: StockFx.dll not found twice.

It also says: mod3a.dll in system32 folder not a valid =
Windows image.

I think I should just remove the mod3a.dll from the =
system32 folder right?

StockFx.ddl should have been part of the Paris install =
right? Where

can I find it and where does it go? Paris Pro folder?

Paris also works smoothly except two of the three C-16s =
won't work entirely right.

I tried to get them all working in classic mode but the =
configuration is never saved.

It remains C-16 1 is Classic and 2 & 3 are Pro mode.

I saved the project before resarting though. Hmmm? =
Everything else seems to save ok.

The audio on card B never works. I have to assign =
Submix 2 to Card C. I've tried two cards

with the same results. I'll try another. Paris closes =
fine but a Windows error comes up and=20

asks if I want to send it to their sorry asses =
everytime. No BSOD though.

Lots of nutty stuff here but at least it kinda works.

Any tips would be great at this time. I have two days =
to get in tip top shape for
real work. I wish I knew more.

Thanks for all the help you guys.
Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47201cc6\$1@linux...

Had a minimal session today. Paris performed but =
there are kooky
things going on. I'll post the error messages as soon =
as I get down there=20
again tonight.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f77cc@linux...

Also it's not retaining the Configuration on the =
C-16 Pro settings.
Odd Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f0f51\$1@linux...

Clean install or so I thought. Three cards, 3 =
C16s, 1 442.

SPDIF isn't outputting signal
2 of the 3 C-16s send now line to middle of song =
when double striking rewind.
No audio from card B except solo bus.

At start up messages read missing stuff. Nothing =
about audio connections
or any of that. I'm too tired to remember but =
will post it tomorrow.

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_0037_01C81771.763335B0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16544" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>This is sounding like an incorrect =
install of the=20
FX/XP drivers. Be wary/remember that it likes to ADD A LINE on the =
install.=20
Remove those drivers, and reinstall, watching every lil' thing the =
entire way=20
through. </FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:4721826e@linux">news:4721826e@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>There is audio on all three cards now =

  too.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>I rewired so maybe that was it.&nbsp;</DIV>
  It never=20
  said</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>cards are not connected properly like =
it usually=20
  does.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Still wrong:</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>windows errors at start up, windows =
error at=20
  close.&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Mod Pack and new EQs not there even =
after=20
  installation.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Presets not there for original Paris=20
  effects.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Default Project makes it crash =
instantly.&nbsp;</DIV>
  That's weird.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Runs great without using a default =
project=20
  though.&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Comments?</FONT></DIV>

```

<DIV>Tom</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PAD

Subject: Re: Magma problems HELP?
Posted by [Aaron Allen](#) on Thu, 11 Oct 2007 17:44:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

DING-LEFT: 5px; MARGIN-LEFT: 5px; =
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<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
wrote in=20
message <A =
href=3D"news:47216e62@linux">news:47216e62@linux...</DIV>
<DIV>David, Chris and =
Aaron,</DIV>
<DIV>So far tonight I found out why =
Paris configs=20
were not being saved.</DIV>
<DIV>I was told to remove the Paris =
Backup file for=20
testing.</DIV>
<DIV>That's the config. . . Once =
it was=20
back all C-16s worked fine and retained</DIV>
<DIV>their C-16 classic =
mode.</DIV>
<DIV> </DIV>
<DIV>The stockFx.dll IS in the =
system 32 folder=20
but doesn't seem to be found</DIV>
<DIV>at Paris start up for some =
reason. That=20
being said all the stock effects</DIV>
<DIV>are present although no presets for =
them. mod3a.dll IS Chucks ModPack<FONT =
face=3DArial=20
size=3D2>.</DIV>
<DIV>It is also present in System =
32 folder but=20
Windows says it's an unrecognized</DIV>
<DIV>file or something like =
that.</DIV>

<DIV> </DIV>

<DIV>I tried saving a Default=20
Project. Paris crashed at boot up using it and took Windows =
with=20
it.</DIV>

<DIV>After removing it it worked =
fine.</DIV>

<DIV> </DIV>

<DIV>The system seems sparky. Not =
loaded down=20
with tons of effects yet that's for sure.</DIV>

<DIV> </DIV>

<DIV>Anyone care to chime in on what I =
should do=20
about the Paris start up errors?</DIV>

<DIV> </DIV>

<DIV>Next I am =
making sure I get=20
audio on all three cards and confirm Paris plugs are working=20
properly.</DIV>

<DIV> </DIV>

<DIV>My chainsaw has been bogging down =
after it's=20
been running for 15 minutes. Any idea about that?</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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<DIV>That's where I was yesterday =
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<DIV>The presets weren't there for the =
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<DIV>Tom</DIV>
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 href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude>=20
 wrote in message <A=20
 href=3D"news:47213008@linux">news:47213008@linux...</DIV>
 <DIV>do a flat, no frills install =
 man. no FX=20
 other than the stock ones. StockFx.dll is what comes with. =
 mod3a.dll l=20
 'think' is a chuck plug, but I could be wrong about that one. =
 Stock,=20
 bone dead stock install and see what happens. Also, I've noted =
 over the=20
 years when installing/uninstalling paris you need to boot/reboot =
 cold to=20
 get it happy between 'any' install/removal process. completely =
 and=20
 absolutely uninstall. Reboot. Delete anything left behind. =
 Reboot.=20
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 game?</DIV>
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 <DIV>AA</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
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so I=20
thought.&nbs

Subject: Re: Magma problems HELP?
Posted by [DJ](#) on Thu, 11 Oct 2007 18:05:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

I@billlorentzen.com> wrote:
>>Yeah. What up?
>>
>>DJ wrote:
>>> How are you doing man?
>>>
>>>
>I actually agree with both of you here. ;o)

What Bill is expressing, I think, is an actual problem, but for the reason
Chuck has clearly stated, you can't run a "democracy" that way.

The harsh truth however is that it can be extremely difficult for even the
most intelligent to:

- (*) Accurately guess what a leader will be like exactly once in power and:
- (*) Even ignoring the last point, find a candidate in the list who fits the
bill for them

There is a third point which can make this problem worse of course, being
that the U.S. has no preferential voting and hence everybody wants to vote
for somebody who at least has a chance of winning in case their vote counts
for nothing, making the problem worse. Furthermore, in Australia we have
preferential voting, but people don't seem to appreciate the idea that you
can vote for anybody you like and your vote will still have full impact even
if you end up on your 3rd preference. You still get heard.

I think both of you have very real points though. They are both valid, in

a sense. Bill is being a little harsh perhaps in basically stating it's because people are stupid, but I think he's trying to express frustration at the fact that a lot of people really do vote for "the wrong person for them", and in that, he's right. I think we've all done it, though some do it more than others.

Cheers,
Kim.

"chuck duffy " <c@c.com> wrote:

>

>Bill,

>

>You clearly need medication. With that kind of logic America would end up

>with an electoral college instead of a true democracy.

>

>Chuck

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

>>Not surprising. Even if presented with all the facts, a large percent of

>

>>the population are not actually bright enough to judge who is better

>>able to lead anyway, so looks is what they use.

>Thanks, man! I'm feeling pretty good about it right now, based on the outcome - which was completely different than how I was feeling about it before, which was of course based on what the initial prognosis was & where they thought they'd have to "dig into", as it were.

Only weird thing so far has been when I took the bandage off tonite, the entire area of flesh around the "work" area was completely snow-white... like no blood-circulation kinda white. Appliance-white. No shit. So, I called the doc & he said he wants me to come in tomorrow morning so he can look at it, but I think actually figured it out... I think it's due to the epinephrine that they used to stem the bleeding - they had to shoot me up with it (mixed with a lidocaine local for the pain) in that area each time they went back in, so there's got to be some carryover effect from that much of it, I would think... because it's only white in the areas that they shot up with it.

Sarah? Comments from a medical pro's perspective?

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_0028_01C81771.25AB3660

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

Content-Transfer-Encoding: quoted-printable

My chainsaw has been bogging down after it's been running for 15 = minutes. Any idea about that?

Tom

Yup. Check the carb screws connecting it to the block, those like to = rattle loose. Once the engine is hot, metal and gaskets change size and = gaps get bigger.

:)
AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:47213576@linux...

Aaron,

That's where I was yesterday just before I installed=20

Chucks plugs and a few VSTs that are wrapped.

The stock fx are working but not all of Chucks.

The presets weren't there for the stock ones either.

Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message = news:47213008@linux...

do a flat, no frills install man. no FX other than the stock ones. = StockFx.dll is what comes with. mod3a.dll I 'think' is a chuck plug, but = I could be wrong about that one. Stock, bone dead stock install and see = what happens. Also, I've noted over the years when = installing/uninstalling paris you need to boot/reboot cold to get it = happy between 'any' install/removal process. completely and absolutely = uninstall. Reboot. Delete anything left behind. Reboot. Install. Reboot. = Does it work at this point in the game?

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:4720dc45@linux...

Aaron,

I should have mentioned this started happening after I installed = the

newer (but not Mikes yet) Paris effects. The FreQ or modulation = bundle=20

don't show up either. They're probably one of the problem here.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message = news:4720b46a@linux...

Hey Aaron,

This is a clean install or so I thought. Should I try to =

replace the files

it's looking for or do I need to do a complete reinstall? No =
Pace.

Today's the day.

Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:4720412a@linux...

This sounds like you have a bad/corrupt set of files to me. =
Did you try another installer?

Also, if you still have 2.1 or 2.2, have you tried that as =
well?

If you pulled this from an image (ghost, acronis, PING, =
etc...) I'd bet on a bad image. If not, I'd bet on bad installer. Either =
way, I think you're fooling with corrupted files.

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47203fcd@linux...

Hey everyone,

I am functional but barely right now. One 442 with no =
SPDIF is no bargain...

Major problems with newest install and computer:

At Paris start up it says: StockFx.dll not found twice.

It also says: mod3a.dll in system32 folder not a valid =
Windows image.

I think I should just remove the mod3a.dll from the =
system32 folder right?

StockFx.dll should have been part of the Paris install =
right? Where

can I find it and where does it go? Paris Pro folder?

Paris also works smoothly except two of the three C-16s =
won't work entirely right.

I tried to get them all working in classic mode but the =
configuration is never saved.

It remains C-16 1 is Classic and 2 & 3 are Pro mode.

I saved the project before resarting though. Hmmm? =
Everything else seems to save ok.

The audio on card B never works. I have to assign Submix =
2 to Card C. I've tried two cards

with the same results. I'll try another. Paris closes =
fine but a Windows error comes up and=20

asks if I want to send it to their sorry asses everytime. =
No BSOD though.

Lots of nutty stuff here but at least it kinda works.
Any tips would be great at this time. I have two days to =
get in tip top shape for
real work. I wish I knew more.

Thanks for all the help you guys.
Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47201cc6\$1@linux...

Had a minimal session today. Paris performed but there =
are kooky
things going on. I'll post the error messages as soon =
as I get down there=20
again tonight.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f77cc@linux...

Also it's not retaining the Configuration on the C-16 =
Pro settings.
Odd Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f0f51\$1@linux...

Clean install or so I thought. Three cards, 3 C16s, =
1 442.

SPDIF isn't outputting signal
2 of the 3 C-16s send now line to middle of song =
when double striking rewind.
No audio from card B except solo bus.

At start up messages read missing stuff. Nothing =
about audio connections
or any of that. I'm too tired to remember but will =
post it tomorrow.

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_0028_01C81771.25AB3660
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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<div>"Tom Bruhl" <arpeggio@comcast.net> wrote in message <news:47203fcd@linux...</div>
<div>Hey =
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MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

Subject: Re: Magma problems HELP?
Posted by [Tom Bruhl](#) on Thu, 11 Oct 2007 20:09:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

quot;
theory sounds good to me, but what would I know? ;o)

Hopefully our resident medical expert will chime in as requested. :o)

Assuming it all works out though, which sounds likely, I'd place a fair bet that you will go back to music with a renewed appreciation for it, as well as life, so with any luck it might turn out to be a positive thing in the end.

Keep us updated, as I'm sure you will. Looking forward to your first tune post recovery. :o)

Cheers,
Kim.

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

>

>Thanks, man! I'm feeling pretty good about it right now, based
>on the outcome - which was completely different than how I was
>feeling about it before, which was of course based on what the
>initial prognosis was & where they thought they'd have to "dig
>into", as it were.

>

>Only weird thing so far has been when I took the bandage off
>tonite, the entire area of flesh around the "work" area was
>completely snow-white... like no blood-circulation kinda
>white. Appliance-white. No shit. So, I called the doc & he said
>he wants me to come in tomorrow morning so he can look at it,
>but I think actually figured it out... I think it's due to the
>epinephrine that they used to stem the bleeding - they had to
>shoot me up with it (mixed with a lidocaine local for the pain)
>in that area each time they went back in, so there's got to be
>some carryover effect from that much of it, I would think...
>because it's only white in the areas that they shot up with it.

>

>Sarah? Comments from a medical pro's perspective?

>

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

>

>

>I actually agree with both of you here. ;o)

>

>What Bill is expressing, I think, is an actual problem, but
>for the reason Chuck has clearly stated, you can't run
>a "democracy" that way.

And one other reason... to run a Meritocracy to the extreme extent of what Bill suggests, borders on Eugenics. Once you discovered what you "could" do, you'd be fine-tuning fetuses, ferpetes'sakes.

Bill, I love ya man, but Clearwater's a whole 'nother planet from the rest of the world and i'm sure you of all people know that!

NeilThis is an actual job application that a 75 year old senior citizen submitted to Walmart in Arkansas .

They hired him because he was so funny.....

NAME: Jack Buckley (Grumpy Bastard)

SEX: Not lately, but I am looking for the right woman (or at least one who will cooperate)

DESIRED POSITION: Company's President or Vice President. But seriously, whatever's available. If I was in a position to be picky, I wouldn't be applying here in the first place ?

DESIRED SALARY: \$185,000 a year plus stock options and a Michael Ovitz style severance package. If that's not possible, make an offer and we can haggle.

EDUCATION: Yes.

LAST POSITION HELD: Target for middle management hostility.

PREVIOUS SALARY: A lot less than I'm worth.

MOST NOTABLE ACHIEVEMENT: My incredible collection of stolen pens and post-it notes.

REASON FOR LEAVING: It sucked.

HOURS AVAILABLE TO WORK: Any.

PREFERRED HOURS: 1:30-3:30 p.m. Monday, Tuesday, and Thursday.

DO YOU HAVE ANY SPECIAL SKILLS?: Yes, but they're better suited to a more intimate environment.

MAY WE CONTACT YOUR CURRENT EMPLOYER?: If I had one, would I be here?

DO YOU HAVE ANY PHYSICAL CONDITIONS THAT WOULD PROHIBIT YOU FROM LIFTING UP TO 50 lbs.?: Of what?

DO YOU HAVE A CAR?: I think the more appropriate question here would be "Do you have a car that runs?"

HAVE YOU RECEIVED ANY SPECIAL AWARDS OR RECOGNITION?: I may already be a winner of the Publishers Clearing House Sweepstakes, so they tell me.

DO YOU SMOKE?: On the job - no! On my breaks - yes!

WHAT WOULD YOU LIKE TO BE DOING IN FIVE YEARS?: Living in the Bahamas with a fabulously wealthy dumb sexy blonde supermodel who thinks I'm the greatest thing since sliced bread. Actually, I'd like to be doing that now.

NEAREST RELATIVE....7 miles

DO YOU CERTIFY THAT THE ABOVE IS TRUE AND COMPLETE TO THE BEST OF YOUR KNOWLEDGE?: Oh yes, absolutely.

*** Old People Rock! ***especially when they're 40 and still are given occasional direction...err advice.

On 26 Oct 2007 00:31:31 +1000, "DC" <dc@spammersinhell.com> wrote:

>

>And they hate that!
>
>DC
>
>rick <parnell68@hotmail.com> wrote:
>>that's what we're here for. luckily there's always duct tape and
>>closets if they don't listen. ;o)
>>
>>
>>
>>On 25 Oct 2007 00:44:50 +1000, "DC" <dc@spammersinhell.com> wrote:
>>
>>>
>>>rick <parnell68@hotmail.com> wrote:
>>>>a refreshing sentiment in today's world, cudos to you.
>>>
>>>My wife calls me up on the cell while I am at NAMM.
>>>(about an hour away) she has locked herself out of the
>>>house....
>>>
>>>My friend asks me what is wrong. "Oh, the wife has locked
>>>herself out of the house."
>>>
>>>he goes:
>>>
>>>"Oh, I am so sorry you have to leave. I know how much you
>>>like the NAMM show"
>>>
>>>And I go, HEY, I am not leaving. We have this rule...
>>>
>>>
>>>So she called the locksmith. No harm no foul.
>>>
>>>The trick of course is getting teenagers to understand the
>>>rule...
>>>
>>>DC
>>>
>>as a child i bet you rode a pushme/pullyou...huh...huh...didn't you...

On Thu, 25 Oct 2007 20:58:16 -0600, "DJ" <animix _ at _ animas _ dot _
net> wrote:

>
>"Bill L" <bill@billlorentzen.com> wrote in message news:47215267@linux...
>> DJ, you're a crack up. The Vedic Hymns describe how everything goes
>> through the cycle of Creation, Survival and Destruction. Somehow you got
>> the Create and Destroy all at once. Nice going, Dude!

>>
>
>Patience was never one of my strong points.....if you hadn't noticed
>
>;o)
>
>
>even my new stuff qualifies...i just play badly...better.

On 26 Oct 2007 09:44:26 +1000, "DC" <dc@spammersinthearchive.com>
wrote:

>
>And you know how most of it is 9.2 on the cringe-o-matic scale?
>Yeah.. But but but..
>Damn, a couple were really good.
>
>One sound like a cross between ZZ Top and the Who and still
>sounds really fresh for a 20 year old tune..
>No lyrics on that one yet. I MUST finish this..
>
>The other one has a cool melody and 9.8 on the Cringe-O-Meter
>for the lyrics... So out go the words.
>
>Another one is a blues but with a Floyd feel and a bit of
>Jean-Michel Jarre in there. (did anyone else love Oxygene?)
>
>Hey, I got work to do here..
>
>
>it's so damn weird listening to my younger self... soooo weird..
>
>Stinkin' guy could play guitar, but oh sweet Lord the lyrics...
>ouch ouch ouch
>
>But no one will ever hear them... muuhahahahah!
>
>DC'NEAREST RELATIVE....7 miles'

definitely the best bit for me!

"rick" <parnell68@hotmail.com> wrote in message
news:6p93i35mn3lns30kuapv5gv1a6dsurclni@4ax.com...
> This is an actual job application that a 75 year old senior citizen
> submitted to Walmart in Arkansas .

> They hired him because he was so funny.....
 > NAME: Jack Buckley (Grumpy Bastard)
 > SEX: Not lately, but I am looking for the right woman (or at least one
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 > PREVIOUS SALARY: A lot less than I'm worth.
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 > HOURS AVAILABLE TO WORK: Any.
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 > the greatest thing since sliced bread. Actually, I'd like to be doing
 > that now.
 > NEAREST RELATIVE....7 miles
 > DO YOU CERTIFY THAT THE ABOVE IS TRUE AND COMPLETE TO THE BEST OF YOUR
 > KNOWLEDGE?: Oh yes, absolutely.
 > *** Old People Rock! ***Well, it's late, so you may be reading this after you've already seen the
 doctor. Appliance-white, wow. It's hard for me to say without actually
 seeing it. Could be a circulation thing, but it could be the area was just
 wet for a while and got "water-logged." Or peroxide can turn skin white,
 too. At any rate, it's good to call the doctor about anything suspicious
 during the healing process so you can catch infection or other complications
 early.

And if you're not gonna take the damn painkillers, send 'em to me! :)

S

"Neil" <OIU@OIU.com> wrote in message news:47218da1\$1@linux...

>
> Thanks, man! I'm feeling pretty good about it right now, based
> on the outcome - which was completely different than how I was
> feeling about it before, which was of course based on what the
> initial prognosis was & where they thought they'd have to "dig
> into", as it were.
>
> Only weird thing so far has been when I took the bandage off
> tonite, the entire area of flesh around the "work" area was
> completely snow-white... like no blood-circulation kinda
> white. Appliance-white. No shit. So, I called the doc & he said
> he wants me to come in tomorrow morning so he can look at it,
> but I think actually figured it out... I think it's due to the
> epinephrine that they used to stem the bleeding - they had to
> shoot me up with it (mixed with a lidocaine local for the pain)
> in that area each time they went back in, so there's got to be
> some carryover effect from that much of it, I would think...
> because it's only white in the areas that they shot up with it.
>
> Sarah? Comments from a medical pro's perspective?
>
> Neil if you're gonna be dumb you better be tough.

why is it the rodeo clowns run around freely with no fear. are they the
bulls friends feeding them nice meals or something? Neil, I'm wishing for a speedy recovery for
you.

Jamie K <Meta@Dimensional.com> wrote:

>
> Yeah Neil, be nice to your finger and get one of those voice recognition

> programs for email. :^)
>
> Glad it went better than expected!
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> steve the artguy wrote:
>> I expected you wouldn't be typing anything for a while -- Very pleasantly
>> surprised to see your name back here so soon!
>>
>> Take care of yourself.

>>
>> -steve
>>
>>
>> "Neil" <OIU@OIU.com> wrote:
>>> Well, the surgery went well... the good news is that it didn't
>>> go as deep down the side (the inside part nearest the thumb) as
>>> they thought, so once this heals up, I should be able to grip a
>>> guitar pick just fine, as far as I can tell from seeing it
>>> right before they bandaged it up for the last time & sent me on
>>> my way (damn, it's really hideous-looking, though - YEESH!).
>>> However, it went further back past the base of the nail
>>> than they thought, so that took several steps of the procedure
>>> to get all of the cancer cell-infested tissue out in that
>>> direction... it did take a long time, I went in there at 830am &
>>> got out at about 3:00. So, anyway, because of that, the nail
>>> (which they had to yank out completely, of course) may or may
>>> not grow back either at all or properly/normally, which is not
>>> a big deal at all, of course, it's just a lot more tissue gone
>>> than they thought they'd have to take, but it's more on the
>>> upper area of the finger, which doesn't have anything to do
>>> with playing anything. The great news is the side of the
>>> finger... the fact that they only had to go down about halfway
>>> there, all the way across; and didn't even have to touch the
>>> pad/underside at all (which it looked at first like they'd have
>>> to do)!
>>>
>>> So all-in-all, I think I lucked-out! :)
>>>
>>> Right now it's hurting like a son of a bitch, and no, they
>>> didn't give me any pain meds - which is probably fine because
>>> I need to be able to go into work, anyway.
>>>
>>> It'll be all wrapped-up in this big ol' bandage until the end
>>> of the day today when i'm supposed to take it off, clean the
>>> area, and put a smaller one on... a process which i'm not
>>> looking forward to! lol
>>>
>>> So, bottom line: better outcome than we originally thought,
>>> it'll be useless & just in the way for about two months for all
>>> practical purposes (it took me about a half an hour to type
>>> this reply, for example LOL!), until the healing is at a more
>>> advanced stage, but after that it should be fine the doc says.
>>>
>>> Thanks for checking!
>>>
>>> Neil
>>>

>>>> bill@billlorentzen.com> wrote:
>>>> Yeah. What up?
>>>>
>>>> DJ wrote:
>>>>> How are you doing man?
>>>>>
>>>>>
>> Sounds a little grisly to go through but glad it went as well or better than
expected. Good luck healing up.

TCB

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

>
>Well, the surgery went well... the good news is that it didn't
>go as deep down the side (the inside part nearest the thumb) as
>they thought, so once this heals up, I should be able to grip a
>guitar pick just fine, as far as I can tell from seeing it
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>However, it went further back past the base of the nail
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>advanced stage, but after that it should be fine the doc says.

>

>Thanks for checking!

>

>Neil

>

>>bill@billlorentzen.com> wrote:

>>Yeah. What up?

>>

>>DJ wrote:

>>> How are you doing man?

>>>

>>>

>Neil,

It seems like you're trying to paint what I wrote as a "crazy Scientology" idea. That's kind of a cheap shot, IMHO. Why not address what I wrote? Address the idea. Think it through and see if it doesn't make sense.

If you are running a sales department, don't you reward the top producers with the most pay, or do you reward the guy with the best hair or the woman with the finest breasts?

If you are coaching a sports team, don't you play the best athletes the most and pay them most?

In a meritocracy, everybody gets the same chance to succeed, but the fact is not everybody can do as well as everybody else. Rewarding people with seniority, popularity or "pull" is a sure way to make your group fail.

I wouldn't touch genetics unless I were only trying for big and strong or good looking, or some physical thing that is actually a body trait. Intelligence comes from the spiritual being, coupled with education and knowledge, and one's mental abilities are one's own, not from brains.

Neil, what makes you talented at music? You do! Not your brain.

Look at any technology aimed at improving people's behavior or mental faculties by addressing the brain or the physical aspects of man. They don't work. You have such things as: the wide range of "medications" that only make people stupider or apathetic toward life; electric shock (still practiced widely); lobotomy.

These things universally make man worse, because they are addressing the

wrong source. Historically when the spiritual aspects of man are addressed, as in religions (Christianity, Buddhism, Scientology, etc), people get better and societies improve.

Neil wrote:

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

>>

>> I actually agree with both of you here. ;o)

>>

>> What Bill is expressing, I think, is an actual problem, but

>> for the reason Chuck has clearly stated, you can't run

>> a "democracy" that way.

>

> And one other reason... to run a Meritocracy to the extreme

> extent of what Bill suggests, borders on Eugenics. Once you

> discovered what you "could" do, you'd be fine-tuning fetuses,

> ferpetes'sakes.

>

> Bill, I love ya man, but Clearwater's a whole 'nother planet

> from the rest of the world and i'm sure you of all people know

> that!

>

> NeilBill,

I know, I was making a very small joke, probably in poor taste :-) Hope you weren't offended.

Chuck

Bill L <bill@billlorentzen.com> wrote:

>Medication? Never touch the stuff. As I like to say, "You'd have to be

>crazy to go to a psychiatrist!"

>

>chuck duffy wrote:

>> Bill,

>>

>> You clearly need medication. With that kind of logic America would end up

>> with an electoral college instead of a true democracy.

>>

>> Chuck

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

>>> Not surprising. Even if presented with all the facts, a large percent of

>>>

>>> the population are not actually bright enough to judge who is better

>>> able to lead anyway, so looks is what they use.

>>My band tracks to a G4 Mac from the mid-50's, then I take the tracks home and edit/mix on my machine. I'm sick of burning DVDs to move the files back to my place so I bought a 120 GB laptop drive and a teensy firewire case that will fit in my gig bag. Should speed the process up notably.

Now then, I seem to remember that Fruit Based Computers can read one of the two common Windows filesystems but not the other one. So, without installing any additional software on my friends FBC, should I format the drive fat32 or ntfs?

Thanks,

TCBThad - FAT 32. If you format the drive on a Mac for HFS you have to use MacOpener or something similar on PC to read it (not sure if it works with firewire drives though).

I wish the two would use a common format - FAT 32 has a 2G file limit.

Dedric

"TCB" <nobody@ishere.com> wrote in message news:472202b4\$1@linux...

>

> My band tracks to a G4 Mac from the mid-50's, then I take the tracks home

> and edit/mix on my machine. I'm sick of burning DVDs to move the files

> back

> to my place so I bought a 120 GB laptop drive and a teensy firewire case

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> or ntfs?

>

Subject: Re: Magma problems HELP!!!!!!

Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 00:24:10 GMT

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>> or ntfs?

>>

>> Thanks,

>>

>> TCB

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

-----=_NextPart_000_003A_01C817C4.4709C2B0

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

Content-Transfer-Encoding: quoted-printable

Thanks Aaron,
I'll check that. This thing is brand new. Only used three times too.
Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47218db2@linux...

My chainsaw has been bogging down after it's been running for 15 =
minutes. Any idea about that?

Tom

Yup. Check the carb screws connecting it to the block, those like to =
rattle loose. Once the engine is hot, metal and gaskets change size and =
gaps get bigger.

:)
AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47213576@linux...

Aaron,
That's where I was yesterday just before I installed=20
Chucks plugs and a few VSTs that are wrapped.
The stock fx are working but not all of Chucks.
The presets weren't there for the stock ones either.
Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47213008@linux...

do a flat, no frills install man. no FX other than the stock =
ones. StockFx.dll is what comes with. mod3a.dll I 'think' is a chuck =
plug, but I could be wrong about that one. Stock, bone dead stock =
install and see what happens. Also, I've noted over the years when =
installing/uninstalling paris you need to boot/reboot cold to get it =
happy between 'any' install/removal process. completely and absolutely =
uninstall. Reboot. Delete anything left behind. Reboot. Install. Reboot. =
Does it work at this point in the game?

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4720dc45@linux...

Aaron,
I should have mentioned this started happening after I =

installed the
newer (but not Mikes yet) Paris effects. The FreQ or =
modulation bundle=20
don't show up either. They're probably one of the problem =
here.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4720b46a@linux...

Hey Aaron,

This is a clean install or so I thought. Should I try to =
replace the files

it's looking for or do I need to do a complete reinstall? =
No Pace.

Today's the day.

Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:4720412a@linux...

This sounds like you have a bad/corrupt set of files to =
me. Did you try another installer?

Also, if you still have 2.1 or 2.2, have you tried that as =
well?

If you pulled this from an image (ghost, acronis, PING, =
etc...) I'd bet on a bad image. If not, I'd bet on bad installer. Either =
way, I think you're fooling with corrupted files.

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47203fcd@linux...

Hey everyone,

I am functional but barely right now. One 442 with no =
SPDIF is no bargain...

Major problems with newest install and computer:

At Paris start up it says: StockFx.dll not found twice.

It also says: mod3a.dll in system32 folder not a valid =
Windows image.

I think I should just remove the mod3a.dll from the =
system32 folder right?

StockFx.ddl should have been part of the Paris install =
right? Where

can I find it and where does it go? Paris Pro folder?

Paris also works smoothly except two of the three C-16s =

won't work entirely right.

I tried to get them all working in classic mode but the =
configuration is never saved.

It remains C-16 1 is Classic and 2 & 3 are Pro mode.

I saved the project before resarting though. Hmmm? =
Everything else seems to save ok.

The audio on card B never works. I have to assign =
Submix 2 to Card C. I've tried two cards

with the same results. I'll try another. Paris closes =
fine but a Windows error comes up and=20

asks if I want to send it to their sorry asses =
everytime. No BSOD though.

Lots of nutty stuff here but at least it kinda works.

Any tips would be great at this time. I have two days =
to get in tip top shape for
real work. I wish I knew more.

Thanks for all the help you guys.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47201cc6\$1@linux...

Had a minimal session today. Paris performed but =
there are kooky

things going on. I'll post the error messages as soon =
as I get down there=20
again tonight.

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f77cc@linux...

Also it's not retaining the Configuration on the =
C-16 Pro settings.

Odd Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471f0f51\$1@linux...

Clean install or so I thought. Three cards, 3 =
C16s, 1 442.

SPDIF isn't outputting signal

2 of the 3 C-16s send now line to middle of song =
when double striking rewind.

No audio from card B except solo bus.

At start up messages read missing stuff. Nothing =
about audio connections

or any of that. I'm too tired to remember but =
will post it tomorrow.

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

-----=_NextPart_000_003A_01C817C4.4709C2B0

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Content-Transfer-Encoding: quoted-printable

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Subject: Re: Magma problems HELP! ! ! ! !
Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 00:26:39 GMT
[View Forum Message](#) <> [Reply to Message](#)

;>

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<DIV>Thanks Aaron,</DIV>

<DIV>I'll check that. This thing is =
brand=20

new. Only used three times too.</DIV>

<DIV>Tom</DIV>

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Subject: Re: Magma problems HELP!!!!!!
Posted by [Aaron Allen](#) on Fri, 12 Oct 2007 01:06:50 GMT
[View Forum Message](#) <> [Reply to Message](#)

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tomorrow.</FONT></DIV>
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fight spam, and you?<BR><A=20
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```

-----=_NextPart_000_003A_01C817C4.4709C2B0--Unfortunately not NTFS. And you are right - 4G - sorry about that. I'm pretty sure that's the limit on OSX as well with FAT32.

Dedric

"TCB" <nobody@ishere.com> wrote in message news:47220556\$1@linux...

>
> Is this a Mac only thing? It's a 4GB file limit on XP using fat32.
>
> And the Mac won't read and ntfs partition?
>
> TCB
>
> "Dedric Terry" <dterry@keyofd.net> wrote:
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>
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>>>
>>> Now then, I seem to remember that Fruit Based Computers can read one of
>
>>> the
>>> two common Windows filesystems but not the other one. So, without
>>> installing
>>> any additional software on my friends FBC, should I format the drive
>>> fat32
>>> or ntfs?
>>>
>>> Thanks,
>>>
>>> TCB
>>
>Cool, thanks Dedric. I did find an OS X fuse project (Filesystem in USErspace)
sponsored by google (I use fuse to read/write ntfs partitions from my Debian
boxes) but the guy who owns the mac would freak out if I started installing
that kind of stuff.

I don't think any files will be anywhere near 4GB anyway, so we should be
golden.

Thanks again,

TCB

"Dedric Terry" <dterry@keyofd.net> wrote:

>Unfortunately not NTFS. And you are right - 4G - sorry about that. I'm

>pretty sure that's the limit on OSX as well with FAT32.

>

>Dedric

>

>"TCB" <nobody@ishere.com> wrote in message news:47220556\$1@linux...

>>

>> Is this a Mac only thing? It's a 4GB file limit on XP using fat32.

>>

>> And the Mac won't read and ntfs partition?

>>

>> TCB

>>

>> "Dedric Terry" <dterry@keyofd.net> wrote:

>>>Thad - FAT 32. If you format the drive on a Mac for HFS you have to use

>>

>>>MacOpener or something similar on

>>>PC to read it (not sure if it works with firewire drives though).

>>>

>>>I wish the two would use a common format - FAT 32 has a 2G file limit.

>>>

>>>Dedric

>>>

>>>"TCB" <nobody@ishere.com> wrote in message news:472202b4\$1@linux...

>>>>

>>>> My band tracks to a G4 Mac from the mid-50's, then I take the tracks

>>>> home

>>>> and edit/mix on my machine. I'm sick of burning DVDs to move the files

>>>>

>>>> back

>>>> to my place so I bought a 120 GB laptop drive and a teensy firewire
case

>>>> that will fit in my gig bag. Should speed the process up notably.

>>>>

>>>> Now then, I seem to remember that Fruit Based Computers can read one
of

>>>>

>>>> the

>>>> two common Windows filesystems but not the other one. So, without

>>>> installing

>>>> any additional software on my friends FBC, should I format the drive

>>>> fat32
>>>> or ntfs?
>>>>
>>>> Thanks,
>>>>
>>>> TCB
>>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_000D_01C817CD.B04B7990
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Aaron,
Install directly into the Paris Pro folder right?
I'm sure that's what I did. I know how important that is.

If I have to do this is it any better to do this stuff in Safe Mode
or just cold starts each step?=20
Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47218db4@linux...

This is sounding like an incorrect install of the FX/XP drivers. Be =
wary/remember that it likes to ADD A LINE on the install. Remove those =
drivers, and reinstall, watching every lil' thing the entire way =
through.=20

AA

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:4721826e@linux...

There is audio on all three cards now too.
I rewired so maybe that was it. It never said
cards are not connected properly like it usually does.

Still wrong:
windows errors at start up, windows error at close. No BSOD. =
Windows still good.
Mod Pack and new EQs not there even after installation.
Presets not there for original Paris effects.
Default Project makes it crash instantly. That's weird.

Runs great without using a default project though. Pretty quick =
actually.
Comments?

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47216e62@linux...

David, Chris and Aaron,

So far tonight I found out why Paris configs were not being saved.

I was told to remove the Paris Backup file for testing.

That's the config. . . Once it was back all C-16s worked fine and =
retained
their C-16 classic mode.

The stockFx.dll IS in the system 32 folder but doesn't seem to be =
found

at Paris start up for some reason. That being said all the stock =
effects

are present although no presets for them. mod3a.dll IS Chucks =
ModPack.

It is also present in System 32 folder but Windows says it's an =
unrecognized
file or something like that.

I tried saving a Default Project. Paris crashed at boot up using =
it and took Windows with it.

After removing it it worked fine.

The system seems sparky. Not loaded down with tons of effects yet =
that's for sure.

Anyone care to chime in on what I should do about the Paris start =
up errors?

Next I am making sure I get audio on all three cards and confirm =
Paris plugs are working properly.

My chainsaw has been bogging down after it's been running for 15 =
minutes. Any idea about that?

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47213576@linux...

Aaron,

That's w

Subject: Re: Magma problems HELP!!!!!!

ually does.</DIV>

<DIV> </DIV>

<DIV>Still wrong:</DIV>

<DIV>windows errors at start up, windows =
error at=20

close. Mod Pack and new EQs not there even =

after=20

installation.</DIV>

<DIV>Presets not there for original =
Paris=20

effects.</DIV>

<DIV>Default Project makes it crash =
instantly. Runs great without using a default =

project=20

That's weird.</DIV>

<DIV> </DIV>

<DIV>Runs great without using a default =

though. Comments?</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20

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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Tom Bruhl" <A=20

href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> =
wrote in=20

message <A =

href=3D"news:47216e62@linux">news:47216e62@linux...</DIV>

<DIV>David, Chris and =
Aaron,</DIV>

<DIV>So far tonight I found out why =
Paris configs=20

were not being saved.</DIV>

<DIV>I was told to remove the Paris =
Backup file=20

for testing.</DIV>

<DIV>That's the config. . . Once =
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back all C-16s worked fine and retained</DIV>

<DIV>their C-16 classic =
mode.</DIV>

<DIV> </DIV>

<DIV>The stockFx.dll IS in the =

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 <DIV>are present although no presets =
 for=20
 them. mod3a.dll IS Chucks ModPack<FONT =
 face=3DArial=20
 size=3D2>.</DIV>
 <DIV>It is also present in System =
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 <DIV>file or something like =
 that.</DIV>
 <DIV> </DIV>
 <DIV>I tried saving a =
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 <DIV>After removing it it worked=20
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 down with tons of effects yet that's for sure.</DIV>
 <DIV> </DIV>
 <DIV>Anyone care to chime in on what I =
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 <DIV> </DIV>
 <DIV>Next I am=20
 making sure get audio on all three cards and =
 confirm=20
 Paris plugs are working properly.</DIV>
 <DIV> </DIV>
 <DIV>My chainsaw has been bogging down =
 after it's=20
 been running for 15 minutes. Any idea about =
 that?</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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 <DIV>"Tom Bruhl" <<A=20

arpeggio@comcast.net wrote in message <A=
<news:47213576@linux>>...</DIV>
 <DIV>Aaron,</DIV>
 <DIV>That's where I was yesterday just
 before I installed </DIV>
 <DIV>Chucks plugs and a few VSTs that are
 wrapped.</DIV>
 <DIV>The stock fx are working but not all of
 Chucks.</DIV>
 <DIV>The presets weren't there for the stock
 ones either.</DIV>
 <DIV>Tom</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Aaron Allen" <<A=
 =
know-spam@not_here.dude> wrote in message <A=
<news:47213008@linux>>...</DIV>
 <DIV>do a flat, no frills install man. no FX
 other than the stock ones. StockFx.dll is what comes with. mod3a.dll I
 'think' is a chuck plug, but I could be wrong about that one. Stock,
 bone dead stock install and see what happens. Also, I've noted over
 the years when installing/uninstalling paris you need to boot/reboot
 cold to get it happy between 'any' install/removal process. completely
 and absolutely uninstall. Reboot. Delete anything left behind. Reboot.
 Install. Reboot. Does it work at this point in the game?</DIV>
 <DIV> </DIV>
 <DIV>AA</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Tom Bruhl" <<A=

=
arpeggio@comcast.net> wrote in message <A=20
 =
<news:4720dc45@linux>...</DIV>
 <DIV>Aaron,</DIV>
 <DIV>I should have mentioned =
 this started=20
 happening after I installed the</DIV>
 <DIV>newer (but not Mikes yet) =
 Paris=20
 effects. The FreQ or modulation =
 bundle </DIV>
 <DIV>don't show up either. =
 <FONT=20
 face=3DArial size=3D2>They're probably one of the problem=20
 here.</DIV>
 <DIV>Tom</DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Tom Bruhl" <<A=20
 =
arpeggio@comcast.net>=20
 wrote in message <A=20
 =
<news:4720b46a@linux>...</DIV>
 <DIV>Hey Aaron,</DIV>
 <DIV>This is a clean install =
 or so I=20
 thought. Should I try to replace the =
 files</DIV>
 <DIV>it's looking for or do I =
 need to do a=20
 complete reinstall? No Pace.</DIV>
 <DIV> </DIV>
 <DIV>Today's the =
 day.</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
 MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Aaron Allen" <<A=20
 =
know-spam@not_here.dude>=20
 wrote in message <A=20

=
href=3D"news:4720412a@linux">news:4720412a@linux...</DIV>
<DIV>This sounds like you =
have a=20
bad/corrupt set of files to me. Did you try another=20
installer?</DIV>
<DIV>Also, if you still have =
2.1 or 2.2,=20
have you tried that as well?</DIV>
<DIV>If you pulled this from =
an image=20
(ghost, acronis, PING, etc...) I'd bet on a bad image. =
If not,=20
I'd bet on bad installer. Either way, I think you're =
fooling=20
with corrupted files.</DIV>
<DIV> </DIV>
<DIV>AA</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
=
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote in message <A=20
=
href=3D"news:47203fcd@linux">news:47203fcd@linux...</DIV>
<DIV>Hey =
everyone,</DIV>
<DIV><

Subject: Re: Magma problems HELP!!!!!!
Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 07:04:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

FONT face=3DArial size=3D2>I am functional but =
barely right=20
now. One 442 with no SPDIF is no =
bargain...</DIV>
<DIV> </DIV>
<DIV>Major problems with =
newest=20
install and computer:</DIV>
<DIV> </DIV>
<DIV>At Paris start up it =
says:=20
StockFx.dll not found twice.</DIV>

<DIV>It also says: =
 mod3a.dll in=20
 system32 folder not a valid Windows =
 image.</DIV>
 <DIV> </DIV>
 <DIV>I think I should just =
 remove the=20
 mod3a.dll from the system32 folder right?</DIV>
 <DIV>StockFx.ddl should =
 have been part=20
 of the Paris install right? </DIV>
 <DIV>can I find it and =
 where does it=20
 go? </DIV>
 <DIV> </DIV>
 <DIV>Paris also works =
 smoothly except=20
 two of the three C-16s won't work entirely =
 right.</DIV>
 <DIV>I tried to get them =
 all working=20
 in classic mode but the configuration is never=20
 saved.</DIV>
 <DIV>It remains C-16 1 is =
 Classic and=20
 2 & 3 are Pro mode.</DIV>
 <DIV>I saved the project =
 before=20
 resarting though. </DIV>
 <DIV>Hmmm? </DIV>
 <DIV>Everything else =
 seems to=20
 save ok.</DIV>
 <DIV>The audio on card B =
 never=20
 works. </DIV>
 <DIV>I have to assign Submix 2 to Card =
 C. </DIV>
 <DIV>I've=20
 tried two cards</DIV>
 <DIV>with the same =
 results. </DIV>
 <DIV>I'll=20
 try another. </DIV>
 <DIV> </DIV>
 <DIV>Paris closes=20
 fine but a Windows error comes up and </DIV>
 <DIV>asks if I want to =
 send it to=20
 their sorry asses=20
 everytime. </DIV>
 <DIV> </DIV>
 <DIV>Lots of nutty stuff =
 here but at=20

least it kinda works.</DIV>

<DIV>Any tips would be =
great at this=20
time. I have two days to get in tip top shape=20
for</DIV>

<DIV>real work. I =
wish I knew=20
more.</DIV>

<DIV> </DIV>

<DIV>Thanks for all the =
help you=20
guys.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
=
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote in message <A=20
=
href=3D"news:47201cc6\$1@linux">news:47201cc6\$1@linux...</DIV>
<DIV>Had a minimal =
session=20
today. Paris performed but there are=20
kooky</DIV>

<DIV>things going =
on. I'll=20
post the error messages as soon as I get down there=20
</DIV>

<DIV>again =
tonight.</DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
=
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
wrote in message <A=20
=
href=3D"news:471f77cc@linux">news:471f77cc@linux...</DIV>
<DIV>Also it's not =
retaining the=20
Configuration on the C-16 Pro =
settings.</DIV>

<DIV>Odd <FONT =
 face=3DArial=20
 size=3D2>Tom</DIV>
 <DIV><FONT face=3DArial =
 size=3D2> </DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
 MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Tom Bruhl" <<A=20
 =
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
 wrote in message <A=20
 =
 href=3D"news:471f0f51\$1@linux">news:471f0f51\$1@linux...</DIV>
 <DIV>Clean install =
 or so I=20
 thought. Three cards, 3 C16s, 1 =
 442.</DIV>
 <DIV><FONT face=3DArial =
 size=3D2> </DIV>
 <DIV>SPDIF isn't =
 outputting=20
 signal</DIV>
 <DIV>2 of the 3 =
 C-16s send=20
 now line to middle of song when double =
 striking=20
 rewind.</DIV>
 <DIV>No =
 audio from card B=20
 except solo bus.</DIV>
 <DIV><FONT face=3DArial =
 size=3D2> </DIV>
 <DIV>At start up =
 messages read=20
 missing stuff. Nothing about audio=20
 connections</DIV>
 <DIV>or any of =
 that. =20
 I'm too tired to =
 remember but<FONT=20
 face=3DArial size=3D2> will post it =
 tomorrow.</DIV>
 <DIV>

I choose Polesoft =
 Lockspam to=20
 fight spam, and you?
<A=20
 =
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

..html </DIV></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_000D_01C817CD.B04B7990--This is a multi-part message in MIME format.

-----=_NextPart_000_0018_01C817CE.C1318910

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hey Neil,

This is XP. Paris starts and two windows errors come up. Paris works=20

like a charm just the same. There's one when I close to. =20

"Do you want to send this to Micro\$oft?" =20

The Cubase rig is looking like I'll be using

Creamware since it's already there. I'll be adding an

A-16 Ultra and maybe a nicer 8 channel something else

for flavor. ADAT out is the only requirement on those. =20

I know Creamware didn't work for you at 88.2 right? Any idea=20

if they had plans to correct that? Anyone else have your same issues?

Glad to hear you're on the mend,

Tom

Keep it clean!!! You're response I mean . . .

"Neil" <IOU@OIU.COM> wrote in message news:47218775@linux...

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

>Runs great without using a default project though. Pretty

>quick =3D actually.

FWIW, I never had luck with default projects in ANY incarnation of Paris.

>Comments?

Ummm... go with Cubase? lol

:D

Hey, BTW, re: your windoze errors... are you on XP? 98? ME?

Neil

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0018_01C817CE.C1318910

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<!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><FONT face=3DArial size=3D2>Hey Neil,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>This is XP.&nbsp;Paris starts and two=20
windows&nbsp;errors come up.&nbsp;Paris works </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>like a charm just the same.&nbsp;=
</FONT><FONT=20
face=3DArial size=3D2>There's one when I close to.&nbsp;</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>"Do you want to&nbsp;send this to =
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</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<DIV><FONT face=3DArial size=3D2>Creamware since it's already =
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I know Creamware didn't </FONT><FONT =
face=3DArial=20
size=3D2>work for you at 88.2 right?&nbsp;Any idea </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>if they had plans </FONT><FONT =
face=3DArial size=3D2>to=20
```


> >
> >It'll be all wrapped-up in this big ol' bandage until the end
> >of the day today when i'm supposed to take it off, clean the
> >area, and put a smaller one on... a process which i'm not
> >looking forward to! lol
> >
> >So, bottom line: better outcome than we originally thought,
> >it'll be useless & just in the way for about two months for all
> >practical purposes (it took me about a half an hour to type
> >this reply, for example LOL!), until the healing is at a more
> >advanced stage, but after that it should be fine the doc says.
> >
> >Thanks for checking!
> >
> >Neil
> >
> >>bill@billlorentzen.com> wrote:
> >>Yeah. What up?
> >>
> >>DJ wrote:
> >>> How are you doing man?
> >>>
> >>>
> >>>
> >
>This is a multi-part message in MIME format.

-----=_NextPart_000_006E_01C817F9.71FE83E0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Mike Audet just fixed my system in 30 minutes on the phone. =20
Things I would never have known were quickly walked through=20
and my system is rock solid now. All plugs, presets, errors are fixed.

Saweeeeeeeeeeeeet!

Thanks Mike. I will donate once again to your cause just cause.

All should be generous. He is working on all kinds of good things for =
us.
Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:472253cb\$1@linux...

Thanks for this X-over crossover eq !!

Really nice.

Can help make a snare and kick sound quickly good !

Can you please implement this on every other plugin ??

Thus we are saving the 16 effects limit per card.

So the compressor could have this before as noLimit and Gate...

Thanks again !

I already contributed for this too so I would love to see others = support

you too in the big things you are doing for us !!!

Regards,

Dimitrios

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_006E_01C817F9.71FE83E0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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<DIV>Things I would never=20

have known were quickly walked through </DIV>

<DIV>and my system is=20

rock solid now. All plugs, presets, errors are fixed.</DIV>

<DIV> </DIV>

<DIV>Saweeeeeeeeeeet!</DIV>

<DIV> </DIV>

<DIV>Thanks Mike. I will donate once = again to=20

your cause just cause.</DIV>

<DIV> </DIV>

<DIV>All should be generous. He is = working on=20

all kinds of good things for us.</DIV>

<DIV>Tom</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>"Dimitrios" <<A=20
 href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote in =
message=20
 <A =
href=3D"news:472253cb\$1@linux">news:472253cb\$1@linux...</DIV>
Than=
ks=20
 for this X-over crossover eq !!
Really nice.
Can help make a =
snare and=20
 kick sound quickly good !
Can you please implement this on every =
other=20
 plugin ??
Thus we are saving the 16 effects limit per card.
So =
the=20
 compressor could have this before as noLimit and Gate...
Thanks =
again=20
 !
I already contributed for this too so I would love to see others=20
 support
you too in the big things you are doing for us=20
 !!!
Regards,
Dimitrios</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
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-----=_NextPart_000_007C_01C817F9.A7A05FA0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Mike made it all better. Now to Acronisize!

Mike is a miracle worker!

Thanks tons,

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47220a54@linux...

Thanks Aaron,

I'll check that. This thing is brand new. Only used three times too.

Tom

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:47218db2@linux...

My chainsaw has been bogging down after it's been running for 15 = minutes. Any idea about that?

Tom

Yup. Check the carb screws connecting it to the block, those like = to rattle loose. Once the engine is hot, metal and gaskets change size = and gaps get bigger.

:)

AA

"Tom Bruhl" <arpegio@comcast.net> wrote in message = news:47213576@linux...

Aaron,

That's where I was yesterday jus

Subject: Re: Magma problems HELP!!!!!!
Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 17:25:49 GMT
[View Forum Message](#) <> [Reply to Message](#)

a>">arpegio@comcast.net>=20
wrote in message <A=20
=
href=3D"news:47203fcd@linux">news:47203fcd@linux...</DIV>
<DIV>Hey =
everyone,</DIV>
<DIV>I am functional but =
barely right=20
now. One 442 with no SPDIF is no =
bargain...</DIV>
<DIV> </DIV>
<DIV>Major problems with =
newest=20
install and computer:</DIV>
<DIV> </DIV>
<DIV>At Paris start up it =
says:=20
StockFx.dll not found twice.</DIV>
<DIV>It also says: =
mod3a.dll in=20
system32 folder not a valid Windows =
image.</DIV>
<DIV> </DIV>
<DIV>I think I should just =
remove the=20
mod3a.dll from the system32 folder right?</DIV>

<DIV>StockFx.ddl should =
 have been part=20
 of the Paris install right? Where</DIV>
 <DIV>can I find it and =
 where does it=20
 go? Paris Pro folder?</DIV>
 <DIV> </DIV>
 <DIV>Paris also works =
 smoothly except=20
 two of the three C-16s won't work entirely =
 right.</DIV>
 <DIV>I tried to get them =
 all working=20
 in classic mode but the configuration is never=20
 saved.</DIV>
 <DIV>It remains C-16 1 is =
 Classic and=20
 2 & 3 are Pro mode.</DIV>
 <DIV>I saved the project =
 before=20
 resarting though. Hmmm? Everything else =
 seems to=20
 save ok.</DIV>
 <DIV>The audio on card B =
 never=20
 works. I have to assign Submix 2 to Card =
 C. I've=20
 tried two cards</DIV>
 <DIV>with the same =
 results. I'll=20
 try another. <FONT face=3DArial =
 size=3D2>Paris closes=20
 fine but a Windows error comes up and </DIV>
 <DIV>asks if I want to =
 send it to=20
 their sorry asses=20
 everytime. No BSOD though.</DIV>
 <DIV> </DIV>
 <DIV>Lots of nutty stuff =
 here but at=20
 least it kinda works.</DIV>
 <DIV>Any tips would be =
 great at this=20
 time. I have two days to get in tip top shape=20
 for</DIV>
 <DIV>real work. I =
 wish I knew=20
 more.</DIV>

<DIV> </DIV>
 <DIV>Thanks for all the =
 help you=20
 guys.</DIV>
 <DIV>Tom</DIV>
 <DIV> </DIV>
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 wrote in message <A=20
 =
 href=3D"news:47201cc6\$1@linux">news:47201cc6\$1@linux...</DIV>
 <DIV>Had a minimal =
 session=20
 today. </DIV>
 kooky</DIV>
 <DIV>things going =
 on. </DIV>
 I'll=20
 post the error messages as soon as I get down there=20
 </DIV>
 <DIV>again =
 tonight.</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE dir=3Dltr=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
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 wrote in message <A=20
 =
 href=3D"news:471f77cc@linux">news:471f77cc@linux...</DIV>
 <DIV>Also it's not =
 retaining the=20
 Configuration on the C-16 Pro =
 settings.</DIV>
 <DIV>Odd <FONT =
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 size=3D2>Tom</DIV>
 <DIV><FONT face=3DArial =
 size=3D2> </DIV>
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<DIV>"Tom Bruhl" <<A=20
 =
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
 wrote in message <A=20
 =
 href=3D"news:471f0f51\$1@linux">news:471f0f51\$1@linux...</DIV>
 <DIV>Clean install =
 or so I=20
 thought. Three cards, 3 C16s, 1 =
 442.</DIV>
 <DIV><FONT face=3DArial =
 size=3D2> </DIV>
 <DIV>SPDIF isn't =
 outputting=20
 signal</DIV>
 <DIV>2 of the 3 =
 C-16s </DIV>
 now line </DIV>
 striking=20
 rewind.</DIV>
 <DIV>No =
 audio </DIV>
 except solo bus.</DIV>
 <DIV><FONT face=3DArial =
 size=3D2> </DIV>
 <DIV>At start up =
 messages read=20
 missing stuff. </DIV>
 connections</DIV>
 <DIV>or any of =
 that. </DIV>
 </DIV>
 remember <FONT=20
 face=3DArial size=3D2> will post it =
 tomorrow.</DIV>
 <DIV>

I choose Polesoft =
 Lockspam to=20
 fight spam, and you?
<A=20
 =
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
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-----=_NextPart_000_007C_01C817F9.A7A05FA0--Chuck-

of course, Bill can speak for himself, but the fact that he answered your

joke with a joke tells me he gets your joke.

-steve

"chuck duffy" <c@c.com> wrote:

>

>Bill,

>

>I know, I was making a very small joke, probably in poor taste :-) Hope
you

>weren't offended.

>

>Chuck

>

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

>>Medication? Never touch the stuff. As I like to say, "You'd have to be

>>crazy to go to a psychiatrist!"

>>

>>chuck duffy wrote:

>>> Bill,

>>>

>>> You clearly need medication. With that kind of logic America would end
>up

>>> with an electoral college instead of a true democracy.

>>>

>>> Chuck

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

>>>> Not surprising. Even if presented with all the facts, a large percent
>of

>>>

>>>> the population are not actually bright enough to judge who is better

>

>>>> able to lead anyway, so looks is what they use.

>>>

>I love it!

A fruit-based computer recording a fungal-based band!

All we need is some tube steaks and we have all your major food groups...

DCThat's awesome,I wanna hear the details. We all must know the legend of this
masked man.

Rod

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

>
>
>Mike Audet just fixed my system in 30 minutes on the phone. =20
>Things I would never have known were quickly walked through=20
>and my system is rock solid now. All plugs, presets, errors are fixed.
>
>Saweeeeeeeeeeeeet!
>
>Thanks Mike. I will donate once again to your cause just cause.
>
>All should be generous. He is working on all kinds of good things for =
>us.
>Tom
>
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message =
>news:472253cb\$1@linux...
>
> Thanks for this X-over crossover eq !!
> Really nice.
> Can help make a snare and kick sound quickly good !
> Can you please implement this on every other plugin ??
> Thus we are saving the 16 effects limit per card.
> So the compressor could have this before as noLimit and Gate...
> Thanks again !
> I already contributed for this too so I would love to see others =
>support
> you too in the big things you are doing for us !!!
> Regards,
> Dimitrios
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>
>
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><DIV>Mike Audet just fixed my system in 30 =
>minutes on=20

><DIV>Things I <FONT face=3DArial =
>size=3D2>would never=20

>have known were quickly walked through </DIV>
><DIV>and my <FONT face=3DArial =
>size=3D2>system is=20

><DIV>Saweeeeeeeeeeeeet!</DIV>

>your cause just cause.</DIV>

>all kinds of good things for us.</DIV>
><DIV>Tom</DIV>

><BLOCKQUOTE=20
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> href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote in =
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> <A =
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Than=
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Thus we are saving the 16 effects limit per card.
So =
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Thanks =
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> !
I already contributed for this too so I would love to see others=20
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you too in the big things you are doing for us=20
> !!!
Regards,
Dimitrios</BLOCKQUOTE>
><DIV>

I choose Polesoft Lockspam to fight spam, =
>and=20
>you?
<A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>
>This is a multi-part message in MIME format.

---=_linux4722970c
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Content-Transfer-Encoding: 7bit

$\vee$

>masked man.

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Content-Disposition: attachment; filename="Mike Audet.jpg"

Page 88 of 382 ---- Generated from The PARIS Forums

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Subject: Re: Magma problems HELP! ! ! ! !
Posted by [EK Sound](#) on Fri, 12 Oct 2007 18:27:39 GMT
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WZV1JrQydGC0P//Z

---=_linux4722970c--Bill L <bill@billlorentzen.com> wrote:

>Neil,

>

>It seems like you're trying to paint what I wrote as a "crazy

>Scientology" idea. That's kind of a cheap shot, IMHO.

Ok , sorry if you feel that way - it wasn't intended as a cheap shot - you know I've never given you grief about your Scientology before, even when you've alluded to some it's beliefs... I only brought it up because you came right out & "said the word". Here's the thing... I just think that you live in a pretty insular world down there - I mean, you've got more Scientologists per square inch in Clearwater than if John Travolta & Tom Cruise threw a party together in an elevator & all their friends showed up - so your views as to what really should or could "work" are tempered by being constantly surrounded by a couple hundred thousand people who all share the same views. IOW, you get validation on damn near everything you think or say down there!

So, what I meant by getting into eugenics is that you can't just fine-tune politicians to be a certain way, because the reason they get into that field is due to certain predispositions they have to begin with (lust for power, narcissism, etc), that make it impossible for them to perform for the betterment of others, it's really all about what's best for them - I'm really now quite convinced of this - so you'd ultimately have to start literally breeding people to be better politicians if you wanted to truly run that system as a meritocracy.

BTW, meritocracies don't really exist... let's take your sports analogy... you think Barry Bonds got signed again this past year because he'd help the Giants win? No, he got signed because they knew he'd put butts in seats as he pursued his narcissistic chase for the home run record - did he EVER lay down an easy sacrifice bunt when that might have been the best way to make to help the team win? No, he swung for the fences every time. Granted, sometimes that DID help the team win, but other times maybe a sacrifice bunt woulda been the ticket. Sales departments? you think ALL of those are meritocracies? Geez, I've seen more that are cronyocracies; where one guy sucks up to the boss so he gets more accounts thrown at him, gets all the new leads, etc. C'mon - in a perfect world

meritocracies would exist, but they really hardly ever do right now, so why do you think that the most corrupt & self-serving group of all - politicians - wouldn't find a way to corrupt that, as well, were it implemented?

NeilEK Sound <ask_me@nospam.net> wrote:

>I will echo the RME suggestion... just plain works, and sounds great.
>
>David.

And look, Paul Artola's selling a Multiface/PCI card combo right now on the Paris F.S. section! (\$500 - that's a good price for both, even if the card is older than v1.7, which I don't know if it is or not... if it is older than that, Synthax can upgrade the power section for about \$45).

NeilHey Neil,

Great to hear you're on the mend. MR

"Neil" <OIU@OIU.com> wrote in message news:4720a0f2\$1@linux...

>
> Well, the surgery went well... the good news is that it didn't
> go as deep down the side (the inside part nearest the thumb) as
> they thought, so once this heals up, I should be able to grip a
> guitar pick just fine, as far as I can tell from seeing it
> right before they bandaged it up for the last time & sent me on
> my way (damn, it's really hideous-looking, though - YEESH!).
> However, it went further back past the base of the nail
> than they thought, so that took several steps of the procedure
> to get all of the cancer cell-infested tissue out in that
> direction... it did take a long time, I went in there at 830am &
> got out at about 3:00. So, anyway, because of that, the nail
> (which they had to yank out completely, of course) may or may
> not grow back either at all or properly/normally, which is not
> a big deal at all, of course, it's just a lot more tissue gone
> than they thought they'd have to take, but it's more on the
> upper area of the finger, which doesn't have anything to do
> with playing anything. The great news is the side of the
> finger... the fact that they only had to go down about halfway
> there, all the way across; and didn't even have to touch the
> pad/underside at all (which it looked at first like they'd have
> to do)!
>
> So all-in-all, I think I lucked-out! :)
>
> Right now it's hurting like a son of a bitch, and no, they
> didn't give me any pain meds - which is probably fine because

> I need to be able to go into work, anyway.
>
> It'll be all wrapped-up in this big ol' bandage until the end
> of the day today when i'm supposed to take it off, clean the
> area, and put a smaller one on... a process which i'm not
> looking forward to! lol
>
> So, bottom line: better outcome than we originally thought,
> it'll be useless & just in the way for about two months for all
> practical purposes (it took me about a half an hour to type
> this reply, for example LOL!), until the healing is at a more
> advanced stage, but after that it should be fine the doc says.
>
> Thanks for checking!
>
> Neil
>
> >bill@billlorentzen.com> wrote:
> >Yeah. What up?
> >
> >DJ wrote:
> >> How are you doing man?
> >>
> >>
>All cool, amigo.

steve the artguy wrote:

> Chuck-
>
> of course, Bill can speak for himself, but the fact that he answered your
> joke with a joke tells me he gets your joke.
>
> -steve
>
>
> "chuck duffy" <c@c.com> wrote:
>> Bill,
>>
>> I know, I was making a very small joke, probably in poor taste :-) Hope
> you
>> weren't offended.
>>
>> Chuck
>>
>> Bill L <bill@billlorentzen.com> wrote:
>>> Medication? Never touch the stuff. As I like to say, "You'd have to be
>
>>> crazy to go to a psychiatrist!"

>>>
>>> chuck duffy wrote:
>>>> Bill,
>>>>
>>>> You clearly need medication. With that kind of logic America would end
>> up
>>>> with an electoral college instead of a true democracy.
>>>>
>>>> Chuck
>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>> Not surprising. Even if presented with all the facts, a large percent
>> of
>>>>> the population are not actually bright enough to judge who is better
>>>>> able to lead anyway, so looks is what they use.
>The Van Halen goof, in Greensboro, NC...

http://www.youtube.com/watch?v=Mjx_GjyXC4Hey guys,

I never do this, but here's the deal:

There is a band on this show that you need to watch, and hopefully you'll love 'em and vote for them against the other (somewhat crappy, except for a few) bands in the top 12.

The band to watch is Denver and the Mile High Orchestra.

My bias: I produced their last three studio albums (tracked and mixed in Paris), play / tour with them quite a bit and love all of these guys.

That's all.

SandyNe

Subject: Re: Magma problems HELP! ! ! ! !

Posted by [mike audet\[1\]](#) on Fri, 12 Oct 2007 18:30:57 GMT

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Subject: Re: Magma problems HELP!!!!!!
Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 18:53:55 GMT
[View Forum Message](#) <> [Reply to Message](#)

bill@billlorentzen.com" target="_blank">bill@billlorentzen.com> wrote:

>> Neil,

>>

>> It seems like you're trying to paint what I wrote as a "crazy
>> Scientology" idea. That's kind of a cheap shot, IMHO.

>

> Ok , sorry if you feel that way - it wasn't intended as a cheap
> shot - you know I've never given you grief about your
> Scientology before, even when you've alluded to some it's
> beliefs... I only brought it up because you came right out
> & "said the word". Here's the thing... I just think that you
> live in a pretty insular world down there - I mean, you've got
> more Scientologists per square inch in Clearwater than if John
> Travolta & Tom Cruise threw a party together in an elevator &
> all their friends showed up - so your views as to what really
> should or could "work" are tempered by being constantly
> surrounded by a couple hundred thousand people who all share
> the same views. IOW, you get validation on damn near everything
> you think or say down there!

Neil, you gotta be kidding. We are about .03% of the population of Clearwater, seriously. You want to know how insular my world is? I spent the last year as COO of a telemarketing call center. You ever been in a call center? Put it this way: if we ran drug testing or checked criminal records, there would be NO ONE left in the place. My 2 top sales guys were actual crack addicts, until one of them got arrested right in our lobby, for check forgery. I managed them the same way i would manage anyone else - show me the numbers and you get the prizes; fuck up and you're fired. If rewarding people for production works with crack heads, don't you think it could work with government employees?

Listen man, I've been a professional musician my whole life. How insular can my life be?

>

> So, what I meant by getting into eugenics is that you can't just
> fine-tune politicians to be a certain way, because the reason
> they get into that field is due to certain predispositions
> they have to begin with (lust for power, narcissism, etc), that
> make it impossible for them to perform for the betterment of
> others, it's really all about what's best for them - I'm really
> now quite convinced of this - so you'd ultimately have to start
> literally breeding people to be better politicians if you
> wanted to truly run that system as a meritocracy.

First we need to define the purpose of government, then name its valuable products, then put skilled managers in charge of coordinating the communication lines, resources and workers to efficiently produce those products. It does not require "politicians" it requires managers,

executives.

>

> BTW, meritocracies don't really exist... let's take your sports
> analogy... you think Barry Bonds got signed again this past year
> because he'd help the Giants win? No, he got signed because
> they knew he'd put butts in seats as he pursued his
> narcissistic chase for the home run record - did he EVER lay
> down an easy sacrifice bunt when that might have been the best
> way to make to help the team win? No, he swung for the fences
> every time. Granted, sometimes that DID help the team win, but
> other times maybe a sacrifice bunt woulda been the ticket.
> Sales departments? you think ALL of those are meritocracies?
> Geez, i've seen more that are cronyocracies; where one guy
> sucks up to the boss so he gets more accounts thrown at him,
> gets all the new leads, etc. C'mon - in a perfect world
> meritocracies would exist, but they really hardly ever do right
> now, so why do you think that the most corrupt & self-serving
> group of all - politicians - wouldn't find a way to corrupt
> that, as well, were it implemented?

Your example is a perfect one. The professional sports business is about making money (and having fun - let's be real). If Barry Bonds makes the team more money, then he is just as valuable to the team as a great salesman is to a sales organization.

If you know what the product of a group is you can judge the production stats of the members. It's only when you don't understand what the product of a group is that you can't imagine how it can be run better as a meritocracy.

>

>

> Neil

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

>Hey Neil,

>This is XP. Paris starts and two windows errors come up.

>Paris works like a charm just the same. There's one when I

>close to. "Do you want to send this to Micro\$oft?"

Ok, I've never run Paris on XP, so I can't help u there. If it was '98 or WinME, I MIGHT have been able to contribute something.

>The Cubase rig is looking like I'll be using

>Creamware since it's already there. I'll be adding an

>A-16 Ultra and maybe a nicer 8 channel something else

>for flavor. ADAT out is the only requirement on those.

DeWd, check out the Mucusrite 828... I've never used that one, so I don't know if they have a suitable digicard for that model, but I have a 428 and I can tell you it's great, really very nice, smooth, almost uncolored preamps & nice digi-facing. For another 8-channel option (NOT as slick as the 428/828) definitely look into the MOTU 8-Pre - very simple, but clean & with nice headroom & ADAT outs... the price tag ain't bad, either.

>I know Creamware didn't work for you at 88.2 right? Any idea
>if they had plans to correct that? Anyone else have your same
>issues?

OK, here's the deal - I was able to get Scope/Creamware to work at 88.2k on a SEPARATE BOX from Cubase. it's still REPORTS at 96k at that samplerate, though (88,2k), which means a couple things:

1.) If you lightpipe out or analog out from Cubase, you can get Scope/Creamware to process at 88.2k on a separate PC.

2.) The problem is that it REPORTS at 96k, so if you're using it at 88.2k, which means you CAN'T use it to process a Cubase (or any other DAW) project on the same PC where your 88.2k project resides - the timing & sync will be WAY off... totally unuseable.

So if you lightpipe out from Cubase PC to Scope PC at 88.2k, it'll be fine - it'll REPORT on the 2nd PC as 96k, but it will actually play back & process at 88.2k. Trying to use a Scope Card as a processor/mixer on the same PC as that Cubase project resides on, however, will end in ultimate disaster. lol
If they were BOTH at 96k, i'll bet it would be fine on the same PC - it's the way the Scope driver reports the samplerate that farks things up at 88.2k. This is the price you pay for optimizing to perfection lol

Did any of that make any sense? lol

Also, to answer your other question - IME, Creamware won't correct at any time soon - it's really just a driver issue but they're about as unsupported as Paris was before... well, you know.

>Glad to hear you're on the mend,

Thank you, man... I am feeling very lucky, indeed!

NeilNeil,

Been offline a couple weeks and missed all the excitement. Glad to hear things are going well.

Jeff

Mike R. wrote:

> Hey Neil,

> Great to hear you're on the mend. MR

> "Neil" <OIU@OIU.com> wrote in message news:4720a0f2\$1@linux...

>

>>Well, the surgery went well... the good news is that it didn't
>>go as deep down the side (the inside part nearest the thumb) as
>>they thought, so once this heals up, I should be able to grip a
>>guitar pick just fine, as far as I can tell from seeing it
>>right before they bandaged it up for the last time & sent me on
>>my way (damn, it's really hideous-looking, though - YEESH!).
>>However, it went further back past the base of the nail
>>than they thought, so that took several steps of the procedure
>>to get all of the cancer cell-infested tissue out in that
>>direction... it did take a long time, I went in there at 830am &
>>got out at about 3:00. So, anyway, because of that, the nail
>>(which they had to yank out completely, of course) may or may
>>not grow back either at all or properly/normally, which is not
>>a big deal at all, of course, it's just a lot more tissue gone
>>than they thought they'd have to take, but it's more on the
>>upper area of the finger, which doesn't have anything to do
>>with playing anything. The great news is the side of the
>>finger... the fact that they only had to go down about halfway
>>there, all the way across; and didn't even have to touch the
>>pad/underside at all (which it looked at first like they'd have
>>to do)!

>>

>>So all-in-all, I think I lucked-out! :)

>>

>>Right now it's hurting like a son of a bitch, and no, they
>>didn't give me any pain meds - which is probably fine because
>>I need to be able to go into work, anyway.

>>

>>It'll be all wrapped-up in this big ol' bandage until the end
>>of the day today when i'm supposed to take it off, clean the
>>area, and put a smaller one on... a process which i'm not
>>looking forward to! lol

>>

>>So, bottom line: better outcome than we originally thought,
>>it'll be useless & just in the way for about two months for all
>>practical purposes (it took me about a half an hour to type
>>this reply, for example LOL!), until the healing is at a more

>>advanced stage, but after that it should be fine the doc says.
>>
>>Thanks for checking!
>>
>>Neil
>>
>>
>>>bill@billlorentzen.com> wrote:
>>>Yeah. What up?
>>>
>>>DJ wrote:
>>>
>>>>How are you doing man?
>>>>
>>>>
>>
>
>Hello...getting the same error code, but it ain't the card..PCI or EDS,
the whole setup works fine on two other computers, could it be driver-related,
??
"Edna" <edna@texomaonline.com> wrote:
>Well, maybe not the cable :) (old age is killin' me)
>
>"Edna" <edna@texomaonline.com> wrote in message news:43e2b04e@linux...
>> Hi,
>>
>> This error means Paris can't see the EDS card. The card or cable could
be
>> bad or loose. Or there may be an IRQ conflict.
>> Edna
>>
>> "Dan Negovanovic" <dnegovanovic1@msn.com> wrote in message
>> news:43e1af40\$1@linux...
>> >
>> > I got an error code 7/7. I think my card is shot probably. I installed
>> another
>> > card that I had and I get static it almost sounds like it is out of
>> sync.
>> > Anyone know what the problem is or where I can get a new card
>>
>>
>
>hey, Ced-

It ain't the card, but it could well be the connection. I assume you tried
other slots.

Does someone out there remember something about this happening if there were

two scherzo drivers installed on a windows rig? I seem to remember that, but I'm not sure.

DJ will remember.

-steve, yes, that steve. Call me sometimes!

"cedric" <cedmo1@netzero.net> wrote:

>

>Hello...getting the same error code, but it ain't the card..PCI or EDS,

>the whole setup works fine on two other computers, could it be driver-related,

>??

>"Edna" <edna@texomaonline.com> wrote:

>>Well, maybe not the cable :) (old age is killin' me)

>>

>>"Edna" <edna@texomaonline.com> wrote in message news:43e2b04e@linux...

>>> Hi,

>>>

>>> This error means Paris can't see the EDS card. The card or cable could

>be

>>> bad or loose. Or there may be an IRQ conflict.

>>> Edna

>>>

>>> "Dan Negovanovic" <dnegovanovic1@msn.com> wrote in message

>>> news:43e1af40\$1@linux...

>>> >

>>> > I got an error code 7/7. I think my card is shot probably. I installed

>>> another

>>> > card that I had and I get static it almost sounds like it is out of

>>sync.

>>> > Anyone know what the problem is or where I can get a new card

>>>

>>>

>>

>>

>No, it's a newer card. I bought it brand new through Chris Ludwig in the beginning of '07. Used it for a few months and it worked great - the whole RME package.

However, when I got the Tascam board, it made sense to us the MOTU 2408 setup, since both have 24 channels of TDIF built in. So that is my main i/o interface and it rocks.

Thanks for the plug. Also, glad your surgery went well. Hope your recovery is speedy and uneventful.

- Paul Artola

Elliott City, Maryland

On 27 Oct 2007 12:38:06 +1000, "Neil" <OIU@OIU.com> wrote:

>

>EK Sound <ask_me@nospam.net> wrote:

>

>>I will echo the RME suggestion... just plain works, and sounds great.

>>

>>David.

>

>And look, Paul Artola's selling a Multiface/PCI card combo

>right now on the Paris F.S. section! (\$500 - that's a good

>price for both, even if the card is older than v1.7, which I

>don't know if it is or not... if it is older than that, Synthax

>can upgrade the power section for about \$45).

>

>Neillt's just a diode on the PCI card that needs to be changed..

David.

Neil wrote:

> EK Sound <ask_me@nospam.net> wrote:

>

>

>>I will echo the RME suggestion... just plain works, and sounds great.

>>

>>David.

>

>

> And look, Paul Artola's selling a Multiface/PCI card combo

> right now on the Paris F.S. section! (\$500 - that's a good

> price for both, even if the card is older than v1.7, which I

> don't know if it is or not... if it is older than that, Synthax

> can upgrade the power section for about \$45).

>

> NeilOY!!!.....man, what a mess!!!!

"Chris Latham" <latham_c@bellsouth.net> wrote in message
news:4722bbcd@linux...

> The Van Halen goof, in Greensboro, NC...

>

> http://www.youtube.com/watch?v=Mjx_GjyXC4

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

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So you're MECs are no longer blowing up and your Magma works now???

Please say yes.....

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47226383\$1@linux...

Mike Audet just fixed my system in 30 minutes on the phone. =20
Things I would never have known were quickly walked through=20
and my system is rock solid now. All plugs, presets, errors are =
fixed.

Saweeeeeeeeeeeeet!

Thanks Mike. I will donate once again to your cause just cause.

All should be generous. He is working on all kinds of good things for =
us.

Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:472253cb\$1@linux...

Thanks for this X-over crossover eq !!

Really nice.

Can help make a snare and kick sound quickly good !

Can you please implement this on every other plugin ??

Thus we are saving the 16 effects limit per card.

So the compressor could have this before as noLimit and Gate...

Thanks again !

I already contributed for this too so I would love to see others =
support

you too in the big things you are doing for us !!!

Regards,

Dimitrios

I choose Polesoft Lockspam to fight spam, and you?

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

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  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Saweeeeeeeeeeeeet!</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Thanks Mike.&nbsp;</FONT> I will donate once =
again&nbsp;</FONT>to your cause just cause.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>All should be generous.&nbsp;</FONT> He is=20
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```


Tom

"Neil" <OIU@OIU.com> wrote in message news:4722c64c\$1@linux...

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

>Hey Neil,
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Ok, I've never run Paris on XP, so I can't help u there. If it was '98 or WinME, I MIGHT have been able to contribute=20 something.

>The Cubase rig is looking like I'll be using
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>A-16 Ultra and maybe a nicer 8 channel something else
>for flavor. ADAT out is the only requirement on those.

DeWd, check out the Mucusrite 828... I've never used that one, so I don't know if they have a suitable digicard for that model, but I have a 428 and I can tell you it's great, really very nice, smooth, almost uncolored preamps & nice digi-facing. For another 8-channel option (NOT as slick as the 428/828) definitely look into the MOTU 8-Pre - very simple, but clean & with nice headroom & ADAT outs... the price tag ain't bad,=20 either.

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If they were BOTH at 96k, i'll bet it would be fine on the same PC - it's the way the Scope driver reports the samplerate that farks things up at 88.2k. This is the price you pay for optimizing to perfection lol

Did any of that make any sense? lol

Also, to answer your other question - IME, Creamware won't correct at any time soon - it's really just a driver issue but they're about as unsupported as Paris was before... well, you know.

>Glad to hear you're on the mend,

Thank you, man... I am feeling very lucky, indeed!

Neil

I choose Polesoft Lockspam to fight spam, and you?

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

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Magma and original
Paris computer.
Tom

"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
news:4722e0af@linux...
So you're MECs are no longer blowing up and your Magma works now???

Please say yes.....

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:47226383\$1@linux...

Mike Audet just fixed my system in 30 minutes on the phone. =20
Things I would never have known were quickly walked through=20
and my system is rock solid now. All plugs, presets, errors are =
fixed.

Saweeeeeeeeeeeeet!

Thanks Mike. I will donate once again to your cause just cause.

All should be generous. He is working on all kinds of good things =
for us.
Tom

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:472253cb\$1@linux...

Thanks for this X-over crossover eq !!
Really nice.
Can help make a snare and kick sound quickly good !
Can you please implement this on every other plugin ??
Thus we are saving the 16 effects limit per card.
So the compressor could have this before as noLimit and Gate...
Thanks again !
I already contributed for this too so I would love to see others =
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you too in the big things you are doing for us !!!
Regards,
Dimitrios

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

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looming.&nbsp;=20
That correction would totally rock</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>if and when it occurs.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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around.&nbsp; Adding paths in Windows Environment</FONT></DIV>
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of that=20
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cable or=20
two.&nbsp; I have others that are not part</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>of my original system for =
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</HTML>

-----=_NextPart_000_0030_01C8184A.FAA7DA10--jjjjjeeeezzzzzzz man.. wonder who got fired for that one?

AA

"Chris Latham" <latham_c@bellsouth.net> wrote in message
news:4722bbcd@linux...
> The Van Halen goof, in Greensboro, NC...
>
> http://www.youtube.com/watch?v=Mjx_GjyXCs4
> Hi Dimitrios,

Thanks for the feedback! It's great to hear that you like the plug. It was a tough one for me, but I also learned a lot because of it.

I'll think about adding the crossover to the compressors, but I'm not sure it would be worth the trade off of using more DSP resources even if you don't need to EQ the signal.

I'm currently working on a stereo version of the stock PARIS eq (4 bands) that would allow for adjusting the parametric width on the master bus. It shouldn't take me too much longer.

All the best!

Mike

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

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>Really nice.

>Can help make a snare and kick sound quickly good !

>Can you please implement this on every other plugin ??

>Thus we are saving the 16 effects limit per card.

>So the compressor could have this before as noLimit and Gate...

>Thanks again !

>I already contributed for this too so I would love to see others support

>you too in the big things you are doing for us !!!

>Regards,

>DimitriosHey Sandy-

That's cool! But I like Franklin Bridge and Sixwire better. Don't worry,
I can't vote anyway (I don't think).

Ted

"Sandy Tipping" <tippsand@earthling.net> wrote:

>Hey guys,

>

>I never do this, but here's the deal:

>There is a band on this show that you need to watch, and hopefully you'll

>love 'em and vote for them against the other (somewhat crappy, except for
a

>few) bands in the top 12.

>The band to watch is Denver and the Mile High Orchestra.

>My bias: I produced their last three studio albums (tracked and mixed in

>Paris), play / tour with them quite a bit and love all of these guys.

>

>That's all.

>

>Sandy

>

>Ow!

S

"Chris Latham" <latham_c@bellsouth.net> wrote in message
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>so I don't know if they have a suitable digicard for that

>model, but I have a 428 and I can tell you it's great, really

>very nice, smooth, almost uncolored preamps & nice digi-facing.

The 828 is to have an AD card, but they're still working out the kinks. In
the

meantime, the 428 AD card works with the new 828 pre box. I would
probably wait for the new card though, since they're saying it's the latest
and greatest.

http://www.focusrite.com/product/isa_828/

I love the 428 and the AD card that it uses. I will also echo the 428 suggestion... I have one and I
quite enjoy using it. IF the 828 is the *same* pre, I will
be picking one up. The ONLY issue the 428 has is that the
power supply overheats if not racked with sufficient
ventilation and space between units. This thing gets HOT.
The convertor card sounds excellent as well, easily as good
if not better than the RME 8I/O 96 that we have as well. The
Dig out card for the 828 should be shipping shortly.

The stuff below the ISA line is not in the same league to be
sure, but neither is anyone else's sub \$300 per channel boxes.

Just my opinion of course... ;-)

David.

Tom Bruhl wrote:

> Neil,

> Dimitrios suggested the PreSonus Digimax LT too.

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> like the Lynx or Apogee but I don't have the money and most

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> I've heard bad things about too many Focusrite products to trust

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 > Thank you, man... I am feeling very lucky, indeed!
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 > Neil
 >
 >
 >
 > I choose Polesoft Lockspam to fight spam, and you?
 > <http://www.polesoft.com/refer.html>"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
 >>The ONLY issue the 428 has is that the
 >>power supply overheats if not racked with sufficient
 >>ventilation and space between units. This thing gets HOT.

True, good point - I have my 428 mounted in the top position in my rack with a vented single-spacer above and below it.

Neil"Chris Latham" <latham_c@bellsouth.net> wrote in message news:4722bbcd@linux...

> The Van Halen goof, in Greensboro, NC...

>

> http://www.youtube.com/watch?v=Mjx_GjyXC4

>

From another forum:

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>from the actual show. I'd like to believe that this is true, and that
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>have let this actually happen, or at least go on thru a whole song (which
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AA

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:47237ac1@linux...

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>>and that players as experienced as these with a professional touring crew
>>wouldn't have let this actually happen, or at least go on thru a whole
>>song (which appears to be the encore).<

>
>
>Exactly - to me it sounds like Eddie's the ONLY one out of
tune. Dave's singing in key with the synth - can't really hear
the bass all that well, but what little bits of it I can hear
don't sound like they're off from Dave & the synth.

Is it possible Eddie broke a string & it threw his floating

trem out of balance?

Neil

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

>That doesn't explain Eddie dinking around for the right key though?

>AA

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>>>had actually overdubbed the keys part out of tune before uploading the

>>>clip. (A fairly elaborate hoax, if true.) At least it explains why the

>>>band doesn't react, and why the keys part seem so much louder than it

>>>ought to be compared to the rest of the band--it had to drown out the

>>>keyboard part from the actual show. I'd like to believe that this is true,

>>>and that players as experienced as these with a professional touring crew

>>>wouldn't have let this actually happen, or at least go on thru a whole

>>>song (which appears to be the encore).<

>>

>>

>>

>

>"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:47238151@linux...

> That doesn't explain Eddie dinking around for the right key though?

> AA

>

>

Or DLR (trying to) sing in tune with the keyboard track"Neil" <OIU@OIU.com> wrote in message
news:472384cd\$1@linux...

>

> Exactly - to me it sounds like Eddie's the ONLY one out of
> tune. Dave's singing in key with the synth - can't really hear
> the bass all that well, but what little bits of it I can hear
> don't sound like they're off from Dave & the synth.

>

> Is it possible Eddie broke a string & it threw his floating
> trem out of balance?

>

> Neil

>

>

Don't you think a tech w2ould have had another axe out there in a heartbeat
if this would have happened? It seems like a total cluster **** on the part
of one of the live crew....who is probably looking for another job right
now."Neil" <OIU@OIU.com> wrote in message news:472384cd\$1@linux...

>

> Exactly - to me it sounds like Eddie's the ONLY one out of
> tune. Dave's singing in key with the synth - can't really hear
> the bass all that well, but what little bits of it I can hear
> don't sound like they're off from Dave & the synth.

>

> Is it possible Eddie broke a string & it threw his floating
> trem out of balance?

>

> Neil

>

Neil,

Here's some interesting analysis.....

<http://warmowski.wordpress.com/2007/10/19/whos-right-slap-fi> ght/I've been looking at this for a
the last 1/2 hr or so, and I believe it was
an Eddie problem. After reviewing other shows, the keys aren't out. The gtr
in Greensboro is. I can see EVH constantly screwing with his Floyd's tuners
at Greensboro.

Why he didn't have a tech get him another gtr is beyond me :(

AA

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:47238151@linux...

> That doesn't explain Eddie dinking around for the right key though?

> AA

>

>

> "DJ" <animix _ at _ animas _ dot _ net> wrote in message

> news:47237ac1@linux...

>>

>> "Chris Latham" <latham_c@bellsouth.net> wrote in message

>> news:4722bbcd@linux...

>>> The Van Halen goof, in Greensboro, NC...

>>>

>>> http://www.youtube.com/watch?v=Mjx_GjyXC4

>>>

>>

>> From another forum:

>>

>>>. The last best explanation I heard was from the JWSOUND.NET forum, where

>>>a poster who knew someone who'd been at that show said that the live show

>>>was fine, and that whoever shot the video (a Van Halen-hater, I guess),

>>>had actually overdubbed the keys part out of tune before uploading the

>>>clip. (A fairly elaborate hoax, if true.) At least it explains why the

>>>band doesn't react, and why the keys part seem so much louder than it

>>>ought to be compared to the rest of the band--it had to drown out the

>>>keyboard part from the actual show. I'd like to believe that this is

>>>>true, and that players as experienced as these with a professional

>>>touring crew wouldn't have let this actually happen, or at least go on

>>>thru a whole song (which appears to be the encore).<

>>

>>

>>

>

>I listened to the video, and then A/B'd it again the record on iTunes, and
the concert keyboard part is definately sharp compared to the original
recording.

CLBill L <bill@billlorentzen.com> wrote:

>If you know what the product of a group is you can judge the production

>stats of the members. It's only when you don't understand what the

>product of a group is that you can't imagine how it can be run better as

>a meritocracy.

Good point - so how do we measure the product of that particular group (politicians)? I just think it would be too complicated to measure, because EVERYBODY's their own little special-interest group.

NeilGetting delayed write to disk errors again on my Tyan S2885 Raid 0 drives, which after googling seems to be a large drive/Raid/Win problem when drives get over 3/4 full. Still trying to resolve after 3 days and nights :-(

The question: does Raid 0 give that much benefit when streaming audio tracks from disk and DFD VSTIs like Ivory? TIA,

Mic.On 25 Oct 2007 23:58:10 +1000, "Neil" <OIU@OIU.com> wrote:

>

>So, bottom line: better outcome than we originally thought,
>it'll be useless & just in the way for about two months for all
>practical purposes (it took me about a half an hour to type
>this reply, for example LOL!), until the healing is at a more
>advanced stage, but after that it should be fine the doc says.

Whew. Good deal.

Just got back from Vegas yesterday - just checked the group now.

Glad things went well.

pabl recently migrated to a new computer, after moving across the country. Along the way, I lost my PCI SCSI adaptor..I got 2 new Ultra 160 controllers,but I cannot access my drive. I've tried WIN XP and various flavors of Linux, but the drive just spins at startup, without being recognized by the OS. I am looking for someone who can transfer everything on the drive to a SATA drive... or an old IDE Drive. (I have both) I just need to get the files into my new system. I junked the old computer, and sold my PARIS studio long ago, so I it seems my best bet is to find someone running PARIS, as they will probably have the right kind of set up.I just realized there are a few things on the drive I would like to have. I have been researching my drive, but I am not getting any more knowledgeable. I don't have the time to learn everything about SCSI right now. I have moved the jumpers around, and have no idea how they were before. If you have a PARIS studio, and hopefully some SCSI knowledge, please email me at cold statue at g mail dot com without spaces and you know the rest.

Drive info:

IBM Ultrastar 36Z15, model# ic35l036ucpr15-0.

This is the 36.7 GB, 15,000 RPM unit. (80p ULTRA 3 SCSI)

If you have a system that you think can handle this, I'd pay \$50 up front, and another \$200 when you can show me the files on the new drive. I'd like to be there when it's done. This is the only copy I have of this stuff. Assuming the drive works, it shouldn't take more than an hour.

Thanks,

JohnI just got my 2nd version of Cubase 4 and loaded it on my slave DAW today and updated it to 4.1. I've been busy configuring it and getting reliable Systemlink sync with my master DAW. Did you know that Systemlink wont work between two DAWs running Cubase 4.1 if one of them is running a MADI system, the MADI signal is converted to 64 ADAT channels, then 8 x of the ADAT channels are converted to AES and this AES signal is trying to shake hands with the Systemlinked DAW interfacing with a S/Pdif signal, even if the S/Pdif signal is set to AES voltage????.....really????.....well me neitherADAT interfacing works OK though .

Now why would I even try the AES>S/Pdif thing at all? Well, there were actually valid reasons.....I promise. It took a call to Dedric to get me to understand that they weren't valid enough though.

Hello everyone,

I recently purchased and installed Drumagog and after installing the platinum edition and inserting it on a Kick Drum track for a very fast Death Metal band i'm recording it doesnt play it back very smoothly and i noticed it missing a few hits even when i lower the sensitivity to a very low level.

I'm going to contact Rim (not sure about the spelling) at drumagog with further questions about possibly getting the settings to detect the fast paced double bass pedal kicks on his recorded bass drum a bit better. At this point, my main question for this forum is to find out is there any way to actually play with latency offsettings in Paris itself? Or is it the plugin that has to have latency adjustments? I was wondering if there is an .ini file where we can set up latency adjustments to compensate for the plugins latency, or if I'm just grasping for a huge easy way out of this problem.

I have owned Paris since 1997 and then sort of dropped out of recording for about 5 years, and just recently set my studio back up so I hope to contribute to this forum as much as possible as I play with Paris. I'm using Paris v2.2, not sure if it is worth updating to the v3.0 or not. My computer is P4 2.4 ghz, with 1GIG of ram on Win XP Pro.

Thanks for your time everyone, and good to see there are some Paris guys still out here.

Johnny Blaze
Red Eye studios
San Jose, CA. Since when do we give graphic smilies? :oS

Deej, did I take it you did that somehow...?

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>I just got my 2nd version of Cubase 4 and loaded it on my slave DAW today

>and updated it to 4.1. I've been busy configuring it and getting reliable

>Systemlink sync with my master DAW. Did you know that Systemlink won't work

>between two DAWs running Cubase 4.1 if one of them is running a MADI system,

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>actually valid reasons.....I promise. It took a call to Dedric to get me

>to understand that they weren't valid enough though.

>

>

>

>

>Mike,

It is so exciting to see people here working on Paris still. Thanks so much I look forward to helping where I can. I just found and joined this user group today. I will be reading every few days, so anything you need help with let me know and I will help where I can.

Johnny

"Mike Audet" <mike@....> wrote:

>

>Hi Dimitrios,

>

>Thanks for the feedback! It's great to hear that you like the plug. It

>was a tough one for me, but I also learned a lot because of it.

>

>I'll think about adding the crossover to the compressors, but I'm not sure
>it would be worth the trade off of using more DSP resources even if you
don't
>need to EQ the signal.
>
>I'm currently working on a stereo version of the stock PARIS eq (4 bands)
>that would allow for adjusting the parametric width on the master bus.
It
>shouldn't take me too much longer.
>
>All the best!
>
>Mike
>
>
>
>
>"Dimitrios" <musurgio@otenet.gr> wrote:
>>
>>Thanks for this X-over crossover eq !!
>>Really nice.
>>Can help make a snare and kick sound quickly good !
>>Can you please implement this on every other plugin ??
>>Thus we are saving the 16 effects limit per card.
>>So the compressor could have this before as noLimit and Gate...
>>Thanks again !
>>I already contributed for this too so I would love to see others support
>>you too in the big things you are doing for us !!!
>>Regards,
>>Dimitrios
>What steps did he give you to fix your problem?

Johnny

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
>
>Mike made it all better. Now to Acronisize!
>
>Mike is a miracle worker!
>Thanks tons,
>Tom
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:47220a54@linux...
> Thanks Aaron,
> I'll check that. This thing is brand new. Only used three times too.
> Tom
> "Aaron Allen" <know-spam@not_here.dude> wrote in message =

>news:47218db2@linux...
>
> My chainsaw has been bogging down after it's been running for 15 =
>minutes. Any idea about that?
> Tom
>
> Yup. Check the carb screws connecting it to the block, those like
=
>to rattle loose. Once the engine is hot, metal and gaskets change size =
>and gaps get bigger.
>
> :)
> AA
>
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> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:47213576@linux...
> Aaron,
> That's where I was yesterday just before I installed=20
> Chucks plugs and a few VSTs that are wrapped.
> The stock fx are working but not all of Chucks.
> The presets weren't there for the stock ones either.
> Tom
> "Aaron Allen" <know-spam@not_here.dude> wrote in message =
>news:47213008@linux...
> do a flat, no frills install man. no FX other than the stock =
>ones. StockFx.dll is what comes with. mod3a.dll I 'think' is a chuck =
>plug, but I could be wrong about that one. Stock, bone dead stock =
>install and see what happens. Also, I've noted over the years when =
>installing/uninstalling paris you need to boot/reboot cold to get it =
>happy between 'any' install/removal process. completely and absolutely =
>uninstall. Reboot. Delete anything left behind. Reboot. Install. Reboot.
=
>Does it work at this point in the game?
>
> AA
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:4720dc45@linux...
> Aaron,
> I should have mentioned this started happening after I =
>installed the
> newer (but not Mikes yet) Paris effects. The FreQ or =
>modulation bundle=20
> don't show up either. They're probably one of the problem =
>here.
> Tom
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:4720b46a@linux...

> Hey Aaron,
> This is a clean install or so I thought. Should I try to
=
>replace the files
> it's looking for or do I need to do a complete reinstall?
=
>No Pace.
>
> Today's the day.
> Tom
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote in message
=
>news:4720412a@linux...
> This sounds like you have a bad/corrupt set of files to
=
>me. Did you try another installer?
> Also, if you still have 2.1 or 2.2, have you tried that
=
>as well?
> If you pulled this from an image (ghost, acronis, PING,
=
>etc...) I'd bet on a bad image. If not, I'd bet on bad installer. Either
=
>way, I think you're fooling with corrupted files.
>
> AA
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:47203fcd@linux...
> Hey everyone,
> I am functional but barely right now. One 442 with no
=
>SPDIF is no bargain...
>
> Major problems with newest install and computer:
>
> At Paris start up it says: StockFx.dll not found =
>twice.
> It also says: mod3a.dll in system32 folder not a valid
=
>Windows image.
>
> I think I should just remove the mod3a.dll from the =
>system32 folder right?
> StockFx.dll should have been part of the Paris install
=
>right? Where

> can I find it and where does it go? Paris Pro folder?
>
> Paris also works smoothly except two of the three =
>C-16s won't work entirely right.
> I tried to get them all working in classic mode but =
>the configuration is never saved.
> It remains C-16 1 is Classic and 2 & 3 are Pro mode.
> I saved the project before resarting though. Hmmm? =
>Everything else seems to save ok.
> The audio on card B never works. I have to assign =
>Submix 2 to Card C. I've tried two cards
> with the same results. I'll try another. Paris =
>closes fine but a Windows error comes up and=20
> asks if I want to send it to their sorry asses =
>everytime. No BSOD though.
>
> Lots of nutty stuff here but at least it kinda works.
> Any tips would be great at this time. I have two days
=
>to get in tip top shape for
> real work. I wish I knew more.
>
> Thanks for all the help you guys.
> Tom
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message =
>news:47201cc6\$1@linux...
> Had a minimal session today. Paris performed but =
>there are kooky
> things going on. I'll post the error messages as =
>soon as I get down there=20
> again tonight.
>
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote in message
=
>news:471f77cc@linux...
> Also it's not retaining the Configuration on the =
>C-16 Pro settings.
> Odd Tom
>
> "Tom Bruhl" <

Subject: Re: Magma problems HELP!!!!!!
Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 18:54:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

```

>arpeggio@comcast.net> wrote in =
>message news:471f0f51$1@linux...
>      Clean install or so I thought. Three cards, 3 =
>C16s, 1 442.
>
>      SPDIF isn't outputting signal
>      2 of the 3 C-16s send now line to middle of song
=
>when double striking rewind.
>      No audio from card B except solo bus.
>
>      At start up messages read missing stuff. =
>Nothing about audio connections
>      or any of that. I'm too tired to remember but
=
>will post it tomorrow.
>
>
>      I choose Polesoft Lockspam to fight spam, and =
>you?
>      http://www.polesoft.com/refer.html
>
><!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>
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> <DIV>I am functional but =
>barely right=20

>bargain...</DIV>

> <DIV>Major problems with =
>newest=20
> install and computer:</DIV>

> <DIV>At Paris start up it
=
>says:=20
> StockFx.dll not found twice.</DIV>
> <DIV>It also says: =
>mod3a.dll in=20
> system32 folder not a valid Windows =
>image.</DIV>

> <DIV>I think I should just
=
>remove the=20

> mod3a.dll from the system32 folder right?</DIV>
 > <DIV>StockFx.dll should =
 >have been part=20

 > <DIV>can I find it and =
 >where does it=20

 > <DIV>Paris also works =
 >smoothly except=20
 > two of the three C-16s won't work entirely =
 >right.</DIV>
 > <DIV>I tried to get them =
 >all working=20
 > in classic mode but the configuration is never=20
 > saved.</DIV>
 > <DIV>It remains C-16 1 is
 =
 >Classic and=20
 > 2 & 3 are Pro mode.</DIV>
 > <DIV>I saved the project =
 >before=20

 >seems to=20
 > save ok.</DIV>
 > <DIV>The audio on card B =
 >never=20

 > tried two cards</DIV>
 > <DIV>with the same =

 >size=3D2>Paris closes=20
 > fine but a Windows error comes up and </DIV>
 > <DIV>asks if I want to =
 >send it to=20
 > their sorry asses=20

 > <DIV>Lots of nutty stuff =
 >here but at=20
 > least it kinda works.</DIV>
 > <DIV>Any tips would be =
 >great at this=20

 > for</DIV>

```

>wish I knew=20
>      more.</FONT></DIV>

>      <DIV><FONT face=3DArial size=3D2>Thanks for all the =
>help you=20
>      guys.</FONT></DIV>
>      <DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

>      <BLOCKQUOTE dir=3Dltr=20
>      style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
>MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>      <DIV>"Tom Bruhl" <<A=20
>      =
>href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
>      wrote in message <A=20
>      =
>href=3D"news:47201cc6$1@linux">news:47201cc6$1@linux</A>...</DIV>
>      <DIV><FONT face=3DArial size=3D2>Had a minimal =
>session=20

>kooky</FONT></DIV>
>      <DIV><FONT face=3DArial size=3D2>things going =

>      post the error messages as soon as I get down there=20
>      </FONT></DIV>
>      <DIV><FONT face=3DArial size=3D2>again =
>tonight.</FONT></DIV>

>      <BLOCKQUOTE dir=3Dltr=20
>      style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
>MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>      <DIV>"Tom Bruhl" <<A=20
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>href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
>      wrote in message <A=20
>      =
>href=3D"news:471f77cc@linux">news:471f77cc@linux</A>...</DIV>
>      <DIV><FONT face=3DArial size=3D2>Also it's not =
>retaining the=20
>      Configuration on the C-16 Pro =
>settings.</FONT></DIV>
>      <DIV><FONT face=3DArial size=3D2>Odd </FONT><FONT
>      =
>face=3DArial=20
>      size=3D2>Tom</FONT></DIV>
>      <DIV><FONT face=3DArial =

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> <BLOCKQUOTE dir=3Dltr=20
> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; =
>MARGIN-LEFT: 5px; BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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> =
>href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>=20
> wrote in message <A=20
> =
>href=3D"news:471f0f51$1@linux">news:471f0f51$1@linux</A>...</DIV>
> <DIV><FONT face=3DArial size=3D2>Clean install =
>or so I=20

>442.</FONT></DIV>
> <DIV><FONT face=3DArial =

> <DIV><FONT face=3DArial size=3D2>SPDIF isn't =
>outputting=20
> signal</FONT></DIV>
> <DIV><FONT face=3DArial size=3D2>2 of the 3 =

>striking=20
> rewind.</FONT></DIV>
> <DIV><FONT face=3DArial size=3D2>No =

> except solo bus.</FONT></DIV>
> <DIV><FONT face=3DArial =

> <DIV><FONT face=3DArial size=3D2>At start up =
>messages read=20

> connections</FONT></DIV>
> <DIV><FONT face=3DArial size=3D2>or any of =

> face=3DArial size=3D2> will post it =
>tomorrow.</FONT></DIV>
> <DIV><FONT size=3D2><BR><BR>I choose Polesoft =
>Lockspam to=20
> fight spam, and you?<BR><A=20
> =
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

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

```

>I don't have a clue man.....what are you talking about???

"Kim" <hiddensounds@hotmail.com> wrote in message news:47240dc7@linux...

>

>

> Since when do we gave graphic smilies? :oS

>

> Deej, did I take it you did that somehow...?

>

> "DJ" <animix _ at _ animas _ dot _ net> wrote:

>>I just got my 2nd version of Cubase 4 and loaded it on my slave DAW today

>

>>and updated it to 4.1. I've been busy configuring it and getting reliable

>

>>Systemlink sync with my master DAW. Did you know that Systemlink wont work

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>>between two DAWs running Cubase 4.1 if one of them is running a MADI

>>system,

>

>>the MADI signal is converted to 64 ADAT channels, then 8 x of the ADAT

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>

>>with the Systemlinked DAW interfacing with a S/Pdif signal, even if the

>

>>S/Pdif signal is set to AES voltage????.....really????.....well me

>>neitherADAT interfacing works OK though .

>>

>>Now why would I even try the AES>S/Pdif thing at all? Well, there were

>>actually valid reasons.....I promise. It took a call to Dedic to get

> me

>>to understand that they weren't valid enough though.

>>

>>

>>

>>

>>

>

FWIW, listen to "Aint Talkin' 'Bout Love" from the same show.

<http://www.youtube.com/watch?v=EkX35O7H3Jc>

No keys, but the guitar is still flat compared to the bass, which

is more clearly heard in this clip.

My guess is that the guitar tech used an uncalibrated tuner.

Kim

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>

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

>news:47238151@linux...

>> That doesn't explain Eddie dinking around for the right key though?

>> AA

>>

>>

>

>Or DLR (trying to) sing in tune with the keyboard track

>

>Dude.....you're sooo right. Man.....that's horrible.

"Kim W." <no@way.com> wrote in message news:47242b56\$1@linux...

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>>>

>>>

>>

>>Or DLR (trying to) sing in tune with the keyboard track

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>Geez, the guitar ain't even in tune with itself on that one!

You can take the band out of the garage, but you can't take

the garage out of the band. LOL

Neil

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THEN inserting Drumagog after the compressor? Might help

D-Gog's detection if all the kick-hits are at as close to the

same level as you can get them.

Neil

"Johnny Blaze" <johnny728@yahoo.com> wrote:

>

>Hello everyone,

>

>I recently purchased and installed Drumagog and after installing the platinum
>edition and inserting it on a Kick Drum track for a very fast Death Metal
>band i'm recording it doesnt play it back very smoothly and i noticed it
>missing a few hits even when i lower the sensitivity to a very low level.
> I'm going to contact Rim (not sure about the spelling) at drumagog with
>further questions about possibly getting the settings to detect the fast
>paced double bass pedal kicks on his recorded bass drum a bit better. At
>this point, my main question for this forum is to find out is there any
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>to actually play with latency offsetings in Paris itself? Or is it the
>plugin that has to have latency adjustments? I was wondering if there is
>an .ini file where we can set up latency adjustments to compensate for the
>plugins latency, or if I'm just grasping for a huge easy way out of this
>problem.
>
>I have owned Paris since 1997 and then sort of dropped out of recording
for
>about 5 years, and just recently set my studio back up so I hope to contribute
>to this forum as much as possible as I play with Paris. I'm using Paris
>v2.2, not sure if it is worth updating to the v3.0 or not. My computer
is
>P4 2.4 ghz, with 1GIG of ram on Win XP Pro.
>
>Thanks for your time everyone, and good to see there are some Paris guys
>still out here.
>
>Johnny Blaze
>Red Eye studios
>San Jose, CA.
>
>LOL.
It begs a scary question... Was the whole gig like that??

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

>
>Geez, the guitar ain't even in tune with itself on that one!
>
>You can take the band out of the garage, but you can't take
>the garage out of the band. LOL
>
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>
>
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>>>>
>>>
>>
>>
>hmmm

:-) :-)

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>>>actually valid reasons.....I promise. It took a call to Dedric to get
>> me
>>>to understand that they weren't valid enough though.
>>>
>>>
>>>
>>>
>>>
>>
>
>
>Neil,

Thanks for the response. Actually the reason I'm even replacing his original kick with a sampled kick is because he plays the double bass pedal with too much dynamics unintentionally. When we recorded it was pretty late, and now its late in the game to have him replay the drums since I recorded them at a remote location and have taken these tracks off of an ADAT and dumped them into Paris for editing. Now when I look at Track 1 where I put the KICK DRUM track it shows the first peak very strong and the 2nd peak (which is the second beater on the single bass drum) much lower. So I used paris editor window and cut each kick that was low and increased the gain using Edit Audio Gain Change and then upped each low kick by the amount of Decibels required to make it fairly equal to the first kick. I had literally started with filename Kick.01 on each gain change edit to Kick.265 for a small 45 second double bass drum section. It doesn't play back very well because you can hear a clicking sound when playing back the file due to Paris literally having to play each of these Kick.01 thru Kick.265.paf files resulting in this clicking sound. So I decided to try this Drumagog for the first time and I noticed when I bring the wetness down to 40% in drumagog I can hear the original Kick occuring about 100ms before the Sample which I believe

is what this latency is all about.

I havent used my system for years now, and I'm not sure if I installed a VST Wrapper that I've read about on the forum or not. Is there a way to find out if I in fact installed this wrapper? And does this wrapper allow you to input a latency amount in milliseconds (i.e., 60ms) and compensate the Plugin by delaying the audio or speeding up the plugin response?

Not sure if any of this makes sense.. But I will try your method of compressing the heck out of the kick drum. When I tried to compress the kick drum I could never get the two beaters sound the same. Obviously Beater 1 is his right foot and beater 2 is his left foot using a double bass. I wish I would have caught this problem before tracking to ADATS, but I was remotely recording them while in the same room and couldn't get a good monitor of what was going to tape.

Thanks for reading this. Any suggestions are appreciated, and also if anyone knows about latency corrections within Paris software, that my spare me all the trouble of having to re-record everything if I can just correct the latency.

The sampled sound is playing behind the snare instead of at the exact moment it should play. It also skips some of the kick drum beats that should be there. I also noticed that when he plays very very very fast on double bass that the Drumagog kick sample does not keep up with him in several parts.

It seems the Resolution setting even set at the lowest number of 23ms is not fast enough to play 32nd notes. Maybe I'm still not using the tool properly, is it capable of fast fills of 32 beats per second?

I kind of digressed from my main question here, which is Can we fix latency within PARIS Software, or does the plugin itself have to have a latency bar where we can move it left/right to sync properly?

Johnny

"Neil" <OIU@OIU.cm> wrote:

>

>FWIW, have you tried compressing the hell out of the kick drum,

>THEN inserting Drumagog after the compressor? Might help

>D-Gog's detection if all the kick-hits are at as close to the

>same level as you can get them.

>

>Neil

>

>

>"Johnny Blaze" <johnny728@yahoo.com> wrote:

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>>Hello everyone,

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>>
>>Thanks for your time everyone, and good to see there are some Paris guys
>>still out here.
>>
>>Johnny Blaze
>>Red Eye studios
>>San Jose, CA.
>>
>>
>I read this rant from Neil, and I would have to say he is right on the money.
It is very hard to find people who are passionate about creating something
new and on the fringe. They keep turning out carbon copies of shit, but
the sad fact is, that most musicians that want to record and make an album
are so into sounding like their favorite bands. I figure even their favorite
bands at one point went to record and wanted to sound like their favorite
bands and the circle continues hahaha. It's hard to find someone who wants
to take a risk and try novel ideas. It all starts to sound the same after
a while. I really liked Nirvana, too bad the singer killed himself, but
on a good note, he left behind some heart wrenching haunting vocals that
by no means are classical or hint at any vocal training, but are so damn
human you can hear the sorrow in his poetic melodies it makes you feel that
chill.

No one holds a candle to the Beatles, especially Sgt Peppers LHCB, that was the sheeet!

Thanks for sharing your thoughts it definitely will be a page in my heart that I will carry with me when thinking of ways to improve our selection of music for the masses. I always strive to open the eyes and hearts of each musician I work with, without preaching, and without condescending, but a simple nudging and subtly imploring them to exercise their skills to be the best player of their instrument that they can be.

I use the analogy of an Ice Skater in the olympics, they don't make it to the Olypics by being ordinary, they make it by putting in the hours (some 10+ hrs per day) honing their skills to mesmerize people. Whether we mesmerize our fellow humans entertaining them in a Ballet, with a written movie, or by song, it should be well thought out and it should scream devotion.

Cheers,

Johnny

Rich Lamanna" <richard.lamanna@verizon.net> wrote:

>Dude, I went through this a few years ago and have pulled out stronger.
>You

>always find your strengths when put to the test. My embouchure is like
>rubber now from my dystonia, but I found the Synthophone and I'm also
>bangin' on the steel drum, four mallets at a time. The creator closes one
>door and opens another, in my case.

>

>Interesting and insightful thoughts. You're so right. Where are the genius
>producers of today and the musicians who can put it to tape. This
>disappearance has happened before in the age of Jazz: Trane, Parker,
>Zawinul, Brecker, Miles, Jaco, Bill Evans, Cannonball, etc., and the big
>bands: Kenton, Ellington, Basie, Herman, Dorsey, etc.. It's all cyclical,
>something new will replace the vacuum. But, you're right nothing has
>replaced these great artists recently, though there is a great new bass
>player in France, Hadrian Fareud, got to check this cat out. He's on John
>McLaughlin's cd, "Industrial Zen". He's incredible and only 23 years old.
>Maybe Bill Gates will start a new record company :-)

>

>You'll be fine,

>Rich

>

>"Neil" <

Subject: Re: New problems
Posted by [Tom Bruhl](#) on Fri, 12 Oct 2007 22:03:47 GMT
[View Forum Message](#) <> [Reply to Message](#)

59 ea. from www.wiedamark.com);
1 Elation Operator Pro (\$299 from Chuck Levins);
1 Elation DP-DMX20L Dimmer Controller (\$139 from Chuck Levins).

In addition I have been trying to put together a truss system using 1" steel pipes and connectors from Home Depot and Lowes. Basically looking to construct a 10' x 15' frame to rise about 10' above the band for hanging the lights. I have about \$250 in parts to put this together, but if I had to do it all over again (and I may still!), I would spend the extra to get a setup based in aluminum pipe and Kee Klamps.

The Par38 cans will be used to spot the singers up front, and the LED cans will provide color washes around the rest of us. The Elation controller can control 8 intelligent lights (i.e. the LEDs) and 8 "dumb" ones (the Par38s), and is pretty easy to program. For my band, I think this will give us a good stage presence and provide some visual interest for the audience.

Total expenditures along with tax, shipping, and accessories (clamps, safety cables, etc.) should be about \$1400. A little more than I hoped to spend originally, but this gives us a bit of flexibility and should be pretty easy (ha!) to set up and tear down. Time will tell.

Thanks for all, esp. Jamie and Aaron, for all the advice and information.

- Paul Artola
Ellicott City, Maryland
Thanks for the update, Paul. Sounds like a workable combination.

I'd be interested in hearing how well the new system works for your band after a gig or two.

Cheers,
-Jamie
www.JamieKrutz.com

Paul Artola wrote:

> Just to dot the i here, I took all your sage advice, shopped like
> crazy, and finally ended up getting the following basic setup:
>
> 3 American DJ Par38 cans (\$25 ea. from GC);
> 4 Wiedamark Par64 LED cans (\$159 ea. from www.wiedamark.com);
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 >
 > Thanks for all, esp. Jamie and Aaron, for all the advice and
 > information.
 >
 > - Paul Artola
 > Ellicott City, Maryland
 > All too happy dude - my pleasure to pass along any wisdom I've picked up
 > along the way. If it's any consolation on the \$1400, I've got over \$20k in
 > my PA/Lights (ack!), so I think you've done pretty well man.

AA

"Paul Artola" <artola@comcast.net> wrote in message
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> Thanks for all, esp. Jamie and Aaron, for all the advice and
> information.
>
> - Paul Artola
> Ellicott City, Maryland

>on the "advanced" page in Drumagog, there is a latency setting, I think the
lowest is 3.6ms, and it goes up from there. If you use the 3.6ms setting,
nudge the track back 3 ms using the "1" ms nudge key in Paris. This should
get it very close. Try toggling the phase button in Paris for the best sound.
You can use sample slide to fine tune the latency. It can be found at www.analogx.com
sample slide only makes things later, so you have to nudge earlier than you
want with Paris, then use sample slide to slide forward, in sample increments
till you get it spot on.

You might get better results by increasing the latency in Drumagog to 25
ms (gives the gog engine more time to analyze) then nudge back 25 or 26ms
in Paris, and use sample slide for fine tuning, if you want.

Rod

"Johnny Blaze" <johnny728@yahoo.com> wrote:

>
>Hello everyone,
>
>I recently purchased and installed Drumagog and after installing the platinum
>edition and inserting it on a Kick Drum track for a very fast Death Metal
>band i'm recording it doesn't play it back very smoothly and i noticed it
>missing a few hits even when i lower the sensitivity to a very low level.
> I'm going to contact Rim (not sure about the spelling) at drumagog with
>further questions about possibly getting the settings to detect the fast
>paced double bass pedal kicks on his recorded bass drum a bit better. At
>this point, my main question for this forum is to find out is there any
way
>to actually play with latency offsets in Paris itself? Or is it the
>plugin that has to have latency adjustments? I was wondering if there is

>an .ini file where we can set up latency adjustments to compensate for the
>plugins latency, or if I'm just grasping for a huge easy way out of this
>problem.
>
>I have owned Paris since 1997 and then sort of dropped out of recording
for
>about 5 years, and just recently set my studio back up so I hope to contribute
>to this forum as much as possible as I play with Paris. I'm using Paris
>v2.2, not sure if it is worth updating to the v3.0 or not. My computer
is
>P4 2.4 ghz, with 1GIG of ram on Win XP Pro.
>
>Thanks for your time everyone, and good to see there are some Paris guys
>still out here.
>
>Johnny Blaze
>Red Eye studios
>San Jose, CA.
>
>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>I don't have a clue man.....what are you talking about???
>

You're so mean to me. :oP ;o)

Cheers,
Kim.Howdy, kids. Got myself a nice little 3-slot MB and am able to alter IRQ settings
this time. I see that one of my three EDS cards is sharing an IRQ with my
Matrox video card.

In the BIOS, my only options are to change "available" to "reserved" beside
each IRQ number. Should I just fiddle around with reserving one IRQ number
at a time until the EDS cards are all not sharing? I would obviously start
with the number being shared now, "16", I guess...

JimmyHey Jimmy,
You probably don't want the EDS card sharing an IRQ with your vid card. The
EDS pretty much likes to be on its own. As I understand it, it also likes
to be sort assigned to as "low" a slot as possible. I think mine's on four.
Your approach makes sense to me -reserving one slot at a time until the EDS
is solo.
MR

"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
news:4725108a\$1@linux...

>
> Howdy, kids. Got myself a nice little 3-slot MB and am able to alter IRQ
settings

> this time. I see that one of my three EDS cards is sharing an IRQ with my
> Matrox video card.
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> each IRQ number. Should I just fiddle around with reserving one IRQ number
> at a time until the EDS cards are all not sharing? I would obviously start
> with the number being shared now, "16", I guess...
>
> JimmyThis is a multi-part message in MIME format.

-----=_NextPart_000_002D_01C81990.252006A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: 7bit

Hey

I think 2003 is messing with Reaper on the dual core machine. But I was pretty impressed: on his P3 he was getting 9 audio tracks, two midi tracks each with a vsti and ten other FX (comps, eq's.) Man, I'm not up on what Cubase can do, but you can customize the heck out of Reaper. Two features that we're really nifty: you can record different takes all within the same track lane (awesome for comping) and you can import "track templates" from other projects. So, for example, if I've got a drum vsti set up the way I like it, plus all the insert fx I might use, I can just import that parti-cu-lar track template. I might also add that in the six weeks he's been running the thing there's been six updates. Sheesh.

MR

"Mike R." <emarenot@yahoo.com> wrote in message news:47248fe0@linux...

I'm going over to visit a friend today running Reaper on a dual core. I very interested to see what sort of track counts he's getting. He'll be running VSTi's as well. Synth dude. He's been having some trouble getting it going on win2003, so this may be moot until he gets his OS situation squared off, but once there, I'll try and post some info from the trenches.

I'm pretty happy with my current setup, but I've been thinking about where to go next -- when "next" comes. I'm no coder so I don't "know" sh*t, but, I get the impresson that Reaper is written from the ground up, rather than "new code on top of old code." When my buddy was running Reaper on his P4 he mentioned that it was VERY stable.

Happy Sunday morning to EST'ers, enjoy your coffee...

MR

-----=_NextPart_000_002D_01C81990.252006A0

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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size=3D2>MR</DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_002D_01C81990.252006A0--"Kim" <hiddensounds@hotmail.com> wrote in
message news:47250f31\$1@linux...

>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>I don't have a clue man.....what are you talking about???
>>
>
> You're so mean to me. :oP ;o)
>
> Cheers,
> Kim.

Huh??

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>> You're so mean to me. :oP ;o)
>
>Huh??

I prefer analog, hold on, digital, hold on, ana...

....oh, I prefer old school smilies. ;o)"Kim" <hiddensounds@hotmail.com> wrote in message
news:47253d1a\$1@linux...

>
> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>
>>> You're so mean to me. :oP ;o)
>>
>>Huh??
>

> I prefer analog, hold on, digital, hold on, ana...
>
> ...oh, I prefer old school smilies. ;o)

So I FU'ed?

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>So I FU'ed?

I'm assuming that you're using an NNTP client and embedding them in an HTML formatted post somehow, possibly with the assistance of some smiley util, or manually...

....but I don't think you can do it from webclient land, which is where I am, so my desire to pic-smiley you back "just to prove I can" remains unsatisfied.
;o)

Cheers,
Kim."Kim" <hiddensounds@hotmail.com> wrote in message news:47253e8a\$1@linux...
>

> "DJ" <animix _ at _ animas _ dot _ net> wrote:
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>
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> am, so my desire to pic-smiley you back "just to prove I can" remains
> unsatisfied.
> ;o)

>
> Cheers,
> Kim.

I have no idea where these are coming from.....alien spacecraft maybe?

Thanks Chris!

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>HI Mic,
>I tend to have better and more reliable results using non raid drives
>and just spreading the libraries over the drives.
>In general Raid will give you more throughput but will not give you
>faster access time, in some cases it will increase it.

>Chris
>
>
>Mic Cross wrote:
>> Getting delayed write to disk errors again on my Tyan S2885 Raid 0 drives,
>> which after googling seems to be a large drive/Raid/Win problem when drives
>> get over 3/4 full. Still trying to resolve after 3 days and nights :-(
>> The question: does Raid 0 give that much benefit when streaming audio
>> tracks from disk and DFD VSTIs like Ivory? TIA,
>>
>> Mic.
>>
>>
>
>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762"DJ" <animix _ at _ animas _ dot _ net> wrote:
>I have no idea where these are coming from.....alien spacecraft maybe?

So the line between your studio setup and an alien spacecraft has become
even more blurred huh? ;o)This is a multi-part message in MIME format.

-----=_NextPart_000_005C_01C819C6.390691D0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Deej and Kim,
I step away for a day and this is what I find?
I am 50 and more confused than ever!
Tom
"Kim" <hiddensounds@hotmail.com> wrote in message =
news:4725468a\$1@linux...

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>I have no idea where these are coming from.....alien spacecraft =
maybe?

So the line between your studio setup and an alien spacecraft has =
become
even more blurred huh? ;o)

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>

Content-Transfer-Encoding: quoted-printable

-----= NextPart 000 005C 01C819C6.390691D0--Hi guys,

Page 166 of 382 ---- Generated from The PARIS Forums

I'm also getting an error on booting paris telling me it DirectX Wrapper - can't find the requested filter, Did you move the plug-in file?

This error has been coming up since I did this fresh install (V3) onto a fresh XP. Do I need a different DirectX version or something?

thanks

Kerraha, so the DirectX file is VSTDX.dll which is sitting in my vst plug ins folder.....that's what paris is halting on.

would I be right in thinking this is a .dll that vst needs and not paris?

I'm gonna try hiding it in a sub folder as VST seems to be able to address those, but it hides it from paris

tell me if I'm on the wrong path.....please?.....

ta

Kerr

"Kerr Mathieson" <oneninehundred@virgin.net> wrote in message news:4725bdea@linux...

> Hi guys,

>

> am I right in thinking that your vst effects can't be organised in sub folders or paris won't see them?

>

> I'm also getting an error on booting paris telling me it DirectX Wrapper - can't find the requested filter, Did you move the plug-in file?

>

> This error has been coming up since I did this fresh install (V3) onto a fresh XP. Do I need a different DirectX version or something?

>

> thanks

>

> KerrYou definitely don't want eds cards sharing with anything other than other eds cards. Disable lpt1, serial ports, anything you can to free up irqs also.He's doing this:

ah, right, well, in that case, it makes perfect sense lol!

"John" <no@no.com> wrote in message news:4725c5be\$1@linux...

>

> He's doing this:

>

> <img

> src="/cgi-bin/dnewsweb/wink.gif?uucount=1&cmd=article&group=IDEA.EMUEnsoniqPARIS&item=202752&part=100&uta g=" ">
"John" <no@no.com> wrote in message news:4725c556\$1@linux...

>

> You definitely don't want eds cards sharing with anything other than other
> eds cards. Disable lpt1, serial ports, anything you can to free up irqs
> also.

they will share with UAD-1 cards."John" <no@no.com> wrote in message news:4725c5be\$1@linux...

>

> He's doing this:

>

> <img

> src="/cgi-bin/dnewsweb/wink.gif?uucount=1&cmd=article&group=IDEA.EMUEnsoniqPARIS&item=202752&part=100&uta g=" ">

Oh yeah??

John,

Should I disable these things in the BIOS? And what is the lpt1?

Jimmy

"John" <no@no.com> wrote:

>

>You definitely don't want eds cards sharing with anything other than other
>eds cards. Disable lpt1, serial ports, anything you can to free up irqs
>also. Yes in the bios, lpt1 is the old printer port I think striped RAID is overkill in these situations, almost universally.

Also, if you're using a hardware RAID card (a real one, like a 3Ware) that's one thing, but if you're having windows use the LVM to set up the RAID I think your software overhead will far outweigh any performance benefit.

In my experience the only RAID cards worth running are the really expensive ones with real hardware on the board to do the read/write/parity work. Unless you're dealing with a low performance situation like a RAID 5 file server, in which case software RAID can work fine. But if you really want top end disk performance you have to pony up for the good stuff.

TCB

"Mic Cross" <crzymnmchl@comcast.net> wrote:

>

>Getting delayed write to disk errors again on my Tyan S2885 Raid 0 drives,
>which after googling seems to be a large drive/Raid/Win problem when drives
>get over 3/4 full. Still trying to resolve after 3 days and nights :-(

> The question: does Raid 0 give that much benefit when streaming audio
>tracks from disk and DFD VSTIs like Ivory? TIA,

>

>Mic.

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

-----=_NextPart_000_0013_01C81A5F.504B8140

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: 7bit

I've been trying to finish up a piece. Almost there. About a week ago I pulled out the acoustic and tried writing. Guess it's like fishing for bass at the wrong time and in the wrong part of the lake --got skunked. So I figure: I suck. I'll never be able to write another song. Not ever. I will die first. Picked up the guitar again yesterday. Whomp, along comes a tune. I got a general "concept" on the lyrics, but the melody line and chords all just came rushing out, middle eight and all. I'm no great witer, but I think the piece could mature into something worth listening to a few times.

It seems like it's often this way. For a day or two I truly believe, as in Saturday night revival stuff, that I will not be able to craft another song. It's freakin' goulish. I want to trash the guitar and chuck the studio out the window, or at least sell it off :-) I'm crazy right? Nobody else goes through this. I'm not singing the blues here, just commenting on the process. Does this ring any bells for anyone?

MR

-----=_NextPart_000_0013_01C81A5F.504B8140

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<DIV>I've been trying to finish up a =

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>"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
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>>
>> Howdy, kids. Got myself a nice little 3-slot MB and am able to alter IRQ
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>> this time. I see that one of my three EDS cards is sharing an IRQ with
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>> Matrox video card.
>>
>> In the BIOS, my only options are to change "available" to "reserved"
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>> each IRQ number. Should I just fiddle around with reserving one IRQ number
>> at a time until the EDS cards are all not sharing? I would obviously start
>> with the number being shared now, "16", I guess...
>>
>> Jimmy
>
>I go through it... all you can do is wait for inspiration.
(at least that's all that works for me - sure, I can always
force something out, but it's rarely good when i do that).
Sometimes when "it" hits, you find a transition, sometimes more
like a whole bridge section or that entire bass line you were
looking for or whatever.

I don't let it bother me too much anymore - doesn't mean it's
not frustrating, but don't let it eat you alive. I've got a
song right now that I can't find the right transition passage
for... it'll show up when it's ready; in the meantime:
ARRRRRRGH! lol

Neil

"Mike R." <emarenot@yahoo.com> wrote:
>
>
>I've been trying to finish up a piece. Almost there. About a week ago
I
>pulled out the acoustic and tried writing. Guess it's like fishing for
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>at the wrong time and in the wrong part of the lake --got skunked. So I
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>but I think the piece could mature into something worth listening to a few
>times.

> It seems like it's often this way. For a day or two I truly believe,
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><DIV>MR</DIV></BODY></HTML>
>
>We've all been there...

People often, in things like love and art (are they different?) make assessments in the same way they might make financial decisions, despite it being a different world. Shows how much today's population is stuck in a method of thought.

We'll fail at writing a song, or fail in a relationship, and come out going "OMG! It's never going to happen again! I've already reached the peak, and now it's over! What am I to do?".

And yet love and art have never ever come on demand. You can buy a new iPod whenever you like. You can't just go "Mmm, ok, this Saturday I'm going to have eggs for breakfast, wash the dishes, pop down the street for some milk around 11am, then around 12:30 I'll fall in love, write a hit song about 4pm, and should be back by 5:30 to shower and go to the party tonight". And yet people build themselves up for a song or love at a certain moment, and then come away annoyed because it didn't happen. We know it doesn't work like this, but because we spend more time buying iPods than falling in love in this world, we expect everything to work like that.

Love and art are creations of the inner flow of the mind's emotions... they stem from emotions, not intellect. They are not controlled by our conscious/intelligent mind. They feed it. The intelligent mind is actually far more effective at BLOCKING love and creativity than it is at creating it. Indeed I would argue it cannot ever create it, but often blocks it.

Point being that you actually already know that you can't write songs on demand. You allude to it in your email. No point getting upset about it. Just let it flow when it flows, and when it doesn't do something else.

Personally I have recently taken up a few other art forms, because I find that while I love music and always will, often I have things to say and express which don't flow in a song, or I will simply be "bored of chords" or whatever. Let all creativity flow, rather than going "Gee I'm annoyed because right now I feel like painting but I INSIST on writing a song instead because I'm a songwriter damnit!". ;o)

Sometimes it's good to do what you want, not what you decided. ;o)

Cheers,
Kim.

"Mike R." <emarenot@yahoo.com> wrote:

>
>
>I've been trying to finish up a piece. Almost there. About a week ago
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>pulled out the acoustic and tried writing. Guess it's like fishing for
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>
>Yeah, it happens, but the only way to get past it is to keep on writing.
It's you that creates it. It doesn't come from anywhere else but you.
It's like a muscle, the more you use it the stronger it gets. Waiting
for inspiration is OK if you only want to write occasionally.

I remember a cartoon in The New Yorker magazine:

First frame, a guy is sitting at his typewriter blankly looking out the window. Caption, "Writer's Block - Temporary"

Second frame: Same guy is standing behind a butcher shop counter with an apron, blankly looking out the window. Caption, "Writer's Block - Permanent"

I sometimes go for a run, to get a change of environment, then when I get an idea, I call my home answering machine. Collaborating is a good way to keep it flowing. Lots of writers do that.

But don't sit and wait. Write, even if it seems to suck. It will get better. And sometimes suckage is in the eye of the beholder. It might be good.

That reminds me of something Chick Corea said: when he plays he admires every note he creates. I guess it's easier to do that when you are Chick, but the same thing applies for us mortals. Admire your work and it will get better - criticize it and it will get worse. Oddly enough that principle works with people, too. Admiration makes us better.

Mike R. wrote:

> I've been trying to finish up a piece. Almost there. About a week
> ago I pulled out the acoustic and tried writing. Guess it's like

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> MRI'm gonna agree & disagree with your post (Seems I do that a
lot with you, don't I, Bill? lol!).

I'll agree with the part about keep on writing/trying, going
back to the bit you're "stuck" on or writing something
different or some combination of that, but I don't think
just "doing it" is the solution in & of itself... I think
that just tends to make you force something out that fits...
That's easy - anyone ca do that, really. The point is to try &
find the PERFECT part that fits; which is something that tends
to find you more than you finding it.

So, yeah don't just not do ANYTHING musical while you wait for
something to show up inspiration-wise, work on some other
stuff, make some progress in other tunes, etc., but don't force
the one you're obsessing about - find the "right" music for the
part you're trying to complete... it's out there somewhere!

Neil

Bill L <bill@billlorentzen.com> wrote:

>Yeah, it happens, but the only way to get past it is to keep on writing.

> It's you that creates it. It doesn't come from anywhere else but you.

>It's like a muscle, the more you use it the stronger it gets. Waiting
>for inspiration is OK if you only want to write occasionally.

>

>I remember a cartoon in The New Yorker magazine:

>

>First frame, a guy is sitting at his typewriter blankly looking out the

>window. Caption, "Writer's Block - Temporary"
>
>Second frame: Same guy is standing behind a butcher shop counter with an

>apron, blankly looking out the window. Caption, "Writer's Block - Permanent"
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>I sometimes go for a run, to get a change of environment, then when I
>get an idea, I call my home answering machine. Collaborating is a good
>way to keep it flowing. Lots of writers do that.
>
>But don't sit and wait. Write, even if it seems to suck. It will get
>better. And sometimes suckage is in the eye of the beholder. It might be

>good.
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>That reminds me of something Chick Corea said: when he plays he admires

>every note he creates. I guess it's easier to do that when you are
>Chick, but the same thing applies for us mortals. Admire your work and
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>that principle works with people, too. Admiration makes us better.
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>> here, just commenting on the process. Does this ring any bells for

>> anyone?

>> MRNeil,

I'm going to agree and disagree with you here. ;o) Well, actually, I'm going to suggest that you, in fact, disagree with yourself. ;o)

"The point is to try & find the PERFECT part that fits"

I have issues here with the word "try" in that I think you mean to consciously intellectually try. I think that real high quality music flows. You can't push it. The more you push, the more you use formulas, known patterns, etc. This basically removes the soul. Patterns are important to know, especially in learning, but a really really good musician has the patterns burned into their subconscious in such a way that they no longer consciously use them. They simply allow their emotions to flow through a pre-built matrix of musical knowledge and come out on the instrument. Am I making any sense?

"don't force the one you're obsessing about - find the "right" music for the part you're trying to complete... it's out there somewhere!"

"Don't force" is the magic idea here. To me "try" clashes with "don't force". I think given art is about expression of emotions, words like "try" "force" and even "find" kinda clash with it, because they are conscious processes.

I think we may be on a similar page and perhaps I'm just focussing on the semantics of the wording, but I thought I'd throw it out there anyhow. ;o)

....it's a slow day at work. ;o)

Cheers,
Kim.

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

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>I'm gonna agree & disagree with your post (Seems I do that a
>lot with you, don't I, Bill? lol!).

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>>> anyone?
>>> MR
>In my experience, they would share with most things..
Don't forget though, that the EDS card is basically a large video card,
(can't remember who said that, but it stayed in my memory bank..

--

Martin Harrington
Lend An Ear Sound
Sydney Australia

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:472602b1@linux...

>

>

> "John" <no@no.com> wrote in message news:4725c556\$1@linux...

>>

>> You definitely don't want eds cards sharing with anything other than

>> other
>> eds cards. Disable lpt1, serial ports, anything you can to free up irqs
>> also.
>
> they will share with UAD-1 cards.
>Macs read NTFS, but will not write to them, but will write to Fat 32, at
least OSX does
--
Martin Harrington
Lend An Ear Sound
Sydney Australia

"TCB" <nobody@ishere.com> wrote in message news:472202b4\$1@linux...
>
> My band tracks to a G4 Mac from the mid-50's, then I take the tracks home
> and edit/mix on my machine. I'm sick of burning DVDs to move the files
> back
> to my place so I bought a 120 GB laptop drive and a teensy firewire case
> that will fit in my gig bag. Should speed the process up notably.
>
> Now then, I seem to remember that Fruit Based Computers can read one of
> the
> two common Windows filesystems but not the other one. So, without
> installing
> any additional software on my friends FBC, should I format the drive fat32
> or ntfs?
>
> Thanks,
>
> TCBI thought the UAD was a video card... EDS is also?

AA

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:4726aebb\$1@linux...
> In my experience, they would share with most things..
> Don't forget though, that the EDS card is basically a large video card,
> (can't remember who said that, but it stayed in my memory bank..
>
>
> --
> Martin Harrington
> Lend An Ear Sound
> Sydney Australia
>
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> "DJ" <animix _ at _ animas _ dot _ net> wrote in message

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

-----=_NextPart_000_0016_01C81A71.B52C38E0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Mike R." <emarenot@yahoo.com> wrote in message news:472675f4@linux...
I've been trying to finish up a piece. Almost there. About a week =
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fishing for bass at the wrong time and in the wrong part of the lake =
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-----=_NextPart_000_0016_01C81A71.B52C38E0
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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16544" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Mike R." &lt;<A=20
    href=3D"mailto:emarenot@yahoo.com">emarenot@yahoo.com</A>&gt; wrote in =
message=20
    <A href=3D"news:472675f4@linux">news:472675f4@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>I've been trying to finish up a =
piece.&nbsp;=20
    Almost there.&nbsp; About a week ago&nbsp;I pulled out the acoustic =
and tried=20
    writing.&nbsp; Guess it's like fishing for bass at the wrong time and =
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I'll=20
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    tune.&nbsp; I got a general "concept" on the lyrics, but the melody =
line and=20
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    few times.&nbsp; </FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>&nbsp;&nbsp;&nbsp; It seems like it's =
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</FONT></DIV>
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size=3D2>MR</FONT></DIV></BLOCKQUOTE></BODY></HTML>

```

-----=_NextPart_000_0016_01C81A71.B52C38E0--Ok, so, let's postulate - should I have used

the
word "endeavour" instead of "try"? The former suggests a more adventurous, deeper attempt, and maybe you interpret the latter as more strictly that of "effort alone"?

Anyway, when I say "try" I did mean to go back, give it a shot, see what happens... when I do this, sometimes I work at it for five minutes, and sometime I work at for several hours (as was the case with the weekend before I had to go in for that finger surgery, hoping I'd nail something down before I wasn't able to use that hand in playing for a couple months - no dice). I guess to me, music is probably the most spiritual thing I do or experience, and i feel like music doesn't necessarily come "from" me, but more or less flows "through" me (OK, sometimes it's both, but mostly the 2nd thing), and the ideas are all out there floating in the universe, I just have to reach out & "grab" them and act as the conduit. You have to be in the right state of mind & body in order to do this, though - sometimes you can get there & sometimes you can't. OK, so maybe some of you think this is bullsh*t, but this is my "string theory of music" lol

So, maybe "try" isn't the right word, or maybe it is - I think if I were to redefine it based on what you said you understood it to mean to you, I might say: "search" or "endeavor", or "explore"... but to me there also has to be a bit more effort to it that just "leaving yourself open to it"... so what's the word in the balance? What's the word that's the mid-ground between "try" & "leaving yourself open to it"???

Neil

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

>
>
>Neil,
>
>I'm going to agree and disagree with you here. ;o) Well, actually, I'm going
>to suggest that you, in fact, disagree with yourself. ;o)
>
>"The point is to try & find the PERFECT part that fits"
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>I have issues here with the word "try" in that I think you mean to consciously
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>in learning, but a really really good musician has the patterns burned into

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>I think given art is about expression of emotions, words like "try" "force"
>and even "find" kinda clash with it, because they are conscious processes.
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>I think we may be on a similar page and perhaps I'm just focussing on the
>semantics of the wording, but I thought I'd throw it out there anyhow. ;o)
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>...it's a slow day at work. ;o)
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>Cheers,
>Kim.
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>>So, yeah don't just not do ANYTHING musical while you wait for
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>>Bill L <bill@billlorentzen.com> wrote:
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>>>It's like a muscle, the more you use it the stronger it gets. Waiting

>>>for inspiration is OK if you only want to write occasionally.
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>>>I sometimes go for a run, to get a change of environment, then when I

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>>>But don't sit and wait. Write, even if it seems to suck. It will get
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>>>> crazy right? Nobody else goes through this. I'm not singing the blues
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>>>> here, just commenting on the process. Does this ring any bells for

>>>> anyone?

>>>> MR

>>

>Did someone already suggest this... do you have an EDS card in
PCI slot #1? If so, get it the hell outta there, it will
automatically share the same IRQ as your AGP video card - which
pretty much renders your system useless.

My apologies if that's already been brought up or if you knew it
already.

Neil

"Uptown Jimmy" <johnson314@bellsouth.net> wrote:

>

>Alright. I can only "reserve vs. available" IRQs 3 through 15 in the BIOS.
>The EDS cards are IRQs 16, 17, and 18, with 1 EDS card sharing IRQ 16 with
>the video card. I have no idea how to change it, and Paris is still locking
>up every so often. I assume the IRQ sharing is the problem?

>

>Thanks for the efforts to help. Lordy, how I wish I had never fried that
>first motherboard....

>

>Jimmy
>
>"Mike R." <emarenot@yahoo.com> wrote:
>>Hey Jimmy,
>>You probably don't want the EDS card sharing an IRQ with your vid card.
> The
>>EDS pretty much likes to be on its own. As I understand it, it also likes
>>to be sort assigned to as "low" a slot as possible. I think mine's on
four.
>>Your approach makes sense to me -reserving one slot at a time until the
>EDS
>>is solo.
>>MR
>>
>>"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
>>news:4725108a\$1@linux...
>>>
>>> Howdy, kids. Got myself a nice little 3-slot MB and am able to alter
IRQ
>>settings
>>> this time. I see that one of my three EDS cards is sharing an IRQ with
>my
>>> Matrox video card.
>>>
>>> In the BIOS, my only options are to change "available" to "reserved"
>>beside
>>> each IRQ number. Should I just fiddle around with reserving one IRQ number
>>> at a time until the EDS cards are all not sharing? I would obviously
start
>>> with the number being shared now, "16", I guess...
>>>
>>> Jimmy
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_002B_01C81A75.D58247C0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Bloody 'ell! I can't believe I sent another empty reply!=20

OK, I'll try again now. Ahem . . . I was about to say . . .

I don't know if this will be of any help at all, but I almost never try =
to write a song, key word (as Kim also suggested) being "try." I just =
don't think effort and creativity go well together. I know it sounds =

corny or airy-fairy or something, but I think it's best to just sit down = and play your instrument, clear your head, and let the music that is = truly you come out.

Sometimes it's that moment when you jam out something and go "Whoa . . . = what was that again . . . ?" And that becomes the seed from which the = rest of it grows. Sometimes, more rarely, I'll just start playing a new = song pretty much in its entirety as though my "guardian angel" has taken = over and I'm just listening. Sometimes I don't get a whole song, just a = riff, or a melody, or maybe a chord progression. I just add it to the = pile and jam on it later. I've put songs together from two or three = partial bits.

For me, none of this happens until I've been jamming mindlessly and = unihibitedly for at least an hour or more, preferably in the wee hours.

There are some exceptions, like the time I dreamt a whole song and had = to leap out of bed and play it. It was all there, I just had to add two = lyric verses and polish up the arrangement. That song is "Underneath It = All" on the Wayward CD.

I have had that sensation you describe that I'll never be able to write = any more songs, but I first started feeling that way at about age 19, = and I've come up with dozens of songs since then, maybe even hundreds.

Just relax and make some noise and let it happen. Pardon the crude = analogy, but I think trying to write is a bit like "trying" to have an = orgasm, instead of just surrendering to it and letting it happen. :)

S

"Mike R." <emarenot@yahoo.com> wrote in message news:472675f4@linux...
I've been trying to finish up a piece. Almost there. About a week = ago I pulled out the acoustic and tried writing. Guess it's like = fishing for bass at the wrong time and in the wrong part of the lake = --got skunked. So I figure: I suck. I'll never be able to write = another song. Not ever. I will die first. Picked up the guitar again = yesterday. Whomp, along comes a tune. I got a general "concept" on the = lyrics, but the melody line and chords all just came rushing out, middle = eight and all. I'm no great witer, but I think the piece could mature = into something worth listening to a few times. =20

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anyone? =20

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.6000.16544" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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And of course it is the nature of "flow" that you allow it, rather than causing it. You might need to learn to become a tap, but once you are one, you don't force water through yourself, you just release the pressure. :o)

Cheers,
Kim.

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

>

>Ok, so, let's postulate - should I have used the

>word "endeavour" instead of "try"? The former suggests a more

>adventurous, deeper attempt, and maybe you interpret the latter

>as more strictly that of "effort alone"?

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>Anyway, when I say "try" I did mean to go back, give it a shot,

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>five minutes, and sometime I work at for several hours (as was

>the case with the weekend before I had to go in for that finger

>surgery, hoping I'd nail something down before I wasn't able

>to use that hand in playing for a couple months - no dice).

>I guess to me, music is probably the most spiritual thing I do

>or experience, and i feel like music doesn't necessarily

>come "from" me, but more or less flows "through" me (OK,

>sometimes it's both, but mostly the 2nd thing), and the ideas

>are all out there floating in the universe, I just have to reach

>out & "grab" them and act as the conduit. You have to be in the

>right state of mind & body in order to do this, though -

>sometimes you can get there & sometimes you can't. OK, so maybe

>some of you think this is bullsh*t, but this is my "string

>theory of music" lol

>

Subject: Re: New problems

Posted by [rick](#) on Fri, 12 Oct 2007 23:28:20 GMT

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

me of something Chick Corea said: when he plays he admires

>>>

>>>>every note he creates. I guess it's easier to do that when you are

>>>>Chick, but the same thing applies for us mortals. Admire your work and

>>

>>>>it will get better - criticize it and it will get worse. Oddly enough

>

>>>>that principle works with people, too. Admiration makes us better.

>>>>

>>>>

>>>>

>>>>Mike R. wrote:

>>>>> I've been trying to finish up a piece. Almost there. About a week

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>>>>> ago I pulled out the acoustic and tried writing. Guess it's like

>>>>> fishing for bass at the wrong time and in the wrong part of the lake

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 >>>>> here, just commenting on the process. Does this ring any bells for
 >
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 >>>
 >>
 >I love these kind of conversations - i think you can learn so
 much from these.

Anyway, Miss Sarah, I think if you read my prior response to
 Kimmers, you'll find I'm somewhere between you & Bill - well,
 maybe on the far apex of the same triangle, anyway - wherein
 Bill is of the mind that if you just work at it & hammer it out,
 it'll come, and you are of the polar opposite to him, wherein
 you feel that if you just "let it flow", it'll happen. I feel
 there has to be a combination of that in that I DO feel that
 the music is all "out there" floating around, as it were, but
 the effort has to be put forth to reach out & grab it....
 there's a certain "zone" in any endeavor, and in music, it's
 the combination of being open to it and letting it flow, and
 also putting forth the effort to articulate it & "grab" the
 right stuff. THAT'S when the best stuff comes out/comes
 through... when you're in the zone mentally/spiritually, AND
 when you're making the attempt to harness it just right.
 There's a million-bazillion things that COULD fit - it's up to
 you to find the perfect thing that DOES fit.

I'm not really going there wuith your orgasm analogy, but if

you think about it, a similar argument could be made lol!

Neil

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

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>OK, I'll try again now. Ahem . . . I was about to say . . .
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>"Neil" <OIUOIU@OIU.com> wrote:

>I'm not really going there wuith your orgasm analogy, but if

>you think about it, a similar argument could be made lol!

Now, how can I put this without... err... mmm...

I would put forward that if you take the "Chick" quotes from earlier about appreciating every note... take into account Sarah's idea about noodling about on an instrument in the wee hours and eventually something just flows...

take into account the comments many have made about the idea that songs come from somewhere other than the conscious intelligent mind, and that the mind is just a conduit used to give it physical form...

....well you can fill in the blanks. ;o)

Cheers,

Kim.Yeah, but I think it's at a higher level than your "lizard brain", because all that really does is supply the most basic of functions & instincts - sustainability of life (breathing, for example) fight or flight, etc, etc... also, if it were at that low of a level, we'd be able to tap into it all the time, at will, because that part of the brain never stops working... but we can't, can we? Nope, it's at a higher level, and THAT'S why we feel it as a more spiritual thing - that's why it moves us. It's active in a part of the brain that we don't use all the time, or is latent in most capacities - that's what I think anyway... all the experts that say "well, we only use ten percent of our brain, etc, etc" - maybe we do, normally, but have they ever actively tested this theory on someone like Dave Brubeck while he was composing a new piece of music?

Never thought of that one, didya? ;)

I think this is the same place in which scientific breakthroughs occur; that finding "the zone" in a certain sport like Tom Brady does with regard to his passing accuracy happens... it's the same place that Alan Holdsworth found "his" tone, the same place that Ulrich Roth found his "sky guitar", the same place that somehow everyone who worked on "Aja" seemed to get to all at the same time (see, you knew I'd had to reference that one again, huh? lol). Anyway, this is just my laymans' theory, but it's obviously not something that happens every day to everyone, so I think there's some validity to it.

Being open to it, PLUS the effort applied, is what allows it to happen.

Neil

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

>

>

>Yeh, I think we're on the same page. Your middle paragraph pretty much sounds
>like my experience of it. You express it as feeling like stuff flows from
>the universe and out through you, and hence you are a conduit for the flow
>from elsewhere. I currently tend to think that rather than "the universe"
>being the source, your subconscious, or moreso your sub-subconscious...

>your "lizard brain" if you like, is kinda the source, but the general concept
>and state of mind is the same.

>

>And of course it is the nature of "flow" that you allow it, rather than
causing

>it. You might need to learn to become a tap, but once you are one, you don't
>force water through yourself, you just release the pressure. :o)

>

>I probably prattled on a little too much about language semantics in my
last

>post. No need to do so again. ;o)

>

>Cheers,

>Kim.

>

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

>>

>>Ok, so, let's postulate - should I have used the

>>word "endeavour" instead of "try"? The former suggests a more

>>adventurous, deeper attempt, and maybe you interpret the latter

>>as more strictly that of "effort alone"?

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>>Anyway, when I say "try" I did mean to go back, give it a shot,
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>>right state of mind & body in order to do this, though -
>>sometimes you can get there & sometimes you can't. OK, so maybe
>>some of you think this is bullsh*t, but this is my "string
>>theory of music" lol

>>
>>So, maybe "try" isn't the right word, or maybe it is - I think
>>if I were to redefine it based on what you said you understood
>>it to mean to you, I might say: "search" or "endeavor",
>>or "explore"... but to me there also has to be a bit more
>>effort to it that just "leaving yourself open to it"... so
>>what's the word in the balance? What's the word that's the
>>mid-ground between "try" & "leaving yourself open to it"???

>>
>>Neil

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

>>>
>>>
>>>Neil,

>>>I'm going to agree and disagree with you here. ;o) Well, actually, I'm
>going

>>>to suggest that you, in fact, disagree with yourself. ;o)
>>>

>>>"The point is to try & find the PERFECT part that fits"
>>>

>>>I have issues here with the word "try" in that I think you mean to consciously
>>>intellectually try. I think that real high quality music flows. You can't
>>>push it. The more you push, the more you use formulas, known patterns,
>etc.

>>>This basically removes the soul. Patterns are important to know, especially
>>>in learning, but a really really good musician has the patterns burned
>into

>>>their subconscious in such a way that they no longer consciously use them.
>>>They simply allow their emotions to flow through a pre-built matrix of

>musical
>>>knowledge and come out on the instrument. Am I making any sense?
>>>
>>>"don't force the one you're obsessing about - find the "right" music for
>>>the part you're trying to complete... it's out there somewhere!"
>>>
>>>"Don't force" is the magic idea here. To me "try" clashes with "don't
force".
>>>I think given art is about expression of emotions, words like "try" "force"
>>>and even "find" kinda clash with it, because they are conscious processes.
>>>
>>>I think we may be on a similar page and perhaps I'm just focussing on
the
>>>semantics of the wording, but I thought I'd throw it out there anyhow.
>;o)
>>>
>>>...it's a slow day at work. ;o)
>>>
>>>Cheers,
>>>Kim.
>>>
>>>
>>>
>>>"Neil" <IOU@OIU.com> wrote:
>>>>
>>>>I'm gonna agree & disagree with your post (Seems I do that a
>>>>lot with you, don't I, Bill? lol!).
>>>>
>>>>I'll agree with the part about keep on writing/trying, going
>>>>back to the bit you're "stuck" on or writing something
>>>>different or some combination of that, but I don't think
>>>>just "doing it" is the solution in & of itself... I think
>>>>that just tends to make you force something out that fits...
>>>>That's easy - anyone ca do that, really. The point is to try &
>>>>find the PERFECT part that fits; which is something that tends
>>>>to find you more than you finding it.
>>>>
>>>>So, yeah don't just not do ANYTHING musical while you wait for
>>>>something to show up inspiration-wise, work on some other
>>>>stuff, make some progress in other tunes, etc., but don't force
>>>>the one you're obsessing about - find the "right" music for the
>>>>part you're trying to complete... it's out there somewhere!
>>>>
>>>>
>>>>Neil
>>>>
>>>>
>>>>

>>>>Bill L <bill@billlorentzen.com> wrote:
>>>>>Yeah, it happens, but the only way to get past it is to keep on writing.
>>>>
>>>>> It's you that creates it. It doesn't come from anywhere else but you.
>>>>
>>>>>It's like a muscle, the more you use it the stronger it gets. Waiting
>>
>>>>>for inspiration is OK if you only want to write occasionally.
>>>>>
>>>>>I remember a cartoon in The New Yorker magazine:
>>>>>
>>>>>First frame, a guy is sitting at his typewriter blankly looking out
the
>>>>
>>>>>window. Caption, "Writer's Block - Temporary"
>>>>>
>>>>>Second frame: Same guy is standing behind a butcher shop counter with
>>an
>>>>
>>>>>apron, blankly looking out the window. Caption, "Writer's Block - Permanent"
>>>>>
>>>>>I sometimes go for a run, to get a change of environment, then when
I
>>
>>>>>get an idea, I call my home answering machine. Collaborating is a good
>>>
>>>>>way to keep it flowing. Lots of writers do that.
>>>>>
>>>>>But don't sit and wait. Write, even if it seems to suck. It will get
>
>>>>>better. And sometimes suckage is in the eye of the beholder. It might
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>>>>>That reminds me of something Chick Corea said: when he plays he admires
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>>
>Neil,

Like yourself, I find this interesting. I don't for a moment wish to suggest your thoughts on this are wrong, as my mind constantly changes on things like this anyhow, and the most important stuff we seem to agree on anyhow, like "well, it kinda comes from somewhere else"... and I think the most important thing while creating is not so much to ask to understand it, but to accept it and let it flow, but...

My current theory is that this "spiritual" experience is related to and kinda

comes from the primal brain, though music creation clearly requires more than just a lizard. ;o) This is my actual current theory.

Basically, I divide the mind into three parts. My "instinctive" sense of this is more accurate than what I can express, but my basic theory is that "Lizard brain" controls "Creative brain" which controls "Logic brain". We've all heard left brain/right brain stuff. They don't talk much about Lizard brain stuff. This is, however, where you fall in love, be it with a song, or a person. It makes you scared, happy, enthusiastic, etc. There's another level underneath which makes your heart beat and stuff, but let's just assume for a moment that that kinda takes care of itself...

Now when I put forward the "order of control" above, it should also be clear that, to pull me up on my own terms, "control" is the wrong word. What is probably more accurate is that a message begins in Lizard brain. Let's say it's just an emotional state, call it elation for the moment. So Lizard brain says "elation" and creative brain says "Ab6 staccato crotchets at 132BPM on piano" at which point logic brain goes "I'll need to move my hand to there" etc. You then hear the sound of these chords coming out. Lizard brain goes "Yeh, ya know, that makes me feel a little calmer" and creative brain goes "OK keep the F as the sixth and just drop the whole Ab chord to a G" and logic brain goes "That's a G7"... yada yada.

The hard part, and the part that makes it seem rather spiritual, is, in my current mindset, that these three brain departments don't actually usually function in this way, and when they do you feel kinda "weird and in touch". For example, and we've all done this, sometimes you write a song directed by logic brain, where logic brain says "In the past I've enjoyed Bb minor" and plays it. Then lizard brain goes "I didn't feel like hearing that" and logic brain goes "Mmm... that's not quite what I wanted, but I'm going to run with it anyhow. What would go well after that? Mmm. What kind of things have worked previously and how could I alter that to make something else". Here logic brain is driving and lizard brain is just sitting there tapping its fingers going "Yeh, I'm not real impressed...".

But I think if you can get Lizard brain to control creative brain which in turn uses logic brain to actually execute the process, logic brain actually discovers "Hey, this is great!" as does creative brain, and you end up not so much with a dominant controlling section of the brain where "logic rules" but more a balanced feeling of "Wow. I feel really in touch, with both myself, and the music".

Now one could easily incorporate some kind of spiritual element in here as well. I would presume that any spiritual influence would have to somehow influence the mind anyhow, so there's nothing saying that you can't fit it in to my above theory...

....but that, currently, is how I'm looking at music making...

....and love making... ;o)

Cheers,
Kim.

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

>
>Yeah, but I think it's at a higher level than your "lizard
>brain", because all that really does is supply the most basic
>of functions & instincts - sustainability of life (breathing,
>for example) fight or flight, etc, etc... also, if it were at
>that low of a level, we'd be able to tap into it all the time,
>at will, because that part of the brain never stops working...
>but we can't, can we? Nope, it's at a higher level, and THAT'S
>why we feel it as a more spiritual thing - that's why it moves
>us. It's active in a part of the brain that we don't use all
>the time, or is latent in most capacities - that's what I think
>anyway... all the experts that say "well, we only use ten
>percent of our brain, etc, etc" - maybe we do, normally, but
>have they ever actively tested this theory on someone like Dave
>Brubeck while he was composing a new piece of music?
>
>Never thought of that one, didya? ;)
>
>I think this is the same place in which scientific breakthroughs
>occur; that finding "the zone" in a certain sport like Tom
>Brady does with regard to his passing accuracy happens... it's
>the same place that Alan Holdsworth found "his" tone, the same
>place that Ulrich Roth found his "sky guitar", the same place
>that somehow everyone who worked on "Aja" s

Subject: Re: New problems

Posted by [Tom Bruhl](#) on Sat, 13 Oct 2007 06:06:58 GMT

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

gt;>>Kim.

>>>>

>>>>

>>>>

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

>>>>>

>>>>>I'm gonna agree & disagree with your post (Seems I do that a

>>>>>lot with you, don't I, Bill? lol!).

>>>>>

>>>>>I'll agree with the part about keep on writing/trying, going

>>>>>back to the bit you're "stuck" on or writing something

>>>>>different or some combination of that, but I don't think
>>>>>just "doing it" is the solution in & of itself... I think
>>>>>that just tends to make you force something out that fits...
>>>>>That's easy - anyone ca do that, really. The point is to try &
>>>>>find the PERFECT part that fits; which is something that tends
>>>>>to find you more than you finding it.
>>>>>
>>>>>So, yeah don't just not do ANYTHING musical while you wait for
>>>>>something to show up inspiration-wise, work on some other
>>>>>stuff, make some progress in other tunes, etc., but don't force
>>>>>the one you're obsessing about - find the "right" music for the
>>>>>part you're trying to complete... it's out there somewhere!
>>>>>
>>>>>
>>>>>Neil
>>>>>
>>>>>
>>>>>
>>>>>Bill L <bill@billlorentzen.com> wrote:
>>>>>>Yeah, it happens, but the only way to get past it is to keep on writing.
>>>>>
>>>>>> It's you that creates it. It doesn't come from anywhere else but
you.
>>>>>
>>>>>>It's like a muscle, the more you use it the stronger it gets. Waiting
>>>>
>>>>>>for inspiration is OK if you only want to write occasionally.
>>>>>>
>>>>>>I remember a cartoon in The New Yorker magazine:
>>>>>>
>>>>>>First frame, a guy is sitting at his typewriter blankly looking out
>the
>>>>>>
>>>>>>window. Caption, "Writer's Block - Temporary"
>>>>>>
>>>>>>Second frame: Same guy is standing behind a butcher shop counter with
>>>>an
>>>>>>
>>>>>>apron, blankly looking out the window. Caption, "Writer's Block - Permanent"
>>>>>>
>>>>>>I sometimes go for a run, to get a change of environment, then when
>I
>>>>
>>>>>>get an idea, I call my home answering machine. Collaborating is a good
>>>>>>
>>>>>>way to keep it flowing. Lots of writers do that.
>>>>>>
>>>>>>But don't sit and wait. Write, even if it seems to suck. It will get

>>
>>>>>better. And sometimes suckage is in the eye of the beholder. It might
>>>be
>>>>>
>>>>>good.
>>>>>
>>>>>That reminds me of something Chick Corea said: when he plays he admires
>>>>>
>>>>>every note he creates. I guess it's easier to do that when you are

>>>>>Chick, but the same thing applies for us mortals. Admire your work
and
>>>>>
>>>>>it will get better - criticize it and it will get worse. Oddly enough
>>>>>
>>>>>that principle works with people, too. Admiration makes us better.
>>>>>
>>>>>
>>>>>
>>>>>Mike R. wrote:
>>>>>> I've been trying to finish up a piece. Almost there. About a week
>>>>>>
>>>>>> ago I pulled out the acoustic and tried writing. Guess it's like
>>>>>>
>>>>>> fishing for bass at the wrong time and in the wrong part of the lake
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>>>>>> another song. Not ever. I will die first. Picked up the guitar
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>>>>>> yesterday. Whomp, along comes a tune. I got a general "concept"
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>>>>>> lyrics, but the melody line and chords all just came rushing out,
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>>>>>> eight and all. I'm no great witer, but I think the piece could mature
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>>>>>> into something worth listening to a few times.
>>>>>> It seems like it's often this way. For a day or two I truly

>>>>>> believe, as in Saturday night revival stuff, that I will not be able
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>>>>>> craft another song. It's freakin' goulish. I want to trash the
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>>>>>> and chuck the studio out the window, or at least sell it off :-)
I'm
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>>>>>> crazy right? Nobody else goes through this. I'm not singing the
>blues
>>>>>
>>>>>> here, just commenting on the process. Does this ring any bells for
>>>
>>>>>> anyone?
>>>>>> MR
>>>>>
>>>>
>>>
>>
>yup, i just pick up one of the guitars (they're all different) and
start playing...anything just random chords, notes until something
happens...or not. if the guitar has no talent or ideas i'll move to
the piano and see if it's any smarter...musical.

On 30 Oct 2007 16:32:34 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>"Neil" <OIUOIU@OIU.com> wrote:
>
>>I'm not really going there wuith your orgasm analogy, but if
>>you think about it, a similar argument could be made lol!
>
>Now, how can I put this without... err... mmm...
>
>I would put forward that if you take the "Chick" quotes from earlier about
>appreciating every note... take into account Sarah's idea about noodling
>about on an instrument in the wee hours and eventually something just flows...
> take into account the comments many have made about the idea that songs
>come from somewhere other than the conscious intelligent mind, and that the
>mind is just a conduit used to give it physical form...
>
>...well you can fill in the blanks. ;o)
>
>Cheers,
>Kim.I love this kind of conversation, too. I think for many of us, creativity
is how we get close to what people like to call God.

Neil, I agree with everything you said, and I think I gave the impression
that my songs, like the ones on the Wayward CD or elsewhere, just "flowed
out of me" effortlessly from God-knows-where (and maybe she does). Au
contraire, there's always a lot of work involved once that "flow" gets
going.

Considering that most of my arrangements are insanely contrapuntal (is that a word?), I guess it's pretty obvious that a lot of analysis and conscious organisation of the notes went into them. I feel I should clarify my "let it flow/guardian angel" theory:

The initial ideas, the "inspiration," the exciting sense of a song coming into being -- THAT'S what flows in from the cosmic jet stream of music out there. But you're right . . . once you've recognized that entity, then comes the real work: the structure, the melody(s), the harmony/counterpoint, the rhythms, the instrumentation, the density and detail of the arrangement. I myself like a lot of detail in the arrangement, sometimes to the point where I want every part to be interesting unto itself and yet tied together in harmony and/counterpoint with every other part throughout the song. I'm fairly obsessive about this, to the point where I can say that in the final arrangement, nothing is unintentional, save for improvised solos, expressive lead vocal things, and the occasional drum fill. If there's dissonance, missing beats, extra beats, etc., . . . It's cuz I wanted them there.

But all this detail work bordering on OCD is still based upon and devoted to "giving birth," if you will, to a completely formed entity, with a name, a personality, and a purpose -- the entity that originally appeared to me in its raw form while jamming with the universe and "letting it flow." All the work after I "reach out and grab it," as you put it, is an attempt to put it into a physical form that I will want to listen to. (I write what I want to hear. I've found people don't respond as well if I try to write what I think they want to hear.)

So to summarize, yeah, open up, jam away, go with the "flow," but then you have to recognize when you've got something. "Reach out and grab it," and then turn what you're "hearing in your head" into something that can be played/sung in the shared atmosphere. (This is the work part.)

So yeah, this takes some thinking, some trial and error, and occasionally letting go for a while and coming back to it.

OK, enough about me, let's talk about my music!

:)

Sarah Jane

"Neil" <OIUOIU@OIU.com> wrote in message news:4726bd96\$1@linux...

>

> I love these kind of conversations - i think you can learn so

> much from these.

>

> Anyway, Miss Sarah, I think if you read my prior response to
 > Kimmers, you'll find I'm somewhere between you & Bill - well,
 > maybe on the far apex of the same triangle, anyway - wherein
 > Bill is of the mind that if you just work at it & hammer it out,
 > it'll come, and you are of the polar opposite to him, wherein
 > you feel that if you just "let it flow", it'll happen. I feel
 > there has to be a combination of that in that I DO feel that
 > the music is all "out there" floating around, as it were, but
 > the effort has to be put forth to reach out & grab it....
 > there's a certain "zone" in any endeavor, and in music, it's
 > the combination of being open to it and letting it flow, and
 > also putting forth the effort to articulate it & "grab" the
 > right stuff. THAT'S when the best stuff comes out/comes
 > through... when you're in the zone mentally/spiritually, AND
 > when you're making the attempt to harness it just right.
 > There's a million-bazillion things that COULD fit - it's up to
 > you to find the perfect thing that DOES fit.

>

> I'm not really going there wuith your orgasm analogy, but if
 > you think about it, a similar argument could be made lol!

>

> Neil

>

>

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

>>

>>

>>Bloody 'ell! I can't believe I sent another empty reply!=20

>>

>>OK, I'll try again now. Ahem . . . I was about to say . . .

>>

>>I don't know if this will be of any help at all, but I almost never try

> =

>>to write a song, key word (as Kim also suggested) being "try." I just =

>>don't think effort and creativity go well together. I know it sounds =

>>corny or airy-fairy or something, but I think it's best to just sit down

> =

>>and play your instrument, clear your head, and let the music that is =

>>truly you come out.

>>

>>Sometimes it's that moment when you jam out something and go "Whoa . . .

> =

>>what was that again . . . ?" And that becomes the seed from which the =

>>rest of it grows. Sometimes, more rarely, I'll just start playing a new

> =

>>song pretty much in its entirety as though my "guardian angel" has taken

> =

>>over and I'm just listening. Sometimes I don't get a whole song, just a
> =
>>riff, or a melody, or maybe a chord progression. I just add it to the =
>>pile and jam on it later. I've put songs together from two or three =
>>partial bits.
>>
>>For me, none of this happens until I've been jamming mindlessly and =
>>uninhibitedly for at least an hour or more, preferably in the wee hours.
>>
>>There are some exceptions, like the time I dreamt a whole song and had =
>>to leap out of bed and play it. It was all there, I just had to add two
> =
>>lyric verses and polish up the arrangement. That song is "Underneath It
> =
>>All" on the Wayward CD.
>>
>>I have had that sensation you describe that I'll never be able to write
> =
>>any more songs, but I first started feeling that way at about age 19, =
>>and I've come up with dozens of songs since then, maybe even hundreds.
>>
>>Just relax and make some noise and let it happen. Pardon the crude =
>>analogy, but I think trying to write is a bit like "trying" to have an =
>>orgasm, instead of just surrendering to it and letting it happen. :)
>>
>>S
>>
>>
>> "Mike R." <emarenot@yahoo.com> wrote in message news:472675f4@linux...
>> I've been trying to finish up a piece. Almost there. About a week =
>>ago I pulled out the acoustic and tried writing. Guess it's like =
>>fishing for bass at the wrong time and in the wrong part of the lake =
>>--got skunked. So I figure: I suck. I'll never be able to write =
>>another song. Not ever. I will die first. Picked up the guitar again
> =
>>yesterday. Whomp, along comes a tune. I got a general "concept" on the
> =
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> =
>>eight and all. I'm no great witer, but I think the piece could mature =
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>> It seems like it's often this way. For a day or two I truly =
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>>crazy right? Nobody else goes through this. I'm not singing the blues

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>>anyone? =20
>> MR
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>><STYLE></STYLE>
>></HEAD>
>><BODY bgColor=3D#ffffff>
>><DIV><FONT face=3DArial size=3D2>Bloody 'ell! I can't believe I =
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>OK,

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So it's just a little iPod nano in turquoise blue. It's amazing how fast you can dump a load of songs into that little bugger. And I mean little . . . I didn't realize they were that tiny. Don't sound half bad neither, though I'm not fond of the hang-in-the-ear type phones. I was a little concerned about going with the 8gb Nano, but I just dumped most of my mp3 favorites in there, and I still have over 6gb left.

I like it.

SGet your manual and make sure you're not putting the card in any shared slots. If the slot shares with internal audio, turn it off in the bios, if the slot shares with video, put it in another slot. Watch the boot up screens

closely as they blow by to see if there are conflicts there too. Thanks for this great tip...I wandered over to Emusic and downloaded the whole album...lovin' it!

"DJ" <animix _ at _ animas _ dot _ net> wrote in message news:4714ed07\$1@linux...

> Wow!!!

>

> http://www.cmt.com/artists/az/bogguss_suzy/1604611/album.jht ml

>

> Paris lives guys.

>

> ;o)

>Cool! Recorded and mixed in Paris?

Gantt

"DJ" <animix _ at _ animas _ dot _ net> wrote:

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>

> http://www.cmt.com/artists/az/bogguss_suzy/1604611/album.jht ml

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

>OK,

> So it's just a little iPod nano in turquoise blue. It's amazing how

>fast you can dump a load of songs into that little bugger. And I mean

>little . . . I didn't realize they were that tiny. Don't sound half bad

>neither, though I'm not fond of the hang-in-the-ear type phones. I was
a

>little concerned about going with the 8gb Nano, but I just dumped most of
my

>mp3 favorites in there, and I still have over 6gb left.

>

>I like it.

>

>S

Does the degraded quality of the MP3s bother you?Wow I'm so excited !!!Neil,

This is precisely what I needed. It's gotta be the answer.

Now, the million dollar question: my new motherboard has on-board video.

My computer guy says it's PCI-express, which makes it better video than my AGP card. Is this true, and if so, will removing the AGP card free up that IRQ? That would be awesome.

Thanks to everyone for helping out.
Jimmy

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

>

>Did someone already suggest this... do you have an EDS card in
>PCI slot #1? If so, get it the hell outta there, it will
>automatically share the same IRQ as your AGP video card - which
>pretty much renders your system useless.

>

>My apologies if that's already been brought up or if you knew it
>already.

>

>Neil

>

>

>

>

>"Uptown Jimmy" <johnson314@bellsouth.net> wrote:

>>

>>Alright. I can only "reserve vs. available" IRQs 3 through 15 in the BIOS.
>>The EDS cards are IRQs 16, 17, and 18, with 1 EDS card sharing IRQ 16 with
>>the video card. I have no idea how to change it, and Paris is still locking
>>up every so often. I assume the IRQ sharing is the problem?

>>

>>Thanks for the efforts to help. Lordy, how I wish I had never fried that
>>first motherboard....

>>

>>Jimmy

>>

>>"Mike R." <emarenot@yahoo.com> wrote:

>>>Hey Jimmy,

>>>You probably don't want the EDS card sharing an IRQ with your vid card.

>> The

>>>EDS pretty much likes to be on its own. As I understand it, it also likes
>>>to be sort assigned to as "low" a slot as possible. I think mine's on
>four.

>>>Your approach makes sense to me -reserving one slot at a time until the
>>EDS

>>>is solo.

>>>MR

>>>

>>>"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
>>>news:4725108a\$1@linux...

>>>>
>>>> Howdy, kids. Got myself a nice little 3-slot MB and am able to alter
>IRQ
>>>settings
>>>> this time. I see that one of my three EDS cards is sharing an IRQ with
>>my
>>>> Matrox video card.
>>>>
>>>> In the BIOS, my only options are to change "available" to "reserved"
>>>beside
>>>> each IRQ number. Should I just fiddle around with reserving one IRQ
number
>>>> at a time until the EDS cards are all not sharing? I would obviously
>start
>>>> with the number being shared now, "16", I guess...
>>>>
>>>> Jimmy
>>>
>>>
>>
>>
>No, the IRQ will be used for a video adapter regardless... and the
on-board video will steal loads of ram. Use the AGP.

David.

Uptown Jimmy wrote:

> Neil,
>
> This is precisely what I needed. It's gotta be the answer.
>
> Now, the million dollar question: my new motherboard has on-board video.
> My computer guy says it's PCI-express, which makes it better video than my
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> Jimmy
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> "Neil" <OIUOIU@OIIU.com> wrote:
>
>>Did someone already suggest this... do you have an EDS card in
>>PCI slot #1? If so, get it the hell outta there, it will
>>automatically share the same IRQ as your AGP video card - which
>>pretty much renders your system useless.
>>
>>My apologies if that's already been brought up or if you knew it
>>already.
>>

>>Neil
>>
>>
>>
>>
>>"Uptown Jimmy" <johnson314@bellsouth.net> wrote:
>>
>>>Alright. I can only "reserve vs. available" IRQs 3 through 15 in the BIOS.
>>>The EDS cards are IRQs 16, 17, and 18, with 1 EDS card sharing IRQ 16 with
>>>the video card. I have no idea how to change it, and Paris is still locking
>>>up every so often. I assume the IRQ sharing is the problem?
>>>
>>>Thanks for the efforts to help. Lordy, how I wish I had never fried that
>>>first motherboard....
>>>
>>>Jimmy
>>>
>>>"Mike R." <emarenot@yahoo.com> wrote:
>>>
>>>>Hey Jimmy,
>>>>You probably don't want the EDS card sharing an IRQ with your vid card.
>>>
>>>The
>>>
>>>>EDS pretty much likes to be on its own. As I understand it, it also likes
>>>>to be sort assigned to as "low" a slot as possible. I think mine's on
>>
>>four.
>>
>>>>Your approach makes sense to me -reserving one slot at a time until the
>>>
>>>EDS
>>>
>>>>is solo.
>>>>MR
>>>>
>>>>"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
>>>>news:4725108a\$1@linux...
>>>>
>>>>>Howdy, kids. Got myself a nice little 3-slot MB and am able to alter
>>
>>IRQ
>>
>>>>settings
>>>>
>>>>>this time. I see that one of my three EDS cards is sharing an IRQ with
>>>
>>>my

```
>>>
>>>>>Matrox video card.
>>>>>
>>>>>In the BIOS, my only options are to change "available" to "reserved"
>>>>
>>>>>beside
>>>>
>>>>>each IRQ number. Should I just fiddle around with reserving one IRQ
>
> number
>
>>>>>at a time until the EDS cards are all not sharing? I would obviously
>>
>>start
>>
>>>>>with the number being shared now, "16", I guess...
>>>>>
>>>>>Jimmy
>>>>
>>>>
>I love this stuff, too.
```

Seems I only discover these threads when they're already long and everyone has already said everything I was going to say...! I agree with everything everyone has said. . . even the contradictory stuff.

I think what we call the "collective unconscious" or the "universe of songs from which we pluck tunes" is just our very own collection of thoughts in our brains. Sort of like Kim's multi-brain-verse. The more you've trained and experience-loaded your brain, the more it's able to surprise you with its ability. (I suppose you could just enlarge the "brain" concept to include your entire body, with its zillions of endocrine system and nervous system cells. A complex lot.)

I've been writing a lot lately, which is a whole lot of fun. I've had times where I tried to force it, and it plainly didn't work.

A friend of mine wanted to do some "Communal Song Writing" a while back. I've never been able to do that -- writing is too personal. Or so I thought.

So I went over to his place and we started trading lines back and forth -- he'd write something painfully ordinary (in my absolutely non-expert opinion) and I'd shoot something back completely out of left field -- and it actually worked, much to my surprise. But I thought it was perhaps a fluke.

We did it again last week and I tried a different approach. I interviewed him about some ordinary thing in his life -- how he felt about it, stories about it, facts about it. "It" turned out to be his swimming pool.

I took the page of notes and we started constructing lines and I'd read one and he'd offer a melody line and I'd set it to a chord progression. Got lots of scribbles and notes.

Yesterday I took all these notes and re-constructed the tune and arranged it and added some lines to the chorus and then grafted together two more verses from the notes.

Can a process like this can produce a song of some sort in almost any situation? Maybe. This is the first time I've tried it.

-steve

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

>I love this kind of conversation, too. I think for many of us, creativity

>is how we get close to what people like to call God.

>

>Neil, I agree with everything you said, and I think I gave the impression

>that my songs, like the ones on the Wayward CD or elsewhere, just "flowed

>out of me" effortlessly from God-knows-where (and maybe she does). Au

>contraire, there's always a lot of work involved once that "flow" gets
>going.

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>Considering that most of my arrangements are insanely contrapuntal (is that

>a word?), I guess it's pretty obvious that a lot of analysis and conscious

>organisation of the notes went into them. I feel I should clarify my "let

>it flow/guardian angel" theory:

>

>The initial ideas, the "inspiration," the exciting sense of a song coming

>into being -- THAT'S what flows in from the cosmic jet stream of music out

>there. But you're right . . . once you've recognized that entity, then

>comes the real work: the structure, the melody(s), the

>harmony/counterpoint, the rhythms, the instrumentation, the density and

>detail of the arrangement. I myself like a lot of detail in the arrangement,

>sometimes to the point where I want every part to be interesting unto itself

>and yet tied together in harmony and/counterpoint with every other part

>throughout the song. I'm fairly obsessive about this, to the point where I

>can say that in the final arrangement, nothing is unintentional, save for

>improvised solos, expressive lead vocal things, and the occasional drum

>fill. If there's dissonance, missing beats, extra beats, etc., . . . It's

>cuz I wanted them there.

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>But all this detail work bordering on OCD is still based upon and devoted to

>"giving birth," if you will, to a completely formed entity, with a name,

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>personality, and a purpose -- the entity that originally appeared to me in

>its raw form while jamming with the universe and "letting it flow." All the

>work after I "reach out and grab it," as you put it, is an attempt to put it

>into a physical form that I will want to listen to. (I write what I want to

>hear. I've found people don't respond as well if I try to write what I

>think they want to hear.)

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>So to summarize, yeah, open up, jam away, go with the "flow," but then you

>have to recognize when you've got something. "Reach out and grab it," and

>then turn what you're "hearing in your head" into something that can be

>played/sung in the shared atmosphere. (This is the work part.)

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>So yeah, this takes some thinking, some trial and error, and occasionally

>letting go for a while and coming back to it.

>

>OK, enough about me, let's talk about my music!

>

>:)

>

>Sarah Jane

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:4726bd96\$1@linux...

>>

>> I love these kind of conversations - i think you can learn so
>> much from these.

>>

>> Anyway, Miss Sarah, I think if you read my prior response to
>> Kimmers, you'll find I'm somewhere between you & Bill - well,
>> maybe on the far apex of the same triangle, anyway - wherein
>> Bill is of the mind that if you just work at it & hammer it out,
>> it'll come, and you are of the polar opposite to him, wherein
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>> there has to be a combination of that in that I DO feel that
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>> there's a certain "zone" in any endeavor, and in music, it's
>> the combination of being open to it and letting it flow, and
>> also putting forth the effort to articulate it & "grab" the
>> right stuff. THAT'S when the best stuff comes out/comes
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>>>OK, I'll try again now. Ahem . . . I was about to say . . .

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>>>and play your instrument, clear your head, and let the music that is =

>>>truly you come out.

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>>>Sometimes it's that moment when you jam out something and go "Whoa . .oh, the puzzle? I
solved it while I was writing the post, and forgot to change

the subject line...!

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

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>>>>
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=
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>>>>Sometimes it's that moment when you jam out something and go "Whoa ."John"
<no@no.com> wrote in message news:47277fa8\$1@linux...
>
> Wow I'm so excited !!!

.....and I just can't hide it.....Can you rip me a copy

hehehehe

"John" <no@no.com> wrote in message news:47277fa8\$1@linux...

>

> Wow I'm so excited !!!"steve the artguy" <artguy@somethingorother.net> wrote:

>We did it again last week and I tried a different approach. I interviewed

>him about some ordinary thing in his life -- how he felt about it, stories

>about it, facts about it. "It" turned out to be his swimming pool.

Is it big enough for a coelecanth to swim about comfortably?

:)Saw an article today... J-Ho - I MEAN, J-Lo's new album has sold only about 53,000 copies so far. The label put \$300k into the video alone, plus \$120k into covering the expenses for a couple of her TV performances (Today Show, Dancing with the Stars), never mind whatever it cost to record the thing.

Don't think they'll be recouping on this one.

Neil

"Don Nafe" <dnafe@magma.ca> wrote:

>Can you rip me a copy

>

>hehehehe

>

>

>"John" <no@no.com> wrote in message news:47277fa8\$1@linux...

>>

>> Wow I'm so excited !!!

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

>

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>

>:)

I honestly haven't seen the pool....but I suspect that it is, indeed, big

enough for a prehistoric fish frolic.

man, for a guy with a bum finger, you sure type a lot!

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>

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> enough for a prehistoric fish frolic.

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>

I'm adapting pretty well, huh? lol It's kinda hard to keep it up & out of the way, but I'm hunting & pecking along pretty good.

Neil "Neil" <OIU@OIU.com> wrote in message news:4727c6a5\$1@linux...

>

> Saw an article today... J-Ho - I MEAN, J-Lo's new album has sold

> only about 53,000 copies so far. The label put \$300k into the

> video alone, plus \$120k into covering the expenses for a couple

> of her TV performances (Today Show, Dancing with the Stars),

> never mind whatever it cost to record the thing.

>

> Don't think they'll be recouping on this one.

>

> Neil

>

.....and halloween is almost here so I guess Dawn of the Dead Selena isn't going to make release by tomorrow. Maybe next year though. Rod,

Thank you so much for your response, I didnt even think to use the Nudge

option on the original track. Another quick question, which you may be able to answer I hope. I was thinking of taking the Track1 .paf file which is the isolated kick drum and fixing the gain problems with it outside of Paris using a different software and then saving the file. The only software I can think of is Wave Labs, because it supports the .Paf files, but I'm not even sure which tool to use in wavelabs to fix the gain discrepancies between one kick and the other. That's really what the problem is, I mainly want to get perfect even hits between one kick beater and the 2nd kick beater on the same kick drum. I was hoping you might be able to tell me of a good software tool I can purchase that would just go in and make all the peaks equal to each other in decibels. Is there a separate software tool that will do this and supports .paf 24bit 48khz files? If there is a tool that will automatically adjust the gains and make them all equal, but does not support .paf files, tell me of that tool as well, because maybe I can convert the .paf file in wavelabs to .wav and then use some other audio editing tool to fix the gains on every kick beat to be exactly equal.

Sincerely,

Johnny

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

>

>on the "advanced" page in Drumagog, there is a latency setting, I think the

>lowest is 3.6ms, and it goes up from there. If you use the 3.6ms setting.

>nudge the track back 3 ms using the "1" ms nudge key in Paris. This should

>get it very close. Try toggleing the phase button in Paris for the best sound.

>You can use sample slide to fine tune the latency. It can be found at www.analogx.com

>sample slide only makes things later, so you have to nudge earlier than you

>want with Paris, then use sample slide to slide forward, in sample increments

>till you get it spot on.

>You might get better results by increasing the latency in Drumagog to 25

>ms (gives the gog engine more time to analyze) then nudge back 25 or 26ms

>in Paris, and use sample slide for fine tuning, if you want.

>Rod

>"Johnny Blaze" <johnny728@yahoo.com> wrote:

>>

>>Hello everyone,

>>

>>I recently purchased and installed Drumagog and after installing the platinum

>>edition and inserting it on a Kick Drum track for a very fast Death Metal

>>band i'm recording it doesnt play it back very smoothly and i noticed it

>>missing a few hits even when i lower the sensitivity to a very low level.

>> I'm going to contact Rim (not sure about the spelling) at drumagog with

>>further questions about possibly getting the settings to detect the fast
>>paced double bass pedal kicks on his recorded bass drum a bit better.
At
>>this point, my main question for this forum is to find out is there any
>way
>>to actually play with latency offsettings in Paris itself? Or is it the
>>plugin that has to have latency adjustments? I was wondering if there
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>>an .ini file where we can set up latency adjustments to compensate for
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>>plugins latency, or if I'm just grasping for a huge easy way out of this
>>problem.
>>
>>I have owned Paris since 1997 and then sort of dropped out of recording
>for
>>about 5 years, and just recently set my studio back up so I hope to contribute
>>to this forum as much as possible as I play with Paris. I'm using Paris
>>v2.2, not sure if it is worth updating to the v3.0 or not. My computer
>is
>>P4 2.4 ghz, with 1GIG of ram on Win XP Pro.
>>
>>Thanks for your time everyone, and good to see there are some Paris guys
>>still out here.
>>
>>Johnny Blaze
>>Red Eye studios
>>San Jose, CA.
>>
>>
>Mike,

That Sonnox Oxford Expander VST plugin that you mentioned here in this post,
is that a resource Hog? I noticed my system getting errors when I have the
drumagog turned on, and that is only one Native Insert plugin i'm using,
so if I were to try more and more plugins, is there a simple way to keep
my existing setup and still do this? Will increasing my Ram help? I currently
have 1 gb of ram on a P4 HT 2.4ghz machine. I should probably upgrade, but
I have not heard what the best machine to run Paris on would be.

Sincerely,

Johnny

"Mikep" <mikep@hometownrecords.com> wrote:

>

>I had the same problem, the kick was inconsistant and missing, I updated
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>the newest Drumagog version and tweaked the trigger frequency.
>
>Also, I sometimes put an expander before drumagog to "help" it with the attacks.
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>Recently I had a project come in to be mixed that was recorded in a home
>studio. They tried to get a "Led Zeppelin" kick sound by placing the kick
>mic 6 feet in front of the drum in a terrible sounding room, so it sounded
>like mud. With the new Drumagog I was able to trigger a new kick from what
>was basically a room mic, and it worked flawlessly.
>
>I believe the previous version had some issues, so if you don't have the
>latest version, definately update.
>
>BTW, the Sonnox Oxford expander is awesome for this sort of thing.
>
>
>Good Luck,
>Mike
>
>
>"
>
>Neil" <OIU@OIU.cm> wrote:
>>
>>FWIW, have you tried compressing the hell out of the kick drum,
>>THEN inserting Drumagog after the compressor? Might help
>>D-Gog's detection if all the kick-hits are at as close to the
>>same level as you can get them.
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>Try turning off hyperthreading...

David.

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>>
>>"
>>
>>Neil" <OIU@OIU.cm> wrote:
>>
>>>FWIW, have you tried compressing the hell out of the kick drum,
>>>THEN inserting Drumagog after the compressor? Might help
>>>D-Gog's detection if all the kick-hits are at as close to the
>>>same level as you can get them.
>>>
>>>Neil
>>>
>>>
>>>"Johnny Blaze" <johnny728@yahoo.com> wrote:
>>>
>>>>Hello everyone,
>>>>
>>>>I recently purchased and installed Drumagog and after installing the platinum
>>>>edition and inserting it on a Kick Drum track for a very fast Death Metal
>>>>band i'm recording it doesnt play it back very smoothly and i noticed
>
> it
>

>>>>missing a few hits even when i lower the sensitivity to a very low level.
>>>>I'm going to contact Rim (not sure about the spelling) at drumagog with
>>>>further questions about possibly getting the settings to detect the fast
>>>>paced double bass pedal kicks on his recorded bass drum a bit better.
>
>
>>At
>>
>>>>this point, my main question for this forum is to find out is there any
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>>>>to actually play with latency offsetings in Paris itself? Or is it the
>>>>plugin that has to have latency adjustments? I was wondering if there
>>
>>is
>>
>>>>an .ini file where we can set up latency adjustments to compensate for
>>
>>the
>>
>>>>plugins latency, or if I'm just grasping for a huge easy way out of this
>>>>problem.
>>>>
>>>>I have owned Paris since 1997 and then sort of dropped out of recording
>>>
>>>for
>>>
>>>>about 5 years, and just recently set my studio back up so I hope to contribute
>>>>to this forum as much as possible as I play with Paris. I'm using Paris
>>>>v2.2, not sure if it is worth updating to the v3.0 or not. My computer
>>>
>>>is
>>>
>>>>P4 2.4 ghz, with 1GIG of ram on Win XP Pro.
>>>>
>>>>Thanks for your time everyone, and good to see there are some Paris guys
>>>>still out here.
>>>>
>>>>Johnny Blaze
>>>>Red Eye studios
>>>>San Jose, CA.
>>>>
>>>>
>>>
>my car stereo does mp3's but i burn them at 320 kbps (4 to 1 ratio).
at this rate they don't sound bad.

On 31 Oct 2007 02:36:08 +1000, "Gary Flanigan"
<gary_flanigan@ce9.uscourts.gov> wrote:

>
>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>OK,
>> So it's just a little iPod nano in turquoise blue. It's amazing how
>
>>fast you can dump a load of songs into that little bugger. And I mean
>>little . . . I didn't realize they were that tiny. Don't sound half bad
>
>>neither, though I'm not fond of the hang-in-the-ear type phones. I was
>a
>>little concerned about going with the 8gb Nano, but I just dumped most of
>my
>>mp3 favorites in there, and I still have over 6gb left.
>>
>>I like it.
>>
>>S
>
>Does the degraded quality of the MP3s bother you?"Gary Flanigan"
<gary_flanigan@ce9.uscourts.gov> wrote in message
news:47274f68\$1@linux...
>
> Does the degraded quality of the MP3s bother you?

Only slightly more than the degraded quality of a lot of what I'm listening
to . . . I've got some pretty old stuff in there, some of it taken from
vinyl with the original "bacon frying" effect still intact. :)

Besides, I gotta know what "the kids" are hearing these days when they
listen to Sarahtonin songs on their pods so I can try to mix and master in a
way that will survive the degradation.

(I just made that last part up to sound real professional like)

:)

S

PS: . . . and don't forget, kids, Sarahtonin's "Wayward" album is available
on iTunes!and so is

Chapter 23 - flying in the face of conventional wisdom

download it now

that's an order

D

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47285afb@linux...

>

> "Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote in message

> news:47274f68\$1@linux...

>>

>> Does the degraded quality of the MP3s bother you?

>

> Only slightly more than the degraded quality of a lot of what I'm

> listening to . . . I've got some pretty old stuff in there, some of it

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> listen to Sarahtonin songs on their pods so I can try to mix and master in

> a way that will survive the degradation.

>

> (I just made that last part up to sound real professional like)

>

> :)

>

> S

>

> PS: . . . and don't forget, kids, Sarahtonin's "Wayward" album is

> available on iTunes!

> I wanted it to be great. I'm a huge Eagles fan. I was waiting for this one since early this year. The early buzz was that this got back to their roots and it got me thinking this is going to be the Eagles greatest hits part 2. Well, it's NOT.

I'm so bored with this album. It is basically the equivalent of a "Chick Flick" on cd. ooohh I love you baby, i'll never make you cry.

Oh man, it is so disappointing. I was expecting the great triple guitar playing like on the early stuff and it's nowhere to be found. Just sappy ballads and no musicianship.

As my friend calls it: "Nothing but radio cheese".
Chicks will love it. It's so "Fabulous!"

Just goes to show some bands (zztop comes to mind) can't even remember where their roots are.

On the flip side I was watching an Aerosmith DVD where they went back to their roots and it was really nice. unless you have loads of ram to spare Hi guys, I have brought this up before, but still trying to pick someones brain here on this issue. I have a recorded kick drum track where the drummer plays a single bass kick drum with a dual beater pedal. I used a D 112 AKG kick drum microphone and it definitely has a lower gain on every kick with his left foot. I want to use a separate audio editor program where I can load up the .paf file that represents the recording of just the kick drum and then it can somehow go thru and magically correct all the 2nd left foot pedal hits to match the exact gain as the first kick drum pedal hit. Any suggestions of a software audio file editor program that can do this with one magic button or should I just painstakingly go kick by kick and edit the kick to match exact gains? The compression tool that comes with paris is just not doing the trick.

Johnny Either crank it up and use a limiter so all kicks become the same level (i like buzzimax3 limiter) or use drumagog and replace all the kicks above threshold with a sample.

John

"Johnny Blaze" <johnny728@yahoo.com> wrote:

>

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>plays a single bass kick drum with a dual beater pedal. I used a D 112
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>one magic button or should I just painstakingly go kick by kick and edit
>the kick to match exact gains? The compression tool that comes with paris
>is just not doing the trick.

>

>Johnny

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

-----=_NextPart_000_00E6_01C81BA1.62BD5900

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Johnny,

I think it will be possible to limit the kick track enough
actually even them out and as John said throw Drumagog

after the limiter to trigger another kick sound that will be nice=20
and even. Drumagog is cool.

You might be lucky enough to use just the limiter for this.
NoLimit has a powerful sound for this but tone shaping will be needed
do to the over-phatness that will occur at such high levels.
Good luck,
Tom

"John" <no@no.com> wrote in message news:472883f7\$1@linux...

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>is just not doing the trick.
>

>Johnny
>

I choose Polesoft Lockspam to fight spam, and you?

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

```
-----= NextPart 000 00E6 01C81BA1.62BD5900
```

Content-Type: text/html;

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charset="iso-8859-1"
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Content-Transfer-Encoding: quoted-printable

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<DIV>Good luck,</DIV>

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<BLOCKQUOTE=20
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 <DIV>"John" <no@no.com> wrote =
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 href=3D"news:472883f7\$1@linux">news:472883f7\$1@linux...</DIV>
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</BLOCKQUOTE >
 <DIV>

I choose Polesoft Lockspam to fight spam, =
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<A=20
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html </DIV></BODY ></HTML>

-----=_NextPart_000_00E6_01C81BA1.62BD5900--"Get out of my f!#@%* cab!"

:)

GrahamLOL!

"The Dude abides"!!

Graham Duncan <graham@grahamduncan.com> wrote:

>"Get out of my f!#@%* cab!"

>

>:)

>

>GrahamOn Windows = Cool Edit Pro v2.0, with the paf filter (paf.flt - available on a few Paris sites).

That, or just have the guy play the way he should. :)

-Carl

"Johnny Blaze" <johnny728@yahoo.com> wrote in message
news:47287f87\$1@linux...

>

> Hi guys, I have brought this up before, but still trying to pick someones
> brain here on this issue. I have a recorded kick drum track where the
drummer

> plays a single bass kick drum with a dual beater pedal. I used a D 112
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> kick drum microphone and it definitely has a lower gain on every kick with
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> suggestions of a software audio file editor program that can do this with
> one magic button or should I just painstakingly go kick by kick and edit
> the kick to match exact gains? The compression tool that comes with paris
> is just not doing the trick.

>

> Johnny

>Don't know of anything that will "automatically" do that. If I was in your
situation, I would trigger the kiks with drumagog. You can set the output
volume to be less dynamic, or not dynamic at all, if you choose, to even
out the kiks.

You could also make a copy of the kik track, compress/limit ONLY the copy,
rather severely, and blend it back in with the original. You will have to
make sure the compressed track's latency (if the plug has any) is compensated
for, using nudge and sample slide.

Rod

"Johnny Blaze" <johnny728@yahoo.com> wrote:

>

>Rod,

>

>Thank you so much for your response, I didnt even think to use the Nudge

>option on the original track. Another quick question, which you may be able
>to answer I hope. I was thinking of taking the Track1 .paf file which is
>the isolated kick drum and fixing the gain problems with it outside of Paris
>using a different software and then saving the file. The only software I
>can think of is Wave Labs, because it supports the .Paf files, but I'm not
>even sure which tool to use in wavelabs to fix the gain discrepancies between
>one kick and the other. That's really what the problem is, I mainly want
>to get perfect even hits between one kick beater and the 2nd kick beater
>on the same kick drum. I was hoping you might be able to tell me of a good
>software tool I can purchase that would just go in and make all the peaks
>equal to each other in decibels. Is there a separate software tool that
>will do this and supports .paf 24bit 48khz files? If there is a tool that
>will automatically adjust the gains and make them all equal, but does not
>support .paf files, tell me of that tool as well, because maybe I can convert
>the .paf file in wavelabs to .wav and then use some other audio editing
tool
>to fix the gains on every kick beat to be exactly equal.
>
>Sincerely,
>
>Johnny
>
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>
>>on the "advanced" page in Drumagog, there is a latency setting, I think
>the
>>lowest is 3.6ms, and it goes up from there. If you use the 3.6ms setting.
>>nudge the track back 3 ms using the "1" ms nudge key in Paris. This should
>>get it very close. Try toggling the phase button in Paris for the best
>sound.
>>You can use sample slide to fine tune the latency. It can be found at www.analogx.com
>>sample slide only makes things later, so you have to nudge earlier than
>you
>>want with Paris, then use sample slide to slide forward, in sample increments
>>till you get it spot on.
>>You might get better results by increasing the latency in Drumagog to 25
>>ms (gives the gog engine more time to analyze) then nudge back 25 or 26ms
>>in Paris, and use sample slide for fine tuning, if you want.
>>Rod
>>"Johnny Blaze" <johnny728@yahoo.com> wrote:
>>>
>>>Hello everyone,
>>>
>>>I recently purchased and installed Drumagog and after installing the platinum
>>>edition and inserting it on a Kick Drum track for a very fast Death Metal

>>>band i'm recording it doesnt play it back very smoothly and i noticed it
>>>missing a few hits even when i lower the sensitivity to a very low level.
>>> I'm going to contact Rim (not sure about the spelling) at drumagog with
>>>further questions about possibly getting the settings to detect the fast
>>>paced double bass pedal kicks on his recorded bass drum a bit better.

>At

>>>this point, my main question for this forum is to find out is there any
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>>>Thanks for your time everyone, and good to see there are some Paris guys
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>>>Johnny Blaze
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>>>
>>>
>>

>I'm a guitar player. I want to play more bass, but i really only play
with a pick. Do you know of a bass, string and pick combination that
sounds closest to playing with fingers?Bill L <bill@billlorentzen.com> wrote:
>I'm a guitar player. I want to play more bass, but i really only play
>with a pick. Do you know of a bass, string and pick combination that
>sounds closest to playing with fingers?

Bill-

I'd say bite the bullet and learn to play with your fingers.

In my mind, fingers means an acoustic bass sound. I play with my fingers.
My bass is a hollow body, and the strings haven't been changed since about

1985. I'm told almost every gig that it sounds amazingly like someone playing an upright.

The strings that were on it before this were nylon wound, and they sounded even more like an upright.

But then, maybe that isn't the sound you're going for...

-steve learn with your fingers and learn to NOT hit the strings hard to get your sound. get a controlled motion so you are only moving the strings in the plane of the front of the guitar. then you can use more force for expression. even the hardest rock bass players do it this way.

John Further to this... I was at a "mini" trade show today for local dealers and the Can. product specialist for Focusrite and other brands was there. He assured me that the 828 *IS* 8 channels of the very same 428/ISA110 pre. They have sorted out the overheating issues with the PSU and the new converter card (due out 1st quarter 08) is an improvement over the current 428 card (which can be used in the 828) which I personally think sounds really great. They had a unit there and I had a good look... they may be leaving it with me for a few days for evaluation. Based on what I learned, it just moved up several spots on the must have list.

Anyway, question answered... FWIW.

David.

Dave(EK Sound) wrote:

> I will also echo the 428 suggestion... I have one and I quite enjoy
> using it. IF the 828 is the *same* pre, I will be picking one up. The
> ONLY issue the 428 has is that the power supply overheats if not racked
> with sufficient ventilation and space between units. This thing gets
> HOT. The convertor card sounds excellent as well, easily as good if not
> better than the RME 8I/O 96 that we have as well. The Dig out card for
> the 828 should be shipping shortly.

>

> The stuff below the ISA line is not in the same league to be sure, but
> neither is anyone else's sub \$300 per channel boxes.

>

> Just my opinion of course... ;-)

>

> David.

>

> Tom Bruhl wrote:

>

>> Neil,

>> Dimitrios suggested the PreSonus Digimax LT too.

>> I was thinking for an extra 8 channels I'd get something high test
>> like the Lynx or Apogee but I don't have the money and most
>> of my clients wouldn't know the difference.
>>
>> I've heard bad things about too many Focusrite products to trust
>> anything that's affordable by them. Crazy maybe. I'd have to do
>> some studying to know for sure. A very well respected engineer in
>> the Boston area thinks the Motu 24 would be fine. He uses it and
>> likes it. On the contrary I like the idea of the standard adat interface
>> for future use in newer than right now systems.
>>
>> Thanks for the tips. I'll be looking around before the money starts
>> flying.
>> Tom
>>
>>
>>
>>
>>
>> "Neil" <OIU@OIU.com <mailto:OIU@OIU.com>> wrote in message
>> news:4722c64c\$1@linux...
>>
>> "Tom Bruhl" <arpeggio@comcast.net <mailto:arpeggio@comcast.net>> wrote:
>>
>> >Hey Neil,
>> >This is XP. Paris starts and two windows errors come up.
>> >Paris works like a charm just the same. There's one when I
>> >close to. "Do you want to send this to Micro\$oft?"
>>
>> Ok, I've never run Paris on XP, so I can't help u there. If it
>> was '98 or WinME, I MIGHT have been able to contribute
>> something.
>>
>> >The Cubase rig is looking like I'll be using
>> >Creamware since it's already there. I'll be adding an
>> >A-16 Ultra and maybe a nicer 8 channel something else
>> >for flavor. ADAT out is the only requirement on those.
>>
>> DeWd, check out the Mucusrite 828... I've never used that one,
>> so I don't know if they have a suitable digicard for that
>> model, but I have a 428 and I can tell you it's great, really
>> very nice, smooth, almost uncolored preamps & nice digi-facing.
>> For another 8-channel option (NOT as slick as the 428/828)
>> definitely look into the MOTU 8-Pre - very simple, but clean &
>> with nice headroom & ADAT outs... the price tag ain't bad,
>> either.
>>
>> >I know Creamware didn't work for you at 88.2 right? Any idea

>> >if they had plans to correct that? Anyone else have your same
>> >issues?
>>
>> OK, here's the deal - I was able to get Scope/Creamware to work
>> at 88.2k on a SEPARATE BOX from Cubase. it's still REPORTS at
>> 96k at that samplerate, though (88,2k), which means a coupla
>> things:
>> 1.) If you lightpipe out or analog out from Cubase, you can get
>> Scope/Creamware to process at 88.2k on a separate PC.
>>
>> 2.) The problem is that it REPORTS at 96k, so if you're using it
>> at 88.2k, which means you CAN'T use it to process a Cubase (or
>> any other DAW) project on the same PC where your 88.2k
>> project resides - the timing & sync will be WAY off... totally
>> unuseable.
>>
>> So if you lightpipe out from Cubase PC to Scope PC at 88.2k,
>> it'll be fine - it'll REPORT on the 2nd PC as 96k, but it will
>> actually play back & process at 88.2k. Trying to use a Scope
>> Card as a processor/mixer on the same PC as that Cubase project
>> resides on, however, will end in ultimate disaster. lol
>> If they were BOTH at 96k, i'll bet it would be fine on the same
>> PC - it's the way the Scope driver reports the samplerate that
>> farks things up at 88.2k. This is the price you pay for
>> optimizing to perfection lol
>>
>> Did any of that make any sense? lol
>>
>> Also, to answer your other question - IME, Creamware won't
>> correct at any time soon - it's really just a driver issue
>> but they're about as unsupported as Paris was before... well,
>> you know.
>>
>> >Glad to hear you're on the mend,
>>
>> Thank you, man... I am feeling very lucky, indeed!
>>
>> Neil
>>
>>
>>
>> I choose Polesoft Lockspam to fight spam, and you?
>> <http://www.polesoft.com/refer.html> I'm also suprised that a number of the songs have vocal
levels too low. I
can see Joe Walsh cuz his vocal is on the level of Keith Richards or Ringo
but even some Glen Frey vocals are just too low. Crazy....I'm in the same boat. Use the pick, it
takes years to play
well with fingers. Besides I love the sound of a pick on

bass.

Just remember to wait for the pocket! We guitar guys are always rushing...

DC

Bill L <bill@billlorentzen.com> wrote:

>I'm a guitar player. I want to play more bass, but i really only play
>with a pick. Do you know of a bass, string and pick combination that
>sounds closest to playing with fingers?Remember, you can now set iTunes to import at
full-bandwidth 16/44.1 and no compression at all.

Of course that only means you get 10-12 CD's or so on a Nano 8gig, but that may be enough if you use the computer as the library and just put what you want on the ipod.

My Classic 80gig now hs every CD I own that I really care about on it, and is barely over 1/2 full. No compression at all, and it sounds fabulous.

Another thing I am relearning is how much better good cans sound than any speaker. My Senn HD580's murder even the best monitors when it comes to fidelity and low distortion.

I hate cans, and would much rather listen in a room, but I have to admit that these things are on a whole different level than speakers.

DC

rick <parnell68@hotmail.com> wrote:

>my car stereo does mp3's but i burn them at 320 kbps (4 to 1 ratio).
>at this rate they don't sound bad.

>

>

>On 31 Oct 2007 02:36:08 +1000, "Gary Flanigan"

><gary_flanigan@ce9.uscourts.gov> wrote:

>

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

>>>OK,

>>> So it's just a little iPod nano in turquoise blue. It's amazing how

>>

>>>fast you can dump a load of songs into that little bugger. And I mean

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>>my
>>>mp3 favorites in there, and I still have over 6gb left.
>>>
>>>I like it.
>>>
>>>S
>>
>>Does the degraded quality of the MP3s bother you?
>You could try a felt pick. I haven't seen one since the '80s - not to say
they aren't around, but I wouldn't know where to look.

I do agree with everyone else to suck it up and learn with your fingers too.
:)

-Carl

"Bill L" <bill@billlorentzen.com> wrote in message news:4728df18@linux...
> I'm a guitar player. I want to play more bass, but i really only play
> with a pick. Do you know of a bass, string and pick combination that
> sounds closest to playing with fingers?"steve the artguy" <artguy@somethingrother.net> wrote:

>A friend of mine wanted to do some "Communal Song Writing" a while back.
>I've never been able to do that -- writing is too personal. Or so I thought.

>Can a process like this can produce a song of some sort in almost any situation?
>Maybe. This is the first time I've tried it.

Did it once at a party in H-wood. It ended up rather obscene
as I remember...

This sounds so attractive and I would love to do more of it,
but after reading what happened with the group that wrote
the Tuesday Night Music Club CD with Cheryl Crow it makes me
really nervous. That situation got really acrimonious and some
even blame the decline and death of Kevin Gilbert on it.

It depends on the quality of the people you are writing with
and that is not always known in advance.

Still it sounds so cool...

DCDo yourself a favor and buy "Living With the Law" if you
don't have it. If you have it, pull it out once a year or more often

and play it. Be amazed. What a loss.

He wrote music right out of the space we all try to get to so hard.

He lived there. Maybe that is why he died so young.

http://www.arkivmusic.com/classical/Drilldown?name_id1=9788&name_role1=1&bcorder=1&comp_id=30225

It appears to be the only release of this work...

I loved the first one of his I bought, called Sanctuary, and this one is terrific also.

If you want to hear music in a new way. If you have heard enough rock cliches to last you through the year 3000, then this will clear out your head indeed. It's like a new vocabulary, strange and beautiful yet compelling.

Great stuff. Thanks Brian!

DCThis is a multi-part message in MIME format.

-----=_NextPart_000_0009_01C81BF0.F572C6A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: 7bit

We're.....

running out of candy.....

Soon, there..... will be none

left.....

We're DOOMED!!

Happy HW all!

MR

-----=_NextPart_000_0009_01C81BF0.F572C6A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

>Ditto this on both parts. The closest I ever got to 'finger' sound was in the late 80's with felt picks, but they're still not the same animal. I can run circles around myself using 3 fingers to pluck with as opposed to picking.

AA

"Carl Amburn" <carlamburn@hotmail.com> wrote in message news:472903e4@linux...

> You could try a felt pick. I haven't seen one since the '80s - not to say > they aren't around, but I wouldn't know where to look.

>

> I do agree with everyone else to suck it up and learn with your fingers > too.

> :)

>

> -Carl

>

> "Bill L" <bill@billlorentzen.com> wrote in message news:4728df18@linux...

>> I'm a guitar player. I want to play more bass, but i really only play

>> with a pick. Do you know of a bass, string and pick combination that

>> sounds closest to playing with fingers?

>

>Turn all your lights off and be vewwwwy quiet...This is all I can find.

<http://www.youtube.com/watch?v=RFQ2joN1hJw>

and it is incomplete and the audio is low, but it is something...

DC

"Mike R." <emarenot@yahoo.com> wrote:

>So Don, how can I listen to some samples of this? Is there some way to

>pre-listen?

>MR

>"DC" <dc@spammersinhell.com> wrote in message news:47290940\$1@linux...

>>

>>

>>

> http://www.arkivmusic.com/classical/Drilldown?name_id1=9788&name_role1=1&bcorder=1&comp_id=30225

>>

>> It appears to be the only release of this work...

>>

>> I loved the first one of his I bought, called Sanctuary, and this

>> one is terrific also.

>>
>> If you want to hear music in a new way. If you have heard
>> enough rock cliches to last you through the year 3000, then
>> this will clear out your head indeed. It's like a new vocabulary,
>> strange and beautiful yet compelling.
>>
>> Great stuff. Thanks Brian!
>>
>> DC
>>
>
>Bill L <bill@billlorentzen.com> wrote:
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>with a pick. Do you know of a bass, string and pick combination that
>sounds closest to playing with fingers?

Gibson EB-0 short-scale bass, Tapewound strings, felt pick...
using that combination, there's no distinction between a picked
& fingered bass lol!

:DY0, Yo!

The EQ4+ has been released into the wild!

It's a stereo, 4 band eq that can be set to high pass, low pass, high shelf,
low shelf, band pass, or parametric filters, with metering at every stage.

How cool is that?

A special thanks goes out to Chuck for his BarbQ. This is basically a 4
band stereo version of his plugin on steroids.

Enjoy!

Download at: www.ensoniq.ca

MikeStill waiting for all the ports to VST for all these plugins.
lol!

:)

"Mike Audet" <mike@....> wrote:

>
>Yo, Yo!
>
>The EQ4+ has been released into the wild!
>
>It's a stereo, 4 band eq that can be set to high pass, low pass, high shelf,

>low shelf, band pass, or parametric filters, with metering at every stage.
>
>How cool is that?
>
>A special thanks goes out to Chuck for his BarbQ. This is basically a 4
>band stereo version of his plugin on steroids.
>
>Enjoy!
>Download at: www.ensoniq.ca
>
>Mike
>
>
>Take Neil's surgically removed finger tip and mount it to a pick.

If Neil didn't keep his extra fingertip, then the second best alternative is to learn to play bass with your fingers. If you can play classical or flamenco guitar, or even finger-picked folk guitar stuff, you can play bass with your fingers.

If you can't play any of that stuff on guitar then you're not really a guitar player then, are you? (ducking ;^)

"They call 'em fingers but I've never sing 'em fing!...

....oh, there it goes." -Otto, on the Simpsons.

Cheers,
-Jamie
www.JamieKrutz.com

Bill L wrote:

> I'm a guitar player. I want to play more bass, but i really only play
> with a pick. Do you know of a bass, string and pick combination that
> sounds closest to playing with fingers?I second the tape wounds...I pley 80% with a pick...not
that I am a killer
pr anything..
Rotos are my fave flats and rounds...I like thier tapes too!
Try muting the strings while picking

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

>
>Bill L <

Subject: Re: New problems

Posted by [rick](#) on Sat, 13 Oct 2007 09:16:32 GMT

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

on Win XP Pro.

>>>>

>>>>Thanks for your time everyone, and good to see there are some Paris guys

>>>>still out here.

>>>>

>>>>Johnny Blaze

>>>>Red Eye studios

>>>>San Jose, CA.

>>>>

>>>>

>>>

>>

>Huh. I bought candy and not one kid came.

Neil wrote:

> I've had a few more kids show up & ring the doorbell here than

> last year - I don't mind spending a few bucks on buying some

> candy to pass out. The thing that annoys me, though, is when

> you get a group of five kids & nine adults... I still hand the

> adults something, but I give 'em a: "WTF is WRONG with you???"

> kinda look lol.

>

> Then the last group that showed up before I posted this was

> three teenagers - two girls & a guy... the guy was dressed as

> Peter Pan, and one of the girls was Tinkerbell, so they had

> a theme going - the other girl; I dunno... maybe I don't recall

> her character from the movie whatsoever - I couldn't tell who

> she was dressing as. Point is, they got a coupla pieces

> of "bonus candy" for their effort. lol

>

> I think it's about tapered off as I type this... hasn't been a

> doorbell ring in about 20-30 minutes. Halloween '07 could be

> history in my neighborhood.

>

> Neil

>

>

>

> "DC" <dc@spammersathalloween.com> wrote:

>> Turn all your lights off and be vewwwy quiet...

>>

>>

>Damn, Neil, I thought you were serious. I just bid \$950 for an EB-O on ebay. If I win this thing, you're buying it!

Neil wrote:

- > Cuj, that was a joke... the combination of an EB-0 bass &
- > tapewounds produces a sound equivalent to: "woom-woom-woom",
- > no matter how you play, what style you play, or what position
- > on the neck you play it in...
- >
- > ...which is why it wouldn't matter if you played it with a pick
- > or with your fingers - it would all sound the same.
- >

> Neil

>

>

>

>

>

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

>>

>> I second the tape wounds...I play 80% with a pick...not that I am a killer

>> pr anything..

>> Rotos are my fave flats and rounds...I like thier tapes too!

>> Try muting the strings while picking

>>

>>

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

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

>>>> I'm a guitar player. I want to play more bass, but i really only play

>

>>>> with a pick. Do you know of a bass, string and pick combination that

>>>> sounds closest to playing with fingers?

>>> Gibson EB-0 short-scale bass, Tapewound strings, felt pick...

>>> using that combination, there's no disticntion between a picked

>>> & fingered bass lol!

>>>

>>> :D

>>>

> Jamie, first you made me actually LOL, 'cause Neil deserved that for the EB-O thing, but then you made me mad, because I never learned any finger style except the full-fisted pluck (all fingers at once, you filthy bastard). I suppose I can see some value in the finger thing if I could also use it on guitar.

Jamie K wrote:

>

> Take Neil's surgically removed finger tip and mount it to a pick.

>

> If Neil didn't keep his extra fingertip, then the second best

> alternative is to learn to play bass with your fingers. If you can play

> classical or flamenco guitar, or even finger-picked folk guitar stuff,

> you can play bass with your fingers.

>
> If you can't play any of that stuff on guitar then you're not really a
> guitar player then, are you? (ducking ;^)
>
> "They call 'em fingers but I've never sing 'em fing!...
>
> ...oh, there it goes." -Otto, on the Simpsons.
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> Bill L wrote:
>> I'm a guitar player. I want to play more bass, but i really only play
>> with a pick. Do you know of a bass, string and pick combination that
>> sounds closest to playing with fingers? Fuck... another Scientology scam to get more money
out of me...
OK, fine... if you win it, I'll pay - BUT I GOTTA GET THE
BASS, IF THAT'S THE CASE! LOL!

Neil :)

Bill L <bill@billlorentzen.com> wrote:
> Damn, Neil, I thought you were serious. I just bid \$950 for an EB-O on
> ebay. If I win this thing, you're buying it!
>
> Neil wrote:
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>> or with your fingers - it would all sound the same.
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>>> Try muting the strings while picking

>>>
>>>
>>> "Neil" <OIU@OIU.com> wrote:
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>>>>> sounds closest to playing with fingers?
>>>> Gibson EB-0 short-scale bass, Tapewound strings, felt pick...
>>>> using that combination, there's no distiction between a picked
>>>> & fingered bass lol!
>>>>
>>>> :D
>>>>
>>I was laughing maniacally when I wrote that bit about Neil - probably
inpired by all the various ghoulish sugar-addict monsters at the door
this evening. :^)

Hopefully Neil will forgive me after he spits beer all over his keyboard.

But seriously, you can do the finger thing and you don't need me to tell you how. But I will anyway. Hold your RH so your fingers are perpendicular to the strings. Alternate first and second RH fingers on the E string and try a repeating one note bass line (half notes or quarter notes). When you get that down, add a second note on the E string and alternate between the two notes as you alternate between the two RH fingers.

When you get that down, add a third note, etc. Pretty soon you'll be doing walking bass lines and other cool bass parts. It'll feel natural after a while. Really.

And then you'll be ready for classical guitar runs that are done with the same two-fingered RH technique interspersed between the two-fisted-pluck you already know, and thumb-1-2-3 arpeggio variations.

It would behoove me to practice that stuff, too, except right now I'm trying to get two Dixie Dregs pieces and a Jeff Beck song down before a rehearsal tomorrow, and it's all w/the pick...

Cheers,
-Jamie
www.JamieKrutz.com

Bill L wrote:
> Jamie, first you made me actually LOL, 'cause Neil deserved that for the

> EB-O thing, but then you made me mad, because I never learned any finger
> style except the full-fisted pluck (all fingers at once, you filthy
> bastard). I suppose I can see some value in the finger thing if I could
> also use it on guitar.
>
> Jamie K wrote:
>>
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>> play classical or flamenco guitar, or even finger-picked folk guitar
>> stuff, you can play bass with your fingers.
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>> If you can't play any of that stuff on guitar then you're not really a
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>> "They call 'em fingers but I've never sing 'em fing!...
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>> ...oh, there it goes." -Otto, on the Simpsons.
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>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> Bill L wrote:
>>> I'm a guitar player. I want to play more bass, but i really only play
>>> with a pick. Do you know of a bass, string and pick combination that
>>> sounds closest to playing with fingers?Goddamit, if anyone gets to use use my removed
fingertip in
this manner, it's gonna be the winning bidder in my next ebay
auction: "Prog Guitarist/Composer's Fingertip - Can be Mounted
on a Pick for Dramatic Effect - Bidding starts at \$100k"

lol

Neil

Bill L <bill@billlorentzen.com> wrote:

>Jamie, first you made me actually LOL, 'cause Neil deserved that for the

>EB-O thing, but then you made me mad, because I never learned any finger

>style except the full-fisted pluck (all fingers at once, you filthy
>bastard). I suppose I can see some value in the finger thing if I could

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>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> Bill L wrote:
>>> I'm a guitar player. I want to play more bass, but i really only play

>>> with a pick. Do you know of a bass, string and pick combination that

>>> sounds closest to playing with fingers?rOn Tue, 30 Oct 2007 02:22:03 -0700, "Sarah"
<sarahjane@sarahtonin.com> wrote:

>OK,
> So it's just a little iPod nano in turquoise blue. It's amazing how
>fast you can dump a load of songs into that little bugger. And I mean
>little . . . I didn't realize they were that tiny. Don't sound half bad
>neither, though I'm not fond of the hang-in-the-ear type phones. I was a
>little concerned about going with the 8gb Nano, but I just dumped most of my
>mp3 favorites in there, and I still have over 6gb left.
>

myPod is my bestest little buddy. He sits at my desk all day long and
just serenades me from a collection of 11,000 songs.

The factory Apple earbuds suck heavy -duty raw sewage. Can't get 'em
to fit my ears for anything.

First thing I did was to order up a nice pair of Sony in-ears with the silicone tips. Huge difference. You can also pony up the \$\$\$ for a pair of Etymotics or Shures if you're really serious.

I'm on my second pod now -- 60gb photoPod. First one was a 2nd-generation 5gb pod that just finally started to develop hiccups. Wife has a pink iPod Mini, I also have an original "pack of gum" Shuffle.

Love 'em.

pabl'll be right over...

Cheers,
-Jamie
www.JamieKrutz.com

Bill L wrote:

> Huh. I bought candy and not one kid came.

>

> Neil wrote:

>> I've had a few more kids show up & ring the doorbell here than

>> last year - I don't mind spending a few bucks on buying some

>> candy to pass out. The thing that annoys me, though, is when

>> you get a group of five kids & nine adults... I still hand the

>> adults something, but I give 'em a: "WTF is WRONG with you???"

>> kinda look lol.

>>

>> Then the last group that showed up before I posted this was

>> three teenagers - two girls & a guy... the guy was dressed as

>> Peter Pan, and one of the girls was Tinkerbell, so they had

>> a theme going - the other girl; I dunno... maybe I don't recall

>> her character from the movie whatsoever - I couldn't tell who

>> she was dressing as. Point is, they got a coupla pieces

>> of "bonus candy" for their effort. lol

>>

>> I think it's about tapered off as I type this... hasn't been a

>> doorbell ring in about 20-30 minutes. Halloween '07 could be

>> history in my neighborhood.

>> Neil

>>

>>

>>

>> "DC" <dc@spammersathalloween.com> wrote:

>>> Turn all your lights off and be vewwwy quiet...

>>>

>>>

>>On 31 Oct 2007 11:04:53 +1000, "Neil" <OIU@OIU.com> wrote:

>

>Saw an article today... J-Ho - I MEAN, J-Lo's new album has sold
>only about 53,000 copies so far. The label put \$300k into the
>video alone, plus \$120k into covering the expenses for a couple
>of her TV performaces (Today Show, Dancing with the Stars),
>never mind whatever it cost to record the thing.

>

>Don't think they'll be recouping on this one.

>

Does this mean there's hope for humanity after all?

pab"DC" <dc@spammersincans.com> wrote:

>

>Remember, you can now set iTunes to import at
>full-bandwidth 16/44.1 and no compression at all.

>

>Of course that only means you get 10-12 CD's or so on a Nano
>8gig,

Considering there's only one good song per CD, that's really
about 100 to 120 CD's of stuff you like... not bad LOL!!!

NeillIndeed. A big inspiration. One of my favorite albums.

GrahamMy favorites are the stoner teenagers who show up . . . minimal or no
costume, don't say a word, just hold out their candy bags. I just say,
"Yes? Can I help you?" It's apparently quite painful for them to say,
"Trick or treat." Fun to watch.

:)

S

"Neil" <OIU@OIU.com> wrote in message news:4729409f\$1@linux...

>

> I've had a few more kids show up & ring the doorbell here than
> last year - I don't mind spending a few bucks on buying some
> candy to pass out. The thing that annoys me, though, is when
> you get a group of five kids & nine adults... I still hand the
> adults something, but I give 'em a: "WTF is WRONG with you???"
> kinda look lol.

>

> Then the last group that showed up before I posted this was
> three teenagers - two girls & a guy... the guy was dressed as

> Peter Pan, and one of the girls was Tinkerbell, so they had
> a theme going - the other girl; I dunno... maybe I don't recall
> her character from the movie whatsoever - I couldn't tell who
> she was dressing as. Point is, they got a coupla pieces
> of "bonus candy" for their effort. lol

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> doorbell ring in about 20-30 minutes. Halloween '07 could be
> history in my neighborhood.

>

> Neil

>

>

>

> "DC" <dc@spammersathalloween.com> wrote:

>>

>>Turn all your lights off and be vewwwwy quiet...

>>

>>

>Amazon.com?

S

"Mike R." <emarenot@yahoo.com> wrote in message news:47290dbc\$1@linux...

> So Don, how can I listen to some samples of this? Is there some way to
> pre-listen?

> MR

> "DC" <dc@spammersinhell.com> wrote in message news:47290940\$1@linux...

>>

>>

>>

> [http://www.arkivmusic.com/classical/Drilldown?name_id1=9788&
amp;name_role1=1&bcorder=1&comp_id=30225](http://www.arkivmusic.com/classical/Drilldown?name_id1=9788&name_role1=1&bcorder=1&comp_id=30225)

>>

>> It appears to be the only release of this work...

>>

>> I loved the first one of his I bought, called Sanctuary, and this
>> one is terrific also.

>>

>> If you want to hear music in a new way. If you have heard
>> enough rock cliches to last you through the year 3000, then
>> this will clear out your head indeed. It's like a new vocabulary,
>> strange and beautiful yet compelling.

>>

>> Great stuff. Thanks Brian!

>>

>> DC

>>
>
> Hey, it's true! Even my favorite CDs have at the most 4 or 5 songs on them
that I really want circulating in my library.

S

"Neil" <OIU@OIU.com> wrote in message news:472951df\$1@linux...

>
> "DC" <dc@spammersincans.com> wrote:
>>
>> Remember, you can now set iTunes to import at
>> full-bandwidth 16/44.1 and no compression at all.
>>
>> Of course that only means you get 10-12 CD's or so on a Nano
>> 8gig,
>
> Considering there's only one good song per CD, that's really
> about 100 to 120 CD's of stuff you like... not bad LOL!!!
>
> Neill agreed to master one song that will be in an upcoming History channel
show. The guy that lined me up to do it said the client wanted a mastered
version for CD replication and a mastered version for the TV broadcast.
Does anybody know if there's a difference, and if so, what's different?
level, compression...?! Probably the same. But ask the director what he wants.

Cheers,
-Jamie
www.JamieKrutz.com

Chris Latham wrote:

> I agreed to master one song that will be in an upcoming History channel
> show. The guy that lined me up to do it said the client wanted a mastered
> version for CD replication and a mastered version for the TV broadcast.
> Does anybody know if there's a difference, and if so, what's different?
> level, compression...?!
>
> This is a multi-part message in MIME format.

-----=_NextPart_000_0065_01C81C36.BD3C3370

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

Content-Transfer-Encoding: quoted-printable

Did I mention I'm still using it?

Ha!

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:471e57a3@linux...

I had probs with another mobo and that senario.

Maybe this will be different? At this point I am looking
at rendering and kicking this pile of crap out of here.
442 and one card should do.

5 burnt mecs now. From four different power supplies and three
different comps/magma. 7 cables. Unreal.

I don't want to use paris on principle now.

"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
news:471e5400\$1@linux...

UAD-1's shared IRQ's just fine with my EDS cards.

"EK Sound" <ask_me@nospam.net> wrote in message =
news:471e3202\$1@linux...

> Use ACPI mode on your XP install (default). Or, if you are running =
ME, you=20

> can go into the device manager and change the PC properties to use =
ACPI.

>

> David.

>

> Tom Bruhl wrote:

>

>> I am in need of IRQs with this new Paris rig.

>> How can I break the 16 only IRQ barrier?

>> The Magma made this easier although it

>> may have been something to do with the windows

>> install. Can I change this now?

>> I have 5 slots that all need to be used.

>> 4 EDS (they can share) and 1 UAD-1.

>> Thanks

>> Tom

>>

>>

>> I choose Polesoft Lockspam to fight spam, and you?

>> <http://www.polesoft.com/refer.html>=20

-----=_NextPart_000_0065_01C81C36.BD3C3370

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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it?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Ha!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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in message=20
  <A href=3D"news:471e57a3@linux">news:471e57a3@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>I had probs with another mobo and =
that=20
  senario.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Maybe this will be different?&nbsp;< =
At this point=20
  I am looking</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>at rendering and kicking this pile of =
crap out of=20
  here.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>442 and one card should =
do.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>5 burnt mecs now. From&nbsp;<four =
different power=20
  supplies and three</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>different comps/magma.&nbsp;< 7 =
cables.&nbsp;<=20
  Unreal.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>I don't want to use paris on =
principle=20
  now.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
</BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

```

<DIV>"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
<A=20
=
href=3D"news:471e5400\$1@linux">news:471e5400\$1@linux...</DIV>UAD-1's =

shared IRQ's just fine with my EDS cards.

"EK Sound" =
<<A=20
href=3D"mailto:ask_me@nospam.net">ask_me@nospam.net> wrote in =
message=20
<A =
href=3D"news:471e3202\$1@linux">news:471e3202\$1@linux...
> Use=20
ACPI mode on your XP install (default). Or, if you are running ME, =
you=20

> can go into the device manager and change the PC properties =
to use=20
ACPI.
>
> David.
>
> Tom Bruhl=20
wrote:
>
>> I am in need of IRQs with this new Paris=20
rig.
>> How can I break the 16 only IRQ =
barrier?
>> The=20
Magma made this easier although it
>> may have been =
something to do=20
with the windows
>> install. Can I change this=20
now?
>> I have 5 slots that all need to be =
used.
>>=20
4 EDS (they can share) and 1 UAD-1.
>> Thanks
>>=20
Tom
>>
>>
>> I choose Polesoft Lockspam =
to fight=20
spam, and you?
>> <A=20
=
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html=20

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

-----=_NextPart_000_0065_01C81C36.BD3C3370--This is a multi-part message in MIME format.

-----=_NextPart_000_0098_01C81C37.D06D1D50
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I heard a tune from it on the radio and it sounded hot.
Well, like their older pop stuff. No stretch creatively
but very nice. Great vocals that cut through perfectly
on my car's radio.

Maybe they know something we don't?
T.

"John" <no@no.com> wrote in message news:4728f9cc\$1@linux...

I'm also suprised that a number of the songs have vocal levels too = low. I

can see Joe Walsh cuz his vocal is on the level of Keith Richards or = Ringo

but even some Glen Frey vocals are just too low. Crazy....

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0098_01C81C37.D06D1D50

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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<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>I heard a tune from it on the radio and = it sounded=20

hot.</DIV>

<DIV>Well, like their older pop stuff. = No stretch=20

creatively</DIV>

<DIV>but very nice. Great vocals that = cut through=20

perfectly</DIV>

<DIV>on my car's radio.</DIV>

<DIV> </DIV>

<DIV>Maybe they know something we = don't?</DIV>

<DIV>T.</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>"John" <no@no.com> wrote = in message=20

<A =

href=3D"news:4728f9cc\$1@linux">news:4728f9cc\$1@linux...</DIV>
I'm =

also=20

surprised that a number of the songs have vocal levels too low. =

I
can=20

see Joe Walsh cuz his vocal is on the level of Keith Richards or =

Ringo
but=20

even some Glen Frey vocals are just too low. =

Crazy....</BLOCKQUOTE>

<DIV>

I choose Polesoft Lockspam to fight spam, =

and=20

you?
<A=20

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

..html </DIV></BODY ></HTML>

-----=_NextPart_000_0098_01C81C37.D06D1D50--As you're saying, Carl and Adobe, that buied
CoolEditPro and gave it
the name Audition, can do the same thing with the paf filter.

Erling

On Wed, 31 Oct 2007 11:11:20 -0600, "Carl Amburn"

<carlamburn@hotmail.com> wrote:

>On Windows = Cool Edit Pro v2.0, with the paf filter (paf.flr - available on
>a few Paris sites).

>

>That, or just have the guy play the way he should. :)

>

>-Carl

>

>"Johnny Blaze" <johnny728@yahoo.com> wrote in message

>news:47287f87\$1@linux...

>>

>> Hi guys, I have brought this up before, but still trying to pick someones

>> brain here on this issue. I have a recorded kick drum track where the

>drummer

>> plays a single bass kick drum with a dual beater pedal. I used a D 112

>AKG

>> kick drum microphone and it definitely has a lower gain on every kick with

>> his left foot. I want to use a separate audio editor program where I can

>> load up the .paf file that represents the recording of just the kick drum

>> and then it can somehow go thru and magically correct all the 2nd left

>foot

>> pedal hits to match the exact gain as the first kick drum pedal hit. Any

>> suggestions of a software audio file editor program that can do this with

>> one magic button or should I just painstakingly go kick by kick and edit

>> the kick to match exact gains? The compression tool that comes with paris

>> is just not doing the trick.

>>

>> Johnny

>>

>The Audio for television I've done couldn't peak above -10dB, and had to be 48k. But, I think you should ask the director, too.

All the best,

Mike

"Chris Latham" <latham_c@bellsouth.net> wrote:

>I agreed to master one song that will be in an upcoming History channel

>show. The guy that lined me up to do it said the client wanted a mastered

>version for CD replication and a mastered version for the TV broadcast.

>Does anybody know if there's a difference, and if so, what's different?

>level, compression...?!

>

>P.O.B 133

Willaimston MI

48895

On Wed, 31 Oct 2007 23:08:42 -0400, Bill L <bill@billlorentzen.com> wrote:

>Huh. I bought candy and not one kid came.

>

>Neil wrote:

>> I've had a few more kids show up & ring the doorbell here than

>> last year - I don't mind spending a few bucks on buying some

>> candy to pass out. The thing that annoys me, though, is when

>> you get a group of five kids & nine adults... I still hand the

>> adults something, but I give 'em a: "WTF is WRONG with you???"

>> kinda look lol.

>>

>> Then the last group that showed up before I posted this was

>> three teenagers - two girls & a guy... the guy was dressed as

>> Peter Pan, and one of the girls was Tinkerbell, so they had

>> a theme going - the other girl; I dunno... maybe I don't recall

>> her character from the movie whatsoever - I couldn't tell who

>> she was dressing as. Point is, they got a coupla pieces

>> of "bonus candy" for their effort. lol

>>

>> I think it's about tapered off as I type this... hasn't been a

>> doorbell ring in about 20-30 minutes. Halloween '07 could be

>> history in my neighborhood.
>>
>> Neil
>>
>>
>>
>> "DC" <dc@spammersathalloween.com> wrote:
>>> Turn all your lights off and be vewwwy quiet...
>>>
>>>
>>wow...a nurse with a cruel streak...kewl...

On Wed, 31 Oct 2007 21:43:02 -0700, &quo

Subject: Re: New problems
Posted by [Tom Bruhl](#) on Sat, 13 Oct 2007 13:09:56 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

>My favorites are the stoner teenagers who show up . . . minimal or no
>costume, don't say a word, just hold out their candy bags. I just say,
>"Yes? Can I help you?" It's apparently quite painful for them to say,
>"Trick or treat." Fun to watch.
>
>:)
>
>S
>
>"Neil" <OIU@OIU.com> wrote in message news:4729409f\$1@linux...
>>
>> I've had a few more kids show up & ring the doorbell here than
>> last year - I don't mind spending a few bucks on buying some
>> candy to pass out. The thing that annoys me, though, is when
>> you get a group of five kids & nine adults... I still hand the
>> adults something, but I give 'em a: "WTF is WRONG with you???"
>> kinda look lol.
>>
>> Then the last group that showed up before I posted this was
>> three teenagers - two girls & a guy... the guy was dressed as
>> Peter Pan, and one of the girls was Tinkerbell, so they had
>> a theme going - the other girl; I dunno... maybe I don't recall
>> her character from the movie whatsoever - I couldn't tell who
>> she was dressing as. Point is, they got a coupla pieces
>> of "bonus candy" for their effort. lol
>>

>> I think it's about tapered off as I type this... hasn't been a
>> doorbell ring in about 20-30 minutes. Halloween '07 could be
>> history in my neighborhood.

>>

>> Neil

>>

>>

>>

>> "DC" <dc@spammersathalloween.com> wrote:

>>>

>>> Turn all your lights off and be vewwwwy quiet...

>>>

>>>

>>

> i taught myself this year and fingers are the best.

On Wed, 31 Oct 2007 15:55:42 -0400, Bill L <bill@billlorentzen.com>
wrote:

> I'm a guitar player. I want to play more bass, but i really only play
> with a pick. Do you know of a bass, string and pick combination that
> sounds closest to playing with fingers? Do you know which tune it was? Some vocals are fine in
level. The problem
is that the songs are POP. All the buzz I heard said they were going back
to their country roots so I was ready for this Eagles Greatest Hits 2 and
got radio cheese. Look out or you'll get a box of bugs. Mike's right, do what he said.
Rod

"Mike Audet" <mike@....> wrote:

>

> The Audio for television I've done couldn't peak above -10dB, and had to
be

> 48k. But, I think you should ask the director, too.

>

> All the best,

>

> Mike

>

>

> "Chris Latham" <latham_c@bellsouth.net> wrote:

>> I agreed to master one song that will be in an upcoming History channel

>

>> show. The guy that lined me up to do it said the client wanted a mastered

>

>> version for CD replication and a mastered version for the TV broadcast.

>

>> Does anybody know if there's a difference, and if so, what's different?

>
>>level, compression...?!
>>
>>
>who dat?

DC wrote:

> Do yourself a favor and buy "Living With the Law" if you
> don't have it. If you have it, pull it out once a year or more often
> and play it. Be amazed. What a loss.
>
> He wrote music right out of the space we all try to get to so hard.
>
> He lived there. Maybe that is why he died so young.
>
> DC
>Great, you got the bass. And, Neil, we only need the cash to feed the
Eternal Flame that burns hundred dollar bills on Hubbard's tomb.

Neil wrote:

> Fuck... another Scientology scam to get more money out of me...
> OK, fine... if you win it, I'll pay - BUT I GOTTA GET THE
> BASS, IF THAT'S THE CASE! LOL!
>
> Neil :)
>
>
> Bill L <bill@billlorentzen.com> wrote:
>> Damn, Neil, I thought you were serious. I just bid \$950 for an EB-O on
>> ebay. If I win this thing, you're buying it!
>>
>> Neil wrote:
>>> Cuj, that was a joke... the combination of an EB-0 bass &
>>> tapewounds produces a sound equivalent to: "woom-woom-woom",
>>> no matter how you play, what style you play, or what position
>>> on the neck you play it in...
>>>
>>> ...which is why it wouldn't matter if you played it with a pick
>>> or with your fingers - it would all sound the same.
>>>
>>> Neil
>>>
>>>
>>>
>>>
>>> "Cujo" <chris@applemanstudio.com> wrote:
>>>> I second the tape wounds...I play 80% with a pick...not that I am a killer
>>>> pr anything..

>>>> Rotos are my fave flats and rounds...I like thier tapes too!
>>>> Try muting the strings while picking
>>>>
>>>>
>>>> "Neil" <OIU@OIU.com> wrote:
>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>> I'm a guitar player. I want to play more bass, but i really only play
>>>>>> with a pick. Do you know of a bass, string and pick combination that
>
>>>>>> sounds closest to playing with fingers?
>>>>> Gibson EB-0 short-scale bass, Tapewound strings, felt pick...
>>>>> using that combination, there's no distiction between a picked
>>>>> & fingered bass lol!
>>>>>
>>>>> :D
>>>>>
>probably due to multi stage compression that radio does.

On Thu, 1 Nov 2007 03:32:22 -0500, "Tom Bruhl" <arpeggio@comcast.net>
wrote:

>I heard a tune from it on the radio and it sounded hot.
>Well, like their older pop stuff. No stretch creatively
>but very nice. Great vocals that cut through perfectly
>on my car's radio.
>
>Maybe they know something we don't?
>T.
>
>
> "John" <no@no.com> wrote in message news:4728f9cc\$1@linux...
>
> I'm also suprired that a number of the songs have vocal levels too low. I
> can see Joe Walsh cuz his vocal is on the level of Keith Richards or Ringo
> but even some Glen Frey vocals are just too low. Crazy....
>
>
>I choose Polesoft Lockspam to fight spam, and you?
><http://www.polesoft.com/refer.html>"Neil" <OIU@OIU.com> w

> the guy was dressed as
> Peter Pan, and one of the girls was Tinkerbell, so they had
> a theme going - the other girl; I dunno... maybe I don't recall
> her character from the movie whatsoever

That would be Wendy. My daughter was "Wendy" for halloween last year and NO ONE knew who she was...

I bought candy and no one came.

db"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47295aac@linux...

> My favorites are the stoner teenagers who show up . . . minimal or no
> costume, don't say a word, just hold out their candy bags. I just say,
> "Yes? Can I help you?" It's apparently quite painful for them to say,
> "Trick or treat." Fun to watch.
>
> :)
>
> S

Thats one of my gripes as well... I do the same thing.
At least know the protocol and say "trick or treat".
How hard is it?
Then a "Thank you" is always appreciated.

dbBill L <bill@billlorentzen.com> wrote:
>who dat?

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

Start with "Living With the Law". It's his most accessible work.

<http://www.youtube.com/watch?v=O-SDmIAJVYo>

<http://www.youtube.com/watch?v=RRSJgx9cfU4>

DC

>
>DC wrote:
>> Do yourself a favor and buy "Living With the Law" if you
>> don't have it. If you have it, pull it out once a year or more often

>> and play it. Be amazed. What a loss.
>>
>> He wrote music right out of the space we all try to get to so hard.
>>
>> He lived there. Maybe that is why he died so young.
>>
>> DC
>>I haven't heard any of the songs but without Don Felder, I'm highly

skeptical. Felder, though not an original member, was a huge part of the sound of the Eagles songs that are favorites of mine. He's probably one of the tastiest/most creative guitarists (and most underrated) out there.

My \$0.02

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:k0mji3lu5tev1up1rbgg5f20o7d35gehaa@4ax.com...

> probably due to multi stage compression that radio does.

>

> On Thu, 1 Nov 2007 03:32:22 -0500, "Tom Bruhl" <arpeggio@comcast.net>

> wrote:

>

>>I heard a tune from it on the radio and it sounded hot.

>>Well, like their older pop stuff. No stretch creatively

>>but very nice. Great vocals that cut through perfectly

>>on my car's radio.

>>

>>Maybe they know something we don't?

>>T.

>>

>>

>> "John" <no@no.com> wrote in message news:4728f9cc\$1@linux...

>>

>> I'm also suprised that a number of the songs have vocal levels too low.

>> I

>> can see Joe Walsh cuz his vocal is on the level of Keith Richards or

>> Ringo

>> but even some Glen Frey vocals are just too low. Crazy....

>>

>>

>>I choose Polesoft Lockspam to fight spam, and you?

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

>Where I live you don't answer your door unless you know someone is coming in advance, or of the person knocking has a warrant. Different part of the world I guess.

TCB

"Mike R." <emarenot@yahoo.com> wrote:

>

>

>We're.....

>running out of candy.....

>Soon, there..... will be none

>left.....

```

>We're DOOMED!!
>
>
>
>
>
>Happy HW all!
>MR
>
><!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 6.00.2800.1555" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial size=3D2>We're.....</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>running .... out of=20
>.....      =20
>candy.....</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Soon, there..... will be =
>none</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>left.....</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>We're DOOMED!!</FONT></DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
><DIV><FONT face=3DArial size=3D2>Happy HW all!</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>MR</FONT></DIV></BODY></HTML>
>
>are they edible??? i'm pretty good in the kitchen.

```

On 1 Nov 2007 22:40:04 +1000, "John" <no@no.com> wrote:

```

>
>Look out or you'll get a box of bugs.yeah, well i blew the pippy longstockings thing and thought
she was
the "wendy" hamburger girl...if looks could kill...

```

On Thu, 1 Nov 2007 10:02:05 -0500, "D-unit" <cof42_AT_embarqmail.com> wrote:

```

>
>"Neil" <OIU@OIU.com> w
>

```

>
>> the guy was dressed as
>> Peter Pan, and one of the girls was Tinkerbelle, so they had
>> a theme going - the other girl; I dunno... maybe I don't recall
>> her character from the movie whatsoever
>
>
>
>That would be Wendy. My daughter was "Wendy" for halloween
>last year and NO ONE knew who she was...
>
>I bought candy and no one came.
>
>db
>48k, forgot to mention.

Cheers,
-Jamie
www.JamieKrutz.com

Jamie K wrote:

>
> Probably the same. But ask the director what he wants.
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> Chris Latham wrote:
>> I agreed to master one song that will be in an upcoming History
>> channel show. The guy that lined me up to do it said the client
>> wanted a mastered version for CD replication and a mastered version
>> for the TV broadcast. Does anybody know if there's a difference, and
>> if so, what's different? level, compression...?!
>>lol.

:D

Bill L <bill@billlorentzen.com> wrote:

>Great, you got the bass. And, Neil, we only need the cash to feed the
>Eternal Flame that burns hundred dollar bills on Hubbard's tomb.
>
>Neil wrote:
>> Fuck... another Scientology scam to get more money out of me...
>> OK, fine... if you win it, I'll pay - BUT I GOTTA GET THE

>> BASS, IF THAT'S THE CASE! LOL!

>>

>> Neil :)

>>

>>

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

>>> Damn, Neil, I thought you were serious. I just bid \$950 for an EB-O on

>>> ebay. If I win this thing, you're buying it!

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>>> Neil wrote:

>>>> Cuj, that was a joke... the combination of an EB-0 bass &

>>>> tapewounds produces a sound equivalent to: "woom-woom-woom",

>>>> no matter how you play, what style you play, or what position

>>>> on the neck you play it in...

>>>>

>>>> ...which is why it wouldn't matter if you played it with a pick

>>>> or with your fingers - it would all sound the same.

>>>>

>>>> Neil

>>>>

>>>>

>>>>

>>>>

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

>>>>> I second the tape wounds...I pley 80% with a pick...not that I am a

killer

>>>>> pr anything..

>>>>> Rotos are my fave flats and rounds...I like thier tapes too!

>>>>> Try muting the strings while picking

>>>>>

>>>>>

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

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

>>>>>>> I'm a guitar player. I want to play more bass, but i really only

play

>>>>>>> with a pick. Do you know of a bass, string and pick combination that

>>

>>>>>>> sounds closest to playing with fingers?

>>>>>>> Gibson EB-0 short-scale bass, Tapewound strings, felt pick...

>>>>>>> using that combination, there's no disticntion between a picked

>>>>>>> & fingered bass lol!

>>>>>>>

>>>>>>> :D

>>>>>>>

>>Way to go Mike, great stuff, thanks.

"Mike Audet" <mike@....> wrote in message news:472923eb\$1@linux...

>

> Yo, Yo!

>

> The EQ4+ has been released into the wild!

>

> It's a stereo, 4 band eq that can be set to high pass, low pass, high

> shelf,

> low shelf, band pass, or parametric filters, with metering at every stage.

>

> How cool is that?

>

> A special thanks goes out to Chuck for his BarbQ. This is basically a 4

> band stereo version of his plugin on steroids.

>

> Enjoy!

> Download at: www.ensoniq.ca

>

> Mike

>

>

>"rick" <parnell68@hotmail.com> wrote in message
news:opuji3lr602li2h840vuruos8bn25pt2aj@4ax.com...

> yeah, well i blew the pippy longstockings thing and thought she was

> the "wendy" hamburger girl...if looks could kill...

<chuckle>

dbWas he not invited?

db

"DJ" <animix _ at _ animas _ dot _ net> wrote in message news:4729e104@linux...

> I haven't heard any of the songs but without Don Felder, I'm highly

> skeptical. Felder, though not an original member, was a huge part of the

> sound of the Eagles songs that are favorites of mine. He's probably one of

> the tastiest/most creative guitarists (and most underrated) out there.

>

> My \$0.02

>

> ;o)

>Fired in 2001..

"D-unit" <cof42_AT_embarqmail.com> wrote in message news:472a11ec@linux...

> Was he not invited?

>
> db
>
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote in message
> news:4729e104@linux...
>> I haven't heard any of the songs but without Don Felder, I'm highly
>> skeptical. Felder, though not an original member, was a huge part of the
>> sound of the Eagles songs that are favorites of mine. He's probably one
>> of
>> the tastiest/most creative guitarists (and most underrated) out there.
>>
>> My \$0.02
>>
>> ;o)
>>
>
>http://www.archive.org/details/Whats_Opera_DocHe was one of the interview-ee's on a recent
show I caught
on the documentary channel "The history of the Gibson guitar"
Interesting to hear him talk.

I would still have it but my DVR crashed. Dishnetwork sent us
another one at no charge but I lost allot of good stuff.

Maybe they will run it again. That reminds me, I need to inform
my new DVR to watch for it.

Watching Les Paul play left my jaw on the floor.

db

"DJ" <animix _ at _ animas _ dot _ net> wrote in message news:472a1b67\$1@linux...
> Fired in 2001..
>
> "D-unit" <cof42_AT_embarqmail.com> wrote in message news:472a11ec@linux...
> > Was he not invited?
> >
> > db
> >
> >
> > "DJ" <animix _ at _ animas _ dot _ net> wrote in message
> > news:4729e104@linux...
> >> I haven't heard any of the songs but without Don Felder, I'm highly
> >> skeptical. Felder, though not an original member, was a huge part of the
> >> sound of the Eagles songs that are favorites of mine. He's probably one
> >> of
> >> the tastiest/most creative guitarists (and most underrated) out there.

> >>

> >> My \$0.02

> >>

> >> ;o)

> >>

> >

> >

>

>This is the first time I've been at home for Halloween in years, so I figured I'd do the candy thins.

I got two bags of candy, and when the kids slowed to a trickle it looked like I was going to have a lot left over, so I started giving what looked like the last few stragglers multiple pieces. (I also managed to eat devour the contents of all these little 3-packs of Sweetarts myself...) Imagine my surprise when about an hour later it started picking up again -- bigger kids. I soon ran out of candy.

I did manage to take pictures of nearly every kid who came to the door. Some of them are pretty nice.

I also discovered that tracking vocals and giving out candy are not things that can be easily done simultaneously.

-steve

"D-unit" <cof42_AT_embarqmail.com> wrote:

>

>"rick" <parnell68@hotmail.com> wrote in message
news:opuji3lr602li2h840vuruos8bn25pt2aj@4ax.com...

>> yeah, well i blew the pippy longstockings thing and thought she was

>> the "wendy" hamburger girl...if looks could kill...

>

>

><chuckle>

>

>

>db

>

>Thanks, Rob! Let me know if/when it's useful. I'm dying to hear how these things are being used.

All the best,

Mike

"Rob Arsenault" <mani1147athotmaildotcom> wrote:

>Way to go Mike, great stuff, thanks.

>

>

>"Mike Audet" <mike@....> wrote in message news:472923eb\$1@linux...

>>

>> Yo, Yo!

>>

>> The EQ4+ has been released into the wild!

>>

>> It's a stereo, 4 band eq that can be set to high pass, low pass, high

>> shelf,

>> low shelf, band pass, or parametric filters, with metering at every stage.

>>

>> How cool is that?

>>

>> A special thanks goes out to Chuck for his BarbQ. This is basically a

4

>> band stereo version of his plugin on steroids.

>>

>> Enjoy!

>> Download at: www.ensoniq.ca

>>

>> Mike

>>

>>

>>

>

>Discuss.

TCBGGate kills em all. Love it

<http://www.gvst.co.uk/downloads.htm>This is a multi-part message in MIME format.

-----=_NextPart_000_0044_01C81CA8.E2AD70C0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Ya, I saw Les Paul Monday night and he kicked booty.

Great band and a funny show. He's sporting the
dirty old man routine that works pretty well for him on stage.

Sounds like he's probably been that way since long before

he was old. Funny, witty and a great tasteful player still.

Well worth the \$50 for a little more than an hour of music.

Icon City

Tom

"D-unit" <cof42_AT_embarqmail.com> wrote in message =
news:472a27f6@linux...

He was one of the interview-ee's on a recent show I caught
on the documentary channel "The history of the Gibson guitar"
Interesting to hear him talk.

I would still have it but my DVR crashed. Dishnetwork sent us
another one at no charge but I lost allot of good stuff.

Maybe they will run it again. That reminds me, I need to inform
my new DVR to watch for it.

Watching Les Paul play left my jaw on the floor.

db

"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
news:472a1b67\$1@linux...

> Fired in 2001..

>

> "D-unit" <cof42_AT_embarqmail.com> wrote in message =
news:472a11ec@linux...

> > Was he not invited?

> >

> > db

> >

> >

> > "DJ" <animix _ at _ animas _ dot _ net> wrote in message

> > news:4729e104@linux...

> >> I haven't heard any of the songs but without Don Felder, I'm =
highly

> >> skeptical. Felder, though not an original member, was a huge part =
of the

> >> sound of the Eagles songs that are favorites of mine. He's =
probably one

> >> of

> >> the tastiest/most creative guitarists (and most underrated) out =
there.

> >>

> >> My \$0.02

> >>

> >> ;o)

> >>
> >
> >
>
>

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0044_01C81CA8.E2AD70C0

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>Ya, I saw Les Paul Monday =
night and he=20

kicked booty.</DIV>

<DIV>Great band and a funny show. He's =
sporting=20

the</DIV>

<DIV>dirty old man routine that works pretty =
well for=20

him on stage.</DIV>

<DIV>Sounds like he's probably been that way =
since long=20

before</DIV>

<DIV>he was old. <FONT =
face=3DArial=20

size=3D2>Funny, witty and a great tasteful player still.</DIV>

<DIV> </DIV>

<DIV>Well worth the \$50 for a little more =
than an hour=20

of music.</DIV>

<DIV>Icon City</DIV>

<DIV>Tom</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>"D-unit" <cof42_AT_embarqmail.com> wrote in message <A=20
href=3D"news:472a27f6@linux">news:472a27f6@linux...</DIV>He was =
one of the=20
interview-ee's on a recent show I caught
on the documentary channel =
"The=20
history of the Gibson guitar"
Interesting to hear him =
talk.

I would=20
still have it but my DVR crashed. Dishnetwork sent us
another =
one at=20
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Maybe they will run =
it=20
again. That reminds me, I need to inform
my new DVR to watch =
for=20
it.

Watching Les Paul play left my jaw on the=20
floor.

db

"DJ" <animix _ at _ animas _ dot _ net> =
wrote in=20
message <A =
href=3D"news:472a1b67\$1@linux">news:472a1b67\$1@linux...
>=20
Fired in 2001..
>
> "D-unit" =
<cof42_AT_embarqmail.com> wrote=20
in message <A =
href=3D"news:472a11ec@linux">news:472a11ec@linux...
>=20
> Was he not invited?
> >
> > db
> =
>
>=20
>
> > "DJ" <animix _ at _ animas _ dot _ net> wrote =
in=20
message
> > <A=20
href=3D"news:4729e104@linux">news:4729e104@linux...
> =
>> I=20
haven't heard any of the songs but without Don Felder, I'm =
highly
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>> skeptical. Felder, though not an original member, was a huge =
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the
> >> sound of the Eagles songs that are favorites of =
mine.=20
He's probably one
> >> of
> >> the =
tastiest/most=20
creative guitarists (and most underrated) out there.
> =
>>
>=20
>> My \$0.02
> >>
> >> ;o)
>=20
>>
> >
> =
>
>
>

</BLOCKQUOTE>
<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_0044_01C81CA8.E2AD70C0--so, can someone confirm my thoughts on Paris not seeing plugins when they're arranged into sub folders?

thanks

"Kerr Mathieson" <oneninehundred@virgin.net> wrote in message news:4725bdea@linux...

> Hi guys,

>

> am I right in thinking that your vst effects can't be organised in sub folders or paris won't see them?

>

> I'm also getting an error on booting paris telling me it DirectX Wrapper - can't find the requested filter, Did you move the plug-in file?

>

> This error has been coming up since I did this fresh install (V3) onto a fresh XP. Do I need a different DirectX version or something?

>

> thanks

>

> KerrThis is the built-in SI raid on the Tyan S2885 m/b. Am using built-in Promise on another couple of machines - all have same freakin' problem ... Raid 0 gets 3/4/ full = "write delayed error" messages out of Wincrap ... googled it and MS have all kind of suggestions of how to patch this problem .. happens on large drives - Raid is prone - so am in process of unraiding everything. Taa for the info,

Mic.

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

>

>I think striped RAID is overkill in these situations, almost universally.

>Also, if you're using a hardware RAID card (a real one, like a 3Ware) that's one thing, but if you're having windows us the LVM to set up the RAID I think

>your software overhead will far outweigh any performance benefit.

>

>In my experience the only RAID cards worth running are the really expensive ones with real hardware on the board to do the read/write/parity work. Unless you're dealing with a low performance situation like a RAID 5 file server, in which case software RAID can work fine. But if you really want top end disk performance you have to pony up for the good stuff.

>

>TCB

>

>"Mic Cross" <crzymnmchl@comcast.net> wrote:

>>

>>Getting delayed write to disk errors again on my Tyan S2885 Raid 0 drives,
>>which after googling seems to be a large drive/Raid/Win problem when drives
>>get over 3/4 full. Still trying to resolve after 3 days and nights :-(

>> The question: does Raid 0 give that much benefit when streaming audio
>>tracks from disk and DFD VSTIs like Ivory? TIA,

>>

>>Mic.

>>

>I guarantee that the director would not have a clue.

Best to check with the tech guys at the network.

--

Martin Harrington

Lend An Ear Sound

Sydney Australia

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:4729cc0d\$1@linux...

>

> Mike's right, do what he said.

> Rod

> "Mike Audet" <mike@....> wrote:

>>

>>The Audio for television I've done couldn't peak above -10dB, and had to
> be

>>48k. But, I think you should ask the director, too.

>>

>>All the best,

>>

>>Mike

>>

>>

>>"Chris Latham" <latham_c@bellsouth.net> wrote:

>>>I agreed to master one song that will be in an upcoming History channel

>>

>>>show. The guy that lined me up to do it said the client wanted a

>>>mastered

>>

>>>version for CD replication and a mastered version for the TV broadcast.

>>

>>>Does anybody know if there's a difference, and if so, what's different?

>>

>>>level, compression...?!

>>>

>>>

>>

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

>
>Discuss.
I use either the analog x gate (which is DX) or the Sinus Golden Gate. They seem to work fine. I will try the GGate that John mentioned though.
RodFYI, all that "G" stuff is/are pretty handy basic plugins,
VERY low CPU-usage, I've noted too, with their stuff.

I have a few of them.

Neil

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

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

>>
>>Discuss.
>I use either the analog x gate (which is DX) or the Sinus Golden Gate. They
>seem to work fine. I will try the GGate that John mentioned though.
>RodThat's really cool. Kinda puts kids today's stuff to shame
rod

"DJ" <animix _ at _ animas _ dot _ net> wrote:
>http://www.archive.org/details/Whats_Opera_Doc

>
>Ha, that's true enough
rod

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

>I guarantee that the director would not have a clue.
>Best to check with the tech guys at the network.

>--
>Martin Harrington
>Lend An Ear Sound
>Sydney Australia
>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>[news:4729cc0d\\$1@linux...](mailto:news:4729cc0d$1@linux...)

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>>
>>
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Didn't we get a lot of exposure to classical/orchestral music by the
soundtracks of cartoons and sitcoms like Leave it to Beaver.? We just didn't
know it?

[http://classicanimation.blogspot.com/2007/08/marty-taras-poo p-goes-weasel.html](http://classicanimation.blogspot.com/2007/08/marty-taras-poo-p-goes-weasel.html)"DJ" <animix _
at _ animas _ dot _ net> wrote:
>Didn't we get a lot of exposure to classical/orchestral music by the
>soundtracks of cartoons and sitcoms like Leave it to Beaver.? We just didn't

>know it?

I got a lot of exposure to classical music through "Peanuts"...
Schroeder was the reason I first wanted to listen to Beethoven -
no joke! :)

NeilAbout 5 months ago...

<http://www.maniacworld.com/Phone-Salesman-Amazes-Crowd.html>

Then check out the followup:

http://www.paulpottsuk.com/stuff/video/2007/09/12/nessun_dor_ma_2
(click the video player on the right).

Dedric and the difference between a vocalist and a screaming trick or treater nowadays is???

On 2 Nov 2007 07:13:16 +1000, "steve the artguy"
<artguy@somethingorother.net> wrote:

>
>This is the first time I've been at home for Halloween in years, so I figured
>I'd do the candy thins.
>
>I got two bags of candy, and when the kids slowed to a trickle it looked
>like I was going to have a lot left over, so I started giving what looked
>like the last few stragglers multiple pieces. (I also managed to eat devour
>the contents of all these little 3-packs of Sweetarts myself...) Imagine
>my surprise when about an hour later it started picking up again -- bigger
>kids. I soon ran out of candy.
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>I did manage to take pictures of nearly every kid who came to the door. Some
>of them are pretty nice.
>
>I also discovered that tracking vocals and giving out candy are not things
>that can be easily done simultaneously.
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>>
>>
>><chuckle>
>>

>>
>>db
>>

>>A friend of mine (owner of the PARIS studio where we did Wayward, actually), is trying to set up a little music "pre-production" station on his personal computer upstairs. He's got a Focusrite "Saffire" audio/midi interface and is using the Cubase LE that came with it. He's using a Roland JV1080 as his multi-timbral sound source, and has a little midi controller (one or two octave thing) and an older weighted key digital piano as controllers.

I was trying to help him get it all set up so he can start cranking out the tunes, but kept bumping into technical difficulties. We solved some of them by browsing the internet to get the incredibly cryptic and user-hateful Cubase LE set up better, but it still likes to just die in the middle of laying a part down has to be ended with the task manager.

Any advice on this setup that might help him out? Is Cubase LE just a POFS, or can it actually be made to work without getting a degree in software engineering? And what does the "LE" stand for? Low End? Lacking Efficiency? Likely Enragement?

I've been using Cubase 5.0 for years now, but my limited expertise with that didn't help me much today with his LE.

Is there a better setup anyone would recommend to someone who just wants to prototype his songs in the comfort of his living room?

I'm really out of touch with the world of music gear and software these days, so I wasn't much help.

Thanks in advance from me and one of my "executive producers." :)

SarahOh, I haven't forgotten . . . don't get me started on the lost art of animation. Yes, I said lost art. And I said don't get me started. :)

S

PS: That Miyazaki guy is pretty good, at least it looks like real animation, but I friggin' hate that shiny, "3D" computer crap. It's just creepy and disgustingly pervasive. Ick.

"DJ" <animix _ at _ animas _ dot _ net> wrote in message news:472a1ba0@linux...

> http://www.archive.org/details/Whats_Opera_Doc

>Their site says "Cubase LE is an OEM product only and can not be purchased separately. For support requests please contact the respective OEM partner who has bundled Cubase LE with your audio hardware."

If you're on XP or Vista make sure you have background services set to priority.
See my site for more info under xp setup (www.kfocus.com/cubase)

#Background Services

Processor scheduling should be set to background services and not Programs.
Start > Settings > Control Panel > System > Advanced > Performance Settings
> Advanced Tab > Background Services

Also, there is a support forum here for LE.

<http://www.cubase.net/phpbb2/viewforum.php?f=24>

Cubase is not a flower to be picked but a mountain to be climbed. It's not easy to get going for me at least. I was totally thrown by the first chapter that was all about setting up the I/O. I was ready to make music and had sit and read for a hours. Now I totally love it and am a huge cubase fan. I rarely deal with workarounds and instead just make music. I had a reggae band in Saturday for hours and not a glitch. To be fair my box has high end hardware and a motherboard that is known to work but I didn't want to have any pc issues so I bit the bullet.

I hope it helps.

John

Cubase 4.1, 2.6 e6700 core2 duo, intel D975xbx2kr MB, 4gb mushkin ram, XP Pro, 24" westinghouse LCD
RME 9652, 3 Presonus Digimax FS, Rane HC6 headphone amp, 3ms latency
With the G gate get the one with then colored led skin because it's much easier to look at and get a feel for. The thing that nails me with this gate is I can set a threshold and fade time and totally get a smooth gate effect. I had double kick drums that should have been single kicks and was even able to gate out the second kick with a lower threshold and fast fade.

But for typical channels like vocals and guitars you can throw it on every one as the last effect and have a totally silent buss with no loss of dynamics when instruments come in. I spend a lot of time using the supplied cubase gate and it never came anywhere close to this ease of use.

I put it in my template so it's always there. Let me know what you guys think too. Between that and the Buzzimax3 limiter (thanks Neil !) those are some amazing plugs.

John http://andrewsullivan.theatlantic.com/the_daily_dish/2007/11/cheeky-cheeky.htmlHi all

I need to change the time signature from 4/4 to 3/4 for one bar...where do

you do this in Cubase

Thanks

DonTempo track editor - ctrl-t on my system, but that may be my key command.

The top bar above the tempo arena allows you to insert time signatures with the pencil tool.

The other place is in the transport - just click on the time signature and type in the new one. It will take affect wherever you are on the timeline at the time (i.e. go to bar 1 if you want to change it there).

On 11/2/07 7:37 AM, in article 472b293a@linux, "Don Nafe" <dnafe@magma.ca> wrote:

> Hi all

>

> I need to change the time signature from 4/4 to 3/4 for one bar...where do

> you do this in Cubase

>

> Thanks

>

> Don

>

>

>I've also been helping a friend get going on Cubase LE. She's on a mac running osx with one of those M audio fast track interfaces (2x2 usb). Typically, when she encounters problems they can be fixed by checking her settings in the device manager. I don't have the program on this computer so I can't check my nomenclature, but I think you want "vst instruments." Make sure the proper driver is selected. Her's offers two options (don't know why): fastrack 1 and fastrack 2. She has to be sure "2" is selected. Another common problem area is assigning inputs and outputs in the "inspector." She'll often select the wrong input source. And... after changing settings, she usually has to restart Cubase, and sometimes the computer, to get it all to work again. Her setup is "kind of" stable, ok, but not what you'd hope for. Another buddy of mine has been running Live on osx. The "session" view -which is kind of Live's "signature" section, is perhaps more oriented to dance type stuff, but the "arrange" view is pretty much a multi-tracker with the ability to preview and easily import and use loops. Its much more stable and easy to work with than LE -but its several hundred. Another buddy is using Reaper. Saw it the other day. Its shareware, with relatively low lic. fees if you buy in. He was getting very reasonable track counts (8-10) with vsti's and fx on a P4 with no real stability problems running win2000. He was very green on digital audio and after working through the Reaper tutorials, he's really got a good grasp on things. Audio is routed through his sound card using ASIO4all as the

driver. He's pretty happy with this setup. Nice sketch pad. He's upgrading to the maudio 1010lt, which I own and have been very happy with. I'm probably going to go for one of maudio's audiofile24/96. Four in, four out, with midi and spdif. 99.00.
Bit of a ramble, hope it helps.
MR

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:472b04ad\$1@linux...

> A friend of mine (owner of the PARIS studio where we did Wayward, actually),
> is trying to set up a little music "pre-production" station on his personal
> computer upstairs. He's got a Focusrite "Saffire" audio/midi interface and
> is using the Cubase LE that came with it. He's using a Roland JV1080 as his
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> octave thing) and an older weighted key digital piano as controllers.
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> prototype his songs in the comfort of his living room?
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> I'm really out of touch with the world of music gear and software these
> days, so I wasn't much help.
>
> Thanks in advance from me and one of my "executive producers." :)
>
> Sarah

>
>
>Thanks Dedric

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C350854B.E219%dterry@keyofd.net...

> Tempo track editor - ctrl-t on my system, but that may be my key command.

>

> The top bar above the tempo arena allows you to insert time signatures
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> at the time (i.e. go to bar 1 if you want to change it there).

>

> On 11/2/07 7:37 AM, in article 472b293a@linux, "Don Nafe" <dnafe@magma.ca>
> wrote:

>

>> Hi all

>>

>> I need to change the time signature from 4/4 to 3/4 for one bar...where

>> do

>> you do this in Cubase

>>

>> Thanks

>>

>> Don

>>

>>

>>

>Bill-

thanks to YouTube, there now is video evidence that I do indeed make semi-bass-like
sounds with my old bass. There was also some sort of high shrieking audio
coming from my mic, but a combination of modesty and/or embarrassment prevents
me from revealing any details as to their origin or nature.

"The Speed of the Sound of Loneliness":
<http://www.youtube.com/v/yLhfiF4TXho>

"Enjoy Yourself"
<http://www.youtube.com/v/yfCQfT6v7qo>

recorded in amazing lo-fi (both video and audio) by the guitarist's (Gary
Grubb) wife. The fellow in the middle is Chris Samson, as nice a guy as you
could meet, and a decent singer and songwriter.

This was last Friday, after minutes of intense rehearsal outside the Petaluma Vet's Auditorium. We were opening for David LaFlamme's band. Yes, we heard "White Bird." The guy's still got it.

-steve

>>>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>>>> I'm a guitar player. I want to play more bass, but i really only
>play
>>>>>>> with a pick. Do you know of a bass, string and pick combination
that
>>>
>>>>>>> sounds closest to playing with fingers?Remember the 1930's era Popeye?

How complex and richly drawn they were? Amazing stuff.

DC

"Sarah" <sarahjane@sarahtonin.com> wrote:
>Oh, I haven't forgotten . . . don't get me started on the lost art of
>animation. Yes, I said lost art. And I said don't get me started. :)
>
>S
>
>PS: That Miyazaki guy is pretty good, at least it looks like real
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>> http://www.archive.org/details/Whats_Opera_Doc
>>
>
>I was going answer, but whatever . . . yawn.

TCB

"Sarah" <sarahjane@sarahtonin.com> wrote:
>A friend of mine (owner of the PARIS studio where we did Wayward, actually),

>is trying to set up a little music "pre-production" station on his personal

>computer upstairs. He's got a Focusrite "Saffire" audio/midi interface
and
>is using the Cubase LE that came with it. He's using a Roland JV1080 as
his
>multi-timbral sound source, and has a little midi controller (one or two

>octave thing) and an older weighted key digital piano as controllers.
>
>I was trying to help him get it all set up so he can start cranking out
the
>tunes, but kept bumping into technical difficulties. We solved some of
them
>by browsing the internet to get the incredibly cryptic and user-hateful

>Cubase LE set up better, but it still likes to just die in the middle of

>laying a part down has to be ended with the task manager.
>
>Any advice on this setup that might help him out? Is Cubase LE just a POFS,

>or can it actually be made to work without getting a degree in software

>engineering? And what does the "LE" stand for? Low End? Lacking
>Efficiency? Likely Engragement?
>
>I've been using Cubase 5.0 for years now, but my limited expertise with
that
>didn't help me much today with his LE.
>
>Is there a better setup anyone would recommend to someone who just wants
to
>prototype his songs in the comfort of his living room?
>
>I'm really out of touch with the world of music gear and software these

>days, so I wasn't much help.
>
>Thanks in advance from me and one of my "executive producers." :)
>
>Sarah
>
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>So, here's a funny one. The iPhone, for someone like me, is a complete 100%
non starter. Like probably 95% of corporate America I work in an Exchange/Outlook
shop, and Apple goes out of their way to antagonize us, presumably to keep
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TCBIt's a nice piece. The big downside is the small capacity.

16G max? So, I got a Classic 80G and don't need no stinkin' compression and fidelity is wonderful.

Bet you they will have a large capacity version out at some point

DC

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

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Computer companies suck... all of them.
DCDC, I believe your wrong about installing from an external DVD drive. Yes Apple sucks;) Sometimes.

James

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>DCS show me a bootable external DVD drive compatible with
an older iBook FW400/USB 1.0.

Never seen such a thing.

And while we are talking about Apple, why does every damn

new folder come up with an effing toolbar? What do I need a nav toolbar on every folder for anyway?

grrrr

DC

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

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>Relax...

MacFixit.com has a workaround:

"Run Leopard (Mac OS X 10.5) on pre-867MHz systems

Mac OS X 10.5 (Leopard) requires Mac with an Intel, PowerPC G5, or PowerPC G4 processor running at 867MHz or faster, and will refuse to install on any

systems running at a lower clock speed (even dual 800 MHz systems are excluded). However, there's an easy way to trick your lower-than-867 MHz Mac into running Leopard: install the operating system on an external FireWire hard drive using a computer that does meet the minimum clock speed requirements. You can then use that drive to boot a Mac running at less than 867 MHz (see the screenshot below for proof).

Better yet, you can hook a pre-867 MHz Mac up to a Mac that does meet official Leopard requirements and boot it in Target Disk Mode, then install Leopard directly. This should (we haven't yet tested this method) allow you to boot Leopard from the system's internal hard drive.

For more information on installing Leopard on a FireWire drive, see this [article](#).

Obviously, performance for some features will be somewhat sluggish on older processors, but we've already received reports indicating normal operation.

MacFixIt reader Jim writes:

"(I) hooked a Leopard drive to a 533 Mhz G4. It boots and runs fine. I don't know why Apple limited it to 867 or above. Maybe something will show up down the road but so far I don't see any slowdown in speed or any anomalies. QT movies and trailers play, Flip4Mac plays fine. It has only been a short while on it, but so far I don't get why they cut it off where they did."

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>DCAll computers suck. All computers are great. Which is not to imply that
all computers are the same.

BTW, love him or hate him, Al Gore's name is two words. People can generally spell your name correctly once you win half the Nobel - and please don't forget all the scientists who share the prize, some of whom are here in Colorado.

Anyhoo, planned obsolescence does suck. OTOH, there's some argument to made for a cutoff point before which computers are too slow to reasonably handle new features.

Apple's approach for OSX 1.5 is, from what I remember, that for this release G3s are not supported. G4s under a certain clock speed are also not supported, although I've heard if you change a line on the install script it will still work. I quibble with this cutoff, all G4s should be supported IMO.

How old does a CD drive have to be in order to not support `_reading_` a DVD? I would bet that all the supported computers can read a DVD.

I wasn't aware that you can't boot from an outboard drive. Another alternative might be over a firewire direct connection from the reader on another Mac, might be worth a try if you're attempting to install on a non-supported system.

If that doesn't work and you have an old G3, OSX 1.4 is still very viable.

I'm waiting on the update to OSX 1.5, just in case, to allow a bit of time for developers to catch up and any first release bugs to be addressed.

Cheers,
-Jamie
www.JamieKrutz.com

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>DCLaMont wrote:

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I haven't tried it yet but reports are that it runs fine on G4 boxes.
Probably better on dual processor boxes, like you say, but single
processor machines are also supported.

Cheers,
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>thanks Steve! Do you have the url for that article?

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You're still at 10.2?

If 10.5 doesn't work out for that box, you might consider upgrading to 10.4. It would be a noticable improvement.

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cord computer, a tuner, a NIX manual, Dictionary Thesaurus, sticky notes,
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Lots of cool stuff out there.

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>>unique usability of the iPhone." said CommonTime CEO, Nigel Mackrill."

>>

>>

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

>>>

>>>So, here's a funny one. The iPhone, for someone like me, is a complete
>100%

>>>non starter. Like probably 95% of corporate America I work in an Exchange/Outlook
>>>shop, and Apple goes out of their way to antagonize us, presumably to
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>>>their gear 'cool.' If there isn't a mail client that will talk to an Exchange
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>>>of mine last night showed me his iPod Touch. I'm not sure how far I'd
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>>>to go back to think of a device with a 'HOLY SHIT' factor like that thing.

>>>The Wi-Fi works reasonably well, the display is out of this world, and
>the

>>>interface is, indeed, stupid cool. The lack of Ogg/FLAC/Linux support
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>>>I still can't buy one, but I have to admit my debit card was SERIOUSLY
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>>>after playing with it for a while. The original iPods were just cute MP3
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>>Come on LaMont, you don't know that to be true. It runs on G4s, G5s, and
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>>>>No CD-Rom version exists.
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>>>>So if you have an older box without a DVD drive it is now
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>>>>This deliberate obsolete-ing of products to force you to buy
>>>>new ones is stupid, scummy, and certainly not green...
>>>>Which is important if you remember that Al Gore is on the
>>>>Apple board and Jobs was SO PROUD of him for winning the

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>>>>Computer companies suck... all of them.

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>That's it. If I remember, they do those things well. Instead, I usually use a web resource.

I wish they would do a production professional OS. Stripped down to just what we really need. It used to be easy to make your own with OS9, but today we are struggling with stuff meant for consumers, because the computer outfits see production as simply another app instead of something you dedicate a machine to.

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.. It's not a matter of making a whole new one, it's just a matter of throwing out 2/3's of the current one...

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>I use them on occasion. I use one for local gas prices, one for weather, >yellow pages, ebay watcher, a converter, a one off envelope address printer, >cord computer, a tuner, a NIX manual, Dictionary Thesaurus, sticky notes, >etc.

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I certainly wouldn't want to defend apple by saying "it's no worse than Vista" though...

Know what I mean?

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mastering. If you bought the resulting CD, you would not go
"oh-hey this was made on a Quadra" you would go "good CD!"
Same with editing movies and TV on a 9600 and Avid.

But the computer puds see it
as just another app and no matter WHAT you can do with an
older machine you are supposed to pony up (or bend over)
every few years for new machines.

The military guys have an acronym for everything.

My favorite is BOHICA. Bend Over, Here it Comes Again...

We Paris users are the "Last of the Bohicans"

heh heh

DCThis sounds familiar, hmmm...! I personally think it's unnecessary to strip Mac OS for running pro apps. You can strip it, you just have to know how. There are web sites that have info on optimizing Mac OS. It's just not necessary to dedicate a Mac to just one app.

Apple has always geared their OS to consumers, including pro audio guys;
)

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>I don't think anybody expects to be able to run Leopard on a 16-17 year old Quadra, anymore than running Windows Vista on a 286-386. It does suck that Apple drew the line where they did, summer 2001, but they have to draw the line some where. Some Mac users would use old machines forever if they didn't. I won't up grade until I have to;)

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>I'm not trying to defend Apple, you were saying that Mac OS is big for an
OS. Vista comes in different versions/sizes starting around 2.5 GB, RC2
(64bit) is about 8GB when installed, plus swap file (1-2GB) and hibernation
file.

The word is Leopard is optimized and runs faster than Tiger does on older
machines. It is speculation and assumption to say Leopard won't run well
on older Macs. It's FUD to say you have to go buy a new Mac to run Leopard.
Although a new Mac would be nice;)

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>>

>I know a few of those places are mixed shops. I'm not arguing, but VERY few places have chosen Lotus/Domino over M\$oft recently, the big boys made choices in the 90's they don't want to change.

TCB

"LaMont" <jjdpro@gmail.com> wrote:

>

>Ha.. Lotus Notes/Domino is still Big Business standard Groupware(GM,AT&T,
>Toyota,Chrsyler, Honda, CokaCola,BMW, DaimlerBenz.etc,Hyundi, Home Depot.

>

>

>It's still thee best..

>

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

>>

>>You know, NetWare and Lotus Notes in their time were pretty decent tech.

>There

>>are also other groupware products (including free software ones) that are
>>quite good. But M\$oft keeps Exchange tight as a drum. Too bad.

>>

>>TCB

>>

>>"LaMont" <jjdpro@gmail.com> wrote:

>>>

>>>Thad, read below. Forget that virus infested mail client(Outlook), the
>iPhone

>>>will have Lotus Notes. The Defacto Big Business Email client with the
best

>>>Calendaring &Scheduling in the business. This changes everything. !

>>>

>>>Update: Common Time:

>>>"CommonTime announce support for the Apple iPhone

>>>Following this months announcement by Steve Jobs co-founder and CEO of
>Apple

>>>have stated their intention to develop for the iPhone.

>>>

>>>

>>>

>>>"We can't say how delighted we are to be coming back home to an Apple
device,

>>>our very first mNotes product was for the Apple Newton back in 1995, we
>>believed

>>>in the platform and loved working with Apple. We will have a full mNotes5

>>>solution for the iPhone and a desktop synchronization product for the

iPod

>>>touch available by summer 2008, this will be a true rich mNotes client

>with

>>>high data fidelity and rich functionality that can really capitalize on

>>the

>>>unique usability of the iPhone." said CommonTime CEO, Nigel Mackrill."

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>Agree. I still have Paris on Win 98se. That should tell you something and
Nuendo version 1.6 runs greta on it.

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>The military guys have an acronym for everything.
>
>My favorite is BOHICA. Bend Over, Here it Comes Again...
>
>We Paris users are the "Last of the Bohicans"
>
>heh heh
>
>DC
>
>For some reason BSD based *NIXs are always HUGE. Never been able to figure
out why, but maybe I should. You can still get Ubuntu 7.10 on a single live
CD, boot it, and install the whole damn thing from that one disc. And that
INCLUDES and office suite, productivity apps, media players, and so on. Pretty
good. My Debian installs are all done from 150MB netinstall images.

I know, I know, not pro audio OSs. My point is only that OS bloat is a choice.

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>Computer companies suck... all of them.
>DCYou might be able to Reset Asio Devices in the Device Setup dialog under the
Windows menu instead of rebooting.Here you are..
<http://www.macfixit.com/article.php?story=20071029000757347>

"DC" <dc@spammersinhell.com> wrote:

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>thanks Steve! Do you have the url for that article?

>
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>
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>"Steve Helm" <shelm@radford.edu> wrote:

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>>Relax...
>>MacFixit.com has a workaround:
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>>screenshot below for proof).
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Subject: Re: New problems

Posted by [Tom Bruhl](#) on Sun, 14 Oct 2007 06:09:30 GMT

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

surprised

she was able to function at work on Saturday. Just a few tidbits of Apple knowledge from our call ...

Yes, I found a bug. Engineering would take five to seven days to get back to me with a workaround or solution. She copied every file from her old hard drive to her Leopard hard drive by hand (one at a time). She didn't know if my suggested work around would work because Leopard was "too new." The five different things we tried together (that she thought would work) all failed. No, there is no published list of files you can manually copy from Tiger to Leopard with any reasonable expectation of success. If my proposed solution didn't work I could wait for Apple Engineering to fix the bug or try to reinstall my old operating system. Ugh!

She gave me her name, email and a direct dial phone number at Apple and told me to contact her anytime. I appreciated the concern, but I still didn't have a working computer.

06:12pm -- My Work-around -- This is not my first rodeo and I am not a computer novice. The workaround was obvious to me, but what a huge pain in the butt. Here it is in shorthand for the techno-geeks who care.

- 1) copy the disk image to an external drive (1 hour).
- 2) mount the drive and launch the Apple migration assistant. (4 hours)
- 3) rename your admin account and short name appropriately (or you'll be forced to edit every program that stores data in your user account).
- 4) set the startup for your new account so that you don't have to ever see the phantom account you were forced to setup.
- 5) get ready to reinstall a bunch of programs and re-enter 60% of your serial numbers.

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>>
>Let me derail this for just a moment...

Dang! that was some good writing! It's hard to write about tech
with that much lucidity...

Ok, now let me say that it is time... time to wait.

If you are interested in a shiny new large cat that is...

DCDo you know if they are available on DVD?

I'd like my kids to see them.

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-----=_NextPart_000_0010_01C81E06.BD7D9460

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I am going to install a UAD-1 card and want it to go smoothly.

I think I'm around 4.5 or 4.6. Helios was activated most recently.

Nothing since that rev.

I know there are directions but do I need anything besides a card and the most recent software? =20

Any tips beside wrapping it?
Tom

I choose Polesoft Lockspam to fight spam, and you?

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

```
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```
<!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>

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<BODY bgColor=3D#ffffff>

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</DIV>

<DIV> </DIV>

<DIV>Any tips beside wrapping =

it?

<DIV>Tom</DIV></DIV>

<DIV>

I choose Polesoft Lockspam to fight spam, =
and=20

you?
<A=20

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

..html </DIV></BODY ></HTML>

-----= NextPart 000 0010 01C81E06.BD7D9460--Thanks! I knew you folks would know.

CLNope, that's it, unless you have a bunch of presets saved on all your DX plugs. There's a method to updating the software that has a few steps to preserve the settings of all your plugs, but if that's not a concern, just install it, and wrap it. Don't install the UAD version after the one with the Helios, if you think you might want to render the plugs. That seems to have been broken in Paris, starting with the version that has the Neve 88RS channel strip on it. I haven't checked the newer version, maybe they accidentally fixed it again...probably not.

Rod

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

```
>
>
>I am going to install a UAD-1 card and want it to go smoothly.
>I think I'm around 4.5 or 4.6. Helios was activated most recently.
>Nothing since that rev.
>
>I know there are directions but do I need anything besides a card
>and the most recent software? =20
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>
><!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><FONT face=3DArial size=3D2>I am going to install a UAD-1 card and
=
>want it to=20
>go smoothly.</FONT></DIV>
>
></FONT><FONT=20
>face=3DArial size=3D2>Helios was activated most recently.</FONT></DIV>
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>

>Yeah...and I've got some caramel apples left over from Halloween.

;~)

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

>

>Hey Rod, you can get Cubase for Apple . . .yawn

>

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

>>

>>HA Finally a post that's not about apple!

>>Rod

>>"John" <no@no.com> wrote:

>>>

>>>You might be able to Reset Asio Devices in the Device Setup dialog under
>>the

>>>Windows menu instead of rebooting.

>>

>"John" <no@no.com> wrote:

>

>http://www.modernplugins.in-tw.com/

Well, that link doesn't seem to be working... but is this
supposed to be some new Antress stuff?

Frankly, I've found about two of them to be useful so far.
The others, I just don't really like the sound of all that much.

I really like the EQ on their 1081-alike, though!

NeilWell I hope you find the new API eqs nice. The site is currently down as
I just checked so the link is right and hopefully they'll get it up soon.

JohnThat's the car biz.. But, software companies do support thier os for at least
10 years. Win 2k is still beign supported.

"DC" <dc@spammersinhell.com> wrote:

>

>In the car biz, if you are going to make a car and put it on
>the market, you have to provide parts for 10 years. It's
>a legal requirement.

>

>Now, I am a free enterprise guy, but it sounds like a good idea
>to me...

>

>DC

>

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

>>

>>I don't think anybody expects to be able to run Leopard on a 16-17 year
>old

>>Quadra, anymore than running Windows Vista on a 286-386. It does suck
>that

>>Apple drew the line where they did, summer 2001, but they have to draw
the

>>line some where. Some Mac users would use old machines forever if they
>didn't.

>> I won't up grade until I have to;)

>>

>>"LaMont" <jjdpro@gmail.com> wrote:

>>>

>>>Please, that what's wrong with you Mac Only folks. PC guys/gals, understand
>>>that with a New OS update, you need more CPU/RAM juice.

>>>

>>>Mac guy/Gal still want to run Leopard of a Mac Quadra (LoL!!).. Yes, we
>>know

>>>how much you have invested \$\$\$..Let it go. Stay with the OS is was primed
>>>for..

>>>

>>>Get a new Mac. A Current Mac. They're great.

>>>

>>>

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

>>>>

>>>>Come on LaMont, you don't know that to be true. It runs on G4s, G5s,
>and

>>>>intel.

>>>>

>>>>"LaMont" <jjdpro@gmail.com> wrote:

>>>>>

>>>>>DC, Leopard would not run that good anyway on a G3 or G4. That OS what
>>>built

>>>>>for Dual core/Core Dual Intels. Not that old motorola stuff..

>>>>>

> By Shelly Palmer

>

>

>

>One of my seriously Mac-addicted staff members stood in the rain last Friday night to get us a five-pack of the Apple's new Leopard operating system.

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>image (.dmg) file of my entire hard drive and placed it on my MacPro Quad

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>different external drive and I had all of my non-application files backed up online, but I wanted to make absolutely sure that if something went wrong, I'd be covered. As it turns out, this was prescient.

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>an error message. For some reason, my internal hard drive was partitioned using the "Apple Partition" scheme. This is usually used for PowerPC-based Macs. My computer is an Intel-based Mac and, to be honest, I have no idea how this occurred. However, the error message was clear, you must ERASE your

>hard drive and partition it using the GUID partition scheme if you want to

>install Leopard.

>

>Erase my hard drive?

>

>09:45am -- The First Customer Service Call -- To be fair, this was the first day of the software release, so one could reasonably assume that the wait time for tech support would be long. After being on hold for 48 minutes, I spoke to a lovely woman with a very thick foreign accent. I asked her if

>the error message was correct or if there was any other way to install Leopard.

>"No," she said. "You will have to erase and partition your drive using disk

>utility. But here's the good news ... just copy your disk image onto the

>newly partitioned drive, shift-double-click the mounted image and next time

>you reboot your computer it will wake up exactly like your pre-Leopard build."

>

>Wow, that's going to be easy. I have the disk image, I have a back up incase

>it fails, I have the whole disk and all the files in several places. OK,

>let's go for it.

>

>11:00am -- Partition Trauma -- you know what? It's really hard to erase
a
>perfectly healthy computer even if you think you're going to make it better.
>What a painful thing to have to do. But, after a short prayer to the computer
>gods, I erased and GUID partitioned the drive. The process was very fast
>-- sort of like ripping a band-aid off a cut. It only hurt for a second.
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>11:15am -- The Leopard Install Redux -- just as promised, about 40 minutes
>later, OS X 10.5 Leopard was installed on my computer. Visually, it is slightly
>different from OS X 10.4 Tiger. My first impression was that the newly translucent
>top menu bar was going to bother me forever. It probably will.
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>empty Leopard computer. I mounted the disk image and then shift-double-clicked
>it. The image dramatically increased in size then faded away. In its place
>was an open directory that looked exactly like my old Macintosh HD directory.
>Perfect. A quick reboot and I'll be done.
>
>
> -----
>Check out the Shelly Palmer Report archive.
> -----
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>01:04pm -- WTF? You know you would not be reading this article if this trick
>worked. It didn't. You also know that the definition of insanity is doing
>the same thing over and over again and expecting a different result. I tried
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tech
>support to try to get into the queue.
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>disconnected after 30 minutes forcing me to call back and go through the
>process again.
>
>The songs they play on hold at Apple Tech support are not for everybody.
>I'm being overly polite.
>
>04:32pm -- Level 2 Tech Support -- I have a new best friend at Apple, her
>name is Dawn. English is absolutely her first language and she could not
>have been nicer on the phone. There was only one problem. She had no idea
>why Leopard would not permanently mount this disk image. In fact, she told
>me a story about her Friday evening Leopard experience. Truthfully, I'm
surprised

>she was able to function at work on Saturday. Just a few tidbits of Apple
>knowledge from our call ...
>
>Yes, I found a bug. Engineering would take five to seven days to get back
>to me with a workaround or solution. She copied every file from her old
hard
>drive to her Leopard hard drive by hand (one at a time). She didn't know
>if my suggested work around would work because Leopard was "too new." The
>five different things we tried together (that she thought would work) all
>failed. No, there is no published list of files you can manually copy from
>Tiger to Leopard with any reasonable expectation of success. If my proposed
>solution didn't work I could wait for Apple Engineering to fix the bug or
>try to reinstall my old operating system. Ugh!
>
>She gave me her name, email and a direct dial phone number at Apple and
told
>me to contact her anytime. I appreciated the concern, but I still didn't
>have a working computer.
>
>06:12pm -- My Work-around -- This is not my first rodeo and I am not a computer
>novice. The workaround was obvious to me, but what a huge pain in the butt.
>Here it is in shorthand for the techno-geeks who care.
>
>1) copy the disk image to an external drive (1 hour).
>
>2) mount the drive and launch the Apple migration assistant. (4 hours)
>
>3) rename your admin account and short name appropriately (or you'll be
forced
>to edit every program that stores data in your user account).
>
>4) set the startup for your new account so that you don't have to ever see
>the phantom account you were forced to setup.
>
>5) get ready to reinstall a bunch of programs and re-enter 60% of your serial
>numbers.
>
>11:30pm -- Almost done -- Leopard is running on my computer. Almost every
>program came back to life. I probably spent two-three more hours over the
>next few days tweaking and re-installing stuff to get the computer working
>more or less like it did before the upgrade. And, sadly, I am seriously
considering
>wiping the drive again, reinstalling Leopard and reinstalling my programs
>from scratch. There's something not quite right about this install.
>
>Epilog -- Was it worth it? No. Should you attempt an upgrade to Leopard?
>If you don't have to erase your drive, you won't have this experience. The
>300 new features that Apple lists on their site are all incremental improvements

>over Tiger. Safari is still slow, spotlight is better, cover flow, as a way
>to view a folder, is wonderful and it's far more useful than I ever imagined
>it would be. And, on this computer, Time Machine (Apple's "set it and forget
>it" backup software) does not work.
>
>Post Script -- For those of you who are wondering, my personal computer
is
>a 17" MacBook Pro with an Intel 2.4 GHz Core 2 Duo and 4 GB of RAM. It has
>a 200 GB, 7200 rpm aftermarket hard drive. It was running the latest, most
>up-to-date versions of Tiger.
>
>Here's a list of what you can look forward to if you need to erase your
drive
>to install Leopard. It may also happen if you simply use the migration assistant.
>
>Firefox can't download because it doesn't think it's allowed to (none of
>the obvious fixes seem to help)
>Final Cut Studio needed a serial number
>Logic Studio needed a serial number
>Adobe CS2 needed serial numbers for every program
>Adobe Studio (all the Macromedia programs, Dreamweaver, Flash, Fireworks,
>etc,) needed to be reinstalled
>Notebook (from circusponies) needed a serial number
>Videocue (from varasoft) no problem
>Transmit (ftp client) no problem
>iPhoto - find the new directory and point to it
>iTunes - lost an install, if I had been maxed, I would have had to call
Apple
>and get another login or something. I would really like to have my machine
>authorization back, because I have another machine that I had to deauthorize
>to authorize this one
>Parallels - astoundingly no problem
>Flip4mac - no problem
>WireTap Studio - needed serial number
>Prompt (teleprompter software) no problem
>iWork '08 no problem
>All printer drivers - gone -- all needed to be reinstalled
>Microsoft Office 2004 - quirky, but after opened a few times, seemed to
calm
>down and work
>Quicksilver - no problem
>Skype - no problem
>On2 Flix Pro -- complete reinstall
>Elgato Turbo264 - no problem
>
>
>Shelly Palmer is Managing Director of Advanced Media Ventures Group LLC

and

>the author of Television Disrupted: The Transition from Network to Networked
>TV (2006, Focal Press). Shelly is also President of the National Academy
>of Television Arts & Sciences, NY (the organization that bestows the coveted

Arts

>& Sciences an organization dedicated to education and leadership in the
areas

>of technology, media and entertainment. Palmer also oversees the Advanced

>science and technology of advanced media. You can read Shelly's blog here.

>Shelly can be reached at shelly@palmer.net

></end paste>

>

>ell, if you take your mac to an Apple store, they will update it for you.

The night before Leopard was released, all of the macs were on tiger, next
day, same machines, were on Leopard with all of apple software including
Logic 8 and all of it's toys..

My point, there tons of successful Leopard installs/updates. Check out Gearluzt.
From what I saw and tested, Leopard is sweet!!

"DC" <dc@spammersinhell.com> wrote:

>

>Let me derail this for just a moment...

>

>Dang! that was some good writing! It's hard to write about tech

>with that much lucidity...

>

>

>Ok, now let me say that it is time... time to wait.

>

>If you are interested in a shiny new large cat that is...

>

>DC

>I think that the point is generally Apple touts their upgrades and updates
(which occur frequently), as painless and simple - "it just works".

I guess that isn't really the case after all. This is an update to OSX -
like SP1 or SP2 is to WinXP (neither of which took me more than 10 minutes
and zero app reinstalls). This isn't billed as the same kind of upgrade as
XP to Vista would be, or OS9 to OSX (which both of course should be a fresh
install, not an update).

Quite simply, OSX is subject to the same pitfalls and time-consuming hassles
as any other OS. That's just life in the modern world of commercial
bloat-OSs (both of them).

Dedric

On 11/3/07 1:50 PM, in article 472cc2dc\$1@linux, "LaMont" <jjdpro@gmail.com> wrote:

>
> This person does not need to be doing any kind of upgrading. Everything she
> listed down below as to what to expect if you erase your system drive, is
> very common knowledge.
>
> PC users are a bit more knowledgeable about these kinds of things. IF you are
> building a new PC, you better have all of the software drivers, serial
> numbers
> etc ready on hand..
>
> "Neil" <OIU@OI.com> wrote:
>>
>> <begin paste>
>>
>> SHELLY PALMER REPORT:
>> The Leopard Chronicles: Mac Hell Unleashed
>> November 2 2007 5:36 AM PDT
>>
>> By Shelly Palmer
>>
>>
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>> newly partitioned drive, shift-double-click the mounted image and next time
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>> Skype - no problem
>> On2 Flix Pro -- complete reinstall
>> Elgato Turbo264 - no problem
>>
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>> Shelly Palmer is Managing Director of Advanced Media Ventures Group LLC
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>> the author of Television Disrupted: The Transition from Network to Networked
>> TV (2006, Focal Press). Shelly is also President of the National Academy
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>> Emmy® Awards). He is the Vice-Chairman of the National Academy of Media
> Arts
>> & Sciences an organization dedicated to education and leadership in the
> areas
>> of technology, media and entertainment. Palmer also oversees the Advanced
>> Media Technology Emmy® Awards which honors outstanding achievements in the
>> science and technology of advanced media. You can read Shelly's blog here.
>> Shelly can be reached at shelly@palmer.net
>> </end paste>

>>

>>

>What a pain. Upgrading from 10.3 to 10.4 was also a pain. I could not install 10.4 over the top of 10.3 with the retail version. Safari and other Apple programs would crash. I would strongly recommend one of the following, create a new partition and install, or zero the drive and install, or install on a new drive. It shouldn't be like this, but that is what it took the last time. When I did a fresh install it ran great, no problems.

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>

><begin paste>

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if
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>Wow, that's going to be easy. I have the disk image, I have a back up incase
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>What a painful thing to have to do. But, after a short prayer to the computer
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>it. The image dramatically increased in size then faded away. In its place
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>02:14pm -- Apple Tech Support, an Oxymoron -- If my first tech support person
>had a thick foreign accent, I don't even know how to describe the language
>this gentleman spoke. After I described my problem to him he said, "I am
>not qualified to help you, you must talk to Level 2 tech support. Can I
put
>you in their queue? The wait time will be about 15 minutes." The line magically
>disconnected after 30 minutes forcing me to call back and go through the
>process again.
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>The songs they play on hold at Apple Tech support are not for everybody.
>I'm being overly polite.
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>04:32pm -- Level 2 Tech Support -- I have a new best friend at Apple, her
>name is Dawn. English is absolutely her first language and she could not
>have been nicer on the phone. There was only one problem. She had no idea
>why Leopard would not permanently mount this disk image. In fact, she told
>me a story about her Friday evening Leopard experience. Truthfully, I'm
surprised
>she was able to function at work on Saturday. Just a few tidbits of Apple
>knowledge from our call ...
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>Yes, I found a bug. Engineering would take five to seven days to get back
>to me with a workaround or solution. She copied every file from her old
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>if my suggested work around would work because Leopard was "too new." The
>five different things we tried together (that she thought would work) all
>failed. No, there is no published list of files you can manually copy from
>Tiger to Leopard with any reasonable expectation of success. If my proposed
>solution didn't work I could wait for Apple Engineering to fix the bug or
>try to reinstall my old operating system. Ugh!
>
>She gave me her name, email and a direct dial phone number at Apple and
told
>me to contact her anytime. I appreciated the concern, but I still didn't
>have a working computer.
>
>06:12pm -- My Work-around -- This is not my first rodeo and I am not a computer
>novice. The workaround was obvious to me, but what a huge pain in the butt.
>Here it is in shorthand for the techno-geeks who care.
>
>1) copy the disk image to an external drive (1 hour).
>
>2) mount the drive and launch the Apple migration assistant. (4 hours)
>
>3) rename your admin account and short name appropriately (or you'll be
forced
>to edit every program that stores data in your user account).

>
>4) set the startup for your new account so that you don't have to ever see
>the phantom account you were forced to setup.
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>numbers.
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>program came back to life. I probably spent two-three more hours over the
>next few days tweaking and re-installing stuff to get the computer working
>more or less like it did before the upgrade. And, sadly, I am seriously
considering
>wiping the drive again, reinstalling Leopard and reinstalling my programs
>from scratch. There's something not quite right about this install.
>
>Epilog -- Was it worth it? No. Should you attempt an upgrade to Leopard?
>If you don't have to erase your drive, you won't have this experience. The
>300 new features that Apple lists on their site are all incremental improvements
>over Tiger. Safari is still slow, spotlight is better, cover flow, as a
way
>to view a folder, is wonderful and it's far more useful than I ever imagined
>it would be. And, on this computer, Time Machine (Apple's "set it and forget
>it" backup software) does not work.
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>Post Script -- For those of you who are wondering, my personal computer
is
>a 17" MacBook Pro with an Intel 2.4 GHz Core 2 Duo and 4 GB of RAM. It has
>a 200 GB, 7200 rpm aftermarket hard drive. It was running the latest, most
>up-to-date versions of Tiger.
>
>Here's a list of what you can look forward to if you need to erase your
drive
>to install Leopard. It may also happen if you simply use the migration assistant.
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>Firefox can't download because it doesn't think it's allowed to (none of
>the obvious fixes seem to help)
>Final Cut Studio needed a serial number
>Logic Studio needed a serial number
>Adobe CS2 needed serial numbers for every program
>Adobe Studio (all the Macromedia programs, Dreamweaver, Flash, Fireworks,
>etc,) needed to be reinstalled
>Notebook (from circusponies) needed a serial number
>Videocue (from varasoft) no problem
>Transmit (ftp client) no problem
>iPhoto - find the new directory and point to it
>iTunes - lost an install, if I had been maxed, I would have had to call
Apple
>and get another login or something. I would really like to have my machine

>authorization back, because I have another machine that I had to deauthorize
>to authorize this one
>Parallels - astoundingly no problem
>Flip4mac - no problem
>WireTap Studio - needed serial number
>Prompt (teleprompter software) no problem
>iWork '08 no problem
>All printer drivers - gone -- all needed to be reinstalled
>Microsoft Office 2004 - quirky, but after opened a few times, seemed to
calm
>down and work
>Quicksilver - no problem
>Skype - no problem
>On2 Flix Pro -- complete reinstall
>Elgato Turbo264 - no problem
>
>
>Shelly Palmer is Managing Director of Advanced Media Ventures Group LLC
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>& Sciences an organization dedicated to education and leadership in the
areas
>of technology, media and entertainment. Palmer also oversees the Advanced

>science and technology of advanced media. You can read Shelly's blog here.
>Shelly can be reached at shelly@palmer.net
></end paste>
>
>Dedric Terry wrote:
> I think that the point is generally Apple touts their upgrades and updates
> (which occur frequently), as painless and simple - "it just works".

That's generally true. Software upgrades are automated and easy.

> I guess that isn't really the case after all. This is an update to OSX -
> like SP1 or SP2 is to WinXP (neither of which took me more than 10 minutes
> and zero app reinstalls). This isn't billed as the same kind of upgrade as
> XP to Vista would be, or OS9 to OSX (which both of course should be a fresh
> install, not an update).

Actually OSX has an "archive and install" option that is automatic. From
what I'm reading, the vast majority of people are having no significant
installations troubles with the 10.5 update. The example you cited is

not at all typical, from what I'm reading.

Apple has also automated upgrading from one machine to another. Again, very easy.

Erasing your hard drive is a different matter, and not necessary. But if you do, then you are courting some amount of hassles with 3rd party app registrations and such.

> Quite simply, OSX is subject to the same pitfalls and time-consuming hassles
> as any other OS. That's just life in the modern world of commercial
> bloat-OSs (both of them).

Keep telling yourself it's all the same. :^)

I wouldn't trade the troubles of OSX for the troubles of Vista.

Cheers,
-Jamie
www.JamieKrutz.com

> Dedric

>

> On 11/3/07 1:50 PM, in article 472cc2dc\$1@linux, "LaMont" <jjdpro@gmail.com>
> wrote:

>

>> This person does not need to be doing any kind of upgrading. Everything she
>> listed down below as to what to expect if you erase your system drive, is
>> very common knowledge.

>>

>> PC users are a bit more knowledgeable about these kinds of things. IF you are
>> building a new PC, you better have all of the software drivers, serial
>> numbers
>> etc ready on hand..

>>

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

>>> <begin paste>

>>>

>>> SHELLY PALMER REPORT:

>>> The Leopard Chronicles: Mac Hell Unleashed

>>> November 2 2007 5:36 AM PDT

>>>

>>> By Shelly Palmer

>>>

>>>

>>>
>>> One of my seriously Mac-addicted staff members stood in the rain last Friday
>>> night to get us a five-pack of the Apple's new Leopard operating system.
>>> Being only slightly less addicted, I set aside 40 minutes circa 8:30am
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>>> Shelly can be reached at shelly@palmer.net
>>> </end paste>

>>>

>>>

>Dedric Terry <dterry@keyofd.net> wrote:

>

>Quite simply, OSX is subject to the same pitfalls and time-consuming hassles
>as any other OS. That's just life in the modern world of commercial
>bloat-OSs (both of them).

Not my experience. I've had no trouble updating since the beginning of
OSX. Erasing a drive will usually mean reinstalls or re-authorization of
any
software. Too bad about his experience, and he's certainly got big time
media-techno credentials, but his experience is not the norm by far.

FWIW

TedI was thinking the same thing...wait..
Like a first year model car..although I've done that twice too :=(

"DC" <dc@spammersinhell.com> wrote:

>

>Let me derail this for just a moment...

>

>Dang! that was some good writing! It's hard to write about tech
>with that much lucidity...

>
>
>Ok, now let me say that it is time... time to wait.
>
>If you are interested in a shiny new large cat that is...
>
>DC
>On 11/3/07 3:15 PM, in article 472ce635@linux, "Jamie K"
<Meta@Dimensional.com> wrote:

> Actually OSX has an "archive and install" option that is automatic. From
> what I'm reading, the vast majority of people are having no significant
> installations troubles with the 10.5 update. The example you cited is
> not at all typical, from what I'm reading.

That's good to hear. Operating systems are starting to look more like
run-your-life systems. I just want it to sit there quietly and be seen only
as a desktop and not heard - no update prompts, no warnings, etc (I have my
WinXP systems running very quietly). ;-) Although, OSX and WinXP pale in
comparison to all of the copy protection we have to deal with in plugins etc
(I'm sure that's a big breath of fresh air with Logic - no dongle).

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> very easy.
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> you do, then you are courting some amount of hassles with 3rd party app
> registrations and such.

The issue with Shelly's case was apparently a bug that saw the system drive
as an Apple partition, but I presume Leopard uses a different partition
scheme - apparently either wasn't or unsuspectingly was. That's an issue.

Updating a service pack for WinXP has been a 10 minute click and load -
never been a big deal.

>
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>> bloat-OSs (both of them).
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> Keep telling yourself it's all the same. :^)
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> I wouldn't trade the troubles of OSX for the troubles of Vista.

I don't want the troubles of either. Vista is on my list of things to
avoid, even though I have it on my laptop (argghh - nice "looking" OS with a
very dark side ;-(- which I may replace with Ubuntu.

Regards,
Dedric

>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
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>>>> worked. It didn't. You also know that the definition of insanity is doing
>>>> the same thing over and over again and expecting a different result. I
>>>> tried
>>>> the shift-double-click trick about four more times while I dialed Apple
>>> tech
>>>> support to try to get into the queue.
>>>>
>>>> 02:14pm -- Apple Tech Support, an Oxymoron -- If my first tech support
>>>> person
>>>> had a thick foreign accent, I don't even know how to describe the language
>>>> this gentleman spoke. After I described my problem to him he said, "I am
>>>> not qualified to help you, you must talk to Level 2 tech support. Can I
>>> put
>>>> you in their queue? The wait time will be about 15 minutes." The line
>>>> magically
>>>> disconnected after 30 minutes forcing me to call back and go through the
>>>> process again.
>>>>
>>>> The songs they play on hold at Apple Tech support are not for everybody.
>>>> I'm being overly polite.
>>>>
>>>> 04:32pm -- Level 2 Tech Support -- I have a new best friend at Apple, her

>>>> name is Dawn. English is absolutely her first language and she could not
>>>> have been nicer on the phone. There was only one problem. She had no idea
>>>> why Leopard would not permanently mount this disk image. In fact, she told
>>>> me a story about her Friday evening Leopard experience. Truthfully, I'm
>>> surprised
>>>> she was able to function at work on Saturday. Just a few tidbits of Apple
>>>> knowledge from our call ...
>>>>
>>>> Yes, I found a bug. Engineering would take five to seven days to get back
>>>> to me with a workaround or solution. She copied every file from her old
>>> hard
>>>> drive to her Leopard hard drive by hand (one at a time). She didn't know
>>>> if my suggested work around would work because Leopard was "too new." The
>>>> five different things we tried together (that she thought would work) all
>>>> failed. No, there is no published list of files you can manually copy from
>>>> Tiger to Leopard with any reasonable expectation of success. If my proposed
>>>> solution didn't work I could wait for Apple Engineering to fix the bug or
>>>> try to reinstall my old operating system. Ugh!
>>>>
>>>> She gave me her name, email and a direct dial phone number at Apple and
>>> told
>>>> me to contact her anytime. I appreciated the concern, but I still didn't
>>>> have a working computer.
>>>>
>>>> 06:12pm -- My Work-around -- This is not my first rodeo and I am not a
>>>> computer
>>>> novice. The workaround was obvious to me, but what a huge pain in the butt.
>>>> Here it is in shorthand for the techno-geeks who care.
>>>>
>>>> 1) copy the disk image to an external drive (1 hour).
>>>>
>>>> 2) mount the drive and launch the Apple migration assistant. (4 hours)
>>>>
>>>> 3) rename your admin account and short name appropriately (or you'll be
>>> forced
>>>> to edit every program that stores data in your user account).
>>>>
>>>> 4) set the startup for your new account so that you don't have to ever see
>>>> the phantom account you were forced to setup.
>>>>
>>>> 5) get ready to reinstall a bunch of programs and re-enter 60% of your
>>>> serial
>>>> numbers.
>>>>
>>>> 11:30pm -- Almost done -- Leopard is running on my computer. Almost every
>>>> program came back to life. I probably spent two-three more hours over the
>>>> next few days tweaking and re-installing stuff to get the computer working
>>>> more or less like it did before the upgrade. And, sadly, I am seriously

>>> considering
>>>> wiping the drive again, reinstalling Leopard and reinstalling my programs
>>>> from scratch. There's something not quite right about this install.
>>>>
>>>> Epilog -- Was it worth it? No. Should you attempt an upgrade to Leopard?
>>>> If you don't have to erase your drive, you won't have this experience. The
>>>> 300 new features that Apple lists on their site are all incremental
>>>> improvements
>>>> over Tiger. Safari is still slow, spotlight is better, cover flow, as a
>>> way
>>>> to view a folder, is wonderful and it's far more useful than I ever
>>>> imagined
>>>> it would be. And, on this computer, Time Machine (Apple's "set it and
>>>> forget
>>>> it" backup software) does not work.
>>>>
>>>> Post Script -- For those of you who are wondering, my personal computer
>>> is
>>>> a 17" MacBook Pro with an Intel 2.4 GHz Core 2 Duo and 4 GB of RAM. It has
>>>> a 200 GB, 7200 rpm aftermarket hard drive. It was running the latest, most
>>>> up-to-date versions of Tiger.
>>>>
>>>> Here's a list of what you can look forward to if you need to erase your
>>> drive
>>>> to install Leopard. It may also happen if you simply use the migration
>>>> assistant.
>>>>
>>>> Firefox can't download because it doesn't think it's allowed to (none of
>>>> the obvious fixes seem to help)
>>>> Final Cut Studio needed a serial number
>>>> Logic Studio needed a serial number
>>>> Adobe CS2 needed serial numbers for every program
>>>> Adobe Studio (all the Macromedia programs, Dreamweaver, Flash, Fireworks,
>>>> etc,) needed to be reinstalled
>>>> Notebook (from circusponies) needed a serial number
>>>> Videocue (from varasoft) no problem
>>>> Transmit (ftp client) no problem
>>>> iPhoto - find the new directory and point to it
>>>> iTunes - lost an install, if I had been maxed, I would have had to call
>>> Apple
>>>> and get another login or something. I would really like to have my machine
>>>> authorization back, because I have another machine that I had to
>>>> deauthorize
>>>> to authorize this one
>>>> Parallels - astoundingly no problem
>>>> Flip4mac - no problem
>>>> WireTap Studio - needed serial number
>>>> Prompt (teleprompter software) no problem

>>>> iWork '08 no problem
>>>> All printer drivers - gone -- all needed to be reinstalled
>>>> Microsoft Office 2004 - quirky, but after opened a few times, seemed to
>>> calm
>>>> down and work
>>>> Quicksilver - no problem
>>>> Skype - no problem
>>>> On2 Flix Pro -- complete reinstall
>>>> Elgato Turbo264 - no problem
>>>>
>>>>
>>>> Shelly Palmer is Managing Director of Advanced Media Ventures Group LLC
>>> and
>>>> the author of Television Disrupted: The Transition from Network to
>>>> Networked
>>>> TV (2006, Focal Press). Shelly is also President of the National Academy
>>>> of Television Arts & Sciences, NY (the organization that bestows the
>>>> coveted
>>>> Emmy® Awards). He is the Vice-Chairman of the National Academy of Media
>>> Arts
>>>> & Sciences an organization dedicated to education and leadership in the
>>> areas
>>>> of technology, media and entertainment. Palmer also oversees the Advanced
>>>> Media Technology Emmy® Awards which honors outstanding achievements in the
>>>> science and technology of advanced media. You can read Shelly's blog here.
>>>> Shelly can be reached at shelly@palmer.net
>>>> </end paste>
>>>>
>>>>

>>I want to know what everyone thinks about the stability of v3.0? I have a
pentium 4 2.4ghz machine running Paris v2.2 and everything seems stable overall,
a few glitches come up occasionally when I shut down Paris it gives an error.
It doesnt do this everytime, but sometimes I choose Quit and it closes and
gives that Microsoft send error window. I'm wondering if I should just reinstall
Paris and use the v3.0? Will it be compatible with my recordings I've done
in v2.2? And is it worth the upgrade? Also wondering if it costs money
to update to v3.0. From what I read here it appears I have to purchase the
update. Where would I purchase this update?

Sincerely,

JohnnyWhile I have no doubt this sad account of a Leopard install is accurate, if
one reads carefully it is obvious that the source of problem experienced
is the PPC partition on an Intel box. (quoted below) However this installation
scenario it is a complete anomaly and extremely rare. Hundreds of thousands
of Tiger users have successfully upgraded to Leopard without any problem.
I have upgraded a Quad G5, a two G4 laptops, and a two Macbook Pros all without
a hitch.

My MBP running Logic Studio 8 (no more dongle) and Metric Halo MIO 2882 DSP) had no problem whatsoever. They are both fantastic and reliable.

Once in Leopard, Time Machine, Spaces, Finder with Cover-flow/Quickview, and improved Spotlight all perform magnificently!

As with any OS upgrade, the major caveat to watch out for is making sure all apps and drivers are updated to support the new OS. If you are a professional that relies on your DAW daily it is important to do your homework before upgrading. Apogee and MOTU users among others should advisably wait for their apps and drivers before jumping to Leopard.

Macfixit.com is a great site offering helpful tips and workarounds for those who might experience problems with their Macs. Many of these problems can be resolved with fairly simple solutions.

Steve

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

>
><begin paste>
>
> For some reason, my internal hard drive was partitioned using the "Apple Partition" scheme. This is usually used for PowerPC-based Macs. My computer is an Intel-based Mac and, to be honest, I have no idea how this occurred. Just finished tracking a punk band. we just went balls to the wall 10 drum mics, Bass DI'ed and Mic'ed, Lead guitar cab stereo mic'ed with a POD DI, rhythm guitar stereo mic'ed and a scratch vocal. We didn't stop to create a new song each time. I just "rolled disk" and tracked 12 songs back to back.

Now I've got to split them into separate tracks and render each one individually.

This sucks.

One thing that didn't suck though was tracking the drums and bass on a pair of Multifacia on my slave comp while tracking vox and guitars on the master machine.

Neither comp was breathing hard at all and Systemlink worked like a dream. Your freaking sick! I mean that with admiration

Rod

"DJ" <animix _ at _ animas _ dot _ net> wrote:

>Just finished tracking a punk band. we just went balls to the wall 10 drum

>mics, Bass DI'ed and Mic'ed, Lead guitar cab stereo mic'ed with a POD DI,

>rythm guitar stereo mic'ed and a scratch vocal. We didn't stop to create
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>new song each time. I just "rolled disk" and tracked 12 songs back to back.
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>
>
>
>
>
>
>

>Well, I THOUGHT I had my "bounce to disk" crackles whipped, but they came
back. This time I re-patched and did a spdif bounce and that seemed to cure
it. I haven't tried it yet with bounce to disk to verify that the crackling
comes back, but I bet it will. I wonder what could be causing this? The last
time I did a fresh install of my system (via ghost) and it seemed to get
rid of it, for a while. I'm going to try a bounce to disk and see if the
crackles return.

The way my system is set up, because of space limitations, and the fact that
I have to have my drums basically in the mix position (facing the other way)
makes it A FREAKIN PITA to crawl behind the gear and unplug the spdif cable
going to the DAC-1 and re-patch a cable loop. I accidentally unplugged something
while doing it, and had to rip about half the system out to find it. ERRRRRRRRRRRRRRRRRR!
Rod"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:472d42e1\$1@linux...

>
> Your freaking sick! I mean that with admiration
> Rod

Well, I'm still trying to put together some kind of scenario wherein I can
do everything I always dreamed...easily. It's the easily part that is a bit
up in the air but that's more an issue with my thinking vs Steinberg's
thinking than anything else. I've got my head around the Totalmix program
pretty well and I've got 16 AD/DA's on the slave and 18 AD/DA's on the
master machine and I've got the slave loaded up with VSTi's that I can
stream to the master DAW over 18 mono tracks (if need be so I can process
the tracks with my UAD-1 cards on the master DAW) plus the main stereo bus

from the slave is being input to the master. It's opening up some possibilities that I haven't had much time to explore yet.

I've built some templates in Cubase that are making things a bit quicker to configure a tracking or mix project. Good job!! it's funny that Acid has the "Save as >Render> all tracks as "Separate Files" feature, AND most so called Pro DAWs don't..

I have to use this plugin <http://www.silverspike.com/?Products:Tapelt>

Work like a charm, and for 20 bucks it does save time for rendering tracks..

"DJ" <animix _ at _ animas _ dot _ net> wrote:

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>

>

>

>

>

>

>OK..I got everything hooked backk up and sure enough, the crackle is back on bounce to disk...in the left channel only, same as always. I tried panning everything oppisite, crackle, tried lowering levels, crackle.

When I took all the tracks off the submixes except for the drums on submix 1, there were NO crackles. There were also NO crackles when bouncing audio from any submix by itself.

This is a 24 bit mix with 24 bit tracks, so I tried (advice from Aaron) rendering some of the tracks to 16 bit. I rendered all the drums (15 tracks) and 5 other tracks to 16 bit, leaving 10 tracks at 24 bit...Crackles came back

when bouncing the entire mix. That's where I'm at. I can always do the spdif bounce method...it's a real hassle because of the way my monitoring and work flow is, but it's doable, and seems to work, but I'd like to get this thing figured out.

I've had it for today. Going to crash.

Rod

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

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>going to the DAC-1 and re-patch a cable loop. I accidentally unplugged something

>while doing it, and had to rip about half the system out to find it. ERRRRRRRRRRRRRRRRRR!

>RodThis is weird... have you tried any of the following:

1.) pan everything to center, and then see if it still shows up
on the left channel? or is the crackling then centered?

2.) removing ALL plugins & EFX, and bouncing dry/clean like
that, with everything panned as you normally would for this
mix? This includes anything inserted across the 2-buss.

3.) can you determine where the crackle rears it's ugly head?
IOW, is it constant, more or less, or is it intermittent? If
it's intermittent, does it seem to coincide with any particular
instrument or track? For example, could it be a particular
plugin on the - let's say - cowbell track, which occurs though
most of the song, but not on the (confounded) bridge?

4.) mute/disconnect the right channel when listening back to
the crackle-infested bounce to see if there's any pattern that
might apply to (3) above?

5.) Is the crackle happening on ALL systems? IOW, have you
burned a CD of the bounced tracks & played it back on a home
stereo, in your car, on headphones, etc? Is it possible that
for some odd reason the crackle is due to something in your
monitoring setup that isn't showing up on regular playback, but

might be showing up on a rendered file?

6.) What happens when you open up an older project that you DIDN'T have this problem on...? If you do a bounce with that, does it sound as it did before, or does it now have the crackles in it?

7.) Have you tried physically swapping your left speaker with your right speaker?

Just trying to think of things to try & narrow it down by process of elimination.

Can you e-mail me an mp3 file of any song or songs that it's doing this on? If so, send it to: neil DOT henderson AT sbcglobal DOT net I'd be curious as to what it sounds like.

Neil

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

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