
Subject: OT: Choosing a decent acoustic-electric guitar
Posted by [ottawarocks](#) on Tue, 22 Jan 2008 14:13:09 GMT
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lesoft Lockspam to fight spam, =
>and=20
>you?
<A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>
>after installing them in the system32/ensoniq/plugins each one brought
up the same prompt (i should have written it down) plus it created a
hum (like a 60 cycle buzz). when i removed them the hum and errors
went away. i'll try bill's suggested post but it probably won't be
till monday.

On 29 Mar 2008 11:05:08 +1000, "Mike Audet" <mike@....> wrote:

>
>Hi Rick,
>
>I've never seen a message about an error with the fx library. Could try
>the plugins one by one to see which one is causing the error. I'll track
>it down as best I can.
>
>All the best,
>
>Mike
>
>
>&

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [Bill L](#) on Tue, 22 Jan 2008 16:24:20 GMT
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for
the mini toggle. I never use that one anyway.

Gantt Kushner wrote:

> I have a PRS for which I came up with a trick circuit for pickups with all
> four conductors available - mine are made by Tom Holmes. I have a regular
> 3 position PU selector and a 4 pole/double throw mini switch. W/ the mini
> switch in one position I have a normal 2 humbucking guitar. Flip the switch
> and the treble position becomes the outside coils in series, the bass position
> becomes the inside coils in parallel (PRS calls this "Parallel Strat") and

> the middle position combines those two hybrid pickups. The series outside
> sound is my all time favorite - it has the power of a humbucking PU w/ the
> bright, round sound of both pickups. If you're interested I'll find my scan
> of the schematic and post it. I'd probably suggest having an experienced
> guitar tech do the wiring because it can be a pain getting the wires straight
> so it works as I described.

>

> Gantt

>

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

>

>> You could wire 'em like a PRS for a useful range of tones that would
>> cover your gigs.

>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>John,

I would take a pass through a couple electronics stores in your area. Last year I was planning to build, but found a decent dual core with sata drives and good video for around 450 bucks. I popped two more gb of ram into it, formatted it and installed XP pro which I already had a license for. Total cost was around 550 for

Subject: Re: Choosing a decent acoustic-electric guitar
Posted by [tonehouse](#) on Tue, 22 Jan 2008 16:51:18 GMT
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a damn fast machine.

Chuck

"John" <no@no.com> wrote:

>

>I've got a desktop pc that is a turd. Celeron 2.6Mhz, rates about 350
on

>Passmark Charts.

>

><http://www.cpubenchmark.net/>

>

>I want to build a new pc that is about 1500 on the charts like an e6600
core

>2 duo. I'd like to reuse my IDE drives and have capability to go Sata in
>the future and I want a silent power supply. 4GB ram. Any ideas for the
>cheapest way to get there?

>

>The e6600 is about \$200 on ebay and i'm not stuck on that processor but
one
>in that range. This box is just for writing code, database stuff and non
>music stuff.
>
>Thanks,
>JohnDamn, DeeJ, you're so right. But they are simile to a metaphor.

Mr. Simplicity wrote:

> Hmmm.....actually those are similies, aren't they? Maybe I need to go
> back to school???.....wait!!!!, the preamble to those /metaphors/
> looks like it was posted by a teacher!!!.....
>
>your tax dollars at work
>
> :oO
>
>
> "rick" <parnell68@hotmail.com <mailto:parnell68@hotmail.com>> wrote in
> message news:efepu35u1kgkdmhbf06raiav6fsev30fki@4ax.com...
> >
> >
> > What's a Metaphor For, For Instance?
> >
> > Metaphors found in high school essays!
> > Every year, English teachers from across the country can submit their
> > collections of actual similes and metaphors found in high school
> > essays. These excerpts are published each year to the amu

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [TCB](#) on Tue, 22 Jan 2008 17:56:07 GMT

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r />

> > but a real duck that was actually lame, maybe from stepping on a land
> > mine or something.
> >
> > 23. The ballerina rose gracefully en Pointe and extended one slender
> > leg behind her, like a dog at a fire hydrant.
> >
> > 24. It was an American tradition, like fathers chasing kids around
> > with power tools.
> >
> > 25. He was deeply in love. When she spoke, he thought he heard bells,
> > as if she were a garbage truck backing up."ps - in my local office depot there was an open
box quad core HP with 3 GB
of ram, 512 dedicated video, tv tuner, HDMI output, 500 GB sata, 120 GB porta

drive - for 650 bucks last week.

Chuck

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

>

>John,

>

>I would take a pass through a couple electronics stores in your area. Last
>year I was planning to build, but found a decent dual core with sata drives
>and good video for around 450 bucks. I popped two more gb of ram into it,
>formatted it and installed XP pro which I already had a license for. Total
>cost was around 550 for a damn fast machine.

>

>Chuck

>

>"John" <no@no.com> wrote:

>>

>>I've got a desktop pc that is a turd. Celeron 2.6Mhz, rates about 350

>on

>>Passmark Charts.

>>

>><http://www.cpubenchmark.net/>

>>

>>I want to build a new pc that is abo

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Mark McDermott](#) on Tue, 22 Jan 2008 18:29:43 GMT

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ut 1500 on the charts like an e6600

>core

>>2 duo. I'd like to reuse my IDE drives and have capability to go Sata
in

>>the future and I want a silent power supply. 4GB ram. Any ideas for the
>>cheapest way to get there?

>>

>>The e6600 is about \$200 on ebay and i'm not stuck on that processor but
>one

>>in that range. This box is just for writing code, database stuff and non
>>music stuff.

>>

>>Thanks,

>>John

>Hi John,

Are you DYling the system? If so you can get a hellva allot more than a
E6600.

What is the system gonna be used for? I can suggest some parts if I know

what you planing with the system.

Chris

John wrote:

> I've got a desktop pc that is a turd. Celeron 2.6Mhz, rates about 350 on
> Passmark Charts.
>
> <http://www.cpubenchmark.net/>
>
> I want to build a new pc that is about 1500 on the charts like an e6600 core
> 2 duo. I'd like to reuse my IDE drives and have capability to go Sata in
> the future and I want a silent power supply. 4GB ram. Any ideas for the
> cheapest way to get there?
>
> The e6600 is about \$200 on ebay and i'm not stuck on that processor but one
> in that range. This box is just for writing code, database stuff and non
> music stuff.
>
> Thanks,
> John
>

--

Chris Ludwig
ADK

chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>

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

(859) 635-5762 Perfect Di, also to make things a bit easier/faster, you can record a 4 minute track of silence, then drag (time looked) the entire chopped-up track over this one and all crossfades and patch-ups get done in one shot. You may need to tweak a few crossfades in some places thow.

Chow
Rob

"Dimitrios" <

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Jamie K](#) on Tue, 22 Jan 2008 18:43:34 GMT

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might like to know,
>Rich
>
>
>

>
>Rich,

Did they miss this?

<http://www.newscientist.com/article/dn2059-giant-antarctic-ice-sheet-breaks-off.html>

Maybe it's growing on one side and melting on the other?

We're both gonna get busted now for posting this here. I was bad and now all the combatants have been banished to the general group. We terrorists can no longer plant bombs here and create carnage amongst civilians.

;o)

;o)

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47ee9f37@linux...

> Here we go again. A few years ago scientists put 3,000 "buoy robots" into
> the oceans of the world, which are all part of the Argos System to monitor
> world climate patterns. Oh no it looks like the ocean is cooling, not
> warming.

>
> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>
>

> Oh and looky here, what's this, evidence that Antarctic ice sheet is
> increasing in mass?

>
> http://www.space.com/scienceastronomy/antarctic_020822.html
>

> Interesting stuff. Just thought you might like to know,
> Rich

>
>
>
>
>

>Thanks Neil, I might try this myself.How good does this work?

"Neil" <OI@OI.com> wrote in message news:47ed8055\$1@linux...

>
> <http://www.widisoft.com/english/widi-vst-readme.html>

>
> :D
>
>
> "D.P." <ottawarocks@netscape.net> wrote:
>>I know there's a lot of Cubase knowledge around here, so I thought I'd
>>ask...
>>
>>I have a recording of a duo (acoustic guitar and clarinet). This is a mix,
>
>>so just a stereo track. I have no way to separate the clarinet from the
>
>>guitar.
>>
>>I need a transcription of the clarinet parts. On paper, you know with a
>
>>staff and notes in standard notation.
>>
>>This is either an exercise in writing out the notes... or using a tool to
> do
>>it.
>>
>>A

Subject: Re: Choosing a decent acoustic-electric guitar
Posted by [AlexPlasko](#) on Tue, 22 Jan 2008 20:45:47 GMT
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nyone know if Cubase can do that? This would be a double challenge,
>>because
>
>>first, I need to somehow "isolate" the clarinet (i.e. get rid of the
>>guitar)
>
>>before proceeding to running a software tool to spit out the
>>transcription.
>>
>>Any ideas? Am I dreaming in la-la land? I'm sure the second half of my
>>challenge is possible... just not sure about "erasing" the guitar...
>>
>>Thanks in advance for any tips.
>>Dan
>>
>>
>No change. I think Brian T, Dimitrios and Mic Cross were able to get more
than 1 ADAT module per MEC to work. I never was able to do this. If you need
lightpipe connectivity, be sure to buy a new HD to use with XP so your old

system drive can save you if XP hoses your routing matrix.

Deej

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47eea09d@linux...

>I seem to remember that some of you using XP had no problems with ADAT
> transfers, while others were having difficulties. I'm still on ME with
> Paris. One of these days I'm going to transport over to XP. What is the
> state of ADAT with XP in Paris.

>

> Rich

>

>Rick, the scientific way is to look at the data and make a determination.

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Ted Gerber](#) on Wed, 23 Jan 2008 02:46:30 GMT

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> > Rich

> >

>

> We'd better skedaddle

> ;o)

>

>

>thanks guys, i went and bought one. got parts from my local guy and got a
MS-7357 motherboard G33M, e6750 cpu w/ 2gb dual channel ram, antec power,
80gb sata, case and dvd burner for \$875.

I went to circuit city to look at the hp and the sales people were so lame
a i walked out. The hp would do dual monitor so that was no good for me.

I'm just doing coding, database stuff and some games so this box sound do
well. I'm doing my 89 windows updates as we speak so it's up and running.

Thanks !

JohnHotel California-Eagles....

rick <parnell68@hotmail.com> wrote:

>there's a song there somewhere...

>

>On 29 Mar 2008 19:28:33 +1000, "Steve Cox" <stevec1@charter.net>

>wrote:

>

>>

>>Yeah...ditto, and besides, we need your mind. "You can check out any time

>>you like but... you may never leave"!
>>
>>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>
>>>
>>>Hi Nappy,
>>>Please hang. Skip the OT stuff.
>>>I'll miss you for sure.
>>>
>>>Be well.
>>>Tom
>>>
>>>
>>>
>>> "Bill L" <bill@billlorentzen.com> wrote in message =
>>>news:47e806de@linux...
>>> Damn Nappy I was afraid to read this post 'cause I thought it like =
>>>your=20
>>> suicide note or something.
>>>
>>> Nappy wrote:
>>> > I've had a long run here,but I think its time for me to say goodbye.
>>=
>>>Since
>>> > I no longer
>>> > own PARIS and I don't care to talk about politics and religion I'm
>>=
>>>moving
>>> > along.
>>> > All the best to everyone. Life is to short.
>>> >=20
>>> > respect
>>> > Nappy
>>>
>>>
>>>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 6.00.2900.2180" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
&g

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [jim drago](#) on Wed, 23 Jan 2008 04:32:05 GMT
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```
t;>><BODY bgColor=3D#ffffff>
>>><DIV><FONT face=3DArial size=3D2>Hi Nappy,</FONT></DIV>

>>>stuff.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>I'll miss you for sure.</FONT></DIV>

>>><DIV><FONT face=3DArial size=3D2>Be well.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Bill L" <<A=20
>>> href=3D"mailto:bill@billlorentzen.com">bill@billlorentzen.com</A>> =
>>>wrote in=20
>>> message <A =
>>>href=3D"news:47e806de@linux">news:47e806de@linux</A>...</DIV>Damn=20
>>> Nappy I was afraid to read this post 'cause I thought it like your =
>>><BR>suicide=20
>>> note or something.<BR><BR>Nappy wrote:<BR>> I've had a long run =
>>>here,but I=20
>>> think its time for me to say goodbye. Since<BR>> I no =
>>>longer<BR>> own=20
>>> PARIS and I don't care to talk about politics and religion I'm =
>>>moving<BR>>=20
>>> along.<BR>> All the best to everyone. Life is to short.<BR>> =
>>><BR>>=20
>>> respect<BR>> Nappy</BLOCKQUOTE>
>>><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam,
=
>>>and=20
>>>you?<BR><A=20
>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>>>
>>>
>rich, if you read the very first part of my post " it's not that i'm
a huge proponent of the other view" then you would know that i'm not
saying that global warming" is immanent. i would look at the evidence
and make what i would hope to be an educated decision...right or
wrong. however, i do find it a bit ludicrous to as many would suggest
that we as humans (6 +billion) have no impact on the planets
environment.
```

i fully believe and expect that the earth has it's own natural warming and cooling cycles. i also believe that we are affected by outside stellar influences (our sun being the nearest). and as stated above i believe that the 6+ billion of us do affect our surroundings; possibly more than the earth and all it's processes can overcome. i also do not see a problem with trying to live as responsibly as we can and if that means it costs us a little more to do so then so be it.

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [ottawarocks](#) on Thu, 24 Jan 2008 13:49:58 GMT

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by the laptop sound card) where
will I get my midi sounds from if the laptop sound card is not in use? I am trying to get an understanding of the midi sound of the audio routing. I do have a Edirol DX plugin with midi sounds in my Sonar HomeStudio application that I use and I think this is via software not the sound card so it should still be available.

I'm thinking that moving towards the USB interface will decrease both my problems (latency and noise floor) considerably and at \$149 it seems a pretty decent deal.

The only other item I'd like to understand is that the only time I need the ASIO or WDM is during a Sonar session of playback or recording so if I make the ASIO/WDM driver change to only the Sonar program then the rest of my laptop functions and sounds will continue to use the sound card and MME driver. If I am just playing wave files or mp3 files out of the Windows Media Player, it will use my laptop sound card as normal and as MME, correct? and I don't need to change anything, right?

Anyone have any insight, are users of any of the above referenced items, have recommendations and or comments.

Thanks for any and all the help you can reply with,
Wayne I'm thinking of spending a little bit more and getting the RAID 0 setup. This box will likely be doing a bit of video editing as well.

I'll probably get a PCIe card for one of my Magma's and either try that with my Magma holding the RME cards and interface the other Magma with the UAD-1 cards in one of the PCI slots, or I'll just yank the MAD1 and AES32 out of the Magma, load them in the 2 x PCI slots on the MOBO and then try interfacing the other Magma with the DSP processors in one of the PCIe slots. You got a mobo that you think would handle this? Are you guys OC'ing these quads to 3GHZ?

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47eeee60@linux...

> HI DJ,
> You can configure a system w/ tower, power supply, Q6600, 2 gigs ram 160
> gig OS, 320g audio drive, Geforce 8600GT dual head video (fan less), DVD
> burner, XP Pro, 1 yr warranty, life time tech support for \$1437.00. We
> will putting out a sub \$1000 in a week or so sense we Americans is so
> poor. :)
> Our overseas sales have went thought the roof lately. :) We don't cover
> any shipping with our warranty for overseas systems just life time
> phone/email support. But even with them paying the shippings with a
> warranty issue of some sort it is still less money that buying it in their
> country. jeez.
> The overseas sales that always make me laugh are the ones we get from
> Taiwan, Hong Kong and India.
> Chris
>
> Mr. Simplicity wrote:
>> I was looking at the ADK website while ago and for a little over \$1500.00
>> I could get a quad core /screamer /with the OS already installed and
>> tweaked. All I'd need to do would be to add a couple of the 500G SATA
>> drives I've got here as backups and I'd be set.
>> Yeah, I could build it cheaper, but not much and when I figure in all
>> the time it takes to build it, load the OS, mobo drivers, optomize it and
>> burn it in, paying them the extra \$\$ for their time and expertise makes
>> sense in my situation.
>> I'm really thinking seriously about this. I'd like to be able to track
>> at 64k with the Cubase control room. I've been using it at 128k and it's
>> tolerable, but the difference between 64k and 128k is noticeable to my
>> ears. 64k is equivalent to what I hear using Totalmix, and the more I get
>> into Totalmix, the more sense it makes. It's also much easier to deal
>> with when you're only using one audio interface for all your
>> tracking/playback. I'll have that situation sussed in about a week.
>> "John" <no@no.com <mailto:no@no.com>> wrote in message
>> news:47eeb930\$1@linux...
>> >
>> > thanks guys, i went and bought one. got parts from my local guy and
>> got a
>> > MS-7357 motherboard G33M, e6750 cpu w/ 2gb dual channel

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [Jamie K](#) on Thu, 24 Jan 2008 19:14:21 GMT
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was no good
 >> for me.
 >> > I'm just doing coding, database stuff and some games so this box
 >> sound do
 >> > well. I'm doing my 89 windows updates as we speak so it's up and
 >> running.
 >> >
 >> > Thanks !
 >> > John
 >
 > --
 > Chris Ludwig
 > ADK
 > chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
 > www.adkproaudio.com <<http://www.adkproaudio.com/>>
 > (859) 635-5762 OK, I hurt from laughing. Thanks. I just wanna see the person who knows
 what happens when one fries maggots.

And yes, most of those are similes, but who's counting? :)

This stuff reminded me of a little book called "Non Campus Mentis," a condensed history of western civilization compiled from the papers and essay tests of college student. Scary, but hilarious.

S

"rick" <parnell68@hotmail.com> wrote in message
 news:efepu35u1kgkdmhbf06raiav6fsev30fki@4ax.com...

>
 >
 > What's a Metaphor For, For Instance?
 >
 > Metaphors found in high school essays!
 > Every year, English teachers from across the country can submit their
 > collections of actual similes and metaphors found in high school
 > essays. These excerpts are published each year to the amusement of
 > teachers across the country. Here are last year's winners:
 >
 > 1. Her face was a perfect oval, like a circle that had its two sides
 > gently compressed by a Thigh Master.
 >
 > 2. His thoughts tumbled in his head, making and breaking alliances
 > like underpants in a dryer without Cling Free.
 >
 > 3. He spoke with the wisdom that can only come from experience, like a
 > guy who went blind because he looked at a solar eclipse without one of
 > those boxes with a pinhole in it and now goes around the country

> speaking at high schools about the dangers of looking at a solar
> eclipse without one of those boxes with a pinhole in it.
>
> 4. She grew on him like she was a colony of E. Coli, and he was
> room-temperature Canadian beef.
>
> 5. She had a deep, throaty, genuine laugh, like that sound a dog makes
> just before it throws up.
>
> 6. Her vocabulary was as bad as, like, whatever.
>
> 7. He was as tall as a six-foot, three-inch tree.
>
> 8. The revelation that his marriage of 30 years had disintegrated
> because of his wife's infidelity came as a rude shock, like a
> surcharge at a formerly surcharge-free ATM machine.
>
> 9. The little boat gently drifted across the pond exactly the way a
> bowling ball wouldn't.
>
> 10. McBride fell 12 stories, hitting the pavement like a Hefty bag
> filled with vegetable soup.
>
> 11. From the attic came an unearthly howl. The whole scene had an
> eerie, surreal quality, like when you're on vacation in another city
> and Jeopardy comes on at 7:00 p.m. instead of 7:30.
>
> 12. Her hair glistened in the rain like a nose hair after a sneeze.
>
> 13. The hailstones leaped from the pavement, just like maggots when
> you fry them in hot grease .
>
> 14. Long separated by cruel fate, the star-crossed lovers raced across
> the grassy field toward each other like two freight trains, one having
> left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka
> at 4:19 p.m. at a speed of 35 mph.
>
> 15. They lived in a typical suburban neighborhood with picket fences
> that resembled Nancy Kerrigan's teeth.
>
> 16. John and Mary had never met. They were like two hummingbirds who
> had also never met.
>
> 17. He fell for her like his heart was a mob informant, and she was
> the East River.
>
> 18. Even in his last years, Granddad had a mind like a steel trap,
> only one that had been left out so long, it had rusted shut.

>
> 19. Shots rang out, as shots are known to do.
>
> 20. The plan was simple, like my brother-in-law Phil. But unlike Phil,
> this plan just might work.
>
> 21. The young fighter had a hungry look, the kind you get from not
> eating for awhile.
>
> 22. He was as lame as a duck. Not the metaphorical lame duck, either,
> but a real duck that was actually lame, maybe from stepping on a land
> mine or something.
>
> 23. The ballerina rose gracefully en Pointe and extended one slender
> leg behind her, like a dog at a fire hydrant.
>
> 24. It was an American tradition, like fathers chasing kids around
> with power tools.
>
> 25. He was deeply in love. When she spoke, he thought he heard bells,
> as if she were a garbage truck backing up."Here we go again, indeed. :^)

Rich, you're still doing a great job of ignoring most of the evidence and grasping for whatever you can use to rationalize your existing position. Which is, if I read your message correctly, that raising the price you pay for gas is an infringement on your liberties.

Better take that up with Exxon who are losing money hand over fist in a desperate attempt to keep your gas price affordable. ;^)

I'm sure you're quite right to believe that all the scientists you ignore are way too dumb to know anything about "natural warming and cooling cycles." Good thing you're around to correct the experts on their ignorant oversights. LOL! Good on ya. Heh. BTW:

<http://www.realclimate.org/index.php/archives/2008/02/antarctica-is-cold/#more-529>

I'd be happy to more completely celebrate your non-objective, political paranoiac knee-jerk reactionism and scientific scapegoatism, which I love, but A) this is the PARIS group not the General group, B) I like boats, too, and C) I just got a new bass and it needs to be played...

Cheers,
-Jamie
www.JamieKrutz.com

PS. Woo, new bass (OK it's used - reuse and recycle)!

rick wrote:

> rich, if you read the very first part of my post " it's not that i'm
> a huge proponent of the other view" then you would know that i'm not
> saying that global warming" is immanent. i would look at the evidence
> and make what i would hope to be an educated decision...right or
> wrong. however, i do find it a bit ludicrous to as many would suggest
> that we as humans (6 +billion) have no impact on the planets
> environment.
>
> i fully believe and expect that the earth has it's own natural warming
> and cooling cycles. i also believe that we are affected by outside
> stellar influences (our sun being the nearest). and as stated above i
> believe that the 6+ billion of us do affect our surroundings; possibly
> more than the earth and all it's processes can overcome. i also do
> not see a problem with trying to live as responsibility as we can and
> if that means it costs us a little more to do so then so be it.
>
> i'm already getting #ucked up the ass by the corp leaders who get paid
> 100's of millions of dollars to mismanage a company into the ground so
> what's a few more bucks spent to insure that my granddaughter and her
> children also have the opportunity to get the same @ucking? of all
> the things to complain about spending money on, i find their future as
> the absolute least objectionable. so i say, lets not spend it on the
> same old bullshit and spend it on something wothwhile...our...their
> future. we've spent trillions on how to destroy the planet, how about
> we spend some to..at the least...help it. i don't think that's a
> waste of money.
>
> how about instead of the check box for donating money for a political
> party on the 1040 we have donate to alternative energy funding? or
> stop fathers from @ucking their daughters? or parents from killing
> their kids? you know, something useful rather than getting joe/debbie
> whoever getting elected to do nothing but bitch about joe/debbie
> whoever doing whatever they do and doing nothing but worrying about
> getting reelected...now that's a @ucking waste of our money.
>
> god, am i redundant or what???

>
> On Sat, 29 Mar 2008 16:19:32 -0600, "Rich Lamanna"
> <richard.lamanna@verizon.net> wrote:
>
>> Rick, the scientific way is to look at the data and make a determination.
>> Validity is based on the scientific method and empirical data, not junk
>> science. The jury is not out, Al Gore is far from being a scientist. There
>> are over 400 real scientists who's studies dispute anthropogenic global
>> warming and CO2 as the cause. I don't know about you but my car and boat use
>> petrol and if the shmucks at the UN are pushing a certain view, with a

>> political agenda, which affects the world economy and especially the US, and
>> what I pay for gas, then my liberties are compromised. That's why I want the
>> truth and so should you. I don't have a problem with new technologies that
>> are environmentally friendly, if they work and if they are cheap and won't
>> propagate the economic meltdown we're experiencing. One of the biggest
>> farces out there is Bio Fuels. It takes about 4 times as much energy to
>> produce ethanol than is liberated from its burning. And it's causing
>> increases in the cost of corn which in turn has caused increases in
>> everything that eats corn

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [ottawarocks](#) on Thu, 24 Jan 2008 19:50:02 GMT
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n, i.e.. cows and omnivores. The government
>> subsidizes its production which increases taxes on you and I. I'm tired of
>> the bull, how about you?
>>
>> Rich
>>
>> "rick" <parnell68@hotmail.com> wrote in message
>> news:0a7tu3lk2r4s6i5ucm2egkqoc3t00l1nul@4ax.com...
>>> explain to my why this is better to the point of ridiculing the other
>>> possibility? it's not that i'm a huge proponent of the other view, i
>>> just find the absolute dismissal of it quite funny given the
>>> acceptance of another theory to be soooooooo much more valid. please
>>> enlighten me.
>>>
>>> On Sat, 29 Mar 2008 15:49:08 -0600, "Rich Lamanna"
>>> <richard.lamanna@verizon.net> wrote:
>>>
>>>> Here we go again. A few years ago scientists put 3,000 "buoy robots" into
>>>> the oceans of the world, which are all part of the Argos System to
>> monitor
>>>> world climate patterns. Oh no it looks like the ocean is cooling, not
>>>> warming.
>>>>
>>> [http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-](http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html)
>> [ocean.html](http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html)
>>>> Oh and looky here, what's this, evidence that Antarctic ice sheet is
>>>> increasing in mass?
>>>>
>>>> http://www.space.com/scienceastronomy/antarctic_020822.html
>>>>
>>>> Interesting stuff. Just thought you might like to know,
>>>> Rich
>>>>

>>>>

>>>>

>>>>

>>>>

>"Jamie K" <Meta@Dimensional.com> wrote in message news:47ef097d@linux...

>

> Here we go again, indeed. :^)

>

> Rich, you're still doing a great job of ignoring most of the evidence and

> grasping for whatever you can use to rationalize your existing position.

> Which is, if I read your message correctly, that raising the price you pay

> for gas is an infringement on your liberties.

>

> Better take that up with Exxon who are losing money hand over fist in a

> desperate attempt to keep your gas price affordable. ;^)

>

> I'm sure you're quite right to believe that all the scientists you ignore

> are way too dumb to know anything about "natural warming and cooling

> cycles." Good thing you're around to correct the experts on their ignorant

> oversights. LOL! Good on ya. Heh. BTW:

>

> <http://www.realclimate.org/index.php/archives/2008/02/antarctica-is-cold/#more-529>

>

Well I feel much better now, knowing that we're all gonna die on schedule.Mr. Simplicity wrote:

> Well I feel much better now, knowing that we're all gonna die on schedule.

When I went to look at this bass today I knew that if I didn't get it I

would die! ;^)

It's a Warwick, their import line, but nice. It has that Warwick growl.

Not getting rid of the Fender Jazz Special, mind you. But I've been

wanting a 5 string for a while.

Cheers,

-Jamie

www.JamieKrutz.com"Jamie K" <Meta@Dimensional.com> wrote in message news:47ef1197@linux...

> Mr. Simplicity wrote:

>> Well I feel much better now, knowing that we're all gonna die on

>> schedule.

>

> When I went to look at this bass today I knew that if I didn't get it I

> would die! ;^)

>

> It's a Warwick, their import line, but nice. It has that Warwick growl.

>

> Not getting rid of the Fender Jazz Special, mind you. But I've been
> wanting a 5 string for a while.
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>

Very cool. Are you playing bass at your live gigs too these days or are you still in rock star shredder mode?

;o)Mr. Simplicity wrote:

> Very cool. Are you playing bass at your live gigs too these days or are you
> still in rock star shredder mode?

Right now the basses are for recording - new CD in progress (s l o w l y progressing).

At gigs I'm still shredding on guitar and violin. The new fusion/prog band has me doing Dixie Dregs, Jeff Beck and UK/Holdsworth covers, plus originals that are even more shredderific. Definitely giving me a workout! Some of the tunes are mine, so I share the blame. :^)

By contrast I have a solo singer/songwriter concert coming up at Swallow Hill in April - mostly acoustic guitar and piano, maybe a little violin, maybe some other stuff. Come on up!

Cheers,
-Jamie

www.JamieKrutz.comHey, it was snowing pretty hard when I drove home from work last night . .
.
late March . . . in Portland! Is it the coming Ice Age?

Here's a thought . . . is it possible that the Earth's natural warming and cooling trends could override any effect that we humans have?

Or what if the Earth could actually respond to our efforts to warm it by cooling itself triggered by some huge thermostatic mechanism?

Or wait . . . oh dear . . . what if the Earth is just a giant terrarium for some highly advanced race of intergalactic aliens, and they're adjusting the temperature before they harvest us for food? Bill . . . any help on this? Where's my tin foil hat . . .?

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47ee9f37@linux...

> Here we go again. A few years ago scientists put 3,000 "buoy robots" into
> the oceans of the world, which are all part of the Argos System to monitor
> world climate patterns. Oh no it looks like the ocean is cooling, not
> warming.
>
> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>
>
> Oh and looky here, what's this, evidence that Antarctic ice sheet is
> increasing in mass?
>
> http://www.space.com/scienceastronomy/antarctic_020822.html
>
> Interesting stuff. Just thought you might like to know,
> Rich
>
>
>
>
>
>
> So is ADAT functionality the only barrier to running Paris on XP? Cuz I
don't got no ADAT, so I don't care.

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47eea09d@linux...

> I seem to remember that some of you using XP had no problems with ADAT
> transfers, while others were having difficulties. I'm still on ME with
> Paris. One of these days I'm going to transport over to XP. What is the
> state of ADAT with XP in Paris.
>
> Rich
>
> Swallow Hill? That's where Aaron and I met up with John last May. When's the
gig? We had a blast when we were up there. We even drove the wrong way on a
freeway one night and we weren't even drunk.

;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:47ef1db1@linux...

> Mr. Simplicity wrote:
>> Very cool. Are you playing bass at your live gigs too these days or are

>> you still in rock star shredder mode?

>

> Right now the basses are for recording - new CD in progress (s l o w l y progressing).

>

> At gigs I'm still shredding on guitar and violin. The new fusion/prog band

> has me doing Dixie Dregs, Jeff Beck and UK/Holdsworth covers, plus

> originals that are even more shredderific. Definitely giving me a workout!

> Some of the tunes are mine, so I share the blame. :^)

>

> By contrast I have a solo singer/songwriter concert coming up at Swallow

> Hill in April - mostly acoustic guitar and piano, maybe a little violin,

> maybe some other stuff. Come on up!

>

> Cheers,

> -Jamie

> www.JamieKrutz.com "Sarah" <sarahjane@sarahtonin.com> wrote in message

news:47ef1f97\$1@linux...

> Hey, it was snowing pretty hard when I drove home from work last night . .

> . late March . . . in Portland! Is it the coming Ice Age?

>

> Here's a thought . . . is it possible that the Earth's natural warming and

> cooling trends could override any effect that we humans have?

>

> Or what if the Earth could actually respond to our efforts to warm it by

> cooling itself triggered by some huge thermostatic mechanism?

>

> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium

> for some highly advanced race of intergalactic aliens, and they're

> adjusting the temperature before they harvest us for food? Bill . . . any

> help on this? Where's my tin foil hat . . . ?

>

> S

>

>

Back in 1971 I went on an acid binge and when the paranoid phase of it kicked in, I was watching TV and Walter Cronkite was talking about nuclear testing and I decided that the free protons and other stuff that was caused by splitting atoms was going to affect other atoms and cause them to mutate and that eventually this would start affecting DNA molecules all over the earth, even with people who were thousands of miles away because it would be like a domino theory so as the paranoia grew, it became obvious that not only were we doing this here, but that our solar system was actually just an atom in a much larger molecule and that if we were doing this here, then it was probably happening in a parallel universe too and that it was just a matter of time before our sun which is nothing more than the nucleus of an atom was either going to split wide open because it was probably part of a

uranium molecule. At that point I really got paranoid and it was nighttime so I went outside and started staring at the stars and suddenly I saw this big shooting star and I knew that thi

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [AlexPlasko](#) on Fri, 25 Jan 2008 00:09:01 GMT

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One of these days I'm going to transport over to XP. What is the
>> state of ADAT with XP in Paris.

>>
>> Rich

>>
>>
>

>Dude, I think we were having our acid phases at the same time, though I never had a "bad trip". I just laughed a lot and thought I was enlightened until the next morning. :)

But I do remember that scene in "Men In Black." I ran it several times, then a few more times in slow motion. Whoa. :)

S

"Mr. Simplicity" <noway@jose.net> wrote in message news:47ef2905\$1@linux...

>

> "Sarah" <sarahjane@sarahtonin.com> wrote in message

> news:47ef1f97\$1@linux...

>> Hey, it was snowing pretty hard when I drove home from work last night .

>> . . late March . . . in Portland! Is it the coming Ice Age?

>>

>> Here's a thought . . . is it possible that the Earth's natural warming
>> and cooling trends could override any effect that we humans have?

>>

>> Or what if the Earth could actually respond to our efforts to warm it by
>> cooling itself triggered by some huge thermostatic mechanism?

>>

>> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium
>> for some highly advanced race of intergalactic aliens, and they're
>> adjusting the temperature before they harvest us for food? Bill . . .
>> any help on this? Where's my tin foil hat . . . ?

>>

>> S

>>

>>

>

> Back in 1971 I went on an acid binge and when the paranoid phase of it
> kicked in, I was watching TV and Walter Cronkite was talking about nuclear
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> caused by splitting atoms was going to affect other atoms and cause them
> to mutate and that eventually this would start affecting DNA molecules all
> over the earth, even with people who were thousands of miles away because
> it would be like a domino theory so as the paranoia grew, it became
> obvious that not only were we doing this here, but that our solar system
> was actually just an atom in a much larger molecule and that if we were
> doing this here, then it was probably happening in a parallel universe too
> and that it was just a matter of time before our sun which is nothing more
> than the nucleus of an atom was either going to split wide open because it
> was probably part of a uranium molecule. At that point I really got
> paranoid and it was nighttime so I went outside and started staring at the
> stars and suddenly I saw this big shooting star and I knew that this was a
> particle that was heading to split the sun and so I figured that since I
> was gonna die anyway, I'd write this theory all down so I rolled up a
> fattie and did just that while I waited for sunrise. Well, the world
> didn't end that morning and since I was a college student at the time and
> I had a paper due for my political science class and my prof was a real
> cool Korean dude named Dr. Kim and he hated the military industrial
> complex and nukes I took the paper to class, still trippin my butt off and
> turned it in as an essay and everyone looked at me funny and their faces
> were melting and there were rainbows crawling up the walls and lights
> shooting out of people's noses so I had to leave but this was the 70's,
> like I said and the next day everyone thought it was cool and Dr. Kim
> didn't look like the caterpillar in Through The Looking Glass and he told
> me how "imaginative" he thought I was so I felt better...I guess people
> back then thought this kinda stuff was normal.

>

> You could have knocked me over with a feather when I saw this a few years
> ago.

>

> <http://youtube.com/watch?v=-pH5WXlsgHo&feature=related>

>

> Start the timeline at 9:00.

>

> ;oD

>

>

>I'm gonna need a bigger stethoscope.

S

"erlilo" <erlingl@tdcadsl.dk> wrote in message news:47ef4840@linux...

>I don't think so, Sarah.....

>I believe it's more that something have done the weather unstable

> and sick and it need good doctors and nursings by some really good
> nurses.....;-)
>
>
> "Sarah" <sarahjane@sarahtonin.com> skrev i en meddelelse
> news:47ef1f97\$1@linux...
>> Hey, it was snowing pretty hard when I drove home from work last night .
>> . . late March . . . in Portland! Is it the coming Ice Age?
>>
>
>if you're going to use words like PBS maybe the general forum is the
right place.

;o)

On 30 Mar 2008 16:52:37 +1000, "DC" <dc@spammersinhell.com> wrote:

>
>Just saw this band on Mountain Stage on PBS.
>
>Holy freakin' moly are they good!
>
><http://www.ollabelle.net>
>
>DC
>
>

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Fri, 25 Jan 2008 16:42:49 GMT

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>>>>> so it works as I described.
>>>>>
>>>>> Gantt
>>>>>
>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>
>>>>>> You could wire 'em like a PRS for a useful range of tones that would
>>>>>> cover your gigs.
>>>>>> Cheers,
>>>>>> -Jamie
>>>>>> www.JamieKrutz.com
>I've been spec'ing out processors. It's been a while since I've done
anything like this but I got curious. there are some monster performers out
there by Intel now.....truly supercomputer stuff and price tags of
\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around

\$250.00 and can be clocked to in excess of 3.5GHz per core, is an incredible CPU for audio because the mainboards have chipsets compatible to most audio/DSP hardware. AMD seems to have recently come out with a CPU called a 9850 that is a quad core that is about the same price as the Intel Q6600 and performs at roughly the same level.

It's a whole 'nuther world out there since I built my last DAW.

If I can get Chris to build me a DAW that can run my UAD-1 cards and my RME hardware and I work at 1.5ms latency while tracking (which I can do now on my current Opteron 185, though once the track counts get higher, it starts to ping the CPU meter in Cubase so I have to go to 128k buffers.

I just want something that can sorta' loaf along at low latency like Paris. I'm not too worried about using UAD-1 plugins while tracking anyway. It's looking like a Q6600 on the right mobo might do just that. Micro Center has the Q6600 on sale for \$199.00, I don't know if that is a good price or not.

<http://microcenter.com/index.html>

<http://microcenter.com/specials/catalogs/index.html>

"Mr. Simplicity" <noway@jose.net> wrote:

>I've been spec'ing out processors. It's been a while since I've done
>anything like this but I got curious. there are some monster performers
out
>there by Intel now.....truly supercomputer stuff and price tags of
>\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around
>\$250.00 and can be clocked to in excess of 3.5GHz per core, is an incredible

>CPU for audio because the mainboards have chipsets compatible to most
>audio/DSP hardware. AMD seems to have recently come out with a CPU called
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>9850 that is a quad core that is about the same price as the Intel Q6600
and
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>
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>
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>hardware and I work at 1.5ms latency while tracking (which I can do now
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>my current Opteron 185, though once the track counts get higher, it starts

>to ping the CPU meter in Cubase so I have to go to 128k buffers.
>

>I just want something that can sorta' loaf along at low latency like Paris.

>I'm not too worried about using UAD-1 plugins while tracking anyway. It's

>looking like a Q6600 on the right mobo might do just that.

>

>

>

>You're most welcome.

As mentioned, I left *owning* PARIS years back (and as mentioned am coming back). But I never left *using* it - I've been "house bassist" for many years for a tiny PARIS-based studio with a couple of JUNO nominations and a couple of decent-size acts behind it (Sweatshop Union and a remix for REM), and they always let me pretty much run my own sessions and edit my own tracks, so my rudimentary PARIS basics are fairly current.

However, it's on a Mac (as was my own rig) which ruled out a ton of developments, so I can't wait to get PARIS installed on a PC rig to explore more options, including your full range of plug-ins.

Shoot me your email privately if you have a sec.

- Kerry

In article <47f033fd\$1@linux>, "Mike Audet" <mike@..> wrote:

> Thanks so much, Kerry!

>

> Thank you also for working to keep PARIS alive. I look forward to reading

> your blog. Let me know if I can help at all.

>

> Cheers!

>

> Mike

>

> Kerry Galloway <kerrygalloway@telus.net> wrote:

> >I hope you don't mind, but I took the liberty of putting your site at

> >the top of the links at the blog, Mike.

> >

> >- Kerry

> >

> ><http://ensoniqparis.blogspot.com/>Not having my rig yet, I'm not able to check this - are you

porting

presets too so the plugs start off with a library?

Or is this a really dumb question? It wouldn't be the first in my life.

- K

In article <47efc24d\$1@linux>, "Mike Audet" <mike@..> wrote:

> Hi All,
>
> I just thought I'd let you know that I got one of the two hall algorithms
> working this morning. I forgot to implement a rather important control,
> but I don't expect it will be difficult to finish. I also have to make the
> interface layout work a bit better.
>
> I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or if it
> is an updated version of it. But, it sounds incredibly smooth, full, and
> wide. Just listening to the outputs is awesome. It sounds beautiful all
> by itself. To my ears, it is an improvement over the dp/4 hall, but that
> may be because of its 24 bit input and output, or because all the analog
> circuitry is bypassed.
>
> Anyway, it's coming soon, and it rocks!!!!
>
> All the best,
>
> MikeBill L wrote:
&

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [AlexPlasko](#) on Fri, 25 Jan 2008 18:25:38 GMT

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gt; Yeah, Les Paul was no slouch either!

>
> I went and played a PRS today to get a feel for what their system does,
> and it actually sounds pretty good. I think they use some pretty hot
> pickups (this was one of their original style guitars), so the split
> proly works better than it would on a weaker pup. Anyway someone posted
> a link to a store that sells the PRS wiring harness. That's the way I'm
> going.

Glad you found it useful Bill, let us know how it works out on your axe.

Cheers,

-Jamie

www.JamieKrutz.com

> TCB wrote:
>> I'm also not a big fan of EMGs, but they do have some options for more
>> strat-like
>> sounds.
>> I agree it's annoying to carry two guitars but I'm happy to deal with it
>> for the reasons I mentioned.
>> One of the reasons I'm such a luddite re: guitars is that I think Leo
>> Fender
>> was a stone cold genius. How many other pieces of electric music
>> technology
>> remain essentially unimproved after 50 years? The only thing about my '62
>> reissue strat that is different than the original is that I put super
>> jumbo
>> fretwire on it and bent the trem bar. It has slightly overwound_
>> pickups.
>> I remember Lindy Fralin once in an interview talking about overwinding
>> and
>> he said something like, 'You don't want to do it too much, Leo got it
>> pretty
>> much right the first time.'
>>
>> Anywho, good luck, and I'd certainly do the split buckers over cutting a
>> hole in the top of the 335.
>> TCB
>>
>> Bill L <bill@billlorentzen.com> wrote:
>>> Thad, I couldn't agree more with your points, but in the real world I
>>> just don't want to bring 2 guitars AND i want to comp with a lighter
>>> sound, and then have my big fat neck position tone for soloing. Plus the
>>
>>> 335 plays so nice and comfortably nothing else compares. I'm looking for
>>
>>> some kind of compromise.
>>>
>>> I was looking at some EMGs that "are both single coil and dual coil
>>> pickups".
>>>
>>> [http://www.emginc.com/displayproducts.asp?section=Guitar&
;categoryid=6&catalogid=6](http://www.emginc.com/displayproducts.asp?section=Guitar&categoryid=6&catalogid=6)
>>>
>>>
>>> I wonder how they work? I would think active electronics would be a good
>>
>>> way to accomplish a dual sound, if there is a way at all. I use EMGs on
>>
>>> my strat and I'm satisfied with them.
>>>
>>> TCB wrote:

>>>> It's still going to sound like a split coil humbucker on a carved top
>> solid
>>>> maple/mahogany body with a shorter scale set neck, which is closer to
>> a strat
>>>> but it's still not a strat. I like technology as much as the next guy
>> but
>>>> either you use it like Leo made it or you don't get the sound. You can
>> get
>>>> closer, but if you put a big fat 'bucker on the neck pickup of your
>>>> Tele
>>>> will it sound like a Les Paul?
>>>>
>>>> It might be good enough for government work but there's a lot more to
>> making
>>>> a strat sound like a strat than the pickup wiring.
>>>> TCB
>>>>
>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>> I'm very interested. Do you know if the PRS pickups have any unique
>>>>> characteristics that make this system work?
>>>>>
>>>>> Gantt Kushner wrote:
>>>>>> I have a PRS for which I came up with a trick circuit for pickups
>>>>>> with
>>>> all
>>>>>> four conductors available - mine are made by Tom Holmes. I have a
>>>>>> regular
>>>>>> 3 position PU selector and a 4 pole/double throw mini switch. W/ the
>>>> mini
>>>>>> switch in one position I have a normal 2 humbucking guitar. Flip the
>>>> switch
>>>>>> and the treble position becomes the outside coils in series, the bass
>>>> position
>>>>>> becomes the inside coils in parallel (PRS calls this "Parallel
>>>>>> Strat")
>>>> and
>>>>>> the middle position combines those two hybrid pickups. The series
>>>>>> outside
>>>>>> sound is my all time favorite - it has the power of a humbucking PU
>> w/
>>>> the
>>>>>> bright, round sound of both pickups. If you're interested I'll find
>> my
>>>> scan
>>>>>> of the schematic and post it. I'd probably suggest having an
>>>>>> experienced
>>>>>> guitar tech do the wiring because it can be a pain getting the wires
>> straight

>>>>> so it works as I described.
>>>>>
>>>>> Gantt
>>>>>
>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>
>>>>>> You could wire 'em like a PRS for a useful range of tones that would
>>>>>> cover your gigs.
>>>>>> Cheers,
>>>>>> -Jamie
>>>>>> www.JamieKrutz.com
>>Well, actually, I have located the Earth's anus . . . it hangs out in the
Oval Orifice . . . er Office. :)

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47f02ee8@linux...
> How about a proctoscope, LOL! Sorry, I couldn't control myself. I really
> do
> need help :-)
>
> Rich
>
>
> "Sarah" <sarahjane@sarahtonin.com> wrote in message news:47ef5da7@linux...
>> I'm gonna need a bigger stethoscope.
>>
>> S
>>
>>
>> "erlilo" <erlingl@tdcadsl.dk> wrote in message news:47ef4840@linux...
>> >I don't think so, Sarah.....
>> >I believe it's more that something have done the weather
>> > unstable
>> > and sick and it need good doctors and nursings by some really good
>> > nurses.....;-)
>> >
>> >
>> > "Sarah" <sarahjane@sarahtonin.com> skrev i en meddelelse
>> > news:47ef1f97\$1@linux...
>> >> Hey, it was snowing pretty hard when I drove home from work last night
> .
>> >> . . late March . . . in Portland! Is it the coming Ice Age?
>> >>
>> >
>> >

>>
>>
>
>Am I tripping? Are you kidding? You never really come down from acid . . .
wherever you got to on your last trip just becomes the new norm.

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
news:47f02e11\$

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [Jamie K](#) on Fri, 25 Jan 2008 20:10:16 GMT
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_blank">1@linux...
> Are you tripping too?
>
> Rich
>
>
> "Sarah" <sarahjane@sarahtonin.com> wrote in message
> news:47ef1f97\$1@linux...
>> Hey, it was snowing pretty hard when I drove home from work last night .
>> .
> .
>> late March . . . in Portland! Is it the coming Ice Age?
>>
>> Here's a thought . . . is it possible that the Earth's natural warming
>> and
>> cooling trends could override any effect that we humans have?
>>
>> Or what if the Earth could actually respond to our efforts to warm it by
>> cooling itself triggered by some huge thermostatic mechanism?
>>
>> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium
> for
>> some highly advanced race of intergalactic aliens, and they're adjusting
> the
>> temperature before they harvest us for food? Bill . . . any help on
>> this?
>> Where's my tin foil hat . . .?
>>
>> S
>>
>>

>> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
>> news:47ee9f37@linux...
>> > Here we go again. A few years ago scientists put 3,000 "buoy robots"
> into
>> > the oceans of the world, which are all part of the Argos System to
> monitor
>> > world climate patterns. Oh no it looks like the ocean is cooling, not
>> > warming.
>> >
>> >
> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>
>> >
>> > Oh and looky here, what's this, evidence that Antarctic ice sheet is
>> > increasing in mass?
>> >
>> > http://www.space.com/scienceastronomy/antarctic_020822.html
>> >
>> > Interesting stuff. Just thought you might like to know,
>> > Rich
>> >
>> >
>> >
>> >
>> >
>> >
>> >
>>
>>
>
>This is a multi-part message in MIME format.

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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

It's terrible resolution, but here's a funny pic of The Band in '64 when =
they were Levon and the Hawks.

S

"Cujo" <chris@applemanstudio.com> wrote in message =

```

news:47f01179$1@linux...
>=20
>=20
> Levon is one cool dude.
>=20
>=20
> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>Wow, Levon's daughter . . . who'd 've thunk? I love the Band, =
especially
>=20
>>"The Band" and "Stage Fright". Sounded pretty cool . . . I'll have to =
check
>=20
>>more clips out when I have time.
>>
>>s
>>
>>
>>"DC" <dc@spammersinhell.com> wrote in message news:47ef38b5$1@linux...
>>>
>>> Just saw this band on Mountain Stage on PBS.
>>>
>>> Holy freakin' moly are they good!
>>>
>>> http://www.ollabelle.net
>>>
>>> DC
>>>
>>>
>>> Sarah, you have to hear these guys.=20
>>
>>
>
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funny pic of=20

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The Band in '64 when they were Levon and the Hawks.</DIV>
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size=3D2>chris@applemanstudio.com<FONT face=3DArial =
size=3D2>> wrote in=20
message <FONT face=3DArial=20
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> =

> Levon is=20
one cool dude.
>
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> "Sarah" <<A=20
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size=3D2>>=20
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>>"The Band" and "Stage =
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Sounded pretty cool . . . I'll have to check
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time.
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message <FONT face=3DArial=20
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size=3D2>...
>>>
>>> Just saw this band on =
Mountain Stage=20
on PBS.
>>>
>>> Holy freakin' mo

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Fri, 25 Jan 2008 20:47:52 GMT

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Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [AlexPlasko](#) on Fri, 25 Jan 2008 23:16:41 GMT

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Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Fri, 25 Jan 2008 23:26:06 GMT

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Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Sat, 26 Jan 2008 12:04:41 GMT

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AukXaMGopvMQVBN9dY2RkiZJBj5TtGDUSk075d7wFRxKjyqmNdyVH6xVK50r
ZIsVM3XWL/ihKKcq
B9dj8QYpOIhKSq1i5l66wGlmys6VOlg7C+hjGmU5AGS50l/WNIMSJctKgLEA
gdD1iALUIRUDc6wG
MZCEJBUBDXvGQmUczhN199WhKIKiWYdlyqQjlu2jP3gL3wlToKHVYH//AKi2
hEhwFC+xveKVgFSp
CUkhz1+cXCXUqmyyohm17wGUtKFqARoPpEU2SJ8ohmG4g0rSIQOT6wMycSCk
BrQGsnUMIQyKaHvc
xjropWYApdramNmpIBBAu0AVEApfvAVfGMJILkrUhDAA5rnoe8UZNNLI4oFz
Q8uUrNlvzAK6x1LF
Qk0ay1ygv8jHLMbYVCgQ/S+lzAR4xigr5qpaJPlykjkZnsDbaNKokDJ0gl1 BLuHy8ovEYmjZLE
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qUK0vzdY1XDswTql
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bVgANTGk4dUDh84k
fh6/9UZ2AoRU4mqWtNhPbXXmEB1KjVjKqVH2SZ5kkAAKyoG3fs0KNOuuXRkS
ZAyoSGZ30tuIUB//
2Q==

-----=_NextPart_000_0074_01C892D4.27FD68A0--<http://youtube.com/watch?v=2ceM2gWp5C0>
Wow, those are beautiful.

"W. Mark Wilson" <xpam_mark@avidrecording> wrote:

><http://youtube.com/watch?v=2ceM2gWp5C0>

>

>the prompt on my computer says...

"the application failed to start because the stock .dll was not found.

reinstalling the application may fix this problem.

i tried adding the line that bill had said to and there was no change.

by the way all the other stock fx run fine.

On 31 Mar 2008 08:58:25 +1000, "Mike Audet" <mike@..> wrote:

>

>Actually, renaming the files is a bit of a job. The esp file has to be renamed,

>then several references to it, the gui has to be renamed and changed, etc.,

>etc.

>

>If you want to make 1.4 sound like one without the input attenuation, just

>place a compressor before it and use the compressor output gain knob to smack

>the input on the amp. I much prefer the plugin the way it is.

>

>I will have a killer reverb for you soon, though. :)

>

>

>

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

>>

>>Dear Mike,

>>I got your email with 1.4 amp thanks.

>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1

>?

>>I would like to try all three versions from the update where you have put

>>an input attenuator...

>>Thanks !

>>Dimitrios

>>
>>"Mike Audet" <mike@..> wrote:
>>>
>>>Ok...the email to your account bounced.
>>>
>>>Send me an email at johnwaynefan at hotmail dot com, and I'll reply to
>it.
>>>
>>>All the best!
>>>
>>>Mike
>>>
>>>"Mike Audet" <mike@..> wrote:
>>>>
>>>>hi Dimitrios,
>>>>
>>>>Thank you for all your feedback and support! I sent you an email with
>>build
>>>>1.4 attached, but I think we've got some email issues for some reason
>between
>>>>us.
>>>>
>>>>I just sent you a copy of 1.4 from my hotmail account. Let me know if
>>this
>>>>doesn't arrive. 1.4 includes a much better cabinet simulator. Aaron
>Allen
>>>>pointed me in the direction of how to improve it, and deserves a lot of
>>>credit
>>>>for this upgrade.
>>>>
>>>>All the best!
>>>>
>>>>Mike
>>>>
>>>>"Dimitrios" <usurgio@otenet.gr> wrote:
>>>>>
>>>>>Dear Mike,
>>>>>Thanks for what you are doing here for us !!!
>>>>>You know that I donated for the amp some money.
>>>>>I will add some more for the amp nd then for the reverb...or maybe once
>>>>for
>>>>>both when convinient...
>>>>>Regarding the different amp versions I got confused with what is the
>best
>>>>>!!
>>>>>I tried to make some correstions s to be able to load all three changing
>>>>>the name but what I succeeded with is that I have now three plugins under
>>>>>the same name (could not effectively change that !) and although being

>>>able
>>>>to audition all I don't know which is what !
>>>>Can you please rename the amps as Amp1, Amp2 and Amp3 so that they can
>>>be
>>>>inserted that way ?
>>>>This way I can try all and hear which sounds best to my ears...
>>>>Thanks again!
>>>>Dimitrios
>>>>
>>>>"Mike Audet" <mike@..> wrote:
>>>>>
>>>>>Hi All,
>>>>>
>>>>>I just thought I'd let you know that I got one of the two hall algorithms
>>>>>working this morning. I forgot to implement a rather important control,
>>>>>but I don't expect it will be difficult to finish. I also have to make
>>>>>the
>>>>>interface layout work a bit better.
>>>>>
>>>>>I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or
>>if
>>>>>it
>>>>>is an updated version of it. But, it sounds incredibly smooth, full,
>>>and
>>>>>wide. Just listening to the outputs is awesome. It sounds beautiful
>>>all
>>>>>by itself. To my ears, it is an improvement over the dp/4 hall, but
>>that
>>>>>may be because of its 24 bit input and output, or because all the analog
>>>>>circuitry is bypassed.
>>>>>
>>>>>Anyway, it's coming soon, and it rocks!!!!
>>>>>
>>>>>All the best,
>>>>>
>>>>>Mike
>>>>>
>>>>
>>>
>>>
>>I don't know about DaVinci, but that is pretty darn cool!

DC

"W. Mark Wilson"

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Sat, 26 Jan 2008 12:59:46 GMT

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

Mr. Simplicity" <noway@jose.net> wrote:

>I've been spec'ing out processors. It's been a while since I've done
>anything like this but I got curious. there are some monster performers
out
>there by Intel now.....truly supercomputer stuff and price tags of
>\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around
>\$250.00 and can be clocked to in excess of 3.5GHz per core, is an incredible

>CPU for audio because the mainboards have chipsets compatible to most
>audio/DSP hardware. AMD seems to have recently come out with a CPU called
a
>9850 that is a quad core that is about the same price as the Intel Q6600
and
>performs at roughly the same level.

>

>It's a whole 'nuther world out there since I built my last DAW.

>

>If I can get Chris to build me a DAw that can run my UAD-1 cards and my
RME

>hardware and I work at 1.5ms latency while tracking (which I can do now
on

>my current Opteron 185, though once the track counts get higher, it starts

>to ping the CPU meter in Cubase so I have to go to 128k buffers.

>

>I just want something that can sorta' loaf along at low latency like Paris.

>I'm not too worried about using UAD-1 plugins while tracking anyway. It's

>looking like a Q6600 on the right mobo might do just that.

>

>

>

>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47ee9f37@linux...

> Here we go again. A few years ago scientists put 3,000 "buoy robots" into

> the oceans of the world, which are all part of the Argos System to monitor

> world climate patterns. Oh no it looks like the ocean is cooling, not

> warming.

>

> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>

>

> Oh and looky here, what's this, evidence that Antarctic ice sheet is

> increasing in mass?

>

> http://www.space.com/scienceastronomy/antarctic_020822.html

>

> Interesting stuff. Just thought you might like to know,
> Rich
>

Interesting...

The earth's climate has been in a constant state of change for the last
oh....4 billion years or so and somehow we've come along in the
last 50 years and managed to screw it all to hell..

Uh...yea sure.

dbYes, Sarah, it is actually caused by extraterrestrials, but, they don't
want to eat us (luckily we don't taste like chicken). They just like to
see us argue. They're really sick that way...

Sarah wrote:

> Hey, it was snowing pretty hard when I drove home from work last night . . .
> late March . . . in Portland! Is it the coming Ice Age?

>

> Here's a thought . . . is it possible that the Earth's natural warming and
> cooling trends could override any effect that we humans have?

>

> Or what if the Earth could actually respond to our efforts to warm it by
> cooling itself triggered by some huge thermostatic mechanism?

>

> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium for
> some highly advanced race of intergalactic aliens, and they're adjusting the
> temperature before they harvest us for food? Bill . . . any help on this?
> Where's my tin foil hat . . .?

>

> S

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
> news:47ee9f37@linux...

>> Here we go again. A few years ago scientists put 3,000 "buoy robots" into
>> the oceans of the world, which are all part of the Argos System to monitor
>> world climate patterns. Oh no it looks like the ocean is cooling, not
>> warming.

>>

>> <http://freestudents.blogspot.com/2008/03/warming-models-baff-led-by-cooling-ocean.html>

>>

>> Oh and looky here, what's this, evidence that Antarctic ice sheet is
>> increasing in mass?

>>
>> http://www.space.com/scienceastronomy/antarctic_020822.html
>>
>> Interesting stuff. Just thought you might like to know,
>> Rich
>>
>>
>>
>>
>>
>>
>
>D-unit wrote:
> The earth's climate has been in a constant state of change for the last
> oh....4 billion years or so

Say four and a half, although for most of that time you wouldn't have wanted to be here. You couldn't have survived.

However, for the time humans have been here, the climate has been remarkably stable compared to those earlier times.

This is partly because of the greenhouse gases that have helped keep the planet at an average temperature that's conducive to our kind of life. Which is probably something we should pay attention to and try not to mess up.

and somehow we've come along in the
> last 50 years and managed to screw it all to hell..

Somehow? You should look into how. The science is out there but you have to get past the political smoke screens.

Warning, it requires learning a little bit about atmospheric chemistry. Some find that "boring." It's really cool, though.

http://en.wikipedia.org/wiki/Global_warming

Cheers,
-Jamie

www.JamieKrutz.com"Kerry Galloway" wrote:
> How long, and how complex, is the clarinet part? The reason I'm asking
> is that there are users here, myself included, that I'd wager could
> transcribe it for you in very short order if it wasn't a huge time-sink
> (like "all the clarinet parts from Fiddler On The Roof"). Can you post
> the file somewhere so I can take a listen?
>

> - Kerry

It's actually a commercially available song called "Rouler sa bosse", off of Bruce Cockburn's instrumental album titled "Speechless". I tried locating a source to actually buy the sheet music, but have not had any luck. So since this is not intended for any commercial usage (just for personal use for playing as a duet), I figured transcribing would be the easiest. I imagine the song can be heard on amazon.com, or perhaps on Bruce Cockburn's web page. But I could also extract to MP3, I'd just need to figure out where to "host" it...That's really cool, Mark! Thanks for the link.

Cheers,

-Jamie

www.JamieKrutz.com

W. Mark Wilson wrote:

> <http://youtube.com/watch?v=2ceM2gWp5C0>

>

>Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce to disk, I get the dialog box asking for filename, but meanwhile the bounce has already started and the tracks are playing.

I'd swear that it just started doing this, and for some reason, it seems that the first time you do a bounce in a project it waits for the name before beginning the bounce. As it is now, I just have to leave enough 'roll time' ahead of the tracks to give me time to type in a filename. Not an ideal solution...

Any ideas?Hi Bill,

That's a new one. I just tried my system. Using the bounce to disc button on the master mixer (12.) I started and stop'd mixdowns 3 times. Twice using the C16 record/play buttons and once with the mouse on the on screen transport (4.). Each time the system prompted me with "mixdown" and waited until I clicked save or OK (I forget). Worked fine each time.

So, I'm no help.

Wayne

"Bill T" <nospan@nospam.com> wrote in message [news:47f13623\\$1@linux...](mailto:news:47f13623$1@linux...)

>

> Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce to
> disk, I get the dialog box asking for filename, but meanwhile the bounce
> has already started and the tracks are playing.

>

> I'd swear that it just started doing this, and for some reason, it seems

> that the first time you do a bounce in a project it waits for the name
> before
> beginning the bounce. As it is now, I just have to leave enough 'roll
> time'
> ahead of the tracks to give me time to type in a filename. Not an ideal
> solution...
>
> Any ideas? That happened because you pressed play first... hold record down THEN
press play... the dialog box will pop up first then the bounce will
start once the name is entered. Also, allow for at least 2 seconds of
dead air from where you have the now line set or you will clip off the
front of the bounce.

David.

Bill T wrote:

> Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce to
> disk, I get the dialog box asking for filename, but meanwhile the bounce
> has already started and the tracks are playing.
>
> I'd swear that it just started doing this, and for some reason, it seems
> that the first time you do a bounce in a project it waits for the name before
> beginning the bounce. As it is now, I just have to leave enough 'roll time'
> ahead of the tracks to give me time to type in a filename. Not an ideal solution...
>
> Any ideas? This is a multi-part message in MIME format.

-----=_NextPart_000_002B_01C8935A.0E62E100

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I'm ready for a new sweeter Paris verb Mike. Can't wait !

Tom

"Mike Audet" <mike@..> wrote in message news:47efc24d\$1@linux...

Hi All,

I just thought I'd let you know that I got one of the two hall =
algorithms
working this morning. I forgot to implement a rather important =
control,
but I don't expect it will be difficult to finish. I also have to =
make the
interface layout work a bit better.

I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or =
if it

is an updated version of it. But, it sounds incredibly smooth, full, =
and
wide. Just listening to the outputs is awesome. It sounds beautiful =
all
by itself. To my ears, it is an improvement over the dp/4 hall, but =
that
may be because of its 24 bit input and output, or because all the =
analog
circuitry is bypassed.

Anyway, it's coming soon, and it rocks!!!!

All the best,

Mike

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_002B_01C8935A.0E62E100

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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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I'm ready for a new sweeter Paris verb =

Mike. =20

Can't wait !</DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20

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

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

<DIV>"Mike Audet" <mike@..> wrote in message <A=20

=

href=3D"news:47efc24d\$1@linux">news:47efc24d\$1@linux...</DIV>
Hi=20

All,

I just thought I'd let you know that I got one of the two =

hall=20

algorithms
working this morning. I forgot to implement a =

rather=20

important control,
but I don't expect it will be difficult to =

finish. =20

> Ash are not going to carry the 0202 or Tracker Pre but said they could
> special order it. So far I've found no one selling the Tracker Pre. I
> can't even purchase it via E-MU website shopping.
>
> I use my laptop to create drum loops and midi sequences and so I place
> rough audio (sing the vocal lines and strum acoustic guitar for chordal
> changes) tracks into the projects so I have a song position reference and
> then I can build the sequence and patterns, etc around it. Once I've
> completed the sequences I play them back 2x2 or hard pan'd L and R and
> record them into Paris. I line them up, perform the new final audio parts
> and finish it all in Paris.
>
> So I don't need high end equipment for my laptop but I need something more
> than I working with now. Currently I just use a \$9.00 computer mic plug'd
> into the laptop mic jack and listen via the laptop sound card headphone
> jack but this method is not working to my satisfaction. Both are accessed
> via the built in laptop sound card. I have a latency issue and the mic
> noise floor is 50% of the overall sound per audio track. Even though
> these are rough audio tracks I want better, even for these roughs.
>
> I'm on XP SP2, currently run MME driver (it's all the sound card allows).
> The Tracker Pre can up my audio driver to ASIO2 or WDM. Does this mean I
> will totally bypass my laptop sound card and use the Tracker Pre for USB
> inputs and USB output monitoring (which is what I'd like to do)? And, if
> I'm using standard midi sounds (supplied by the laptop sound card) where
> will I get my midi sounds from if the laptop sound card is not in use? I
> am trying to get an understanding of the midi sound of the audio routing.
> I do have a Edirol DX plugin with midi sounds in my Sonar HomeStudio
> application that I use and I think this is via software not the sound card
> so it should still be available.
>
> I'm thinking that moving towards the USB interface will decrease both my
> problems (latency and noise floor) considerably and at \$149 it seems a
> pretty decent deal.
>
> The only other item I'd like to understand is that the only time I need
> the ASIO or WDM is during a Sonar session of playback or recording so if I
> make the ASIO/WDM driver change to only the Sonar program then the rest of
> my laptop functions and sounds will continue to use the sound card and MME
> driver. If I am just playing wave files or mp3 files out of the Windows
> Media Player, it will use my laptop sound card as normal and as MME,
> correct? and I don't need to change anything, right?
>
> Anyone have any insight, are users of any of the above referenced items,
> have recommendations and or comments.
>
> Thanks for any and all the help you can reply with,
> Wayne

>Hey Aaron, if you think the driver will work with my MTP AV in XP, could you shoot it over to me? When you say "multi-driver", do you mean it works with a whole myriad of older MOTU products? Is there documentation with the driver? I'm going to surf MOTU's website again later to see if I can find out anything new.

Thanks, bud,
Rich

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:47f0367e\$1@linux...

> I have an old pocket express, and if I remember right it uses a 'multi'
> driver of some sort and wasn't particularly clear with out some reading
that

> this is the right driver. Works on SP2 XP just fine, you just need to DL
the

> right port version, LPT or midi for the Timeworks app.

>

> AA

>

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

> news:47f031ed@linux...

> > Rod, I'm not using an obsolete Opcode that uses the printer port, but I
am

> > using an obsolete MOTU MTP A/V which uses the printer port. I've been
> > trying

> > to find an XP driver for it, but haven't had any luck yet. MOTU hasn't
> > gotten back to me yet about whether it will work or not in XP.

> >

> > Rich

> >

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

> > news:47eff7e4\$1@linux...

> >>

> >> Yeah, that's really it. Unless you have to slave Paris to external
smpte

> > from

> >> a tape machine, and you have a ancient opcode smpte to MTC box that
uses

> >> the printer port, and no drivers exist for XP. Other than those 2
things,

> >> XP is great for Paris.

> >> Rod

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

> >> >So is ADAT functionality the only barrier to running Paris on XP?

Cuz

> >> I

> >> >don't got no ADAT, so I don't care.

> > >
> > >S
> > >
> > >
> > >"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
> > >news:47eea09d@linux...
> > >>I seem to remember that some of you using XP had no problems with
ADAT
> > >> transfers, while others were having difficulties. I'm still on ME
with
> > >> Paris. One of these days I'm going to transport over to XP. What is
> > >> the
> > >> state of ADAT with XP in Paris.
> > >>
> > >> Rich
> > >>
> > >>
> > >
> > >
> >>
> >
> >
>
>It is the sweetest, smoothest reverb I have ever worked with. It sounds pretty
just listening to the reverb returns soloed.

I should have it done by next Monday. If I wasn't so swamped with school
work, I'd have it done already.

There's another hall algo to do after this one, which will be my next task
after this.

Cheers!

Mike

"Tom Bruhl" <arpeggio@comcast.net> wrote:
>
>
>I'm ready for a new sweeter Paris verb Mike. Can't wait !
>Tom
> "Mike Audet" <mike@..> wrote in message news:47efc24d\$1@linux...
>
> Hi All,
>
> I just thought I'd let you know that I got one of the two hall =

>algorithms
 > working this morning. I forgot to implement a rather important =
 >control,
 > but I don't expect it will be difficult to finish. I also have to =
 >make the
 > interface layout work a bit better.
 >
 > I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or =
 >if it
 > is an updated version of it. But, it sounds incredibly smooth, full,
 =
 >and
 > wide. Just listening to the outputs is awesome. It sounds beautiful
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 >all
 > by itself. To my ears, it is an improvement over the dp/4 hall, but =
 >that
 > may be because of its 24 bit input and output, or because all the =
 >analog
 > circuitry is bypassed.
 >
 > Anyway, it's coming soon, and it rocks!!!!
 >
 > All the best,
 >
 > Mike
 >
 >
 >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 6.00.2900.2180" name=3DGENERATOR>
 ><STYLE></STYLE>
 ></HEAD>
 ><BODY bgColor=3D#ffffff>
 ><DIV>I'm ready for a new sweeter Paris verb
 =
 >Mike. =20
 >Can't wait !</DIV>
 ><DIV>Tom</DIV>
 ><BLOCKQUOTE=20
 >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 > <DIV>"Mike Audet" <mike@..> wrote in message <A=20

```

> =
>href=3D"news:47efc24d$1@linux">news:47efc24d$1@linux</A>...</DIV><BR>Hi=20
> All,<BR><BR>I just thought I'd let you know that I got one of the two
=
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This has to be a path issue. Be absolutely sure that the PARIS plugin folder is in your system path as described in my install document. This has to be it.

Good luck!

Mike

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rick <parnell68@hotmail.com> wrote:
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>>>>us.
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>>>>I just sent you a copy of 1.4 from my hotmail account. Let me know
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>>>>doesn't arrive. 1.4 includes a much better cabinet simulator. Aaron
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>>>>All the best!
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>>&g

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [Jamie K](#) on Sat, 26 Jan 2008 18:40:20 GMT
[View Forum Message](#) <> [Reply to Message](#)

Age?
>> >
>> > Here's a thought . . . is it possible that the Earth's natural warming
> and
>> > cooling trends could override any effect that we humans have?
>> >
>> > Or what if the Earth could actually respond to our efforts to warm it
>> > by
>> > cooling itself triggered by some huge thermostatic mechanism?
>> >
>> > Or wait . . . oh dear . . . what if the Earth is just a giant terrarium
>> > for some highly advanced race of intergalactic aliens, and they're
>> > adjusting the temperature before they harvest us for food? Bill . . .
> any
>> > help on this? Where's my tin foil hat . . .?
>> >
>> > S
>> >
>> >
>>
>> Back in 1971 I went on an acid binge and when the paranoid phase of it
>> kicked in, I was watching TV and Walter Cronkite was talking about
>> nuclear
>> testing and I decided that the free protons and other stuff that was
> caused
>> by splitting atoms was going to affect other atoms and cause them to

> mutate
>> and that eventually this would start affecting DNA molecules all over the
>> earth, even with people who were thousands of miles away because it would
> be
>> like a domino theory so as the paranoia grew, it became obvious that not
>> only were we doing this here, but that our solar system was actually just
> an
>> atom in a much larger molecule and that if we were doing this here, then
> it
>> was probably happening in a parallel universe too and that it was just a
>> matter of time before our sun which is nothing more than the nucleus of
>> an
>> atom was either going to split wide open because it was probably part of
>> a
>> uranium molecule. At that point I really got paranoid and it was
>> nighttime
>> so I went outside and started staring at the stars and suddenly I saw
>> this
>> big shooting star and I knew that this was a particle that was heading to
>> split the sun and so I figured that since I was gonna die anyway, I'd
> write
>> this theory all down so I rolled up a fattie and did just that while I
>> waited for sunrise. Well, the world didn't end that morning and since I
> was
>> a college student at the time and I had a paper due for my political
> science
>> class and my prof was a real cool Korean dude named Dr. Kim and he hated
> the
>> military industrial complex and nukes I took the paper to class, still
>> trippin my butt off and turned it in as an essay and everyone looked at
>> me
>> funny and their faces were melting and there were rainbows crawling up
>> the
>> walls and lights shooting out of people's noses so I had to leave but
>> this
>> was the 70's, like I said and the next day everyone thought it was cool
> and
>> Dr. Kim didn't look like the caterpillar in Through The Looking Glass and
> he
>> told me how "imaginative" he thought I was so I felt better...I guess
> people
>> back then thought this kinda stuff was normal.
>>
>> You could have knocked me over with a feather when I saw this a few years
>> ago.
>>
>> <http://youtube.com/watch?v=-pH5WXIsgHo&feature=related>
>>

>> Start the timeline at 9:00.

>>

>> ;oD

>>

>>

>>

>

>Rick, it's really easy to write something wrong in the system path, so be sure it is correct as Mike have explained on his homesite. I had the same problem in the start with the new plugs, untill Mike sent me the correct writings for the system path.

Good luck

Erling

>

>

> rick <parnell68@hotmail.com> wrote:

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 >>>>>>!!
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 >>>>>>the name but what I succeeded with is that I have now three plugins
 > under
 >>>>>>the same name (could not effectively change that !) and although
 >>>>>>being
 >>>>>able
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 >>>>>>Can you please rename the amps as Amp1, Amp2 and Amp3 so that they
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>>>>>>>
>>>>>>
>>>>>
>>>>
>>>>
>>
>I have 3 primary partition on each of my 4 machines, one for internet use,
one for graphics and one for audio. On the audio partitions I'm allways
deactivating all internet things after the partition have got all the secret
updates, also sp-2, plus I'm deactivating most of the drivers that's
starting up with Windows in "msconfig". If you need some stuff about most of
the deactivatings for audio use, you can get something here, if it's still
up: <http://www.musicxp.net/>

Erling

"James McCloskey" <excelsm@hotmail.com> skrev i en meddelelse
news:47f1bcec\$1@linux...
>
> Just don't like the idea of being attached to the mother ship, plus some
> people
> had some problems with sp-2. Wasn't it a bit of a problem with Paris and
> sp 2?
>
> Chris Ludwig <chrisl@adkproaudio.com> wrote:
>>Hi James,
>>Not legally. What are you doing wrong that you don't want it to activate
>
>>it?
>>;)
>>
>>
>>Chris
>>
>>
>>James McCloskey wrote:
>>> Is there a way to keep Windows XP sp-2 from reporting back to the mother
> ship?
>>>

>>
>>--
>>Chris Ludwig
>>ADK
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>(859) 635-5762
>How to use your rebate

As you may have heard the Bush Administration said each and every one of us would now get a nice rebate. If we spend that money at Wal-Mart, all the money will go to China . If we spend it on gasoline it will all go to the Arabs. If we purchase a computer it will all go to India . If we purchase fruit and vegetables it will all go to Mexico , Honduras , and Guatamala. If we purchase a good car it will all go to Japan . If we purchase useless crap it will all go to Taiwan , and none of it will help the American economy.

We need to keep that money here in America , so the only way to keep that money here at home is to buy prostitutes and beer, since those are the only businesses still in the US .i'll try again after my mri this morning. and just to be sure i'll post the previous line with the added line. i guess i don't get if the originals show up with the system32\ensoniq\plugins path yours don't.

On 1 Apr 2008 10:38:10 +1000, "Mike Audet" <mike@..> wrote:

>
>Hi Rick,
>
>This has to be a path issue. Be absolutely sure that the PARIS plugin folder
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>
>Good luck!
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Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [AlexPlasko](#) on Sat, 26 Jan 2008 18:51:11 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>>Hi Mike!

Forgive me for jumping in here... i have not been around here in a few years
since i stopped using paris.

Congrats on your work pulling the new plugins together... i was so pumped
when Chuck started working on the first lot of skunkworks stuff, especially
No Limit.

I'm tempted at some stage to put a couple of cards back in a rig seeing as
i still have some paris remnants... Not sure what other code you have but

2 plugins that i think Paris would do *SO* well would be:

- 1) Tape Emulator (!!)
- 2) Transient Designer (ala SPL's hardware TD or Sonnox Trans Mod)

Not sure if it's even possible, but i would definitely fire up my MEC's again for those babies!

Also, what about the Leslie emulator from the DP4?

Good luck with it all... great to see people are still loving the sound of Paris.

Henry.Hi manic,

The Leslie is a possibility, but the others are unlikely. I bought a book on DSP programming which has some ideas, but we'd need an algorithm for a tape emulator or transient designer, and I'm betting that creating a good one would be tough.

If there was anything in the DP/Pro that you would particularly want, that is very possible.

All the best,

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>Henry.Hi Rick,

I can't be sure, but I think someone hard coded "system\ensoniq\plugins" into the code that loads additional plugins. I'm actually a bit curious if copying the entire Ensoniq folder into the system folder would solve this problem just as well as the path statement.

Or, it could have nothing to do with that. But, the path trick works.

Good luck!

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>>Congrats on your work pulling the new plugins together... i was so pumped
>>when Chuck started working on the first lot of skunkworks stuff, especially
>>No Limit.

>>

>>I'm tempted at some stage to put a couple of cards back in a rig seeing
>as

>>i still have some paris remnants... Not sure what other code you have
but

>>2 plugins that i think Paris would do *SO* well would be:

>>

>>1) Tape Emulator (!!)

>>2) Transient Designer (ala SPL's hardware TD or Sonnox Trans Mod)

>>

>>Not sure if it's even possible, but i would definitely fire up my MEC's
>again

>>for those babies!

>>

>>Also, what about the Leslie emulator from the DP4?

>>

>>Good luck with it all... great to see people are still loving the sound
>of

>>Paris.

>>

>>Henry.

>damn, you know the economy is totally FUBAR when DJ is being price concious
!!!

John"rick" <parnell68@hotmail.com> wrote in message
news:mdt3v3t0u9qagi0mhgqd0uf5dkc2tp4hie@4ax.com...

>

>

> How to use your rebate

>

> As you may have heard the Bush Administration said each and every one
> of us would now get a nice rebate. If we spend that money at Wal-Mart,
> all the money will go to China . If we spend it on gasoline it will
> all go to the Arabs. If we purchase a computer it will all go to
> India . If we purchase fruit and vegetables it will all go to Mexico
> , Honduras , and Guatamala. If we purchase a good car it will all go
> to Japan . If we purchase useless crap it will all go to Taiwan , and
> none of it will help the American economy.

>

> We need to keep that money here in America , so the only way to keep
> that money here at home is to buy prostitutes and beer, since those
> are the only businesses still in the US .

Doesn't this thread belong on the prostitution newsgroup?

<http://www.faqs.org/faqs/by-newsgroup/alt/alt.sex.prostituti on.html>

;o)Zone alarm is pretty invasive both at a resource level and a user level. Not
a fan at all, save for troubleshooting situations.

TCB

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

>zone alarm firewall, however it's almost crippling to do that. Or you could

>just unplug the network connection :)

>That's what I do with audio machines. If you net surf with it, you probably

>don't want to unplug it. Zone Alarm will plug it to whatever degrees you

>tell it to.

>

>AA

>

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

>news:47f19858\$1@linux...

>>

>> Is there a way to keep Windows XP sp-2 from reporting back to the mother

>> ship?

>

>Do you have any problem with OS X checking in with the mother ship? Or is it OK if S. Jobs spies on you, just not Ballmer?

I discourage people from turning off XP access to MSoft websites, as that's the way you'll find out about security patches which, as I'm sure you know, is an issue on XP. But hey, it's your trip, you can use Zone Alarm as Aaron mentions.

TCB

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

>

>Is there a way to keep Windows XP sp-2 from reporting back to the mother ship?HI DeeJ,

Hey all we need to do is over clock the QX9450 (2.66mhz) to 3.2 and save \$1200.00

The Q6600 when first released was \$1000.

Chris

Mr. Simplicity wrote:

> Maybe next year when they are \$225.00

>

> ;)

>

> "Neil" <OIUIU@OIU.com> wrote in message news:47f1b6d8\$1@linux...

>

>> Correction... he'll have to have FOUR of these, or.....

>> :)

>>

>> "Aaron Allen" <

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [LaMontt](#) on Sat, 26 Jan 2008 19:19:13 GMT

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=<mailto:noway@jose.net> target="_blank">noway@jose.net> wrote:

> >I've been spec'ing out processors. It's been a while since I've done

> >anything like this but I got curious. there are some monster performers

> out

> >there by Intel now.....truly supercomputer stuff and price tags of

> >\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around

> >\$250.00 and can be clocked to in excess of 3.5GHz per core, is an

incredible

>

> >CPU for audio because the mainboards have chipsets compatible to most
> >audio/DSP hardware. AMD seems to have recently come out with a CPU called

> a

> >9850 that is a quad core that is about the same price as the Intel Q6600

> and

> >performs at roughly the same level.

> >

> >It's a whole 'nuther world out there since I built my last DAW.

> >

> >If I can get Chris to build me a DAW that can run my UAD-1 cards and my
> RME

> >hardware and I work at 1.5ms latency while tracking (which I can do now

> on

> >my current Opteron 185, though once the track counts get higher, it
starts

>

> >to ping the CPU meter in Cubase so I have to go to 128k buffers.

> >

> >I just want something that can sorta' loaf along at low latency like
Paris.

>

> >I'm not too worried about using UAD-1 plugins while tracking anyway. It's

>

> >looking like a Q6600 on the right mobo might do just that.

> >

> >

> >

> >

>I don't think he has quite enough of 'em in this setup...

<http://youtube.com/watch?v=GDwRJK8bpb4>

Oh, and the drumming's not bad, either.

:DI think he needs more china cymbals for this set, toms and kick drums too.

<http://youtube.com/watch?v=N97kdIGjspE&feature=related>

<http://youtube.com/watch?v=xqLss96wP8I&feature=related>

Not even one cowbell played???

"Neil" <IOUOI@OI.com> wrote:

>

>I don't think he has quite enough of 'em in this setup...

>

><http://youtube.com/watch?v=GDwRJK8bpb4>

>

>Oh, and the drumming's not bad, either.

>

>:D

>Is there a way to keep Windows XP sp-2 from reporting back to the mother ship?HI James,
Not legally. What are you doing wrong that you don't want it to activate
it?

;)

Chris

James McCloskey wrote:

> Is there a way to keep Windows XP sp-2 from reporting back to the mother ship?

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>

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

(859) 635-5762I could write a funny sketch about his overworked drum tech begging the
manufacturers rep not to give him any more drums or cymbals.

He's very lyrical in his playing, I must say.

James McCloskey wrote:

> I think he needs more china cymbals for this set, toms and kick drums too.

>

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>

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>

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>>

>> <http://youtube.com/watch?v=GDwRJK8bpb4>

>>

>> Oh, and the drumming's not bad, either.

>>

>> :D

>>

>He's come a long ways from this, hasn't he?

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

I saw him at a clinic a few years back. Dude has stupid chops.

AA

"Bill L" <bill@billlorentzen.com> wrote in message news:47f1a295\$1@linux...

>I could write a funny sketch about his overworked drum tech begging the
>manufacturers rep not to give him any more drums or cymbals.

>

> He's very lyrical in his playing, I must say.

>

> James McCloskey wrote:

>> I think he needs more china cymbals for this set, toms and kick drums
>> too.

>>

>> <http://youtube.com/watch?v=N97kdlGjspE&feature=related>

>>

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>>

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>>

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>>>

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>>>

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>>>

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>>>

>>zone alarm firewall, however it's almost crippling to do that. Or you could
just unplug the network connection :)

That's what I do with audio machines. If you net surf with it, you probably
don't want to unplug it. Zone Alarm will plug it to whatever degrees you
tell it to.

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47f19858\$1@linux...

>

> Is there a way to keep Windows XP sp-2 from reporting back to the mother
> ship?Don't forget - the Zappa stuff was well before MP... he was in
UK right after Bruford left, too... MP was a great big

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Brendan](#) on Thu, 07 Feb 2008 05:06:08 GMT

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/>

plugin.
For instance.

A. You put a=20
=3D

waves

=3D3D

=3D
renvox=3D3D20

=20

on track 1 on slot two either standalone or =
from
withing=20
the =3D

FFX4 =3D3D

=3D3D20

=20
chainer...
Now the actual latency this plugin introduces is=20
=3D

64=3D3D20

=3D
samples.
That =
MEANS that=20
all other Paris audio tracks are 64 =3D3D

=3D
samples=20
ahead=3D3D20

=3D
of track
1 or if you =
like ,track=20
1 is 64 sample latent.
NOW =3D

=3D3D

=3D
having=20
in=3D3D20

=3D
mind that you have put Faderworks =
on every=20
track then BY =3D3D

=3D
JUST
pushing=20
the=3D3D20

=3D
ON button track 1 of the Waves =
renvox preset=20
then =3D

Faderworks
DELAYS
=3D3D

=20

all=3D3D20

=3D
other Paris audio tracks by 64 =
samples=20
LEAVING intact the =3D3D

=3D
audio
track 1=20
for=3D3D20

=3D
which faderworks ignores the=20
latency.
OVERALL latency is =
=3D

displayed
=20
=3D3D

=3D
on every=3D3D20

=3D
track =
too=20
!!
It even substract latency !!!!
So by putting a=20
=3D

=3D3D

=3D
waves=3D3D20

=3D
rencomp (64=20
samples) on track 2 that does NOT mean
that=20
=3D

faderworks
=3D3D

=20

will=3D3D20

=3D
delay all others again by 64 =
samples !=20
, thus overall
latency =3D

WILL
=3D3D

=20

REMAIN=3D3D20

=3D
at 64 samples, ONLY track 2 =
which was=20
already 64 samples
latent
=3D
=3D3D

=3D
because=20
of=3D3D20

=3D
track 1 now faderworks just =

64 samples
for this=3D
=3D3D
 =20
&tack=3D3D20
 !!
&t;Anyo =

=
href=3D'mailto:jkhoover@excite.com">jkhoover@excite.com=>=3D3D20">mail=
to:jkhoover@excite.com">jkhoover@excite.com>=3D3D20<B=
R>> =20

=
FFX4?
>
>JH& amp;lt;BR>>
>wrote:&am p;lt;=
BR>>>=20

click the on button
anytime
&am p; you load=20
the=3D3D20
 plugin...
 =20
Regards,
 =20

size=3D3D3D2>

I choose Polesoft Lockspam to =
fight=20

href=3D'http://www.polesoft.com/refer.html'">http://www.polesoft.com/re>h=

http://www.polesoft.com/refer.html">http://www.polesoft.com/re=3D<B=

R>>fer=3D3D
> =20

>.html =20

"-//W3C//DTD HTML 4.0=20

Transitional//EN">
><HTML><HEAD>
><META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20

```

=3D<BR>&gt; charset=3D3Diso-8859-1"&gt;<BR>&gt;&lt;META =
content=3D3D"MSHTML=20
6.00.2900.2180"=20
=
name=3D3DGENERATOR&gt;<BR>&gt;&lt;STYLE&gt;&lt;/STYLE&gt; <BR>&gt;&lt;/HEAD=
D&gt;<BR>&gt;&lt;BODY=20
bgColor=3D3D#ffffff&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
size=3D3D2&gt;D.,&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;How do you offset the automation=20
after<BR>=3D<BR>&gt;it's=20
=
been=3D20<BR>&gt;written?&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;=
FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;The king of stupid=20
=3D<BR>&gt;questions.&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;=20
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
size=3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20
=
&lt;/DIV&gt;<BR>&gt;&lt;BLOCKQUOTE=3D20<BR>&gt;style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>&gt;BORDER-LEFT: #000000 =
2px solid;=20
MARGIN-RIGHT: 0px"&gt;<BR>&gt;&nbsp; &lt;DIV&gt;"Dimitrios"=20
&lt;&lt;A=3D20<BR>&gt;&nbsp; href=3D3D"<A=20
=
href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>mailto:musurgio=
@otenet.gr"&gt;musurgio@otenet.gr&lt;/A>&lt;/A>&gt;=20
wrote in =3D<BR>&gt;message=3D20<BR>&gt;&nbsp; &lt;A =
=3D<BR>&gt;href=3D3D"<A=20
=
href=3D'news:480f206e$1@linux">news:480f206e$1@linux</A>...</DIV><BR>Dear=
'>news:480f206e$1@linux"&gt;news:480f206e$1@linux&lt;/A>&gt;...&lt;/DIV&gt;=
&lt;BR&gt;Dear</A>=3D<BR>&gt;=3D20<BR>&gt;&nbsp;=20
Tom,&lt;BR&gt;This is just a plugin so the latencies are just added=20
=3D<BR>&gt;afterall.&lt;BR&gt;So=3D20<BR>&gt;&nbsp; the automation =
could be made=20
before doing any faderworks job and=20
=3D<BR>&gt;then&lt;BR&gt;after=3D20<BR>&gt;&nbsp; putting all plugins =
with their=20

```

latencies you just look at the=3D20
> =
overall
>latency and=20
offset the automation for that amount.
>I =3D
>don't=20

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Nei](#) on Thu, 07 Feb 2008 05:45:02 GMT

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t; with 64 (4 cards) faderworks =
instances=20
=3D
 >=3D3D
>already
& > =
loaded=3D20
> =20
so no hassle thereafter...
> 4. If you make a list =
with=20
=3D
>plugins=3D20
> and latencies (64 for now is =
more=20
=3D3D
>>than
>& =3D
>enough)=20
these=3D20
> will be remembered with every new=20
project.
> Just remember =3D
>to =
have=3D20
> =20
the button in the OFF state.
> 5. Even if you use =
FFX4=20
=3D
>and/or=3D20
> chainer or other wrpper on other=20
=3D
 >slots
&=3D3D
>& g t;faderworks
>>=20
=3D20
> will do whatever is asked to =
do.
> 6 HERE=20
IS HOW IT =3D
>ACTUALLY=3D20
> =
WORKS:
> The=20
default status of the plugin is to =3D
>ignore =
the=3D20
> =20
latency status for
&=3D3D
>& the& lt;BR>> =
track you=20
are =3D
>putting the=3D20
> =
plugin.
> For=20
instance.
>& & & & A. You put a=20
=3D
>waves=3D20
> renvox on track 1 on slot two =
either=20
standalone=3D20
> =20
or
&=3D3D
>& from& lt;BR>> withing the =
FFX4 or=20
=3D
>chainer...
> =3D20
> Now the actual =
latency=20
this plugin introduces is 64 =3D
>samples.
> =
=3D20
> =20
That MEANS that all other Paris audio tracks are 64 samples ahead=20
of=3D20
> =3D3D
>& track
>& g t; 1 =
or if you=20

like ,track 1 is 64 sample=3D20
> =
 latent.
> NOW=20
 having in mind that you have put Faderworks =3D
>on =
 every=3D20
> =20
 track then BY
>=3D3D
>JUST& lt;BR>> =
 pushing the=20
 ON button =3D
>track 1 of=3D20
> the Waves renvox =
 preset then=20
 =3D3D
>Faderworks
>& amp;gt; =3D
>DELAYS=20
 all=3D20
> other Paris audio tracks by 64 samples LEAVING =
 intact=20
 the=3D20
> =3D3D
>audio
>& g t; =
 track 1 for=20
 which faderworks ignores =3D
>the=3D20
> =20
 latency.
> OVERALL latency is displayed on every =
 track too=20
 =3D
>
> !!
> It even subtract =
 latency=20
 !!!!
> So by =3D
>putting a=3D20
> =
 waves=20
 rencomp (64 samples) on track 2 that does NOT=3D20
> =20
 =3D3D
>mean
>& ; that faderworks will delay =
 all=20
 others =3D
>again by 64=3D20
> samples !! , thus=20
 =3D3D
>overall
>& ; latency WILL REMAIN =
 =3D
>at=20
 64=3D20
> samples, ONLY track 2 which was already 64=20
 =3D
> >=3D3D
>samples
>& ;> =
 =3D20
> latent=20
 because of track 1 now faderworks just SUBTRACTS that =
 64=3D20
> =20
 =3D3D
>samples
>& ; for this track=20
 =3D
> >!!
>
>& g t; =
 Anyone=3D20
> =20
 understood what I typed in here ? :)
> =20
 =3D
>Regards,
>& =3D20
> =20
 Dimitrios=3D3D20
>
>& ; eff H=20
 <<A=3D20
> href=3D3D"<A=20
 =
 href=3D'mailto:jkhoover@excite.com">jkhoover@excite.com>=3D20'>mailto=
 :jkhoover@excite.com">jkhoover@excite.com>=3D20
>&g
 t; =20
 wrote:
> >Dimitrios
> =20
 >
> =3D
>>How=3D20
> does =
 this function=20
 with plugins inside a wrapper, for =
 =3D
>example=3D3D20
>>=20
 =3D20
> >autotune wrapped inside =

FFX4?

=20

=3D20

JH

=20

wrote:

 =
 =3D

=20
 I=3D20

 tried the beta1 and it is =
 marvelous.

=20

 It holds =3D

64=3D20

 presets with =
 latencies so you=20
 can just click the on=3D20

=20
 =3D3D

button

=20
 anytime

=20

 you =3D

load the=3D20

=20
 plugin...

=20

 Regards,

=3D20

=20
 Dimitrios

I =
 choose=20
 Polesoft Lockspam to =3D

fight=3D20

 spam, and=20
 you?

http://www.polesoft.com/refer.html
=20
 =3D20

=20

 !DOCTYPE HTML PUBLIC "-//W3C//DTD HTML =

4.0=3D20

=20
 =
 Transitional//EN"

HTML

HEAD

=

META=3D20

=20
 http-equiv=3D3D3DContent-Type =
 content=3D3D3D"text/html;=3D20

=20
 =3D3D

char=3D3D3Diso-8859-1"

META =

=3D

content=3D3D3D"MSHTML=3D20

=20
 6.00.2900.2180"=3D20

=20
 =
 =3D

name=3D3D3DGENERATOR

STYLE

/STYLE

/HEA=3D

D

BODY=3D20

=20

=20
 bgColor=3D3D3D#ffffff

DIV

FONT=20
 face=3D3D3DArial=3D20

=20
 =
 =3D

size=3D3D3D2

Dimitrios,

/FONT

/DIV

DIV

F=3D

ONT=3D20

=20
 face=3D3D3DArial size=3D3D3D2

This all makes sense.

 Thank=20
 you=3D20

=20
 =3D3D

for=3D3D20

that.

 Now=20
 do=3D20

=20
 the

/FONT

/DIV

DIV

FONT =
 face=3D3D3DArial=20
 =3D

 size=3D3D3D2

Paris automation lines still =
 work on=20

track 1 on=20
 slot two =3D
>either=3D20
> standalone or =
 from
>withing=20
 the FFX4 =3D
 >=3D3D
>>or=3D3D20
& mp;>> =
 =3D20
> =20
 chainer...
>Now the actual latency this plugin introduces=20
 is=3D20
> 64=3D3D20
>> =
 samples.
>That MEANS=20
 that all other =3D
>Paris audio=3D20
> tracks are 64 =

 =3D3D
>>samples ahead=3D3D20
>> of=20
 =3D
>track
>1 or=3D20
> if you like ,track 1 =
 is 64=20
 sample latent.
>NOW =
 =3D
>=3D3D
>>having=3D20
> =20
 in=3D3D20
>> mind that you have put Faderworks on =
 every track=20
 =3D
>then BY=3D20
> =
 =3D3D
>>JUST
>pushing =20
 the=3D3D20
>> ON button =3D
>track 1 of=20
 the=3D20
> Waves renvox preset then=3D20
> =20
 =
 Faderworks
>DELAYS
>=3D3D& am p;
>>all=3D3D20
&g=
 t;> =20
 other =3D
>Paris audio=3D20
> tracks by 64 samples =
 LEAVING=20
 intact the =3D
 >=3D3D
>>audio
&g t;track =
 1=3D20
> =20
 for=3D3D20
>> which faderworks ignores the=20
 =3D
>latency.
>OVERALL=3D20
> latency is=20
 displayed
>=3D3D
>>on =
 every=3D3D20
>> track=20
 =3D
>too=3D20
> !!
>It even substract =
 latency=20
 !!!!
>So by putting a=3D20
> =20
 =3D3D
>>waves=3D3D20
> ;> rencomp (64 =
 samples) on track=20
 2 =3D
>that does NOT=3D20
> mean
>that=20
 faderworks
>=3D3D
>>w ill=3D3D20
>> =

 =3D
>delay all=3D20
> others again by 64 samples !! =
 , thus=20
 overall
>latency=3D20
> =20
 WILL
>=3D3D
>>REMAIN= 3D3D20
>> at =
 64 samples,=20
 ONLY track =3D
>2 which was=3D20
> already 64=20
 samples
>latent =3D3D
>>because=20
 =3D
>of=3D3D20
>> track=3D20
> 1 =

now faderworks=20
just SUBTRACTS that 64 samples
for this=3D20
> =20
=3D3D
>>track=3D3D20
> ;> =
!!
>
>Anyone=20
=3D
>understood what I=3D20
> typed in here =
?=3D20
> =20
=
=3D3D
>>)
>Regards,& amp;
>Dimitrios=3D3D20
>g=
t;>=20
=3D20
>
>
>eff H =
<<A=3D3D20
>> =20
href=3D3D3D"<A=3D20
> =20
=
=3D
>href=3D3D'mailto:jkhoover@excite.com">jkhoover@excite.com&l=
t;/A>>=3D3D20'>mailto=3D
>:jkhoover@excite.com">jkhoove=
r@excite.com >=3D3D20
><A><B R>&g=3D
>t; =

=3D20
> =
wrote:
>>Dimitrios
>& amp;>
>>How=20
does this =3D
>
> function with=20
=3D3D
>>plugins=3D3D20
> g;> inside a =
wrapper,=20
=3D
>for example=3D20
>
>>autotune =
wrapped=20
inside=3D3D20
>> =3D20
> =20
=
=3D
> >FFX4?
>>
>&am p;>JH
>>
>>=
;wrote:<=3D
>&BR>>>=3D20
> =20
I tried the =3D3D
>>beta1=3D3D20
> > and it =

is=3D20
> marvelous.
>>> It holds 64 presets =
with=20
latencies so=3D20
> =3D3D
>>you=20
can=3D3D20
>> just click the on=3D20
> =20
button
>anytime
>>&am p;> you load=20
=3D
>the=3D3D20
>> =3D20
> =
plugin...
>>>=20
Regards,
>>>=3D20
> =20
=
Dimitrios
></BLOCKQUOTE>
>><DIV><FONT=3D=
20
> =20
size=3D3D3D2>
>
>I choose Polesoft Lockspam to =
fight=20
=3D
>spam,=3D20
> =20
=
=3D
> >=3D3D
>>and=3D3D20
> >>you?
><A=
=3D3D20
>>href=3D3D3D"<A=3D20
> =20
=
=

=3D
>href=3D3D'http://www.polesoft.com/refer.html">http://www.po=
lesoft.com/refer=3D
>'>http://www.polesoft.com/refer.html">ht=
tp://www.polesoft.com/refer</A=3D
>>=3D3D
>.html&=
lt;/A> =20
=3D20
> =20
=
=3D
 ></DIV></BO DY></HTML>
&=
gt;
>
</=3D
>BLOCKQUOTE></BODY><=
;/HTML>
>
>
</BLOCKQUOTE ></BODY></HTML>

-----=_NextPart_000_000E_01C8A569.59D1CD10--This is a multi-part message in MIME format.

-----=_NextPart_000_001A_01C8A569.D5689850

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I'm in for the automatic version too at \$50.

I've owned the existing one since you first mentioned it.
I may donate for the update too once I see how it works
for me.

Tom B.

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:480fa5ac\$1@linux...

Hi,

I would like to start a post here where everyone that will sign this =
will

commit to buy-pay a 50\$ (I cam up with that price) fee for the =
completion

and release of this super plugin.

Imagine a Faderworks type of plugin where all vst (well almost all...) =
will

be automatically recognised and so the latency compensation will be =
done

automatically.

If that graps any interest from any Paris users please reply with your =
name

signing and committed to pay-buy this plugin.

If enough Paris users will sign then maybe the Faderworks author might =
work

this out.

Regards,

Dimitrios

1. Dimitrios Bitzenis

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_001A_01C8A569.D5689850

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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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I'm in for the automatic version too at =

\$50.</DIV>

<DIV> </DIV>

<DIV>I've owned the existing one since you =
<FONT=20

face=3DArial size=3D2>first mentioned it.</DIV>

<DIV>I may donate for the update too once I =
see how it=20

works</DIV>

<DIV>for me.</DIV>

<DIV> </DIV>

<DIV>Tom B.</DIV>

<DIV> </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:480fa5ac\$1@linux">news:480fa5ac\$1@linux...</DIV>
Hi,<=
BR>I=20

would like to start a post here where everyone that will sign this=20

will
commit to buy-pay a 50\$ (I cam up with that price) fee for the =

>on =3D
 > >=3D3D
 > > >other slots=3D3D20
 > > > it does not matter because faderworks
always does what is =3D
 > >supposed
 > > =3D3D
 > > >to=3D3D20
 > > > do.

Tom, yes why should you use sampleslide when =
 >Faderworks
 > =3D
 > >has
 > > =3D3D
 > > >been=3D3D20
 > > > written
to do this for us only BETTER !

1. You put =
 >=3D3D
 > > >faderworks=3D3D20
 > > > 1in/1out on every Paris audio track.
2. If you wanna use a =
 >=3D
 > >stereo =3D3D
 > > >pair of=3D3D20
 > > > tracks the put the 2in/2out faderworks.
3. I made a Default =
 >=3D
 > >project
 > > =3D3D
 > > >with 64=3D3D20
 > > > (4 cards) faderworks instances already
loaded so no =
 >hassle=3D3D20
 > > > thereafter...
4. If you make a list with plugins and =
 >latencies =3D
 > >(64
 > > =3D3D
 > > >for now=3D3D20
 > > > is more than
enough) these will be remembered with every =3D
 > >new=3D3D20
 > > > project.
Just remember to have the button in the OFF =3D
 > >state.
5. =3D3D
 > > >Even if=3D3D20
 > > > you use FFX4 and/or chainer or other wrpper on other slots =3D3D
 > > >faderworks
will=3D3D20
 > > > do whatever is asked to do.
6 HERE IS HOW IT ACTUALLY =3D
 > >WORKS:
The
 > > =3D3D
 > > >default=3D3D20
 > > > status of the plugin is to ignore the latency status for =3D3D
 > > >the
track=3D3D20
 > > > you are putting the plugin.
For instance.

A. You put a
 =
 >=3D

> > waves
 > > =3D3D
 > > >renvox=3D3D20
 > > > on track 1 on slot two either standalone or from
withing the
 =
 >=3D
 > >FFX4 =3D3D
 > > >or=3D3D20
 > > > chainer...
Now the actual latency this plugin introduces is =
 >=3D
 > >64=3D3D20
 > > > samples.
That MEANS that all other Paris audio tracks are 64
 =
 >=3D3D
 > > >samples ahead=3D3D20
 > > > of track
1 or if you like ,track 1 is 64 sample =
 >latent.
NOW =3D
 > >=3D3D
 > > >having in=3D3D20
 > > > mind that you have put Faderworks on every track then BY =3D3D
 > > >JUST
pushing the=3D3D20
 > > > ON button track 1 of the Waves revox preset then =3D
 > >Faderworks
DELAYS
 > > =3D3D
 > > >all=3D3D20
 > > > other Paris audio tracks by 64 samples LEAVING intact the =3D3D
 > > >audio
track 1 for=3D3D20
 > > > which faderworks ignores the latency.
OVERALL latency is =3D
 > >displayed
 > > =3D3D
 > > >on every=3D3D20
 > > > track too !!
It even substract latency !!!!
So by putting
 =
 >a =3D
 > >=3D3D
 > > >waves=3D3D20
 > > > rencomp (64 samples) on track 2 that does NOT mean
that =3D
 > >faderworks
 > > =3D3D
 > > >will=3D3D20
 > > > delay all others again by 64 samples !! , thus =
 >overall
latency =3D
 > >WILL
 > > =3D3D
 > > >REMAIN=3D3D20
 > > > at 64 samples, ONLY track 2 which was already 64 =
 >samples
latent
 > =3D

```

> >=3D3D
> > >because of=3D3D20
> > > track 1 now faderworks just SUBTRACTS that 64 samples<BR>for =
>this
> =3D
> >=3D3D
> > >track=3D3D20
> > > !!<BR><BR>Anyone understood what I typed in here ? =3D3D
> > >:)<BR>Regards,<BR>Dimitrios=3D3D20
> > > <BR><BR>eff H <<A=3D3D20
> > > =
>href=3D3D3D"mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20
> > > wrote:<BR>>Dimitrios<BR>><BR>>How does this function with =3D3D
> > >plugins=3D3D20
> > > inside a wrapper, for example <BR>>autotune wrapped =
>inside=3D3D20
> > > FFX4?<BR>><BR>>JH<BR>><BR>>wrote:<BR>>> I tried the =3D3D
> > >beta1=3D3D20
> > > and it is marvelous.<BR>>> It holds 64 presets with latencies so
=
>=3D
> >=3D3D
> > >you can=3D3D20
> > > just click the on button<BR>anytime<BR>>> you load the=3D3D20
> > > plugin...<BR>>> Regards,<BR>>> Dimitrios<BR></BLOCKQUOTE>
> > ><DIV><FONT size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to =
>fight =3D
> >spam, =3D3D
> > >and=3D3D20
> > >you?<BR><A=3D3D20
> > =3D
> =
>>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
>/re=3D
> >fer=3D3D
> > >.html</A> </FONT></DIV></BODY></HTML>
> > >
> > >
> > >
> > ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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> > >charset=3D3Diso-8859-1">
> > ><META content=3D3D"MSHTML 6.00.2900.2180" name=3D3DGENERATOR>
> > ><STYLE></STYLE>
> > ></HEAD>
> > ><BODY bgColor=3D3D#ffffff>

```

```

> ><DIV><FONT face=3D3DArial size=3D3D2>D.,</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>How do you offset the automation
=
>after
> =3D
> >it's been=3D20
> >written?</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>The king of stupid =3D
> >questions.</FONT></DIV>
> ><DIV> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><BLOCKQUOTE=3D20
> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>=3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Dimitrios" <<A=3D20
> > href=3D3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>> wrote
=
>in =3D
> >message=3D20
> > <A =3D
> =
>>href=3D3D"news:480f206e$1@linux">news:480f206e$1@linux</A>...</DIV><BR>D=
>ear=3D
> >=3D20
> > Tom,<BR>This is just a plugin so the latencies are just added =3D
> >afterall.<BR>So=3D20
> > the automation could be made before doing any faderworks job and =
>=3D
> >then<BR>after=3D20
> > putting all plugins with their latencies you just look at the=3D20
> > overall<BR>latency and offset the automation for that amount.<BR>I
=
>=3D
> >don't know=3D20
> > when this will be released...<BR>Regards,<BR>Dimitrios<BR><BR>"Tom
=
>=3D
> >Bruhl"=3D20
> > <<A href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>
=
>=3D
> >

```

[illegible]

> > with 64 (4 cards) faderworks instances =3D
> >=3D3D
>already
> loaded=3D20
> > so no hassle thereafter...
> 4. If you make a list with =3D
> >plugins=3D20
> > and latencies (64 for now is more =3D3D
>than
> =3D
> >enough) these=3D20
> > will be remembered with every new project.
> Just remember =3D
> >to have=3D20
> > the button in the OFF state.
> 5. Even if you use FFX4 =3D
> >and/or=3D20
> > chainer or other wrpper on other =3D
> >slots
=3D3D
>faderworks
> =3D20
> > will do whatever is asked to do.
> 6 HERE IS HOW IT =3D
> >ACTUALLY=3D20

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Ed](#) on Thu, 07 Feb 2008 19:34:38 GMT

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

/>

> > WORKS:
> The default status of the plugin is to =3D
> >ignore the=3D20
> > latency status for
=3D3D
>the
> track you are =3D
> >putting the=3D20
> > plugin.
> For instance.
>
> A. You put a =3D
> >waves=3D20
> > renvox on track 1 on slot two either standalone=3D20
> > or
=3D3D
>from
> withing the FFX4 or =3D
> >chainer...
> =3D20
> > Now the actual latency this plugin introduces is 64 =3D
> >samples.
> =3D20
> > That MEANS that all other Paris audio tracks are 64 samples ahead =
> >of=3D20
> > =3D3D
>track
> 1 or if you like ,track 1 is 64 sample=3D20
> > latent.
> NOW having in mind that you have put Faderworks =3D
> >on every=3D20
> > track then BY
=3D3D
>JUST
> pushing the ON button =3D
> >track 1 of=3D20
> > the Waves renvox preset then =3D3D
>Faderworks
> =3D
> >DELAYS all=3D20
> > other Paris audio tracks by 64 samples LEAVING intact the=3D20
> > =3D3D
>audio
> track 1 for which faderworks ignores =3D
> >the=3D20
> > latency.
> OVERALL latency is displayed on every track too =3D
> >
> > !!
> It even substract latency !!!!
> So by =3D
> >putting a=3D20

> > waves rencomp (64 samples) on track 2 that does NOT=3D20
 > > =3D3D
>mean
> that faderworks will delay all others =3D
 > > again by 64=3D20
 > > samples !! , thus =3D3D
>overall
> latency WILL REMAIN =3D
 > > at 64=3D20
 > > samples, ONLY track 2 which was already 64 =3D
 > > =3D3D
>samples
> =3D20
 > > latent because of track 1 now faderworks just SUBTRACTS that =
 > > 64=3D20
 > > =3D3D
>samples
> for this track =3D
 > > >!!
>
> Anyone=3D20
 > > understood what I typed in here ? :)
> =3D
 > > Regards,
> =3D20
 > > Dimitrios=3D3D20
>
> eff H <<A=3D20
 > > href=3D3D"mailto:jkhoover@excite.com">jkhoover@excite.com>=3D20
 > > wrote:
> >Dimitrios
> >
> =3D
 > >>How=3D20
 > > does this function with plugins inside a wrapper, for =3D
 > > example=3D3D20
> =3D20
 > > >autotune wrapped inside FFX4?
> >
> =3D20
 > > >JH
> >
> >wrote:
> =3D
 > >>> I=3D20
 > > tried the beta1 and it is marvelous.
> >> It holds =3D
 > > 64=3D20
 > > presets with latencies so you can just click the on=3D20
 > > =3D3D
>button
> anytime
> >> you =3D
 > > load the=3D20
 > > plugin...
> >> Regards,
> >>=3D20
 > > Dimitrios
>
>
>
>I choose Polesoft Lockspam to =3D
 > > fight=3D20
 > > spam, and you?
>http://www.polesoft.com/refer.html =3D20
 > >
>
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><STYLE></STYLE>
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 > > D>
><BODY=3D20
 > > bgColor=3D3D3D#ffffff>
><DIV><FONT face=3D3D3DArial=3D20
 > > =3D
 > > size=3D3D3D2>Dimitrios,</DIV>
><DIV><F=3D
 > > ONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>This all makes sense. Thank you=3D20
 > > =3D3D
>for=3D3D20
>that. Now do=3D20
 > > the</DIV>
><DIV><FONT face=3D3D3DArial =3D
 > >

> > size=3D3D3D2>Paris automation lines still work on =
 >=3D3D
>plugins=3D20
 > > that=3D3D20
>are =3D
 > >being</DIV>
><DIV><FONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>compensated for with Faderworks or is
 =
 >=3D
 > >=3D3D
>the=3D20
 > > =3D
 > >gui=3D3D20
>screwey?</DIV>
><DIV><F=3D
 > >ONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>Meaning the time is=3D20
 > > =3D3D
>offset?</DIV>
><DIV><FONT =3D
 > >
 > > face=3D3D3DArial size=3D3D3D2> =3D
 > ></DIV>
><DIV><FONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>When using stereo instances of =3D
 > >=3D3D
>Faderworks do=3D20
 > > =3D
 > >you=3D3D20
>actually</DIV>
><DIV><F=3D
 > >ONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>hit the 'Stereo X box" in the Paris =
 >=3D
 > >=3D3D
>plugin=3D20
 > > gui or=3D3D20
>assign=3D20
 > > another</DIV>
><DIV><FONT =3D
 > >face=3D3D3DArial=3D20
 > > size=3D3D3D2>mono instance for the adjacent =3D3D
>channel? =3D
 > >
 > > This=3D3D20
>has caused trouble=3D20
 > > </DIV>
><DIV><FONT face=3D3D3DArial=3D20
 > > size=3D3D3D2>in my experience <FONT=3D20
 > > =3D3D
>face=3D3D3DArial=3D3D20
>size=3D3D3D2>with mono/stereo
 =
 >=3D
 > >combinations and=3D20
 > > Paris.</DIV>
><DIV><FONT =3D
 > >face=3D3D3DArial=3D20
 > > size=3D3D3D2> </DIV>
><DIV><FONT =3D
 > >face=3D3D3DArial=3D20
 > > size=3D3D3D2>Thanks for your answers and when =
 >should
=3D3D
>it =3D
 > >
 > > =3D
 > >be=3D3D20
>available?</DIV>
><DIV><=3D
 > >FONT=3D20
 > > face=3D3D3DArial size=3D3D3D2>I'm=3D20
 > > ready!</DIV>
><DIV><FONT =3D

```

> >face=3D3D3DArial=3D20
> > size=3D3D3D2></FONT> </DIV><BR>><DIV><FONT =3D
> >face=3D3D3DArial=3D20
> > size=3D3D3D2>Tom </FONT></DIV><BR>><DIV><FONT =3D
> >
> > face=3D3D3DArial size=3D3D3D2></FONT>=3D20
> > =3D
> ></DIV><BR>><BLOCKQUOTE=3D3D20<BR>>style=3D3D3D"PADDING-RIGHT: =3D
> >0px;=3D20
> > PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D3D<BR>>BORDER-LEFT: #000000
=
>=3D
> >2px solid;=3D20
> > MARGIN-RIGHT: 0px"><BR>> <DIV>"Dimitrios"=3D20
> > <<A=3D3D20<BR>> href=3D3D3D"<A=3D20
> > =3D
> =
>>href=3D3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>'mailto:musur=
>gio=3D
> >@otenet.gr">musurgio@otenet.gr</A>>>=3D20
> > wrote in =3D3D<BR>>message=3D3D20<BR>> <A =3D
> >=3D3D<BR>>href=3D3D3D"<A=3D20
> > =3D
> =
>>href=3D3D'news:480cbb3a$1@linux">news:480cbb3a$1@linux</A>...</DIV><BR>O=
>K<B=3D
> >'>news:480cbb3a$1@linux">news:480cbb3a$1@linux</A>...</DIV>=3D
> >;<BR>OK<B</A>=3D3D<BR>>R>I=3D3D20<BR>> =3D20
> > thought I already explained but maybe I did not use the right =
>words=3D20
> > =3D3D<BR>>for<BR>it=3D3D20<BR>> =3D
> >:<BR><BR>You put=3D20
> > faderworks on one of the native slots (you have=3D20
> > four<BR>=3D3D<BR>><BR>> right?)<BR>I put it on the =3D
> >first=3D20
> > one.<BR>Then whatever you put on =3D3D<BR>>other =3D
> >slots=3D3D20<BR>> =3D20
> > it does not matter because faderworks<BR>always does what is=3D20
> > supposed<BR>=3D3D<BR>>to=3D3D20<BR>> =3D
> >do.<BR><BR>Tom, yes why=3D20
> > should you use sampleslide when Faderworks=3D20
> > has<BR>=3D3D<BR>>been=3D3D20<BR>> written<BR>to do this =3D
> >for us only=3D20
> > BETTER !<BR><BR>1. You put =3D
> >=3D3D<BR>>faderworks=3D3D20<BR>> =3D20
> > 1in/1out on every Paris audio track.<BR>2. If you wanna use a =3D
> >stereo=3D20
> > =3D3D<BR>>pair of=3D3D20<BR>> tracks the put the 2in/2out=3D20

```

> > faderworks.
3. I made a Default project
=3D3D
>with=3D20
 > > 64=3D3D20
> (4 cards) faderworks instances =3D
 > > already
loaded so=3D20
 > > no hassle=3D3D20
> thereafter...
4. If you make a =3D
 > > list with=3D20
 > > plugins and latencies (64
=3D3D
>for now=3D3D20
> is =3D
 > > more=3D20
 > > than
enough) these will be remembered with every =3D
 > > new=3D3D20
> =3D20
 > > project.
Just remember to have the button in the OFF=3D20
 > > state.
5. =3D3D
>Even if=3D3D20
> you use FFX4 =3D
 > > and/or=3D20
 > > chainer or other wrpper on other slots=3D20
 > > =3D3D
>faderworks
will=3D3D20
> do whatever is =3D
 > > asked to=3D20
 > > do.
6 HERE IS HOW IT ACTUALLY=3D20
 > > WORKS:
The
=3D3D
>default=3D3D20
> status of =3D
 > > the plugin=3D20
 > > is to ignore the latency status for=3D20
 > > =3D3D
>the
track=3D3D20
> you are putting the=3D20
 > > plugin.
For instance.

A. You put a=3D20
 > > waves
=3D3D
>renvox=3D3D20
> on track 1 on slot two =3D
 > > either=3D20
 > > standalone or from
withing the FFX4 =3D
 > > =3D3D
>or=3D3D20
> =3D20
 > > chainer...
Now the actual latency this plugin introduces is=3D20
 > > 64=3D3D20
> samples.
That MEANS that all other =3D
 > > Paris audio=3D20
 > > tracks are 64 =3D3D
>samples ahead=3D3D20
> of =3D
 > > track
1 or=3D20
 > > if you like ,track 1 is 64 sample latent.
NOW =3D
 > > =3D3D
>having=3D20
 > > in=3D3D20
> mind that you have put Faderworks on every track =
 > > =3D
 > > then BY=3D20
 > > =3D3D
>JUST
pushing the=3D3D20
> ON button =3D
 > > track 1 of the=3D20
 > > Waves renvox preset then=3D20
 > > Faderworks
DELAYS
=3D3D
>all=3D3D20
> other =3D
 > > Paris audio=3D20
 > > tracks by 64 samples LEAVING intact the =3D
 > > =3D3D
>audio
track 1=3D20
 > > for=3D3D20
> which faderworks ignores the =3D
 > > latency.
OVERALL=3D20
 > > latency is displayed
=3D3D
>on every=3D3D20
> track =3D
 > > too=3D20
 > > !!
It even substract latency !!!!
So by putting a=3D20
 > > =3D3D
>waves=3D3D20
> rencomp (64 samples) on track 2 =3D

> >that does NOT=3D20
> > mean
that faderworks
=3D3D
>will=3D3D20
> =3D
> >delay all=3D20
> > others again by 64 samples !! , thus overall
latency=3D20
> > WILL
=3D3D
>REMAIN=3D3D20
> at 64 samples, ONLY track =3D
> >2 which was=3D20
> > already 64 samples
latent =3D3D
>because =3D
> >of=3D3D20
> track=3D20
> > 1 now faderworks just SUBTRACTS that 64 samples
for this=3D20
> > =3D3D
>track=3D3D20
> !!

Anyone =3D
> >understood what I=3D20
> > typed in here ?=3D20
> > =3D3D
>.)
Regards,
Dimitrios=3D3D20
> =3D20
> >

eff H <<A=3D3D20
> href=3D3D3D"<A=3D20
> > =3D
> =
>>href=3D3D'mailto:jkhoover@excite.com">jkhoover@excite.com>=3D3D20'm=
>ailto=3D
> >:jkhoover@excite.com">jkhoover@excite.com>=3D3D20
&g=3D
> >t; =3D20
> > wrote:
>Dimitrios
>
>How does this =3D
> >
> > function with =3D3D
>plugins=3D3D20
> inside a wrapper, =3D
> >for example=3D20
> >
>autotune wrapped inside=3D3D20
> =3D20
> > =3D
> >FFX4?
><

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [chuck duffy](#) on Thu, 07 Feb 2008 22:46:10 GMT
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>mono/stereo=20
> ><DIV> =
>
> size=3D3D3D2>Thanks for your answers and=20
> ><DIV>I'm=20
> face=3D3D3DArial size=3D3D3D2> =

> <DIV>Tom=20

>face=3D3D3DArial=20

>>style=3D3D3D"PADDING-RIGHT: 0px;=20

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

> href=3D3D3D"<A=20

> =

>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A'>mailto:musurgio=

>@otenet.gr">musurgio@otenet.gr</A>>=20

> =

>href=3D'news:480cbb3a\$1@linux">news:480cbb3a\$1@linux...</DIV>
O'>n=

>ews:480cbb3a\$1@linux">news:480cbb3a\$1@linux...</DIV>&l=

>but maybe=20

>.)

You=20

> put faderworks on one of the native slots (you have=20

> right?)
I put it on the first one.
Then whatever you =

>put on=20

> does not matter because faderworks
always does what is=20

>sampleslide when=20

>for us only=20

>audio=20

> track.
2. If you wanna use a =3D
>stereo =

>2in/2out=20

> faderworks.
3. I made a Default =

>cards)=20

> faderworks instances already
loaded so no =

>and=20

>these will be=20

> project.
Just remember to have the button in the OFF=20

> do whatever is asked to do.
6 HERE IS HOW IT ACTUALLY=20

>the=20

> plugin.
For instance.

A. You put a=20

>from
withing=20

> chainer...
Now the actual latency this plugin introduces is=20

>MEANS that=20

>like ,track=20

>>having=20

>on every=20

>renvox preset=20

>samples=20

> latency.
OVERALL latency is =

>too=20

> !!
It even subtract latency !!!!
So by putting a=20

> samples) on track 2 that does NOT mean
that=20

>samples !=20

>which was=20

>>because=20

>SUBTRACTS that=20

>

>href=3D3D3D"<A=20

> =

>href=3D'mailto:jkhoover@excite.com">jkhoover@excite.com>=3D3D20'>mail=
>to:jkhoover@excite.com">jkhoover@excite.com>=3D3D20<B=

>wrote:
>Dimitrios
>
>How does=20

> inside a wrapper, for example
>autotune wrapped=20

> =

>FFX4?
>
>JH
>
>wrote:<=
>BR>>>=20

> is marvelous.
>> It holds 64 presets with latencies so=20

> click the on button
anytime
>> you load=20

> Regards,
>>=20

>><DIV><FONT=20

> size=3D3D3D2>

I choose Polesoft Lockspam to =

>fight=20

>=3D
>>href=3D3D3D"<A=20

> =

>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/re'>h=

>tp://www.polesoft.com/refer.html">http://www.polesoft.com/re=3D<B=

>PUBLIC=20

> "-//W3C//DTD HTML 4.0=20

> Transitional//EN">
><HTML><HEAD>
><META=20

> http-equiv=3D3DContent-Type content=3D3D"text/html";=20

> =3D
>charset=3D3Diso-8859-1">
><META =

>content=3D3D"MSHTML=20

> 6.00.2900.2180"=20

> =

>name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=

>D>
><BODY=20

> bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial=20

> size=3D3D2>D.,</DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2>How do you offset the automation=20

> after
=3D
>it's=20

> =

>been=3D20
>written?</DIV>
><DIV><=

>FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2>The king of stupid=20

> =3D
>questions.</DIV>
><DIV>=20

> </DIV>
><DIV><FONT face=3D3DArial=20

> size=3D3D2>Tom</DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2> =

></DIV>
><DIV><FONT=20

> face=3D3DArial size=3D3D2>=20

> =
></DIV>
<<BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: =
>0px;=20
> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D
>BORDER-LEFT: #000000 =
>2px solid;=20

> =
>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A'>mailto:musurgio=
>@otenet.gr">musurgio@otenet.gr</A>=20

>=3D
>href=3D3D"<A=20
> =
>href=3D'news:480f206e\$1@linux">news:480f206e\$1@linux...</DIV>
Dear=
>'>news:480f206e\$1@linux">news:480f206e\$1@linux...</DIV>=

> Tom,
This is just a plugin so the latencies are just added=20

>could be made=20
> before doing any faderworks job and=20

>with their=20

>overall
latency and=20
> offset the automation for that amount.
I =3D
>don't=20

> =
>released...
Regards,
Dimitrios

"Tom =
>

> =
>href=3D'mailto:arpeggio@comcast.net">arpeggio@comcast.net</A'>mailto:arpegi=
>o@comcast.net">arpeggio@comcast.net</A>=20

> =
>wrote:
>
>
>Dimitrios,
>T=
>his=20

> the
>Paris automation lines =3D
>still =

> on plugins that are being
>compensated for with Faderworks =
>or is=20

>the time is=20
> offset?
>
>When using =

> instances of Faderworks do you actually
>hit the 'Stereo X =

>box"=20

> another
>mono instance for the =

>experience=20

> Paris.
>
>Thanks for your =3D
>answers=20

> =

>ready!
>
>Tom=3D3D20
>
>&=

>nbsp;=20

> =

>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A'>mailto:musurgio=

>@otenet.gr">musurgio@otenet.gr</A>>=20

> =

>=3D3D

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [steve the artguy](#) on Fri, 08 Feb 2008 03:16:40 GMT

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/a>> wrote:

>>>>>

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

>>>>>

>>>>>>On the contrary, Bill, I DO have a problem with him being an artist.

>>> I

>>>>>don't

>>>>>>like to listen to CEOs sing or watch accountants dance or look at

>>>>>>paintings

>>>>>>by politicians. There are plenty of well-informed commentators on

>>>>>>current

>>>>>>affairs who specialize on that, if Tim wants to make a difference he

>>> should

>>>>>>volunteer.

>>>>>

>>>>>

>>>>>>Your reasoning seems flawed on this. The comparison is botched, if you

>>>>will

>>>>>>forgive me. The question ought to be: Do you want to hear a CEO, not

>

>>>>>>sing,

>>>>>>but make political pronouncements? And the answer must be no,

>>>>>according
>>>>>to
>>>>>you.
>>>>>
>>>>>Tim Robbins's occupation is irrelevant. He is an informe

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [Tony Benson](#) on Fri, 08 Feb 2008 05:42:49 GMT
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/wikka.php?wakka=NativeLatencyDatabase" target="_blank">
<http://www.kerrygalloway.com/WikiPARIS/wikka.php?wakka=NativeLatencyDatabase>
>
>There's a decent start there, composed of efforts of Dimitrios' I've found,
>plus the official WAVES latency specs.
>
>The term "database" is actually technically incorrect at the moment; it's
>currently just a text list. The name reflects my intention to build it into
>an actual user-contributable, searchable database - just as soon as I
>decide/figure out how to do that.
>
>For now, if you want to add a plugin that's not on the list - assuming you
>are logged in to the Wiki, just doubleclick on the page to open the editor
>and add the plugin to the bottom of the page as text, using something along
>the lines of the following format - PLUGIN NAME / [TAB] / LATENCY IN
>SAMPLES; just bring info and I'll take care of tidying it if needed.
>
>Please contribute more as you find them!
>
>
>- Kerry

Here's some info I dragged out of my archives regarding Paris nudge values.
I don't know if it will help, but it might if the programmer needs info
on how Paris "sees" things.....

The nudge values are not consistent with what one would expect the samples
to be per ms and they are also not consistent with themselves. Meaning that
a 1ms nudge would be expected to be 44 samples but is actually 80. A 10ms
nudge isn't 10 X 80 or 800 samples though, it's actually 480.

Here they are if anyone is interested:

1ms= 80 samples
5ms= 240 samples
10ms= 480 samples

25ms= 1120 samples
50ms= 2240 samples
75ms= 3360 samples
100ms= 4480 samples

also, using sampleslide to assist the nudge function....for UAD-1 plugins,
the Sampleslide presets were as follows:

1 Plugin 1536 (slide 4 x 100ms in Editor)
1 Pultec 1523 (slide 4 x 100ms in Editor)
2 Plugins 3072 (slide 8 x 100ms in Editor)
2 Pultecs 3046 (slide 8 x 100ms in Editor)
1 Plugin 1 Pultec 3059 (slide 8 x 100ms in Editor)
2 Plugins 1 Pultec 4595 (slide 12 x 100ms in Editor)
2 Pultecs 1 Plugin 4582 (slide 12 x 100ms in Editor)
3 Plugins 4608 (slide 12 x 100ms in Editor)
3 Pultecs 4569 (slide 12 x 100ms in Editor)

I think I put this together back when UAD-1 latency was twice what it is
now.

Well anyway....FWIW

;o)Kerry Galloway <kg@kerrygalloway.com> wrote:
>It IS pretty freakin' cool, innit?
>
>- K

Yep!!!

;o)l

Subject: Re: OT: Choosing a decent acoustic-electric guitar
Posted by [chuck duffy](#) on Fri, 08 Feb 2008 14:06:19 GMT
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deep, with 15 ms latency,
but lovely nonetheless.
Incidentally a friend brought round his prized single channel
Avalon preamp for a session, dunno the model, but it looks funky),
and we both agreed there was no perceivable
difference between it and one of the strips
on my Soundcraft Vienna MK1.
Don't get me wrong, I love good gear,
and all those bakelite knobs look really cool, but I'd rather pay off my
house first.

Flame away!

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>
>Hey guys, what's everyone doing vocal chain wise? I'm using the following
>on most projects.
>
>SE Gemini
>Avalon 757Sp (a little tube vibe)
>Neve Portico 5012
>Urie 1178You calling Bruce a bum? He could kick Chuck Norris's butt !! hehe

I give you the Apple i

<http://www.collegehumor.com/video:1811646>Hey Double AA, how goes it? Please educate a poor soul more on this topic
and where to find "StripWave", or not "optimizing headers".

Thanks!

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

>yup. Do NOT optimize headers. Or conversely, you could use TJ Weber's
>program StripWav to remove extra header information of the WAV files that

>Paris can't read/doesn't know what to do with.

>

>AA

>

>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message

>news:48113787\$1@linux...

>>

>> Hey guy's, typically I manually convert my PAF's to WAV's one by one via

>> the

>> PAF Converter. Tonight I decided to use Wavelab because of the batch

>> processing

>> capability. The files converted rather quickly, but when I imported them

>> back into a Paris project, they were garbage. Is there something I missed

>> using the batch processing in Wavelab?

>>

>> Thanks!

>

>Ok, I found StripWave....looking for info on optimizing headers now.

Tyrone

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>Hey Double AA, how goes it? Please educate a poor soul more on this topic
>and where to find "StripWave", or not "optomizing headers".

>

>Thanks!

>

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

>>yup. Do NOT optimize headers. Or conversely, you could use TJ Weber's
>>program StripWav to remove extra header information of the WAV files that

>

>>Paris can't read/doesn't know what to do with.

>>

>>AA

>>

>>

>>&
