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Subject: OT: really really cheap Matrox G450 cards  
Posted by [Aaron Allen](#) on Fri, 05 May 2006 15:14:06 GMT  
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Subject: Re: OT: really really cheap Matrox G450 cards  
Posted by [Dimitrios](#) on Fri, 05 May 2006 17:13:53 GMT

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

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

-----=\_NextPart\_000\_0048\_01C68416.9F8CCE70  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Ab,  
Nice hair too.  
Tom  
"Ab" <ab.vangoor@wanadoo.fr> wrote in message news:447a1846\$1@linux...

Thanks Sarah, Tom, DJ for your reactions.

Ab

"Sarah" <sarahjane@sarahtonin.com> wrote:  
>Hey,  
>  
> That was groovy, and I mean that in the fullest sense of the =  
word.=20  
I=20  
>watched it twice.  
>  
>Sarah (stuck in the '70s)  
>  
>  
>[www.sarahtonin.com/wayward.htm](http://www.sarahtonin.com/wayward.htm)  
>  
>"Ab" <ab.vangoor@wanadoo.fr> wrote in message =

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

>>

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

>> [http://youtube.com/watch?v=3DQW\\_6iwi1Zs0&search=3Derwin% 20musper](http://youtube.com/watch?v=3DQW_6iwi1Zs0&search=3Derwin%20musper)

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

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

>> Cincinnati.

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

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

>> stuff

>> on

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

the

>> distance.

>>

>> Greetings,

>>

>> Ab=20

>

>

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_0048\_01C68416.9F8CCE70

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
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<STYLE></STYLE>
```

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</HEAD>
```

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<BODY bgColor=3D#ffffff>
```

```
<DIV><FONT face=3DArial size=3D2>Ab,</FONT></DIV>
```

```
<DIV><FONT face=3DArial size=3D2>Nice hair too.</FONT></DIV>
```

```
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
```

```
<BLOCKQUOTE=20
```

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

BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
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href=3D"mailto:ab.vangoor@wanadoo.fr">ab.vangoor@wanadoo.fr</A>&gt; =  
wrote in=20  
message <A=20  
=  
href=3D"news:447a1846\$1 @linux">news:447a1846\$1 @linux&

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

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

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

Content-Transfer-Encoding: 7bit

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

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

---

Subject: Re: OT: really really cheap Matrox G450 cards  
Posted by [Aaron Allen](#) on Sun, 07 May 2006 19:17:17 GMT

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gt;nice,=20  
>but the whole process is tedious to say the=20  
>least.<BR>>>><BR>>>>Sounds great=20  
>though.<BR>>>><BR>>>>DC<BR>>>><BR>=  
>>>><BR>>>>"RiverLake=20  
>Farms" <</FONT><A href=3D"mailto:edna@texomaonline.com"><FONT =  
>face=3DArial=20  
>size=3D2>edna@texomaonline.com</FONT></A><FONT face=3DArial =  
>size=3D2>>=20  
>wrote:<BR>>>>>Is the Paris EQ plug still=20  
>available?<BR>>>>>Thanks,=20  
>Edna<BR>>>>><BR>>>>>"Aaron Allen" =  
><</FONT><A=20  
>href=3D"mailto:nospam@not\_here.dude"><FONT face=3DArial=20  
>size=3D2>nospam@not\_here.dude</FONT></A><FONT face=3DArial size=3D2>> =  
>wrote in=20  
>message<BR>>>>>news:447948de\$1@linux...<BR>>>>>&g=  
>t;>><BR>>>>>>=20  
>> I'm going to skip over a million details and just say that the=20  
>secret<BR>>>>>>> > is bouncing each stereo freq =  
>band with=20  
>EQ only and then the next<BR>>>>>>> > set etc until =  
>all are=20  
>done. Then you bring the bands back to =  
>the<BR>>>>>>>=20  
>> editor, shut off the EQ and start working on your comp=20  
>settings.<BR>>>>>>> > (yes you have to do 4 passes =  
>to just=20  
>create the files to do=20  
>this!)<BR>>>>>>><BR>>>>>>> DC, this =

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

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

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