
Subject: This is what pisses me off about Paris
Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 04:19:59 GMT
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/>
> >>
> >>>> Carving his voice out of all these instruments
> >>>> basically kills the
> >
> > mix.
> >
> >>>> There are also phasing issues because the
> >>>> instrument mics are, in
> >
> > every
> >
> >>>> case, at least 10 ft. and in the case of the dobro,
> >>>> 20' away from the singer. It's not really a problem
> >>>> with instruments being that far separated from each
> >>>> other, but with a singer, it's killin me.
> >>>>
> >>>> WTF was I thinking letting them do this? I should
> >>>> have shot the
> >>
> >> producer,
> >>
> >>>> stolen his money and paid myself for another day of
> >>>> time for overdubs.
> >>>>
> >>>> I was hoping to do a better mix with some extreme
> >>>> cuts and marginal
> >>
> >> boosts
> >>
> >>>> to certain instruments but this (especially
> >>>> boosting the dobro freqs
> >
> > so
> >
> >>>> that they cut through the mix) really aggravates
> >>>> the worst frequencies in
> >
> > the
> >
> >>>> vocal bleed.
> >>>>
> >>>> I'll get an acceptable mix out of this using very
> >>>> slight cuts and

> >>
> >> panning,
> >>
> >>>> but it's never going to sparkle and I'm not going
> >>>> to *wow* anyone with
> >>
> >> it.
> >>
> >>>> That's a shame. the instruments are really well
> >>>> played and I'd just
> >
> > love
> >
> >>>> to create a *radio ready* situation for them ;o)
> >>>>
> >>>> Well.....it was their decision to do it this way
> >>>> in the interest of
> >>
> >> t

Subject: Re: This is what pisses me off about Paris
Posted by [audioguy_nospam_](#) on Sat, 30 Jul 2005 05:27:41 GMT
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Subject: Re: This is what pisses me off about Paris
Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 06:07:17 GMT
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Subject: Re: This is what pisses me off about Paris
Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 14:27:30 GMT
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Subject: Re: This is what pisses me off about Paris

Posted by [audioguy_nospam_](#) on Sat, 30 Jul 2005 14:50:18 GMT

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Subject: Re: This is what pisses me off about Paris
Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 17:40:31 GMT
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Subject: Re: This is what pisses me off about Paris
Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 19:47:36 GMT
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Subject: Found it!!!!

Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 21:00:09 GMT

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Subject: No I didn't !!!!!

Posted by [Deej \[1\]](#) on Sat, 30 Jul 2005 23:25:40 GMT

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Subject: Re: This is what pisses me off about Paris

Posted by [Martin Harrington](#) on Sun, 31 Jul 2005 00:02:23 GMT

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LdQCgG9UJCgLUoFtuoC7u7QAVLsNAPQCgKXx6BS5W3NVuLv0BswSEcPn0BSO
CjV0nTdRsNwwEtpXbhjw0De2g//S4FzC7VVAzFO0VAZNTFiqcAaymG2pCnTA
KA2GgLQCgFAZOgdN08w+5QPhcJXZV2OgUoE1hljTtLix0BnSmWgWLbjolq64
BHgosBb1B7bbVUANAsmOH/TQGoBdQDMoC3d2gNQC4xLuUCg7tAagFALraLjX
UAuqoF1ALqA11ABlahI2GgN+hQAqAu7dQCgFQkKAt1SgKAUBSG6gNQCgFAUv
iUBR3qA1xDQAVKukpdQC4qD/0+AaA1ALqAFQC6gFAKAUAoBQLIjcNBllp5Y0
EesmSZldQLNXWXhVuK+gkrvQq0hi6UzDt4BrOQ37IEjW3HdQLZlxCSo3APBu
UCI4sVAoNtAbhoBRcKAXFcV1ABoDVUCgFWAoBVF5GqWUUhULhdQCpQNdQCoSN
QGqEIE01VAUJlCCQ3n3aBO6pQFALqhIFQFqUBxUAoC0AoBdQGoBvUCZDbRpk
ol3CRXbtDItXUFuISoFLqYH/1OA6AtAagFAOKgFAOGgFAKAUCqObd4f56CVH
835fz2/loGT74Lh+H8/+igbcNBKJ/u4/B+e2rSGJb1ZyANEIKAqnF/76D1P4
P9H5qA40A7NB5+Si435LqD3/AOyg9/JdQepZeanzN2VcGbb/ADVUEKZWcpIX
ZVx5X+ygA/BVgPyXUBvyVREXhfBbUspe/kqFxyvUHvDUoF/JQG/21CXv5KA3
5Khl6WZd4N3/ALKAn5KIAfkuoB+S2oS9oC8VSh5+S6gH5KDy8/JQG/JdQD8
IAPyW0HpUBOKgOW6NXSRL4LqA1XH/9k=

---=_linux431ffa63--Hi,

I wonder if the Paris adat sync out of card's a mec can send sample accurate sync...

I have read on an old post that is used minly for transport controls.

But if it is used only for that then midioverlan sending MTC is adequate for me.

I am asking because I am using on second PC Creamware's pulsar cards and I could get the sync plate for pulsar which has 9 pin adat connectionns along with extra wordclock in/out.

So if the sony out from Paris would start my Cubase with ALWAYS sample accurate positioning, instead of MTC which is not alklways sample accurate (without using the wordclock in/out) then this would be great.

Regards,

Dimitrios that's one big ass hot tub...but i can't see how those little bubbly

jets will work when you're not actually in the water. just call me
einstein 2.

On 8 Sep 2005 18:46:28 +1000, "DC" <dc@spamyeruncle.com> wrote:

>don't the mecs get heavy after a while?

On Wed, 07 Sep 2005 23:44:31 -0600, "Dave(EK Sound)"
<audioguy_nospam_@shaw.ca>

Subject: Re: No I didn't !!!!!

Posted by [rick](#) on Sun, 31 Jul 2005 00:33:25 GMT

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h it up with a bit of EQ and gentle

>compression on the mix bus but the phasing of the vocal is still going to
be

>there to a small degree.

>

>;oP

>

>

>the adat card does indeed send sample accurate sync.

Rod

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

>Hi,

>I wonder if the Paris adat sync out of card's a mec can send sample accurate

>sync...

>I have read on an old post that is used minly for transport controls.

>But if it is used only for that then midioverlan sending MTC is adequate

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>I am asking because I am using on second PC Creamware's pulsar cards and

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>could get the sync plate for pulsar which has 9 pin adat connectionns along

>with extra wordclock in/out.

>So if the sony out from Paris would start my Cubase with ALWAYS sample

>accurate positioning, instead of MTC which is not alkways sample accurate

>(without using the wordclock in/out) then this would be great.

>Regards,

>Dimitrios

>

>Hello,

I am not new to PARIS but I've been away from music for a few years. I've
dug out my PARIS system recently and started aquiring gear to augment the
system. I have been lurking here and at gearslutz.com for several months and

have learned quite a bit. I see that some of you are using other DAWs with PARIS. I'd like to do the same. I also have some decent outboard gear I'm using. I've included a photo if anyone is interested. I hope it shows up.

Right now, I have PARIS set up on it's own, using some outboard gear as inserts and aux. FX. I've also found a way to use the Aux sends as busses so that I may strap stereo dynamics across a multiple track sub. I do very little editing, and don't really use any PARIS effects. I essentially am using PARIS as you would a tape deck and desk, I do use the editor for track alignment with multi mic sources, and I will on occasion remove a flub, but I did that with mutes back in the day anyway.

I have a second computer running SX which has an RME HDSP 96/52 in it. I really only use it to transfer SX tracks from another studio into PARIS, but I think I'd eventually like to either begin recording into SX or even upgrade to Nuendo, and simply use PARIS as a mixer. The main reason for this is to use the SX latency compensation. I also have a couple UAD-1s and some soft synths that I may or may not use (I have 8 analog channels of decent compression and EQ, and prefer using these, printing them to disk as I need more channels). My ultimate goal is to eventually replace PARIS with either a mixer (probably a neotek) or a summing box (probably an API). The biggest problem is that PARIS is SO easy to use for me compared to SX. I'm from the old school. Learned on a 4 track cassette, moved to a Tascam 38 1/2", eventually replaced it with a couple of DA-38s and then PARIS.

My first question is...where would you all go from here? I will eventually need some nice converters. Should I buy a Lynx Aurora or Appogee DA and AD-16x now (I have a big ben and it makes a noticeable difference with the stock PARIS converters). Has anyone compared either to the stock converters at 44.1 with a good clock? How would that integrate with the ADAT module at only 20bit? (I noticed one of you all mentioning having to dither every track to 20 bit).

Maybe I should use what I have now, then when I'm ready, move to something like a Nyquist RADAR and a real board? SX or Nuendo just seems more tempting because I'm half way there, and only need the converters, but I sure like the idea of a closed system such as RADAR or even the new TASCAM 48 track. The problem is I am sometimes frustrated with PARIS as it seems to have some issues with routing sound when I don't tell it to (I was recently doing a drum sub using an auxiliary mix to two new tracks and I was getting aux bleed, even when no auxiliary send was active). It's stuff like that that just makes me drop what I'm doing and go eat a doughnut or something.

Anyway, sorry if this post is a little confused, but I AM a little confused right now. Maybe I just need to vent a little bit, but hopefully a beneficial discussion can come of this.

Thanks,

Joey Bee

Interesting link. Chock full of ignorant bravado and riddled with logical fallacies. Proof through aggressive assertion and repetition, generalizations, simplistic metaphor, thin on facts, heavy on allegations. Nice rant. Long. Off the mark. I'm not surprised that comments were removed. Very entertaining.

If anyone wants to dissect it further, start up a thread on PARIS/general.

Cheers,

-Jamie K

<http://www.JamieKrutz.com>

JT wrote:

> DC,

>

> Although I often don't agree with you, thanks for posting that link. A very
> good read.

>

> jt

>

> "DC" <dc@spamthecan.com> wrote:

>

>>"Nappy" <mgrant01@san.rr.com> wrote:

>>

>>

>>>The big guys call him

>>>up to the office and decide to make him a supervisor.

>>>Now everyone on the outside thinks,see blacks are

>>>getting places. But not so fast! They make him believe

>>>that if he continues to work hard he will become one

>>>of them,but he will never become one of them and

>>>at

>>>some point he will realize that he has been use to do the

>>>dirty work for them.

>>

>>Nappy,

>>

>>I remember being a college kid and having to rent small houses

>>and apartments. The landlord can throw your butt out at any

>>time for any reason. One of them got tossed out of his in-laws

>>house for beating his wife and ordered me out on one day notice! I

>>had just moved in 3 days earlier. I said only with a complete refund

>>of every nickel. He refused, and told me he would sue me for

>>damaging the house (which I did not do) if I did not get out that
>>night. I did not, and ended up defending myself in court (lost)
>>and on appeal (settled for a few hundred). Fun huh?

>>

>>Why am I telling you this? Because an experience like that will
>>make a flaming Bolshevik out of anyone. An experience like
>>what you are describing will result in the way you feel. It's only
>>reasonable that this is so.

>>

>>Two problems though.

>>

>>1. Your model does not account for the black leaders who not only
>>do great work, but will bend for no one. Rice and Powell are prime
>>examples. I do not believe that *anyone* pulls their strings.
>>And frankly, although we know there is still racism out there,
>>the hate shown towards conservative black leaders by liberals of
>>all colors, is often much, much worse than any racism they have
>>experienced. It starts with the idea that they are just puppets.

>>

>>And how will your model hold up if Rice becomes president?
>>Think she will be one of the bosses then? But she will STILL be
>>slandered by the left for not being one of them, won't she?

>>

>>This is not what King had in mind is it?

>>

>>

>>2. The fundamental difference between the left and the right on
>>this is NO LONGER "do we like black people?" any more. This is not
>>1961. (and honestly, look at liberal cities like San Fran and
>>Portland OR and try to find some black people) The fundamental
>>difference today is whether we believe that the government should
>>provide equal opportunities or equal results. The right believes
>>that the government should provide equal opportunities, but the
>>left believes that unequal results automatically equal racism.

>>

>>The left believe this because it keeps them in power and keeps
>>people coming back to them for handouts, creating a permanent
>>underclass of black victims on the bottom and white liberals on top with
>>handouts.

>>

>>But of course, equal opportunity does not always give equal results.
>>And that offends those with socialistic bents. Unfortunately for
>>them, the methods of providing equal results always fail, and
>>pretty much everyone knows it.

>>

&

Subject: Re: No I didn't !!!!!

Posted by [Deej \[1\]](#) on Sun, 31 Jul 2005 01:14:53 GMT

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ell ya. if it were named gary or
new jersey, they'd be using the House of Tape perennial
favorite...Bobs all purpose tape.

On Wed, 07 Sep 2005 23:35:48 -0600, "Dave(EK Sound)"
<audioguy_nospam_@shaw.ca> wrote:

>Purist snob... ;-)

>

>David.

>

>Aaron Allen wrote:

>> You get a warmer more rounded tone if you use gaffer tape instead.

>>

>> AA

>>

>>

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

>> news:431f2b36@linux...

>>

>>>The trick is to use the right brand of Duct tape to attach the EDS cards

>>>to the laptop... ;-)

>>>

>>>David.

>>>

>>>TC wrote:

>>>

>>>>Yes, I've done it in the past. 4 eds cards and a laptop under win xp. I

>>>>then realized

>>>>I didn't really need the portability and extra expense.

>>>>

>>>>It works just fine though.

>>>>

>>>>Cheers,

>>>>

>>>>TC

>>>>

>>>>

>>>>Carl Amburn wrote:

>>>>

>>>>

>>>>>And, does anyone know about the stand-alone (cardless) version of 3.0?

>>>>>???

>>>>>Didn't someone mess around with that?

>>>>>

>>>>-Carl
>>>>
>>>>"zmora" <docent191@wp.pl> wrote in message news:431f0f70\$1@linux...
>>>>
>>>>
>>>>>Is it possibile working one or two card Paris System on Laptop?
>>>>>
>>>>>>Zmora
>>>>>
>>>>>
>>>>>
>>>>>
>>
>>heh heh

He's waiting for the temperature to come up a bit...

Can't quite figger why the water glows in the dark though...

rick <parnell68@hotmail.com> wrote:
>that's one big ass hot tub...but i can't see how those little bubbly
>jets will work when you're not actually in the water. just call me
>einstein 2.
>
>On 8 Sep 2005 18:46:28 +1000, "DC" <dc@spamyeruncle.com> wrote:
>
>>
>Just not out of the 9 pin in Win XP.. gotta use ME for that, or Mac OS.

AA

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:432036fd\$1@linux...
>
> the adat card does indeed send sample acurate sync.
> Rod
> "Dimitrios" <musurgio@otenet.gr> wrote:
>>Hi,
>>I wonder if the Paris adat sync out of card's a mec can send sample
>>accurate
>>sync...
>>I have read on an old post that is used minly for transport controls.
>>But if it is used only for that then midioverlan sending MTC is adequate
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>>me.

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>>with extra wordclock in/out.
>>So if the sony out from Paris would start my Cubase with ALWAYS sample
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>>(without using the wordclock in/out) then this would be great.
>>Regards,
>>Dimitrios
>>
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>Aaron.....the 9 pin sync works in XP and spits out sample accurate TC to
my RME HDSP 9652. There's no problem with the locking up at all. I don't
know if this would work with the Pulsar, but I do know it works with RME
hardware. The problem I discovered with using ADAT cards with Paris XP is
that it's almost impossible to get more than one ADAT module working *per
MEC* plus, the Paris XP driver won't *see* an ADAT machine (maybe not a big
deal unless sync'ed transfers are needed to/from ADAT tape)

;o)

Deej

"Aaron Allen" <nospam@not_here.dude> wrote in message
news:4320770a\$1@linux...
> Just not out of the 9 pin in Win XP.. gotta use ME for that, or Mac OS.
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> >>
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> >
>
>I put this together because a couple of producers in the area wanted to try
to get their heads around what I was doing here. There's a pretty detailed
routing matrix explanation that might be of help to those of you who are
thinking of going this route.....and once you read this.....you may decide
to not to.

Mr. Simplicity's finest hour.

;o)

Cool, thanks Deej..

Cheers,

TC

DJ wrote:

> I put this together because a couple of producers in the area wanted to try
> to get their heads around what I was doing here. There's a pretty detailed
> routing matrix explanation that might be of help to those of you who are
> thinking of going this route.....and once you read this.....you may decide
> to not to.
>
> Mr. Simplicity's finest hour.
>
> ;o)
>
>
>I'm keeping this attachment, but I'm going to make sure I've had
plenty of coffee before I dare to take a look at it...

But thanks, I think...

Chas.

On Thu, 8 Sep 2005 12:03:36 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>I put this together because a couple of producers in the area wanted to try
>to get their heads around what I was doing here. There's a pretty detailed
>routing matrix explanation that might be of help to those of you who are
>thinking of going this route.....and once you read this.....you may decide
>to not to.

>
>Mr. Simplicity's finest hour.

>
>;o)

>
>Thanks Deej,

I just picked up cubase sx a couple weeks ago and am planning on going
with two machines after I learn a little more about cubase (have them
both on one for now, it's replace my previous midi sequencer). I know
I'll still have more questions soon.

:o)

JH

DJ wrote:

> I put this together because a couple of producers in the area wanted to try
> to get their heads around what I was doing here. There's a pretty detailed
> routing matrix explanation that might be of help to those of you who are
> thinking of going this route.....and once you read this.....you may decide
> to not to.

>
> Mr. Simplicity's finest hour.

>
> ;o)

>
>
>That's all well and good. But honestly I'm kind of disappointed that you
have a blank page 4 in the document. I think you should go back and add
in more routing steps so you can *at least* fill that page!

;)

- Stefan"Stefan" <stefan@superkarate.emptinessinside.com> wrote:

>

>That's all well and good. But honestly I'm kind of disappointed that you
>have a blank page 4 in the document. I think you should go back and add
>in more routing steps so you can *at least* fill that page!

>
>;)
>
>- Stefan

arrGGHHHHH!

My brain just exploded!

heh heh! think you need to cut back on the coffee a bit... ;-)

David.

DJ wrote:

> I put this together because a couple of producers in the area wanted to try
> to get their heads around what I was doing here. There's a pretty detailed
> routing matrix explanation that might be of help to those of you who are
> thinking of going this route.....and once you read this.....you may decide
> to not to.

>
> Mr. Simplicity's finest hour.

>
> ;o)

>
>
>Hello Nappy,

It is a pleasure to add Calls and Demands for healing rays from
the Great I Am to shower you with health and a prosperous Life!

Yours Truly,

El Miguel

"Nappy" <mgrant01@san.rr.com> wrote in message news:431cace6\$1@linux...

>
> I

Subject: Re: No I didn't !!!!!

Posted by [Deej \[1\]](#) on Sun, 31 Jul 2005 01:36:18 GMT

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Angiogram and Heart

> Catherization. The angiogram revealed two of my arteries were blocked and

> they

> had to place stents in the blocked arteries. Everything

> went well and I'm doing great. Thank God I wasn't in

> the path of Katrina.

>

> respect

> NappySample accurate sync does work in XP...at least going to a Frontier Dakota.

(Cubase SX 1.06) it just won't work with an adat. and you may or may not

be able to get more than 1 adat card per mec

Rod

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

>Just not out of the 9 pin in Win XP.. gotta use ME for that, or Mac OS.

>

>AA

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

>news:432036fd\$1@linux...

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

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>>>with extra wordclock in/out.

>>>So if the sony out from Paris would start my Cubase with ALWAYS sample

>>>accurate positioning, instead of MTC which is not alklways sample accurate

>>>(without using the wordclock in/out) then this would be great.

>>>Regards,

>>>Dimitrios

>>>

>>>

>>
>
>Wow. I actually got my Dakota/Montana to work with 1.06. It was after Cubase Sx went to v2.0 that everything quit working for me. You might want to try using the original Dakota Driver, not the newest one. Might work for you.

Deej

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:4320c209\$1@linux...

>
> Sample accurate sync does work in XP...at least going to a Frontier
Dakota.
> (Cubase SX 1.06) it just won't work with an adat. and you may or may not
> be able to get more than 1 adat card per mec
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> >>>Regards,
> >>>Dimitrios
> >>>
> >>>
> >>
> >
> >

>Well I opened here up, re-seated the main IC / connections, checked the surface mount fuses on that little pwr supply brd and I think its as far as I can go without a schematic.
It was a small challenge to put back together but patients is the key there.

"Rob Arsenault" <mani2@nbnet.nb.ca> wrote in message news:431f8448@linux...

> I come in the studio tonight, turn on my rig, my second C-16 doesn't show up
> in Paris, I look, no heartbeat on the mute button, I swapped cables with my
> other C-16, still no heart beat, I tried my other C-16 on this cable, works
> perfect. So does this mean I'm shopping for a new C-16? Anyone had similar
> issues before? I checked the connector, all looks fine, anything else I
> could try? I heard opening up one of these puppies is as fun as diving head
> first into an ant hill.
>
> Thanks
> Rob_A
> www.studiomanitou.com
>
>aha..... I knew it didn't wanna work with either an adat machine or a HD24 here... this is a good addition to the ole' brain archives. Danke' dude!
AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:432079a5@linux...

> Aaron.....the 9 pin sync works in XP and spits out sample accurate TC to
> my RME HDSP 9652. There's no problem with the locking up at all. I don't
> know if this would work with the Pulsar, but I do know it works with RME
> hardware. The problem I discovered with using ADAT cards with Paris XP is
> that it's almost impossible to get more than one ADAT module working *per
> MEC* plus, the Paris XP driver won't *see* an ADAT machine (maybe not a
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> deal unless sync'ed transfers are needed to/from ADAT tape)
>
> ;o)
>
> Deej

>
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>> >>
>> >
>>
>>
>
>The client wants a radio ready product but doesn't want to allow me to spend
the time to critically listen to *roughs*. Lots of stuff can sneak through
and notes need to be made for each track.

I'm listening to something right now that needs a de-esser on parts of the

lead vox of a song. We were in a hurry and it slipped through the tracks.

;o(There's only one thing to do at this point IMO. Decline on principle that what they want is not possible/realistic - if they still don't get it, offer to render the tracks out to the format of their choice for that song. Don't let the client beat the crap out of you because they don't want to spend the proper amount of time on it on the clock. If you're doing spec work, that's different but I get the vibe that's not the case.

AA

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4320f3a4@linux...

> The client wants a radio ready product but doesn't want to allow me to
> spend
> the time to critically listen to *roughs*. Lots of stuff can sneak through
> and notes need to be made for each track.
>
> I'm listening to something right now that needs a de-esser on parts of the
> lead vox of a song. We were in a hurry and it slipped through the tracks.
>
> ;o(
>
>Gene Eichelberger once told me a reply he gave to someone in a situation similar to yours. "I can mix it fast, or I can mix it right. Your choice!"

CL

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message news:4320f3a4@linux...

> The client wants a radio ready product but doesn't want to allow me to
spend
> the time to critically listen to *roughs*. Lots of stuff can sneak through
> and notes need to be made for each track.
>
> I'm listening to something right now that needs a de-esser on parts of the
> lead vox of a song. We were in a hurry and it slipped through the tracks.
>
> ;o(
>
>I agree. I'm just now starting to have a somewhat busy studio. I'm not really used to mixing this much and I just don't have certain techniques hard wired into my methodology yet. There are just some things that I could be doing that would provide a more thorough analysis during the first roughs. I'm also doing dumb things like grabbing an EQ too quick, before I really have time to let the levels and panning sink in when I push the faders up for my first listen.. It is dumb newbie stuff. I'm just in too

much of a hurry and I'm losing time by trying to save time. It's also still an unfamiliar way of working with SX because I used to mix while I was tracking in Paris. In SX, I'm starting from scratch with each song so this is a bit wierd to me still. I know mix engineers who take outside work do this all the time. The hat is just not comfortable yet.

I'm still

"Chris Latham" <latham_c@bellsouth.net> wrote in message news:43210056@linux...

> Gene Eichelberger once told me a reply he gave to someone in a situation > similar to yours. "I can mix it fast, or I can mix it right. Your choice!"

>

> CL

>

>

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

> news:4320f3a4@linux...

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> spend

> > th

Subject: Re: No I didn't !!!!!

Posted by [rick](#) on Sun, 31 Jul 2005 10:08:12 GMT

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how </DIV>

<DIV>the unsuspecting client <FONT = face=3DArial=20

size=3D2>what they're missing. I sometimes </DIV>

<DIV>have to cut the rate <FONT = face=3DArial=20

size=3D2>so I can feel good about the final product. </DIV>

<DIV>It makes a=20

difference for everyone involved. Eventually your</DIV>

<DIV>nitch will be all the same high quality = mixes and=20

clients will be</DIV>

<DIV>happy to pay for it.</DIV>

<DIV> </DIV>

<DIV>Time saving steps are crucial in all of = this=20

too. Copying mixer</DIV>

<DIV>settings and macros are = essential. Look for=20

the easy</DIV>

way so you're not repeating steps unnecessarily. Save plugin presets that are commonly used and put a 0 in front of them so they appear first in the list.

Hope something here helps, Tom

"DJ" <
 animix_spam-this-ahole_@animas.net
 > wrote in message <
 [news:432110d0\\$1@linux](news:432110d0$1@linux)
 >... These folks are used to working with Nashville heavy hitters whose demos sound better than my *finished mixes. It's sort of intimidating, but at the same time challenging.

"Dave(EK Sound)" <
 audioguy_nospam_@shaw.ca
 > wrote in message <
 <news:432109e3@linux>
 >... The operative word here is "demo"... if they want radio ready, they have to be prepared to pay for radio quality mixes. Impress upon them that the extra time spent doing detailed mixes will reap rewards in other areas, and ultimately improve the listeners perception of the group.

David. DJ wrote:

The client wants a radio ready product but doesn't want to allow me to spend the time to critically listen to *roughs*. Lots of stuff can sneak through; and notes need to be made for each track. I'm listening to something right now that

needs a de-esser on parts of
the
> > lead vox of a song. =
We were=20
in a hurry and it slipped through the
tracks.
> >
> =
>=20
;o(
> >
> >

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

-----=_NextPart_000_001B_01C5B4DF.5180A820--so...how does this disprove the subject line?
all i got out of it is
that your ears work fine.

;o)

On Thu, 8 Sep 2005 23:37:53 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>My CD player in my truck crapped out last week. I haven't had tome to get it
>fixed so I bought one of those crappy things that plug into the cigarette
>lighter and use a cassette tape. I've been trying to use it as a reference
>for some burns. the converters are sooooooo bad that I've been driving
>myself nuts trying to tame the 10k range with no luck. I just figured iout
>that it sucks on just about every commercial CD I have here too.

>
>Arrrrggghhh!!!!!! the time I've wasted on this POS!!!!

>
>;oP

>duh, the heads on the tape deck are killing you. I thought you knew better.
John

rick wrote:

> so...how does this disprove the subject line? all i got out of it is
> that your ears work fine.

>
> ;o)

>
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>>that it sucks on just about every commercial CD I have here too.

>>
>>Arrrrggghhh!!!!!! the time I've wasted on this POS!!!!

>>
>>;oP

>>
>
>????
I was saying that it worked. I just couldn't vouch for anything beyond that,
as I had no personal experience with a pulsar card.
:-)
Rod
"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Wow. I actually got my Dakota/Montana to work with 1.06. It was after Cubase
>Sx went to v2.0 that everything quit working for me. You might want to try
>using the original Dakota Driver, not the newest one. Might work for you.
>
>Deej
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>news:4320c209\$1@linux...
>>
>> Sample accurate sync does work in XP...at least going to a Frontier
>>Dakota.
>> (Cubase SX 1.06) it just won't work with an adat. and you may or may not
>> be able to get more than 1 adat card per mec
>> Rod
>> "Aaron Allen" <nospam@not_here.dude> wrote:
>> >Just not out of the 9 pin in Win XP.. gotta use ME for that, or Mac OS.
>> >
>> >AA
>> >
>> >
>> >"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>> >news:432036fd\$1@linux...
>> >>
>> >> the adat card does indeed send sample accurate sync.
>> >> Rod
>> >> "Dimitrios" <musurgio@otenet.gr> wrote:
>> >>>Hi,
>> >>>I wonder if the Paris adat sync out of card's a mec can send sample
>> >>>accurate
>> >>>sync...
>> >>>I have read on an old post that is used minly for transport controls.
>> >>>But if it is used only for that then midioverlan sending MTC is
>> >adequate
>> >> for
>> >>>me.
>> >>>I am asking because I am using on second PC Creamware's pulsar cards
>> >and
>> >> I
>> >>>could get the sync plate for pulsar which has 9 pin adat connectionns
>>

>> >>>along
>> >>>with extra wordclock in/out.
>> >>>So if the sony out from Paris would start my Cubase with ALWAYS sample
>> >>>accurate positioning, instead of MTC which is not always sample
>accurate
>> >>>(without using the wordclock in/out) then this would be great.
>> >>>Regards,
>> >>>Dimitrios
>> >>>
>> >>>
>> >>
>> >
>> >
>>
>
>DOH!!!! Sorry Rod. Yesterday was hectic. I totally misread your
post.(obviously). Glad you've got this working with 1.6. I wish v1.6 still
had ADC. For my needs at the time, the Dakota worked fine. The RME cards are
a bit pricier.

Deej

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> >>>accurate
> >>>sync...
> >>>I have read on an old post that is used minly for transport controls.
> >>>But if it is used only for that then midioverlan sending MTC is

- > main culprit for my stuttering Fireface was a driver named sbcphid.sys. I
- > found this out by finding the following link.
- > <http://www.cs.princeton.edu/~jhalderm/cd3/>
- >
- > This driver is designed to prevent unauthorized copying of au

Subject: Re: No I didn't !!!!!

Posted by [Deej \[1\]](#) on Sun, 31 Jul 2005 17:33:37 GMT

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t4yfyXKKSD1pxT/2Q==

---=_linux43222cdd--What is the supposed date of this picture having been taken?

I ask this because according to easily verifiable info elsewhere, it seems that Bush could not have caught any fish today.

<http://www.whitehouse.gov/news/>

Dubya's a Photoshop "artist's" pitch to get work for the National Enquirer.

On 9/9/05 7:11 PM, in article 432232b8@linux, "W. Mark Wilson" <wmarkwilson@verizon.net> wrote:

> What is the supposed date of this picture having been taken?

>

> I ask this because according to easily verifiable info elsewhere, it seems
> that Bush could not have caught any fish today.

>

> <http://www.whitehouse.gov/news/>

>

> Dubya

>

>As Foghorn Leghorn would say, "It's a joke son! I say, a Joke! Now don't git yer feathers ruffled!"

Decent Photoshoppage, though!

....made me laugh, anyway.

DTerry <dterry@no_spamkeyofd.net> wrote:

>It's a Photoshop "artist's" pitch to get work for the National Enquirer.

>

>On 9/9/05 7:11 PM, in article 432232b8@linux, "W. Mark Wilson"

><wmarkwilson@verizon.net> wrote:

>

>> What is the supposed date of this picture having been taken?
>>
>> I ask this because according to easily verifiable info elsewhere, it seems
>> that Bush could not have caught any fish today.

>>
>> <http://www.whitehouse.gov/news/>

>>
>> Dubya

>>
>>
> Once I get the wav files transferred from RADAR24 to my Paris rig, then converted to pafs (this seems to take an eternity), for song demos I generally average around two and a half to three hours per song for comping, tuning, editing, automating, etc. If I'm really humping, I can get it done in two, but I generally always have to go back and tweak those quick mixes again a time or two, just for my own satisfaction. Things that are artist demos, or master stuff, I might take more like four to six hours on. Generally, the better the singing & playing, the less time it takes.

CL

"W. Mark Wilson" <wmarkwilson@verizon.net> wrote in message
news:43221d24\$1@linux...

> So here's a valid question given the topic; with the ubiquitous
> post-edit-edits during mix, automation moves, no MIDI, moderate number of
> plugs or outboard in play, on hi-end audio projects of greater than say 30
> tracks, what is an industry acceptable, justifiable maximum number of
total

> hours to mix through 2-bus final premaster.

>
> W. Mark Wilson Good lord, son.

It's a joke.

Jimmy

"W. Mark Wilson" <wmarkwilson@verizon.net> wrote in message
news:432232b8@linux...

> What is the supposed date of this picture having been taken?

>
> I ask this because according to easily verifiable info elsewhere, it seems
> that Bush could not have caught any fish today.

>
> <http://www.whitehouse.gov/news/>

>
> Dubya

>

>Well of course it's a joke! sigh... Everyone knows the best fishing is about 4 blocks from where this photo was taken. Obviously a fishing-challenged photographer....

So, where can I sign up for a never ending vacation? I've tried the lottery office, but there's some prerequisite of a "winning" ticket, or some such nonsense.

On 9/9/05 7:58 PM, in article 43223ddc\$1@linux, "Mike Claytor" <MC@theshop.com> wrote:

>
> As Foghorn Leghorn would say, "It's a joke son! I say, a Joke! Now don't git
> yer feathers ruffled!"
>
> Decent Photoshoppage, though!
>
> ...made me laugh, anyway.
>
>
>
> DTerry <dterry@no_spamkeyofd.net> wrote:
>> It's a Photoshop "artist's" pitch to get work for the National Enquirer.
>>
>> On 9/9/05 7:11 PM, in article 432232b8@linux, "W. Mark Wilson"
>> <wmarkwilson@verizon.net> wrote:
>>
>>> What is the supposed date of this picture having been taken?
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>>> I ask this because according to easily verifiable info elsewhere, it seems
>>> that Bush could not have caught any fish today.
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>>> <http://www.whitehouse.gov/news/>
>>>
>>> Dubya
>>>
>>>
