
Subject: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [excelav](#) on Tue, 09 Jan 2007 18:55:55 GMT

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nno if I want to hear that rolloff, but I might

> consider trying one.

>

> Sounds like you're getting a bit of excitement at 15k due to the

> pre-emphasis at 15ips, and a slight rolloff above that, with one

> of those units (in addition to the 300hz bump).

>

> DeeJ, does the 15k excitement come across as something like almost

> an "air-band" kind of boost?

>

> Neil"Gene Lennon" <glennon@NOSPmy

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [TCB](#) on Tue, 09 Jan 2007 19:27:02 GMT

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realbox.com> wrote:

>

>It looks like Apple may be among the first with the 45 nanometers.

><http://www.appleinsider.com/article.php?id=2446>

>

I think 2007 will be a big year for Apple.

JamesThanks LaMont -

I had considered keeping some of my Paris rig to use as a glorified mastering deck. Sounds like that's what you're suggesting here as a possible solution.

I just finished talking to guy who is selling his 02r96v2 (which I've now determined is way out of my price range - even used) and he shared an absolute Tascam customer service horror story regarding a DM-24 he owned. 4 bad power supplies, LCD failed, lost studio time (had to ship it back something like

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Jamie K](#) on Tue, 09 Jan 2007 21:11:51 GMT

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ank">snoid@sheboygan.com> wrote:

>>>>>>>

>>>>>>>Hi,

>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful
>>>>beast.
>>>>

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Wed, 10 Jan 2007 04:05:26 GMT
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>Thanks for all the info James!
>>>>>
>>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
>>>>>Also, Cubase implementation will be a key factor if I move from Paris.
>>>>I
>>>>>will consider the Yamaha boards too (used though due to price) because
>>>>of
>>>>>the Yammy/Steinberg connection and better Cubase implementation I would
>>>>suppose.
>>>>>The Tascam boards do seem like a very good value though... especially
>>if
>>>>>they don't break and are not horribly non-intuitive.
>>>>>
>>>>>Thanks again,
>>>>>Jon
>>>>>
>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>>and
>>>>>vary
>>>>>>usable. It was only the DM-24 that had the problems.
>>>>>>
>>>>>>James
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>Hey Jon!
>>>>>>>
>>>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.
>
>>A
>>>>customer
>>>>>>>of mine also has one. The mixes from both source sound good. You
>should
>>>>>>>always test drive before you buy. You have to like it

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [excelav](#) on Wed, 10 Jan 2007 05:17:15 GMT

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;>>>>>Jon

>>>>>>>

>>>>>>

>>>>>

>>>>

>>>

>>

>Jon, I've heard the horror stories too. With any manufacture it's the luck of the draw. Tascam only has a 90 day warranty. Like I said, clear your slate and try one out for 30 days first. You could try to get the reseller to agree to a return for a longer period of time if the product turns out to be defective. Don't let the dealer try to talk you in to something else. Remember, you could also get a good one too! For the money, I think it's the way to go.

Good luck with your choice, and let us know what you end up doing.

James

"Jon Jiles" <nojij@yahoo.com> wrote:

>

>Thanks LaMont -

>

>I had considered keeping some of my Paris rig to use as a glorified mastering >deck. Sounds like that's what you're suggesting here as a possible solution.

>

>I just finished talking to guy who is selling his 02r96v2 (which I've now >determined is way out of my price range - even used) and he shared an absolute >Tascam customer service horror story regarding a DM-24 he owned. 4 bad power >supplies, LCD failed, lost studio time (had to ship it back something like >6 times - from Hawaii!!!!) and Tascam apparently never did make it right >for him.

>

>Hopefully they got it right with the new boards because the resounding impression >I'm getting of Tascam's willingness/ability to stand behind their products >is the only thing causing hesitation for me right now.

>

>Cheers,

>Jon

>

>"LaMont " <jjdpro@ameritech.net> wrote:

>>

>>Hey Jon,

>>

>>Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made in

>heaven.
>>You will not miss the Paris sound.
>>
>>However to not throw away your Paris investment(s), instead of summing
out
>>of the 3200..you can...
>>
>>Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just
a
>>stereo sum .. Again, good sound.
>>
>>3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then
24bit
>>out car

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Martin Harrington](#) on Wed, 10 Jan 2007 07:48:41 GMT
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use at higher sample rates so with my POD Pro, Mytek Stereo AD/DA
> converters and DAC-1 (all of which operate at up to 96k) on my AD4-DD and my
> outboard gear on a pair of ADI8-DD's, I will have more than enough
> additional optical ports to handle everything else and can operate all audio
> I/O routing through a single PCI card. It's more flexible than using the 3 x
> HDSP cards and when the price of 2 x 64 bit Magma's (ne for the HDSP cards,
> the other for the RME cards) vs one (for just the RME cards), or even the
> possibility of needing none (if a new FW, etc. model comes out) or if I can
> configure all of my UAD-1 cards and the MAD1 PCI in the 5 PCI slots of my
> mobo without IRQ wars, the numbers start looking a lot more attractive.
>
> Deej
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bd74e2\$1@linux...
>> Thanks Chris,
>>
>> I've been crunching the I/O port numbers here. I was coming up short on
>> I/O with the MAD1 so I am reconsidering the MAD1 . When I think in terms
>> of these systems, I think of the number of I/O ports since I interface a
>> lot of digital gear. My current HDSP rig (2 x 9652's and a Multiface PI)
>> totals 7 x optical I/O ports and 3 stereo coax ports, all usable
>> separately.
>>
>> The MAD1 rig with the ADAT bridge would then give me 8 optical ports
>> (either ADAT or spdif optical.....right?) on the MAD1 bridge plus another
>> spdif optical port on the card for a total of nine that I could interface
>> with outboard devices and use simultaneously.....correct, or no?
>>

>> Now, if I added my Multiface to this setup, I would be compromising the
>> single PCI card scenario (which appeals to me) for another ADAT port, plus
>> another stereo coax port. This would give me a total of 10 - equal to what
>> I would have with the 3 xHDSP cards I currently use (or 11 if the one on
>> the plate of the MADi card can be used simultaneously), but a net gain of
>> yet another open port because I wouldn't be sacrificing an ADAT port on
>> the MADi bridge for an external A/D converter.
>>
>> I was wanting to be using as few PCI cards as possible with my setup and
>> three HDSP's along with 4 x Magmas seems like I'm pushing the ragged edge
>> as far as PCI bandwidth goes, but right now, with the GA-K7N8s mobo, it's
>> working. I'm wondering right now, since my performance is good, what the
>> realadvantage would be to going MADi if I have to have the Multiface to
>> achieve the I/O ports I need.
>>
>> Given that a system is running properly with either card, does the MADi
>> system achieve better performance/latency than an HDSP card if used solo?
>>
>> If so, do you think that adding a Muliface to the MADi system for the
>> ex

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [TCB](#) on Wed, 10 Jan 2007 16:18:08 GMT
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I can write code and such, but if you wanted you
>> could
>> >even install some awful version of Windows.
>> >
>> >Very cool, and I'm posting this from my new audio laptop running a Debian
>> >VM,
>> >
>> >TCB
>>
>
>"chuck duffy" <c@c.com> wrote:
>
>Carl,
>
>I'm not really sure. They were all developed 100% on XP. The only thing
>I can think of is that you have an older version (ie bought it the second
>it came out :-). You can always go to www.greatidea.com/downloads to pick
>up the version that works for everyone else (hahaha).
>
>Chuck

Hey Chuck, while you're reading this... can you port NoLimit

to VST? Is it possible, and within the realms of the code licence you aquired from the Emusians?

I'll give you a couple hundred \$ if you can. Not much, I know, for codework, but hey I'm just one guy and I'm willing to put some bucks where my request is.

Neil"DJ" <www.aarrrrggghhh!!!.com> wrote:

>Hi chris,

>

>I figured to just run at 88.2. I liked Neil's clips.

Why? It's been made pretty clear that I know nothing about recording, and today I found out I know nothing about acoustics, either.

NeilSo you just totally suck????

Damn dude!!! Well, I still like ya'

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:45be836c\$1@linux...

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>Hi chris,

>>

>>I figured to just run at 88.2. I liked Neil's clips.

>

> Why? It's been made pretty clear that I know nothing about

> recording, and today I found out I know nothing about

> acoustics, either.

>

> NeilApparently, so - therefore you'd be well-advised to make me the last guy whose techniques you'd want to emulate.

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>So you just totally suck????

>

>Damn dude!!! Well, I still like ya'

>

>;o)

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:45be836c\$1@linux...

>>

>> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>>Hi chris,
>>>
>>>I figured to just run at 88.2. I liked Neil's clips.
>>
>> Why? It's been made pretty clear that I know nothing about
>> recording, and today I found out I know nothing about
>> acoustics, either.
>>
>> Neil
>
>Hold on partner!! :) I think Sun Servers will get the new 4

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Wed, 10 Jan 2007 17:46:04 GMT
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w im gonna save this as a desktop back ground

DJ wrote:

DJ wrote:

> all I've go to do is pull these up and remember what fun it was to maintain
> and troubleshoot this.
>
> Heck.....I might even get myself a computer case pretty soon and start
> behaving like a normal person.
> ;o)
>
>
>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com

> all I've go to do is pull these up and remember what fun it was to maintain
> and troubleshoot this.
>
> Heck.....I might even get myself a computer case pretty soon and start
> behaving like a normal person.
> ;o)
>

>
>

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comhttp://www.modernplugins.in-tw.com/

These sound almost like emulations that sound almost like the real thing.

(actually I haven't dl'd these. I'll let someone else on kvr-vst.com check them for viruses and crash generating code. They might actually be good for all I know).

dtNo way dude. I've got to suck up to native guys bigtime in order to survive now.....at least until I figure out a way to bastardize this new system to the point that no one but me recognizes how to use it, or would want to.

;o)

"Neil" <OIUOIU@OIU.com> wrote in message news:45be84c7\$1@linux...

>

> Apparently, so - therefore you'd be well-advised to make me the
> last guy whose techniques you'd want to emulate.

>

>

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>So you just totally suck????

>>

>>Damn dude!!! Well, I still like ya'

>>

>>;o)

>>

>>"Neil" <OIUOIU@OIU.com> wrote in message news:45be836c\$1@linux...

>>>

>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>>>Hi chris,

>>>>

>>>>I figured to just run at 88.2. I liked Neil's clips.

>>>

>>> Why? It's been made pretty clear that I know nothing about

>>> recording, and today I found out I know nothing about

>>> acoustics, either.

>>>

>>> Neil
>>
>>
>Dimitrios,

Didn't know if you had tried it, but whether you use their stuff or not, Auralex will do a free analysis of the room for you. I sent them a diagram of the room and budget numbers and they sent back suggestions based on that budget. The important thing for mine was the location of the bass traps.

Room works great and a couple other engineers who have come in have commented on the the "evenness" of the room being a good thing.

Just a thought,

Hoov

Dimitrios wrote:

- > Thanks all for your posts !
- > Dear Don in your sketch (your room right ?) there is no glass in between
- > the monitors.
- > In this studio there is.
- > What would you actually suggest based on this very control room and recording

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Wed, 10 Jan 2007 17:52:09 GMT
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- > booth ?
- > I am looking towards in building for him (I can actually use them too !!)
- > these absorbing panels.
- > According to all these information I would try this fiberglass compressed
- > at least 5cm thick and put two of those to have 10cm thickness and 65 cm
- > width and 1,05 m height and have them as you said 3 inches of the wall ...
- > Just don't know yet how to hang them from the roof, but will read further
- > all those great sites information.
- > Could you make a basic drawing (I am asking too much ?) of where you would
- > actually put them according to the photos I have posted ??
- > Thanks
- > Dimitrios
- >
- > "Don Nafe" <dnafe@magma.ca> wrote:
- >
- >> Looks like he needs some real absorbers as opposed to the auralex stuff

>
> he
>
>>has...bass traps wouldn't hurt either
>>
>>
>>Realtraps : <http://www.realtraps.com/>
>>
>>Ready Acoustics: <http://www.readyacoustics.com/>
>>
>>Modular Acoustics: <http://www.modularacoustics.com/>
>>
>>
>>John L Sayers Acoustics forum: <http://www.johnlsayers.com/>
>>
>>Recording.org acoustics forum: <http://www.modularacoustics.com/>
>>
>>General info: <http://forum.studiotips.com/>
>>
>>Bottom line here is if you can find 3" rigid insulation (olive coloured)
>
>
>>wrap it it a light cloth and hang the panels in the room roughly 3" off
>
> the
>
>>walls and ceilings you'll save yourself a ton of money.
>>
>>cost for my layout was a little over \$500 CDN
>>
>>Don
>>
>>
>>"Dimitrios" <musurgio@otenet.gr> wrote in message <news:45bdc60e@linux...>
>>
>>>I will post two pictures dictating the appearnace of the friend's studio
>
>
>>>that
>>>has the over midrange problem with whatever they record and all things
>
>
>>>sound
>>>midrangey through the Genelec monitors.
>>>Note that he uses Neumann M149 thru the hybrid Millenia Media (tube and
>
>
>>>solid

>>>state) that are considered as world class machines.
>>>He uses a RME Fire800 card and Nuendo.
>>>I would appreciate and wall treatment propositions to tam this mid
>>>frequencies
>>>when recording and THE LACK OF BASS when monitoring !!!
>>>Th

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Jamie K](#) on Wed, 10 Jan 2007 17:55:30 GMT
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/>
this would work better with that foam on one wall & not the
opposite one - dunno what you've got on the two walls we can't
see. It won't be left-right symmetrical just to test it, but
it might be worth a try to see if it gives the sound a bit more
chance to develop.

6.) I don't actually know what I'm talking about, so just ignore
everything I just typed.

Neil

<musurgio@otenet.gr> wrote:

>
>
>
>Here is the control room picture.
>Thanks,
>DimitriosI work with Brian McRae a lot here in town--he has aon
online service:

www.drumoverdubs.com

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>
>
>I'd recommend Rod Lincoln or Aaron Allen or Don Nafe...or.....who am
=
>I leaving out? .
>
> "Mike R." <emarenot@yahoo.com> wrote in message news:45be966d@linux...
> I've been thinking about trying out one of these guys that does his =
>drummin' thing via the internet. Seems to be a fair number of choices.
=

>The rates, from (so far) a low of 80.00 per track to a high of 120.00, =
>seem very reasonable. Have any of you tried out this kind of service?
=
>Have you worked with anyone that you'd recommend to a fellow Paris dude?
> Hats off,
> MR
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV>I'd recommend Rod Lincoln or Aaron =
>Allen or Don=20
>Nafe...or.....who am I leaving out? .</DIV>
><DIV> </DIV>
><BLOCKQUOTE dir=3Dltr=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Mike R." <<A=20
> href=3D"mailto:emarenot@yahoo.com">emarenot@yahoo.com> wrote in =
>message=20
> news:45be966d@linux...</DIV>
> <DIV>I've been thinking about trying out =
>one of these=20
> guys that does his drummin' thing via the internet. Seems to be =
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>out this=20
> kind of service? Have you worked with anyone that you'd =
>recommend to a=20
> fellow Paris dude?</DIV>
> <DIV>Hats off,</DIV>
> <DIV><FONT face=3DArial =
>size=3D2>MR</DIV></BLOCKQUOTE></BODY></HTML>
>
>Ya know for a know for a guitar player you have some great insight

:-)

you're right they are monitoring against the long wall...not good

Don

"Neil" <IUOIU@OIU.com> wrote in message news:45beb245\$1@linux...

>
> In addition to come valid points that some other folks made,
> now that I've looked at this photo again, I can tell you a
> couple things right off the bat that are going to help even
> BEFORE you start treating the room (or even after, in a couple
> of these instances):
>
> 1.) Get some Mo-Pads under the speakers - do this even if
> there's no room to put the speakers on stands behind the desk
> like Gantt suggested. It'll decouple them from the desktop.
>
> 2) Get the speakers up higher - again the idea of stands would
> work, but if there's no way to do that... can't tell how much
> room there is behind the CR chair, but I can tell there's
> SOMETHING there not too far behind the chair (right down at the
> bottom left of the shot) - I assume that bookcase or set of
> shelves or rack, or whatever it is, is there for a reason... if
> that reason is that it's right up against the wall, then his
> listening position is kinda close for those monitors, methinks.
> You've got to get the speakers up to ear level, anyway. Right
> now it looks like the tweets are even below ear level for a
> setup that close. Try something like placing some bricks under
> the speakers, then Mo-pads in between the bricks & the speakers.
> It aint necessarily pretty, but then neither are stacks of books.
>
> 3.) Get rid of that damn padded high-back chair! I assume
> unless the guy is either super-tall or super

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [excelav](#) on Wed, 10 Jan 2007 18:14:17 GMT

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t;"Dedric Terry" <dedric@echomg.com> wrote in message news:45be9216@linux...

>>
>>><http://www.modernplugins.in-tw.com/>
>>>
>>>These sound almost like emulations that sound almost like the real thing.
>>>
>>>(actually I haven't dl'd these. I'll let someone else on kvr-vst.com
>
>
>>>check them for viruses
>>>and crash generating code. They might actually be good for all I know).
>>>

>>>dt
>>>
>>
>>
>Hi Neil,

rar is just another compression format. Winrar will unzip them (shareware). Check tucows.com for file compression utilities. The plugins aren't quite UAD-1 replacements, but not bad for freeware I guess. The limiters aren't too good - tend to distort too easily, which kind of defeats the purpose.

re: scoring - I have everything tied together via gigabit lan, running Midi Over Lan for midi (seriously cool app - multiple ports, 16 channels each, multiple PC licenses and more efficient than hardware, and cheaper - works amazingly well).

I run lightpipe between RME cards for audio. Everything is routed back through Totalmix and to the main monitors.

Basically Nuendo is setup with a few templates for different uses. I load part of the orchestra on each system in Kontakt (standalone) and have tracks already defined and routed via MOL from Nuendo to each instrument on the remotes. Once everything is loaded up, I have access to whatever I need just be selecting the appropriate track. It's faster than loading only what I need as I go.

I usually run midi/tempo synced plugins in Nuendo itself as Kontakt doesn't receive external external midi clock in standalone mode, but with other standalone VSTi's, that's no problem via MOL. I'll probably pick up VST stack here soon to be able to load other VSTi's remotely as well.

Regards,
Dedric

"Neil" <OIUOIU@OIU.com> wrote in message news:45bea708\$1@linux...
>
> How do you unzip those things? I've seen that ".rar" extension
> before and I know it's some kind of compression algo, but what
> utility do you need to de-stuff it?
>
> Hey Dedric, also meant to ask you - you had said before (IIRC)

> that you do film scoring stuff, and you use several PC's at once
> due to all the VSTi's, etc... how do you sync & monitor those?
> Are they MIDI-synced & you monitor through a console, or what?
>
> Neil
>
> "Dedric Terry" <dedric@echomg.com> wrote:
>>Okay, I found a thread on them on kvr-vst so they are legit; and tried
>>them - no comment on quality yet
>>as I'm just running some loops through them quickly, but for freeware they
>>might be cool to have around.
>>
>>Sorry for the stereotype...not really fair.
>>
>>dt
>>
>>"Dedric Terry" <dedric@echomg.com> wrote in message news:45be9

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Posted by [excelav](#) on Wed, 10 Jan 2007 18:27:02 GMT
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216@linux...
>>> <http://www.modernplugins.in-tw.com/>
>>>
>>> These sound almost like emulations that sound almost like the real
>>> thing.
>>>
>>> (actually I haven't dl'd these. I'll let someone else on kvr-vst.com
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>>> and crash generating code. They might actually be good for all I know).
>>>
>>> dt
>>>
>>
>>
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now that I've looked at this photo again, I can tell you a
couple things right off the bat that are going to help even
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2) Get the speakers up higher - again the idea of stands would work, but if there's no way to do that... can't tell how much room there is behind the CR chair, but I can tell there's SOMETHING there not too far behind the chair (right down at the bottom left of the shot) - I assume that bookcase or set of shelves or rack, or whatever it is, is there for a reason... if that reason is that it's right up against the wall, then his listening position is kinda close for those monitors, methinks. You've got to get the speakers up to ear level, anyway. Right now it looks like the tweets are even below ear level for a setup that close. Try something like placing some bricks under the speakers, then Mo-pads in between the bricks & the speakers. It aint necessarily pretty, but then neither are stacks of books.

3.) Get rid of that damn padded high-back chair! I assume unless the guy is either super-tall or super-short that the back of that chair is just above or right at shoulder level... right below what? His ears. If he's kinda short & the top of the chair comes up near the top of his head, then he's really screwed, because the rear listening surface is no longer the back wall, it's the back of the chair. Any guesses on how much sound that chair is fucking with in those kind of close listening quarters like that? (hint: the answer is "a lot!"). Those chairs are great for me to sit here & type things on the Paris newsgroup (which is what I'm doing as I sit in one just like it), but they're really, really bad to mix in. Why do you think every studio that can afford Herman-Miller Aerons in the control room, has them? They're comfy, high-backed, but the webbing lets the sound right through the back! No sonic weirdness! He needs a low back chair or something "like" an Aeron (they're like \$1,500 a piece, but there are cheap clones... probably made in China... probably at the 737 factory :D)

4.) Further, with regard to the bookcase/rack/whatever it is behind the chair... again that kinda concerns me that he's just stuffed in kinda close to the speakers with no option to move back a bit & let things breathe... is the room longer side to side than it is front to back? If so, I think that's a problem too - there are control rooms like that, but they're much bigger control rooms, like maybe 28' long & 18' deep, not 8' front-to-back. I've mixed in a wider-than-long control room before & it sucked; and it was about 12' to 14' deep, by maybe 20' wide. Still sucked. If it is wider than it is long, then he might consider trying a swap so that the speakers are on what's currently one of the side walls - yeah, the CR window would be on one side or the other in that config, but his listening position could actually be PAST the glass, which would mean

he'd only have to look at a

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Martin Harrington](#) on Wed, 10 Jan 2007 22:02:55 GMT

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ng it for the hardware, you'd be buying it for the
>> CubaseLE it comes packaged with (use THAT instead of your
>> NTracks VST instantiatorixorthingy) and for the major ass-
>> kickin' Lexicon Pantheon Reverb it comes with. Use the
>> convertor box as a doorstop. Check & see if CubaseLE might be a
>> better solution for you than the Ntracks first.
>>
>> Lemme know how the off-the-rack PC works - I am very curious
>> about this myself.
>>
>> NeilNo blood, no foul.

Regards to you as well, and as always, cheers,

TCB

Dedric Terry <dterry@keyofd.net> wrote:

>No you weren't too harsh - you were right. I deserved it.

>

>> be open to some really exciting coding talent that might come from unexpected
>places.

>

>Absolutely - hardware development included.

>

>Regards,

>Dedric

>

>On 1/30/07 12:11 AM, in article 45bee196\$1@linux, "TCB" <nobody@ishere.com>
>wrote:

>

>>

>> I did miss that follow up, you're right. Didn't mean to be too harsh,
but

>> because of my day job I see the spectacular dedication and quality that
>> Chinese

>> and Indian programmers have. It's awe inspiring, to be honest. I apologize
>> if my reponse was a bit harsh. Let's call it quits and be open to some
really

>> exciting coding talent that might come from unexpected places.

>>

>> TCB

>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> Thad - you missed my follow up post where I retracted this comment, but
>> that
>>> was too late anyway.
>>>
>>> You are right, my joke wasn't funny, or even a joke - it was supposed
to
>> be
>>> a take off on the whole C1 vs. U87 "debate" that rooted itself in the
pro
>>> audio community for several years, not a slight on the developers or
the
>>> Chinese in general. I apologize.
>>>
>>> There's nothing wrong with these plugins - they aren't superb, but the
>>> developer is on the right track and I hope he keeps going strong with
these,
>>> eventually making money off of them, competing with the best of them.
Other
>>> than some issues with the limiters, they are better than most freeware
>>> plugins.
>>>
>>> I tried all of them just to give them a chance - good ideas there. Yes,
>> you
>>> are right, and even the whole "Chinese mic" stereotype is ill-conceived
>> and
>>> unfair.
>>>
>>> I changed the subject to keep from propagating the poor analogy.
>>>
>>> Regards,
>>> Dedric
>>>
>>>
>>>
>>> On 1/29/07 10:26 PM, in article 45bec905\$1@linux, "TCB" <nobody@ishere.com>
>>> wrote:
>>>
>>>>
>>>> So, they're from China. Therefore they're 'emulations of emulations?'
>> Because
>>>> that's not in the least bit, well, you know, kind of, uh, racial
>>>> stereotyping?
>>>> Right? Those Orientals, well, they're good at copying, but that's all.
>> Right?
>>>> All the good ideas come from here where, you know, Europeans live. Those
>>>> other people just rip off our good ideas and make them cheaper.

>>>>
>>>> Dedric, you're a good guy, I know that from all of the posts I've seen
>> from
>>>> you here. But there are incredibly brilliant coders in China and India
>> right
>>>> now trying to make a living doing what they love. Some of them will
do
>> audio
>>>> DSP. Dismissing them out of hand, simply because they are from China,

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Martin Harrington](#) on Wed, 10 Jan 2007 22:07:15 GMT
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>> well,
>>>> it's repellant.
>>>>
>>>> TCB
>>>>
>>>
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>Neil,

No problem. I've started running a multiface w/Cubase SX3 on it (just using paris in Live mode), but haven't had high enough track counts in that scenario to tax the proc. My concern with off the shelf boxes would probably lie more in compatibility. Horsepower would be comparable to a custom build with similar proc, after you strip out all of the consumer channel software that muddies up the water.

Hoov

Neil wrote:

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> Thanks for that info, but I was referring to (and maybe I
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> Paris is a little (OK, a LOT!) different than running a Native
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> horsepower & torque.
>
> Neil
>
>
> Jeff hoover <jkhoover@excite-DOT-com> wrote:
>

>>Neil,
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>>I've been running my system in an "off the rack" Gateway 3Ghz box for
>>about a year and a half. Haven't had the hours in that time that a lot
>
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>>of you get but it has been rock solid steady since I moved all EDS cards
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>
>>into the Magma.
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>>Hoov
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>>Neil wrote:
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>>>Paul Artola <artola@comcast.net> wrote:
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>>>>I am contemplating doing the same thing, minus the Creamware cards.
>>>>Basically want a decent XP box to run UAD and other plugs. Looks like
>>>>I will have RME i/o at the heart of it and going cheap with NTracks as
>>>>my VST instantiator.
>>>>
>>>>I am still configuring this setup, but basically looking to get a UAD
>>>>Ultra Pak card, 2 RME multifaces (actually the Steinberg NUENDO
>>>>models) + 2 PCI HDSP cards, and a cheap PC. Dell has a Pentium4
>>>>(2.8GHz, IIRC) with 512Mb, 80gig drive and XP Home for \$349. I would
>>>>probably add another 512Mb on top, since graphics are shared.
>>>>
>>>>Any suggestions or comments?
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>>>I have a comment & a suggestion:
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>>>Comment: the Multifaces RAWK - they are VERY clean - you will
>>>like them. BTW and FYI, there's no difference between the
>>>Nuendo-branded ones & the regular RMEs of that same date/model
>>>range (the RME Multiface II's are different, though - newer
>>>model).
>>>
>>>Suggestion: Consider buying this...
>>>
>>><http://www.sweetwater.com/store/detail/Alpha/>
>>>
>>>The convertors & mic pres in this line suck, but you're not
>>>buying it for the hardware, you'd be buying it for the
>>>CubaseLE it comes packaged with (use THAT instead of your

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Jamie K](#) on Wed, 10 Jan 2007 22:46:03 GMT
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>>>>>Lemme know how the off-the-rack PC works - I am very curious
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>By the way, I just disabled video and audio in the BIOS.

Hoov

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Jamie K](#) on Wed, 10 Jan 2007 23:11:37 GMT
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eemed to go okay in that there were no errors
>during installation, but when running PARIS or Sound Forge 7 I don't see
>the Waves NPP DX plugins at all. I did try to contact Waves just for the
>heck of it, but they won't give any advice, which is understandable given
>the age of version 2 and that in theory I could upgrade. I'm just hoping
>to avoid the expense. Thanks, all.Neil

Nothing major in terms of disagreement

The point regarding walls as bass traps...wall mass definitely can and does effect the acoustics but not in trapping lower frequencies, at least the way I understand bass traps (and I could be wrong here)....and although you didn't state it I got the impression you think I have too much treatment...and compared to the minimalist approach you're probably right but after looking at my personal observations as well as the numbers generated by the room analysis programs, I believe I have most of the bases covered...sure there are a couple of areas I can address in the future but for now I'm quite comfortable mixing in there.

The other thing is the importance of experience in the equation...all things being equal a more experienced AE will always get better results than an inexperienced one...being intimately familiar with your room and your gear allows you to compensate for its weaknesses. Being able to spot problem areas is also a matter of experience...probably the more important of the two.

Funny thing regarding my situation with the unbalanced room - it wasn't until I cleaned out my room of non essential junk, which let it breathe so to speak, that I noticed the weighting of one side of the room. So the treatment exposed a flaw in the room that I was unaware of...which can be a good or bad thing.

Bottom line here is we all agree that Dimitrios can and should improve his recording and mixing environment and as such we are all contributing to that end.

Don

"Neil" <IUOIU@OIU.com> wrote in message news:45bf53a9\$1@linux...

>

> "Don Nafe" <dnafe@magma.ca> wrote:

>

> You said:

> ***On the downside I do have an anomaly...the sound coming from
> my left speaker is louder than the right...now I initially
> thought signal chain and tested every individual component in
> my monitoring chain from the MEC to the speakers including
> having all the components tested and everything is in proper
> working order so after much discussion with a few more

> knowledgeable people in the field I (we) have come to the
 > conclusion that the difference in wall construction of the two
 > exterior walls vs the interior walls, as well as the windows
 > that are on my long wall are the main cause of the
 > problem....the fix...well the easiest was to just adjust the
 > volume on the amp...do some mixes and test them...so far so
 > good but come spring I'm going to look at this and other areas
 > (mentioned above) and see if a cost effective solution can be
 > found.***
 >
 > Which proves what I said, in that:
 > ***You're right what you say about physics, and based on that,
 >>> no amount of bass trapping or other treatment is going to
 >>> COMPLETELY overcome the ENTIRE structure surrounding the space you're
 > working in. No practical or realistic amount,
 > anyway.
 >>>
 >>> 2.) Hence, there is no "perfect" environment.***
 >
 >
 > Which further validates all my statements that followed.
 >
 > So I don't know what you're 'agreeing to disagree' with me on.
 >
 > NeilAs many of you know, I was one of the first to integrate a Native DAW (2000)
 Nuendo 1.2 into my daily studio rig along side of Paris.

After many project studio schematics and possible 'What next' brainstorming session, I came to the conclusion that "I could have my cake".

By this I mean: To integrate an Analog or Digital Mixer for:

- I/Os
- Work-flow
- Summing
- Aesthetics: Big Studio Looks brings the \$\$\$:)

That being said, I had to integrate Pro-Tools into this equation. So, I built a super fast Dual Operton (native) PC for Nuendo, Pro Tools & Acid and kept my Paris machine, Paris.. As well as a few VSTi/Giga Studio box. And I'm completing a DRUM-Only Vsti PC..

So there you have it..One thing might change this year. I got a very good chance to get a Yamaha DM2000 & HD2 deal of a lifetime.. But, I really really love my SOUNDCRAFT Ghost (56 channels) and it's Mic Pres and EQ...Tough choices.. Oh well, maybe I'll add a B-Room??

"Jon Jiles" <nope@nope.com> wrote:

>

>Ok... so all of you that have bailed on Paris but still hang here because
>it's an excellent newsgroup..

>

>What are you using now? Software, Converters, control surface, etc?

>

>I'm being forced closer to the Paris crossroads and am trying to figure
out

>what I should do when/if I have to go there.

>

>Thanks,

>JonHey Don,

For the window, make a '703 insert for it. Simply cover the window
when mixing. A large studio I worked at in Vancouver did this and it
worked well.

David.

Don Nafe wrote:

> Neil, I think most of what you've said rings true, especially your comments
> in Dimitrios' second post above, very observant, although there are a couple
> of things that I will "agree to disagree with you" about.

>

> For everyone else, I want to qualify this next diatribe by saying I am no
> expert in the field but I did a lot of research, spoke personally to a
> number of people who are a lot more knowledgeable than I am AND had the room
> evaluated by two companies. And between me and the fence post I came up with
> my basic room treatment plan.

>

> sorry it's a little long in the tooth but I kept adding things I felt were
> relevant as want along and what you have below is pretty well the whole
> shebang (and a fun read I hope)

>

>

> Now after a few months of research, asking really dumb questions, posing
> scenarios etc. I went ahead and bought my materials then went to town and
> the very first step was to rip out the walls between two bedrooms to make a
> room roughly 20' X 10' X 8' not exactly a "golden" room but a heck of a lot
> better than the 10' X 8' room I had been mixing in...talk about a friggin
> acoustic nightmare.

>

> I also purchased a Hafler P1500 power amp and a pair of Noteperfect Alpha
> Pro's from Australia (sight unseen) after auditioning more monitors than I
> care to remember. Everything from Mackie HR 824's through the JBL, KRK,
> Genelec & Quested lines etc. to B&W 800 series and all I can say was that
> process was an ear opening experience.
>
> For those who might be interested in the Alpha's (shameless plug here) I
> can best describe them as B&W 805 book shelf speakers with the bottom end of
> the 804 floor model...and at 1/2 the price of the 805's I can say it was
> the scariest moment

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Martin Harrington](#) on Wed, 10 Jan 2007 23:13:53 GMT
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1.) You're right what you say about physics, and based on that,
>>no amount of bass trapping or other treatment is going to
>>COMPLETELY overcome the ENTIRE structure surrounding the space
>>you're working in. No practical or realistic amount, anyway.
>>
>>2.) Hence, there is no "perfect" environment.
>>(Again, if there was, every top-notch studio would have this
>>exact same "perfect" environment, yes?).
>>
>>3.) The best mixing environment is one you're used to.
>>
>>4.) The best recording environment is one you know how to make
>>work for instrument "a" or vocal "b".
>>
>>5.) If you overtreat a room, you've got a room with no "life"
>>to it. This goes for recording rooms (70's drum sounds,
>>anyone?) AND mixing rooms (ever sit an anechoic chamber? I've
>>been in a near-anechoic one... your eardrums sound like they
>>"compress" when the door closes - that, or any degree OF that,
>>can't be good for mixing, can it?).
>>
>>6.) Skip six... numerologically, it would bring bad karma to
>>this thread.
>>
>>7.) You don't need near as many bass traps as Ethan Winer &
>>various mode calculating spreadsheets might suggest... most
>>of you HAVE bass traps already built in... walls that are
>>constructed of drywall with an air gap & then sheet insulation
>>behind them fastened to the other side of the interior wall...
>>hmmm....? Sound familiar? :) Kinda just like.... oh, I
>>dunno - A BASS TRAP???

>>8.) You probably DO need SOME trapping, though, and if you can
>>trap a little bit of bass & get rid of standing waves to the
>>point where they'd be even as ridiculously high as -30 or
>>-40db, you could probably get a decent mix in a shower stall -
>>assuming you've done more than a handful of mixes in said
>>shower stall.

>>

>>9.) Bigger is better, #8 notwithstanding.

>>

>>10.) Don't "overspeaker" the room - if you've got a 10' throw
>>to the room, you do NOT need soffit-mounted Westlake Audio's
>>with the 15" woofs... for most (not all, depends on dimensions)
>>home/project studios I think anything more than nearfields are
>>a waste other than to give the band something to RAWK OUT TO!,
>>while you're tracking.

>>

>>11.) I can't think of a #11... I was just on a roll & couldn't
>>stop typing in time.

>>

>>

>>Neil

>

>

>"Don Nafe" <dnafe@magma.ca> wrote:

>Neil

>

>Nothing major in terms of disagreement

>

>The point regarding walls as bass traps...wall mass definitely
>can and does effect the acoustics but not in trapping lower
>frequencies, at least the way I understand bass traps.

I'm not saying that bass traps are ineffective, I'm just saying
that unless the mode calculations you're using take into account
the materials & methods of construction of the room, you may
think you need more bass traps than you really do in a typical
modern construction of drywall/airspace/sheet insulation.
In this type of construction, every segment of wall between
studs is, in effect, a bass trap. Is it a super-efficient,
perfectly-designed one with no leakage? Hell, no. Is it
something that in fact, DOES make a difference in trapping some
low end? Yeah, only problem is you still need more trapping in
corners, mostly. Again, this is going to vary from one room to
another, allimsayinis: You probably don't need as many bass
traps as some purveyors of said items might lead you to beleive,
if you're working in a room of this nature.

>and although you didn't state it I got the impression you think

>I have too much treatment...

No, I don't think you have "too much" - I was just saying that \$5 Grand & dozens of hours of labor later & you still have a problem - a kinda funky one, too (mismatched L/R db levels), plus a couple of dips in crucial frequency ranges... is that really all that much better than what you could've achieved with minimal treatment? Something like 8 Auralex LNRD's (two stacked in each corner), plus a couple of absorption panels here & there to knock down standing waves in key spots?

Now you're looking at spending MORE to correct the imbalance and wondering if it's practical to do so...? Don, I'm not criticizing you for trying, I'm simply wondering out loud if a minimalist approach might have saved you a lot of money and yielded the same, if not better, results. Like you said yourself... it's physics at work - and my contention is that no "practical" amount of treatment is going to overcome the thousands of pounds of mass in various materials that each wall is comprised of. This is why some people do "rooms within a room", and others spend more money on acoustic treatment than the building itself cost. It takes a LOT to overcome your right wall being made of brick fascia/plywood/sheet insulation/air gap/drywall and your left wall being made of drywall/air gap/drywall, for example.

NeilThe Lexi box looks pretty cool, but I would worry that the softwares that come with it require it only. My Tascam US428 came with a version of Cubasis that only works the the US428. Curse those farggin bastiges!

- Paul

On 30 Jan 2007 16:26:29 +1000, "Neil" <OIUOIU@OIU.com> wrote:

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>

>Comment: the Multifaces RAWK - they are VERY clean - you will
>like them. BTW and FYI, there's no difference between the
>Nuendo-branded ones & the regular RMEs of that same date/model
>range (the RME Multiface II's are different, though - newer
>model).

>

>Suggestion: Consider buying this...

>

><http://www.sweetwater.com/store/detail/Alpha/>

>

>The convertors & mic pres in this line suck, but you're not

>buying it for the hardware, you'd be buying it for the
>CubaseLE it comes package

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Wed, 10 Jan 2007 23:29:55 GMT
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UAD and other plugs. Looks like

>>>>>I will have RME i/o at the heart of it and going cheap with NTracks
as

>>>>>my VST instantiator.

>>>>>

>>>>>I am still configuring this setup, but basically looking to get a UAD
>>>>>Ultra Pak card, 2 RME multiface (actually the Steinberg NUENDO
>>>>>models) + 2 PCI HDSP cards, and a cheap PC. Dell has a Pentium4
>>>>>(2.8GHz, IIRC) with 512Mb, 80gig drive and XP Home for \$349. I would
>>>>>probably add another 512Mb on top, since graphics are shared.

>>>>>

>>>>>Any suggestions or comments?

>>>>

>>>>

>>>>I have a comment & a suggestion:

>>>>

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>>>>buying it for the hardware, you'd be buying it for the
>>>>CubaseLE it comes packaged with (use THAT instead of your
>>>>NTracks VST instantiatorixorthingy) and for the major ass-
>>>>kickin' Lexicon Pantheon Reverb it comes with. Use the
>>>>convertor box as a doorstop. Check & see if CubaseLE might be a
>>>>better solution for you than the Ntracks first.

>>>>

>>>>Lemme know how the off-the-rack PC works - I am very curious
>>>>about this myself.

>>>>

>>>>Neil

>>

>>Yeh, typical video stinks on these things. I dropped a MSI dual head

card in it and it has been fine (it's GeForce 5200 based). So internal expansion slots are as follows

AGP- 5200 video

PCI1-Multiface card

PCI2-Magma interface

PCI3-Turtle beach Catalina (to get Windows sound digital to a Benchmark DAC1)

Only 3 PCI slots on this board

Onboard video and audio disabled

In the magma

4- EDS cards

1- promise ATA card (recording hard drives in magma).

Like I said cleaning the software is a pain. I actually immediately reinstalled XP when I got it, loaded the latest drivers and followed the process for an XP setup. No major hitches.

Hoov

Neil wrote:

> Thad says that the shared video memory is a major issue with OTR
> boxes... he knows a lot more about computers than I do, so I'm
> kinda hesitant to try one. A guy I know that's pretty hip on
> PC's (but knows nothing about audio, or configuring them for
> audio, unfortunately) says that there's a way to disable that,
> but you have to physically disconnect the onboard video
> hardware after installing a separate video card. So, bang-
> for-horsepower-buck-wise, you can definitely get a damn good
> deal on some OTR PC's, but I don't know how much the issue
> above would render that meaningless if Thad's spot-on. I really
> don't have a clue, personally, as I've never tried an OTR PC's
> mobo in any of my DAW rigs.

>

> Neil

>

>

> Jeff hoover <jkhoover@excite-DOT-com> wrote:

>

>>Neil,

>>

>>No problem. I've started running a multiface w/Cubase SX3 on it (just
>>using paris in Live mode), but haven't had high enough track counts in
>>that scenario to tax the proc. My concern with off the shelf boxes

>>would probably lie more in compatibility. Horsepower would be
>>comparable to a custom build with similar proc, after you strip out all
>
>
>>of the consumer channel software that muddies up the water.
>>
>>Hoov
>>
>>Neil wrote:
>>
>>>Jeff...
>>>
>>>Thanks for that info, but I was referring to (and maybe I
>&

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Wed, 10 Jan 2007 23:34:13 GMT
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[href="mailto:artola@comcast.net" target="_blank">artola@comcast.net](mailto:artola@comcast.net)> wrote:
>>>>>
>>>>>
>>>>>
>>>>>>I am contemplating doing the same thing, minus the Creamware cards.
>>>>>>Basically want a decent XP box to run UAD and other plugs. Looks like
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>>>>>better solution for you than the Ntracks first.
>>>>>
>>>>>Lemme know how the off-the-rack PC works - I am very curious
>>>>>about this myself.
>>>>>
>>>>>Neil
>>>>
>>>>
>you know, living longer has it's downside too...i'm just saying...

On Mon, 29 Jan 2007 15:12:56 -0700, "DJ" <www.aarrrrggghhh!!!.com>
wrote:

>Thank you guys for all this great suggestions !!!
Dimitrios

"Ne

il" <IUOIU@OIU.com> wrote:

>
>In addition to come valid points that some other folks made,
>now that I've looked at this photo again, I can tell you a
>couple things right off the bat that are going to help even
>BEFORE you start treating the room (or even after, in a couple
>of these instances):
>
>1.) Get some Mo-Pads under the speakers - do this even if
>there's no room to put the speakers on stands behind the desk
>like Gantt suggested. It'll decouple them from the desktop.
>
>2) Get the speakers up higher - again the idea of stands would
>work, but if there's no way to do that... can't tell how much
>room there is behind the CR chair, but I can tell there's
>SOMETHING there not too far behind the chair (right down at the
>bottom left of the shot) - I assume that bookcase or set of

>shelves or rack, or whatever it is, is there for a reason... if
>that reason is that it's right up against the wall, then his
>listening position is kinda close for those monitors, methinks.
>You've got to get the speakers up to ear level, anyway. Right
>now it looks like the tweets are even below ear level for a
>setup that close. Try something like placing some bricks under
>the speakers, then Mo-pads in between the bricks & the speakers.
>It aint necessarily pretty, but then neither are stacks of books.
>
>3.) Get rid of that damn padded high-back chair! I assume
>unless the guy is either super-tall or super-short that the back
>of that chair is just above or right at shoulder level... right
>below what? His ears. If he's kinda short & the top of the
>chair comes up near the top of his head, then he's really
>screwed, because the rear listening surface is no longer the
>back wall, it's the back of the chair. Any guesses on how much
>sound that chair is fucking with in those kind of close
>listening quarters like that? (hint: the answer is "a lot!").
>Those chairs are great for me to sit here & type things on the
>Paris newsgroup (which is what I'm doing as I sit in one just
>like it), but they're really, really bad to mix in. Why do you
>think every studio that can afford Herman-Miller Aerons in the
>control room, has them? They're comfy, high-backed, but the
>webbing lets the sound right through the back! No sonic
>weirdness! He needs a low back chair or something "like" an
>Aeron (they're like \$1,500 apiece, but there are cheap
>clones... probably made in China... probably at the 737
>factory :D)
>
>4.) Further, with regard to the bookcase/rack/whatever it is
>behind the chair... again that kinda concerns me that he's just
>stuffed in kinda close to the speakers with no option to move
>back a bit & let things breathe... is the room longer side to
>side than it is front to back? If so, I think that's a problem
>too - there are control rooms like that, but they're much bigger
>control rooms, like maybe 28' long & 18' deep, not 8' front-to-
>back. I've mixed in a wider-than-long control room before &
>it sucked; and it was about 12' to 14' deep, by maybe 20' wide.
>Still sucked. If it is wider than it is long, then he might
>consider trying a swap so that the speakers are on what's
>currently one of the side walls - yeah, the CR window would be
>on one side or the other in that config, but his listening

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Wed, 10 Jan 2007 23:38:00 GMT
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he corners - immediately the bottom end tightened up and lost much of it's muddiness

2) the wall panels went up next and there was a marked improvement of the overall tightness across most of the frequencies and the stereo image became more focused...the last wall panel to go up was the one behind the speakers and believe it or not I noticed an improvement in the stereo imaging after it was up.

3) the ceiling panels went up last as I had left over batts I thought what the hell can't hurt if I put them at the mirror reflection points on the ceiling and as soon as they went up a bit more skewing or smearing of the mid / upper mid frequencies was cleared up as a result of taming more of the room reverb / reflectivity in the room

4) The last step was speaker placement...this was this most analytical of the process. Using a specific room mode calculator (I can pass it along to anyone who'd like it) and some graph plotting as well as talking to the builder of my speakers I was able to determine the sweet spots for my speakers AND the optimum listening position for my room...I then put together an adjustable stand set up that allowed me to place the speakers in these sweet spots and very quickly determined one was the best for my room. I then had sand filled speaker stands built and placed them into the known sweet spot. Now here's a little side note - the sweet spot was a cube roughly 12" square and by moving the speakers around in the sweet spot you can actually hear differences in the stereo field, but I digress.

The very last step was to put shelving on the rear wall and fill it up with all sorts of things to break up the sound hitting the rear wall. Did I hear a noticeable difference...not really because things went up on it over time and it's more a storage spot than a diffuser so I wasn't really expecting much from it. I'm pretty sure it didn't hurt the sound any.

Now about a month ago I spent three days clearing out the non studio items in the room and began moving panels around as well as removing some panels. During this process I was shooting my room using three different ETF type programs and my results are pretty good for the expense and work involved. One thing I did notice was when I took out the panels in the back half of the room the sound at my mixing position started smearing again. Once they went back things tightened up...so there's my vote for treating the back half of the room.

The not so final analysis:

Overall the freq response in the room is fairly flat but there is a 5db dip between 100 and 500 and a 5 db bump between 8 and 12K at which point it starts a gentle roll off to 20K...there are a few spikes and dips across that and I will see if they are worth addressing in terms of \$\$\$...afterall

this is just a homebrew mixing room. This is not to say that I can't improve on the room it's just at this point in time it's not practical...but soon.

On the downside I do have an anomaly...the sound coming from my left speaker is louder than the right...now I initially thought signal chain and tested every individual component in my monitoring chain from the MEC to the speakers including having all the components tested and everything is in proper working order so after much discussion with a few more knowledgeable people in the field I (we) have come to the conclusion that the difference in wall construction of the two exterior walls vs the interior walls, as well as the windows that are on my long wall are the main cause of the problem....the fix...well the easiest was to just adjust the volume on the amp...do some mixes and test them...so far so good but come spring I'm going to look at this and other areas (mentioned above) and see if a cost effective solution can be found.

In conclusion I want to say that my room sounds very similar to a typical control room, at least the ones I've been in...it's fairly quiet but not unpleasing and the sound is very focused at the mixing position and this was what this whole project was about.

I'd also like to say that after reviewing my expenses the total cost for the renovation (inc labour) , new speakers, new amp, speaker stands and the room's acoustic treatment came in at roughly \$5000 and the cost for the treatment was roughly \$500 although it should have been about \$1000 as I got some deals on a few materials from friends.

you may now return to your regularly scheduled programming

Don

"Neil" <OIUOIU@OIU.com> wrote in message news:45bed419\$1@linux...

>

> "Don Nafe" <dnafe@magma.ca> wrote:

>

>>Neil some rooms are inherently better than others because of
>>their dimensions...this is physics at work. As for your
>>recordings and mixing I'd also say that your years of
>>experience have as much to do with the final result as do the
>>acoustics of the room..probably more.

>

> Thanks for the com

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

pliment, but think about it... if I couldn't

- > hear what I was doing, it wouldn't matter if I had one year of
- > of experience, or a thousand. I'm not saying: "work in a shitty
- > acoustic environment because it's fun when you've got more of a
- > challenge, mates!", I'm saying that you should let the room be
- > the room and treat it minimally in terms of absorption because:
- >
- > 1.) You're right what you say about physics, and based on that,
- > no amount of bass trapping or other treatment is going to
- > COMPLETELY overcome the ENTIRE structure surrounding the space
- > you're working in. No practical or realistic amount, anyway.
- >
- > 2.) Hence, there is no "perfect" environment.
- > (Again, if there was, every top-notch studio would have this
- > exact same "perfect" environment, yes?).
- >
- > 3.) The best mixing environment is one you're used to.
- >
- > 4.) The best recording environment is one you know how to make
- > work for instrument "a" or vocal "b".
- >
- > 5.) If you overtreat a room, you've got a room with no "life"
- > to it. This goes for recording rooms (70's drum sounds,
- > anyone?) AND mixing rooms (ever sit in an anechoic chamber? I've
- > been in a near-anechoic one... your eardrums sound like they
- > "compress" when the door closes - that, or any degree OF that,
- > can't be good for mixing, can it?).
- >
- > 6.) Skip six... numerologically, it would bring bad karma to
- > this thread.
- >
- > 7.) You don't need near as many bass traps as Ethan Winer &
- > various mode calculating spreadsheets might suggest... most
- > of you HAVE bass traps already built in... walls that are
- > constructed of drywall with an air gap & then sheet insulation
- > behind them fastened to the other side of the interior wall...
- > hmmm....? Sound familiar? :) Kinda just like.... oh, I
- > dunno - A BASS TRAP???
- >
- > 8.) You probably DO need SOME trapping, though, and if you can
- > trap a little bit of bass & get rid of standing waves to the
- > point where they'd be even as ridiculously high as -30 or
- > -40db, you could probably get a decent mix in a shower stall -
- > assuming you've done more than a handful of mixes in said
- > shower stall.
- >

> 9.) Bigger is better, #8 notwithstanding.
>
> 10.) Don't "overspeaker" the room - if you've got a 10' throw
> to the room, you do NOT need soffit-mounted Westlake Audio's
> with the 15" woofs... for most (not all, depends on dimensions)
> home/project studios I think anything more than nearfields are
> a waste other than to give the band something to RAWK OUT TO!,
> while you're tracking.
>
> 11.) I can't think of a #11... I was just on a roll & couldn't
> stop typing in time.
>
>
> Neil"Don Nafe" <dnafe@magma.ca> wrote:

You said:

On the downside I do have an anomaly...the sound coming from my left speaker is louder than the right...now I initially thought signal chain and tested every individual component in my monitoring chain from the MEC to the speakers including having all the components tested and everything is in proper working order so after much discussion with a few more knowledgeable people in the field I (we) have come to the conclusion that the difference in wall construction of the two exterior walls vs the interior walls, as well as the windows that are on my long wall are the main cause of the problem....the fix...well the easiest was to just adjust the volume on the amp...do some mixes and test them...so far so good but come spring I'm going to look at this and other areas (mentioned above) and see if a cost effective solution can be found.

Which proves what I said, in that:

***You're right what you say about physics, and based on that,
>> no amount of bass trapping or other treatment is going to
>> COMPLETELY overcome the ENTIRE structure surrounding the space you're working in. No practical or realistic amount, anyway.
>>
>> 2.) Hence, there is no "perfect" environment.***

Which further validates all my statements that followed.

So I don't know what you're 'agreeing to disagree' with me on.

NeilThat is exactly why I chose to go with the creamware
AA

"Neil" <OIUOIU@OIU.com> wrote in message news:45bee72d\$1@linux...

>

> Jeff...

>

> Thanks for that info, but I was referring to (and maybe I
> shoulda been clearer) running Native on an OTR PC... running
> Paris is a little (OK, a LOT!) different than running a Native
> system, due to the DSP in Paris - Native takes a shitload more
> horsepower & torque.

>

> Neil

>

>

> Jeff hoover <jkhoover@excite-DOT-com> wrote:

>>Neil,

>>

>>I've been running my system in an "off the rack" Gateway 3Ghz box for
>>about a year and a half. Haven't had the hours in that time that a lot

>

>>of you get but it has been rock solid steady since I moved all EDS cards

>

>>into the Magma.

>>

>>Hoov

>>

>>

>>Neil wrote:

>>> Paul Artola <artola@comcast.net> wrote:

>>>

>>>>I am contemplating doing the same thing, minus the Creamware cards.

>>>>Basically want a decent XP box to run UAD and other plugs. Looks like

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>>>>

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>>>

>>>

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Thu, 11 Jan 2007 04:29:21 GMT
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"DJ" <www.aarrrrggghhh!!!.com> wrote:
> So is somebody gonna come over here and help me clean this ****
> up?..HUH!!????

Yes, I'll take all that brightly-colored stuff to the rear of
the photo away for you.

Won't charge you very much to haul it off, either.

:)Sure DeeJ.. just throw it all in a box and send it to me, you have my
address right?

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bfd3f3@linux...
> So is somebody gonna come over here and help me clean this ****
> up?..HUH!!????
>
>
>
> sorry.....I didn't realize the files I posted were so huge. I FU'ed.
KIM!!!!????

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bfd3f3@linux...
> So is somebody gonna come over here and help me clean this ****
> up?..HUH!!????

>
>
>
>Sounds like fun. I'll pack the skis....err broom... and head over that way.
;-)

Dedric

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bfd3f3@linux...

> So is somebody gonna come over here and help me clean this ****

> up?..HUH!!????

>

>

>

>Hi greg,

If the software ran native the quite possibly.

You would have to write vista specific drivers for the eds cards to work.

Oh and whats the point of running paris in vista? paris will not take advantage of anything vista or current pc hardwrae at all.

Chris

Greg Bratton wrote:

>Anyone know if PARIS could possibly run in VISTA under some sort of "compatability
>mode"?

>

>Just wondering if anyone has actually attempted it.

>

>I might give it a shot if no one else has tried.

>

>Let me know!!!

>

>Thanks, Greg

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762Sweetttt!! I'd hire him in a minute..Man!!

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

>

>Here's the guy you need!

>

><http://www.youtube.com/watch?v=wt-M2pyXZX8>

>

>Mike what style are you looking for?

>

>James

>

>"Mike R." <emarenot@yahoo.com> wrote:

>>

>>

>>I've been thinking about trying out one of these guys that does his drummin'

>>thing via the internet. Seems to be a fair number of choices. The rates,

>>from (so far) a low of 80.00 per track to a high of 120.00, seem very

>>reasonable. Have any of you tried out this kind of service? Have you

>>worked with anyone that you'd recommend to a fellow Paris dude?

>>Hats off,

>>MR

>>

>>

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>><DIV>I've been thinking about trying out one

>=

>>of these=20

>>fair=20

>>track to a=20

>>this kind=20

>>fellow=20

>>Paris dude?</DIV>

>><DIV>Hats off,</DIV>

>><DIV>MR</DIV></BODY></HTML>

>>

>>

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

-----=_NextPart_000_0067_01C744A2.4D0C7040

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

From Rim at Drumagog:

We are proud to announce the arrival of two exciting new products in the Drumagog lineup: Drumagog BFD and Drumagog Platinum. These new versions add the ability to directly trigger Fxpansion's BFD. If you're not familiar with BFD, it's an acoustic drum module plug-in with an amazing library of sounds (see www.fxpansion.com).

These new Drumagog products enable instant access to BFD's samples from within the Drumagog screen, by directly triggering BFD. This is all done without MIDI or other complicated setups, and no additional latency is introduced.

Note: A copy of BFD is required to use the new features.

Two new products are available:

Drumagog BFD is a simple version of Drumagog which is only designed to trigger BFD. It does not contain any internal sounds, or permit loading of external WAV, AIF or SDII files.

Drumagog Platinum is a full-blown version of Drumagog Pro (with all the regular drumagog features), plus the ability to trigger BFD.

If you own a copy of Drumagog Pro, you are eligible for a discounted upgrade to Drumagog Platinum. The upgrade price is \$89. For ordering info, please visit the drumagog order page: www.drumagog.com/buy.htm

Drumagog BFD is very cool. It's great to be able to replace a kick that sounds like a cardboard box with a kick from one of the BFD kits and then blend the Eldorado Studio room into the track as well. It was working very well for me before NAMM. I thought they would announce it then, but they weren't quite there.

Anyway....there it is.

:o)

-----=_NextPart_000_0067_01C744A2.4D0C7040

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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</HEAD>

<BODY>

<DIV>From Rim at Drumagog:</DIV>

<DIV> </DIV>

<DIV>

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href=3D"http://www.fxpansion.com/"><FONT face=3DArial=20

size=3D2>www.fxpansion.com<FONT face=3DArial =

size=3D2>).</P>

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Jamie K](#) on Thu, 11 Jan 2007 05:02:02 GMT

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t;</P>

<P> </P>

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<P>:o)</P>
<P> </P></DIV></BODY></HTML>

-----=_NextPart_000_0067_01C744A2.4D0C7040--"DJ" <www.aarrrrggghhh!!!.com> wrote:
>So is somebody gonna come over here and help me clean this ****
>up?..HUH!!????
>
>
>
Hey DeeJ! If I buy some cross over cables or something, will you throw in
your refrigerator echo chamber thing:)

It sure looks like you've got your work cut out for you.

James

>
>Hey...me too...I was Beta testing too....thanks to DJ.
"DJ" <www.aarrrrggghhh!!!.com> wrote:
>
>
>From Rim at Drumagog:
>
>We are proud to announce the arrival of two exciting new products in the
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 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
 ><HTML><HEAD>
 ><META http-equiv=3DContent-Type content=3D"text/html; =
 >charset=3Diso-8859-1">
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 ><STYLE></STYLE>
 ></HEAD>
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Cheers,
-Jamie
www.JamieKrutz.com

Dedric Terry wrote:

> Sounds like fun. I'll pack the skis....err broom... and head over that way.
> ;-)
>
> Dedric
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bfd3f3@linux...
>> So is somebody gonna come over here and help me clean this ****
>> up?..HUH!!????
>>
>>
>>
>>
>
>Neato!

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www.JamieKrutz.com

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> sounds like a cardboard box with a kick from one of the BFD kits and
> then blend the Eldorado Studio room into the track as well. It was
> working

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Thu, 11 Jan 2007 06:00:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

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I can limp by on 512 for a couple days I guess.

RodErr, they'll be fine. ;o)

Sure they take a few seconds to reach your screen, but they're worth it for the laugh. ;o)

Last I checked we've got another 7 years of HDD space. ;o)

Cheers,
Kim.

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>sorry.....I didn't realize the files I posted were so huge. I FU'ed.
>KIM!!!!?????
>
>
>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bfd3f3@linux...
>> So is somebody gonna come over here and help me clean this ****
>> up?...HUH!!????
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>>
>>
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>You guys come on over. I'm gonna need hands next week. MAD! system on the way.

;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:45c0087a\$1@linux...
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>>> up?..HUH!!????
>>>
>>>
>>>
>>>
>>It really is neat too. You could literally use a cardboard box for a kick,
snare and toms and then drop this on the audio events and have a totally
monster sound. I didn't try it with hats or other cymbals but for the meat
'n potatoes stuff, it's killer. I'm going to have to get the BFD percussion
bundle now.

;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:45c00894@linux...
>
> Neato!
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
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> DJ wrote:
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>> then, but they weren't quite there.
>>
>> Anyway....there it is.
>>
>> :o)
>>
>>I have a roll your own PC, MSI MOBO. as soon as I drop in more than 512K of
memory all hell breaks lose. Won't start or will start and keep re starting.
Hardware error messages, crashes, freezes. Tried all the BIOS tricks, on,
off, etc. I've tried 4 different brands of memory. switch them around, no
change.

I love standards and compatibility.

James

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

>

>I woke this morning, eager to resume a mix I had ben working on last night.
>Coffee in hand, calm and prepared to do the best mixing work I've ever done,
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>right??? I've had both sticks working together for about 2 years. Guess
>I'll be calling Chris Ludwig tomorrow.
>I can limp by on 512 for a couple days I guess.
>
>Rod I think CubaseLE works with any ASIO-compliant card... just
check with whomever you plan to buy it from first to verify,
though. Again, the Lexi box itself is kinda crap, but for a
buck & a quarter you've got a 32-track Native DAW & a killer
reverb... good to get you started in native-land without
much of an investment.

Plus there's all the free VST plugins that John just posted a
link for... another advantage of VST.

Neil

Paul Artola <artola@comcast.net> wrote:

>The Lexi box looks pretty cool, but I would worry that the softwares
>that come with it require it only. My Tascam US428 came with a version
>of Cubasis that only works the the US428. Curse those farggin
>bastiges!
>
>- Paul
>
>
>On 30 Jan 2007 16:26:29 +1000, "Neil" <OIUOIU@OIU.com> wrote:
>>I have a comment & a suggestion:
>>
>>Comment: the Multifaces RAWK - they are VERY clean - you will
>>like them. BTW and FYI, there's no difference between the
>>Nuendo-branded ones & the regular RMEs of that same date/model
>>range (the RME Multiface II's are different, though - newer
>>model).
>>
>>Suggestion: Consider buying this...
>>
>><http://www.sweetwater.com/store/detail/Alpha/>
>>
>>The convertors & mic pres in this line suck, but you're not

>>buying it for the hardware, you'd be buying it for the
>>CubaseLE it comes packaged with (use THAT instead of your
>>NTracks VST instantiatorixorthingy) and for the major ass-
>>kickin' Lexicon Pantheon

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Jamie K](#) on Thu, 11 Jan 2007 06:17:42 GMT

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>>
>Man that should happen on PC. Very Hipp.

Dubay

"LaMont" <jjdpro@ameritech.net> wrote in message news:45c03049\$1@linux...

>
> To my fellow Motown Brethern, Jame McCloskey.. Check this babay out. I
> must
> admit,I'm Jeaslous!! (smile)!! :))
>
>
> <http://www.audioease.com/Pages/Soundabout/SoundaboutMain.htm> IThe Asus S7333 has
been stable as a rock with 2 512 sticks of crucial for
the last 2 years...till today

Rod

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

>
>I have a roll your own PC, MSI MOBO. as soon as I drop in more than 512K
of
>memory all hell breaks lose. Won't start or will start and keep re starting.
> Hardware error messages, crashes, freezes. Tried all the BIOS tricks,
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>>I can limp by on 512 for a couple days I guess.
>>
>>Rod
>Tell me it's a 1949-53 Power Wagon!

I want one.

DC

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I've got some packages for sale cheap over on the FS group.

>

>I've also got this truck with a blown engine sitting in my front yard

>.....the paint is good.

>

>;0)

>

>Hey Lamont! Thanks for the post. Yes, a vary cool little program. I could
use this to go through all the little bits and pieces of musical ideas from
over the years. It would save me a lot of time and make life easier. It
would be easier to organize, find and snip out parts of music to arrange
and compose songs. For commercials, this would really be a time saver.

I have to say that all of this can be done with a bit of scripting, but it

would be more time consuming and a bit clunkier. Notice when he first finds the audio file there is a play button etc. under the file window, just tap the space bar to play or stop. Movie files are the same, they will play a thumb nail movie in the finder the same as the audio files. There are some tricks already with in the finder, and you can automate and script even more functions easily. Sound About sure takes the work out of it though!

Here are a couple more good things from audio ease.

For DP users!

<http://www.audioease.com/Pages/wrapper/wrapperMain.html>

BarbaBatch for OSX and OS9

<http://www.audioease.com/Pages/BarbaBatch4/BarbaBatch4.html>

LaMont, your next computer should be a Mac pro tower with dual quad cores. That way you will be able to run the best of both worlds of software;)

James

"LaMont" <jjdpro@ameritech.net> wrote:

>

>To my fellow Motown Brethern, Jame McCloskey.. Check this babay out. I must

>admit,I'm Jeaslous!! (smile)!! :) :)

>

>

> <http://www.audioease.com/Pages/Soundabout/SoundaboutMain.htm> lhands???more like a front end loader.

On Tue, 30 Jan 2007 21:09:34 -0700, "DJ" <www.aarrrrggghhh!!!.com> wrote:

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>

>;o)

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>>>>
>>>>
>>>>
>>>>
>>>>
>>>>oh oh... not the right thing to say to the "mad engineer" dude.

On 31

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Thu, 11 Jan 2007 06:26:28 GMT
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Reverb it comes with. Use the
>>convertor box as a doorstop. Check & see if CubaseLE might be a
>>better solution for you than the Ntracks first.
>>
>>Lemme know how the off-the-rack PC works - I am very curious
>>about this myself.
>>
>>Neil
>To me, BFD is for the Old school engineer, who has all his or her gates comp
tricks. Those sample are as RAW as they come.

For my production needs, I require "Ready To Go" sounds. I have BFD & DKFH(C&V)
and for my needs, DKFH(Custom vintage) is it for me. As well as Battery II.

Having said all of that, Drummagog is a God Send!! I use it on every Proejct.
I have 2 X 80 gig drives just for Drums from a vast array of Drum libs. I
will be builinga Drum only VST computer for all these wonderfull drum libs
and drum VSTi..

Like, Drum-core.WOW!! Amazing sounds and playing. As well as hese guys (Additive
Audio) are really on to something good as far virtual drum recording..
http://www.xlnaudio.com/index.php?page=products&p_page=audio

But, back to the subject.. I'd like to trigger DKFH(CV) from Drumagog. Triggerring
hose raw sounds requires too much work..

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>

>

>From Rim at Drumagog:

>

>We are proud to announce the arrival of two exciting new products in the

=

>Drumagog lineup: Drumagog BFD and Drumagog Platinum. These new versions

=

>add the ability to directly trigger Expansion's BFD. If you're not =

>familiar with BFD, it's an acoustic drum module plug-in with an amazing

=

>library of sounds (see www.fxansion.com).

>

>These new Drumagog products enable instant access to BFD's samples from

=

>within the Drumagog screen, by directly triggering BFD. This is all =

>done without MIDI or other complicated setups, and no additional latency

=

>is introduced. =20

>

>Note: A copy of BFD is required to use the new features.

>

>Two new products are available:

>Drumagog BFD is a simple version of Drumagog which is only designed to =

>trigger BFD. It does not contain any internal sounds, or permit loading

=

>of external WAV, AIF or SDII files.

>Drumagog Platinum is a full-blown version of Drumagog Pro (with all the

=

>regular drumagog features), plus the ability to trigger BFD.

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>If you own a copy of Drumagog Pro, you are eligible for a discounted =

>upgrade to Drumagog Platinum. The upgrade price is \$89. For ordering =

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>

>

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>Drumagog BFD is very cool. It's great to be able to replace a kick that

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>sounds like a cardboard box with a kick from one of the BFD kits and =

>then blend the Eldorado Studio room into the track as well. It was =

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>then, but they weren't quite there.

>

```

>Anyway....there it is.
>
>:o)
>
>
>
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><HTML><HEAD>
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><P>Anyway....there it is.</P>
><P>:o)</P>

>
>James -

Buy a ... oh, nevermind! Heehee.

- Paul Artola
Ellicott City, Maryland

On 31 Jan 2007 15:50:07 +1000, "James McCloskey"
<excelsm@hotmail.com> wrote:

>
>I have a roll your own PC, MSI MOBO. as soon as I drop in more than 512K of
>memory all hell breaks lose. Won't start or will start and keep re starting.
> Hardware error messages, crashes, freezes. Tried all the BIOS tricks, on,
>off, etc. I've tried 4 different brands of memory. switch them around, no
>change.
>
>I love standards and compatibility.
>
>James
>To my fellow Motown Brethern, Jame McCloskey.. Check this babay out. I must
admit,I'm Jeaslous!! (smile)!! :) :)

<http://www.audioease.com/Pages/Soundabout/SoundaboutMain.htm> ILaMont,

I think there is a BFD>DKFH wrapper. Maybe.....you could.....(evil grin)

"LaMont" <jjdpro@ameritech.net> wrote in message news:45c02d52\$1@linux...

>

> To me, BFD is for the Old school engineer, who has all his or her gates

> comp

> tricks. Those sample are as RAW as they come.

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Martin Harrington](#) on Thu, 11 Jan 2007 08:43:43 GMT
[View Forum Message](#) <> [Reply to Message](#)

Jan 2007 14:43:13 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>
>Err, they'll be fine. ;o)
>
>Sure they take a few seconds to reach your screen, but they're worth it for
>the laugh. ;o)
>
>Last I checked we've got another 7 years of HDD space. ;o)
>
>Cheers,
>Kim.
>
>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>sorry.....I didn't realize the files I posted were so huge. I FU'ed.
>>KIM!!!!?????
>>
>>
>>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45bfd3f3@linux...
>>> So is somebody gonna come over here and help me clean this ****
>>> up?..HUH!!????
>>>
>>>
>>>
>>>
>>
>>Dear Aaron,
Private message me if you can.
Regards,
Dimitrios1995 Honda Passport

;0)

"DC" <dc@spammersinCA.org> wrote in message news:45c03cc4\$1@linux...

>

> Tell me it's a 1949-53 Power Wagon!

>

> I want one.

>

> DC

>

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>I've got some packages for sale cheap over on the FS group.

>>

>>I've also got this truck with a blown engine sitting in my front yard

>>.....the paint is good.

>>

>>;0)

>>

>>

>Thanks Lamont and Neil!

I picked both up and will have to give them a shot. Sounds like a good way to move Wav's between SX and Paris....

Don has given me a ton of help with this also (Adat to SX) .

Thanks again for all the help!!

"LaMont" <jjdpro@ameritech.net> wrote:

>

>Hi Rich,

>

>TapeIT is one those little apps that a Must have for working withing multi

>DAWs..

>

>I typically use it in Nuendo to render(bounce)complete (but) indiviual tracks(wavs

>files) to a folder. Then I can call up these wavs and pick my DAW that I

>wan to mix in..

>

>Tapelt is a great way to bounce Vsti's. Yes you can render more than on track

>at a time. And it can be midi controlled as well..

>

>

>

>

>"Rich" <studiodog_99@yahoo.com> wrote:
>>
>>Lamont:
>>
>> You use Tape It to create a wav from Paris or Cubase for import into one
>>or the other? Will this do a track by track (one to one) and or a submix
>>of say drums with effects etc to R L two track or?? I'll have to take
>>a look... what are you using it for?
>>
>>Thanks
>>
>>
>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>
>>>DJ and others..
>>>
>>>Here is a way too cool tool for quick bounces "within" Cubase or Paris..So
>>>you can do these quick track bounces into a folder, then call up ..Say
Paris
>>>to Mix in..
>>>Only \$19.00 bucks..Check it out..
>>>
>>><http://www.silverspike.com/?Products:Tapelt>
>>>
>>>This is a must have for those of use who work in multiple DAWs.
>>>
>>>
>>>
>>>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>I'm getting some old projects ready for batching in WL so I can import
>>>them
>>>
>>>>into my Cubase DAW before I start breaking down my system. Guys, if I
>>>didn't
>>>
>>>>need the features in Cubase 4, I wouldn't be doing this. I've been listening
>>>
>>>>to Cubase pretty constantly with the Neve box for the last few days so
>>>I'm
>>>
>>>>imprinted on the sound. Listening to Paris again is like a breath of
fresh
>>>
>>>>air.....but the other is close enough, I do like the way it sounds and
>>>I'm
>>>
>>>>committed. It ain't Paris though. I'm gonna miss this.
>>>>

>>>>Deej

>>>>

>>>>

>>>

>>

><begin paste>

Sony settles with FTC

The Federal Trade Commission says Sony BMG went too far with anti-piracy and other measure that "...limited the devices on which the music could be played, restricted the number of copies that could be made, and contained technology that monitored their listening habits to send them marketing messages."

It also made customer computers susceptible to hackers. All of this should have been made clear to customers beforehand, says the FTC. Once on a customer's computer, the software was said to be difficult to remove, and this led to a requirement that the company reimburse customers up to 150 dollars for damage done to their computer while attempting to do so. Customers also have until 6/31/07 to exchange the CDs. "Installations of secret software that create security risks are intrusive and unlawful," said FTC Chairman Deborah Platt Majoras. "Consumers' computers belong to them, and companies must adequately disclose unexpected limitations on the customary use of their products so consumers can make informed decisions regarding whether to purchase and install that content." "LaMont" <jjdpro@ameritech.net> wrote:

>Having said all of that, Drummagog is a God Send!! I use it on every Proejct.

On EVERY project???

Why don't you just learn to record better drums?

:)00000000.....

(ducking for cover)

"Neil" <IUOIU@OIU.com> wrote in message news:45c0bb38\$1@linux...

>

> "LaMont" <jjdpro@ameritech.net> wrote:

>>Having said all of that, Drummagog is a God Send!! I use it on every

>>Proejct.

>

> On EVERY project???

>

> Why don't you just learn to record better drums?

>

> :)I want one of these:

<http://www.vintagepowerwagons.com/products/vehicles/vehicle-8887.htm>

Someone tried to sell me a nice ex-Forest Service one for 1200.00 back in the 1970's and I always regretted not buying it.

DC

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>1995 Honda Passport

>

>;o)

>

>"DC" <dc@spammersinCA.org> wrote in message news:45c03cc4\$1@linux...

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>>>

>>>;0)

>>>

>>>

>>

>

>WOW!!

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

>

><begin paste>

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ade!
>quately disclose unexpected limitations on the customary use of their products
>so consumers can make informed decisions regarding whether to purchase and
>install that content."
>Hey James,

I already got a lead out for one.(Wink Wink).
Now with all the talk about Logic 8, I'm starting to get a warm fuzzy feeling
about getting into a Mac Pro..
Take care.

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

>
>Hey Lamont! Thanks for the post. Yes, a vary cool little program. I could
>use this to go through all the little bits and pieces of musical ideas from
>over the years. It would save me a lot of time and make life easier. It
>would be easier to organize, find and snip out parts of music to arrange
>and compose songs. For commercials, this would really be a time saver.
>
>I have to say that all of this can be done with a bit of scripting, but
it
>would be more time consuming and a bit clunkier. Notice when he first finds
>the audio file there is a play button etc. under the file window, just tap
>the space bar to play or stop. Movie files are the same, they will play
>a thumb nail movie in the finder the same as the audio files. There are
>some tricks already with in the finder, and you can automate and script
even
>more functions easily. Sound About sure takes the work out of it though!
>
>Here are a couple more good things from audio ease.
>
>For DP users!
>
><http://www.audioease.com/Pages/wrapper/wrapperMain.html>
>
>BarbaBatch for OSX and OS9
><http://www.audioease.com/Pages/BarbaBatch4/BarbaBatch4.html>
>
>LaMont, your next computer should be a Mac pro tower with dual quad cores.
> That way you will be able to run the best of both worlds of software;
)
>
>James
>

>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>To my fellow Motown Brethern, Jame McCloskey.. Check this babay out. I
must
>>admit,I'm Jeaslous!! (smile)!! :) :)
>>
>>
>> http://www.audioease.com/Pages/Soundabout/SoundaboutMain.htm I
>Lol!!

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [rick](#) on Thu, 11 Jan 2007 10:55:18 GMT
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Thu, 11 Jan 2007 20:14:56 GMT
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>>
>>
>Too fun!
```

Cheers,
-Jamie
www.JamieKrutz.com

DJ wrote:

```
> It really is neat too. You could literally use a cardboard box for a kick,
> snare and toms and then drop this on the audio events and have a totally
> monster sound. I didn't try it with hats or other cymbals but for the meat
> 'n potatoes stuff, it's killer. I'm going to have to get the BFD percussion
> bundle now.
>
> ;o)
>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:45c00894@linux...
>> Neato!
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> DJ wrote:
>>> From Rim at Drumagog:
>>> *We are proud to announce the arrival of two exciting new products in
>>> the Drumagog lineup: Drumagog BFD and Drumagog Platinum. These new
>>> versions add the ability to directly trigger Expansion's BFD. If you're
>>> not familiar with BFD, it's an acoustic drum module plug-in with an
>>> amazing library of sounds (see **www.fxansion.com*
>>> <http://www.fxansion.com/>*).*
```

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Thu, 11 Jan 2007 22:58:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

r />

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>00000000.....

>
>(ducking for cover)
>
>"Neil" <IUOIU@OIU.com> wrote in message news:45c0bb38\$1@linux...
>>
>> "LaMont" <jjdpro@ameritech.net> wrote:
>>>Having said all of that, Drummagog is a God Send!! I use it on every
>>>Proejct.
>>
>> On EVERY project???
>>
>> Why don't you just learn to record better drums?
>>
>> :)
>
>:)

"LaMont" <jjdpro@ameritech.net> wrote in message news:45c0d6e7\$1@linux...
>
> Stop it...I'm not that bad..
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>00000000.....
>>
>>(ducking for cover)
>>
>>"Neil" <IUOIU@OIU.com> wrote in message news:45c0bb38\$1@linux...
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>>>
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>>>
>>> :)
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_003A_01C74527.C8E28D00
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

So I hear the PCIe bus can handle 500MHz whereas our wimpy ass PCI =
busses can only go 133.

I also hear that the PCIe bus doesn't share any bandwidth at all with the PCI bus.

Taken from a post on another forum:

PCIe guarantees a certain amount of undivided bandwidth to a device in the PCIe slot. It's a dedicated channel. On a modern Intel Chipset like the 965 there will be some contention between devices on the south bridge chip (USB2, LAN, Serial ATA disks, PCIe) but

the bandwidth between the north and south bridge chips is quite high relative to the bandwidth of the south bridge devices.

So I'm wondering what this means exactly? Does it mean that there is enough bandwidth to hang 7 x PCI cards in a 7 x Slot Magma chassis and not have to worry about IRQ sharing, especially if there is a PCIe graphics card in the equation?.....and of course, something like this gets the hamsters jumping on the wheel in my brain and my brain comes up with a way to potentially make a computer perform an unnatural act by using a PCI video card on the PCI bus since that bus doesn't share with anything else, thus eliminating any possibility of problems down the road with a graphics card.

.....the stated conclusion from the other forum.....

The bottom line is that a PCIe device with hard real time requirements (like a multiport audio device) will have fewer problems maintaining stable audio input and output.

.....so there is more potential to operate a native system at lower latencies???

C'mon folks, step up to the mic and talk to me here.

;o)

-----=_NextPart_000_003A_01C74527.C8E28D00

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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</DIV></BODY></HTML>

-----=_NextPart_000_003A_01C74527.C8E28D00--LaMont...

Can you post some sample clips of this layering technique?

--

Thanks,

Brandon

"LaMont" <jjdpro@ameritech.net> wrote in message news:45c0d204\$1@linux...

>

> I Have!! Nice.

>

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

> >

> >Hey LaMont, you should upgrade to Battery 3. Big improvements.

> >

> >Cheers,

> > -Jamie

> > www.JamieKrutz.com

> >

> >

> >LaMont wrote:

> >> To me, BFD is for the Old school engineer, who has all his or her gates
> comp
> >> tricks. Those sample are as RAW as they come.
> >>
> >> For my production needs, I require "Ready To Go" sounds. I have BFD &
> DKFH(C&V)
> >> and for my needs, DKFH(Custom vintage) is it for me. As well as Battery
> II.
> >>
> >> Having said all of that, Drummagog is a God Send!! I use it on every
Proejct.
> >> I have 2 X 80 gig drives just for Drums from a vast array of Drum libs.
> I
> >> will be builinga Drum only VST computer for all these wonderfull drum
> libs
> >> and drum VSTi..
> >>
> >> Like, Drum-core.WOW!! Amazing sounds and playing. As well as hese guys
> (Additive
> >> Audio) are really on to something good as far virtual drum recording..
>
> >> http://www.xlnaudio.com/index.php?page=products&p_page=audio
> >>
> >>
> >> But, back to the subject.. I'd like to trigger DKFH(CV) from Drumagog.
> Triggerring
> >> hose raw sounds requires too much work..
> >> "DJ" <www.aarrrrggghhh!!!.com> wrote:
> >>>
> >>>From Rim at Drumagog:
> >>> We are proud to announce the arrival of two exciting new products in
> the
> >> =
> >>> Drumagog lineup: Drumagog BFD and Drumagog Platinum. These new
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> >>>
> >>> These new Drumagog products enable instant access to BFD's samples
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> >> =
> >>> within the Drumagog screen, by directly triggering BFD. This is all
> =
> >>> done without MIDI or other complicated setups, and no additional

latency

> >> =

> >>> is introduced. =20

> >>>

> >>> Note: A copy of BFD is required to use the new features.

> >>>

> >>> Two new products are available:

> >>> Drumagog BFD is a simple version of Drumagog which is only designed to

> =

> >>> trigger BFD. It does not contain any internal sounds, or permit
loading

> >> =

> >>> of external WAV, AIF or SDII files.

> >>> Drumagog Platinum is a full-blown version of Drumagog Pro (with all
the

> >> =

> >>> regular drumagog features), plus the ability to trigger BFD.

> >>>

> >>> If you own a copy of Drumagog Pro, you are eligible for a discounted

> =

> >>> upgrade to Drumagog Platinum. The upgrade price is \$89. For ordering

> =

> >>> info, please visit the drumagog order page: www.drumagog.com/buy.htm

> >>>

> >>>

> >>>

> >>> Drumagog BFD is very cool. It's great to be able to replace a kick
that

> >> =

> >>> sounds like a cardboard box with a kick from one of the BFD kits and

> =

> >>> then blend the Eldorado Studio room into the track as well. It was =

> >>> working very well for me before NAMM. I thought they would announce it

> =

> >>> then, but they weren't quite there.

> >>>

> >>> Anyway....there it is.

> >>>

> >>> :o)

> >>>

> >>>

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> >>> <P>:o)</P>
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [EK Sound](#) on Fri, 12 Jan 2007 00:59:57 GMT
[View Forum Message](#) <> [Reply to Message](#)

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> >
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> "Brandon" <a@a.com> wrote:
> I dont have battery.

I have an old version that I haven't used in forever - I'll
sell it to you cheap if you want it. It's just sitting on a
shelf in the box.

Neil"Neil" <IUOIU@OIU.com> wrote in message news:45bf6d42\$1@linux...

>
> "Don Nafe" <dnafe@magma.ca> wrote:
>> Neil
>>
>> Nothing major in terms of disagreement
>>
>> The point regarding walls as bass traps...wall mass definitely
>> can and does effect the acoustics but not in trapping lower
>> frequencies, at least the way I understand bass traps.
>>

>
> I'm not saying that bass traps are ineffective, I'm just saying
> that unless the mode calculations you're using take into account
> the materials & methods of construction of the room, you may
> think you need more bass traps than you really do in a typical
> modern construction of drywall/airspace/sheet insulation.
> In this type of construction, every segment of wall between
> studs is, in effect, a bass trap. Is it a super-efficient,
> perfectly-designed one with no leakage? Hell, no. Is it
> something that in fact, DOES make a difference in trapping some
> low end? Yeah, only problem is you still need more trapping in
> corners, mostly. Again, this is going to vary from one room to
> another, allimsayinis: You probably don't need as many bass
> traps as some purveyors of said items might lead you to beleive,
> if you're working in a room of this nature.
>

I guess using the term bass trap to describe the cavity between wall studs
had me confused...I'm sure some frequencies get trapped in there but I doubt
it's low end.

>>
>> and although you didn't state it I got the impression you think
>> I have too much treatment...
>>

>

- > No, I don't think you have "too much" - I was just saying that
- > \$5 Grand & dozens of hours of labor later & you still have a
- > problem - a kinda funky one, too (mismatched L/R db levels),
- > plus a couple of dips in crucial frequency ranges... is that
- > really all that much better than what you could've achieved with
- > minimal treatment? Something like 8 Auralex LNRD's (two stacked
- > in each corner), plus a couple of absorption panels here & there
- > to knock down standing waves in key spots?
- >
- > Now you're looking at spending MORE to correct the imbalance and
- > wondering if it's practical to do so...? Don, I'm not
- > criticizing you for trying, I'm simply wondering out loud if a
- > minimalist approach might have saved you a lot of money and
- > yielded the same, if not better, results. Like you said
- > yourself... it's physics at work - and my contention is that no
- > "practical" amount of treatment is going to overcome the
- > thousands of pounds of mass in various materials that each wall
- > is comprised of. This is why some people do "rooms within a
- > room", and others spend more money on acoustic treatment than
- > the building itself cost. It takes a LOT to overcome your right
- > wall being made of brick fascia/plywood/sheet insulation/air
- > gap/drywall and your left wall being made of drywall/air
- > gap/drywall, for example.

As for me spending \$5000 to end up with a problem...that's not really accurate or fair. Yes there is a problem but it was the acoustic treatment that brought the problem to my attention. Granted, one of the options to remedy this problem is very expensive, but there are others that might tame this beast which are incredibly cheap by comparison (as in pennies on the dollar) I'll find out soon enough...either way the temporary fix is working.

As for the rooms frequency response...I'll take these two gentle 5db dips over the 20-40db spikes the room exhibited right after construction. That empty room sucked donkey balls. But as I expected (hoped) with each improvement to the monitoring and the acoustics I could hear a noticeable difference in the room. that alone speaks volumes about how much treatment was required to achieve my end.

I'd also like to add that last fall I spent the better part of a week shooting the room with various combinations of panels in the room and without even looking at the graphs the difference in what I heard was amazing. Remember this is a mixing room not a tracking room...would I track in a room with this rooms acoustic signature...I doubt it as it's too dead for my liking. But for mixing it's very nice.

From the outset this room was never intended to compete sonically or

economically with commercial studios. It was to be a comfortable place where I could go (in my home) to mix CDs and to that end it has succeeded. I agree that to do this properly would have required tens of thousands of dollars and many more hours of research and labour on my part, so in that respect spending \$5000 to renovate and treat a room AND upgrade my monitoring system would have to be considered a minimalist approach.

Don't if it's Battery 1, you'll need to upgrade it before it will even really work. It should be upgradable, though.

Cheers,
-Jamie
www.JamieKrutz.com

Neil wrote:

> "Brandon" <a@a.com> wrote:

>> I don't have battery.

>

> I have an old version that I haven't used in forever - I'll

> sell it to you cheap if you want it. It's just sitting on a

> shelf in the box.

>

> Neill may take you up on that offer.

Can Click tracks be generated Quickly and painlessly in battery.?

What are the benefits over Drumagog ? I thought they were the same thing basically.

I really need a plug that makes quick easy click tracks with real drum sounds and records it

to tape or spits out a wav file for import.

I just want to select a time signature and a tempo and a drum kit.

Maybe lay out my own little 4 bar beat and have it loop it.

I got a TD-10 module but I don't have the rest of the set set up to where I can play what I want..

record it to the TD-10 and then quantize it...then record to tape.

--

Thanks,

Brandon

"Neil" <OIUOIU@OIU.com> wrote in message news:45c0fcfa\$1@linux...

>

> "Brandon" <a@a.com> wrote:

> > I don't have battery.

>
> I have an old version that I haven't used in forever - I'll
> sell it to you cheap if you want it. It's just sitting on a
> shelf in the box.
>
> NeilHi LaMont,

Yup, the firewire seems very interesting (32 in/32 out@ 96k) but the MKII's not out yet. Apparently some people have tried / are using a firmware updated version of the firewire card that was originally intended for the DM-24.

If I do this I will stick to the HD9652 for now.

How dangerous do you think it would be to consider the DM3200 used?.. and what do you think it should be worth?

Cheers,
jj

"LaMont" <jjdpro@ameritech.net> wrote:

>
>Hey Jon,
>
>- most DM24 users/owners units have been rock solid
>- having stated the above, Yamaha Desks are as solid as they come. They
rarley
>break down. O2rs(originals) are still cranking to this day.
>
>Have you considered the Firewire Option? 32/32 ins/outs?
>

>"Jon Jiles" <nojij@yahoo.com> wrote:

>>
>>Thanks LaMont -
>>
>>I had considered keeping some of my Paris rig to use as a glorified mastering
>>deck. Sounds like that's what you're suggesting here as a possible solution.
>>
>>I just finished talking to guy who is selling his 02r96v2 (which I've now
>>determined is way out of my price range - even used) and he shared an absolute
>>Tascam customer service horror story regarding a DM-24 he owned. 4 bad
power
>>supplies, LCD failed, lost studio time (had to ship it back something like
>>6 times - from Hawaii!!!!) and Tascam apparently never did make it right
>>for him.
>>
>>Hopefully they got it right with the new boards because the resounding
impression
>>I'm getting of Tascam's willingness/ability to stand behind their products

>>is the only thing causing hesitation for me right now.
>>
>>Cheers,
>>Jon
>>
>>"LaMont " <jjdpro@ameritech.net> wrote:
>>>
>>>Hey Jon,
>>>
>>>Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made in
>>heaven.
>>>You will not miss the Paris sound.
>>>
>>>However to not throw away your Paris investment(s), instead of summing
>out
>>>of the 3200..you can...
>>>
>>>Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just
>a
>>>stereo sum .. Again, good sound.
>>>
>>>3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then
>24bit
>>>out card..to master or internal bounce..
>>>
>>>You can't loose either way you go.. Grat choice!!
>>>P.S. Put into an Argosy!!! :)
>>>take care.
>>>
>>>- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
>>>For stem mixing. Very cool.. Very good sound. and provides a means of
Matering
>>>within Paris.
>>>
>>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>>
>>>>Wow!!!!
>>>>
>>>>That's a pretty ringing endorsement LaMont!!!!
>>>>
>>>>I'm definitely leaning towards the 3200 and Cubase 4. The only client
>in
>>>>my studio is me and I'm really just trying to get to a simpler workflow
>>>,for
>>>>the songwriting end of things, and still achieve quality results at the
>>>end
>>>>of the process.
>>>>

>>>>Can you eplain to me in a little more detail how you (and apparently BT)

>>>>would be/are using Paris as the master summing mixer/recorder in this >scenario?

>>>>

>>>>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (a >>mini-Deej

>>>>set-up if, you will) but being a guy who only gets to work on my stuff >>in

>>>>the evenings after work or on the weekends, the opportunity for confusion >>>>in such a kludge ridden set-up doesn't lend itself to the creative workflow.

>>>>That's why Cubase and a nice board/control surface appeals. My big dilemma >>>>though is that I still absolutely love the way Paris sounds.

>>>>

>>>>Anyway, thanks a ton for the input, greatly appreciated! I've got much >>to

>>>>consider.

>>>>

>>>>Cheers,

>>>>jon

>>>>

>>>>

>>>>"LaMont" <jjdpro@ameritech.net> wrote:

>>>>

>>>>>Hi Jon, I can chime in here on this question.

>>>>>

>>>>>I often work at a local studio <http://www.lamourrecording.com/>

>>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these powerful

>>>>>beast.

>>>>>

>>>>>Great feel, 96 channels @ 96K

>>>>>Pro Tools, Neundo/Cubase/Sonar/Logic Controller

>>>>>Nice Comps/EQs on every channel

>>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)

>>>>>Some of the sweetest (24) Mic pres you'll find

>>>>>All in a foot print that keeps the Engineer/Operator right in

>>>>>front of the mix..There's a ton more features..

>>>>>

>>>>>I had a chance (2years) ago to take the then Tascam 3200 for week session

>>>>>spin. Due to the fact that no body in our area had a O2r/96, we rented

>>>>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.

>>>>>I

>>>>>would have to say that the Tascam 3200 sonics was more "thick" than the

>>>>>DM2000.

>>>>>Different converters and clocks.. But, we mananged to get thru a sesion

>>>>without
>>>>>opening the manual!!
>>>>>You're not going to do that with the Yammys.. he 3200 had full eq and
>>dynamics
>>>>>on every channel as well as I think 4 DSP processors for Verbs and dleays
>>>>>chorus FX.. The verbs were the star of this board. The algo's were from
>>>>TC!!
>>>>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!
>>>>The
>>>>>Eqs were usable as are the Comps/Lim..We click on the DAW controller
>>layer
>>>>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We
>have
>>>>>Controll".. That easy.. We had transport, channel faders and Master
faders
>>>>>and edit scroll.. To be honest, we probable had more functions,but like
>>>>I
>>>>>stated earlier, we had not read the manual..
>>>>>Oh well.
>>>>>
>>>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home
>studio..To
>>>>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston,
>Paris
>>>>>will be used a he master summing mixer/recorder..
>>>>>
>>>>>The DM3200/4800 can't be beat in their price range. They have the sound,
>>>>>looks, and product maturity. Tascam knew they had a winner with the
DM24,then
>>>>>knocked the ball out of the park with the DM3200, and now DM 4800..

>>>>>
>>>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding
>>>>>board as well. At 9k it competes very well with Yammys O2r/96..But,
(2)
>>>>x
>>>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a
cool
>>>>>Argosy, BAMM!..
>>>>>
>>>>>

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Ted Gerber](#) on Fri, 12 Jan 2007 01:37:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

just not enough felt/wood on the kick. Well,
the
> bottom snare mic could have something, maybe I can copy it and EQ out some
> of the beater hitting the drum. Nope, not really. OK, let's add a sample
> with a nice sharp attack to it. Whoa, now the snare sounds all weird . .
> " and pretty soon my drums sound like a Budweiser commercial.
>
> But I still do it anyway . . .
>
> TCB
>
> "LaMont " <jjdpro@ameritech.net> wrote:
> >
> > Lol!! Ok ..
> > Neil and Others, I come form the Quincy Jones /Bruce Swedien school of
production.
> >
> > Rule #1: Why use just one snare when adding 2 more while yield the sound
> > you're going for..
> >
> > Same for the Bass drum. The original BD is fine, but if I Copy that track
> > x2 then Drummagog them with added Lower thump DW kick and a High
(plat)-Ludwig
> > Kick ..and a third Drumagog a track with a nice 808 kick for R & B.. All
> > mixed at different levels to achieve that ultimate Kick and Snare track..
> >
> > In Hip & R & B, it's normal to "build your" drum tracks. A common Hip &
> R
> > & B tracks will consist of :
> >
> > -4 Kicks
> > -4 snares
> > -2 hats
> > -2shakers
> >
> > All mixed and blend to perfection that's not obvious to the listener, but
> > has added debt to the track.
> >
> > I get really good Live Drum performances in the studio, but the A-list
Engineers
> > are layering those initial tracks to take it to the next level. This
occurs
> > in Rock, Metal, Country, Gospel, Hip Hop/R & B..
> >
> > When I mentor your Engineer's the first questions or complaints I get
from
> > them is "Why doesn't my mixes sound like (Favorite artist)??
> > My Response:

> >Your mixes lack layers. : You snare (Live) is too thin or too thick, You
> >kick, is too sample sounding or lacks definition.and so on..
> >Then, I'll use NI's Battery to illustrate why layering (even Live drums)
> >is essential to achieving the sound you're going after..
> >
> >So, just recording better drums is onlythe first step in competing
(Sound-wise)
> >with the Big Boy mixes..
> >Take Care :)
> >
> >
> >"Neil" <IUOIU@OIU.com> wrote:
> >>
> >>"LaMont" <jjdpro@ameritech.net> wrote:
> >>>Having said all of that, Drummagog is a God Send!! I use it on every
Proejct.
> >>
> >>>On EVERY project???
> >>
> >>>Why don't you just learn to record better drums?
> >>
> >>:)
> >
>Sure.. I'll get an example together tonight. But, you can easily try this
out by using any version of Battery vsti..

- Load in a drum sample in a cell,
- then right mouse click to add a sample..add another sample
- Now listen to the results.
- If one sample is over shadowing the other, adjust the levels to that sample.

Keep reapeating the add sample until you have achieved your desired sound..

"Brandon" <a@a.com> wrote:
>LaMont...
>
>Can you post some sample clips of this layering technique?
>
>--
>Thanks,
>
>Brandon
>
>
>
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>"LaMont" <jjdpro@ameritech.net> wrote in message news:45c0d204\$1@linux...
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>> I Have!! Nice.

>>
>> Jamie K <Meta@Dimensional.com> wrote:
>> >
>> >Hey LaMont, you should upgrade to Battery 3. Big improvements.
>> >
>> >Cheers,
>> > -Jamie
>> > www.JamieKrutz.com
>> >
>> >
>> >LaMont wrote:
>> >> To me, BFD is for the Old school engineer, who has all his or her gates
>> comp
>> >> tricks. Those sample are as RAW as they come.
>> >>
>> >> For my production needs, I require "Ready To Go" sounds. I have BFD
>> &
>> DKFH(C&V)
>> >> and for my needs, DKFH(Custom vintage) is it for me. As well as Battery
>> II.
>> >>
>> >> Having said all of that, Drummagog is a God Send!! I use it on every
>> >Proejct.
>> >> I have 2 X 80 gig drives just for Drums from a vast array of Drum libs.
>> I
>> >> will be building a Drum only VST computer for all these wonderfull drum
>> libs
>> >> and drum VSTi..
>> >>
>> >> Like, Drum-core.WOW!! Amazing sounds and playing. As well as hese guys
>> (Additive
>> >> Audio) are really on to something good as far virtual drum recording..
>>
>> >> http://www.xlnaudio.com/index.php?page=products&p_page=audio
>> >>
>> >>
>> >> But, back to the subject.. I'd like to trigger DKFH(CV) from Drumagog.
>> Trigerring
>> >> hose raw sounds requires too much work..
>> >> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>> >>>
>> >>>From Rim at Drumagog:
>> >>> We are proud to announce the arrival of two exciting new products
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>> the
>> >> =
>> >>> Drumagog lineup: Drumagog BFD and Drumagog Platinum. These new
>versions

>> >> =

>> >>> add the ability to directly trigger Expansion's BFD. If you're not
=

>> >>> familiar with BFD, it's an acoustic drum module plug-in with an
>amazing

>> >> =

>> >>> library of sounds (see www.fxansion.com).

>> >>>

>> >>> These new Drumagog products enable instant access to BFD's samples
>from

>> >> =

>> >>> within the Drumagog screen, by directly triggering BFD. This is all
>> =

>> >>> done without MIDI or other complicated setups, and no additional
>latency

>> >> =

>> >>> is introduced. =20

>> >>>

>> >>> Note: A copy of BFD is required to use the new features.

>> >>>

>> >>> Two new products are available:

>> >>> Drumagog BFD is a simple version of Drumagog which is only designed
to

>> =

>> >>> trigger BFD. It does not contain any internal sounds, or permit
>loading

>> >> =

>> >>> of external WAV, AIF or SDII files.

>> >>> Drumagog Platinum is a full-blown version of Drumagog Pro (with all
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>> >> =

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>> >>>

>> >>> If you own a copy of Drumagog Pro, you are eligible for a discounted
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>> >>> info, please visit the drumagog order page: www.drumagog.com/buy.htm

>> >>>

>> >>>

>> >>>

>> >>> Drumagog BFD is very cool. It's great to be able to replace a kick
>that

>> >> =

>> >>> sounds like a cardboard box with a kick from one of the BFD kits and
>> =

>> >>> then blend the Eldorado Studio room into the track as well. It was
=

```

>> >>> working very well for me before NAMM. I thought they would announce
it
>> =
>> >>> then, but they weren't quite there.
>> >>>
>> >>> Anyway....there it is.
>> >>>
>> >>> :o)
>> >>>
>> >>>
>> >>>
>> >>> <!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 6.00.5730.11" name=3DGENERATOR>
>> >>> <STYLE></STYLE>
>> >>> </HEAD>
>> >>> <BODY>
>> >>> <DIV><FONT face=3DArial size=3D2>From Rim at Drumagog:</FONT></DIV>
>> >>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>> >>> <DIV>
>> >>> <P><FONT face=3DArial size=3D2><STRONG>We are proud to announce the
=
>> >>> arrival of two=20
>> >>> exciting new products in the Drumagog lineup: Drumagog BFD and
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>> >>> href=3D"http://www.fxpansion.com/"><FONT face=3DArial=20
>> >>> size=3D2><STRONG>www.fxpansion.com</STRONG></FONT></A><FONT
>face=3DArial
>> >> =
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>> >>> <P>:o)</P>

>> >>> <P> </P></DIV></BODY></HTML>

>> >>>

>> >>>

>> >>

>>
>
>I dont have battery.
Can this be done with Drumagog only?
on seperate channels?
Maybe have the original and the sample and use Drumagogs blend feature?

--
Thanks,

Brandon

"LaMont " <jjdpro@gmail.com> wrote in message news:45c0fbfd\$1@linux...

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> Sure.. I'll get an example together tonight. But, you can easily try this
> out by using any version of Battery vsti..
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 > >>
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> > >> =
> > >>> info, pl

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Ted Gerber](#) on Fri, 12 Jan 2007 01:48:53 GMT

://www.argosyconsole.com/dm3200.htm"
target="_blank">http://www.argosyconsole.com/dm3200.htm
>>>>>
>>>>>
>>>>>
>>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>>>
>>>>>>Thanks for all the info James!
>>>>>>
>>>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
>>>>>>Also, Cubase implementation will be a key factor if I move from Paris.
>>>>>I
>>>>>>will consider the Yamaha boards too (used though due to price) because
>>>>>of
>>>>>>the Yammy/Steinberg connection and better Cubase implementation I would
>>>>>>suppose.
>>>>>>The Tascam boards do seem like a very good value though... especially
>>>>>if
>>>>>>they don't break and are not horribly non-intuitive.
>>>>>>
>>>>>>Thanks again,
>>>>>>Jon
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>>>>>>>and
>>>>>>>vary
>>>>>>>>usable. It was only the DM-24 that had the problems.
>>>>>>>>
>>>>>>>>James
>>>>>>>>
>>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>>>
>>>>>>>>>Hey Jon!
>>>>>>>>>
>>>>>>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.
>>>>>>>>>>
>>>>>>>>>A
>>>>>>>>>customer
>>>>>>>>>>>of mine also has one. The mixes from both source sound good. You
>>>>>>>>>>>should
>>>>>>>>>>>>always test drive before you buy. You have to like it. I would
>>>>>>>>>>>think
>>>>>>>>>>>twice
>>>>>>>>>>>>before buying a DM-24, the Mic pres were not so good, they had low
>>>>>>>>>>>head

>>>>>>room.
>>>>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There
>>>>was
>>>>>>>an upgrade for the mic pres through Tascam, they may no longer be
>doing
>>>>>>>that.
>>>>>>>
>>>>>>>I hear the DM manuals are terrible, you can go down load them. If
>>you
>>>>>>buy
>>>>>>>one, make sure you have 30 full days to test it. Clear your planner
>>>>for
>>>>>>>test time. Read the manual in advance and go to the NG a lot before
>>>>you
>>>>>>>get it. Every once in awhile Tascam puts out a lemon, so you want
>>to
>>>>>be
>>>>>>>able to fully test what you buy from them. Unless they have changed
>>>>their
>>>>>>>policy, they only have a 90 day warranty!!!
>>>>>>>
>>>>>>>James
>>>>>>>
>>>>>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
>>>>>>>
>>>>>>>Hi,
>>>>>>>
>>>>>>>>Anyone here actually had any real hands on with this board/controller,
>>>>>>>especially
>>>>>>>>with Cubase 4? James got me intrigued but I have read that the build
>>>>>quolity
>>>>>>>>may be somewhat on cheesy side.
>>>>>>>>
>>>>>>>>Thanks,
>>>>>>>>Jon
>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>
>>>>
>>>
>>
>>
>James Mc is a Dealer maybe he could chime in. Ok. How old is it?

"Jon Jiles" <nojij@yahoo.com> wrote:

>

>Hi LaMont,

>

>Yup, the firewire seems very interesting (32 in/32 out@ 96k) but the MKII's
>not out yet. Apparently some people have tried / are using a firmware updated
>version of the firewire card that was originally intended for the DM-24.
>
>If I do this I will stick to the HD9652 for now.
>
>How dangerous do you think it would be to consider the DM3200 used?.. and
>what do you think it should be worth?
>
>Cheers,
>jj
>
> "LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Hey Jon,
>>
>>- most DM24 users/owners units have been rock solid
>>- having stated the above, Yamaha Desks are as solid as they come. They
>rarley
>>break down. O2rs(originals) are still cranking to this day.
>>
>>Have you considered the Firewire Option? 32/32 ins/outs?
>>
>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>
>>>Thanks LaMont -
>>>
>>>I had considered keeping some of my Paris rig to use as a glorified mastering
>>>deck. Sounds like that's what you're suggesting here as a possible solution.
>>>
>>>I just finished talking to guy who is selling his 02r96v2 (which I've
now
>>>determined is way out of my price range - even used) and he shared an
absolute
>>>Tascam customer service horror story regarding a DM-24 he owned. 4 bad
>power
>>>supplies, LCD failed, lost studio time (had to ship it back something
like
>>>6 times - from Hawaii!!!!) and Tascam apparently never did make it right
>>>for him.
>>>
>>>Hopefully they got it right with the new boards because the resounding
>impression
>>>I'm getting of Tascam's willingness/ability to stand behind

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

to get to a simpler workflow
>>>>,for
>>>>>the songwriting end of things, and still achieve quality results at
the
>>>>end
>>>>>of the process.
>>>>>
>>>>>Can you eplain to me in a little more detail how you (and apparently
>BT)
>>>>>would be/are using Paris as the master summing mixer/recorder in this
>>scenario?
>>>>>
>>>>>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (
>a
>>>mini-Deej
>>>>>set-up if, you will) but being a guy who only gets to work on my stuff
>>>in
>>>>>the evenings after work or on the weekends, the opportunity for confusion
>>>>>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>>>>>That's why Cubase and a nice board/control surface appeals. My big dilemma
>>>>>though is that I still absolutely love the way Paris sounds.
>>>>>
>>>>>Anyway, thanks a ton for the input, greatly appreciated! I've got much
>>>to
>>>>>consider.
>>>>>
>>>>>Cheers,
>>>>>jon
>>>>>
>>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>>>
>>>>>>Hi Jon, I can chime in here on this question.
>>>>>>
>>>>>>I often work at a local studio <http://www.lamourrecording.com/>
>>>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these
>powerful
>>>>>>beast.
>>>>>>
>>>>>>Great feel, 96 channels @ 96K
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>>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>>
>>>>>>Thanks for all the info James!
>>>>>
>>>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)
>>>>>>Also, Cubase implementation will be a key factor if I move from Paris.
>>>>>I
>>>>>>will consider the Yamaha boards too (used though due to price) because
>>>>>of
>>>>>>the Yammy/Steinberg connection and better Cubase implementation I
would
>>>>>>suppose.
>>>>>>The Tascam boards do seem like a very good value though... especially
>>>>>if
>>>>>>they don't break and are not horribly non-intuitive.
>>>>>>
>>>>>>Thanks again,
>>>>>>Jon
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>>>>>and
>>>>>>vary
>>>>>>>usable. It was only the DM-24 that had the problems.
>>>>>>>
>>>>>>>James
>>>>>>>
>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>>Hey Jon!
>>>>>>>>
>>>>>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.
>>>>
>>>>A
>>>>>>customer
>>>>>>>>of mine also has one. The mixes from both source sound good. You
>>>>should
>>>>>>>>>always test drive before you buy. You have to like it. I would

>>

>Hey Jon, when I mentioned the DMs, I was thinking with the FW card. The DM becomes your computer audio interface, control surface, routing matrix, your digital format converters, mixer, multi effects, dynamic effects, Eq, Que/talk back system, summing box, possibly your automation and it looks cool. With out the FW card it doesn't make as much sense.

I have never seen these used, and I've been looking. I've seen DM-24s as low as \$500.00, but your looking at a 1999 vintage board design. I question the quality of the mic pres and they were known for having the LCD screens go bad. I think it would be Ok if you could buy a DM-32 used from a local store and try it out for 30 days.

James

"Jon Jiles" <nojij@yahoo.com> wrote:

>

>Hi LaMont,

>

>Yup, the firewire seems very interesting (32 in/32 out@ 96k) but the MKII's
>not out yet. Apparently some people have tried / are using a firmware updated
>version of the firewire card that was originally intended for the DM-24.

>

>If I do this I will stick to the HD9652 for now.

>

>How dangerous do you think it would be to consider the DM3200 used?.. and
>what do you think it should be worth?

>

>Cheers,

>jj

>

> "LaMont" <jjdpro@ameritech.net> wrote:

>>

>>Hey Jon,

>>

>>- most DM24 users/owners units have been rock solid

>>- having stated the above, Yamaha Desks are as solid as they come. They
>rarley

>>break down. O2rs(ornals) are still cranking to this day.

>>

>>Have you considered the Firewire Option? 32/32 ins/outs?

>>

>>"Jon Jiles" <nojij@yahoo.com> wrote:

>>>

>>>Thanks LaMont -

>>>

>>>I had considered keeping some of my Paris rig to use as a glorified mastering
>>>deck. Sounds like that's what you're suggesting here as a possible solution.

>>>
>>>I just finished talking to guy who is selling his 02r96v2 (which I've
now
>>>determined is way out of my price range - even used) and he shared an
absolute
>>>Tascam customer service horror story regarding a DM-24 he owned. 4 bad
>power
>>>supplies, LCD failed, lost studio time (had to ship it back something
like
>>>6 times - from Hawaii!!!!) and Tascam apparently never did make it right
>>>for him.
>>>
>>>Hopefully they got it right with the new boards because the resounding
>impression
>>>I'm getting of Tascam's willingness/ability to stand behind their products
>>>is the only thing causing hesitation for me right now.
>>>
>>>Cheers,
>>>Jon
>>>
>>>"LaMont " <jjdpro@ameritech.net> wrote:
>>>>
>>>>Hey Jon,
>>>>
>>>>Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made
in
>>>heaven.
>>>>You will not miss the Paris sound.
>>>>
>>>>However to not throw away your Paris investment(s), instead of summing
>>out
>>>>of the 3200..you can...
>>>>
>>>>Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just
>>a
>>>>stereo sum .. Again, good sound.
>>>>
>>>>3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then
>>24bit
>>>>out card..to master or internal bounce..
>>>>
>>>>You can't loose either way you go.. Grat choice!!
>>>>P.S. Put into an Argosy!!! :)
>>>>take care.
>>>>
>>>>- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
>>>>For stem mixing. Very cool.. Very good sound. and provides a means of
>Materring

>>>>within Paris.
>>>>
>>>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>>
>>>>>Wow!!!!
>>>>
>>>>>That's a pretty ringing endorsement LaMont!!!!
>>>>
>>>>>I'm definitely leaning towards the 3200 and Cubase 4. The only client
>>in
>>>>>my studio is me and I'm really just trying to get to a simpler workflow
>>>>,for
>>>>>the songwriting end of things, and still achieve quality results at
the
>>>>end
>>>>>of the process.
>>>>
>>>>>Can you eplain to me in a little more detail how you (and apparently
>BT)
>>>>>would be/are using Paris as the master summing mixer/recorder in this
>>scenario?
>>>>
>>>>>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652 (
>a
>>>mini-Deej
>>>>>set-up if, you will) but being a guy who only gets to work on my stuff
>>in
>>>>>the evenings after work or on the weekends, the opportunity for confusion
>>>>>in such a kludge ridden set-up doesn't lend itself to the creative workflow.
>>>>>That's why Cubase and a nice board/control surface appeals. My big dilemma
>>>>>though is that I still absolutely love the way Paris sounds.
>>>>
>>>>>Anyway, thanks a ton for the input, greatly appreciated! I've got much
>>>to
>>>>>consider.
>>>>
>>>>>Cheers,
>>>>>jon
>>>>
>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>>
>>>>>>Hi Jon, I can chime in here on this question.
>>>>>
>>>>>>I often work at a local studio <http://www.lamourrecording.com/>
>>>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these
>powerful
>>>>>>beast.

>>>>>>
>>>>>>Great feel, 96 channels @ 96K
>>>>>>Pro Tools, Nuendo/Cubase/Sonar/Logic Controller
>>>>>>Nice Comps/EQs on every channel
>>>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>>>>>>Some of the sweetest (24) Mic pres you'll find
>>>>>>All in a foot print that keeps the Engineer/Operator right in
>>>>>>front of the mix..There's a ton more features..
>>>>>>
>>>>>>I had a chance (2years) ago to take the then Tascam 3200 for week session
>>>>>>spin. Due to the fact that no body in our area had a O2r/96, we rented
>>>>>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.
>>>>>>I
>>>>>>would have to say that the Tascam 3200 sonics was more "thick" than
>the
>>>>>>DM2000.
>>>>>>Different converters and clocks.. But, we managed to get thru a session
>>>>>>without
>>>>>>opening the manual!!
>>>>>>You're not going to do that with the Yammys.. the 3200 had full eq and
>>>dynamics
>>>>>>on every channel as well as I think 4 DSP processors for Verbs and
>dleays
>>>>>>chorus FX.. The verbs were the star of this board. The algo's were
>from
>>>>>>TC!!
>>>>>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!
>>>>>>The
>>>>>>Eq's were usable as are the Comps/Lim..We click on the DAW controller
>>>layer
>>>>>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston We
>>have
>>>>>>Controll".. That easy.. We had transport, channel faders and Master
>faders
>>>>>>and edit scroll.. To be honest, we probably had more functions,but
>like
>>>>>>I
>>>>>>>stated earlier, we had not read the manual..
>>>>>>>Oh well.
>>>>>>>
>>>>>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home
>>studio..To
>>>>>>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston,
>>Paris
>>>>>>>will be used as the master summing mixer/recorder..
>>>>>>>
>>>>>>>The DM3200/4800 can't be beat in their price range. They have the sound,
>>>>>>>looks, and product maturity. Tascam knew they had a winner with the

>DM24,then
>>>>>knocked the ball out of the park with the DM3200, and now DM 4800..
>
>>>>>
>>>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding
>>>>>board as well. At 9k it competes very well with Yammys O2r/96..But,
>(2)
>>>>>x
>>>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a
>cool
>>>>>Argosy, BAMM!..
>>>>>
>>>>><http://www.argosyconsole.com/dm3200.htm>
>>>>>
>>>>>
>>>>>
>>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>>
>>>>>>Thanks for all the info James!
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>>>>>>>
>>>>>>>James
>>>>>>>
>>>>>>>>"James McCloskey" <

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Ted Gerber](#) on Fri, 12 Jan 2007 03:43:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

I.com" target="_blank">excelsm@hotmail.com> wrote:

>>>>>>>>

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>>>>>>>>

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>>>

>>>>A

>>>>>customer

>>>>>>>>of mine also has one. The mixes from both source sound good. You

>>>should

>>>>>>>>always test drive before you buy. You have to like it. I would

>think

>>>>>>>>twice

>>>>>>>>before buying a DM-24, the Mic pres were not so good, they had low

>>>head

>>>>>>>>room.

>>>>>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There

>>>>>was

>>>>>>>>an upgrade for the mic pres through Tascam, they may no longer be

>>doing

>>>>>>>>that.

>>>>>>>>

>>>>>>>>I hear the DM manuals are terrible, you can go down load them.

If

>>>you

>>>>>>>>buy

>>>>>>>>one, make sure you have 30 full days to test it. Clear your planner

>>>>>for

>>>>>>>>test time. Read the manual in advance and go to the NG a lot before

>>>>>you

>>>>>>>>get it. Every once in awhile Tascam puts out a lemon, so you want

>>>to

>>>>>>>>be

>>>>>>>>able to fully test what you buy from them. Unless they have changed

>>>>>their

>>>>>>>>policy, they only have a 90 day warranty!!!

>>>>>>>>

>>>>>>>>James

>>>>>>>>

>>>>>>>>"Jon Jiles" <snoid@sheboygan.com> wrote:

>>>>>>>>

>>>>>>>>Hi,

>>>>>>>>

>>>>>>>>>Anyone here actually had any real hands on with this board/controller,

>>>>>>>>>especially

>work. It should be upgradable, though.

Define "work"... ummm, it works (and yes, I just checked, and it's Battery 1). Dunno what's supposed to not "work" on it, though.

NeilBattery 1 worked fine here - maybe some issues with advanced features, but I never came across any of significance. Battery 2 works fine as well.

Dedric

"Neil" <IUOIU@OIU.com> wrote in message news:45c1343b\$1@linux...

>

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

>>

>>If it's Battery 1, you'll need to upgrade it before it will even really

>

>>work. It should be upgradable, though.

>

> Define "work"... ummm, it works (and yes, I just checked, and

> it's Battery 1). Dunno what's supposed to not "work" on it,

> though.

>

> Neil"Brandon" <a@a.com> wrote:

>I may take yo up on that offer.

>Can Click tracks be generated Quickly and painlessly in battery.?

It plays back MIDI - it's a VSTi - so if you want to just create a measure of MIDI clicks on the 4-count, then copy & paste that across the rest of your measures, then yeah, it's pretty quick & easy.

>What are the benefits over Drumagog ? I thought they were the same thing basically.

None - what are the benefits of teeth vs feet? :D They're two different things, although the newer versions of D-Gog can also do MIDI, while the older ones, cannot (I have an old version of D-gog that I'll sell you cheap, too... I have a few things I need to do some housecleaning on, get rid of some stuff I no longer use).

>I really need a plug that makes quick easy click tracks with
>real drum sounds and records it to tape or spits out a wav file
>for import.

You can record Battery to .wav with either that Tapelt plugin

that Lamont posted a link to, or that Voxengo Recorder applet.

Neill might be interested in your drumagog if the price is right

D

"Neil" <OIUOIU@OIU.com> wrote in message news:45c1381f\$1@linux...

>

> "Brandon" <a@a.com> wrote:

>>I may take yo up on that offer.

>>Can Click tracks be generated Quickly and painlessly in battery.?

>

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>

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>

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>

> You can record Battery to .wav with either that Tapelt plugin

> that Lamont posted a link to, or that Voxengo Recorder applet.

>

>

> Neil"Don Nafe" <dnafe@magma.ca> wrote:

>I guess using the term bass trap to describe the cavity
between wall studs

>had me confused...I'm sure some frequencies get trapped in
there but I doubt it's low end.

So..... lessee... a 2'x4' reflector/airspace/insulator can
trap low end, but a 2'x8' or 2'x10' one can't?

Got it."LaMont " <jjdpro@ameritech.net> wrote:

>
>Lol!! Ok ..
>Neil and Others, I come from the Quincy Jones /Bruce Swedien school of production.

I thought Bruce was more of a: "record everything in stereo, and some things in stereo twice" kinda guy, not a: "I'll let other people do the recording & I'll use several tracks of their samples because I can't record a decent kick drum" kinda guy.

:)It's been a while since I had to experience that prematurely released POS. I don't have time to look 'em up right now but to read some of the bugs I reported in the first release of Battery, you could look back on Native instruments' forums.

There were some show stoppers, for what I do. The bug fix update helped some. B2 helped a whole lot more. B3 is much more refined and expanded.

Cheers,
-Jamie
www.JamieKrutz.com

Dedric Terry wrote:

> Battery 1 worked fine here - maybe some issues with advanced features,
> but I never came across any of significance. Battery 2 works fine as well.
>
> Dedric
>
> "Neil" <IUOIU@OIU.com> wrote in message news:45c1343b\$1@linux...
>> Jamie K <Meta@Dimensional.com> wrote:
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>>> work. It should be upgradable, though.
>> Define "work"... ummm, it works (and yes, I just checked, and
>> it's Battery 1). Dunno what's supposed to not "work" on it,
>> though.
>>
>> Neil
>
>Ridiculous!

They deserve worse and \$150 to help each customer in repair? Sheezuz... that won't be much help for a VIRII that is non-removeable... except for restore. And Sony will want your blood to convince them that they were the problem with your computer... Absolutely ridiculous and worthless decision... They deserve more humiliation than a slap in the hand!

"Neil" <OIUOIU@OIU.com> wrote in message news:45c0bae1\$1@linux...
>
> <begin paste>
> Sony settles with FTC
> The Federal Trade Commission says Sony BMG went too far with anti-piracy
> and other measure that "...limited the devices on which the music could be
> played, restricted the number of copies that could be made, and contained
> technology that monitored their listening habits to send them marketing
> messages."
> It also made customer computers susceptible to hackers. All of this should
> have been made clear to customers beforehand, says the FTC. Once on a
> customer's
> computer, the software was said to be difficult to remove, and this led to
> a requirement that the company reimburse customers up to 150 dollars for
> damage done to their computer while attempting to do so. Customers also
> have
> until 6/31/07 to exchange the CDs. "Installations of secret software that
> create security risks are intrusive and unlawful," said FTC Chairman
> Deborah
> Platt Majoras. "Consumers' computers belong to them, and companies must
> ade!
> quately disclose unexpected limitations on the customary use of their
> products
> so consumers can make informed decisions regarding whether to purchase and
> install that content."
>Hey DeeJ,

DJ wrote:

> So I hear the PCIe bus can handle 500MHz whereas our wimpy ass PCI
> busses can only go 133.
>
> I also hear that the PCIe bus doesn't share any bandwidth at all with
> the PCI bus.

<http://www.pcisig.com/specifications/pciexpress/>

>
> Taken from a post on another forum:
>
> /*PCIe guarantees a certain amount of undivided
> bandwidth to a device in the PCIe slot. It's a dedicated channel. On a

- > modern Intel Chipset like the 965 there will be some contention between
- > devices on the south bridge chip (USB2, LAN, Serial ATA disks, PCIe) but
- > the bandwidth between the north and south bridge chips is quite high
- > relative to the bandwidth of the south bridge devices.*/
 > /**/
- > So I'm wondering what this means exactly? Does it mean that there is
- > enough bandwidth to hang 7 x PCI cards in a 7 x Slot Magma chassis and
- > not have to worry about IRQ sharing, especially if there is a PCIe
- > graphics card in the equation?.....

Yes all current PCI chipsets from Intel and AMD do this to some extent. The 975 and 500x series Xeons ones seem to do a better job of it than the 965 but I'm not sure if it because the south bridge connectivity or other factors in the chipset design. There are also devices like this that will keep your PCI free for your wacky needs.
<http://www.gefanucembedded.com/products/774>
 This compatible with RME cards and UADs.

- > .and of course, something like this gets the hamsters jumping on the
- > wheel in my brain and my brain comes up with a way to potentially make
- > a computer perform an unnatural act by using a PCI video card on the
- > PCI bus since that bus doesn't share with anything else, thus
- > eliminating any possibility of problems down the road with a graphics
- > card.

Yes the PCI buss holds many of the devices on the south bridge, i.e, firewire, usb, and many 3rd party sata controllers on the majority of motherboard.

IRQ sharing still have to happen there are a limited number and will at some point share. Sharing should not be an issue if you are using current well designed hardware. Devices still use IRQs on the PCIe buss also. PCI-e video cards work great. The issues seen with PCI-e video cards was only seen now discontinued chipsets, Intel 915, 925 and Nvidia Nforce 4 and the new AMR version.

- >
- >the stated conclusion from the other forum.....
- >
- > */The bottom line is that a PCIe device with hard real time requirements
- > (like a multiport audio device) will have fewer problems maintaining
- > stable audio input and output./*
- > *//*
- >so there is more potential to operate a native system at lower
- > latencies???

It is already possible on the regular PCI and PCI-x buss on current

motherboards. Because of OS/code level and to some extent hardware you will not see substantially lower latencies than you see now. What you will see is the possibility of high I/O and other functionality per card.

>
> C'mon folks, step up to the mic and talk to me here.
>
> ;o)
>
> *
> *

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762 HI Wilson

You might want to try installing the current version of PACE. Earlier Waves used a PACE that was not compatible.

<http://broadband.paceap.com/extensions/tpkd.zip>

See if this works if not then either you will have to upgrade or use the extra special download version.

Chris

Wilson wrote:

>Pardon my self-bump, but also wanted to ask the obvious that I forgot prior
>- and even if it works in XP, does Waves v2 work in PARIS in XP? I would
>assume if it works in XP, it should work with PARIS. Thanks in advance.
>
>"Wilson Zorn" <wilson.zorn@asterick.com> wrote:
>
>
>>Hi all, haven't posted in a while, but had an issue and thought maybe somebody
>>here might be able to help. I am successfully running PARIS 3 on XP (yay!
>>no problems at all!), but in this migration from ME to XP I haven't been
>>able to figure out how to get Waves Native Power Pack version 2 to work
>>
>>
>on
>

>
 >>XP. I installed it, and it seemed to go okay in that there were no errors
 >>during installation, but when running PARIS or Sound Forge 7 I don't see
 >>the Waves NPP DX plugins at all. I did try to contact Waves just for the
 >>heck of it, but they won't give any advice, which is understandable given
 >>the age of version 2 and that in theory I could upgrade. I'm just hoping
 >>to avoid the expense. Thanks, all.
 >>
 >>
 >
 >
 >
 --
 Chris Ludwig
 ADK
 chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
 www.adkproaudio.com <http://www.adkproaudio.com/>
 (859) 635-5762"Neil" <IOUOIU@OIU.com> wrote in message news:45c13bd5\$1@linux...
 >
 > "Don Nafe" <dnafe@magma.ca> wrote:
 >
 >>I guess using the term bass trap to describe the cavity
 > between wall studs
 >>had me confused...I'm sure some frequencies get trapped in
 > there but I doubt it's low end.
 >
 > So..... lessee... a 2'x4' reflector/airspace/insulator can
 > trap low end, but a 2'x'8' or 2'x10' one can't?
 >
 > Got it.

From my understanding of base traps none of those wall cavities sizes will absorb low end frequencies because there isn't enough a) volume of true dead air space in the cavity and b) depth in the cavity to attenuate low end frequencies.

Remember none of my 2X4 wall or ceiling panels are being used to trap or absorb bass - they are basically broadband absorbers for mid range and I'm sure they smooth out the rooms reflections somewhat too.

But when I use a 2x8 panel set across the corner of the room I have created a 8 cubic foot (assuming my math is correct) dead air zone behind the corner panel that is about 15" deep at it's maximum...or in effect created bass trap

Granted several other factors also determine the true effectiveness of these bass traps but the math is to mind boggling for my head right now...hell it

took my five minutes to figure out the volume of air behind my sonner panels

:~)

DonThanks Chris,

- > Yes the PCI buss holds many of the devices on the south bridge, i.e,
- > firewire, usb, and many 3rd party sata controllers on the majority of
- > motherboard.

So there is traffic there after all. Makes sense. I'm just wondering if, since the PCIe bus is handling the audio/DSP I/O, if the mobo resources might be best used with the video card on the PCI bus. Maybe the PCIe bandwidth/architecture is so efficient that this IRQ sharing **** being an issue will abate in the future.

There are also devices like this

- > that will keep your PCI free for your wacky needs.
- > <http://www.gefanucembedded.com/products/774>
- > This compatible with RME cards and UADs.

I called these guys today. they quoted me \$2075.00 for one. I also talked to UA tech support about this chassis. It is 64 bit compatible and there are two busses. slots 1-4 share a buss and 5-7 share a bus. this would seem to be a no brainer for my situation. I could hang my 4 x UAD-1 cards on the first 4 slots, my HDSP's on the last three and "in theory" be able to take advantage of the wider PCI bandwidth. The tests that UA did with these chassis rated the 7 slot 64 bit Magma as performing poorly. That's a shame as these are popping up on EBay now for around \$1k

- > It is already possible on the regular PCI and PCI-x buss on current
- > motherboards. Becuase of OS/code level and to some extent hardware you
- > will not see substannually lower latencies than you see now. What you will
- > see is the possibility of high I/O and other funtionality per card.

I'm wondering if my GA-K8NS Ultra 939 fits into this category of mobos. It's extremely quick with an AMD 64 4800 x 2. RME and UA both did a mighty fine job with those new drivers. When Cubase 4 becomes 64 bit, I'm gonna format myself a new HD and give it a go. I'd like to be able to max out my 4G RAM potential. I'm not sure if it will be Vista or XP 64 though. There's a lot of buzz about Vista being audio friendly, but it looks to me like that's going to be if you use the new Windows driver. Might be a great situation for Sonar users, but since RME and Cubase are ASIO heavy, it would seem that these whizbang advantages might not apply.

;o)
Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:45c15231\$1@linux...

> Hey Deej,

>

>

>

> DJ wrote:

>

>> So I hear the PCIe bus can handle 500MHz whereas our wimpy ass PCI busses
>> can only go 133.

>> I also hear that the PCIe bus doesn't share any bandwidth at all with
>> the PCI bus.

>

>

>

> <http://www.pcisig.com/specifications/pciexpress/>

>

>

>

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>

>

> Yes all current PCI chipsets from Intel and AMD do this to some extent.

> The 975 and 500x series Xeons ones seem to do a better job of it than the

> 965 but I'm not sure if it because the south bridge connectivity or other

> factors in the chipset design. There are also devices like this that will

> keep your PCI free for your wacky nee

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Ted Gerber](#) on Fri, 12 Jan 2007 03:52:32 GMT

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ds.

> <http://www.gefanucembedded.com/products/774>

> This compatible with RME cards and UADs.

>

>> .and of course, something like this gets the hampsters jumping on the
>> wheel in my brain and my brain comes up with a way to potentially make a
>> computer perform an unnatural act by using a PCI video card on the PCI
>> bus since that bus doesn't share with anything else, thus eliminating any
>> possibility of problems down the road with a graphics card.
>
> Yes the PCI buss holds many of the devices on the south bridge, i.e,
> firewire, usb, and many 3rd party sata controllers on the majority of
> motherboard.
>
> IRQ sharing still have to happen there are a limited number and will at
> some point share. Sharing should not be an issue if you are using current
> well designed hardware. Devies still use IRQs on the PCle buss also. PCI-e
> video cards work great. The issues seen with PCI-e video cards was only
> seen now discontinued chipsets, Intell 915, 925 and Nvidia Nforce 4 and
> the new AMR version.
>
>>the stated conclusion from the other forum.....
>> */The bottom line is that a PCle device with hard real time requirements
>> (like a multiport audio device) will have fewer problems maintaining
>> stable audio input and output./*
>> */*so there is morepotential to poperate a native system at
>> lower latencies???

>
> It is already possible on the regular PCI and PCI-x buss on current
> motherboards. Becuase of OS/code level and to some extent hardware you
> will not see substannually lower latencies than you see now. What you will
> see is the possibility of high I/O and other funtionality per card.
>
>> C'mon folks, step up to the mic and talk to me here.
>> ;o)
>> *
>> *
>
>
> --
> Chris Ludwig
> ADK
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
> www.adkproaudio.com <http://www.adkproaudio.com/>
> (859) 635-5762"Brandon" <a@a.com> wrote:
>I ended up compressing the F*ck out of the snare and the Kick to get it
>thumping
>like I am used to hearing in commercial cds. First I compressed it with
>about 6db of reduction.
>It wasnt comparable to commercial CDs. So I hit it with about 12-16 db of
>reduction
>and it was suddenly a lot closer.

>Is this common or am I over doing it?

There's not such thing as "overdoing it" if that's what it takes to getting what you want out of the sound. Another thing you might try on Kick is multiband compression - 3 bands, and set the middle bandwidth to 300hz to 3k, then duck the middle band down... nice, no EQ needed in many instances. Snare, I just tend to use an aggressive compressor & nearly always end up boosting 5k & 10-12k to some extent - those freqs are pretty essential for a good crackin' snare sound. I usually don't end up compressing snare as much as you mentioned, but between -9db & -12db isn't unusual for me.

>Should I try a different technique?

Yes, the Multiband thing, I already told you that! :)

>I was using the Shure Beta52A mic and recorded it at appx -6 or -8 db on the PARIS channel fader.

>16bit resolution no compression to tape.

What kind of mic pre are you using, and what other options (if any) do you have in this area? Try different pres too, don't forget they can make a big diff.

NeilJust ordered mine. Does it work on ME?

"Mark McDermott" <nospam@stateofwail.com> wrote:

>

>Just placed my order.

>

>Thanks again Dimitiros!

>

>Mark

>

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

>>

>>Hi,

>>You remember Wormhole ?

>>Although there was a great support for us paris users regarding the update
>>of wormhole I don't think that more than 3-4 of us ,including me, have
bought
>>wormhole.

>>I don't wanna be pushy with your money and urge you to spend them towards
>>anything for that matter but you understand my position and how we Paris
>>users show our appreciation to this author of Vertex...
>>We have to decide if we want some people get involved in developing Paris

>>any further or let eventually Paris fade away...

>>I form myself I am here for me and all of you to fight till nothing can be

>>done...

>>I will buy it because ALREADY is a GREAT plugin because you can SOLO a bunch

>>of audio tracks along submixes , mute other and finally be able to do what

>>clients sometimes (always ?) ask like can I hear please only the guitars

>>? or can I hear only main and backing vocals ?

>>Now add to the above this Latency compensation thing which was based on

>a

>>idea of mine with manually giving the latency of a certain plugin and letting

>>the rest of audio tracks follow that latency.

>>

>>I am signing this:

>>Dimitrios Bitzenis

>I picked up the Windows and the Mac version - fingers crossed.

GeneOK, well if you and/or Brandon want either the Drumagog or the Battery software, I'll let you have them for \$50 each, shipping included (unless shipping to Canada has some ridiculous surcharges, Don... I think you're gonna have to cover the tariff, either way). Both are version 1; as I said, they are not newer versions of this software. Battery is VST, and D-Gog is Direct-X.

Let me know if either of you want either one... e-mail is:
neil DOT henderson AT sbcglobal DOT net

Neil

"Don Nafe" <dnafe@magma.ca> wrote:

>I might be interested in your drumagog if the price is right

>

>D

>

>

>"Neil" <OIUOIU@OIU.com> wrote in message news:45c1381f\$1@linux...

>>

>> "Brandon" <a@a.com> wrote:

>>>I may take yo up on that offer.

>>>Can Click tracks be generated Quickly and painlessly in battery.?

>>

>> It plays back MIDI - it's a VSTi - so if you want to just create

>> a measure of MIDI clicks on the 4-count, then copy & paste that

>> across the rest of your measures, then yeah, it's pretty quick

>> & easy.

>>

>>>What are the benefits over Drumagog ? I thought they were the same thing

>> basically.

>>

>> None - what are the benefits of teeth vs feet? :D They're
>> two different things, although the newer versions of D-Gog can
>> also do MIDI, while the older ones, cannot (I have an old
>> version of D-gog that I'll sell you cheap, too... I have a few
>> things I need to do some housecleaning on, get rid of some
>> stuff I no longer use).

>>

>>>I really need a plug that makes quick easy click tracks with
>>>real drum sounds and records it to tape or spits out a wav file
>>>for import.

>>

>> You can record Battery to .wav with either that Tapelt plugin
>> that Lamont posted a link to, or that Voxengo Recorder applet.

>>

>>

>> Neil

>

>"BOSTON (Reuters) - A television network's marketing campaign went badly awry on Wednesday, causing a day-long security scare in Boston that closed bridges, shut major roads and put hundreds of police on alert.

Apologizing for Boston's biggest security alert since the September 11 attacks more than five years ago, Turner Broadcasting said it had placed electronic devices at bridges and other spots to promote an animated cartoon.

Police mistook the small, battery-powered electronic billboards as possible improvised bombs.

Reuters Pictures

Photo

Editors Choice: Best pictures
from the last 24 hours.

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The discovery of the first one on a bridge led police to stop morning rush-hour traffic on an interstate highway just north of Boston, halt a busy train line, cordon off the area and deploy a bomb squad, which blew it up.

By afternoon, at least nine more of the "suspicious" devices were found. Authorities mobilized emergency crews, federal agents, bomb squads, hundreds of police and the U.S. Coast Guard as traffic froze in parts of the city.

The billboards, encased in dark plastic, consisted of blinking lights wired to an electronic circuit board to project an animated cartoon image in an outdoor promotion for a show on Turner's Cartoon Network called "Aqua Teen Hunger Force."

"The 'packages' in question are magnetic lights that pose no danger," Turner Broadcasting System Inc., a unit of Time Warner Inc., said "Ted Turner says 'my bad'. heheh

<http://www.drudgereport.com/>Yea, when I first saw one of the devices I thought "IT'S A LIGHT BRITE!".

That being said it is now being reported that the people who planted the "light brites" had put them up days ago and they weren't being noticed SO they decided to call in a threat to the police. If that story pans out to be true then they are in deep doo doo.

I do love Aqua Teen though! hahaha The movie comes out in March.

<http://www.adultswim.com/shows/athf/movie/index.html>

"rick" <parnell68@hotmail.com> wrote in message
news:71f3s2t7qnib500vkqbduo9g1ahdii4ugu@4ax.com...

> "BOSTON (Reuters) - A television network's marketing campaign went
> badly awry on Wednesday, causing a day-long security scare in Boston
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>

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> "The 'packages' in question are magnetic lights that pose no danger,"
> Turner Broadcasting System Inc., a unit of Time Warner Inc.,
said"<http://www.homestarrunner.com/fhqwhgads.swf>guess i'll have to get cable one of these
days...

On Thu, 1 Feb 2007 07:25:52 -0600, "Mark McCurdy" <mark@mccurdy.net>
wrote:

>Yea, when I first saw one of the devices I thought "IT'S A LIGHT BRITE!".
>That being said it is now being reported that the people who planted the
>"light brites" had put them up days ago and they weren't being noticed SO
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>> called "Aqua Teen Hunger Force."
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>> "The 'packages' in question are magnetic lights that pose no danger,"
>> Turner Broadcasting System Inc., a unit of Time Warner Inc., said"
>I've quit watching TV or reading the paper. I do, however listen for the
sound of the drums echoing through the canyons at night and the bugling of
the spirit elk. They tell me what I must do.

;o)

"rick" <parnell68@hotmail.com> wrote in message
news:k244s2tb3k1jg8qqfekim46dj0r2fidfut@4ax.com...

> guess i'll have to get cable one of these days...

>

>

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>Hey Neil..

Yes, you're right about the record everything stereo. But, he and Quincy were kings of the Layered approach and they had been using samples since they were recording the Brothers Johnson's projects in the mid 1970's..

Then when they started working with Michael Jackson, they took layers drums

with samples to and new level!!!.. Starting with Beat It.. Layered hand claps, Knocks..What Q calls "Ear Candy".. They were syncing Consoles !!!

The song PYT on (Thriller) is a perfect example of what I'm talking about: Live drum kit, layered with:

- 808 drum kit
- smack claps for snare accents
- Live bass
- Synth Moog bass (mixed tightly) together to perfection

All mix to perfection..

And I'm only talking about the "Thriller" album..When you get to albums BAD, Dangerous...They take the above approaches to the "extreme"..Now you add in Producer Michael himself,Teddy Riley (Mr Layer) & Bruce, and you had a production dream team full of Live meets samples ..

"eil" <IOUOIU@OIU.com> wrote:

>

>"LaMont " <jjdpro@ameritech.net> wrote:

>>

>>Lo!! Ok ..

>>Neil and Others, I come form the Quincy Jones /Bruce Swedien school of production.

>

>I thought Bruce was more of a: "record everything in stereo,
>and some things in stereo twice" kinda guy, not a: "I'll let
>other people do the recording & I'll use several tracks of
>their samples because I can't record a decent kick drum" kinda
>guy.

>

>:)>They were syncing Consoles !!!

Stop it!!!...just stop!!!!....if you don't there's gonna be trouble.

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:45c214e5\$1@linux...

>

> Hey Neil..

>

> Yes, you're right about the record everything stereo. But, he and Quincy
> were kings of the Layered approach and they had been using samples since
> they were recording the Brothers Johnson's projects inthe mid 1970's..

>

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 > drums
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 > claps,
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 > The song PYT on (Thriller) is a perfect example of what I'm talking about:
 > Live drum kit, layered with:
 >
 > -808 drum kit
 > -smack claps for snare accents
 > -Live bass
 > -Synth Moog bass (mixed tightly) together to perfection
 > All mix to perfection..
 >
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 >>
 >>:)
 >LaMont,

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The song PYT on (Thriller) is a perfect example of what I'm talking about:
 > Live drum kit, layered with:
 >
 > -808 drum kit
 > -smack claps for snare accents
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How do you know of these production details?
Is there a resource or link to articles on the such?

--

Thanks,

Brandon

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Ted Gerber](#) on Fri, 12 Jan 2007 03:53:57 GMT

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> >guy.
> >
> >:)
> They put these things under bridges, and in subway stations. It's no funnier
than yelling fire in a theater. It's a publicity stunt that should have
happened. If this is OK, some body will take it farther and something serious
could happen. The short answer to you question is no, there are people in
this world that are terrorist and really do want to kill us. This prank
wasn't cool or funny.

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this world that are terrorist and really do want to kill us. This prank
wasn't cool or funny.

Sorry typed too fast.

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

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>>"The 'packages' in question are magnetic lights that pose no danger,"
>>Turner Broadcasting System Inc., a unit of Time Warner Inc., said"
>Not sure where to ask, but y'all have been a great source of info and
resources, so here goes.

I want to build my own case for a mixing board. Custom case shops want too much money, so I'd like to try the build-your-own approach.

The rectangular case challenge doesn't worry me at all... but I'd really like to make it such that the inside is molded foam that matches my console's contours.

So I was thinking about that canned stuff they sell in hardware stores for insulating around windows and such, you know the canned foam that grows to three times the size and then solidifies? So that stuff is perhaps a little too stiff, and the three-times-its-size thing would make it hard to get the right amount in, even though they have a variety of types, including one that stays its original volume... but I digress...

I was hoping for better foam-type material. You know, something that gives a little. Is there a way someone can buy some sort of power or two-part mixture that, when mixed, turns into foam and cures? Nice, plump, soft foam?

I can sort of imagine the rest of the scenario: prepare my box, fill it partially with the mixture, carefully place my console on top of the mixture (of course, after carefully wrapping it with many layers of saran-wrap-like stretch wrap plastic sheet), let it cure, cut out the stretch plastic sheet, remove the console, and then line the foam with velour or some other material. Repeat for the top half of the case.

But where do I find such foaming preparation for home use? Or is this wishful thinking? Am I trying to reproduce an industrial-version service (custom cases) into a home one?

Any of you out there ever done something like that?

Thanks... DanielHey DJ,

Yep.. They we're syncing consoles back in 1978 while recording Michael's "Off the wall" album.

They also instituted the "working tracks" over-dub method using 2inch tape. Where as they would say track 20 tracks of backing vocals to a tape, with one track left for smpte sync. Then, get another tape for say strings, then another for Horns & etc. All told, they were mixing up to 80 tracks per per song on that album .and that was 1978..!!The album came out in 1979.. If you get a chance, take a listen to "Rock With You"..Lush,thick Backing vocals, all done by Michael. The title track Off-The Wall vocals are as thicks as I've ever heard, as are the Horns, Live strings, and many other ear-candy tracks..

"DJ" <www.aarrrrggghhh!!!.com> wrote:

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>

>Stop it!!!!...just stop!!!!....if you don't there's gonna be trouble.

>

>;o)

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>> Then when they started working with Michael Jackson, they took layers

>> drums

>> with samples to and new level!!.. Starting with Beat It.. Layered hand

>> claps,

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>> They were syncing Consoles !!!

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>> The song PYT on (Thriller) is a perfect example of what I'm talking about:

>> Live drum kit, layered with:

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>> -808 drum kit
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>> All mix to perfection..
>>
>> And I'm only talking about the "Thriller" album..When you get to albums
>> BAD, Dangerous...They take the above approaches to the "extreme"..Now you
>> add in Producer Michael himself,Teddy Riley (Mr Layer) & Bruce, and you

>> had
>> a production dream team full of Live meets samples ..
>>
>> "eil" <IOUOIU@OIU.com> wrote:
>>>
>>>"LaMont " <jjdpro@ameritech.net> wrote:
>>>>
>>>>Lol!! Ok ..
>>>>Neil and Others, I come form the Quincy Jones /Bruce Swedien school of
>> production.
>>>
>>>I thought Bruce was more of a: "record everything in stereo,
>>>and some things in stereo twice" kinda guy, not a: "I'll let
>>>other people do the recording & I'll use several tracks of
>>>their samples because I can't record a decent kick drum" kinda
>>>guy.
>>>
>>>:)
>>
>
>Microsoft released a tool in December 2005 that will cleanly remove the Sony
Rootkit.

<http://support.microsoft.com/kb/890830/>

Chuck
"Ed" <AskMe@email.com> wrote:
>Ridiculous!
>
>They deserve worse and \$150 to help each customer in repair? Sheezuz...

>that won't be much help for a VIRII that is non-removeable... except for

>restore. And Sony will want your blood to convince them that they were
the
>problem with your computer... Absolutely ridiculous and worthless
>decision... They deserve more humiliation than a slap in the hand!

>
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:45c0bae1\$1@linux...
>>
>> <begin paste>
>> Sony settles with FTC
>> The Federal Trade Commission says Sony BMG went too far with anti-piracy
>> and other measure that "...limited the devices on which the music could
be
>> played, restricted the number of copies that could be made, and contained
>> technology that monitored their listening habits to send them marketing

>> messages."
>> It also made customer computers susceptible to hackers. All of this should
>> have been made clear to customers beforehand, says the FTC. Once on a

>> customer's
>> computer, the software was said to be difficult to remove, and this led
to
>> a requirement that the company reimburse customers up to 150 dollars for
>> damage done to their computer while attempting to do so. Customers also

>> have
>> until 6/31/07 to exchange the CDs. "Installations of secret software that
>> create security risks are intrusive and unlawful," said FTC Chairman
>> Deborah
>> Platt Majoras. "Consumers' computers belong to them, and companies must

>> ade!
>> quately disclose unexpected limitations on the customary use of their

>> products
>> so consumers can make informed decisions regarding whether to purchase
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>> install that content."
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>Hey Brandon,(I did not forget to get you that example) session lasted till
1:00 AM, and I'm fighting a flu.

But, the resource comes from the Album credits, and if you Google Bruce Swedien,
he has many articles of the Michael Jackson /Quincy Jones production techniques.
AND, lastly, just listen to the tracks itself..They are almost self explanatory..
Take care..

"Brandon" <a@a.com> wrote:
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>

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>> Live drum kit, layered with:

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>> -Synth Moog bass (mixed tightly) together to perfection

>> All mix to perfection..

>

>

>How do you know of these producton details?

>Is there a resource or link to articles on the such?

>

>--

>Thanks,

>

>Brandon

>

>

>

>"LaMont" <jjdpro@ameritech.net> wrote in message news:45c214e5\$1@linux...

>>

>> Hey Neil..

>>

>> Yes, you're right about the record everything stereo. But, he and Quincy

>> were kings of the Layered approach and they had been using samples since

>> they were recording the Brothers Johnson's projects inthe mid 1970's..

>>

>> Then when they started working with Michael Jackson, they took layers

>drums

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>
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>>> so consumers can make informed decisions regarding whether to purchase
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>>> install that content."
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>>
>>
>Agreed!! But, you know the lawyers made out like bandits!!

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>I don't know that "prank" is the right term because that normally means they
mean to confuse but I think it was just for advertising right?

Also the media is saying the "device" was a "hoax" and I don't think hoax
applies and maybe not even device as much as they are using it in the media.
Shock the public, that's our media.Daniel,

I've built a million custom cases and haven't come across anything like the
foam your looking for. You can find the best sheet type foam rubber at

upholstery shops if you decide to go that route. If you need the protection of a flight case, I would strongly suggest biting the bullet and buying a professional case. I bought a case for my Mackie TT24 mixer from a store on eBay for under \$250.00 and the TT24 is a good sized, heavy board. Depending on what model mixer you have, you might be able to get a decent case for under \$100.00.

Tony

"D.P." <ottawarocks@netscape.net> wrote in message news:45c2258a@linux...

> Not sure where to ask, but y'all have been a great source of info and
> resources, so here goes.

>

> I want to build my own case for a mixing board. Custom case shops want too
> much money, so I'd like to try the build-your-own approach.

>

> The rectangular case challenge doesn't worry me at all... but I'd really
> like to make it such that the inside is molded foam that matches my
> console's contours.

>

> So I was thinking about that canned stuff they sell in hardware stores for
> insulating around windows and such, you know the canned foam that grows to
> three times the size and then solidifies? So that stuff is perhaps a
> little too stiff, and the three-times-its-size thing would make it hard to
> get the right amount in, even though they have a variety of types,
> including one that stays its original volume... but I digress...

>

> I was hoping for better foam-type material. You know, something that gives
> a little. Is there a way someone can buy some sort of power or two-part
> mixture that, when mixed, turns into foam and cures? Nice, plump, soft
> foam?

>

> I can sort of imagine the rest of the scenario: prepare my box, fill it
> partially with the mixture, carefully place my console on top of the
> mixture (of course, after carefully wrapping it with many layers of
> saran-wrap-like stretch wrap plastic sheet), let it cure, cut out the
> stretch plastic sheet, remove the console, and then line the foam with
> velour or some other material. Repeat for the top half of the case.

>

> But where do I find such foaming preparation for home use? Or is this
> wishful thinking? Am I trying to reproduce an industrial-version service
> (custom cases) into a home one?

>

> Any of you out there ever done something like that?

>

> Thanks... Daniel
>Also note they were put up in numerous other cities all of which removed them without a panic.

Again if you look at them they look like 1' light brites. :)

If it looked like a bomb, even slightly then ok... be suspicious.

"John" <no@no.com> wrote in message news:45c23aa1\$

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMontt](#) on Fri, 12 Jan 2007 06:20:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

/>
>Over and out

:~)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45c247c0\$1@linux...

>
> Thanks Don for all your efforts and insight!!!
> Regards,
> Dimitrios
>
> "Don Nafe" <dnafe@magma.ca> wrote:
>>
>>"Neil" <IOUOIU@OIU.com> wrote in message news:45c13bd5\$1@linux...
>>>
>>> "Don Nafe" <dnafe@magma.ca> wrote:
>>>
>>>>I guess using the term bass trap to describe the cavity
>>> between wall studs
>>>>had me confused...I'm sure some frequencies get trapped in
>>> there but I doubt it's low end.
>>>
>>> So..... lessee... a 2'x4' reflector/airspace/insulator can
>>> trap low end, but a 2'x8' or 2'x10' one can't?
>>>
>>> Got it.
>>
>>From my understanding of base traps none of those wall cavities sizes will
>
>>absorb low end frequencies because there isn't enough a) volume of true
> dead

>
>;o)
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:k244s2tb3k1jg8qqfekim46dj0r2fidfut@4ax.com...
>> guess i'll have to get cable one of these days...
>>
>>
>> On Thu, 1 Feb 2007 07:25:52 -0600, "Mark McCurdy" <mark@mccurdy.net>
>> wrote:
>>
>>>Yea, when I first saw one of the devices I thought "IT'S A LIGHT BRITE!".
>>>That being said it is now being reported that the people who planted the
>>>"light brites" had put them up days ago and they weren't being noticed SO
>>>they decided to call in a threat to the police. If that story pans out to
>>>be true then they are in deep doo doo.
>>>
>>>I do love Aqua Teen though! hahaha The movie comes out in March.
>>>
>>><http://www.adultswim.com/shows/athf/movie/index.html>
>>>
>>>
>>>
>>>
>>>"rick" <parnell68@hotmail.com> wrote in message
>>>news:71f3s2t7qnib500vkqbduo9g1ahdii4ugu@4ax.com...
>>>> "BOSTON (Reuters) - A television network's marketing campaign went
>>>> badly awry on Wednesday, causing a day-long security scare in Boston
>>>> that closed bridges, shut major roads and put hundreds of police on
>>>> alert.
>>>>
>>>> Apologizing for Boston's biggest security alert since the September 11
>>>> attacks more than five years ago, Turner Broadcasting said it had
>>>> placed electronic devices at bridges and other spots to promote an
>>>> animated cartoon.
>>>>
>>>> Police mistook the small, battery-powered electronic billboards as
>>>> possible improvised bombs.
>>>> Reuters Pictures
>>>> Photo
>>>>
>>>> Editors Choice: Best pictures
>>>> from the last 24 hours.
>>>> View Slideshow
>>>>
>>>> The discovery of the first one on a bridge led police to stop morning
>>>> rush-hour traffic on an interstate highway just north of Boston, halt
>>>> a busy train line, cordon off the area and deploy a bomb squad, which

>>>> blew it up.
>>>>
>>>> By afternoon, at least nine more of the "suspicious" devices were
>>>> found. Authorities mobilized emergency crews, federal agents, bomb
>>>> squads, hundreds of police and the U.S. Coast Guard as traffic froze
>>>> in parts of the city.
>>>>
>>>> The billboards, encased in dark plastic, consisted of blinking lights
>>>> wired to an electronic circuit board to project an animated cartoon
>>>> image in an outdoor promotion for a show on Turner's Cartoon Network
>>>> called "Aqua Teen Hunger Force."
>>>>
>>>> "The 'packages' in question are magnetic lights that pose no danger,"
>>>> Turner Broadcasting System Inc., a unit of Time Warner Inc., said"
>>>
>>
>thank you.

On Thu, 1 Feb 2007 13:33:12 -0600, "Mark McCurdy" <mark@mccurdy.net>
wrote:

>Also note they were put up in numerous other cities all of which removed
>them without a panic.
>
>Again if you look at them they look like 1' light brites. :)
>
>If it looked like a bomb, even slightly then ok... be suspicious.
>
>
>"John" <no@no.com> wrote in message news:45c23aa1\$1@linux...
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>> I don't know that "prank" is the right term because that normally means
>> they
>> mean to confuse but I think it was just for advertising right?
>>
>> Also the media is saying the "device" was a "hoax" and I don't think hoax
>> applies and maybe not even device as much as they are using it in the
>> media.
>> Shock the public, that's our media.
>Sounds nice.. I have to give it twirl..

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

>
>Hi,
> would like to note here that after working a couple of days with faderworks
>I don't know how could I work (mix) before in Paris !
>Amazing..
>I have put 64 instances along 4 eds cards as a standard preset.

>I group all the instruments accordingly, drums, perc, ac.guitars, el.guitars,
>back. vocals, strings, pads, etc.
>Now pushing solo on a faderworks instance on any audio track you here only
>the group it belongs too, or mute !! the group.
>I also use the latency compensator.
>Putting an waves rvox I type 64 and all faderworks go up to 64.
>Putting a rchannel from waves on snare it needs a 65 , so I type 65 and
all
>others go up just one sample to 65 !!
>fantastic.
>I encourage all that you bought it, USE IT.
>You can ask me anything by the way if someone has some questions with it.
>Regards,
>Dimitrios"LaMont" <jjdpro@ameritech.net> wrote:
>
>You are the as man Chuck..Thanks..

Chuck's a proctologist?

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>them without a panic.
>
>Again if you look at them they look like 1' light brites. :)
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>If it looked like a bomb, even slightly then ok... be suspicious.

They said in a news report, that some of the devices were boxes with flashing lights and some had wires hanging out of them. They looked suspicious, that's why they blew some of them up. The authorities can't take chances with stuff like this. These were placed under bridges and in odd places in the subway system.

This was on public property! If I was to promote a movie or a music CD, what would be Ok for me to put on public property to promote my stuff???
It's not Ok! There is too much crazy shit going on in the world for this kind of thing to be Ok.

James

>
>
>"John" <no@no.com> wrote in message news:45c23aa1\$1@linux...
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>This is a multi-part message in MIME format.

-----=_NextPart_000_0072_01C7461E.8FEC74F0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Saaaaweeeeeet!
"LaMont" <jjdpro@ameritech.net> wrote in message =
news:45c24fac\$1@linux...

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I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0072_01C7461E.8FEC74F0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Saaaaweeeeeet!</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"LaMont" <<A=20

href=3D"mailto:jjdpro@ameritch.net">jjdpro@ameritch.net> wrote =
in message=20

<A =

href=3D"news:45c24fac\$1@linux">news:45c24fac\$1@linux...</DIV>
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<DIV>

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

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I only know some of the latencies but not all.

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

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-----=_NextPart_000_008D_01C7461F.30EBAAB0--Bruce is on gearslutz.com back around
September-October 06. He talks about
some of his techniques such as how he gets his kick drum sounds(with Pix),
what console he uses and what he masters to these days. It's a good read.

James

"LaMONT" <jjdpro@ameritech.net> wrote:

>
>Hey Brandon,(I did not forget to get you that example) session lasted till
>1:00 AM, and I'm fighting a flu.
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>>> And I'm only talking about the "Thriller" album..When you get to albums
>>> BAD, Dangerous...They take the above approaches to the "extreme"..Now
you
>>> add in Producer Michael himself, Teddy Riley (Mr Layer) & Bruce, and you
>>had
>>> a production dream team full of Live meets samples ..
>>>
>>> "eil" <IOUOIU@OIU.com> wrote:
>>> >
>>> >"LaMont " <jjdpro@ameritech.net> wrote:
>>> >>
>>> >>Lo!!! Ok ..
>>> >>Neil and Others, I come from the Quincy Jones /Bruce Swedien school
>of
>>> production.
>>> >
>>> >I thought Bruce was more of a: "record everything in stereo,
>>> >and some things in stereo twice" kinda guy, not a: "I'll let
>>> >other people do the recording & I'll use several tracks of
>>> >their samples because I can't record a decent kick drum" kinda
>>> >guy.
>>> >
>>> >:)
>>>

>>
>>
>Has anybody tried this? Any thoughts?

<http://www.zeta-os.com/cms/custom/zeta/indexe.php>the wind speaks to me. It doesn't matter from whence.....

"rick" <parnell68@hotmail.com> wrote in message
news:3vh4s2pdku3qeott2a8vlcfc6e8241mjm8@4ax.com...
> you sure you're not just hearing a reflection of blowing your own
> nose???
>
> On Thu, 1 Feb 2007 09:13:40 -0700, "DJ" <www.aarrrrggghhh!!!.com>
> wrote:
>
>>I've quit watching TV or reading the paper. I do, however listen for the
>>sound of the drums echoing through the canyons at night and the bugling of
>>the spirit elk. They tell me what I must do.
>>
>>;o)
>>
>>"rick" <parnell68@hotmail.com> wrote in message
>>news:k244s2tb3k1jg8qqfekim46dj0r2fidfut@4ax.com...
>>> guess i'll have to get cable one of these days...
>>>
>>>
>>> On Thu, 1 Feb 2007 07:25:52 -0600, "Mark McCurdy" <mark@mccurdy.net>
>>> wrote:
>>>
>>>>Yea, when I first saw one of the devices I thought "IT'S A LIGHT
>>>>BRITE!".
>>>>That being said it is now being reported that the people who planted the
>>>>"light brites" had put them up days ago and they weren't being noticed
>>>>SO
>>>>they decided to call in a threat to the police. If that story pans out
>>>>to
>>>>be true then they are in deep doo doo.
>>>>
>>>>I do love Aqua Teen though! hahaha The movie comes out in March.
>>>>
>>>><http://www.adultswim.com/shows/athf/movie/index.html>
>>>>
>>>>
>>>>
>>>>"rick" <parnell68@hotmail.com> wrote in message
>>>>news:71f3s2t7qnib500vkqbduo9g1ahdii4ugu@4ax.com...
>>>>> "BOSTON (Reuters) - A television network's marketing campaign went

>>>>> badly awry on Wednesday, causing a day-long security scare in Boston
>>>>> that closed bridges, shut major roads and put hundreds of police on
>>>>> alert.

>>>>>

>>>>> Apologizing for Boston's biggest security alert since the September 11
>>>>> attacks more than five years ago, Turner Broadcasting said it had
>>>>> placed electronic devices at bridges and other spots to promote an
>>>>> animated cartoon.

>>>>>

>>>>> Police mistook the small, battery-powered electronic billboards as
>>>>> possible improvised bombs.

>>>>> Reuters Pictures

>>>>> Photo

>>>>>

>>>>> Editors Choice: Best pictures

>>>>> from the last 24 hours.

>>>>> View Slideshow

>>>>>

>>>>> The discovery of the first one on a bridge led police to stop morning
>>>>> rush-hour traffic on an interstate highway just north of Boston, halt
>>>>> a busy train line, cordon off the area and deploy a bomb squad, which
>>>>> blew it up.

>>>>>

>>>>> By afternoon, at least nine more of the "suspicious" devices were
>>>>> found. Authorities mobilized emergency crews, federal agents, bomb
>>>>> squads, hundreds of police and the U.S. Coast Guard as traffic froze
>>>>> in parts of the city.

>>>>>

>>>>> The billboards, encased in dark plastic, consisted of blinking lights
>>>>> wired to an electronic circuit board to project an animated cartoon
>>>>> image in an outdoor promotion for a show on Turner's Cartoon Network
>>>>> called "Aqua Teen Hunger Force."

>>>>>

>>>>> "The 'packages' in question are magnetic lights that pose no danger,"

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Martin Harrington](#) on Fri, 12 Jan 2007 07:44:43 GMT

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

improvised bombs.

>>>>>>>Reuters Pictures

>>>>>>>Photo

>>>>>>>

>>>>>>>Editors Choice: Best pictures

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>>>>>>>

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>>>>>>wired to an electronic circuit board to project an animated cartoon
>>>>>>image in an outdoor promotion for a show on Turner's Cartoon Network
>>>>>>called "Aqua Teen Hunger Force."
>>>>>>
>>>>>>"The 'packages' in question are magnetic lights that pose no danger,"
>>>>>>Turner Broadcasting System Inc., a unit of Time Warner Inc., said"
>>>>>>
>>Headed to email right now. Thanks for the heads up!

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

>

>Hi John,

>yes it works although there is no official support for it.

>He has tested it under Me.

>Please email the vertex author that you are a Paris user, we need some kind

>of evidence for future "Paris" tweaks !!

>Regards,

>Dimitrios

>

>"John Macy" <spamlessjohn@johnmacy.com> wrote:

>>

>>Just ordered mine. Does it work on ME?

>>

>>

>>"Mark McDermott" <nospam@stateofwail.com> wrote:

>>>

>>>Just placed my order.

>>>

>>>Thanks again Dimitrios!

>>>

>>>Mark

>>>

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

>>>>

>>>>Hi,

>>>>You remember Wormhole ?
>>>>Although there was a great support for us paris users regarding the update
>>>>of wormhole I don't think that more than 3-4 of us ,including me, have
>>bought
>>>>wormhole.
>>>>I don't wanna be pushy with your money and urge you to spend them towards
>>>>anything for that matter but you understand my position and how we Paris
>>>>users show our appreciation to this author of Vertex...
>>>>We have to decide if we want some people get involved in developing Paris
>>>>any further or let eventually Paris fade away...
>>>>I formyself I am here for me and all of you to fight till nothing can
>be
>>>>done...
>>>>I will buy it because ALREADY is a GREAT plugin because you can SOLO
>a
>>bunch
>>>>of audio tracks along submixes , mute other and finally be able to do
>what
>>>>clients sometimes (always ?) ask like can I hear please only the guitars
>>>>? or can I hear only main and backing vocals ?
>>>>Now add to the above this Latency compensation thing which was based
>on
>>>a
>>>>idea of mine with manually giving the latency of a certain plugin and
>letting
>>>>the rest of audio tracks follow that latency.
>>>>
>>>>I am signing this:
>>>>Dimitrios Bitzenis
>>>
>>
>Man, I saved all of his post then PDF' them to a binder :)

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

>
>Bruce is on gearslutz.com back around September-October 06. He talks about
>some of his techniques such as how he gets his kick drum sounds(with Pix),
>what console he uses and what he masters to these days. It's a good read.
>
>James
>
>"LaMont" <jjdpro@ameritech.net> wrote:
>>
>>Hey Brandon,(I did not forget to get you that example) session lasted till
>>1:00 AM, and I'm fighting a flu.
>>
>>But, the resource comes from the Album credits, and if you Google Bruce
>Swedien,

>>he has many articles of the Michael Jackson /Quincy Jones production techniques.
>>AND, lastly, just listen to the tracks itself..They are almost self explanatory..
>>Take care..
>>
>>
>>"Brandon" <a@a.com> wrote:
>>>LaMont,
>>>
>>>you said:
>>>The song PYT on (Thriller) is a perfect example of what I'm talking about:
>>>> Live drum kit, layered with:
>>>>
>>>> -808 drum kit
>>>> -smack claps for snare accents
>>>> -Live bass
>>>> -Synth Moog bass (mixed tightly) together to perfection
>>>> All mix to perfection..
>>>
>>>
>>>How do you know of these producton details?
>>>Is there a resource or link to articles on the such?
>>>
>>>--
>>>Thanks,
>>>
>>>Brandon
>>>
>>>
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote in message news:45c214e5\$1@linux...
>>>>
>>>> Hey Neil..
>>>>
>>>> Yes, you're right about the record everything stereo. But, he and Quincy
>>>> were kings of the Layered approach and they had been using samples since
>>>> they were recording the Brothers Johnson's projects inthe mid 1970's..
>>>>
>>>> Then when they started working with Michael Jackson, they took layers
>>>>drums
>>>> with samples to and new level!!.. Starting with Beat It.. Layered hand
>>>>claps,
>>>> Knocks..What Q calls "Ear Candy"..
>>>> They were syncing Consoles !!!
>>>>
>>>> The song PYT on (Thriller) is a perfect example of what I'm talking
about:
>>>> Live drum kit, layered with:
>>>>

>>>> -808 drum kit
 >>>> -smack claps for snare accents
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 >>>> >their samples because I can't record a decent kick drum" kinda
 >>>> >guy.
 >>>> >
 >>>> >:)
 >>>>
 >>>
 >>>
 >>
 >"Dimitrios" <musurgio@otenet.gr> wrote:
 >
 >Hey Gene,
 >Don't cross your fingers you will be thrilled with it...:)
 >Please email the author on Vertex side , same email that you bought it as
 >a Paris user.
 >R\That is because if we want some kind of "Paris" update he must know that
 >there are some Paris users who actually bought it !!
 >Regards,
 >Dimitrios
 >

Did that and I got a nice email back from Peter Lang.
 GeneThey seem to be trying to resurrect BeOS.

I'd rather see it happen on Linux too

TCB wrote:

>"James McCloskey" <excelsm@hotmail.com> wrote:
>
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>>Has anybody tried this? Any thoughts?
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>><http://www.zeta-os.com/cms/custom/zeta/indexe.php>
>>
>>
>
>Uh, the really really obvious one, why not use linux?
>
>TCB
>
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762 Greetings :)

Tuesday February 6th 7pm

Steinberg Yamaha

CUBASE/NUENDO/

http://www.steinberg.net/24_1.html

All things VST

Hosted by CUBASE and Computer GURU Thad Brown

* The first hour is always reserved for newcomers and beginners
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This Special workshop is hosted by :

Seth Lefferts !

* Please bring in your CD's for listening samples.

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

* We will be having these now - Every Month !!

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We booked a tour bus - this is an all day event/trip
Limited seating **
Please reserve a seat asap

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PRO-TOOLS
SONAR - Cakewalk hosted by Bobbi Tammaro and Seth Lefferts
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or turn it
into cash. Just come in any time during business hours and it'll be our

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<http://www.eastcoastmusic.com/pc.htm>

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<http://www.eastcoastmusic.com>

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Garrison Guitar -Top Ten
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800-901-2001 Please see the For Sale section for details...Ya know.....those big power transformers on telephone poles are startin' to bother me.....I'll bet one good shot with a .270.....

;oP

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45c259fb\$1@linux...

>

> "Mark McCurdy" <mark@mccurdy.net> wrote:

>>Also note they were put up in numerous other cities all of which removed

>

>>them without a panic.

>>

>>Again if you look at them they look like 1' light brites. :)

>>

>>If it looked like a bomb, even slightly then ok... be suspicious.

>

> They said in a news report, that some of the devices were boxes with

> flashing

> lights and some had wires hanging out of them. They looked suspicious,

> that's

> why they blew some of them up. The authorities can't take chances with

> stuff

> like this. These were placed under bridges and in odd places in the

> subway

> system.

>

> This was on public property! If I was to promote a movie or a music CD,

> what would be Ok for me to put on public property to promote my stuff???

> It's not Ok! There is too much crazy shit going on in the world for this

> kind of thing to be Ok.

>

> James

>

>
>>
>>
>>"John" <no@no.com> wrote in message news:45c23aa1\$1@linux...
>>>
>>> I don't know that "prank" is the right term because that normally means
>
>>> they
>>> mean to confuse but I think it was just for advertising right?
>>>
>>> Also the media is saying the "device" was a "hoax" and I don't think
>>> hoax
>>> applies and maybe not even device as much as they are using it in the
>
>>> media.
>>> Shock the public, that's our media.
>>
>>
>9 other cities had no problems with them...they just removed them
without fanfare.

On 2 Feb 2007 08:22:03 +1000, "James McCloskey" <excelsm@hotmail.com>
wrote:

>
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>James
>
>

>>
>>
>>"John" <

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Fri, 12 Jan 2007 09:12:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>>Is there a list of plugin latencies somewhere?

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

>
>Hi,
> would like to note here that after working a couple of days with faderworks
>I don't know how could I work (mix) before in Paris !
>Amazing..
>I have put 64 instances along 4 eds cards as a standard preset.
>I group all the instruments accordingly, drums, perc, ac.guitars, el.guitars,
>back. vocals, strings, pads, etc.
>Now pushing solo on a faderworks instance on any audio track you here only
>the group it belongs too, or mute !! the group.
>I also use the latency compensator.
>Putting an waves rvox I type 64 and all faderworks go up to 64.
>Putting a rchannel from waves on snare it needs a 65 , so I type 65 and
all
>others go up just one sample to 65 !!
>fantastic.
>I encourage all that you bought it, USE IT.
>You can ask me anything by the way if someone has some questions with it.
>Regards,
>DimitriosIt looks intriguing but I'm not sure about paying 89.00EUR to find out. They
really should have a demo going up against the big boys like Mac and
Microsoft for ppl to try.

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45c25f89\$1@linux...

>
> Has anybody tried this? Any thoughts?
>
> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>this probably has something to do with
Cron.....

;oD

"rick" <parnell68@hotmail.com> wrote in message

news:7p06s2piu8dd7q8jj2a16nufel5a7frtd@4ax.com...
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>>>> media.
>>>> Shock the public, that's our media.
>>>
>>>
>Like this, I'd say.

<http://ubuntustudio.org/>

Not even a release yet, but headed there, and the Ubuntu folks have a record of making things happen.

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>They seem to be trying to resurrect BeOS.
>I'd rather see it happen on Linux too
>
>TCB wrote:
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>>>
>>>
>>
>>Uh, the really really obvious one, why not use linux?
>>
>>TCB
>>
>>
>
>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <<http://www.adkproaudio.com/>>
>(859) 635-5762Hey
Yes I already have ubuntu installed and waiting.
Just gotta figure out how to get the damn nvidia video card to install.
Damn linux >)
Everything else installed like a charm except the uptadted video card
drivers and Ardour. I'm a noob when it comes to the linux compiling
thing. Not like Ardour site is any help.
Chris

TCB wrote:

>Like this, I'd say.

>

><http://ubuntustudio.org/>

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>>>

>>>

>>--

>>Chris Ludwig

>>ADK

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

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

>>(859) 635-5762

>>

>>
>
>
>

--

Chris Ludwig

ADK

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

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

(859) 635-5762Morgan,

Is there any possibility of video taping this and posting it to the web? It would be great to be able to grok Cubase, TCB style.

Regards, MR

"Morgan" <morganp@ntplx.net> wrote in message news:45c29ed1@linux...

> Greetings :)

>

> Tuesday February 6th 7pm

> Steinberg Yamaha

> CUBASE/NUENDO/

> http://www.steinberg.net/24_1.html

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> Plus many many more !!
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> What's new ?
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> Mercury Magnetics
> <http://www.mercurymagnetics.com/pages/mainframe.htm>
> Put these in any amp and Watch out !!!
> You will be blown away - come in for a demo
> We have 2 amps side by side - One with Mercury installed
> The Difference is absolutely Amazing !!
>
>
> TC Electronics - Killer new Interface !
> <http://www.tcelectronic.com/Konnekt24D>
>
> Budda Tube Amps !
> <http://www.budda.com/>
> Boutique point to point hand wired - Amazing sounding Tube amps
> with HUGE Tone , at very modest pricing :)
> For more info - Email our in house Champion Tom Fulton !
> tom@eastcoastmusicmall.com
>
> Trade in Your Old Gear NOW!! Why not have your old gear help you get new
> gear?
> Take a look around your house and you'll probably find some instruments,
> components or perhaps an odd drum or cymbal. Chances are you have been
> considering buying a new instrument or finally picking up that new piece
> of
> recording gear.
> We're always looking for anything. Bring it in and trade it for
> something new
> or turn it
> into cash. Just come in any time during business hours and it'll be our
> pleasure to help you.
>
> Morgan Pettinato!
>
> http://www.eastcoastmusic.com/starr_rd1.htm
>
> <http://www.eastcoastmusic.com/newstore.htm>

- >
- > <http://www.eastcoastmusic.com/paris.html>
- >
- > <http://www.eastcoastmusic.com/pc.htm>
- >
- >
- > Eastcoast Music Mall
- > <http://www.eastcoastmusic.com>
- > e-mail morganp@ntplx.net
- > 800-901-2001 or 203-748-2799 fax 203-791-2504
- > Specializing in Quality gear and
- > Uncompromising Personal Service for 30 years
- >
- > HUGE Showroom 50 miles from N.Y.C
- > <http://www.eastcoastmusicmall.com/index.asp?PageAction=Custo m&ID=2>
- > Always open 7 days / We ship anywhere
- > Specializing in sound system design and Acoustical consultation
- > TEF Certified acoustician on staff
- > Worlds first Level 2 certified Auralex sales center
- > Specializing in Audio for Worship
- >
- > Computer Builder for the most advanced Computer Audio system in the world -
- > Lakewood Church in Houston TX
- >
- > Worlds # 1 PC Audio department (Headed by PC Authority Pete Leoni)
- > Home of Q-Performance www.qperformance.com (Custom PC's for audio/multi-media)
- > Specializing in digital audio and all peripherals
- > Specializing in PC optimization and support
- > Worlds # 1 EMU-Ensoniq PARIS dealer !
- > Worlds # 1 RME dealer !
- > Worlds # 1 UAD- 1 dealer !
- > Worlds # 1 SE Microphone dealer !
- > Worlds # 1 Brian Moore Custom dealer !
- > KORG OASYS Authorized Showroom and training facility !
- > <http://www.korg.com/oasys/>
- > <http://www.onebluemonkey.com/reviews1.asp?id=195>
- >
- > PAUL REED SMITH - TOP TEN
- > FLOYD ROSE CUSTOM TOP TEN
- > TAYLOR GUITAR - TOP TEN
- > Martin Guitar - Top Ten
- > Garrison Guitar -Top Ten
- > Seagull Guitar - Top Ten
- > Steinberg America - Top Ten
- > M-Audio Midiman - Top Ten
- > Steinberg / Nuendo training facility

> 5.1 Training facility < By grammy award winner Christopher Brown >
>
> Weekly workshops on Digital audio related items and techniques !
>
> Eastcoast Music Mall * New Super HUGE Showroom !
> 15 Starr Rd
> Danbury CT 06810
> 800-901-2001
>never thought of that but...it does make sense.

:o)

On Fri, 2 Feb 2007 07:02:59 -0700, "DJ" <www.aarrrrggghhh!!!.com>
wrote:

>this probably has something to do with Cron.....
>
>;oD
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:7p06s2piu8dd7q8jj2a16nufel5a7frtd@4ax.com...
>>9 other cities had no problems with them...they just removed them
>> without fanfare.
>>
>> On 2 Feb 2007 08:22:03 +1000, "James McCloskey" <excelsm@hotmail.com>
>> wrote:
>>
>>>
>>>"Mark McCurdy" <mark@mccurdy.net> wrote:
>>>>Also note they were put up in numerous other cities all of which removed
>>>
>>>>them without a panic.
>>>>
>>>>Again if you look at them they look like 1' light brites. :)
>>>>
>>>>If it looked like a bomb, even slightly then ok... be suspicious.
>>>
>>>They said in a news report, that some of the devices were boxes with
>>>flashing
>>>lights and some had wires hanging out of them. They looked suspicious,
>>>that's
>>>why they blew some of them up. The authorities can't take chances with
>>>stuff
>>>like this. These were placed under bridges and in odd places in the
>>>subway
>>>system.
>>>
>>>This was on public property! If I was to promote a movie or a music CD,

>> as always - special pricing for event !
>>
>> Tuesday February 13th 7pm
>> Songwriters Workshop
>> This Special workshop is hosted by :
>> Seth Lefferts !
>> * Please bring in your CD's for listening samples.
>>
>> Tuesday February 20th 7pm
>> SONAR / Cakewalk
>> <http://www.cakewalk.com/>
>> * We will be having these now - Every Month !!
>>
>> Wednesday May 16th 9am-7pm
>> Martin Guitars Field trip
>> <http://www.mguitar.com/visit/>
>> We booked a tour bus - this is an all day event/trip
>> Limited seating **
>> Please reserve a seat asap
>>
>> Coming Soon - Workshops on:
>> Steinberg CUBASE /NUENDO hosted by Thad Brown
>> PRO-TOOLS
>> SONAR - Cakewalk hosted by Bobbi Tammaro and Seth Lefferts
>> APPLE / MAC nights
>> Ableton Live
>> Reason
>> Plus many many more !!
>>
>> What's new ?
>>
>>
>> For 30 years The Eastcoast Music Mall has Bought you the finest
>> in gear . We Now are offering :
>>
>> Mercury Magnetics
>> <http://www.mercurymagnetics.com/pages/mainframe.htm>
>> Put these in any amp and Watch out !!!
>> You will be blown away - come in for a demo
>> We have 2 amps side by side - One with Mercury installed
>> The Difference is absolutely Amazing !!
>>
>>
>> TC Electronics - Killer new Interface !
>> <http://www.tcelectronic.com/Konnekt24D>
>>
>> Budda Tube Amps !
>> <http://www.budda.com/>

>> Boutique point to point hand wired - Amazing sounding Tube amps
>> with HUGE Tone , at very modest pricing :)
>> For more info - Email our in house Champion Tom Fulton !
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>> Trade in Your Old Gear NOW!! Why not have your old gear help you get new
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>> Take a look around your house and you'll probably find some instruments,
>> components or perhaps an odd drum or cymbal. Chances are you have been
>> considering buying a new instrument or finally picking up that new piece
>of
>> recording gear.
>> We're always looking for anything. Bring it in and trade it for
>> something new
>>>

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Fri, 12 Jan 2007 09:23:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

; or turn it
>> into cash. Just come in any time during business hours and it'll be our
>> pleasure to help you.
>>
>> Morgan Pettinato!
>>
>> http://www.eastcoastmusic.com/starr_rd1.htm
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>> <http://www.eastcoastmusic.com/newstore.htm>
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>> <http://www.eastcoastmusic.com/paris.html>
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>> <http://www.eastcoastmusic.com/pc.htm>
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 >> Danbury CT 06810
 >> 800-901-2001
 >>
 >
 >Here's the Edgy instructions.

http://ubuntuguide.org/wiki/Ubuntu_Edgy#How_to_install_Graphics_Driver_.28NVIDIA.29

I'm a debian guy so it's a bit different but close. Oddly I've had better luck with the beta drivers listed in the section following.

Reportedly Shuttleworth/Ubuntu have decided they're going to break the seal

and start shipping binary drivers/firmware with Ubuntu in the relatively near future. As an info-anarchist I don't like this, I'd prefer that nVidia and/or ATI would publish enough specs to reverse engineer the driver, but that ain't gonna happen.

By FAR the largest barrier to normal people using linux is the lack of drivers for video cards and wireless network cards (and increasingly, onboard ethernet) at install time. It's not hard to get the stuff working, but it's harder than Windows or OS X. Which is why I think Ubuntu is throwing in the towel and shipping the non-free drivers.

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hey

>Yes I already have ubuntu installed and waiting.

>Just gotta figure out how to get the damn nvidia video card to install.

>Damn linux >)

>Everything else installed like a charm except the uptadted video card

>drivers and Ardour. I'm a noob when it comes to the linux compiling

>thing. Not like Ardour site is any help.

>Chris

>

>

>TCB wrote:

>

>>Like this, I'd say.

>>

>><http://ubuntustudio.org/>

>>

>>Not even a release yet, but headed there, and the Ubuntu folks have a record
>>of making things happen.

>>

>>TCB

>>

>>Chris Ludwig <chrisl@adkproaudio.com> wrote:

>>

>>

>>>They seem to be trying to resurrect BeOS.

>>>I'd rather see it happen on Linux too

>>>

>>>TCB wrote:

>>>

>>>

>>>

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

>>>>

>>>>
 >>>>
 >>>>
 >>>>>Has anybody tried this? Any thoughts?
 >>>>>
 >>>>><http://www.zeta-os.com/cms/custom/zeta/indexe.php>
 >>>>>
 >>>>>
 >>>>>
 >>>>>
 >>>>>Uh, the really really obvious one, why not use linux?
 >>>>
 >>>>TCB
 >>>>
 >>>>
 >>>>
 >>>>
 >>>>
 >>>>--
 >>>Chris Ludwig
 >>>ADK
 >>>chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
 >>>www.adkproaudio.com <<http://www.adkproaudio.com/>>
 >>>(859) 635-5762
 >>>
 >>>
 >>
 >>
 >>
 >
 >--
 >Chris Ludwig
 >ADK
 >chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
 >www.adkproaudio.com <<http://www.adkproaudio.com/>>
 >(859) 635-5762Here is the waves latency table.
 On my Paris rig Ultrapitch is 8192 latent !
 Regards,
 Dimitrios

Native Latency Table

Plug-In Latency Time [KHz]
 44.1 96
 measured in Samples
 C1 comp / gate 340 720
 C1 comp side ch 340 720
 C4 64 128
 L1 64 128
 L2 64 128

L3 3528 7680
LinEq BroadBand 2679 5360
LinEq LowBand 2047 4095
Lin Mb 3528 7680
Morphoder 639 1279
Rchannel 65 129
Rcomp 64 128
RdeEsser 64 128
Rvox 64 128
Sound Shifter 6946 13858
Trans X 64 128
Ultra Pitch 8239 not supported
X-Click 2625 not supported
X-Crackle 2625 not supported
X-Noise 5120 5120

44.1 96

For TDM add 3 for each Plug-In except for the UltraPitch !!!
For HTDM add 1028 samples for each Plug-In.

"PaulN" <paul@nospam.com> wrote:

>

>Is there a list of plugin latencies somewhere?

>

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

>>

>>Hi,

>> would like to note here that after working a couple of days with faderworks

>>I don't know how could I work (mix) before in Paris !

>>Amazing..

>>I have put 64 instances along 4 eds cards as a standard preset.

>>I group all the instruments accordingly, drums, perc, ac.guitars, el.guitars,

>>back. vocals, strings, pads, etc.

>>Now pushing solo on a faderworks instance on any audio track you here only

>>the group it belongs too, or mute !! the group.

>>I also use the latency compensator.

>>Putting an waves rvox I type 64 and all faderworks go up to 64.

>>Putting a rchannel from waves on snare it needs a 65 , so I type 65 and

>all

>>others go up just one sample to 65 !!

>>fantastic.

>>I encourage all that you bought it, USE IT.

>>You can ask me anything by the way if someone has some questions with it.

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

-----=_NextPart_000_0103_01C746CE.B5C2FA90
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

That's great Dimitrios.
Anyone know the math to convert to 48k from 44k?
Thanks,
Tom
"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:45c37759\$1@linux...

Here is the waves latency table.
On my Paris rig Ultrapitch is 8192 latent !
Regards,
Dimitrios

Native Latency Table
Plug-In Latency Time [KHz]=20
44.1 96=20
measured in Samples=20
C1 comp / gate 340 720=20
C1 comp side ch 340 720=20
C4 64 128=20
L1 64 128=20
L2 64 128=20
L3 3528 7680=20
LinEq BroadBand 2679 5360=20
LinEq LowBand 2047 4095=20
Lin Mb 3528 7680=20
Morphoder 639 1279=20
Rchannel 65 129=20
Rcomp 64 128=20
RdeEsser 64 128=20
Rvox 64 128=20
Sound Shifter 6946 13858=20
Trans X 64 128=20
Ultra Pitch 8239 not supported=20
X-Click 2625 not supported=20
X-Crackle 2625 not supported=20
X-Noise 5120 5120=20

44.1 96=20

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with it.
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>

I choose Polesoft Lockspam to fight spam, and you?
<http://www.polesoft.com/refer.html>
-----=_NextPart_000_0103_01C746CE.B5C2FA90
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Page 187 of 414 ---- Generated from The PARIS Forums

[illegible]

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>

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>
>
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>>
>I'll sell all four 21" CRT's plus the platform for \$300.00. I've attached
some pics. You gotta come pick them up though. You're going to need a truck.
The platform without the monitors is shown on the right side of the frame on
two of the pics.

Nolimit as ALL eds plugins with no lookahead 2 samples.

Nolimit 0.001=50 samples

EDS/GATE 0.001=47 samples

0.002=93 samples

0.003=139 samples

0.004=184 samples

0.005=230 samples

Auxes also 2 samples

submxix 1 to submix 2 beetween 10-14 samples (mine has 12 samples)

Submixes thereafter are 2 samples.

Regards,
Dimitrios

"PaulN" <Paul@nospam.com> wrote:

>

>Sweet! Thanks Dimitrios. Do you or anyone else happen to have them for
the

>EDS effects. Is there any latency other than lookahead values?

>

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

>>

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>>

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>>

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>>>>fantastic.
>>>>I encourage all that you bought it, USE IT.
>>>>You can ask me anything by the way if someone has some questions with
>it.
>>>>Regards,
>>>>Dimitrios
>>>
>>
>Arrrrggghhh!!!! sorry.....wrong forum.

;oP

Well, anyway, come and get'em. I've got the original boxes for the monitors.
One of them is a little slow to light up and this one and another are less
adjustable as far as color goes, but they are clearly viewable and work fine
for Paris. You can get a full Paris mixer on each screen at 1600 x 1200
resolution.

Deej

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c39114@linux...
> I'll sell all four 21" CRT's plus the platform for \$300.00. I've attached
> some pics. You gotta come pick them up though. You're going to need a
> truck.
> The platform without the monitors is shown on the right side of the frame
> on two of the pics.
>
>
>
>You get rid off all them nice, warm CRTs, you're gonna need space heater on
them cold, Colorado nights!!!

gantt

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>Arrrggghhh!!!! sorry.....wrong forum.
>
>;oP
>
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>
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>
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>>
>>
>>
>>
>>
>
>I just love to see DJ cleaning up. Just think what great things he's gonna
do with a clean plate.

An a clear drive you can see forever.

JohnHey DJ,
I've heard that if you run a CRT through a compressor you can make a flat
panel monitor, but I haven't tried it. It could make them easier to ship.
RZ

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> on two of the pics.

>

>

>

>it's really toooooooooooooo scary to even think about. the man
is...well...demented...but in a nice post texan way.

On 3 Feb 2007 06:53:42 +1000, "John" <no@no.com> wrote:

>

>I just love to see DJ cleaning up. Just think what great things he's gonna
>do with a clean plate.

>

>An a clear drive you can see forever.

>

>JohnI should probably know this since I've been using Paris for almost 8 years,
but can anyone enlighten me on ideal configuration settings (disk I/O, disk
cache size)? Are there any issues with standard format NTFS drives? I've
been using a 3 card system on XP for a couple years and now use the Seagate
drives with 16MB cache, but still have problems doing punches with more than
2 tracks. I always get the pesky "data could not be streamed fast enough,
set playback for a slower machine", message as the playback chokes. It
seems I got better performance years ago on a Pentium II. And what the heck
is a manual punch delay? Any input would be much appreciated, thanks.
RichardLOL!!!!

;o)

"RZ" <pearlmusic@sbcglobal.net> wrote in message news:45c39a48@linux...

> Hey DJ,

> I've heard that if you run a CRT through a compressor you can make a flat
> panel monitor, but I haven't tried it. It could make them easier to ship.

> RZ

>

>

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>> truck.

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>> on two of the pics.

>>

>>

>>

>>

>

>Some samples are under Setup / paris.cfg at <http://www.kfocus.com/paris/>
Also, set your punch in to medium or long

"RZ" <pearlmusic@sbcglobal.net> wrote:

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [erlilo](#) on Fri, 12 Jan 2007 09:36:23 GMT

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

t;>>Oh well.

>>>>>>

>>>>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home

>>studio..To

>>>>>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston,

>>Paris

>>>>>>will be used a he master summing mixer/recorder..

>>>>>>

>>>>>>The DM3200/4800 can't be beat in their price range. They have the sound,

>>>>>>looks, and product maturity. Tascam knew they had a winner with the

>DM24,then

>>>>>>knocked the ball out of the park with the DM3200, and now DM 4800..

>

>>>>>>

>>>>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K

>>>>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding

>>>>>>board as well. At 9k it competes very well with Yammys O2r/96..But,

>(2)

>>>>>x

>>>>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in a

>cool

>>>>>>Argosy, BAMM!..

>>>>>>

>>>>>><http://www.argosyconsole.com/dm3200.htm>

>>>>>>

>>>>>>

>>>>>>

>>>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:

>>>>>>

>>>>>>Thanks for all the info James!

>>>>>>

>>>>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the DM1000v2,etc)

>>>>>>>Also, Cubase implementation will be a key factor if I move from Paris.

>>>>>|

>>>>>>>will consider the Yamaha boards too (used though due to price) because

>>>>>of

>>>>>>>the Yammy/Steinberg connection and better Cubase implementation I

would
>>>>>suppose.
>>>>>>The Tascam boards do seem like a very good value though... especially
>>>>if
>>>>>>they don't break and are not horribly non-intuitive.
>>>>>>
>>>>>>Thanks again,
>>>>>>Jon
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>>>>and
>>>>>>vary
>>>>>>>usable. It was only the DM-24 that had the problems.
>>>>>>>
>>>>>>>James
>>>>>>>
>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>>Hey Jon!
>>>>>>>>
>>>>>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.
>>>
>>>>A
>>>>>customer
>>>>>>>>of mine also has one. The mixes from both source sound good. You
>>>>should
>>>>>>>>always test drive before you buy. You have to like it. I would
>think
>>>>>>>twice
>>>>>>>>>before buying a DM-24, the Mic pres were not so good, they had low
>>>>head
>>>>>>>>room.
>>>>>>>> If you use the DM-24 for line ins only, I think you'd be Ok. There
>>>>>was
>>>>>>>>>an upgrade for the mic pres through Tascam, they may no longer be
>>doing
>>>>>>>>>that.
>>>>>>>>>
>>>>>>>>>I hear the DM manuals are terrible, you can go down load them.
If
>>>you
>>>>>>>buy
>>>>>>>>>one, make sure you have 30 full days to test it. Clear your planner
>>>>>for
>>>>>>>>>test time. Read the manual in advance and go to the NG a lot before
>>>>>you

>>>>>>>get it. Every once in awhile Tascam puts out a lemon, so you want
>>>to
>>>>>>be
>>>>>>>able to fully test what you buy from them. Unless they have changed
>>>>>their
>>>>>>>policy, they only have a 90 day warranty!!!
>>>>>>>
>>>>>>>James
>>>>>>>
>>>>>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
>>>>>>>
>>>>>>>Hi,
>>>>>>>
>>>>>>>>Anyone here actually had any real hands on with this board/controller,
>>>>>>>especially
>>>>>>>>with Cubase 4? James got me intrigued but I have read that the
build
>>>>>>>quolity
>>>>>>>>may be somewhat on cheesy side.
>>>>>>>>
>>>>>>>>Thanks,
>>>>>>>>Jon
>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>>
>>>>>
>>>>
>>>
>>
>>
>Let me know when you start selling off the pre's and mic's!! ;-)

David.

DJ wrote:I think it means when you do a punch by pressing record while in play or by enabling through the jack on the back of the C16 that Paris will have a slight delay before the punch happens and this setting deterimes that. For a screaming pc with nothing going in short would work. Medium and long have been most popular though and if you just pick long you can always slide the ends of the track to adjust it to be just right after the recording is done.

"RZ" <pearlmusic@sbcglobal.net> wrote:

>Thanks John,
>There's a whole lot of interesting info on that site. I still don't know

>what a manual punch delay is, but I think it being set to short was my
>problem. Easy fix. Thanks again.
>

>
>"John" <no@no.com> wrote in message news:45c3b574\$1@linux...
>>
>> Some samples are under Setup / paris.cfg at <http://www.kfocus.com/paris/>
>> Also, set your punch in to medium or long
>>
>> "RZ" <pearlmusic@sbcglobal.net> wrote:
>>>I should probably know this since I've been using Paris for almost 8
>>>years,
>>
>>>but can anyone enlighten me on ideal configuration settings (disk I/O,
>>>disk
>>
>>>cache size)? Are there any issues with standard format NTFS drives?
I've
>>
>>>been using a 3 card system on XP for a couple years and now use the
>>>Seagate
>>
>>>drives with 16MB cache, but still have problems doing punches with more
>> than
>>>2 tracks. I always get the pesky "data could not be streamed fast enough,
>>
>>>set playback for a slower machine", message as the playback chokes. It
>>
>>>seems I got better performance years ago on a Pentium II. And what the
>> heck
>>>is a manual punch delay? Any input would be much appreciated, thanks.
>>>Richard
>>>
>>>
>>>
>>>
>>
>
>It has to do with record ready buffer.. short delay means the time between
when you hit 'record' and when it actually starts to record is a shorter
time than say medium or long. On a smaller EDS system, short is cool but get
past a 2 or 3 card system and things start getting a little whacky. Besides,
Paris' punch isn't exactly super tight so generally you'll end up punching a
little early and peeling back in the editor anyway.

AA

"RZ" <pearlmusic@sbcglobal.net> wrote in message news:45c3bb7b\$1@linux...
> Thanks John,
> There's a whole lot of interesting info on that site. I still don't know

> what a manual punch delay is, but I think it being set to short was my
> problem. Easy fix. Thanks again.
>
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>>
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>>>enough,
>>
>>>set playback for a slower machine", message as the playback chokes. It
>>
>>>seems I got better performance years ago on a Pentium II. And what the
>> heck
>>>is a manual punch delay? Any input would be much appreciated, thanks.
>>>Richard
>>>
>>>
>>>
>>>
>>
>
>Ain't gonna happen. There are limits to how far reverse sluttage can be
taken..

;o)

"EK Sound" <askme@nospam.com> wrote in message news:45c3c742\$1@linux...
> Let me know when you start selling off the pre's and mic's!! ;-)

>
> David.
>
> DJ wrote:A mic based economy... now that would be cool.
MR

"TCB" <nobody@ishere.com> wrote in message news:45c36478\$1@linux...
>
> Nope, my hourly rate for video taping is out of Morgan's range.
>
> It's one SE ribbon per hour ;-)
>
> TCB
>
> "Mike R." <emarenot@yahoo.com> wrote:
> >Morgan,
> >Is there any possibility of video taping this and posting it to the web?
> It
> >would be great to be able to grok Cubase, TCB style.
> >Regards, MR
> >
> >"Morgan" <morganp@ntplx.net> wrote in message news:45c29ed1@linux...
> >> Greetings :)
> >>
> >> Tuesday February 6th 7pm
> >> Steinberg Yamaha
> >> CUBASE/NUENDO/
> >> http://www.steinberg.net/24_1.html
> >> All things VST
> >> Hosted by CUBASE and Computer GURU Thad Brown
> >> * The first hour is always reserved for newcomers and beginners
> >> as always - special pricing for event !
> >>
> >> Tuesday February 13th 7pm
> >> Songwriters Workshop
> >> This Special workshop is hosted by :
> >> Seth Lefferts !
> >> * Please bring in your CD's for listening samples.
> >>
> >> Tuesday February 20th 7pm
> >> SONAR / Cakewalk
> >> <http://www.cakewalk.com/>
> >> * We will be having these now - Every Month !!
> >>
> >> Wednesday May 16th 9am-7pm
> >> Martin Guitars Field trip
> >> <http://www.mguitar.com/visit/>
> >> We booked a tour bus - this is an all day event/trip

> >> Limited seating **
> >> Please reserve a seat asap
> >>
> >> Coming Soon - Workshops on:
> >> Steinberg CUBASE /NUENDO hosted by Thad Brown
> >> PRO-TOOLS
> >> SONAR - Cakewalk hosted by Bobbi Tamaro and Seth Lefferts
> >> APPLE / MAC nights
> >> Ableton Live
> >> Reason
> >> Plus many many more !!
> >>
> >> What's new ?
> >>
> >>
> >> For 30 years The Eastcoast Music Mall has Bought you the finest
> >> in gear . We Now are offering :
> >>
> >> Mercury Magnetics
> >> <http://www.mercurymagnetics.com/pages/mainframe.htm>
> >> Put these in any amp and Watch out !!!
> >> You will be blown away - come in for a demo
> >> We have 2 amps side by side - One with Mercury installed
> >> The Difference is absolutely Amazing !!
> >>
> >>
> >> TC Electronics - Killer new Interface !
> >> <http://www.tcelectronic.com/Konnekt24D>
> >>
> >> Budda Tube Amps !
> >> <http://www.budda.com/>
> >> Boutique point to point hand wired - Amazing sounding Tube amps
> >> with HUGE Tone , at very modest pricing :)
> >> For more info - Email our in house Champion Tom Fulton !
> >> tom@eastcoastmusicmall.com
> >>
> >> Trade in Your Old Gear NOW!! Why not have your old gear help you get
new
> >> gear?
> >> Take a look around your house and you'll probably find some
instruments,
> >> components or perhaps an odd drum or cymbal. Chances are you have been
> >> considering buying a new instrument or finally picking up that new
piece
> >>of
> >> recording gear.
> >> We're always looking for anything. Bring it in and trade it for
> >> something new

> >> or turn it
> >> into cash. Just come in any time during business hours and it'll be our
> >> pleasure to help you.
> >>
> >> Morgan Pettinato!
> >>
> >> http://www.eastcoastmusic.com/starr_rd1.htm
> >>
> >> <http://www.eastcoastmusic.com/newstore.htm>
> >>
> >> <http://www.eastcoastmusic.com/paris.html>
> >>
> >> <http://www.eastcoastmusic.com/pc.htm>
> >>
> >>
> >> Eastcoast Music Mall
> >> <http://www.eastcoastmusic.com>
> >> e-mail morganp@ntplx.net
> >> 800-901-2001 or 203-748-2799 fax 203-791-2504
> >> Specializing in Quality gear and
> >> Uncompromising Personal Service for 30 years
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> >> HUGE Showroom 50 miles from N.Y.C
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> >> Specializing in sound system design and Acoustical consultation
> >> TEF Certified acoustician on staff
> >> Worlds first Level 2 certified Auralex sales center
> >> Specializing in Audio for Worship
> >>
> >> Computer Builder for the most advanced Computer Audio system in the
> >> world -
> >> Lakewood Church in Houston TX
> >>
> >> Worlds # 1 PC Audio department (Headed by PC Authority Pete Leoni)
> >> Home of Q-Performance www.qperformance.com (Custom PC's for
> >> audio/multi-media)
> >> Specializing in digital audio and all peripherals
> >> Specializing in PC optimization and support
> >> Worlds # 1 EMU-Ensoniq PARIS dealer !
> >> Worlds # 1 RME dealer !
> >> Worlds # 1 UAD- 1 dealer !
> >> Worlds # 1 SE Microphone dealer !
> >> Worlds # 1 Brian Moore Custom dealer !
> >> KORG OASYS Authorized Showroom and training facility !
> >> <http://www.korg.com/oasys/>
> >> <http://www.onebluemonkey.com/reviews1.asp?id=195>
> >>

> >> PAUL REED SMITH - TOP TEN
> >> FLOYD ROSE CUSTOM TOP TEN
> >> TAYLOR GUITAR - TOP TEN
> >> Martin Guitar - Top Ten
> >> Garrison Guitar -Top Ten
> >> Seagull Guitar - Top Ten
> >> Steinberg America - Top Ten
> >> M-Audio Midiman - Top Ten
> >> Steinberg / Nuendo training facility
> >> 5.1 Training facility < By grammy award winner Christopher Brown >
> >>
> >> Weekly workshops on Digital audio related items and techniques !
> >>
> >> Eastcoast Music Mall * New Super HUGE Showroom !
> >> 15 Starr Rd
> >> Danbury CT 06810
> >> 800-901-2001
> >>
> >
> >
>I've got one of those mics here. Nice aren't they?

;o)

"TCB" <nobody@ishere.com> wrote in message news:45c36478\$1@linux...

>

> Nope, my hourly rate for video taping is out of Morgan's range.

>

> It's one SE ribbon per hour ;-)

>

> TCB

>

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>>>
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>>> Mercury Magnetics
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>>> Put these in any amp and Watch out !!!
>>> You will be blown away - come in for a demo
>>> We have 2 amps side by side - One with Mercury installed
>>> The Difference is absolutely Amazing !!
>>>
>>>
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>>>
>>> Budda Tube Amps !

>>> <http://www.budda.com/>
>>> Boutique point to point hand wired - Amazing sounding Tube amps
>>> with HUGE Tone , at very modest pricing :)
>>> For more info - Email our in house Champion Tom Fulton !
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>>>
>>> Trade in Your Old Gear NOW!! Why not have your old gear help you get new
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>>> Take a look around your house and you'll probably find some instruments,
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [rick](#) on Fri, 12 Jan 2007 09:54:30 GMT
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e you have been
>>> considering buying a new instrument or finally picking up that new piece
>>> of
>>> recording gear.
>>> We're always looking for anything. Bring it in and trade it for
>>> something new
>>> or turn it
>>> into cash. Just come in any time during business hours and it'll be our
>>> pleasure to help you.
>>>
>>> Morgan Pettinato!
>>>
>>> http://www.eastcoastmusic.com/starr_rd1.htm
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>>> <http://www.eastcoastmusic.com/newstore.htm>
>>>
>>> <http://www.eastcoastmusic.com/paris.html>
>>>
>>> <http://www.eastcoastmusic.com/pc.htm>
>>>
>>>
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>>> e-mail morganp@ntplx.net
>>> 800-901-2001 or 203-748-2799 fax 203-791-2504
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>>>
>>> HUGE Showroom 50 miles from N.Y.C
>>> <http://www.eastcoastmusicmall.com/index.asp?PageAction=Custo m&ID=2>
>>> Always open 7 days / We ship anywhere
>>> Specializing in sound system design and Acoustical consultation

>>> TEF Certified acoustician on staff
 >>> Worlds first Level 2 certified Auralex sales center
 >>> Specializing in Audio for Worship
 >>>
 >>> Computer Builder for the most advanced Computer Audio system in the
 >>world -
 >>> Lakewood Church in Houston TX
 >>>
 >>> Worlds # 1 PC Audio department (Headed by PC Authority Pete Leoni)
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 >>>
 >>> Weekly workshops on Digital audio related items and techniques !
 >>>
 >>> Eastcoast Music Mall * New Super HUGE Showroom !
 >>> 15 Starr Rd
 >>> Danbury CT 06810
 >>> 800-901-2001
 >>>
 >>
 >>
 >Also for me, doing a bunch of tracks like a drum punch,
 using autopunch works a whole lot better than manual...

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

>It has to do with record ready buffer.. short delay means the time between

>when you hit 'record' and when it actually starts to record is a shorter
>time than say medium or long. On a smaller EDS system, short is cool but
get
>past a 2 or 3 card system and things start getting a little whacky. Besides,

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>>>
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>>>
>>>>drives with 16MB cache, but still have problems doing punches with more
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>>>

>>>>set playback for a slower machine", message as the playback chokes.

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Martin Harrington](#) on Fri, 12 Jan 2007 09:55:15 GMT

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r />

It

>>>

>>>>seems I got better performance years ago on a Pentium II. And what the
>>> heck

>>>>is a manual punch delay? Any input would be much appreciated, thanks.

>>>>Richard

>>>>

>>>>

>>>>

>>>>

>>>

>>

>>

>

>Thanks James. I was all over it actually, but got sniped at the last minute!

Ah well ...

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

>

>Hey Jon! There is a Tascam DM-3200 with a FW card about to go on ebay for
>\$2000.00. It's in Chicago and shipping is \$97.00.

>

>here are the links:

>

> [http://cgi.ebay.com/TASCAM-DM-3200-Digital-Mixing-Firewire-
option_W0QQitemZ180080107203QQihZ008QQcategoryZ23785QQssPageN
ameZWVWQQrdZ1QQcmdZViewItem](http://cgi.ebay.com/TASCAM-DM-3200-Digital-Mixing-Firewire-option_W0QQitemZ180080107203QQihZ008QQcategoryZ23785QQssPageNameZWVWQQrdZ1QQcmdZViewItem)

>

> [http://search.ebay.com/Tascam-DM-3200_W0QQcatrefZC6QQcoactio
nZcompareQQcoentrypZsearchQQcopagenumZ1QQfclZ3QQfromZR9QQ
fromZR9QQfrppZ50QQfsooZ1QQfsopZ1QQfstypeZ1QQftrtZ1QQftrvZ1QQ
sacatZQ2d1QQsacurZ0QQsaslopZ1QQsatitleZTascamQ20DMQ2d3200QQs
pagenameZSTRKQ3aMEFSRCHQ3aSRCH](http://search.ebay.com/Tascam-DM-3200_W0QQcatrefZC6QQcoactionZcompareQQcoentrypZsearchQQcopagenumZ1QQfclZ3QQfromZR9QQfromZR9QQfrppZ50QQfsooZ1QQfsopZ1QQfstypeZ1QQftrtZ1QQftrvZ1QQsacatZQ2d1QQsacurZ0QQsaslopZ1QQsatitleZTascamQ20DMQ2d3200QQspagenameZSTRKQ3aMEFSRCHQ3aSRCH)

>

>James

>

>

>"Jon Jiles" <nojij@yahoo.com> wrote:

>>

>>Hi LaMont,
>>
>>Yup, the firewire seems very interesting (32 in/32 out@ 96k) but the MKII's
>>not out yet. Apparently some people have tried / are using a firmware updated
>>version of the firewire card that was originally intended for the DM-24.
>>
>>If I do this I will stick to the HD9652 for now.
>>
>>How dangerous do you think it would be to consider the DM3200 used?.. and
>>what do you think it should be worth?
>>
>>Cheers,
>>jj
>>
>> "LaMont" <jjdpro@ameritech.net> wrote:
>>>
>>>Hey Jon,
>>>
>>>- most DM24 users/owners units have been rock solid
>>>- having stated the above, Yamaha Desks are as solid as they come. They
>>rarley
>>>break down. O2rs(originals) are still cranking to this day.
>>>
>>>Have you considered the Firewire Option? 32/32 ins/outs?
>>>
>>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>>
>>>>Thanks LaMont -
>>>>
>>>>I had considered keeping some of my Paris rig to use as a glorified mastering
>>>>deck. Sounds like that's what you're suggesting here as a possible solution.
>>>>
>>>>I just finished talking to guy who is selling his O2r96v2 (which I've
>now
>>>>determined is way out of my price range - even used) and he shared an
>absolute
>>>>Tascam customer service horror story regarding a DM-24 he owned. 4 bad
>>power
>>>>supplies, LCD failed, lost studio time (had to ship it back something
>like
>>>>6 times - from Hawaii!!!!) and Tascam apparently never did make it right
>>>>for him.
>>>>
>>>>Hopefully they got it right with the new boards because the resounding
>>impression
>>>>I'm getting of Tascam's willingness/ability to stand behind their products
>>>>is the only thing causing hesitation for me right now.
>>>>

>>>>Cheers,
>>>>Jon
>>>>
>>>>"LaMont " <jjdpro@ameritech.net> wrote:
>>>>
>>>>>Hey Jon,
>>>>
>>>>>Trust me, the marriage of the Tascam 3200 & Cuabse 4 is a match made
>in
>>>>heaven.
>>>>>You will not miss the Paris sound.
>>>>
>>>>>However to not throw away your Paris investment(s), instead of summing
>>>out
>>>>>of the 3200..you can...
>>>>
>>>>>Another way.. 3200 out via SP/Dif. into Paris Mec/442 SP/dif..for just
>>>a
>>>>>stereo sum .. Again, good sound.
>>>>
>>>>>3200 master (analog outs) into Paris MEC/442.. 24bit(input Card)..then
>>>24bit
>>>>>out card..to master or internal bounce..
>>>>
>>>>>You can't loose either way you go.. Grat choice!!
>>>>>P.S. Put into an Argosy!!! :)
>>>>>take care.
>>>>
>>>>>- 3200 out (Adat x 2) 16 lightpipes stems into MEC (with 2 adat cards)..
>>>>>For stem mixing. Very cool.. Very good sound. and provides a means of
>>Matering
>>>>>within Paris.
>>>>
>>>>>"Jon Jiles" <nojij@yahoo.com> wrote:
>>>>>
>>>>>>Wow!!!!
>>>>>
>>>>>>That's a pretty ringing endorsement LaMont!!!!
>>>>>
>>>>>>I'm definitely leaning towards the 3200 and Cubase 4. The only client
>>>in
>>>>>>my studio is me and I'm really just trying to get to a simpler workflow
>>>>>,for
>>>>>>the songwriting end of things, and still achieve quality results at
>the
>>>>>end
>>>>>>of the process.
>>>>>>

>>>>>Can you explain to me in a little more detail how you (and apparently
>>BT)
>>>>>would be/are using Paris as the master summing mixer/recorder in this
>>>scenario?
>>>>>
>>>>>I've currently got Cubase SX3 lightpiped into Paris via a RME 9652
(
>>a
>>>mini-Deej
>>>>>set-up if, you will) but being a guy who only gets to work on my stuff
>>>in
>>>>>the evenings after work or on the weekends, the opportunity for confusion
>>>>>in such a kludge ridden set-up doesn't lend itself to the creative
workflow.
>>>>>That's why Cubase and a nice board/control surface appeals. My big
dilemma
>>>>>though is that I still absolutely love the way Paris sounds.
>>>>>
>>>>>Anyway, thanks a ton for the input, greatly appreciated! I've got much
>>>to
>>>>>consider.
>>>>>
>>>>>Cheers,
>>>>>jon
>>>>>
>>>>>
>>>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>>
>>>>>>Hi Jon, I can chime in here on this question.
>>>>>
>>>>>>I often work at a local studio <http://www.lamourrecording.com/>
>>>>>>which has (2) Yamaha's DM2000. I can't speak highly enough of these
>>powerful
>>>>>>beast.
>>>>>>
>>>>>>>Great feel, 96 channels @ 96K
>>>>>>>Pro Tools, Nuendo/Cubase/Sonar/Logic Controller
>>>>>>>Nice Comps/EQs on every channel
>>>>>>>(8) SPX-1000's DSP processors (REVerbs, Delays, Chorus.etc)
>>>>>>>Some of the sweetest (24) Mic pres you'll find
>>>>>>>All in a foot print that keeps the Engineer/Operator right in
>>>>>>>front of the mix..There's a ton more features..
>>>>>>>
>>>>>>>I had a chance (2years) ago to take the then Tascam 3200 for week
session
>>>>>>>spin. Due to the fact that no body in our area had a O2r/96, we
rented
>>>>>>>the tascam.. Man, to my ears and others, the Tascam delivers the goods.

>>>>>>I
>>>>>>would have to say that the Tascam 3200 sonics was more "thick" than
>>the
>>>>>>DM2000.
>>>>>>Different converters and clocks.. But, we managed to get thru a session
>>>>>>without
>>>>>>opening the manual!!
>>>>>>You're not going to do that with the Yammys.. he 3200 had full eq
>>>>and
>>>>dynamics
>>>>>>on every channel as well as I think 4 DSP processors for Verbs and
>>deleays
>>>>>>chorus FX.. The verbs were the star of this board. The algo's were
>>from
>>>>>>TC!!
>>>>>>the verb masters. Man, these verbs sounded like our TC 3000 ..really!!.
>>>>>>The
>>>>>>Eqs were usable as are the Comps/Lim..We click on the DAW controller
>>>>layer
>>>>>>button, scrolled to the DAW template (Pro Tools)..Boom!! "Houston
>>We
>>>>have
>>>>>>Controll".. That easy.. We had transport, channel faders and Master
>>faders
>>>>>>and edit scroll.. To be honest, we probable had more functions,but
>>like
>>>>>>I
>>>>>>stated earlier, we had not read the manual..
>>>>>>Oh well.
>>>>>>
>>>>>>Like I told James, I'm looking seriously @ the DM4800 X2 for my Home
>>>studio..To
>>>>>>host Both Nuendo & Pro Tools...AND yes, Liek BrianT does in Houston,
>>>>Paris
>>>>>>will be used a he master summing mixer/recorder..
>>>>>>
>>>>>>The DM3200/4800 can't be beat in their price range. They have the
>>sound,
>>>>>>looks, and product maturity. Tascam knew they had a winner with the
>>DM24,then
>>>>>>knocked the ball out of the park with the DM3200, and now DM 4800..
>>
>>>>>>
>>>>>>Now that it's official that Mackie has dropped the Ball with the DXB(20K
>>>>>>Plus), now selling are drastic discounts. The DXB is a one sweet sounding
>>>>>>board as well. At 9k it competes very well with Yammys O2r/96..But,
>>(2)
>>>>>>x

>>>>>>DM4800 @ around is just as and (imo) more potent ..AND dropped in
a
>>cool
>>>>>>Argosy, BAMM!..
>>>>>>
>>>>>><http://www.argosyconsole.com/dm3200.htm>
>>>>>>
>>>>>>
>>>>>>
>>>>>>"Jon Jiles" <nanaheyhey@no.com> wrote:
>>>>>>
>>>>>>Thanks for all the info James!
>>>>>>
>>>>>>>How do they stack up against the Yamaha boards? (O2r96v2 and the
DM1000v2,etc)
>>>>>>>Also, Cubase implementation will be a key factor if I move from Paris.
>>>>>>>I
>>>>>>>will consider the Yamaha boards too (used though due to price) because
>>>>>>>of
>>>>>>>the Yammy/Steinberg connection and better Cubase implementation I
>would
>>>>>>>suppose.
>>>>>>>The Tascam boards do seem like a very good value though... especially
>>>>>>>if
>>>>>>>they don't break and are not horribly non-intuitive.
>>>>>>>
>>>>>>>Thanks again,
>>>>>>>Jon
>>>>>>>
>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>>By the way, the mic pres on the DM-32 and DM-48 are greatly improved
>>>>>>>>and
>>>>>>>>vary
>>>>>>>>usable. It was only the DM-24 that had the problems.
>>>>>>>>
>>>>>>>>James
>>>>>>>>
>>>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>>
>>>>>>>>>Hey Jon!
>>>>>>>>>
>>>>>>>>>>Some of the guys on the DA7 NG have switched to the Tascam DM 32s.
>>>>>
>>>>>>A
>>>>>>>customer
>>>>>>>>>of mine also has one. The mixes from both source sound good.
You

>>>>should
 >>>>>>>>always test drive before you buy. You have to like it. I would
 >>think
 >>>>>>>twice
 >>>>>>>>before buying a DM-24, the Mic pres were not so good, they had
 low
 >>>>head
 >>>>>>>>room.
 >>>>>>>> If you use the DM-24 for line ins only, I think you'd be Ok.
 There
 >>>>>>>was
 >>>>>>>>an upgrade for the mic pres through Tascam, they may no longer
 be
 >>>doing
 >>>>>>>>that.
 >>>>>>>>
 >>>>>>>>I hear the DM manuals are terrible, you can go down load them.

>If
 >>>>you
 >>>>>>>buy
 >>>>>>>>one, make sure you have 30 full days to test it. Clear your planner
 >>>>>>>for
 >>>>>>>>test time. Read the manual in advance and go to the NG a lot before
 >>>>>>>you
 >>>>>>>>get it. Every once in awhile Tascam puts out a lemon, so you want
 >>>>to
 >>>>>>>be
 >>>>>>>>able to fully test what you buy from them. Unless they have changed
 >>>>>>>their
 >>>>>>>>policy, they only have a 90 day warranty!!!
 >>>>>>>>
 >>>>>>>>James
 >>>>>>>>
 >>>>>>>>"Jon Jiles" <snoid@sheboygan.com> wrote:
 >>>>>>>>
 >>>>>>>>Hi,
 >>>>>>>>
 >>>>>>>>>Anyone here actually had any real hands on with this board/controller,
 >>>>>>>>>especially
 >>>>>>>>>with Cubase 4? James got me intrigued but I have read that the
 >build
 >>>>>>>>quolity
 >>>>>>>>>may be somewhat on cheesy side.
 >>>>>>>>>
 >>>>>>>>>Thanks,
 >>>>>>>>>Jon
 >>>>>>>>>

>>>>>>>>
>>>>>>>
>>>>>>>
>>>>>>
>>>>>
>>>>
>>>>
>>>
>>>
>>

>I always liked to set the punch a couple bars ahead of my desired point so
>I could monitor the instrument up to the punch. The let me play on the groove
>instead of being silent and then being told GO!

Then just slide the object's left edge to the right covering up the "pre-roll"
part.

JohnThis is a multi-part message in MIME format.

-----=_NextPart_000_000D_01C74774.1773EC40
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: 7bit

I'm running OSX 10.4 on a G4. The access time on the HD seems alittle slow.
Can you defrag drives on a mac? If so, how?
Thanks!
MR

-----=_NextPart_000_000D_01C74774.1773EC40
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1555" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I'm running OSX 10.4 on a G4.&nbsp; The =
access time=20
on the HD seems alittle slow.&nbsp; Can you defrag drives on a =
mac?&nbsp; If so,=20
how?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Thanks!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>MR</FONT></DIV></BODY></HTML>
```

-----=_NextPart_000_000D_01C74774.1773EC40--I feel so naked without my massive 21" CRT's....plus, they kept the room warm.

I've got a couple of Samsung 192N 19" LCD's here that I like a lot. Wimpy little things, but easy on the eyes, plus I can move them up much closer to my sweet spot. They are capable of 1280 x 1024 rez and that will be perfect for Cubase. They have very thin bezels so that there is good continuity between screens on a dual monitor setup. . I'm going to get another one and try one of the Matrox Triple Head 2Go boxes to get 3 x LCD's happening.

Anyone tried this little box.? Is it a demon from hell or will it bring me joy (even if it won't help heat the studio)?

I need joy right now.

;o)
DeejI've been using Disk Warrior to defrag my drives.

Gantt

"Mike R." <emarenot@yahoo.com> wrote:

>
>
>I'm running OSX 10.4 on a G4. The access time on the HD seems alittle slow.
>Can you defrag drives on a mac? If so, how?
>Thanks!
>MR
>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.2800.1555" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>

>access time=20

>how?</DIV>
><DIV>Thanks!</DIV>
><DIV>MR</DIV></BODY></HTML>
>
>FWIW, I know a guy that bought one of these at compusa and he's not the sharpest tool in the shed. He reported no problems setting it up on an old junky 1Ghz Dell and WinXP.

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c4a290@linux...

>I feel so naked without my massive 21" CRT's....plus, they kept the room
>warm.

> I've got a couple of Samsung 192N 19" LCD's here that I like a lot. Wimpy
> little things, but easy on the eyes, plus I can move them up much closer
> to my sweet spot. They are capable of 1280 x 1024 rez and that will be
> perfect for Cubase. They have very thin bezels so that there is good
> continuity between screens on a dual monitor setup. . I'm going to get
> another one and try one of the Matrox Triple Head 2Go boxes to get 3 x
> LCD's happening.

>

> Anyone tried this little box.? Is it a demon from hell or will it bring me
> joy (even if it won't help heat the studio)?

>

> I need joy right now.

>

> ;o)

> Deej

>Hey Deej,

I'd really suggest a single or maybe dual wide screen setup. The Dell 30"
or two of the 24/22 models. If you get an nVidia card to drive them you'll
also have keyboard shortcut accessible workspaces, so you can easily double
or triple your workspace by learning a few key combos. Much better than 2/3
19" monitors, which is what I work on at work.

TCB

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I feel so naked without my massive 21" CRT's....plus, they kept the room

>warm.

>I've got a couple of Samsung 192N 19" LCD's here that I like a lot. Wimpy

>little things, but easy on the eyes, plus I can move them up much closer
to

>my sweet spot. They are capable of 1280 x 1024 rez and that will be perfect

>for Cubase. They have very thin bezels so that there is good continuity

>between screens on a dual monitor setup. . I'm going to get another one
and

>try one of the Matrox Triple Head 2Go boxes to get 3 x LCD's happening.

>

>Anyone tried this little box.? Is it a demon from hell or will it bring
me
>joy (even if it won't help heat the studio)?
>
>I need joy right now.
>
>;o)
>Deej
>
>You see, I don't have one, so that's why I need to charge that!

TCB

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>I've got one of those mics here. Nice aren't they?
>
>;o)
>
>"TCB" <nobody@ishere.com> wrote in message news:45c36478\$1@linux...
>>
>> Nope, my hourly rate for video taping is out of Morgan's range.
>>
>> It's one SE ribbon per hour ;-)
>>
>> TCB
>>
>> "Mike R." <emarenot@yahoo.com>

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Jesse Skeens](#) on Fri, 12 Jan 2007 11:56:34 GMT
[View Forum Message](#) <> [Reply to Message](#)

ferts !
>>>> * Please bring in your CD's for listening samples.
>>>>
>>>> Tuesday February 20th 7pm
>>>> SONAR / Cakewalk
>>>> <http://www.cakewalk.com/>
>>>> * We will be having these now - Every Month !!
>>>>
>>>> Wednesday May 16th 9am-7pm
>>>> Martin Guitars Field trip
>>>> <http://www.mguitar.com/visit/>
>>>> We booked a tour bus - this is an all day event/trip
>>>> Limited seating **
>>>> Please reserve a seat asap
>>>>

>>>> Coming Soon - Workshops on:
>>>> Steinberg CUBASE /NUENDO hosted by Thad Brown
>>>> PRO-TOOLS
>>>> SONAR - Cakewalk hosted by Bobbi Tammaro and Seth Leffe

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Fri, 12 Jan 2007 16:31:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

>> TAYLOR GUITAR - TOP TEN
>>>> Martin Guitar - Top Ten
>>>> Garrison Guitar -Top Ten
>>>> Seagull Guitar - Top Ten
>>>> Steinberg America - Top Ten
>>>> M-Audio Midiman - Top Ten
>>>> Steinberg / Nuendo training facility
>>>> 5.1 Training facility < By grammy award winner Christopher Brown >
>>>>
>>>> Weekly workshops on Digital audio related items and techniques !
>>>>
>>>> Eastcoast Music Mall * New Super HUGE Showroom !
>>>> 15 Starr Rd
>>>> Danbury CT 06810
>>>> 800-901-2001
>>>>
>>>
>>>
>>
>
>Greetings,

I'm a LONG time Paris 3.0 user, was a VAR when that program was active.
Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2, Nvida...
Fresh XP home install.

I've installed 3.0 according to the excellent directions, pace first, etc.

It's REALLY buggy - won't see the MEC but ~30% of the time on start, crashes
paris on some starts, crashes paris on some song loads (98 saved projects

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Fri, 12 Jan 2007 16:43:52 GMT
[View Forum Message](#) <> [Reply to Message](#)

,

this is a mix/post platform), crashes windows on occasion, etc.

Is this as good as it gets? Any ideas to make this more stable?

Your experienced input is appreciated -

PiperI know this sounds sorta wierd, but this is the best soundingvocal mic on a Mackie VLZ Pro preamp (using pop filter, of course) that I've used in a while. My 1402 has enough gain to drive this mic. That's nuts for a ribbon mic.

;o)

"TCB" <nobody@ishere.com> wrote in message news:45c4eb68\$1@linux...

>

> You see, I don't have one, so that's why I need to charge that!

>

> TCB

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>I've got one of those mics here. Nice aren't they?

>>

>>;o)

>>

>>"TCB" <nobody@ishere.com> wrote in message news:45c36478\$1@linux...

>>>

>>> Nope, my hourly rate for video taping is out of Morgan's range.

>>>

>>> It's one SE ribbon per hour ;-)

>>>

>>> TCB

>>>

>>> "Mike R." <emarenot@yahoo.com> wrote:

>>>>Morgan,

>>>>Is there any possibility of video taping this and posting it to the web?

>>> It

>>>>would be great to be able to grok Cubase, TCB style.

>>>>Regards, MR

>>>>

>>>>"Morgan" <morganp@ntplx.net> wrote in message news:45c29ed1@linux...

>>>>> Greetings :)

>>>>>

>>>>> Tuesday February 6th 7pm

>>>>> Steinberg Yamaha

>>>>> CUBASE/NUENDO/

>>>>> http://www.steinberg.net/24_1.html

>>>>> All things VST

>>>>> Hosted by CUBASE and Computer GURU Thad Brown
>>>>> * The first hour is always reserved for newcomers and beginners
>>>>> as always - special pricing for event !
>>>>>
>>>>> Tuesday February 13th 7pm
>>>>> Songwriters Workshop
>>>>> This Special workshop is hosted by :
>>>>> Seth Lefferts !
>>>>> * Please bring in your CD's for listening samples.
>>>>>
>>>>> Tuesday February 20th 7pm
>>>>> SONAR / Cakewalk
>>>>> <http://www.cakewalk.com/>
>>>>> * We will be having these now - Every Month !!
>>>>>
>>>>> Wednesday May 16th 9am-7pm
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>>>>> We booked a tour bus - this is an all day event/trip
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>>>>>
>>>>> Coming Soon - Workshops on:
>>>>> Steinberg CUBASE /NUENDO hosted by Thad Brown
>>>>> PRO-TOOLS
>>>>> SONAR - Cakewalk hosted by Bobbi Tamarro and Seth Lefferts
>>>>> APPLE / MAC nights
>>>>> Ableton Live
>>>>> Reason
>>>>> Plus many many more !!
>>>>>
>>>>> What's new ?
>>>>>
>>>>>
>>>>> For 30 years The Eastcoast Music Mall has Bought you the finest
>>>>> in gear . We Now are offering :
>>>>>
>>>>> Mercury Magnetics
>>>>> <http://www.mercurymagnetics.com/pages/mainframe.htm>
>>>>> Put these in any amp and Watch out !!!
>>>>> You will be blown away - come in for a demo
>>>>> We have 2 amps side by side - One with Mercury installed
>>>>> The Difference is absolutely Amazing !!
>>>>>
>>>>>
>>>>> TC Electronics - Killer new Interface !
>>>>> <http://www.tcelectronic.com/Konnekt24D>
>>>>>

>>>>> Budda Tube Amps !
>>>>> <http://www.budda.com/>
>>>>> Boutique point to point hand wired - Amazing sounding Tube amps
>>>>> with HUGE Tone , at very modest pricing :)
>>>>> For more info - Email our in house Champion Tom Fulton !
>>>>> tom@eastcoastmusicmall.com
>>>>>
>>>>> Trade in Your Old Gear NOW!! Why not have your old gear help you get
> new
>>>>> gear?
>>>>> Take a look around your house and you'll probably find some
>>>>> instruments,
>>>>> components or perhaps an odd drum or cymbal. Chances are you have been
>>>>> considering buying a new instrument or finally picking up that new
>>>>> piece
>>>>> of
>>>>> recording gear.
>>>>> We're always looking for anything. Bring it in and trade it for
>>>>> something new
>>>>> or turn it
>>>>> into cash. Just come in any time during business hours and it'll be
> our
>>>>> pleasure to help you.
>>>>>
>>>>> Morgan Pettinato!
>>>>>
>>>>> http://www.eastcoastmusic.com/starr_rd1.htm
>>>>>
>>>>> <http://www.eastcoastmusic.com/newstore.htm>
>>>>>
>>>>> <http://www.eastcoastmusic.com/paris.html>
>>>>>
>>>>> <http://www.eastcoastmusic.com/pc.htm>
>>>>>
>>>>>
>>>>> Eastcoast Music Mall
>>>>> <http://www.eastcoastmusic.com>
>>>>> e-mail morganp@ntplx.net
>>>>> 800-901-2001 or 203-748-2799 fax 203-791-2504
>>>>> Specializing in Quality gear and
>>>>> Uncompromising Personal Service for 30 years
>>>>>
>>>>> HUGE Showroom 50 miles from N.Y.C
>>>>> <http://www.eastcoastmusicmall.com/index.asp?PageAction=Custo m&ID=2>
>>>>> Always open 7 days / We ship anywhere
>>>>> Specializing in sound system design and Acoustical consultation
>>>>> TEF Certified acoustician on staff
>>>>> Worlds first Level 2 certified Auralex sales center

James

"DJ" <www.aarrrrggghhh!!!.com> wrote:

>I feel so naked without my massive 21" CRT's....plus, they kept the room

>warm.

>I've got a couple of Samsung 192N 19" LCD's here that I like a lot. Wimpy

>little things, but easy on the eyes, plus I can move them up much closer to

>my sweet spot. They are capable of 1280 x 1024 rez and that will be perfect

>for Cubase. They have very thin bezels so that there is good continuity

>between screens on a dual monitor setup. . I'm going to get another one and

>try one of the Matrox Triple Head 2Go boxes to get 3 x LCD's happening.

>

>Anyone tried this little box.? Is it a demon from hell or will it bring me

>joy (even if it won't help heat the studio)?

>

>I need joy right now.

>

>;o)

>Deej

>

>Talk about the control center, this one could make a guy feel real manly;

)

<http://www.ergoindemand.com/flat-panel-arm-mount.htm>

James

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

>

>Hey Deej, what you need is one of these 4 LCD stands.

>

><http://www.ergoindemand.com/lcd-stands-multi-astra.htm>

>

>Shop around, I've seen them cheaper.

>

>James

>

>"DJ" <www.aarrrrggghhh!!!.com> wrote:

>>I feel so naked without my massive 21" CRT's....plus, they kept the room

>

>>warm.
>>I've got a couple of Samsung 192N 19" LCD's here that I like a lot. Wimpy
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>>
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>me
>>joy (even if it won't help heat the studio)?
>>
>>I need joy right now.
>>
>>;o)
>>Deej
>>
>>
>Piper,
Look through the old posts..there's plenty of info.
I was running Paris on XP for years and it was totally stable.
Don't forget to turn OFF Hyperthreading.

--

Martin Harrington
www.lendaneer-sound.com

"Piper" <piperprojects@verizon.net> wrote in message
news:45c4eda9\$1@linux...

>
> Greetings,
>
> I'm a LONG time Paris 3.0 user, was a VAR when that program was active.
> Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2,
> Nvida...
> Fresh XP home install.
>
> I've installed 3.0 according to the excellent directions, pace first, etc.
>
> It's REALLY buggy - won't see the MEC but ~30% of the time on start,
> crashes
> paris on some starts, crashes paris on some song loads (98 saved projects,
> this is a mix/post platform), crashes windows on occasion, etc.
>

> Is this as good as it gets? Any ideas to make this more stable?
>
> Your experienced input is appreciated -
>
> PiperPiper,

It does sound like your hyperthreading is on... look in your BIOS when you turn on your computer. Be sure that it is turned off. It also could be related to the services. You can't just install XP and expect Paris to function properly. Here is a link to go through and be sure some things are set correctly.

<http://kfocus.com/paris/tree.html>

Good luck.... ~ Ed

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news:45c4eda9\$1@linux...

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> Greetings,
>
> I'm a LONG time Paris 3.0 user, was a VAR when that program was active.
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> Fresh XP home install.
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> paris on some starts, crashes paris on some song loads (98 saved projects,
> this is a mix/post platform), crashes windows on occasion, etc.
>
> Is this as good as it gets? Any ideas to make this more stable?
>
> Your experienced input is appreciated -
>
> PiperMicrosoft? And you trust them to come to the people's aid? lol.

People can be naive about this and trust them (M\$ or Sony) that they have the answer to remove it... go fer it! But techies have proven that it's not completely removed and the only "fer sure" way to remove it is reformat and restore... I bit of google search will reveal.

"chuck duffy" <c@c.com> wrote in message news:45c22d2b\$1@linux...
>

> Microsoft released a tool in December 2005 that will cleanly remove the
 > Sony
 > Rootkit.
 >
 > <http://support.microsoft.com/kb/890830/>
 >
 > Chuck
 > "Ed" <AskMe@email.com> wrote:
 >> Ridiculous!
 >>
 >> They deserve worse and \$150 to help each customer in repair? Sheezuz...
 >
 >> that won't be much help for a VIRII that is non-removeable... except for
 >
 >> restore. And Sony will want your blood to convince them that they were
 > the
 >> problem with your computer... Absolutely ridiculous and worthless
 >> decision... They deserve more humiliation than a slap in the hand!
 >>
 >>
 >> "Neil" <OIUOIU@OIU.com> wrote in message news:45c0bae1\$1@linux...
 >>>
 >>> <begin paste>
 >>> Sony settles with FTC
 >>> The Federal Trade Commission says Sony BMG went too far with anti-piracy
 >>> and other measure that "...limited the devices on which the music could
 > be
 >>> played, restricted the number of copies that could be made, and
 >>> contained
 >>> technology that monitored their listening habits to send them marketing
 >
 >>> messages."
 >>> It also made customer computers susceptible to hackers. All of this
 >>> should
 >>> have been made clear to customers beforehand, says the FTC. Once on a
 >
 >>> customer's
 >>> computer, the software was said to be difficult to remove, and this led
 > to
 >>> a requirement that the company reimburse customers up to 150 dollars for
 >>> damage done to their computer while attempting to do so. Customers also
 >
 >>> have
 >>> until 6/31/07 to exchange the CDs. "Installations of secret software
 >>> that
 >>> create security risks are intrusive and unlawful," said FTC Chairman
 >>> Deborah
 >>> Platt Majoras. "Consumers' computers belong to them, and companies must

>
>>> ade!
>>> quately disclose unexpected limitations on the customary use of their
>
>>> products
>>> so consumers can make informed decisions regarding whether to purchase
> and
>>> install that content."
>>>
>>
>>
>Just ike Linux... nobody (software and hardware) will suport it... so it is
just another OS.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:45c25f89\$1@linux...

>
> Has anybody tried this? Any thoughts?
>
> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>One thing I noticed and could reproduce
while tracking drums last week was
that Paris will punchin better and not show its ugly "data could not be
streamed...yadayada error" as much if you clear all takes/splices after the
now line on the tracks being recorded. Must be a HD seek / through-put
issues.

3 card sys on ME, 1.4Gig Athlon

Rob

"john" <no@no.com> wrote in message news:45c3c777\$1@linux...

>
> I think it means when you do a punch by pressing record while in play or
> by
> enabling through the jack on the back of the C16 that Paris will have a
> slight
> delay before the punch happens and this setting deterimes that. For a
> screaming
> pc with nothing going in short would work. Medium and long have been most
> popular though and if you just pick long you can always slide the ends of
> the track to adjust it to be just right after the recording is done.
>
> "RZ" <pearlmusic@sbcglobal.net> wrote:
>>Thanks John,
>>There's a whole lot of interesting info on that site. I still don't know

>
 >>what a manual punch delay is, but I think it being set to short was my
 >>problem. Easy fix. Thanks again.
 >>
 >>
 >>"John" <no@no.com> wrote in message news:45c3b574\$1@linux...
 >>>
 >>> Some samples are under Setup / paris.cfg at
 >>> <http://www.kfocus.com/paris/>
 >>> Also, set your punch in to medium or long
 >>>
 >>> "RZ" <pearlmusic@sbcglobal.net> wrote:
 >>>>I should probably know this since I've been using Paris for almost 8
 >>>>years,
 >>>
 >>>>but can anyone enlighten me on ideal configuration settings (disk I/O,
 >
 >>>>disk
 >>>
 >>>>cache size)? Are there any issues with standard format NTFS drives?
 > I've
 >>>
 >>>>been using a 3 card system on XP for a couple years and now use the
 >>>>Seagate
 >>>
 >>>>drives with 16MB cache, but still have problems doing punches with more
 >>> than
 >>>>2 tracks. I always get the pesky "data could not be streamed fast
 >>>>enough,
 >>>
 >>>>set playback for a slower machine", message as the playback chokes. It
 >>>
 >>>>seems I got better performance years ago on a Pentium II. And what the
 >>> heck
 >>>>is a manual punch delay? Any input would be much appreciated, thanks.
 >>>>Richard
 >>>>
 >>>>
 >>>>
 >>>>
 >>>
 >>
 >>
 >>
 >Nobody? You're kidding, right?

Looks like it already ships with an assortment of software.

And Linux, BTW, has thousands of titles available and runs on most off

the shelf hardware.

Likely some handful of programs you currently use are not compiled for those operating systems, but that would hardly indicate "nobody" supporting them.

Cheers,
-Jamie
www.JamieKrutz.com

Ed wrote:

> Just like Linux... nobody (software and hardware) will support it... so it is
> just another OS.

>

>

>

> "James McCloskey" <excelsm@hotmail.com> wrote in message
> news:45c25f89\$1@linux...

>> Has anybody tried this? Any thoughts?

>>

>> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>

>

>Hi, Piper.

I am still getting occasional crashes when loading heavily laden projects as well. I always assumed it was some rogue plugin I have installed. Never really got to the bottom of it, because usually after a crash and a restart, the projects do load. Apart from that, Paris is quite stable, and runs smoothly. Single core on a K8NS ultra 939.

There was a thread some time ago started by Dimitrios, (search for "Paris and crashes you should all know that !!" which suggests that moving the Paris install folder and vst folder to the root of C drive solves the problem. I tried it and it seemed to improve the situation, but not cure it completely.

Good Luck.

Kim

"Piper" <piperprojects@verizon.net> wrote:

>

>Greetings,

>

>I'm a LONG time Paris 3.0 user, was a VAR when that program was active.

>Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2, Nvidia...

> Fresh XP home install.

>
>I've installed 3.0 according to the excellent directions, pace first, etc.
>
>It's REALLY buggy - won't see the MEC but ~30% of the time on start, crashes
>paris on some starts, crashes paris on some song loads (98 saved projects,
>this is a mix/post platform), crashes windows on occasion, etc.
>
>Is this as good as it gets? Any ideas to make this more stable?
>
>Your experienced input is appreciated -
>
>PiperDiskWarrior, great though it is, does not defrag a drive. It only rebuilds
and defrags its directory.
Though many, including Apple, claim that OS X drives don't need defragging,
they do, as I recently learned, in fact, from DiskWarrior 4. It said it didn't
have enough space to do a fail-safe directory replacement even though I had
40 GB free on my drive. I called Alsoft, and they told me to defrag.
I bought the \$30 iDefrag, which worked for me, though it took about 16 hours
to clean up my 150 GB boot drive.
Given the inherently risky nature of defragging, please don't take my positive
experience for a guarantee that iBackup will work for you. Mine is just one
positive report. Of course, the safest way to defrag is to clone and then
restore your drive if you have a second drive of the same size.

>I've been using Disk Warrior to defrag my drives.Hmmmm.....I'm looking pretty hard at a pair of
Dell 2407's. That would
provide adequate screen real estate. Is there a dual head NVidia AGP card
with dual DVI outs? there will be a 15-20' cable run from the machine room
to the monitors.

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [EK Sound](#) on Fri, 12 Jan 2007 16:52:42 GMT
[View Forum Message](#) <> [Reply to Message](#)

t least
>> decent - but lordy did they make it vocoder weird with autotuning. Please
>> tell me I'm not the only person that heard it.
>>
>> Prince is the shiz tho' - it was sooo refreshing to see the real deal.
>>
>> rock on,
>> -Carl
>>
>>
>Hell yes

Mark McCurdy wrote:

> If you haven't tried it yet... I purchased Melodyne and in my book it BLOWS
> AutoTune out of the water. I'm so pumped on this plug-in. It doesn't add
> the funky synthy sound to the voice like Autotune does when it pitch
> corrects. Also the interface is SO friendly. I use it in Cubase SX4 with
> no problems.
>
> <http://www.celemony.com:16080/cm>

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [excelav](#) on Fri, 12 Jan 2007 17:06:32 GMT

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

Ie run from the machine room

> to the monitors.

>

> Thanks,

>

> DeeJ

>

>

> "TCB" <nobody@ishere.com> wrote in message news:45c4eb1b\$1@linux...

>>

>> Hey DeeJ,

>>

>> I'd really suggest a single or maybe dual wide screen setup. The Dell 30"

>> or two of the 24/22 models. If you get an nVidia card to drive them

>> you'll

>> also have keyboard shortcut accessible workspaces, so you can easily

>> double

>> or triple your workspace by learning a few key combos. Much better than

>> 2/3

>> 19" monitors, which is what I work on at work.

>>

>> TCB

>>

>> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>>> I feel so naked without my massive 21" CRT's....plus, they kept the room

>>

>>> warm.

>>> I've got a couple of Samsung 192N 19" LCD's here that I like a lot. Wimpy

>>

>>> little things, but easy on the eyes, plus I can move them up much closer

>> to

>>> my sweet spot. They are capable of 1280 x 1024 rez and that will be

>>> perfect

>>

>>>for Cubase. They have very thin bezels so that there is good continuity
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>>>Anyone tried this little box.? Is it a demon from hell or will it bring
>> me
>>>joy (even if it won't help heat the studio)?
>>>
>>>I need joy right now.
>>>
>>>;o)
>>>Deej
>>>
>>>
>>
>
>Check the FS site.

DeejThis shorter link give you a more navigable site: <http://kfocus.com/parisHmmm>. I must be using Tech Tool to defrag. You can see how often I do it.

I don't know if OS X benefits from defragging, but my OS 9 volumes definitely do. Paris, and the Waves plugins in particular, loads much faster after defragging.

Gantt

"Robby Berman" <robbyberman@mac.com> wrote:

>
>DiskWarrior, great though it is, does not defrag a drive. It only rebuilds
>and defrags its directory.
>Though many, including Apple, claim that OS X drives don't need defragging,
>they do, as I recently learned, in fact, from DiskWarrior 4. It said it
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>40 GB free on my drive. I called Alsoft, and they told me to defrag.
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>to clean up my 150 GB boot drive.
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>experience for a guarantee that iBackup will work for you. Mine is just
>one
>positive report. Of course, the safest way to defrag is to clone and then
>restore your drive if you have a second drive of the same size.
>
>>I've been using Disk Warrior to defrag my drives.
>I too thinks it's hyperthreading.

Wayne

"Piper" <piperprojects@verizon.net> wrote in message
news:45c4eda9\$1@linux...

>
> Greetings,
>
> I'm a LONG time Paris 3.0 user, was a VAR when that program was active.
> Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2,
> Nvidia...
> Fresh XP home install.
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>
> PiperThat would even be a bit of overkill for the kind of 2D work you'll do but
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I use a single Dell 24" at home and it's been a really nice monitor.

TCB

"DJ" <www.aarrrrggghhh!!!.com> wrote:

> http://cgi.ebay.com/XFX-GEFORCE-6800XTREME-512MB-GDDR3-AGP-8x-DUAL-DVI-CARD_W0QQitemZ110087929017QQihZ001QQcategoryZ40161QQssPageNameZWVWQQrdZ1QQcmdZViewItem
>
>this one maybe?
>
>
>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c57a93@linux...
>> Hmmm.....I'm looking pretty hard at a pair of Dell 2407's. That would

>> provide adequate screen real estate. Is there a dual head NVidia AGP card

>> with dual DVI outs? there will be a 15-20' cable run from the machine

room
>> to the monitors.
>>
>> Thanks,
>>
>> Deej
>>
>>
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>>>
>>> Hey Deej,
>>>
>>> I'd really suggest a single or maybe dual wide screen setup. The Dell
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>>> or two of the 24/22 models. If you get an nVidia card to drive them
>>> you'll
>>> also have keyboard shortcut accessible workspaces, so you can easily

>>> double
>>> or triple your workspace by learning a few key combos. Much better than

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>>> 19" monitors, which is what I work on at work.
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>>> TCB
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>>>> Anyone tried this little box.? Is it a demon from hell or will it bring
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>>>> I need joy right now.

>>>>
>>>>;o)
>>>>Deej
>>>>
>>>>
>>>
>>
>>
>

>The spectacular ignorance of this deserves no response, but nevertheless I will. Whenever I read something like this I wish the person making the statement would be forced to live without free software. That all their web servers would run IIS and none of their networking protocols would work and all of their media would be mercilessly DRM'd and every file type completely proprietary. Sadly, that doesn't happen, and people say things like this.

Just FYI - as one who installs new machines all the time, even with an image that lets me have most apps pre-installed an XP setup on a new machine takes 3X as long as a linux setup. A base Ubuntu install can be done in 30-45 minutes and includes everything 95% of the public would need to use a computer, save a media player because of licensing issues. This includes web browsing and authoring tools, high quality image editing, an office suite, and an email/contact/scheduling app. And it's patched and secure.

TCB

"Ed" <AskMe@email.com> wrote:

>Just like Linux... nobody (software and hardware) will support it... so it is

>just another OS.

>

>

>

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

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>> Has anybody tried this? Any thoughts?

>>

>> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>

>

><soapbox>

Personally, I would love to see a group like the ZetaOS sue the crap out of hardware manufacturers who refuse to work with them to develop drivers.

In a related lawsuit, I would REALLY love to see a class action suit against Comcast and all the other big ISPs for refusing to support LINUX. They are f**king billionaires sucking in big bucks from all of

us, but can't seem to hire 100 Linux gurus to support this OS. No offense, Mac users, but for every one of you, I know 5 people who run Linux as their main OS, so I know the numbers are there to support Linux.

Lawyers! Where are the lawyers? We need more LAWYERS!!!
</soapbox>

- Paul Artola
Ellicott City, Maryland

On 5 Feb 2007 05:21:59 +1000, "TCB" <nobody@ishere.com> wrote:

>
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>will. Whenever I read something like this I wish the person making the statement
>would be forced to live without free software. That all their web servers
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>>> Has anybody tried this? Any thoughts?
>>>
>>> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>
>>
>>Overkill???.....damn!!!...how long have you known me now Thad?

;o)

I'm new to all this DVI stuff. Looks like the video card has a DVI-I output while the 2407's have DVI-D inputs. Looks like a DVI-D cable would work for both though. Might be good to check and see if I need some kind of adapter though, dontcha' think?

I really like the DVI stuff I see here at Office Depot (the only place I can demo anything like this) I've been suffering a bit of eyestrain for a while now due to those CRT's being just a little too distant to see everything comfortably at 1600 x 1200 and I have discovered the hard way that getting a good clear display up close makes working *a lot* easier/more comfortable....so much so that it's worth throwing a bit of money at, IMO.

Thanks for your help

;o)

"TCB" <nobody@ishere.com> wrote in message news:45c61ddf\$1@linux...

>

> That would even be a bit of overkill for the kind of 2D work you'll do but
> that will cut it.

>

> I use a single Dell 24" at home and it's been a really nice monitor.

>

> TCB

>

> "DJ" <www.aarrrrggghhh!!!.com> wrote:

>> http://cgi.ebay.com/XFX-GEFORCE-6800XTREME-512MB-GDDR3-AGP-8x-DUAL-DVI-CARD_W0QQitemZ110087929017QQihZ001QQcategoryZ40161QQssPageNameZWVWQQrdZ1QQcmdZViewItem

>>

>>this one maybe?

>>

>>

>>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c57a93@linux...

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>>> Thanks,

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>>>>>I need joy right now.
>>>>
>>>>>;o)

>>>>>Deej

>>>>>

>>>>>

>>>>

>>>

>>>

>>

>>

>Well, with the way IP law is run these days we're more likely to see the free software community getting sued for (legally) reverse engineering a driver than what you suggest. I find this especially galling because the linux kernel devs have pretty much caved 100% and will develop/maintain drivers if companies will do really simple things like have a contact person who will answer questions on occasion.

http://www.kroah.com/log/2007/01/29/#free_drivers

But beyond that what I find especially galling is the callous treatment of free software by people who even make money off of it. SSH is used by EVERYONE, from Cisco routers to home DSL modems to essentially every shopping card/credit card charging web site in the world. It's maintained by Theo de Raadt and the FreeBSD crew and last year he had to go begging for money just to keep the lights turned on. That companies like Apple and Cisco rake in billions using BSD licensed tech like that and Theo is trying to scrape up \$40k to keep his web servers running and pay for travel so third world developers can join in on bug squashing weekends, well, it's awful. Which is why when someone says 'nobody supports linux' it pisses me off, because linux people support linux a whole lot better than most for profit OS people support what they release.

That said, on a positive note, I had a good linux experience with HP. Or rather a friend did. He bought my old HP laptop from me, it was only a year old or so. He's a good friend so I cut him a great deal and went over to do the setup at his house. Bless his heart there was a bottle of Patron there so I started sipping tequila and setting up Ubuntu and his wireless and so on. After an hour and a half of work (not on the laptop, but on his screwy Netgear wireless router) I realized that tequila had the better of me and I ought to call it a night. Everything was working save the wireless card. I called him a day or two later to find a time to finish up and he said he had called HP phone support and they walked him through setting up the wifi driver in Ubuntu! Very nice, I'll be buying more HP gear in the future.

TCB

Paul Artola <artola@comcast.net> wrote:

><soapbox>

>Personally, I would love to see a group like the ZetaOS sue the crap

>out of hardware manufacturers who refuse to work with them to develop

>drivers.
>
>In a related lawsuit, I would REALLY love to see a class action suit
>against Comcast and all the other big ISPs for refusing to support
>LINUX. They are f**king billionaires sucking in big bucks from all of
>us, but can't seem to hire 100 Linux gurus to support this OS. No
>offense, Mac users, but for every one of you, I know 5 people who run
>Linux as their main OS, so I know the numbers are there to support
>Linux.
>
>Lawyers! Where are the lawyers? We need more LAWYERS!!!
></soapbox>
>
>- Paul Artola
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>>>> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>

>>>

>>>

>I will be leaving PARIS.

I am going to go Cubase SX as my main DAW.

I love PARIS and really enjoy its GUI, but it is too much trouble for me.

I will be selling my rig i the near future.

I just need to export WAVs of all my existing ppjs.

I will be selling:

2 X EDS Cards

2 X MECs (1 blue , 1 black)

1 - 8 IN

1 - 8 OUT

1 - ADAT CARD

1 - Extra PARIS Cable Kit

1 - PARIS 3.0 and tranfer of license

1 - C16

Also...

1 - AKG C3000 mic (mint)

1 - Digiech Studio Vocalist EX Rack Mount (mint)

1 - Brand new EMU sound Card(more on this later)I think 0404.

I will post prices later, but it will be what ever they have been going for on the FS group.

So if anyone want s to lay claim you can speak now.

Brandon_Goodwin AT sbcglobal DOT netAnyone here using 24" LCDs at 1920x1200? I'm considering moving to a single large main LCD with a 17" secondary for misc extra screens (video playback window in Nuendo, config screens, etc).

I'm looking around local retailers to try and see one of these at high res, but of course, most barely even run their display monitors with a clean signal, much less the correct resolution.

Any issues with running something like an nVidia card DVI-D or DVI to one -

such as extra cpu
overhead that would be problematic for a DAW? Any problems mixing a large
hi res monitor
with a 17" at 1280x1024? I'll go PCIe for this obviously.

Thanks,
DedricHi Dedric,
As long as the 24" isn't Dual-Link DVI then you should be fine running
different resolution monitors.

The card by xfxforce are decent and they have some fan less models. Any
model 7300GT or above should be fine for that resolution.

Chris

Dedric Terry wrote:

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>large main LCD
>with a 17" secondary for misc extra screens (video playback window in
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>with a 17" at 1280x1024? I'll go PCIe for this obviously.
>
>Thanks,
>Dedric
>
>
>
>

--

Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762Norton Utilities

DCOh, I was really looking forward to Billy Joel's singing to be at least decent - but lordy did they make it vocoder weird with autotuning. Please tell me I'm not the only person that heard it.

Prince is the shiz tho' - it was sooo refreshing to see the real deal.

rock on,

-Carl I am planning to migrate sometime perhaps this year myself. However - I will not be selling off my stuff. Might be starting up a Paris archive/file transfer rendering business soon. :) Ha.

-Carl

"Brandon" <A@A.com> wrote in message news:45c660c5\$1@linux...

>

> I will be leaving PARIS.

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> So if anyone want s to lay claim you can speak now.

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> Brandon_Goodwin AT sbcglobal DOT net

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>Yeah not looking forward to exporting all those files.

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"Carl Amburn" <carlamburn@hotmail.com> wrote:
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>-Carl
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I have at times run an additional monitor, 17", off of the same graphics card, works great. It's a different hardware setup than you're talking about but the monitor combo works nicely.

Cheers,
-Jamie
www.JamieKrutz.com

Dedric Terry wrote:

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- > with a 17" secondary for misc extra screens (video playback window in
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- > resolution.
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- > hi res monitor
- > with a 17" at 1280x1024? I'll go PCIe for this obviously.
- >
- > Thanks,
- > Dedric
- >
- > I thought I remembered you having a 24. it did look great - very
- visually efficient.

Splitting the view across two screens just hasn't fit the way I work.
One larger with a secondary makes much more sense.

I need to take a trip to Denver - if not this week, probably the next. I'll give you a buzz when I know what day.

Regards,
Dedric

On 2/4/07 9:40 PM, in article 45c6b574\$1@linux, "Jamie K"
<Meta@Dimensional.com> wrote:

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>> overhead that would be problematic for a DAW? Any problems mixing a large
>> hi res monitor
>> with a 17" at 1280x1024? I'll go PCIe for this obviously.
>>
>> Thanks,
>> Dedric
>>
>> Thanks Chris - I had wondered if dual link DVI might be an issue.

Regards,
Dedric

On 2/4/07 6:41 PM, in article 45c68bbe\$1@linux, "Chris Ludwig"
<chrisl@adkproaudio.com> wrote:

> Hi Dedric,
> As long as the 24" isn't Dual-Link DVI then you should be fine running
> different resolution monitors.
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> The card by xfxforce are decent and they have some fan less models. Any
> model 7300GT or above should be fine for that resolution.
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [LaMont](#) on Fri, 12 Jan 2007 17:36:36 GMT
[View Forum Message](#) <> [Reply to Message](#)

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> give you a buzz when I know what day.

Cool, looking forward to it Dedric! I have some other things to show
you, too...

Cheers,
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>>> Thanks,
>>> Dedric
>>>
>>>
>Slightly related... I don't know if anyone saw his purple majesty on SNL last
year. His performance was incredible, the thing that was blowing my mind
was his guitar work. I don't know how it's possible, but he got even better.

Chuck

"Carl Amburn" <carlamburn@hotmail.com> wrote:
>Oh, I was really looking forward to Billy Joel's singing to be at least
>decent - but lordy did they make it vocoder weird with autotuning. Please
>tell me I'm not the only person that heard it.
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I don't think people who don't use linux understand the current state of
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Consider the latest bootable ISO distros (run from CD). I mounted the MEPIS

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The other thing to consider is that vendors rarely have answers to complex problems, while google groups and the linux sites almost always do.

Chuck

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

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>The spectacular ignorance of this deserves no response, but nevertheless

I

>will. Whenever I read something like this I wish the person making the statement

>would be forced to live without free software. That all their web servers

>would run IIS and none of their networking protocols would work and all

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>Just FYI - as one who installs new machines all the time, even with an image

>that lets me have most apps pre-installed an XP setup on a new machine takes

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>and includes everything 95% of the public would need to use a computer, save

>a media player because of licensing issues. This includes web browsing and

>authoring tools, high quality image editing, an office suite, and an email/contact/scheduling

>app. And it's patched and secure.

>

>TCB

>

>"Ed" <AskMe@email.com> wrote:

>>Just ike Linux... nobody (software and hardware) will suport it... so it

>is

>>just another OS.

>>

>>

>>

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

>>news:45c25f89\$1@linux...

>>>

>>> Has anybody tried this? Any thoughts?

>>>

>>> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>

>>

>>

>I'm always amazed at how two people can see totally different things. First

I hate medleys. Play 2 songs in full for 10 mins and I'm happy. I also thought his hendrix section was lousy and even I can do better than that. I could not hear drums at all till the end it was all guitar 90% of the time and I really am not impressed. I got so excited when he took his dew rag off though. (kidding). Different strokes for different strokes.DJ, Yeah I am just frustrated with PARIS. Even if it was rock solid I am tired of all the worarounds. I need to simplify to bring back some of the inspiration. It could be something simple like a bad plugin or something.. but that doesnt really matter I am looking for more capability with less effort. I appreciate your offer though.

--

Thanks,

Brandon

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c6cd89\$1@linux...

> Brandon, If you want try to hang on, I can probably build you another system

> like the one I was talking about out of backup components here. I have the

> system drive image Ghosted so I could basically recreate the wheel, if

> you're interested. I would guaranted it to work, just like the other one.

>

> This is a tried and true setup for Paris. It sounds to me like you've got

> some sort of major hardware/incompatibility problem if your Paris rig is

> unstable. Unless it's your Paris hardware or some peripheral device you've

> been using, this setup should work flawlessly.

>

> If you're frustrated by Paris itself, that's one thing, but if you're just

> having stability problems, that should be easy to remedy.

>

> Regards,

>

> DJ

> animix at animas dot net

>

>

> "Brandon" <A@A.com> wrote in message news:45c6b0c9\$1@linux...

> >

> > Yeah not looking forward to exporting all those files.

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>This is only moderately related to Paris at all...

I am still a novice user (after owning Paris for 10 years!), and will be recording a demo for some friends in a band. Nothing too elaborate... (and I hate to admit it, but demos are all I ever achieved with my Paris setup... I thought I'd do more, but never did, and probably never will).

Anyhow, the male singer was asking about processing the vocals... he'd like to get some sort of heavily altered sound like Phil Collins... and I have never done anything like that. I can almost hear the "Phil Collins" effects, but I can't even begin to imagine how to achieve it. I know there's a lot of reverb, but there's a lot of other stuff too...

Anyone know of a good (preferably web) reference for this type of info? Or if any of you wizzards have done this exact same sort of processing in the past, and are willing to share the recipe, I would be forever grateful...

Much appreciate any tips or pointers.

Daniell would think along the lines of a vocoder.

Delay.

Maybe some reverse reverb???

You could always hire Phil.

--

Thanks,

Brandon

"D.P." <ottawarocks@netscape.net> wrote in message news:45c74163@linux...

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> Daniel
> Hi Chuck,
The first time I ran Ubuntu I didn't even realize it was loading of the
CD instead of being installed!! Until I removed the CD then Windows ME
started to boot!!!
Yuck.
Actually decided to click the right button and install it on the HD.
About 10 min till it was up and running.
For everything outside of pro audio, video and gaming it had everything
I would need for general computer use.

Chris

chuck duffy wrote:

>Thad,

>

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>the linux union. Besides the fact that most of the web runs on it, and that
>IBM has bet the farm on linux - the desktop is pretty hot now too.

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>>>>
>>>><http://www.zeta-os.com/cms/custom/zeta/indexe.php>
>>>>
>>>
>>>
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <<mailto:chrisl@adkproaudio.com>>
www.adkproaudio.com <<http://www.adkproaudio.com/>>
(859) 635-5762 Inverse Reverb Plug?

--

Thanks,

Brandon

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> > past, and are willing to share the recipe, I would be forever grateful...

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> > Daniel

> >

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>Hi guys

Cubase newbie here

just wondering if there's a trick to using graphical mode in Cubase...I tried running it on a simple vocal track staring at "0" and I see the graph showing up after the vocals start...about a 1/2 second or so.

Am I missing something here?

DOh! I'm always amazed at how.....I will not get into it.
Stop hating! Prince is the real deal. Just post your Hendrix section for us to be the judge. I'm always amazed.

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

>

>I'm always amazed at how two people can see totally different things. First
>I hate medleys. Play 2 songs in full for 10 mins and I'm happy. I also
>thought his hendrix section was lousy and even I can do better than that.
> I could not hear drums at all till the end it was all guitar 90% of the
>time and I really am not impressed. I got so excited when he took his dew
>rag off though. (kidding). Different strokes for different strokes.I too heard the Billy Joel
autotune, and felt really bad for those poor US
soldiers they kept showing. As if it weren't bad enough to send them to get
shot at for no reason anyone has yet been able to explain, then we make them
listen to Billy Joel.

In defense of Mr. Joel and the autotuning, our national anthem was clearly
written by someone who had never tried to sing. The range is truly murder--I
can barely sing it and my voice has a much wider range than most. My guess
is Mr. Scott Key was planning on the violin section playing the melody or
something.

TCB

"Carl Amburn" <carlamburn@hotmail.com> wrote:

>Oh, I was really looking forward to Billy Joel's singing to be at least
>decent - but lordy did they make it vocoder weird with autotuning. Please
>tell me I'm not the only person that heard it.

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>Prince is the shiz tho' - it was sooo refreshing to see the real deal.

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>rock on,
>-Carl

>

>What Chris said. I use a fanless 7200GT and it works like a charm with a 24"
Dell monitor. Though I've been eying the 30" model to be honest. I don't
have space for another 24 but do have room for more display.

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

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>--
>Chris Ludwig
>ADK
>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762Daniel,
Do I recall correctly that you have the Waves Platinum bundle? If you do,

you have plenty of tools. Phil did not have one vocal sound, but rather played around and found different effects for different songs.

If the vocals are reasonably well leveled, I would try putting some effects like Enigma or MetaFlanger on first and then pass the whole mess through Renaissance Vox. I would do this on a stereo vocal track (by duplicating), then render the effected tracks using the SPDIF loop method, time align the effected tracks and mix the effected tracks back in with the original mono vocal.

If the original vocals were not well leveled, I would do an automation pass first and render that, or compress first, before I applied the rest of this technique.

Actually, I would do this with two computers and an adat loop to get it in real time, Dimitrios would probably use Cinderella and Chainer to get similar results on one PC in real time, but any variation of these methods should

and chorus/flange.

Gene

"D.P." <ottawarocks@netscape.net> wrote:

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>recording a demo for some friends in a band. Nothing too elaborate... (and

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>hate to admit it, but demos are all I ever achieved with my Paris setup...

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>thought I'd do more, but never did, and probably never will).

>

>Anyhow, the male singer was asking about processing the vocals... he'd like

>to get some sort of heavily altered sound like Phil Collins... and I have

>never done anything like that. I can almost hear the "Phil Collins" effects,

>but I can't even begin to imagine how to achieve it. I know there's a lot of

>reverb, but there's a lot of other stuff too...

>

>Anyone know of a good (preferably web) reference for this type of info?

Or

>if any of you wizzards have done this exact same sort of processing in the

>past, and are willing to share the recipe, I would be forever grateful...

>

>Much appreciate any tips or pointers.

>

>Daniel

>

>The Dual core will be the issue here... I don't know if anyone has had success getting it to work properly. I am not sure if it even possible to turn off HT on this chip.

David.

Piper wrote:

> Greetings,

>

> I'm a LONG time Paris 3.0 user, was a VAR when that program was active.

> Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2, Nvida...

> Fresh XP home install.

>

> I've installed 3.0 according to the excellent directions, pace first, etc.

>

> It's REALLY buggy - won't see the MEC but ~30% of the time on start, crashes

> paris on some starts, crashes paris on some song loads (98 saved projects,

> this is a mix/post platform), crashes windows on occasion, etc.

>

> Is this as good as it gets? Any ideas to make this more stable?

>

> Your experienced input is appreciated -

>

> PiperI don't hate him, i'm just saying he doesn't do it for me and that the Hendrix

than most.

lost the main mix feed and we were listening to a sage monitor mix. If not,

in that environment. All the more reason to give him credit for pulling it off in the pouring rain.

Gene

"Carl Amburn" <carlamburn@hotmail.com> wrote:

>Oh, I was really looking forward to Billy Joel's singing to be at least

>decent - but lordy did they make it vocoder weird with autotuning. Please

>tell me I'm not the only person that heard it.

>

>Prince is the shiz tho' - it was sooo refreshing to see the real deal.

>

>rock on,

>-Carl

>

>Yeah, I'm a debian guy so my live CD of choice is Knoppix (also, I can read German which can be helpful), but I understand exactly what you're saying. As a computer geek I am often asked to fix peoples' broken computers. I have a stripped down Knoppix install that boots off a 4 GB pen drive I have on my keychain. Whenever people see it they ask what I'm doing and I show them what a live linux boot CD looks like. Everyone seems to think it's some geek extravaganza (which, of course, it can be) but it can also be just a nice computer.

Somewhere there was an article that I read once talking about Windows boxes vs. Apple boxes vs. linux boxes and compared them to cars. The writer said that at the Windows dealership all they sell are ugly station wagons. They worked OK most of the time and are cheap and pretty much everyone buys them. The Mac dealership across the street is selling sporty European cars that look really nice and cost a little more. Then down the block was this big parking lot with giant tanks that ran 100 mph, could drive through walls, used waste paper for fuel, that almost never broke down and whenever they did some really smart mechanic would show up and fix them for free. Oh, and the keys were in the ignition and a big sign on the side said 'TAKE ONE, KEEP IT IF YOU LIKE.' And everyone lines up to buy a station wagons or an expensive Mercedes anyway.

TCB

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

>

>Thad,

>

>I don't think people who don't use linux understand the current state of
>the linux union. Besides the fact that most of the web runs on it, and
that

>IBM has bet the farm on linux - the desktop is pretty hot now too.

>

>Consider the latest bootable ISO distros (run from CD). I mounted the MEPIS
>ISO in a VM, booted and five minutes later linux was up and running. There
>was an icon on the desktop that said install me. I was happily browsing
>the web via a wireless network card in firefox WHILE the OS was installing!

>

>The other thing to consider is that vendors rarely have answers to complex
>problems, while google groups and the linux sites almost always do.

>

>Chuck

>

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

>>

>>The spectacular ignorance of this deserves no response, but nevertheless

>|

>>will. Whenever I read something like this I wish the person making the statement
>>would be forced to live without free software. That all their web servers
>>would run IIS and none of their networking protocols would work and all
>of
>>their media would be mercilessly DRM'd and ever file type completely proprietary.
>>Sadly, that doesn't happen, and people say things like this.
>>
>>Just FYI - as one who installs new machines all the time, even with an
image
>>that lets me have most apps pre-installed an XP setup on a new machine
takes
>>3X as long as a linux setup. A base Ubuntu install can be done in 30-45
>minutes
>>and includes everything 95% of the public would need to use a computer,
>save
>>a media player because of licensing issues. This includes web browsing
and
>>authoring tools, high quality image editing, an office suite, and an email/contact/scheduling
>>app. And it's patched and secure.
>>
>>TCB
>>
>>"Ed" <AskMe@email.com> wrote:
>>>Just like Linux... nobody (software and hardware) will support it... so
it
>>is
>>>just another OS.
>>>
>>>
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote in message
>>>news:45c25f89\$1@linux...
>>>>
>>>> Has anybody tried this? Any thoughts?
>>>>
>>>> <http://www.zeta-os.com/cms/custom/zeta/indexe.php>
>>>
>>>
>>
>The mix sucked entirely. It was all guitar, and when he'd drop
out (often) there was nothing else going on to cover. He's
pretty fast with a few licks, but he has no sense of melody on
guitar - which amazes me, because he obviously does with
everything else. I just don't like that <fast lick/noise/fast
lick/atonal crap/fast lick/bad note/more noise> style of playing.

Neil

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:

>

Bowl

better

>than most.

>

>lost the main mix feed and we were listening to a sage monitor mix. If not,

>in that environment. All the more reason to give him credit for pulling

>it off in the pouring rain.

>

>Gene

>"Carl Amburn" <carlamburn@hotmail.com> wrote:

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>>decent - but lordy did they make it vocoder weird with autotuning. Please

>>tell me I'm not the only person that heard it.

>>

>>Prince is the shiz tho' - it was sooo refreshing to see the real deal.

>>

>>rock on,

>>-Carl

>>

>>

>If you haven't tried it yet... I purchased Melodyne and in my book it BLOWS AutoTune out of the water. I'm so pumped on this plug-in. It doesn't add the funky synthy sound to the voice like Autotune does when it pitch corrects. Also the interface is SO friendly. I use it in Cubase SX4 with no problems.

<http://www.celemony.com:16080/cms/>

The demo is worth trying out.

"Don Nafe" <dnafe@magma.ca> wrote in message news:45c750e7@linux...

> Hi guys

>

> Cubase newbie here

>

> just wondering if there's a trick to using graphical mode in Cubase...I

> tried running it on a simple vocal track staring at "0" and I see the

> graph showing up after the vocals start...about a 1/2 second or so.

>
> Am I missing something here?
>
> DOn
>The melody is from an old English drinking song. It wasn't meant to be
sung in tune. ;^)

http://en.wikipedia.org/wiki/The_Star-Spangled_Banner

Cheers,
-Jamie
www.JamieKrutz.com

TCB wrote:

> I too heard the Billy Joel autotune, and felt really bad for those poor US
> soldiers they kept showing. As if it weren't bad enough to send them to get
> shot at for no reason anyone has yet been able to explain, then we make them
> listen to Billy Joel.
>
> In defense of Mr. Joel and the autotuning, our national anthem was clearly
> written by someone who had never tried to sing. The range is truly murder--I
> can barely sing it and my voice has a much wider range than most. My guess
> is Mr. Scott Key was planning on the violin section playing the melody or
> something.
>
> TCB
>
> "Carl Amburn" <carlamburn@hotmail.com> wrote:
>> Oh, I was really looking forward to Billy Joel's singing to be a

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Jamie K](#) on Fri, 12 Jan 2007 17:59:31 GMT
[View Forum Message](#) <> [Reply to Message](#)

s/
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>>
>> DOn
>>
>
>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHaven't tried it but I think only the newest VST version of autotune has a functional graphical mode.

Chris

Don Nafe wrote:

> Hi guys
>
> Cubase newbie here
>
> just wondering if there's a trick to using graphical mode in Cubase...I
> tried running it on a simple vocal track staring at "0" and I see the graph
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> Am I missing something here?
>
> DOn
>
>

--

Chris Ludwig

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chrisl@adkproaudio.comThat's my feeling exactly but I liked his prince shaped guitar. I was hoping he would give them away to the crowd. ;-)

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

>

>The mix sucked entirely. It was all guitar, and when he'd drop
>out (often) there was nothing else going on to cover. He's
>pretty fast with a few licks, but he has no sense of melody on
>guitar - which amazes me, because he obviously does with
>everything else. I just don't like that <fast lick/noise/fast
>lick/atonal crap/fast lick/bad note/more noise> style of playing.

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>>>tell me I'm not the only person that heard it.

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>>>Prince is the shiz tho' - it was sooo refreshing to see the real deal.

>>>

>>>rock on,

>>>-Carl

>>>

>>>

>>

>"TCB" <nobody@ishere.com> wrote in message news:45c36a7b\$1@linux...

> By FAR the largest barrier to normal people using linux is the lack of

> drivers

> for video cards and wireless network cards (and increasingly, onboard

> ethernet)

> at install time.

Absolutely! Of course, I think the second barrier is that many of the apps

that I (and many others) use do not work under Linux. I'm still a firm believer in the idea of picking the application before picking the OS. For example, I don't care how zealous you are about Ardour, it just doesn't compare to Cakewalk, Cubase, DP, Logic, ProTools, Samplitude, etc. (And what about that PARIS thAng?) Because I have picked applications before operating systems, I am now running three different operating systems on my personal computers, and five different operating systems at work. So what...! They're all so similar any more, it doesn't matter.

<troll>

I'm still a firm believer that "free" software has never been completely free - every major oss project that I know of was funded by DARPA, some university grant, IBM, or some other funding entity. Of COURSE IBM likes Apache and Linux - it's not benevolent, it's opportunistic! They get to throw a little bit of money at a bunch of naive zealots who love them for it, while they make HUGE profits off of the work! Wake up and smell the coffee open source developers! You're getting screwed!

</troll>

I'm reading an interesting book, "WIKINOMICS, How Mass Collaboration Changes Everything" - it is definitely the "feel good open source book of the summer". Check it out if you're a linux/open source fan - it's a great piece of apologetics, but I think it's just preaching to the choir. What I think the authors (and many linux people) forget is that it is indeed a "religion" and it's fairly hard to convince members of other religions to jump ship and join you...

Doug

<http://www.parisfaqs.com>One of the TC-Helicon boxes would work well for that.

Cheers,

TC

D.P. wrote:

> This is only moderately related to Paris at all...

>

> I am still a novice user (after owning Paris for 10 years!), and will be
> recording a demo for some friends in a band. Nothing too elaborate... (and I
> hate to admit it, but demos are all I ever achieved with my Paris setup... I
> thought I'd do more, but never did, and probably never will).

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> Anyhow, the male singer was asking about processing the vocals... he'd like
> to get some sort of heavily altered sound like Phil Collins... and I have
> never done anything like that. I can almost hear the "Phil Collins" effects,
> but I can't even begin to imagine how to achieve it. I know there's a lot of
> reverb, but there's a lot of other stuff too...

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> Anyone know of a good (preferably web) reference for this type of info? Or
> if any of you wizzards have done this exact same sort of processing in the
> past, and are willing to share the recipe, I would be forever grateful...
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> Much appreciate any tips or pointers.
>
> Daniel
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> "Carl Amburn" <carlamburn@hotmail.com> wrote in message
news:45c6ab50@linux...
> Oh, I was really looking forward to Billy Joel's singing to be at least
> decent - but lordy did they make it vocoder weird with autotuning. Please
> tell me I'm not the only person that heard it.
>
> Prince is the shiz tho' - it was sooo refreshing to see the real deal.
>
> rock on,
> -Carl
>
>

It was very robotic sounding.
This was just a notch above lip-synching IMHO.

dbOK, so here's the story on the laptop I've mentioned a few times. I decided a few months back I wanted to add a basic, two turntable DJ setup to my studio. Partially it was for me, just because I enjoy spinning vinyl more than I enjoy most things. Partially it's because for the kind of music I do a pair of battered up Technics 1200s gives the kind of instant cred for a visitor that a rack full of Crane Songs will for most of you guys.

Now then, my actual vinyl collection is pretty weak, and I'd been seeing a lot of my DJ friends switching over to timecode based systems, either CD or vinyl based timecode triggering digital source files--MP3, OGG, or WAV mostly. One friend in particular liked a simple (and cheap) shareware app called djdecks (www.djdecks.be) that could be controlled using either Final Scratch or Serato Scratch Live vinyl. I also decided it would be nice for the system to be self contained and possibly portable so I could spin live at some point.

Having seen my work laptop crash off a stand (with my code and everything on it) I decided to try a cheap laptop. So I bought the crappiest, cheapest, most 'couldn't care less if someone spills a mojito into it laptop' I could find. An ACER Sempron 3400 based piece o' crap that was \$550 from Newegg. ATI 1100 integrated chipset, shared video memory, basically everything you

don't want in a laptop. Out of the box it was a SHOCKINGLY awful computer, even I figured initially I had made a mistake. Yeah, all new machines come loaded with crap, but this seemed to be beyond that by far. Nevertheless, I did a quick image of it to save the drivers (unnecessary, actually, the ACER site has the drivers when the site is up) and installed a vanilla XP SP2 setup. Patched it, did all of the usual stuff.

Massive difference right then. Seemed like a laptop again, felt like a 2 Ghz machine or so. Stuffed 2 GB of memory into it, replaced the drive with a 120 GB Seagate. Then, finally, the real test. Installed an RME Cardbus card and an RPM and started working with it. Rock effin solid for DAYS of use. And as far as I'm concerned live timecode vinyl manipulation (with the buffers set to the lowest possible in the RME config) is pretty demanding real time usage.

So, I now use and endorse crappy ACER laptops for audio use, especially if the cost of the added on hardware double the cost of the portable.

BTW - FLAC kicks serious amounts of ass as well.

TCBI think he's done it once or twice before..... ;)

-Carl

"chuck duffy" <c@c.com> wrote in message news:45c71a42\$1@linux...

>

> Slightly related... I don't know if anyone saw his purple majesty on SNL last

> year. His performance was incredible, the thing that was blowing my mind

> was his guitar work. I don't know how it's possible, but he got even better.

>

>

> Chuck

>

> "Carl Amburn" <carlamburn@hotmail.com> wrote:

> >Oh, I was really looking forward to Billy Joel's singing to be at least

> >decent - but lordy did they make it vocoder weird with autotuning. Please

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> >Prince is the shiz tho' - it was sooo refreshing to see the real deal.

> >

> >rock on,

> >-Carl

> >

> >

>Hi,

I jumped over to Paris one year ago.

By then I was struggling for years and years with Cubase from Cubase VST32 over to Cubase 5 over to SX ...

I was never being able to achieve professional results like the platinum selling mixes and was straining to make a mix satisfying to my ears (at least). Putting numerous compressor, sometimes on each channel, driving me crazy to make things distinguished one from other inside a mix.

Even when I bought me the pulsars, although way better results the combination of Pulsar and SX did not quite do it...

Then when I got me Paris something revealing arose.

With good efforts I can make a great mix I can make the client happy and the killer Paris_Pulsar combination is the way to go for me.

Here is one suggestion before you leave Paris.

Buy one Pulsar card, 6 dsp is fine.

Keep a couple of mcs, or three like me, or four like I wanna be when I grow...

Attach the adats to Pulsar adats and use the mixer -routing effecting possibilities from inside Pulsar.

Pulsar has great compressors, Timeworks is a brilliant example, has The SPL transient designer (what a plugin !!) has vinco compressor (1176) timeworks fantastic vintage eq, and has the greatest third party effects (many are free) of any platform.

Now use your Paris ONLY for mixing leveling eq'ing.

Disable DX disable VST (although vertex is a must !)

So better disable DX (you don't need them !! believe me) at least inside Paris, and use ONLY the vertex group manager, latency compensator on every channel, EXTREMELY stable without any wrapper, this guy knows how to program !

Then using the adat ports send a track over to scope put a Compressor X or Vinco compressor, put maybe a SPL transient designer plugin for extra punch, some great reverb like Masterverb Pro or Timeworks 4080L and send it back.

Do you wanna know the latency from Paris to Scope-To Compressor to Paris again ?

27 samples !!

yes 27.

Now if that is much use vertex and it sounds realtime.

A heavy load of Compressor plus Designer plus Eq gives you a 74 samples latency !

Less than 1ms nudge in Paris.

use vertex again or nudge back.

Your Paris will never crash cause no DX plugin will cause it.

Ok the editing has some bugs but you know them ...

I will hold on with Paris until I will be the last one here.

Regards,

Dimitrios There's no excuse for that man. It was justwell, stupid engineering.

You don't have to set the autotune so harsh - Joel is capable of singing it, and I think most people would rather hear a note or two drift around rather than listen to a vocoder - for the national anthem, p l e a s e.

And, that is what made me appreciate Prince's performance (guitar mix and

all) more - was the fact that I could tell it was the real deal with no

love that.....

-Carl

"TCB" <nobody@ishere.com> wrote in message news:45c75456\$1@linux...

>

> I too heard the Billy Joel autotune, and felt really bad for those poor US

> soldiers they kept showing. As if it weren't bad enough to send them to
> get

> shot at for no reason anyone has yet been able to explain, then we make
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> listen to Billy Joel.

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> In defense of Mr. Joel and the autotuning, our national anthem was clearly

> written by someone who had never tried to sing. The range is truly
> murder--I

> can barely sing it and my voice has a much wider range than most. My guess

> is Mr. Scott Key was planning on the violin section playing the melody or

> something.

>

> TCB

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> "Carl Amburn" <carlamburn@hotmail.com> wrote:

> >Oh, I was really looking forward to Billy Joel's singing to be at least

> >decent - but lordy did they make it vocoder weird with autotuning. Please

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> >Prince is the shiz tho' - it was sooo refreshing to see the real deal.

> >

> >rock on,

> >-Carl

> >

> >

>Hi I am looking for way deep 1u rack enclosure for project devices like mike
> preamps..

> Any place with good prices ?

> Thanks

> DimitriosSorry.I meant the non-linear reverb. It's a Paris effect.

"Brandon" <a@a.com> wrote in message news:45c74887@linux...

> Inverse Reverb Plug?

>

>

>

> --

> Thanks,

>
> Brandon
>
>
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c74508@linux...
>> I think he actually used a phaser on the vocals on some of his stuff,
> didn't
>> he? Paris has a phaser. there is also an inverse reverb plugin in Paris
> that
>> works great for wierd ****.
>>
>> ;o)
>>
>> "D.P." <ottawarocks@netscape.net> wrote in message news:45c74163@linux...
>> > This is only moderately related to Paris at all...
>> >
>> > I am still a novice user (after owning Paris for 10 years!), and will
>> > be
>> > recording a demo for some friends in a band. Nothing too elaborate...
> (and
>> > I hate to admit it, but demos are all I ever achieved with my Paris
>> > setup... I thought I'd do more, but never did, and probably never
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>> > Anyone know of a good (preferably web) reference for this type of info?
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>> > if any of you wizzards have done this exact same sort of processing in
> the
>> > past, and are willing to share the recipe, I would be forever
> grateful...
>> >
>> > Much appreciate any tips or pointers.
>> >
>> > Daniel
>> >
>>
>>
>
>"TCB" <nobody@ishere.com> wrote in message news:45c61ddf\$1@linux...

> I use a single Dell 24" at home and it's been a really nice monitor.

I'm using a dual 24" Dell setup at work. We even have three visualization walls that each have 15 (!) of the 24" Dells in a three row by five column arrangement.

Doug (And yes, we're using Linux on them...) ;-)

<http://www.parisfaqs.com>This is a multi-part message in MIME format.

-----=_NextPart_000_0192_01C7491C.0C6D9A90

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Any of you guys use this?

Is it good strapped across the main stereo mix?

--=20

Thanks,

Brandon

-----=_NextPart_000_0192_01C7491C.0C6D9A90

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1476" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV> </DIV>

<DIV>Any of you guys use this?</DIV>

<DIV>Is it good strapped across the main stereo mix?</DIV>

<DIV> </DIV>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon</DIV></BODY></HTML>

-----=_NextPart_000_0192_01C7491C.0C6D9A90--1.) Stero pitch shifter, slightly down on one side, slightly up on the other (start off with something small, like 2 or 3 cents,

then adjust from there, if needed).

2.) If your pitch shifter will also delay the effect, then set each for a slight slapback, if not, use a slapback delay separately. Delay on the pitch shift itself is best, though.

3.) Big, short verb (sometimes gated, sometimes not). Don't overdo it though.

4.) Longer, more subtle verb to taste, depending on the song.

5.) If you're also talking about the distortion effect, then a cloned vox track with an exciter, followed by a compressor will do the trick there. Lots of exciter, then compress it pretty hard then just introduce a little bit of that & you're good to go. De-ess this track all to hell.

Don't know if that's how they did it, but I've had to get that sound before & that's what worked in that instance.

Neil

"D.P." <ottawarocks@netscape.net> wrote:

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>I am still a novice user (after owning Paris for 10 years!), and will be

>recording a demo for some friends in a band. Nothing too elaborate... (and

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Or

>if any of you wizzards have done this exact same sort of processing in the

>past, and are willing to share the recipe, I would be forever grateful...
>
>Much appreciate any tips or pointers.
>
>Daniel
>
>One thing for sure, Cubase can't beat the Paris sound :-)

Bjorn R

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45c76c1d\$1@linux...

>
> Hi,
> I jumped over to Paris one year ago.
> By then I was struggkling for years and years with Cubase from Cubase
VST32
> over to Cubase 5 over to SX ...
> I was never being able to achieve professional results like the platinum
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> Then when I got me Paris something revealing arose.
> With good efforts I can make a great mix I can make the cklient happy and
> the killer paris_Pulsar combination is the way to go for me.
> Here is one suggestion before you leave Paris.
> Buy one Pulsar card ,6 dsp is fine.
> Keep a couple of mecs , or three like me, or four like I wanna be when I
> grow...
> Attach the adats to Pulsar adats and use the mixer -routing effecting
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 > great reverb like Masterverb Pro or Timeworks 4080L and send it back.
 > Do you wanna know the latency from Paris to Scope-To Compressor to paris
 > again ?
 > 27 samples !!
 > yes 27.
 > Now if that is much use vertex and it sounds realtime.
 > A heavy load of Compressor plus Designer plus Eq gives you a 74 samples latency
 > !
 > Less than 1ms nudge in Paris.
 > use vertex again or nudge back.
 > Your Paris will never crash cause no DX plugin will cause it.
 > Ok the editing has some bugs but you know them ...
 > I will hold on with Paris until I will be the last obne here.
 > Regards,
 > Dimitrios"James McCloskey" <excelsm@hotmail.com> wrote:
 >
 >Has anybody tried this? Any thoughts?
 >
 ><http://www.zeta-os.com/cms/custom/zeta/indexe.php>

It's an updated version of Be OS. Be OS is the operating system used in iZ's RADAR. If you're using RADAR you're essentially using it already. Don't be so sure. I'm very impressed with my presonus digimax fs pres and cubase 4.

"BR" <nospam@nospam.com> wrote:
 >One thing for sure, Cubase can't beat the Paris sound :-)
 >
 >Bjorn R
 >
 >
 >
 >"Dimitrios" <musurgio@otenet.gr> wrote in message news:45c76c1d\$1@linux...
 >>
 >> Hi,
 >> I jumped over to Paris one year ago.
 >> By then I was struggkling for years and years with Cubase from Cubase
 >VST32
 >> over to Cubase 5 over to SX ...
 >> I was never being able to achieve professional results like the platinum
 >> selling mixes and was straining to make a mix satisfying to my ears (at

>least).

>> Putting numerous compressor ,sometimes on each channel , driving me crazy

>> to make things distinguished one from other inside a mix.

>> Even when I bought me the pulsars ,although way better results the

>combianion

>> of Pulsar and SX did not quite did it...

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>Autotune 5 now has time locked graphical mode. Previously, Autotune was unable to extract the timebase from the project (I guess DX does not support this). Now that it is VST, they are able to include this.

Previously, you would have to work from the exact same point everytime... which is why they generally recommend you work on one line at a time, and render each line when you have finished tuning. With version 5, you can work on any point in the time line with no troubles. That being said, Melodyne kicks the snot out of Autotune!!

David.

Chris Ludwig wrote:

> Haven't tried it but I think only the newest VST version of autotune has
> a functional graphical mode.

>

> Chris

>

>

> Don Nafe wrote:

>

>> Hi guys

>>

>> Cubase newbie here

>>

>> just wondering if there's a trick to using graphical mode in

>> Cubase...I tried running it on a simple vocal track starting at "0" and

>> I see the graph showing up after the vocals start...about a 1/2 second
>> or so.

>>

>> Am I missing something here?

>>

>> DOn

>>

>I hate to say it, but I think it is all personal preference.

The truth of it is a lot of the hits we all know and love were not recorded/mixed in PARIS. I am sure many were done with Cubase and ProTools and all the other DAWs.

I have been working with Cubase tutorial files and

I must say they sound pretty good to me.

A lot better than anything I have done in PARIS thus far.

--

Thanks,

Brandon

"John" <no@no.com> wrote in message news:45c775d4\$1@linux...

>

> Don't be so sure. I'm very impressed with my presonus digimax fs pres and
> cubase 4.

>

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

-----=_NextPart_000_002A_01C7492B.60D19DC0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Thad,
I just replaced my Toshiba with an ACER. I cloned the Toshiba C drive
and reloaded Acer drivers. Works like a charm. It's a 1.6 Cor Duo and

smokes the Toshiba P4 2.4.

Have fun with your tables!
Tom

"TCB" <nobody@ishere.com> wrote in message news:45c76845\$1@linux...

OK, so here's the story on the laptop I've mentioned a few times. I =
decided
a few months back I wanted to add a basic, two turntable DJ setup to =
my studio.
Partially it was for me, just because I enjoy spinning vinyl more than =
I
enjoy most things. Partially it's because for the kind of music I do a =
pair
of battered up Technics 1200s gives the kind of instant cred for a =
visitor
that a rack full of Crane Songs will for most of you guys.=20

Now then, my actual vinyl collection is pretty weak, and I'd been =
seeing
a lot of my DJ friends switching over to timecode based systems, =
either CD
or vinyl based timecode triggering digital source files--MP3, OGG, or =
WAV
mostly. One friend in particular liked a simple (and cheap) shareware =
app
called djdecks (www.djdecks.be) that could be controlled using either =
Final
Scratch or Serato Scratch Live vinyl. I also decided it would be nice =
for
the system to be self contained and possibly portable so I could spin =
live
at some point.=20

Having seen my work laptop crash off a stand (with my code and =
everything
on it) I decided to try a cheap laptop. So I bought the crappiest, =
cheapest,
most 'couldn't care less if someone spills a mojito into it laptop' I =
could
find. An ACER Sempron 3400 based piece o' crap that was \$550 from =
Newegg.
ATI 1100 integrated chipset, shared video memory, basically everything =
you
don't want in a laptop. Out of the box it was a SHOCKINGLY awful =
computer,

even I figured initially I had made a mistake. Yeah, all new machines = come

loaded with crap, but this seemed to be beyond that by far. =

Nevertheless,

I did a quick image of it to save the drivers (unnecessary, actually, = the

ACER site has the drivers when the site is up) and installed a vanilla = XP

SP2 setup. Patched it, did all of the usual stuff.=20

Massive difference right then. Seemed like a laptop again, felt like a = 2

Ghz machine or so. Stuffed 2 GB of memory into it, replaced the drive = with

a 120 GB Seagate. Then, finally, the real test. Installed an RME = Cardbus

card and an RPM and started working with it. Rock effin solid for DAYS = of

use. And as far as I'm concerned live timecode vinyl manipulation = (with the

buffers set to the lowest possible in the RME config) is pretty = demanding

real time usage.=20

So, I now use and endorse crappy ACER laptops for audio use, = especially if

the cost of the added on hardware double the cost of the portable.=20

BTW - FLAC kicks serious amounts of ass as well.=20

TCB

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_002A_01C7492B.60D19DC0

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charset="iso-8859-1"

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=#ffffff>
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 <BLOCKQUOTE=20
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 border-left: #000000 2px solid; margin-right: 0px">
 <DIV>"TCB" <<A =
 href=3D"mailto:nobody@ishere.com">nobody@ishere.com>=20
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Tony Benson](#) on Fri, 12 Jan 2007 18:37:12 GMT
[View Forum Message](#) <> [Reply to Message](#)

t as disabling hyperthread emulates.

Paris runs smoothly now - the old Paris I know & love...

Pass it on to anyone attempting XP/Paris on a "D" intel processor.

Thanks again!

"Piper" <piperprojects@verizon.net> wrote:
>

>Thanks to all for your suggestions -
>
>sounded like hyperthreading to me too. This is a true dual core chip which
>does not hyperthread so it can't be turned off. The only dual core intel
>chips which hyperthread are the 'extreme' chips (effectively creating 4
threads,
>2 per core).
>
>Is there no experience with Paris on XP with a true dual core chip?
>
>Is MS virtual pc a possibility - any experience?
>
>I tried setting 'paris.exe' compatibility mode to win98 - no go.
>
>EK Sound <askme@nospam.com> wrote:
>>The Dual core will be the issue here... I don't know if anyone has had

>>success getting it to work properly. I am not sure if it even possible

>>to turn off HT on this chip.
>>
>>David.
>>
>>Piper wrote:
>>> Greetings,
>>>
>>> I'm a LONG time Paris 3.0 user, was a VAR when that program was active.
>
>>> Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2,
>Nvida...
>>> Fresh XP home install.
>>>
>>> I've installed 3.0 according to the excellent directions, pace first,
>etc.
>>>
>>> It's REALLY buggy - won't see the MEC but ~30% of the time on start,
crashes
>>> paris on some starts, crashes paris on some song loads (98 saved projects,
>>> this is a mix/post platform), crashes windows on occasion, etc.
>>>
>>> Is this as good as it gets? Any ideas to make this more stable?
>>>
>>> Your experienced input is appreciated -
>>>
>>> Piper
>This is a multi-part message in MIME format.

-----=_NextPart_000_00C6_01C7494B.C31470A0

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

Okay then via spdf to Cubase and back then? Realtime in auto mode =
anyway?

I guess I'll have to render and drag over to Cubase for processing =
otherwise huh?

I think I need another MEC now that I think of it. Good for another =
ADAT and SPDF=20

with Paris/XP. I'll have to lose the last ADAT XT 20 for the rack =
space...

Maybe 1.3 will do...

I really like realtime everything.

Poor old analog me

"Mark McCurdy" <mark@mccurdy.net> wrote in message =
news:45c7a9df@linux...

My guess is it won't work as well.

"EKE Sound" <askme@nospam.com> wrote in message news:45c79b4c@linux...

>I seriously doubt if the Melodyne plug would work in Paris... it =
utilizes=20

>VST V2.4 Melodyne is also available as a stand alone app... maybe =
that=20

>would be a better bet for you.

>

> David.

>

> Tom Bruhl wrote:

>> Anybody using Melodyne in Paris here?

>> Is it totally functional except for automation?

>> I'm pretty sick of Autotune 1.3 and the usual work arounds.

>> Good to go in Paris?

>>

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>> message news:45c77878\$1@linux...

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-----=_NextPart_000_00C6_01C7494B.C31470A0

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```

[illegible]

[illegible]

-----=_NextPart_000_00C6_01C7494B.C31470A0--Just to explain... the Melodyne plugin has to "record" the track from the host first... in real time. Then you can manipulate the sound during playback. One issue here... if you try to go back to the track (not that you need to) and make additional edits, these edits will have to be recorded into Melodyne again. You would lose what work you have already done. Rule of thumb is to make sure your edits are finished, then "polish" with the Melodyne plug.

David.

Tom Bruhl wrote:

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> >> >
> >> > Don Nafe wrote:
> >> >
> >> >> Hi guys
> >> >>
> >> >> Cubase newbie here
> >> >>
> >> >> just wondering if there's a trick

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [LaMont](#) on Fri, 12 Jan 2007 19:11:53 GMT

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

nd=20

you?
<A=20

href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_002A_01C7492B.60D19DC0--I'm glad it works for you. I've got SX3 synced to Paris for VSTi's, editing, etc, and it never stops to surprise me how "musical" and "glued together" the Cubase-trax sounds when they are rendered and played back in Paris,. Especially if it's a crowded mix.

Bjorn R

"John" <no@no.com> wrote in message news:45c775d4\$1@linux...

>

> Don't be so sure. I'm very impressed with my presonus digimax fs pres and
> cubase 4.

>

> "BR" <nospam@nospam.com> wrote:

> >One thing for sure, Cubase can't beat the Paris sound :-)

> >
> > Bjorn R
> >
> >
> >
> > "Dimitrios" <musurgio@otenet.gr> wrote in message
news:45c76c1d\$1@linux...
> >>
> >> Hi,
> >> I jumped over to Paris one year ago.
> >> By then I was struggkling for years and years with Cubase from Cubase
> > VST32
> >> over to Cubase 5 over to SX ...
> >> I was never being able to achieve professional results like the
platinum
> >> selling mixes and was straining to make a mix satisfying to my ears (at
> > least).
> >> Putting numerous compressor ,sometimes on each channel , driving me
crazy
> >> to make things distinguished one from other inside a mix.
> >> Even when I bought me the pulsars ,although way better results the
> > combiantion
> >> of Pulsar and SX did not quite did it..
> >> Then when I got me Paris something revealing arose.
> >> With good efforts I can make a great mix I can make the cklient happy
> > and
> >> the killer paris_Pulsar combination is the way to go for me.
> >> Here is one suggestion before you leave Paris.
> >> Buy one Pulsar card ,6 dsp is fine.
> >> Keep a couple of mecs , or three like me, or four like I wanna be when
> > I
> >> grow...
> >> Attach the adats to Pulsar adats and use the mixer -routing effecting
> > possibilities
> >> from inside Pulsar.
> >> Pulsar has great compressors, Timeworks is a brilliant example, has The
> > SPL
> >> transient designer (what a plugin !!) has vinco compressor (1176)
> > timeworks
> >> fantastic vintage eq, and has the greatest third party effects (many
> > are
> >> free) of any platform.
> >> Now use your Paris ONLY for mixing leveling eq'ing.
> >> Disable DX disable VST (although vertex is a must !)
> >> So better disable DX (you don't need them !! believe me)at least inside
> > Paris,
> >> and use ONLY the vertex group manager , latency compensator on every
> > channel,

> >> EXTREMELY stable without any wrapper, this guy knows how to program !
 > >> Then using the adat ports send a track over to scope put a Compressor
 > X or
 > >> Vinco compressor, put maybe a SPL transient designer plugin for extra
 > >punch,some
 > >> great reverb like Masterverb Pro or Timeworks 4080L and send it back.
 > >> Do you wanna know the latency from Paris to Scope-To Compressor to
 paris
 > >> again ?
 > >> 27 samples !!
 > >> yes 27.
 > >> Now if that is much use vertex and it sounds realtime.
 > >> A heavy load of Compressor plus Designer plus Eq gives you a 74 samples
 > >latency
 > >> !
 > >> Less than 1ms nudge in Paris.
 > >> use vertex again or nudge back.
 > >> Your Paris will never crash cause no DX plugin will cause it.
 > >> Ok the editing has some bugs but you know them ...
 > >> I will hold on with Paris until I will be the last obne here.
 > >> Regards,
 > >> Dimitrios
 > >
 > >
 >Doug, agreed on all points, and I'm not using Ardour either. My two non-linux
 machines are for audio apps, and I realize that's not going to change.

About the big names. I think IBM has been a pretty good citizen. Yes, they
 make a lot of money but I think they put some real effort to improve GPL'd
 code as well. The Eclipse IDE, for example, is something they wouldn't have
 had to give away and did. Other companies, obviously, haven't done as well.

And lastly, the free I care about most is access to source. Not that I'm
 going to rewrite Apache, but there's a different level of troubleshooting,
 investigation, and fixing possible when I can see logs and source the way
 I can with foss software.

But that's just me,

TCB

"Doug Wellington" <doug@parisfaqs.com> wrote:

>"TCB" <nobody@ishere.com> wrote in message news:45c36a7b\$1@linux...

>> By FAR the largest barrier to normal people using linux is the lack of

>> drivers

>> for video cards and wireless network cards (and increasingly, onboard

>> ethernet)
>> at install time.
>
>Absolutely! Of course, I think the second barrier is that many of the apps

>that I (and many others) use do not work under Linux. I'm still a firm

>believer in the idea of picking the application before picking the OS.
For
>example, I don't care how zealous you are about Ardour, it just doesn't

>compare to Cakewalk, Cubase, DP, Logic, ProTools, Samplitude, etc. (And

>what about that PARIS thAng?) Because I have picked applications before

>operating systems, I am now running three different operating systems on
my
>personal computers, and five different operating systems at work. So
>what...! They're all so similar any more, it doesn't matter.
>
><troll>
>I'm still a firm believer that "free" software has never been completely

>free - every major oss project that I know of was funded by DARPA, some

>university grant, IBM, or some other funding entity. Of COURSE IBM likes

>Apache and Linux - it's not benevolent, it's opportunistic! They get to

>throw a little bit of money at a bunch of naive zealots who love them for

>it, while they make HUGE profits off of the work! Wake up and smell the

>coffee open source developers! You're getting screwed!
></troll>
>
>I'm reading an interesting book, "WIKINOMICS, How Mass Collaboration Changes

>Everything" - it is definitely the "feel good open source book of the
>summer". Check it out if you're a linux/open source fan - it's a great

>piece of apologetics, but I think it's just preaching to the choir. What
I
>think the authors (and many linux people) forget is that it is indeed a

>"religion" and it's fairly hard to convince members of other religions to

>jump ship and join you...

>

>Doug

>

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

>

>Wow, on both counts. What do you use to drive the huge display? That's crazy talk.

I thought about a second 24" for him, but I wonder if it will get in the way of my audio monitors, which are pretty close to where I sit. Sounds pretty cool, though.

"Doug Wellington" <doug@parisfaqs.com> wrote:

>"TCB" <nobody@ishere.com> wrote in message news:45c61ddf\$1@linux...

>> I use a single Dell 24" at home and it's been a really nice monitor.

>

>I'm using a dual 24" Dell setup at work. We even have three visualization

>walls that each have 15 (!) of the 24" Dells in a three row by five column

>arrangement.

>

>Doug (And yes, we're using Linux on them...) ;-)

>

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

>

>Let me know when you sell all those 24s cheap to replace them with the 30s. :^)

That's pretty cool.

Cheers,

-Jamie

www.JamieKrutz.com

Doug Wellington wrote:

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>

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

>

>Everyone still using 57's and or 421's for toms? Just checking to see if anyone is using something other than those for pop/rock and liking it...

Thanks again!This is a multi-part message in MIME format.

-----=_NextPart_000_0068_01C74937.261D1EA0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hey Rich,

I've been using 421s forever and never wanted to subject my vocal 414s to the tom task. I did try the less expensive Studio Projects C3 and was overjoyed with the results on that floor tom. I will strongly consider two more for all three in the future. A C1 will do just fine I think. Lots cheaper than 414s, U47s etc..

Drumagog sounds nice too.

Tom

"rich" <studiodog_99@yahoo.com> wrote in message =
news:45c78c98\$1@linux...

Everyone still using 57's and or 421's for toms? Just checking to =
see if

anyone is using something other than those for pop/rock and liking =
it...

Thanks again!

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0068_01C74937.261D1EA0

Content-Type: text/html;

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Content-Transfer-Encoding: quoted-printable

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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Thanks again!</BLOCKQUOTE>

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[..html](http://www.polesoft.com/refer.html) </DIV></BODY></HTML>

-----=_NextPart_000_0068_01C74937.261D1EA0--Yes and yes - I also like those little Sennheiser 604 (?i think), and really dig throwing a Sennheiser 609 on the bottom head (double-miking). I lots of loud rock-type stuff. Someone has recently posted about a new mic company (that is the ex-core of CAD mics) in Nashville that has a drum pack/kit for under \$200 that sounds nice. Can't remember the name, but maybe worth

checking out for the price.

-Carl

"rich" <studiodog_99@yahoo.com> wrote in message news:45c78c98\$1@linux...
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> anyone is using something other than those for pop/rock and liking it...

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charset="iso-8859-1"

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Anybody using Melodyne in Paris here?

Is it totally functional except for automation?

I'm pretty sick of Autotune 1.3 and the usual work arounds.

Good to go in Paris?

"EK Sound" <askme@nospam.com> wrote in message =
news:45c77878\$1@linux...

Autotune 5 now has time locked graphical mode. Previously, Autotune=20
was unable to extract the timebase from the project (I guess DX does=20
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>=20

> Chris

>=20

>=20

> Don Nafe wrote:

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>> Cubase newbie here

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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Good to go in Paris?</FONT></DIV>
<BLOCKQUOTE=20
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"EK Sound" &lt;<A =
href=3D"mailto:askme@nospam.com">askme@nospam.com</A>&gt;=20
  wrote in message <A=20
  =
href=3D"news:45c77878$1@linux">news:45c77878$1@linux</A>...</DIV>Autotune=
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>> What I
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>"religion" and it's fairly hard to convince members of other religions to

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While I understand from whence you're coming with that statement,
I personally fail to see the logic behind that sentiment (not
your's, the zealots), I mean WTF difference does it make? Mac/
PC, Windoze/Linux Cubase/Paris/Pro-Tools - I could care less...

just gimme something that works & is at least somewhat intuitive, and is reasonably-priced.

Can Linux work with CubaseSX? If so, I'd be willing to give it a shot. or do I need to be a total tweakhead to be able to set up a Linux box?

Neil"rich" <studiodog_99@yahoo.com> wrote:

>

>Everyone still using 57's and or 421's for toms? Just checking to see if

>anyone is using something other than those for pop/rock and liking it...

Audix D4's.

Neil421's414's first call for me...

Assuming there are no 251's available :)

rick <parnell68@hotmail.com> wrote:

>421's"John Macy" <spamlessjohn@johnmacy.com> wrote:

>

>414's first call for me...

I agree, I LOVE those things on toms (I just don't personally own any, so the D4's - although very different - are my current pick).

>Assuming there are no 251's available :)

But only if the drummer is using brushes, right? :D

Neill seriously doubt if the Melodyne plug would work in Paris... it utilizes VST V2.4 Melodyne is also available as a stand alone app... maybe that would be a better bet for you.

David.

Tom Bruhl wrote:

> Anybody using Melodyne in Paris here?

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>

> Good to go in Paris?

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

If you ever pass through DFW airport check out the 8X2 banks of 42 inch plasmas running in portrait. Driven by HP blades via IP video extenders running a custom FLASH client developed by the group I work with.

And man if you ever pass through PHX airport you have to check out the GINORMOUS

LED display we did for the parking lot :-)

Chuck

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

>

>Wow, on both counts. What do you use to drive the huge display? That's crazy
>talk.

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>>Doug (And yes, we're using Linux on them...) ;-)

>>

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

>>

>>

>Hi Neil,

For the desktop ... Linux is great for surfing/browsing/document editing/administration/playing
audio video.

What works great is to run the OS you want for audio, and install a linux
virtual machine on it. This will allow you to safely browse and do whatever
the heck else you want, while leaving your base machine completely untouched.

Chuck

"Neil" <OIUOIU@OIU.comj> wrote:

>

>"Doug Wellington" <doug@parisfaqs.com> wrote:

>>> What I

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>
>>"religion" and it's fairly hard to convince members of other religions
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>While I understand from whence you're coming with that statement,
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>Can Linux work with CubaseSX? If so, I'd be willing to give it a
>shot. or do I need to be a total tweakhead to be able to set up
>a Linux box?
>
>NeilThanks to all for your suggestions -

sounded like hyperthreading to me too. This is a true dual core chip which
does not hyperthread so it can't be turned off. The only dual core intel
chips which hyperthread are the 'extreme' chips (effectively creating 4 threads,
2 per core).

Is there no experience with Paris on XP with a true dual core chip?

Is MS virtual pc a possibility - any experience?

I tried setting 'paris.exe' compatibility mode to win98 - no go.

EK Sound <askme@nospam.com> wrote:

>The Dual core will be the issue here... I don't know if anyone has had
>success getting it to work properly. I am not sure if it even possible
>to turn off HT on this chip.
>
>David.
>
>Piper wrote:
>> Greetings,
>>
>> I'm a LONG time Paris 3.0 user, was a VAR when that program was active.

>> Finally made the move to XP on new HW - Intel Dual core, 2GB, SATA x2,
Nvida...
>> Fresh XP home install.
>>
>> I've installed 3.0 according to the excellent directions, pace first,
etc.

>>
>> It's REALLY buggy - won't see the MEC but ~30% of the time on start, crashes
>> paris on some starts, crashes paris on some song loads (98 saved projects,
>> this is a mix/post platform), crashes windows on occasion, etc.
>>
>> Is this as good as it gets? Any ideas to make this more stable?
>>
>> Your experienced input is appreciated -
>>
>> PiperHey Chuck... I have a whole separate machine for that other
stuff... the only time my DAW rig sees the internet is when I
have to download an update or plugin. I was just wondering if
Linux is less bloated/more streamlined, and would run audio
better.

Neil

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

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>My guess is it won't work as well.

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>> With version 5, you can work on any point in the time line with no
>> troubles. That being said, Melodyne kicks the snot out of Autotune!!

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[illegible][illegible]

```
>> <A=20
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href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
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offer manual pitch correction. The Cre8 version is good if you want to make backing vocal tracks from a lead vocal, without having to have several plugins open at one time. The Studio version is just that, a fully featured recording and editing package. The quality is the same regardless of the version. The one thing that Studio does that the others don't do is manipulating polyphonic files, like guitars, keys, or even entire mixes. The time manipulation capabilities on a full mix is nothing short of amazing.

For most "tuning" uses, the plugin works great.

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> So there's no real-time automatic mode? Maybe standalone on my Paris comp
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> I'll have to get a demo from him. He loves it with Logic.
>
> Is the polyphonic version as good quality as it gets? Worth the extra cash?
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> > I think I need another MEC now that I think of it. Good for another
> > ADAT and SPDF
> > with Paris/XP. I'll have to lose the last ADAT XT 20 for the
> rack space...
> > Maybe 1.3 will do...
> >

> > I really like realtime everything.

> > Poor old analog me

> >

> >

> >

> > "Mark McCurdy" <mark@mccurdy.net <mailto:mark@mccurdy.net>
 > <mailto:mark@mccurdy.net>> wrote in
 > > message news:45c7a9df@linux...
 > > My guess is it won't work as well.

> >

> >

> > "EKE Sound" <askme@nospam.com <mailto:askme@nospam.com>
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> > >> Anybody using Melodyne in Paris here?

> > >> Is it totally functional except for automation?

> > >> I'm pretty sick of Autotune 1.3 and the usual work arounds.

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It's cool to have a separate machine for the browsing stuff. Some people want it all on one box :-)

I can't tell you guys enough how cool virtual machines are though.

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Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com This is a multi-part message in MIME format.

-----=_NextPart_000_00BF_01C7494A.C2450820

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

A blowtorch will insure that no fragments will stray from the HD.

"Mike R." <emarenot@yahoo.com> wrote in message news:45c49951@linux...

I'm running OSX 10.4 on a G4. The access time on the HD seems alittle =
slow. Can you defrag drives on a mac? If so, how?

Thanks!

MR

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Content-Type: text/html;

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html; =

charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
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>
>
>A blowtorch will insure that no fragments will stray from the HD.

Nah, ballpeen hammer. The fragments are the fun part.

DCHi Chris,

I think you are right. AFAIK Steiny code is 100% cross platform c and c++.
The SDK, publicly available, includes examples that will compile on anything.
The linux community wont get behind vst/asio because it's 'closed source',
the SDK uses the wrong license model...

Chuck

Chuck

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-----=_NextPart_000_00FD_01C7496B.A7C21030
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

David,
Wow! So no artifacts across a whole mix? Can you alter speed=20
without altering pitch? That's the ticket for me.

So for effecting vocal channels and possibly a whole mix for tempo
with use in Paris and Cubase which version would you suggest?
I guess I only need one channel (stereo) if it has to process offline =
all the time.
Am I right?

Sounds like studio is the full mix version that I'd want huh?
Thanks for the info.
Tom

"EK Sound" <askme@nospam.com> wrote in message =
news:45c7bfd2\$1@linux...

It really depends on what you are using it for. The plugin has all=20
the standard features, whereas the "essential" and "uno" versions only =

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Martin Harrington](#) on Fri, 12 Jan 2007 22:59:25 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>>

– Autotune 5=20
 now has time locked graphical mode.
– Previously,
– Autotune
 – – was unable=20
 to extract the timebase from the =
 project
– guess
– – DX=20
 does
– – – – – =
 – – – – –=2 0
 – – – – – not support this). Now that it is =
 VST, they=20
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– – – – – =
 – – – – –=20
 include this.
 – – – – –=2 0
 – – – – –=2 0
 – – – – – – – – Previously, you would =
 have to=20
 work from the exact
– – – – – same=20
 point
– – – – – =
 – – – – –=2 0
 – – – – – everytime... which is why they =
 generally=20
 recommend
– – – – – you=20
 work
– – – – – =
 – – – – – on=20
 one
– – – – – =
 – – – – –=2 0
 – – – – – line at a time, and render each line =
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– – – – –=20
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 – – – – –=20
 tuning.
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 With=20
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– – – – –=20
 line
– – – – – =
 – – – – – with=20
 no
– – – – – =
 – – – – –=2 0
 – – – – – troubles.– That being said, =
 Melodyne=20

[illegible]

[illegible]

>> Hi,
>> There was at one point a fully function version of Nuendo 1.0 on BeOS
>> that Steinberg was close to making available but Be went bye bye.
>> Nuendo and Cubase are both developed on Unix so that they can keep the
>> cross platform part more manageable.
>> I would think that once if ever the Linux world decided they want be a
>> viable contender in the audio/video world instead of just the
>> network/business world then we will see a bunch of current apps make the
>
>> jump. The audio/video is much much smaller world money wise than
>> IT/business but but wouldn't at least some of the Linux geeks rather be
>
>> rock stars :.)
>> Chris
>>
>>
>> chuck duffy wrote:
>>> Hi Neil,
>>>
>>> It can be as streamlied as you want. It doesn't run any steiny apps,
> or
>>> pro tools, or really any commercial daw. So for 'our' uses as recordists,
>>> it's usability is about nil right now. A lot of people would take exception
>>> to that comment, but it's a practical statement.
>>>
>>> It's cool to have a separate machine for the browsing stuff. Some people
>>> want it all on one box :-)
>>>
>>> I can't tell you guys enough how cool virtual machines are though.
>>>
>>> Chuck
>>>
>>> "Neil" <OIUOIU@OIU.com> wrote:
>>>> Hey Chuck... I have a whole separate machine for that other
>>>> stuff... the only time my DAW rig sees the internet is when I
>>>> have to download an update or plugin. I was just wondering if
>>>> Linux is less bloated/more streamlined, and would run audio
>>>> better.
>>>>
>>>> Neil
>>>>
>>>>
>>>> "chuck duffy" <c@c.com> wrote:
>>>>> Hi Neil,
>>>>>
>>>>> For the desktop ... Linux is great for surfing/browsing/document
>>>>> editing/administration/playing
>>>>> audio video.

```

>>>>>
>>>>> What works great is to run the OS you want for audio, and install a
> linux
>>>>> virtual machine on it. This will allow you to safely browse and do
> whatever
>>>>> the heck else you want, while leaving your base machine completely
>>>>> untouched.
>>>>>
>>>>> Chuck
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> "Neil" <OIUOIU@OIU.comj> wrote:
>>>>>> "Doug Wellington" <doug@parisfaqs.com> wrote:
>>>>>>> What I
>>>>>>> think the authors (and many linux people) forget is that it is indeed
>>>>> a
>>>>>>> "religion" and it's fairly hard to convince members of other religions
>>>>> to
>>>>>>> jump ship and join you...
>>>>>> While I understand from whence you're coming with that statement,
>>>>>> I personally fail to see the logic behind that sentiment (not
>>>>>> your's, the zealots), I mean WTF difference does it make? Mac/
>>>>>> PC, Windoze/Linux Cubase/Paris/Pro-Tools - I could care less...
>>>>>> just gimme something that works & is at least somewhat
>>>>>> intuitive, and is reasonably-priced.
>>>>>>
>>>>>> Can Linux work with CubaseSX? If so, I'd be willing to give it a
>>>>>> shot. or do I need to be a total tweakhead to be able to set up
>>>>>> a Linux box?
>>>>>>
>>>>>> Neil
>>>
>>
>> --
>> Chris Ludwig
>>
>> ADK Pro Audio
>> (859) 635-5762
>> www.adkproaudio.com
>> chrisl@adkproaudio.com
>Joel's gotta get a handle on his rider I'd say. I'm sure he didn't want
that box riding his path THAT hard. It was right on the edge of silly.

```

W. Mark Wilson

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message

news:45c75a19\$1@linux...

>

> I think Prince is extremely talented. Naturally, you can't have a Super

> Bowl

> half time without a little of the "Debbie Allen" effect, but he was far

> better

> than most.

>

> The mix was unfortunate, but with the rain, I wouldn't be surprised if

> they

> lost the main mix feed and we were listening to a sage monitor mix. If

> not,

> I'm certain some technical problems were involved. Anything is possible

> in that environment. All the more reason to give him credit for pulling

> it off in the pouring rain.

>

> Gene

> "Carl Amburn" <carlamburn@hotmail.com> wrote:

>>Oh, I was really looking forward to Billy Joel's singing to be at least

>>decent - but lordy did they make it vocoder weird with autotuning. Please

>>tell me I'm not the only person that heard it.

>>

>>Prince is the shiz tho' - it was sooo refreshing to see the real

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [LaMont](#) on Sat, 13 Jan 2007 01:07:59 GMT

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was unable to extract the timebase from =
the

> project

> > (I guess

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they

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> > > include this.

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> > same point

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recommend

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> > > >> line at a time, and render each line when =

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 > > > Autotune!!
 > > > >>
 > > > >> David.
 > > > >>
 > > > >> Chris Ludwig wrote:
 > > > >> > Haven't tried it but I think only the
 > newest VST
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 > > > >> autotune has
 > > > >> > a functional graphical mode.
 > > > >> >
 > > > >> > Chris
 > > > >> >
 > > > >> >
 > > > >> > Don Nafe wrote:
 > > > >> >
 > > > >> >> Hi guys
 > > > >> >>
 > > > >> >> Cubase newbie here
 > > > >> >>
 > > > >> >> just wondering if there's a trick to =
 using
 > > graphical mode in
 > > > >> >> Cubase...I tried running it on a =
 simple
 > vocal track
 > > > staring at
 > > > >> "0" and
 > > > >> >> I see the graph showing up after the =
 vocals
 > > > start...about a 1/2
 > > > >> second
 > > > >> >> or so.
 > > > >> >>
 > > > >> >> Am I missing something here?
 > > > >> >>
 > > > >> >> DOn

> > > >> >>
> > > >> >
> > > >>
> > > >>
> > > >>
> > > >>
> > > >> I choose Polesoft Lockspam to fight spam, and =
you?

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

-----=_NextPart_000_011D_01C74979.F6760A70

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Oh it does that too?!!! That =
sounds even=20

better!</DIV>

<DIV> </DIV>

<DIV>Cool stuff. I'll be checking it=20
out.</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>"Dave(EK Sound)" <<A=20

=
href=3D"mailto:audioguy_editout_@shaw.ca">audioguy_editout_@shaw.ca&g=
t;=20

wrote in message <A=20

href=3D"news:45c7f392@linux">news:45c7f392@linux...</DIV>I =

wouldn't say "no=20

artifacts" but the results are really
good... but I doubt if I =

would use=20

it to re-pitch or re-time
a song on an album... just individual=20

tracks. The guy
giving the demo at NAMM turned a regular 4 =
on the=20

floor tune
into a shuffle with it. If you wanted to use it for=20

realigning drum tracks ala Beat Detective, the Studio
version =
would=20

work best.

David.

Tom Bruhl wrote:
> =

[illegible]

[illegible]

<mailto:askme@nospam.com> wrote:

I seriously doubt if the Melodyne plug would work in Paris... it utilizes VST2.4 Melodyne is also available as a stand alone app... maybe that > would be a better bet for you.
 David.
 > Tom Bruhl wrote:
 Anybody using Melodyne in Paris here?
 Is it totally functional except for automation?


```

<math>I=20</math>
guess<BR><math>=20</math>
<math>DX=20</math>
does<BR><math>=20</math>
<math>=20</math>
<math>=20</math>
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VST,<math>=20</math>
they<BR><math>=20</math>
are able<BR><math>=20</math>
to<BR><math>=20</math>
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include<BR><math>=20</math>
this.<BR><math>=20</math>
<math>=20</math>
<math>=20</math>
Previously, you would =
have to<BR><math>=20</math>
work from the<BR><math>=20</math>
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same<BR><math>=20</math>
point<BR><math>=20</math>
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everytime... which is why they generally<BR><math>=20</math>
recommend<BR><math>=20</math>
you work<BR><math>=20</math>
on<BR><math>=20</math>
one<BR><math>=20</math>
line at a<BR><math>=20</math>
time, and render each line when you =
have<BR><math>=20</math>
finished<BR><math>=20</math>
tuning.<BR><math>=20</math>
<math>=20</math>
With version 5, you can work on any =
point<BR><math>=20</math>
in<BR><math>=20</math>
time<BR><math>=20</math>
line<BR><math>=20</math>
with =
no<BR><math>=20</math>

```

[illegible]

 =20

 = 0
 =2 0
 = 0
 =20
 Don Nafe wrote:
 =2 0
 =2 0
 =20

 = 0
 = 0
 =20
 =20
 =2 0
 =2 0
 =20

 =2 0
 =2 0
 =20
 =2 0
 =2 0
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 here
 = 0
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 =2 0
 =20
 =2 0
 =20
 just wondering if =
 there's a=20
 trick to using
 =2 0
 graphical mode=20
 in
 = 0
 =2 0
 = 0
 =20
 Cubase...I tried running it on a=20
 simple
 =20
 track
 = 0
 =2 0
 = 0
 =20
 =2 0
 =2 0
 =2 0
 =20
 I see the graph =
 showing up=20
 after the vocals
 =2 0
 = 0
 start...about=20
 a 1/2
 = 0

shift a vocal so it lines up with the time base of the project. It actually will stretch each note (or drum hit/decay) so that it fills in the gaps. Much easier to use than beat detective IMHO. To do this with a fully mic'd up kit (> 8 tracks) you would need the studio version.

Here is the line feature comparison:

http://www.celemony.com/cms/index.php?id=product_comparison&L=0

David.

Tom Bruhl wrote:

> Oh it does that too?!!! That sounds even better!
>
> Cool stuff. I'll be checking it out.
>
>
> "Dave(EK Sound)" <audioguy_editout_@shaw.ca
> <mailto:audioguy_editout_@shaw.ca>> wrote in message
> news:45c7f392@linux...
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> good... but I doubt if I would use it to re-pitch or re-time
> a song on an album... just individual tracks. The guy
> giving the demo at NAMM turned a regular 4 on the floor tune
> into a shuffle with it. If you wanted to use it for
> realigning drum tracks ala Beat Detect

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Dedric Terry](#) on Sat, 13 Jan 2007 02:26:47 GMT

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t; > > > >> Previously, you would have to work
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> > > you work
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 > > > > >> >> DOn
 > > > > >> >>
 > > > > >> >
 > > > > >>
 > > > > >>
 > > > > >>

> > > > >> I choose Polesoft Lockspam to fight spam,
 > and you?
 > > > > >> <http://www.polesoft.com/refer.html>
 > > > > Last summer I purchased a used Gigabyte K8NS Ultra 939. I just recently got
 it up and running. It was a little tempermental to get working but I have
 had this issue before with NForce based mobos so I didn't think much of it.
 the last couple of days the performance has been steadily worsening. with
 increasingly ominous BSOD's justcoming from nowhere. Today, it finally just
 gave up. I replaced every piece of connected gear, cable, PSU to no avail.
 Well, I had been so impressed with this one originally that I bought two
 more on EBay a couple weeks ago. It's a good thing. I just popped the fan
 off the CPU of the dead board, pulled the processor and RAM, put them in the
 new board, installed the fan and hooked everything up and the new one works
 and appears much more stable than the previous one. I guess it was on it's
 last legs.

This will be my last AGP based DAW, but this sure is a nice, fast mobo. By
 far the best I've ever used in a native DAW. Now I need to test my remaining
 backup to make sure it works.

(sigh.....it's always somethin')This is a multi-part message in MIME format.

-----=_NextPart_000_016A_01C74984.26877230

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I recently bought two Acer AL2216W s that are 22" widescreens.
 Sweet with Cubase. \$300 per wasn't bad at Circuit City.
 Still waiting for two \$50 rebates though.
 Tom

"DJ" <www.aarrrrggghhh!!!.com> wrote in message =
 news:45c7ad5e\$1@linux...

Bought them today. A pair of 2407's, an NVidia GeForce 6800 Xtreme =
 with=20

512MB RAM and a pair of 5 meter DVI-D cables to hook them up. I was in =
 a=20

print shop earlier today and saw a 22" Dell wide screen running =
 analog. It=20

was very nice and detailed and a pair of these would have probably =
 worked,=20

but I think that having the bit of extra screen real estate is =
 something=20

I'll be glad I did. I really like the adjustability of these monitors. =
 Being=20

able to raise and lower them will really help the ergonomic mojo here.

Deej

"Doug Wellington" <doug@parisfaqs.com> wrote in message=20
news:45c76e24@linux...

> "TCB" <nobody@ishere.com> wrote in message news:45c61ddf\$1@linux...

>> I use a single Dell 24" at home and it's been a really nice =
monitor.

>

> I'm using a dual 24" Dell setup at work. We even have three =
visualization=20

> walls that each have 15 (!) of the 24" Dells in a three row by five =
column=20

> arrangement.

>

> Doug (And yes, we're using Linux on them...) ;-)

>

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

>=20

I choose Polesoft Lockspam to fight spam, and you?

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-----=_NextPart_000_016A_01C74984.26877230

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">

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

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I recently bought two Acer AL2216W s =
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widescreens.</DIV>

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Circuit City.</DIV>

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though.</DIV>

<DIV>Tom</DIV>

<DIV> </DIV>

<DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"DJ" <<A=20
 =
 href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com> =
 wrote in=20
 message <A=20
 =
 href=3D"news:45c7ad5e\$1@linux">news:45c7ad5e\$1@linux...</DIV>Bought =
 them=20
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>
> Doug =
 (And yes,=20
 we're using Linux on them...) ;-)
>
> <A=20
 href=3D"http://www.parisfaqs.com">http://www.parisfaqs.com
> =

</BLOCKQUOTE>
 <DIV>

I choose Polesoft Lockspam to fight spam, =

and=20
you?
<A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html </DIV></BODY ></HTML>

-----=_NextPart_000_016A_01C74984.26877230--What I do is create a new audio track, cut the offending vocal phrase, and paste a copy to the new track. Insert Autotune. Select the segment and press P (which puts the in/out markers at the beginning and end of the segment) Go to the in marker, open Autotune, go to graphical mode, then tell it to track the audio. Press play, then stop at the end of the audio. Now the trick is to ALWAYS begin playback at the "in" marker. When you have it the way you want it, set Autotune to correct the audio, then solo the segment and render it, adding it to the project.

David

On 5-Feb-2007, "Don Nafe" <dnafe@magma.ca> wrote:

> just wondering if there's a trick to using graphical mode in Cubase...I
> tried running it on a simple vocal track staring at "0" and I see the
> graph
> showing up after the vocals start...about a 1/2 second or so.This is a multi-part message in MIME format.

-----=_NextPart_000_011D_01C74979.194066F0
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

I wish we had a circuit city here. Actually there is one about 50 miles = south of here in Farmington NM. I think there is a Best Buy there = too.....and even a mall.....

Last time I was at a mall was almost 3 years ago in Phoneix. In fact, I = think there are more malls in Phoenix than anywhere on earth. It's the = only place that people can gather there without frying like ants under a = magnifying glass.....wait.....I went to a mall in LA last March = but no one spoke English. Even the merchandise was advertized in = Spanish. =20

;o)

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =

news:45c80fa8@linux...

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Still waiting for two \$50 rebates though.
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```
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<HTML><HEAD>
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<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I wish we had a circuit city here. =
Actually there=20
is one about 50 miles south of here in Farmington NM. I think there is a =
Best=20
Buy there too.....and even a mall.....</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Last time I was at a mall was almost 3 =
years ago in=20
Phoneix. In fact, I think there are more malls in Phoenix than anywhere =
on=20
earth. It's the only place that people can gather there without frying =
like ants=20
under a magnifying glass.....wait.....I went to a&nbsp;mall in LA =
last=20
March but no one spoke English. Even the merchandise was advertized=20
in&nbsp;Spanish. &nbsp;</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>;o</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;<A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:45c80fa8@linux">news:45c80fa8@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>I recently bought two Acer AL2216W s =
that are 22"=20
  widescreens.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Sweet with Cubase.&nbsp;</FONT> $300 per =
wasn't bad at=20
  Circuit City.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Still waiting for two $50 rebates=20
  though.</FONT></DIV>
```

<DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"DJ" <<A=20
 =
 href=3D"http://www.aarrrrggghhh!!!.com">www.aarrrrggghhh!!!.com> =
 wrote=20
 in message <A=20
 =
 href=3D"news:45c7ad5e\$1@linux">news:45c7ad5e\$1@linux...</DIV>Bought =
 them=20
 today. A pair of 2407's, an NVidia GeForce 6800 Xtreme with =

512MB RAM=20
 and a pair of 5 meter DVI-D cables to hook them up. I was in a =

print=20
 shop earlier today and saw a 22" Dell wide screen running analog. It =

was=20
 very nice and detailed and a pair of these would have probably =
 worked,=20

but I think that having the bit of extra screen real estate is =
 something=20

I'll be glad I did. I really like the adjustability of these =
 monitors.=20
 Being
able to raise and lower them will really help the =
 ergonomic mojo=20
 here.

Deej

"Doug Wellington" <<A=20
 href=3D"mailto:doug@parisfaqs.com">doug@parisfaqs.com> wrote =
 in message=20

<A =
 href=3D"news:45c76e24@linux">news:45c76e24@linux...
> "TCB"=20
 <nobody@ishere.com> =
 wrote in=20
 message <A=20
 =
 href=3D"news:45c61ddf\$1@linux">news:45c61ddf\$1@linux...
>> =
 I use=20
 a single Dell 24" at home and it's been a really nice=20
 monitor.
>
> I'm using a dual 24" Dell setup at =
 work.
We=20
 even have three visualization
> walls that each have 15 (!) =
 of the=20
 24" Dells in a three row by five column
>=20
 arrangement.
>
> Doug
> (And yes, we're using Linux =
 on=20
 them...)
>
> <A=20

=
href=3D"http://www.parisfaqs.com">http://www.parisfaqs.com
>=20

</BLOCKQUOTE>
<DIV>

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

-----=_NextPart_000_011D_01C74979.194066F0--If you're doing say 20 tracks or less, you probably won't notice much.

It's when you start in crowding up the mix trying to shoe horn everything under the sun into it that Paris kills ALL other DAWs IMO. I noticed this immediately coming from adat machines (choked out around 20-23 tracks) on a mackie console when I jumped to Paris from hardware. Thicken up your mix, layer a bunch of stuff and tell me what you hear - bet you'll find the same mojo man if you apples to apples a mix.

AA

"Brandon" <a@a.com> wrote in message news:45c77a1b\$1@linux...

>I hate to say it, but I think it is all personal preference.

> The truth of it is a lot of the hits we all know and love were not

> recorded/mixed in PARIS. I am sure many were done with

> Cubase and ProTools and all the other DAWs.

> I have been working with Cubase tutorial files and

> I must say they sound pretty good to me.

> A lot better than anything I have done in PARIS thus far.

>

>

> --

> Thanks,

>

> Brandon

>

>

>

>

> "John" <no@no.com> wrote in message news:45c775d4\$1@linux...

>>

>> Don't be so sure. I'm very impressed with my presonus digimax fs pres

>> and

>> cubase 4.

>>

>> "BR" <nospam@nospam.com> wrote:

>> >One thing for sure, Cubase can't beat the Paris sound :-)

>> >

>> >Bjorn R

>> >

>> >

>> >

>> >"Dimitrios" <musurgio@otenet.gr> wrote in message
> news:45c76c1d\$1@linux...

>> >>

>> >> Hi,

>> >> I jumped over to Paris one year ago.

>> >> By then I was struggkling for years and years with Cubase from Cubase

>> >VST32

>> >> over to Cubase 5 over to SX ...

>> >> I was never being able to achieve professional results like the
> platinum

>> >> selling mixes and was straining to make a mix satisfying to my ears

>> >> (at

>> >least).

>> >> Putting numerous compressor ,sometimes on each channel , driving me
> crazy

>> >> to make things distinguished one from other inside a mix.

>> >> Even when I bought me the pulsars ,although way better results the
>> >combianation

>> >> of Pulsar and SX did not quite did it...

>> >> Then when I got me Paris something revealing arose.

>> >> With good efforts I can make a great mix I can make the cklient happy

>> and

>> >> the killer paris_Pulsar combination is the way to go for me.

>> >> Here is one suggestion before you leave Paris.

>> >> Buy one Pulsar card ,6 dsp is fine.

>> >> Keep a couple of mecs , or three like me, or four like I wanna be when
>> I

>> >> grow...

>> >> Attach the adats to Pulsar adats and use the mixer -routing effecting
>> >possibilities

>> >> from inside Pulsar.

>> >> Pulsar has great compressors, Timeworks is a brilliant example, has
>> >> The

>> >SPL

>> >> transient designer (what a plugin !!) has vinco compressor (1176)

>> >timeworks

>> >> fantastic vintage eq, and has the greatest third party effects (many
>> are

>> >> free) of any platform.

>> >> Now use your Paris ONLY for mixing leveling eq'ing.

>> >> Disable DX disable VST (although vertex is a must !)

>> >> So better disable DX (you don't need them !! believe me)at least

>> >> inside
>> >Paris,
>> >> and use ONLY the vertex group manager , latency compensator on every
>> >channel,
>> >> EXTREMELY stable without any wrapper, this guy knows how to program !
>> >> Then using the adat ports send a track over to scope put a Compressor
>> X or
>> >> Vinco compressor, put maybe a SPL transient designer plugin for extra
>> >punch,some
>> >> great reverb like Masterverb Pro or Timeworks 4080L and send it back.
>> >> Do you wanna know the latency from Paris to Scope-To Compressor to
> paris
>> >> again ?
>> >> 27 samples !!
>> >> yes 27.
>> >> Now if that is much use vertex and it sounds realtime.
>> >> A heavy load of Compressor plus Designer plus Eq gives you a 74
>> >> samples
>> >latency
>> >> !
>> >> Less than 1ms nudge in Paris.
>> >> use vertex again or nudge back.
>> >> Your Paris will never crash cause no DX plugin will cause it.
>> >> Ok the editing has some bugs but you know them ...
>> >> I will hold on with Paris until I will be the last obne here.
>> >> Regards,
>> >> Dimitrios
>> >
>> >
>>
>
>FWIW, I liked BeOS and I was kinda pissed about the whole 'appliance'
application it became.
AA

<destroy_all_monsters destroy_all_monsters[at]comcast.net> wrote in message
news:45c7713f\$1@linux...

>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Has anybody tried this? Any thoughts?
>>
>><http://www.zeta-os.com/cms/custom/zeta/indexe.php>
>
> It's an updated version of Be OS. Be OS is the operating system used in
> iZ's
> RADAR. If you're using RADAR you're essentially using it already.I have run on the Audix D
series stuff. Killer. Have Shures and it's not

quite enough to dump my mic collection over, but if I was buying new it'd be all Audix on the kicks/toms.

AA

"rich" <studiodog_99@yahoo.com> wrote in message news:45c78c98\$1@linux...

>
> Everyone still using 57's and or 421's for toms? Just checking to see if
> anyone is using something other than those for pop/rock and liking it...
>
> Thanks again! Yes, I use it all the time across the master in Samplitude. I need to
listen to the updated v2 and see if I want to upgrade.

It can be over-the-top and it can be subtle. It just depends on how you set it. A good approach is explained here:

<http://www.gearslutz.com/board/showpost.php3?p=292977&postcount=27>

Graham

Brandon wrote:

>
> Any of you guys use this?
> Is it good strapped across the main stereo mix?
>
>
> --
> Thanks,
>
> Brandon
Hi all. I am wondering what different uses everyone is using with their ADAT card (try not to get too technical). I bought one a while back to interface with a ADAT tape machine for backup, but never acquired one. I know there are a limited amount of mixers out there (with in price reason) that have a ADAT out so you could easily bring in 8 tracks from a mixer via the ADAT card. Are you people finding other uses. I am not a ADAT expert, but isn't the lightpipe 8in AND 8out via the lightpipe ADAT card? Anyway, if i don't find some use for this thing, I may consider to let go of it... Just trying to get some ideas other than traditional ADAT card to ADAT tape.

Edi use one of my 414's in the M/S config

On 6 Feb 2007 07:40:35 +1000, "John Macy" <spamlessjohn@johnmacy.com> wrote:

>
> 414's first call for me...
>
> Assuming there are no 251's available :)

>
>
>rick <parnell68@hotmail.com> wrote:
>>421'sThat's exactly what I have done, but as soon as I hit play to start working
on the track I notice the audio is not lining up with the graph in Auto tune
(1/2 a second ahead)...also when I hit stop auto tune returns to the start
point and then the curser line starts moving across the graph again..

This is really weird because just before Christmas I was attempting to
repair a vocal line and it worked like a charm....very odd

"David L" <david@revealaudio.com> wrote in message news:45c815bc@linux...

> What I do is create a new audio track, cut the offending vocal phrase, and
> paste a copy to the new track.
> Insert Autotune.
> Select the segment and press P (which puts the in/out markers at the
> beginning and end of the segment)
> Go to the in marker, open Autotune, go to graphical mode, then tell it to
> track the audio.
> Press play, then stop at the end of the audio.
> Now the trick is to ALWAYS begin playback at the "in" marker.
> When you have it the way you want it, set Autotune to correct the audio,
> then solo the segment and render it, adding it to the project.

>
> David
>
>
> On 5-Feb-2007, "Don Nafe" <dnafe@magma.ca> wrote:

>
>> just wondering if there's a trick to using graphical mode in Cubase...I
>> tried running it on a simple vocal track staring at "0" and I see the
>> graph
>> showing up after the vocals start...about a 1/2 second or so.Hi Ed,

You can use it

with multi channel pres that have ADAT out

to interface to another audio card (say RME) on another coumputer, or the
same computer to fly tracks out for external processing

to interface to another audio card to fly in virtual instruments that paris
doesn't support

to interface with effects boxes that have ADAT connections

basically anything that requires realtime digital connections to another

setup.

"Ed" <askme@email.com> wrote:

>

>Hi all. I am wondering what different uses everyone is using with their ADAT

>card (try not to get too technical). I bought one a while back to interface
>with a ADAT tape machine for backup, but never acquired one. I know there
>are a limited amount of mixers out there (with in price reason) that have
>a ADAT out so you could easily bring in 8 tracks from a mixer via the ADAT
>card. Are you people finding other uses. I am not a ADAT expert, but isn't
>the lightpipe 8in AND 8out via the lightpipe ADAT card? Anyway, if i don't
>find some use for this thing, I may consider to let go of it... Just trying
>to get some ideas other than traditional ADAT card to ADAT tape.

>

>Ed

>Dedric,

I really meant that VST uses the wrong model to the linux guys.

I can download the VST SDK, including source for several example plugs, build them on two platforms, and distribute new plugins royalty free - that's free enough for me :-)

Chuck

Dedric Terry <dterry@keyofd.net> wrote:

>I understand the reasoning behind an open source model, but at least
>from the audio community perspective, the Linux community could be biting
>the hand that feeds it... well... could feed it very tiny morsels of musical
>goodness. Not exactly corporate IT... :-)

>

>Licenses aren't getting more open in the audio world - if anything they
are

>tightening. I guess that means we will probably never see audio apps on
>Linux - looks like Zeta really might have a better chance.

>

>I doubt Ubuntu Studio is going to supplant Nuendo, Protools and Final Cut
>Pro anytime soon.

>

>Dedric

>

>On 2/5/07 7:18 PM, in article 45c7d76a\$1@linux, "chuk duffy" <c@c.com>
>wrote:

>

>>

>> Hi Chris,

>>

>> I think you are right. AFAIK Steiny code is 100% cross platform c and c++.

>> The SDK, publicly available, includes examples that will compile on anything.

>> The linux community wont get behind vst/asio because it's 'closed source',

>> the SDK uses the wrong license model...

>>

>> Chuck

>>

>> Chuck

>>

>> Chris Ludwig <chrisl@adkproaudio.com> wrote:

>>> Hi,

>>> There was at one point a fully function version of Nuendo 1.0 on BeOS

>>> that Steinberg was close to making available but Be went bye bye.

>>> Nuendo and Cubase are both developed on Unix so that they can keep the

>>> cross platform part more manageable.

>>> I would think that once if ever the Linux world decided they want be

a

>>> viable contender in the audio/video world instead of just the

>>> network/business world then we will see a bunch of current apps make

the

>>

>>> jump. The audio/video is much much smaller world money wise than

>>> IT/business but but wouldn't at least some of the Linux geeks rather

be

>>

>>> rock stars .:)

>>> Chris

>>>

>>>

>>> chuck duffy wrote:

>>>> Hi Neil,

>>>>

>>>> It can be as streamlied as you want. It doesn't run any steiny apps,

>> or

>>>> pro tools, or really any commercial daw. So for 'our' uses as recordists,

>>>> it's usability is about nil right now. A lot of people would take exception

>>>> to that comment, but it's a practical statement.

>>>>

>>>> It's cool to have a separate machine for the browsing stuff. Some people

>>>> want it all on one box :-)

>>>>

>>>> I can't tell you guys enough how cool virtual machines are though.

>>>>

>>>> Chuck

>>>>

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

>>>>> Hey Chuck... I have a whole separate machine for that other

>>>>> stuff... the only time my DAW rig sees the internet is when I
>>>>> have to download an update or plugin. I was just wondering if
>>>>> Linux is less bloated/more streamlined, and would run audio
>>>>> better.
>>>>>
>>>>> Neil
>>>>>
>>>>>
>>>>> "chuck duffy" <c@c.com> wrote:
>>>>>> Hi Neil,
>>>>>>
>>>>>> For the desktop ... Linux is great for surfing/browsing/document
>>>>>> editing/administration/playing
>>>>>> audio video.
>>>>>>
>>>>>> What works great is to run the OS you want for audio, and install
a
>> linux
>>>>>> virtual machine on it. This will allow you to safely browse and do
>> whatever
>>>>>> the heck else you want, while leaving your base machine completely
>>>>>> untouched.
>>>>>>
>>>>>> Chuck
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>> "Neil" <OIUOIU@OIU.comj> wrote:
>>>>>>> "Doug Wellington" <doug@parisfaqs.com> wrote:
>>>>>>>> What I
>>>>>>>> think the authors (and many linux people) forget is that it is indeed
>>>>>>> a
>>>>>>>> "religion" and it's fairly hard to convince members of other religions
>>>>>>> to
>>>>>>>> jump ship and join you...
>>>>>>>> While I understand from whence you're coming with that statement,
>>>>>>>> I personally fail to see the logic behind that sentiment (not
>>>>>>>> your's, the zealots), I mean WTF difference does it make? Mac/
>>>>>>>> PC, Windoze/Linux Cubase/Paris/Pro-Tools - I could care less...
>>>>>>>> just gimme something that works & is at least somewhat
>>>>>>>> intuitive, and is reasonably-priced.
>>>>>>>
>>>>>>>> Can Linux work with CubaseSX? If so, I'd be willing to give it a
>>>>>>>> shot. or do I need to be a total tweakhead to be able to set up
>>>>>>>> a Linux box?
>>>>>>>
>>>>>>>> Neil

>>>>
>>>
>>> --
>>> Chris Ludwig
>>>
>>> ADK Pro Audio
>>> (859) 635-5762
>>> www.adkproaudio.com
>>> chrisl@adkproaudio.com
>>
>Anyone have/use one of these?
Was also looking at the Mackie Onyx.

Thanks
RobThis is a multi-part message in MIME format.

-----=_NextPart_000_0012_01C749C0.769D5780
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Yep, I've used it numerous times for quantizing live drum mixes and it =
works great. Cubase has audio quantizing but this is quicker and easier =
to use. =20

There are few plugs I would label as a "magic wand" but this is one is =
just that. =20

I was working on vocal mixes last night and I'm just blown away how =
great this program works. This poor girl singing kept going sharp on me. =
I put it in staff view and set the key sig and there they were ... all =
the accidentals in plain view ... take the mouse and drag to the correct =
note and wa la! =20

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:45c7fe93@linux...

Oh it does that too?!!! That sounds even better!

Cool stuff. I'll be checking it out.

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =
news:45c7f392@linux...

I wouldn't say "no artifacts" but the results are really=20
good... but I doubt if I would use it to re-pitch or re-time=20
a song on an album... just individual tracks. The guy=20
giving the demo at NAMM turned a regular 4 on the floor tune=20
into a shuffle with it. If you wanted to use it for=20

realigning drum tracks ala Beat Detective, the Studio=20 version would work best.

David.

Tom Bruhl wrote:

- > David,
- > Wow! So no artifacts across a whole mix? Can you alter speed
- > without altering pitch? That's the ticket for me.
- > =20
- > So for effecting vocal channels and possibly a whole mix for tempo
- > with use in Paris and Cubase which version would you suggest?
- > I guess I only need one channel (stereo) if it has to process =

offline=20

- > all the time.
- > Am I right?
- > =20
- > Sounds like studio is the full mix version that I'd want huh?
- > Thanks for the info.
- > Tom
- > =20
- > =20
- > "EK Sound" <askme@nospam.com <mailto:askme@nospam.com>> wrote =

in

- > message news:45c7bfd2\$1@linux...
- > It really depends on what you are using it for. The plugin =

has all

> the standard features, whereas the "essential" and "uno" =
versions only

> offer manual pitch correction. The Cre8 version is good if =
you want

> to make backing vocal tracks from a lead vocal, without having =
to have

> several plugins open at one time. The Studio version is just =
that, a

> fully featured recording and editing package. The quality is =
the same

> regardless of the version. The one thing that Studio does =
that the

> others don't do is manipulating polyphonic files, like =
guitars, keys,

> or even entire mixes. The time manipulation capabilities on a =
full

> mix is nothing short of amazing.

> =20

> For most "tuning" uses, the plugin works great.

> =20

> David.

>=20
 > Tom Bruhl wrote:
 > > David,
 > > So there's no real-time automatic mode? Maybe standalone =
 on my
 > Paris comp
 > > is the way to go then. A friend of mine has the full blown =
 version
 > > around here.
 > > I'll have to get a demo from him. He loves it with Logic.
 > >=20
 > > Is the polyphonic version as good quality as it gets? =
 Worth the
 > extra cash?
 > > Tom
 > >=20
 > >=20
 > >
 > > "EK Sound" <askme@nospam.com <mailto:askme@nospam.com>
 > <mailto:askme@nospam.com>> wrote in
 > > message news:45c7b357@linux...
 > > Just to explain... the Melodyne plugin has to "record" =
 the
 > track from
 > > the host first... in real time. Then you can =
 manipulate the
 > sound
 > > during playback. One issue here... if you try to go =
 back to
 > the track
 > > (not that you need to) and make additional edits, these =
 edits
 > will
 > > have to be recorded into Melodyne again. You would =
 lose what
 > work you
 > > have already done. Rule of thumb is to make sure your =
 edits are
 > > finished, then "polish" with the Melodyne plug.
 > >
 > > David.
 > >
 > > Tom Bruhl wrote:
 > > > Okay then via spdf to Cubase and back then? =
 Realtime in auto
 > > mode anyway?
 > > > I guess I'll have to render and drag over to Cubase =
 for

> processing
 > > > otherwise huh?
 > > > I think I need another MEC now that I think of it. =
 Good
 > for another
 > > > ADAT and SPDF
 > > > with Paris/XP. I'll have to lose the last ADAT XT =
 20 for the
 > > rack space...
 > > > Maybe 1.3 will do...
 > > >
 > > > I really like realtime everything.
 > > > Poor old analog me
 > > >
 > > >
 > > >
 > > > "Mark McCurdy" <mark@mccurdy.net
 > <mailto:mark@mccurdy.net> <mailto:mark@mccurdy.net>
 > > <mailto:mark@mccurdy.net>> wrote in
 > > > message news:45c7a9df@linux...
 > > > My guess is it won't work as well.
 > > >
 > > >
 > > > "EKE Sound" <askme@nospam.com
 > <mailto:askme@nospam.com> <mailto:askme@nospam.com>
 > > <mailto:askme@nospam.com>> wrote in
 > > > message news:45c79b4c@linux...
 > > > >I seriously doubt if the Melodyne plug would =
 work in
 > > Paris... it
 > > > utilizes
 > > > >VST V2.4 Melodyne is also available as a =
 stand alone
 > > app... maybe
 > > > that
 > > > >would be a better bet for you.
 > > > >
 > > > > David.
 > > > >
 > > > > Tom Bruhl wrote:
 > > > >> Anybody using Melodyne in Paris here?
 > > > >> Is it totally functional except for =
 automation?
 > > > >> I'm pretty sick of Autotune 1.3 and the =
 usual work
 > arounds.
 > > > >> Good to go in Paris?
 > > > >>

> > > >> "EK Sound" <

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Dedric Terry](#) on Sat, 13 Jan 2007 03:52:15 GMT

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ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comEh...OK, so it would be safe to assume that you did not like the Onyx DJ ?

You have a single channel Focusrite RED series pre rite, how do you like that one?

I'm in need of at least 4 pres rite now and I already have a sytek, which I love by the way.

Rob

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c8a326@linux...

> >Was also looking at the Mackie Onyx.

>

> It's won't hurt to look at it, as long as it's briefly, and from the
> window of a car driving by a music store going about 60mph. That way any
> signal that is being broadcast through speakers that are playing back any
> signal that is being amplified by the Onyx will be dopplered and your ears
> probably won't be insulted to the degree they would be if you were just
> sitting still.

>

>

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [excelav](#) on Sat, 13 Jan 2007 04:18:12 GMT

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t;> > Chris

> > > >> >

> > > >> >

> > > >> > Don Nafe wrote:

> > > >> >

> > > >> >> Hi guys

> > > >> >>

> > > >> >> Cubase newbie here

```

> > > >> >>
> > > >> >> just wondering if there's a trick to =
using
> > graphical mode in
> > > >> >> Cubase...I tried running it on a =
simple
> vocal track
> > > staring at
> > > >> "0" and
> > > >> >> I see the graph showing up after the =
vocals
> > > start...about a 1/2
> > > >> second
> > > >> >> or so.
> > > >> >>
> > > >> >> Am I missing something here?
> > > >> >>
> > > >> >> DOn
> > > >> >>
> > > >> >
> > > >>
> > > >>
> > > >>
> > > >> I choose Polesoft Lockspam to fight spam, =
and you?
> > > >> http://www.polesoft.com/refer.html
> > >

```

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Yep, I've used it numerous times for =
quantizing=20

live drum mixes and it works great. Cubase has audio quantizing =
but this=20

is quicker and easier to use. </DIV>

<DIV> </DIV>

<DIV>There are few plugs I would label as a =
"magic wand"=20

but this is one is just that. </DIV>
<DIV> </DIV>
<DIV>I was working on vocal mixes last night =
and I'm=20
just blown away how great this program works. This poor girl singing =
kept going=20
sharp on me. I put it in staff view and set the key sig and there =
they=20
were ... all the accidentals in plain view ... take the mouse and drag =
to the=20
correct note and wa la! </DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE dir=3Dltr=20
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Tom Bruhl" <<A=20
href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
in message=20
news:45c7fe93@linux...</DIV>
<DIV>Oh it does that too?!!! That =
sounds even=20
better!</DIV>
<DIV> </DIV>
<DIV>Cool stuff. I'll be checking it =
out.</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>"Dave(EK Sound)" <<A=20
=

href=3D"mailto:audioguy_editout_@shaw.ca">audioguy_editout_@shaw.ca&g=
t;=20
wrote in message <A=20
href=3D"news:45c7f392@linux">news:45c7f392@linux...</DIV>I =
wouldn't say=20
"no artifacts" but the results are really
good... but I doubt if =
I would=20
use it to re-pitch or re-time
a song on an album... just =
individual=20
tracks. The guy
giving the demo at NAMM turned a regular 4 =
on the=20
floor tune
into a shuffle with it. If you wanted to use it for=20

realigning drum tracks ala Beat Detective, the Studio =

version would=20
work best.

David.

Tom Bruhl wrote:
> =

David,
>=20
 Wow! So no artifacts across a whole mix? Can you alter=20
 speed
> without altering pitch? That's the ticket for=20
 me.
>
> So for effecting vocal channels and =
 possibly a=20
 whole mix for tempo
> with use in Paris and Cubase which =
 version would=20
 you suggest?
> I guess I only need one channel (stereo) if it =
 has to=20
 process offline
> all the time.
> Am I =
 right?
> =20

> Sounds like studio is the full mix version that I'd want=20
 huh?
> Thanks for the info.
> Tom
>
> =

> "EK Sound" <<A=20
 href=3D"mailto:askme@nospam.com">askme@nospam.com <<A=20
 href=3D"mailto:askme@nospam.com">mailto:askme@nospam.com>> =
 wrote=20
 in
> message <A=20
 =
 href=3D"news:45c7bfd2\$1@linux">news:45c7bfd2\$1@linux...
> =
 =20
 It really depends on what you are using it for. The plugin has =

all
> the standard features, whereas =
 the=20
 "essential" and "uno" versions only
> =
 offer=20
 manual pitch correction. The Cre8 version is good if you=20
 want
> to make backing vocal tracks =
 from a=20
 lead vocal, without having to have
> =
 several=20
 plugins open at one time. The Studio version is just that,=20
 a
> fully featured recording and =
 editing=20
 package. The quality is the =
 same
> =20
 regardless of the version. The one thing that Studio does that =

the
> others don't do is manipulating=20
 polyphonic files, like guitars, =
 keys,
> or=20
 even entire mixes. The time manipulation capabilities on a=20
 full
> mix is nothing short of=20
 amazing.
>
> For most "tuning" =
 uses,=20
 the plugin works great.
>
> =20

[illegible]

[illegible]

<mailto:askme@nospam.com> wrote:
 I seriously doubt if the Melodyne plug would work
 in Paris... it utilizes VST V2.4
 Melodyne is also available as a stand alone
 app... maybe that
 <mailto:askme@nospam.com> would be a better bet for you.
 David.
 Tom Bruhl wrote:
 Anybody using Melodyne in Paris here?

[illegible]

[illegible]

[illegible]

[illegible]

~\$1600 it's a great deal for four channels of quality pres.

Let's put it this way - you can easily piss away \$1600 on lots of stuff you'd be a lot less happier with than the 428.

NeilGee Neil, thanks for the good info man. I can get one new here in CA for \$1899.00 kinda steep for my budget but.....!!!

Rob

"Neil" <IUOIU@OIU.com> wrote in message news:45c889bc\$1@linux...

>

> "Robert" <studiomaniou@gmail.com> wrote:

>>

>>Anyone have/use one of these?

>>Was also looking at the Mackie Onyx.

>

> I have a 428, and I think it's great. Very smooth, the variable
> impedance thing is nice - and if you're getting the digital i/o
> option, that's a good thing to have, especially depending on
> what convertor box you use... if you're running at 48k or less
> it can basically give you 8 ins with the digicard option (4 with
> it's own pres, and 4 with the line-level inputs).

>

> I find I like it best with condenser or tube mics, on stuff
> like OH's, Hi-Hat, Vocals. It's not a real aggressive
> preamp, so there's lots better for rock guitar, bass, etc. But
> it's a damn good one, really clean - not like a Grace is
> clean/pristine, the ISA has some very slight coloration, but
> it's nice coloration - and as I mentioned, very smooth; and at
> ~\$1600 it's a great deal for four channels of quality pres.

>

> Let's put it this way - you can easily piss away \$1600 on lots
> of stuff you'd be a lot less happier with than the 428.

>

> NeilHey all,

If any of you a) enjoy my talking nonsense or b) really want to punch me in the face, you have a chance to do just that in person tonight. Drop by ECMM and I'll even show you around my big green Thunderbird after explaining the new Mold Monkeys demo using Cubase SX.

Also, Morgan has agreed that for every question I answer correctly for an attendee I get another SE ribbon mic, so bring me lots of easy questions ;-)

TCBAre you gonna write another one of them little *picture books* about Cubase

4?

I really wish I could be there. Can you guys webcast it?

;o)

"TCB" <nobody@ishere.com> wrote in message news:45c89fe9\$1@linux...

>

> Hey all,

>

> If any of you a) enjoy my talking nonsense or b) really want to punch me

> in the face, you have a chance to do just that in person tonight. Drop by

> ECMM and I'll even show you around my big green Thunderbird after

> explaining

> the new Mold Monkeys demo using Cubase SX.

>

> Also, Morgan has agreed that for every question I answer correctly for an

> attendee I get another SE ribbon mic, so bring me lots of easy questions

> ;-)

>

> TCB>Was also looking at the Mackie Onyx.

It's won't hurt to look at it, as long as it's briefly, and from the window of a car driving by a music store going about 60mph. That way any signal that is being broadcast through speakers that are playing back any signal that is being amplified by the Onyx will be dopplered and your ears probably won't be insulted to the degree they would be if you were just sitting still.

;o)

"Robert" <studiomanitou@gmail.com> wrote in message news:45c87a39@linux...

>

> Anyone have/use one of these?

> Was also looking at the Mackie Onyx.

>

> Thanks

> Rob

>>Are you people finding other uses.

Hehehe!!!...don't get me started.

;o)

"Ed" <askme@email.com> wrote in message news:45c8295d\$1@linux...

>
> Hi all. I am wondering what different uses everyone is using with their
> ADAT
> card (try not to get to technical). I bought one a while back to
> interface
> with a ADAT tape machine for backup, but never acquired one. I know there
> are a limited amount of mixers out there (with in price reason) that have
> a ADAT out so you could easily bring in 8 tracks from a mixer via the ADAT
> card. Are you people finding other uses. I am not a ADAT expert, but
> isn't
> the lightpipe 8in AND 8out via the lightpipe ADAT card? Anyway, if i
> don't
> find some use for this thing, I may consider to let go of it... Just
> trying
> to get some ideas other than traditional ADAT card to ADAT tape.
>
> Ed
> Soon you'll actually be recording I bet !! I think my last SX book had a paid circulation in the mid
teens, so no more
of them for me. And no, we're not webcasting anything. You'll just have to
ask for SX help from all of those bears and elk your dogs keep scaring ;-)

You know, I don't even own SX 4. I bought Live 6 and Komplete and decided
SX 3 is good enough for me. Or at least that I don't think SX 4 is work another
grand for me.

TCB

"DJ" <www.aarrrrggghhh!!!.com> wrote:

> Are you gonna write another one of them little *picture books* about Cubase

> 4?

>

> I really wish I could be there. Can you guys webcast it?

>

> ;o)

>

>

> "TCB" <nobody@ishere.com> wrote in message [news:45c89fe9\\$1@linux...](mailto:news:45c89fe9$1@linux...)

>>

>> Hey all,

>>

>> If any of you a) enjoy my talking nonsense or b) really want to punch
me

>> in the face, you have a chance to do just that in person tonight. Drop
by

>> ECMM and I'll even show you around my big green Thunderbird after

>> explaining

>> the new Mold Monkeys demo using Cubase SX.
>>
>> Also, Morgan has agreed that for every question I answer correctly for
an
>> attendee I get another SE ribbon mic, so bring me lots of easy questions
>> ;-)
>>
>> TCB
>
>Well.....maybe. I'm gonna be experimenting for the next few days. Morgans
RME MADI development system showed up yesterday PM. I'm going to be
experimenting with this mobo and the MADI card with 4 x UAD-1 cards. The
goal is to lose the two Magma's I'm using now to host the 3 x RME HDSP cards
and the 4 x UAD-1 cards and get everything working in the mobo PCI
slots.....and if that works, then I'm going MADI and XP 64 is right around
the corner for me....and 4 G RAM....and whatever else the future may
hold.....

;o)

"John" <no@no.com> wrote in message news:45c8a48a\$1@linux...
>
> Soon you'll actually be recording I bet !"Ed" <askme@email.com> wrote:
>
>Hi all. I am wondering what different uses everyone is using with their
ADAT
>card

I use MOTU 2408s and a 308 essentially as a big digital patchbay. The ADAT
I/O allows me to patch in my PARIS rig for piping to external fx or using
separate outboard converters. Sometimes used to pipe to mixing desk, although
I tend to mix in PARIS mostly. For digital interconnects ADAT (who cares
if they are only 20 bit!) comes in handy.

Nic.I have on returning my Kurzweil KSP8 verb...

"Nic Grant" <paris@softaudio.com> wrote:
>
>"Ed" <askme@email.com> wrote:
>>
>>Hi all. I am wondering what different uses everyone is using with their
>ADAT
>>card
>
>I use MOTU 2408s and a 308 essentially as a big digital patchbay. The ADAT
>I/O allows me to patch in my PARIS rig for piping to external fx or using

>separate outboard converters. Sometimes used to pipe to mixing desk, although
>I tend to mix in PARIS mostly. For digital interconnects ADAT (who cares
>if they ar only 20 bit!) comes in handy.

>

>Nic.Don't ;auph its serious !

I like the MD sound for some things , it is thin and round like aspirin for
the ears !

So I would love a realtime MD or even MP3 encoder on VST.

Anyone is aware of its existence ?

Regards,

Dimitrios"Robert" <studiomanitou@gmail.com> wrote:

>Gee Neil, thanks for the good info man. I can get one new here in CA for

>\$1899.00 kinda steep for my budget but.....!!!

\$1,640 - New (or so he states), on ebay:

http://cgi.ebay.com/Focusrite-ISA428-Pre-Pack-4-Channel-Preamp-ISA-428_W0QQitemZ260015648093QQihZ016QQcategoryZ119018QQrdZ1QQssPageNameZWD1VQQcmdZViewItemHi,

I know both Wavelab and Reaper will record directly MP3. even multitrack.

Dimitrios wrote:

> Don't ;auph its serious !

> I like the MD sound for some things , it is thin and round like aspirin for
> the ears !

> So I would love a realtime MD or even MP3 encoder on VST.

> Anyone is aware of its existence ?

> Regards,

> Dimitrios

--

Chris Ludwig

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

Posted by [Aaron Allen](#) on Sat, 13 Jan 2007 06:23:57 GMT

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Sat, 13 Jan 2007 06:51:22 GMT

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [excelav](#) on Sat, 13 Jan 2007 06:56:04 GMT

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Page 390 of 414 ---- Generated from The PARIS Forums

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [EK Sound](#) on Sat, 13 Jan 2007 16:18:31 GMT
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Page 392 of 414 ---- Generated from The PARIS Forums

Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!

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Page 393 of 414 ---- Generated from The PARIS Forums

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [Martin Harrington](#) on Sat, 13 Jan 2007 23:15:45 GMT
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N
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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [neil\[1\]](#) on Sun, 14 Jan 2007 09:04:38 GMT

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Subject: Re: Holy Smokes Batman! Check out the new Apple iPhone!
Posted by [audioguy_editout](#) on Mon, 15 Jan 2007 04:46:17 GMT

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erstickers that say RAP=CRAP next to the
>picture
>>>of calvin peeing on the chevy.
>>>
>>>I love three chord rockers, love the who, stones, beatles, kinks. But
>I
>>>also (I'm dating myself) love innovative, sonically interesting, thought
>>>provoking hiphop by guys like dela soul, pharcyde and tribe called quest.
>>> I don't understand how anyone could listen to that and not find at least
>>>something sonically or lyrically interesting. Who gives a rats ass if
>it's
>>>samples and loops put together.
>>>
>>>It also get's me thinking about intolerance. As many of you know, i am
>>a
>>>PK. My
