
Subject: hydrogen

Posted by [excelav](#) on Fri, 18 May 2007 22:10:50 GMT

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Subject: Re: hydrogen

Posted by [dc\[3\]](#) on Fri, 18 May 2007 22:19:16 GMT

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Subject: Re: hydrogen

Posted by [Tom Bruhl](#) on Fri, 18 May 2007 22:40:57 GMT

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Subject: Re: hydrogen

Posted by [excelav](#) on Fri, 18 May 2007 22:46:06 GMT

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/>
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Subject: Re: hydrogen

Posted by [steve](#) on Fri, 18 May 2007 22:53:01 GMT

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Subject: Re: hydrogen

Posted by [Bill L](#) on Sat, 19 May 2007 02:44:34 GMT

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Subject: Re: hydrogen

Posted by [Aaron Allen](#) on Sat, 19 May 2007 04:26:28 GMT

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;>>>

>>>> I dig those guitars through a good amp, too.

>>>>

>>>> Remember when using an electric guitar and a guitar amp was heresy?

>>>> They booed Bob Dylan off the stage. USE A REAL GUITAR!! Heh.

>>>>

>>>> Flash forward and now that stuff is traditional

>>>>

>>>> I bet you would both dig my variax setup if you heard it.

>>>>

>>>> And Chuck, I bet you would even like what I do with amp emulations,

>>>> once you hear some of my custom setups (which stand up to comparison

>>>> with my tube rig).

>>>>

>>>> Cheers,

>>>> -Jamie

>>>> www.JamieKrutz.com

>>>>

>>>>

>>>> chuck duffy wrote:

>>>>> Haha I agree with you! I can't believe it!

>>>>>

>>>>> My 2 cents. A strat, a tele and a les with a bigsby trem and

>>>>> locking nuts.

>>>>> Also, a must have is a gibson vintage f hole.

>>>>> After that an SG and a les junior.

>>>>>

>>>>> Other areas we will agree on... USE AN AMP!

>>>>> Chuck

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

>>>>>> Some good ideas here. But I am in the "buy 2 guitars" camp.

>>>>>>

>>>>> A good LP and a hardtail strat would be the minimum.
>>>>>
>>>>> DC
>>>>>
>>>>>
>>>>> "John" <no@no.com> wrote:
>>>>> Any suggestions on a single electric guitar that can do Strat /
>>>>> Les Paul
>>>>> /
>>>>> Telecaster sounds or some other guitar that has an amazing array
>>>>> of these
>>>>> type sounds?
>>>>Thad, make sure you try the Claytorbuilt on any softer vocals,
with the preamp gain cranked up. That's definitely one of it's
stronger applications.

Neil

"TCB" <nobody@ishere.com> wrote:
>
>I can confirm much of what DeeJ says here, though of course we don't know
>for sure how apples to apples the comparison is. I've been using the Claytor
>mostly as a room mic for the drum kit but also on some other things where
>I'm doing scratch tracks of guitars or something. It's not hyped at all,
>not bright and not dark, but it has a little gravitas to it that kind of
>sneaks up on you. It's not easily noticed until you try a different mic
on
>the same source.
>
>It's pretty ecumenical about preamps as well, I've used it with everything
>we have, from the built in pres on the Firebox to my Langevin.
>
>It will be interesting to see if we use it for vocals. So far we've been
>using the Baby Bottle for demos but I think when it comes time to actually
>track I'll try the Claytor and the Bottle on each of us and see what works
>best. We have three male vocalists and if I had to handicap it I'd say I'll
>go through the bottle (I have the lowest speaking voice and usually sing
>a part under the lead vocal), Russell will use the Bottle (very loud, full
>voice), and Nick will use the Claytor (much thinner, higher voice than the
>rest of us). But it will be interesting to see.
>
>TCB
>
>"DJ" <www.aarrrrggghhh!!!.com> wrote:
>>I can't compare these to yours/Thad's mic, but these are a couple of

>>extremely good builds (the green one is Mikes very first Royer build) and
>
>>Claytor is very consistent and an excellent circuit man. I would imagine
>
>>we're talking apples to apples. I'm prolly going to kick myself at some
>
>>point for selling these. There are some singers that will inevitably be
>
>>coming back here and wanting to know where *their mic* went so I'll have
>to
&g

Subject: Re: hydrogen
Posted by [excelav](#) on Sat, 19 May 2007 05:48:31 GMT
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I have a pair of matched cardioid LDC tube mics

>>(Manley Baby Blues) and a matched pair of AT 4050's for stereo LDC
>>multipattern duties so these, being tube cardioids, are a bit redundant.
>They
>>are every bit in the same league with the Manleys, IMO. I know that's a
>
>>stretch to believe, but to my ears, they are at that level of detail (and
>
>>these Manleys cost over \$1600.00 new, when they were making them), though
>
>>the Manleys are a bit more mechanically versatile, being front address
1"
>
>>capsules. I am needing the flexibility that multipatterns provide and
the
>
>>mic I'm buying is a Peluso 2247 (multipattern). I have A/B'ed it with these
>
>>and they have their tonal differences, but they are in the same general
>
>>ballpark as far as detail and smoothness are concerned. Probably has a
bit
>
>>to do with the Peluso capsules in these mics.
>>
>>They are going up on EBay this weekend if there are no takers here.
>>;o)
>>Deej
>>970-769-0488
>>animix at animas dot net

>>
>>
>>"Neil" <IUOI@OI.com> wrote in message news:4671e52e\$1@linux...
>>>
>>> These are fucking great prices for those mics - I can attest
>>> that if these mics are as good as the one I had from Mike C.,
>>> no one here will be disappointed... kinda regret selling the
>>> one I had to Thadster, in fact. <snif>
>>>
>>>
>>> Neil
>>>
>>>
>>>
>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>Check 'em out
>>>>
>>>>;o)
>>>>
>>>>
>>>
>>
>>
>And she's actually one of the good ones...

<http://www.cnn.com/2007/SHOWBIZ/Music/06/15/music.kelly.clar.kson.ap/index.html>Has he done one of those experiments where you put a sine wave on 100 tracks and link all the faders and start bringing them up and monitor output to see where it clips?

I did it in cubase and was amazed how they have it setup so that you can simply pull down the master till the post master clip light goes out and it will render with no clips. At 32 bit float it has tons of headroom.This is a multi-part message in MIME format.

-----=_NextPart_000_0025_01C7AF58.03ADC090
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Can you elaborate on this?
I havent heard of this please.

--=20
Thanks,

Brandon=20

"John" <no@no.com> wrote in message news:4672e45a\$1@linux...

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tracks
and link all the faders and start bringing them up and monitor output =
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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16481" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Can you elaborate on this?</DIV>

<DIV>I havent heard of this please.</DIV>

<DIV> </DIV>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

<DIV>Brandon </DIV>

<DIV> </DIV>

<DIV> </DIV>

<DIV> </DIV>

<BLOCKQUOTE=20

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

<DIV>"John" <no@no.com> wrote =
in message=20

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href=3D"news:4672e45a\$1@linux">news:4672e45a\$1@linux...</DIV>
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them to be comparable to my old AKG 414's, but w/ a subtle flavor of their
own. Lighter and brighter than my U87. I like them a lot for piano, acoustic
guitars, vocals - all the things I'd also like my 414's for. also, i had
one die on me and sent it back to Audio Technica for repair. They fixed
it for free. Pretty amazing considering that they were long out of warranty
and I was not the original owner!

Gantt

EK Sound <askme@nospam.com> wrote:

>Hey DJ,
>

>As a sidebar to this, what's your opinion on the 4050's in general. I
>have been thinking about picking up a pair to have something different
>from the U89's I use frequently.

>
>Thanks,
>
>David.
>

>DJ wrote:

>> I can't compare these to yours/Thad's mic, but these are a couple of
>> extremely good builds (the green one is Mikes very first Royer build)
and
>> Claytor is very consistent and an excellent circuit man. I would imagine

>> we're talking apples to apples. I'm prolly going to kick myself at some

>> point for selling these. There are some singers that will inevitably be

>> coming back here and wanting to know where *their mic* went so I'll have
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>> wean them on to a different one. I even thought about replacing the tube
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>> shell on one or the other (the coating on the grill affects the tone a
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>> over here last, he brought over a matched pair of AT 4060's and left them
>> here for a few days. I compared these to them and I personally preferred
>> either of these mics to the AT's. The AT's were brighter and more *solid
>> state* sounding by comparison. If these were multipattern, I would be
>> keeping them. As it is, I have a pair of matched cardioid LDC tube mics
>> (Manley Baby Blues) and a matched pair of AT 4050's for stereo LDC
>> multipattern duties so these, being tube cardioids, are a bit redundant.
They
>> are every bit in the same league with the Manleys, IMO. I know that's
a
>> stretch to believe, but to my ears, they are at that level of detail (and
>> these Manleys cost over \$1600.00 new, when they were making them), though
>> the Manleys are a bit more mechanically versatile, being front address
1"
>> capsules. I am needing the flexibility that multipatterns provide and
the
>> mic I'm buying is a Peluso 2247 (multipattern). I have A/B'ed it with
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>> and they have their tonal differences, but they are in the same general
>> ballpark as far as detail and smoothness are concerned. Probably has a
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>> to do with the Peluso capsules in these mics.
>>
>> They are going up on EBay this weekend if there are no takers here.
>> ;o)
>> DeeJ
>> 970-769-0488
>> animix at animas dot net
>>
>> 414's!!!! they sound like 414's?!?!?! Yuck! ;-)

Thanks Gantt... never much cared for the 414, so maybe I'll give *one*

4050 a shot before I get a pair... :-)

David.

Gantt Kushner wrote:

> I'm not DJ, but I've been using a pair of 4050's for a while now... I find
> them to be comparable to my old AKG 414's, but w/ a subtle flavor of their
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Subject: Re: hydrogen

Posted by [Tom Bruhl](#) on Sat, 19 May 2007 07:02:44 GMT

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

IUOIU@OIU.com" target="_blank">OIUOIU@OIU.com> wrote:

>
>And she's actually one of the good ones...
>
> <http://www.cnn.com/2007/SHOWBIZ/Music/06/15/music.kelly.clarkson.ap/index.html>
>
>
>I agree with you. But, I think this has more to do with the whole American
Idol star thing than anything else.

Also, with acts like the Pussy Cat Dolls and the Beyonce's the Ultra-Sex
kitten thing is in full overdrive.. Kelly is more of the girl next door type..

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

>
>And she's actually one of the good ones...
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> <http://www.cnn.com/2007/SHOWBIZ/Music/06/15/music.kelly.clarkson.ap/index.html>
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>
>I always found them to be "too vanilla", not even french vanilla...
just DQ soft serve if you know what I mean... ;-)

David.

Gantt Kushner wrote:

> Funny, I've always liked my 414's. Mine are older ones and I think the capsules
> have been made significantly differently in the last 10 - 15 years.
>
> Gantt
>

> EK Sound <askme@nospam.com> wrote:
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If your music is built around guitar parts and if you want a signature tone that people will quickly recognize, then emulations are not for you.

No one has ever done a real-sounding HIWATT emulation either...

DC

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

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>I have no problem with amp emulations. Back in 1999 when I unloaded all my
>gear for money for my house re-hab, the only things I kept were my sans
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>>Flash forward and now that stuff is traditional
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>> www.JamieKrutz.com
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>>>> "John" <no@no.com> wrote:
>>>>> Any suggestions on a single electric guitar that can do Strat / Les
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>>>>> Telecaster sounds or some other guitar that has an amazing array of
>these
>>>>> type sounds?
>>>
>Sure, a common problem in the summing busses is clipping at the master bus
when you mix many tracks. You can find this point by getting a sine wave
(like these <http://www.rme-audio.com/english/download/audtest.htm>) and putting
the sine wave on each track all in phase.

This way the peaks of all tracks are at the same point. So you have all
these tracks at 0db and you find that they will often clip the master bus
if you have more than 1 at 0db and so you have to pull the fader back on
each track to avoid clipping.

You will find that for 8 tracks you may have to be down 20 db to not clip
on the master bus. Real music doesn't have all channels at the peak 0dB
at the same time so it's a more extreme test but using this you can find
where your master clips.

In cubase if you do 32 bit float projects there is so much headroom you can
clip the crap out of the input to the master (light design to go on at 0db)
and it will still not clip the signal. Every DAW is different. In Paris
0db has some headroom so you can go above that by a few db and not get a
nasty clip.

In cubase you can monitor the master fader pre fader or post fader. If you
monitor prefader you will see the clip light at 0dB even though it doesn't
clip the signal and you have tons of headroom. If you render/bounce this
"clipped" signal to disk though it WILL be clipped. The trick in cubase
(and I think it's awesome) is you monitor the Master POST fader and simply
pull down the fader so it's not clipping, render/bounce and you're done.

You can have cubase clipping the crap out of the master fader Pre fader and
it's no problem and you don't have to pull your faders back down because
of the 32 bit headroom. Most people DON'T understand this point about Cubase.
In Paris you have a nice feature where it will warn any clipping but you
have a limited headroom so you need to make sure not to clip on your faders
as a rule.

JohnOn 15 Jun 2007 23:28:27 +1000, "Louis Guarino Jr." <kateeba@snet.net>
wrote:

>
>That's my fault Chuck. I had that in my iphoto archives and couldn't resist!
>
>
>By the way Paul, you may want to change the wording on Chucks picture with
>Jason Miles, since those who never saw Chuck, might get it wrong. Chuck
>is on the right, and Jason Miles on the left.
>
Done.

pabAmp modeling ramblings:

I also like some of the Digitech's and have a couple: GNX4 (current main gigging setup) and RP2000.

I'm surprised that you're not confident about getting a signature tone out of an amp modeler, Don. Once you go beyond preset patches named after rock stars (I don't use the presets), they offer a really big playground.

The good ones are extremely tweakable. You can choose from a variety of amp models and FX combinations with wide ranging control over multiple parameters.

The GNX4 even lets you warp different amp models together to create unique "offspring" amp models. The tonal range available is huge.

Of course a big part of the tone is from your fingers and instincts, what you bring to any setup. For example, when I played through my buddy's expanded PODXT Live using a decent sounding (to my ears) amp model, I still sounded like me. When he played through the exact same setup, he sounded like himself. IOW we didn't sound alike.

I sometimes use the amp modeling in Logic Pro when recording, and have been exploring NI's Guitar Rig 2. I've gotten good results from both, and it's cool to be able to entirely change the amp model after recording.

(OTOH There are times when you want to record with a sound you know is what you want and not give a non-guitar playing engineer license to screw it up. At a studio session a while back the engineer tried to get me to use a plugin amp emulator on Protools so he could re-amp it later, but his example models really sucked, as apparently did his instincts about guitar tone, so I declined. I went direct from the Digitech and got exactly what I was going for. Happy me, happy client, crisis averted.)

I've also gotten crappy sounds out of all these modelers, so it pays to spend the time necessary to learn how to set them up to your taste. And it's a good idea to monitor through PA systems or studio monitors rather

than guitar amps.

There are some modelers I've tried where I couldn't get what I consider to be great sounds - Yamaha, Roland, Korg and versions of the POD from a few years back. They may have improved by now (the PODXT Live seems much better than the old POD, for example).

Cheers,
-Jamie
www.JamieKrutz.com

DC wrote:

> I have a Digitech I like. One caveat though:

>

> If your music is built around guitar parts and if you want a
> signature tone that people will quickly recognize, then
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>

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>One more thing. I offered to let one of the modeler companies use my
1968 HIWATT as a reference to make an emulation, and they admitted
that they really couldn't get it all that close. They are fine unless you
are building the whole song around the guitar.

Which of course is why AC/DC don't use 'em...

heh

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>Also, emulators get a lot better if you put something nice, like a
Matchless Hotbox or a Barber TonePress in front of them.

It also does help if you don't rely on the presets...

DChey, Parisians-

It occurs to me that after having my website up for nearly 10 years on a local server I should bite the bullet and get my own domain.

Exploring this option has opened my eyes to what exists in the cyberworld in the way of web hosting companies that offer your domain and apparently a zillion other features, most of which I've never heard of.

I know nothing of Pearl scripts or CGI (other than what they are), but I do HTML well enough to have thrown my own site together over the years. The services I've been looking at mention everything in the world except HTML...

So, the question is, what are you guys (and gals) using? How satisfied are

you with the service and features? How much is it costing? Is your site strictly personal, or business, or both, or what? Are you using an ISP, or a server in your closet?

thanks for your time and experience

-steveDC wrote:

> One more thing. I offered to let one of the modeler companies use my
> 1968 HIWATT as a reference to make an emulation, and they admitted
> that they really couldn't get it all that close.

Which modeler company?

> They are fine unless you
> are building the whole song around the guitar.

Unless you create a sound using a modeler that makes the song, which is entirely possible IMO.

> Which of course is why AC/DC don't use 'em...

We should all use only SGs through Marshalls then. Or whatever they use. And wear English schoolboy pants. The rest is BLASPHEMY! ;^)

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>Should read "pop star"

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

>
>I agree with you. But, I think this has more to do with the whole American
>Idol star thing than anything else.
>
>Also, with acts like the Pussy Cat Dolls and the Beyonce's the Ultra-Sex
>kitten thing is in full overdrive.. Kelly is more of the girl next door
type..
>
>"Neil" <OIUOIU@OIU.com> wrote:
>>
>>And she's actually one of the good ones...
>>
>> http://www.cnn.com/2007/SHOWBIZ/Music/06/15/music.kelly.clar_kson.ap/index.html
>>
>>
>>
>>
>Steve,

There's a server in my kitchen, next to the stove, and Kim W will attest
to. ;o) It runs Linux and Apache, and Dnews for the NG.

As far as I know the machine has NEVER EVER crashed due to software. The
hardware has had some minor issues over the years. It runs cgi and perl
if you wish, and html.

I'm 99.8% sure every web server ever runs html, therefor they just don't
mention it.

I have had very few hassles with running my own server. If you have broadband
and a static IP already it's fairly economical. Basically just the electricity,
and you have complete control.

Of course if you don't know any LINUX you may have trouble. I'm not sure

that they make APACHE for Windows... though they may these days. It's not hard to do a Linux install these days however, and you pretty much don't need to know anything other than a couple of text files and commands in order to do simple web stuff. It has a gui and is all pretty easy. Depends if you can be bothered messing about.

Cheers,
Kim.

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

>
>hey, Parisians-
>
>It occurs to me that after having my website up for nearly 10 years on a
>local server I should bite the bullet and get my own domain.
>
>Exploring this option has opened my eyes to what exists in the cyberworld
>in the way of web hosting companies that offer your domain and apparently
>a zillion other features, most of which I've never heard of.
>
>I know nothing of Pearl scripts or CGI (other than what they are), but I
>do HTML well enough to have thrown my own site together over the years.
The
>servcices I've been looking at mention everything in the world except HTML...
>
>So, the question is, what are you guys (and gals) using? How satisfied are
>you with the service and features? How much is it costing? Is your site
strictly
>personal, or business, or both, or what? Are you using an ISP, or a server
>in your closet?
>
>
>thanks for your time and experience
>
>-stevecheck out 1and1.com or lunarpages.com both work wellsteve,

Most of the bigger names would be fine for hosting a straight ahead html site. My experiences are as follows:

Dreamhost.com- hasn't been a dream

Dotster.com- A flurry of outages about a month ago, but has gotten solid again.

Webintellects.com-Been using for three years with about an outage a year. Have a couple storefronts hosted.

In the closet (at a customer site)- Never has gone down. If your ISP can assign you an IP or you want to try DDNS, my guess is you're not experiencing throughput like google anyway so you could do it.

Hope this helps,

Jeff

> hey, Parisians-

>

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> local server I should bite the bullet and get my own domain.

>

> Exploring this option has opened my eyes to what exists in the cyberworld
> in the way of web hosting companies that offer your domain and apparently
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>

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>

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> you with the service and features? How much is it costing? Is your site strictly
> personal, or business, or both, or what? Are you using an ISP, or a server
> in your closet?

>

>

> thanks for your time and experience

>

> -stevell almost got into a physical brawl with some asshole today who was ****'in
with me out on the highway on my way home. It's been a really hard/stressful
week and I haven't had nearly enough sleep. The guy was driving down the
highway (70MHP speed limit) going about 40 and I passed him on the shoulder
to get around him because he wouldn't move over. When he saw that I was
going to be passing him he floored his car to try to keep me from passing.
When this didn't work he got pissed and ran right up on my bumper and
started honkin his horn. I just pulled over and I musta' looked like some
insane maniac when I jumped out of the car and started walking back to his
car because he rolled up the window 3/4 of the way and started whining and
bitchin' about how what I had done was illegal. I told him that if he had a
problem with my driving to call the damn cops (I didn't say "fuckin" cops
because he had a couple of kids in the car whose eyes were as big around as
saucers) and that he'd better stay off my ass. We didn't part as friends. I
was so mad I was literally shaking when I drove away.

I need to get more sleep. I'm wayyyy too old to be losin' my temper and
swellin up like an old toady frog. I'm old and not a big, badass by an
stretch and the guy probably could have whopped my ass on any given day.

I'm going over to the hot springs across the street, soak up some lithium and go to bed.

G'nite....

;o)Damn DeeJ...

Maybe you SHOULD move back here...you know how we handle road rage (2 words...1st word = Smith...2nd word = a popular veg oil)

:)

Get some rest, then go find that SOB and remove his spleen through his nostrils...A sine wave in that situation will show you nothing relevant at all.

It is purely used for lining up a channel or channels. not for summing.

--

Martin Harrington
www.lendaneer-sound.com
0414 913 247

"John" <no@no.com> wrote in message news:4672e45a\$1@linux...

>

> Has he done one of those experiments where you put a sine wave on 100

> tracks

> and link all the faders and start bringing them up and monitor output to

> see where it clips?

>

> I did it in cubase and was amazed how they have it setup so that you can

> simply pull down the master till the post master clip light goes out and

> it will render with no clips. At 32 bit float it has tons of headroom.I had been out in the boonies since around 5:30 this morning and had my

"bear deterrent" onboard but I doubt I'll ever see that guy again and .I'm too damn old to be taking up medicine at this time in my life.

;o)

"wireline" <wirelinestudio@spammeanddie.sbcglobal.net> wrote in message news:46734a76\$1@linux...

>

> Damn DeeJ...

>

> Maybe you SHOULD move back here...you know how we handle road rage (2

> words...1st

> word = Smith...2nd word = a popular veg oil)

>

> :)

>

> Get some rest, then go find that SOB and remove his spleen through his

> nostrils...OK

;o)

"Cujo" <chris@applemanstudio.com> wrote in message news:46728e05\$1@linux...

>

>

> I'll call you about 6:00 pm EST alright?

>

>

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

>>

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

>>news:4671fbef\$1@linux...

>>>

>>>

>>>> So these mics are too mismatched for OH duty?

>>>

>>

>>You could use them for OH duty. The differences are almost completely

>>inaudible unless working with them up close on hot sources. You could gain

>

>>match them and you might want either roll off or boost a teensy bit (about

Subject: Re: hydrogen

Posted by [John \[1\]](#) on Sat, 19 May 2007 12:15:51 GMT

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should notice when someone behind them would like to
and pull the hell over, sin

Subject: Re: hydrogen

Posted by [Tom Bruhl](#) on Sat, 19 May 2007 14:21:25 GMT

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ce they're obviously not in a hurry. I'm
convinced that getting behind the wheel of a vehicle automatically drops a
human being's IQ by about 20 points.

But my biggest pet peeve is tailgaters, and I've done all kinds of mean
things to them. My favorite trick was one I used back when I drove for the
local wheelchair lift bus door-to-door service. My bus was a really old
3-speed Mercedes, held about 20. I never drove slow, but there was always
some idiot that would tailgate me. I would just slow down to about 15-20

for a few seconds, then put it in 3rd gear and floor the accelerator. This would result in the tailgater being buried in a thick, smelly black cloud of diesel fumes. Now that was fun. My passengers always enjoyed that one, too.

S

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46734733\$1@linux...
>I almost got into a physical brawl with some asshole today who was ****'in
>with me out on the highway on my way home. It's been a really
>hard/stressful week and I haven't had nearly enough sleep. The guy was
>driving down the highway (70MHP speed limit) going about 40 and I passed
>him on the shoulder to get around him because he wouldn't move over. When
>he saw that I was going to be passing him he floored his car to try to keep
>me from passing. When this didn't work he got pissed and ran right up on my
>bumper and started honkin his horn. I just pulled over and I musta' looked
>like some insane maniac when I jumped out of the car and started walking
>back to his car because he rolled up the window 3/4 of the way and started
>whining and bitchin' about how what I had done was illegal. I told him that
>if he had a problem with my driving to call the damn cops (I didn't say
>"fuckin" cops because he had a couple of kids in the car whose eyes were as
>big around as saucers) and that he'd better stay off my ass. We didn't part
>as friends. I was so mad I was literally shaking when I drove away.
>
> I need to get more sleep. I'm wayyyy too old to be losin' my temper and
> swellin up like an old toady frog. I'm old and not a big, badass by an
> stretch and the guy probably could have whupped my ass on any given day.
>
> I'm going over to the hot springs across the street, soak up some lithium
> and go to bed.
>
> G'nite....
>
> ;o)
>I had a guy once who literally made it a habit to seek me out on a certain
time and stretch of road. I finally blew my cool and started packing....
you guessed it.... a bottle of Sue Bee Honey and a sack of Martha White
baking flour.... honey first... real light little string for about 7 or 8
seconds and then the flour by the butt end of the sack... left arm out the
side window and the whole thing to the wind.

W.

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:46739522\$1@linux...
> Deej,
>

> I feel for you, man. I hate slow drivers. If they're not going to go
> the speed limit, they should notice when someone behind them would like to
> and pull the hell over, since they're obviously not in a hurry. I'm
> convinced that getting behind the wheel of a vehicle automatically drops a
> human being's IQ by about 20 points.
>
> But my biggest pet peeve is tailgaters, and I've done all kinds of mean
> things to them. My favorite trick was one I used back when I drove for
> the local wheelchair lift bus door-to-door service. My bus

Subject: Re: hydrogen

Posted by [Bill L](#) on Sun, 20 May 2007 15:13:30 GMT

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bIPS41B3ulGTEi3U0ziF6KSnME+biHDbScLYldeLWQOIkvAvprDubqchRp6 p

Subject: Re: hydrogen

Posted by [Jamie K](#) on Sun, 20 May 2007 16:03:48 GMT

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guitar/violin multi-FX box, mic preamp, vocal/instrument

>>>> mixer, direct box and live multitracker. It does all that. Kim can

>>>> probably relate (he uses one also).

>>>>

>>>> I run my GNX4 direct to the house PA via the balanced XLR output and

>>>> it sounds consistently great out front (I can go mono or stereo).

>>>>

>>>> I monitor onstage using the house monitoring system, or through an

>>>> EV 12" 2 way PA speaker/monitor that I bring, or if I want to travel

>>>> light, through a Galaxy powered hot spot on a mic stand at Guitar

>>>> height (for easy controlled feedback) - aimed at my ears (lets me

>>>> keep stage volume down but I can still make the guitar sing). In all

>>>> cases, I can keep stage volume under control and there's no

>>>> "spotlight" of loud guitar hitting any part of the audience from the

>>>> stack I don't use. :^) So the house engineer really has total

>>>> control of the mix and the mix is consistent throughout the FOH.

>>>>

>>>> If there's no house PA (small gigs) I can throw the EV on a pole and

>>>> cover the house, or even add its twin and make everyone go deaf with

>>>> guitar crunching goodness.

>>>>

>>>> The key for going direct to the PA with the GNX4 and getting great

>>>> tone is to turn on the internal speaker emulation, and to program

>>>> the patches while listening through a full range system (I use my

>>>> studio monitors).

>>>>

>>>> Because I also run my violin, my vocals (the GNX4 has a mic preamp),

>>>> my guitar synth and sometimes my keyboard through the GNX4, I

>>>> actually require full range monitoring rather than just a guitar

>>>> speaker. However when I'm just playing guitar at a band gig, I could

>>>> probably get away with using a non-full-range guitar speaker. But

>>>> since the GNX4 sings just fine without it I haven't felt compelled

>>>> to haul my 2x12 cab to gigs. For my particular setup it's just not

>>>> needed.

>>>>

>>>> However 2x12 sounds great with my heavily modded bassman 50 head!

>>>> But that rig no longer has to take the abuse of gigging.

>>>>

>>>> Cheers,

>>>> -Jamie

>>>> www.JamieKrutz.com

>>>>

>>>>

>>>>

>>>> Bill L wrote:

>>>>> My best results with emulators are when I run them through a
>>>>> quality tube power amp and a good speaker. I use a Mesa Satellite
>>>>> 60, and have used an Atomic Reactor. Both lift the cold emulations
>>>>> to the realm of great amp sounds IMHO.
>>>>>
>>>>> I could not use my Tonelab straight into the board. It does not
>>>>> breath for me.
>>>>>
>>>>> Jamie K wrote:
>>>>>
>>>>>> DC wrote:
>>>>>>> One more thing. I offered to let one of the modeler companies
>>>>>>> use my
>>>>>>> 1968 HIWATT as a reference to make an emulation, and they admitted
>>>>>>> that they really couldn't get it all that close.
>>>>>>>
>>>>>>> Which modeler company?
>>>>>>>
>>>>>>>
>>>>>>>> They are fine unless you
>>>>>>>> are building the whole song around the guitar.
>>>>>>>>
>>>>>>>> Unless you create a sound using a modeler that makes the song,
>>>>>>>> which is entirely possible IMO.
>>>>>>>>
>>>>>>>>
>>>>>>>>> Which of course is why AC/DC don't use 'em...
>>>>>>>>>
>>>>>>>>>> We should all use only SGs through Marshalls then. Or whatever
>>>>>>>>>> they use. And wear English schoolboy pants. The rest is BLASPHEMY!
>>>>>>>>>> ;^)
>>>>>>>>>>
>>>>>>>>>> Cheers,
>>>>>>>>>> -Jamie
>>>>>>>>>> www.JamieKrutz.com
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>
>>>>>>>>>>> heh
>>>>>>>>>>>
>>>>>>>>>>> DC
>>>>>>>>>>>
>>>>>>>>>>>> "DC" <dc@spammersinhell.com> wrote:
>>>>>>>>>>>>> I have a Digitech I like. One caveat though:
>>>>>>>>>>>>>
>>>>>>>>>>>>>>> If your music is built around guitar parts and if you want a
>>>>>>>>>>>>>>>> signature tone that people will quickly recognize, then
>>>>>>>>>>>>>>>>> emulations are not for you.

>>>>>>>
>>>>>>> No one has ever done a real-sounding HIWATT emulation
>>>>>>> either...
>>>>>>>
>>>>>>> DC
>>>>>>>
>>>>>>>
>>>>>>> "chuck duffy" <c@c.com> wrote:
>>>>>>> I have no problem with amp emulations. Back in 1999 when I
>>>>>>> unloaded all
>>>>>>> my
>>>>>>> gear for money for my house re-hab, the only things I kept were
>>>>>>> my sans
>>>>>>> amp
>>>>>>> psa 1 and peavey vmp2 pre. Chuck
>>>>>>>
>>>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>>> LOL. Get a room, you two!
>>>>>>>
>>>>>>>

Subject: Re: hydrogen
Posted by [Deej \[4\]](#) on Sun, 20 May 2007 21:27:38 GMT
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n't need
>>>
> the
>
>>> preamps. What would a DM2000 cost with interconnectivity for 3 x RME HDSP
>>>
>
>
>>> 9652's, an RME Multiface, 2 RME ADI8-DS, and 9 x stereo/18 mono Channels
>>>
> of
>
>>> AES switchable to coax or optical S/Pdif?
>>>
>>> ;o)
>>>
>>>
>>> "EK Sound" <askme@nospam.com> wrote in message news:467438ac\$1@linux...
>>>
>>>
>>>> Maybe if we keep poking him, he'll finally bite on a DM2K... ;-)
>>>>

>>>> David.
>>>>
>>>> Bill L wrote:
>>>>
>>>>
>>>>> I'm with Wireline. While there are ways to use ASIO direct and even
>>>>>
> low
>
>>>>> latency monitoring, as a onetime pro studio owner I have the mindset
>>>>>
> that
>
>>>>> managing the flows in the studio should be as simple and central as
>>>>>
>
>
>>>>> possible for the sake of speed and flexibility. A console does that
>>>>>
> and
>
>>>>> offers the pres, eqs and studio routing infrastructure that makes life
>>>>>
>
>
>>>>> comfortable so you can concentrate on the music and the people, which
>>>>>
>
>
>>>>> will get better end results than managing routing of signals.
>>>>>
>>>>> I don't mind whether digital or analog, they each have pluses and
>>>>> minuses, IMHO, though I would probably go for a good digital console
>>>>>
> as
>
>>>>> the price to quality ratio is much higher with a DM2000 than an analog
>>>>>
>
>
>>>>> board, which would necessarily be pretty old at that price and quality
>>>>>
>
>
>>>>> level.
>>>>>
>>>>> wireline wrote:
>>>>>

>>>>>
>>>>>
>>>>> DeeJ...I admire your persistence with DAWs, but after doing tons of
>>>>>
>
>
>>>>> homework,
>>>>> actual research, etc...I have come to the conclusion that the best
>>>>>
> DAW
>
>>>>> is
>>>>> the DAW that does not rely on ASIO or 'zero latency' for monitoring...
>>>>>
>>>>> I have been in the process for a couple of days rearranging everything
>>>>>
>
>
>>>>> (again)
>>>>> and re-installing my Soundtracs console...this way, I have all the
>>>>>
>
>
>>>>> analog
>>>>> pres, comps, EQs, etc I want with true zero latency...Die hard that
>>>>>
> I
>
>>>>> am,
>>>>> I have yet to encounter any latency when using a console for
>>>>> tracking...kind
>>>>> of backwards from the way most people use them, but hey, I've got 32
>>>>>
>
>
>>>>> channels
>>>>> on one board, 18 on another, and 8 on the 3rd...
>>>>>
>>>>> FWIW the most recent TapeOp mag/rag has a real world review of the
>>>>>
> Mac
>
>>>>> only
>>>>> Apogee/Symphony setup and Logic...but its a Mac ...
>>>>> K
>>>>>
>>>>>
>>>>>

>>>>>
>>>>>
>>>
>>>
>> --
>> 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) 635-5762 Exactly DeeJ. I can tell you right now first hand experience that the 'govt' way is to beat down the vendor to the lowest denominator, then hold the payment as long as you possibly can. Let's not even get into the 'entitlement' problems or running away any decent health care worker because of govt mandates.
Does the current health system need work? Absolutely. Do we need the fed gov't doing it? NO.

AA

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46755

Subject: Re: hydrogen
Posted by [Rich Lamanna](#) on Mon, 21 May 2007 02:12:49 GMT
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/DIV>
<DIV>together in a luscious way. Try =
guitars or=20
vocals. Nice.</DIV>
<DIV>James is really easy to talk to =
regarding his gear=20
too.</DIV>
<DIV>Tom</DIV>
<DIV> </DIV>
<DIV><FONT face=3DArial size=3
