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Did you forget about Bill Clinton? Leno is _still_ making hay out of his sex scandal. Doesn't matter what party you're in, if you "screw up" in office, jokes will fly.

Politicians make late night TV too easy sometimes. ;^)

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Dedric Terry](#) on Wed, 02 Jan 2008 18:54:58 GMT
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ome great ones like the Studioverb
>>and Optimizer etc...
>>These are DX plugins and need to be compiled to be used with their hardware
>>ISA DSPFX card.
>>Let me know.
>>I will py for that !
>>Regards,
>>Dimitrios
>>
>>"Mike Audet" <mike@..> wrote:
>>>
>>>Hi James,
>>>
>>>The emulator is called "Sheep Shaver". It runs as a Windows Program.

>It
>>>wont run PARIS because it has limited hardware support, but it should
run
>>>code warrior and compile PARIS code just fine. I got my hands on a copy
>>>of code warrior and was all set to give it a run, but the copy I got
will
>>>compile for OS 9, but only runs in OS 10. I was saddened.
>>>
>>>
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>Hey mike! What emulator are you using? Is it stable? Are you able
to
>>>>run
>>>>the mac version of Paris on your Athlon?
>>>>

>>>>"Mike Audet" <mike@..> wrote:
>>>>
>>>>>Hi Gantt,
>>>>
>>>>>I actually got a copy of OS 9 to run in an emulator on my PC. As soon
>>>>as
>>>>>I get the development Mac from Chuck, I'll clone the development environment
>>>>>there and compile until they're all done.
>>>>
>>>>>It's kind of cool watching OS 9 boot up on my X2 Athlon.
>>>>
>>>>>I'll let you know the minute I have more news.
>>>>
>>>>>Mike
>>>>
>>>>
>>>>
>>>>>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>>>>
>>>>>>Hey Mike,
>>>>>
>>>>>>Did you ever get a Mac to work with?
>>>>>
>>>>>>Gantt
>>>>>
>>>>>>"Mike Audet" <mike@....> wrote:
>>>>>>
>>>>>>>Hi Everyone,
>>>>>>
>>>>>>>I just thought I'd post an update so that you don't think I've forgotten
>>>>>>>about you.
>>>>>>
>>>>>>>The crazy snow has been good for PARIS development. I've coded a
back
>>>>>>and
>>>>>>>and a ui for the class a amp from the dp4+/dp-pro. Unfortunately,
>there
>>>>>>>must be differences in the way memory is handled between the two platforms,
>>>>>>>because it disables most other plugins as soon as it loads (and it
>doesn't
>>>>>>>work, either).
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>>>>>>>I had to sort out how PARIS references tables compared to the DP/Pro,
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>>>>>> There must be something else.
>>>>>>
>>>>>> Anyway, I'm working on it. I'm sure that what I learn from this effort
>>>>>> will
>>>>>> make the rest of the dp/pro ports that much easier.
>>>>>>
>>>>>> Hope you're all doing well.
>>>>>>
>>>>>> Mike
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>>>>>
>>>>
>>>>
>>>
>>
>>
> "Mr. Simplicity" <noway@jose.net> wrote:
> you know which Kim who you are.....;o)
>
>

Done. Responded. And stuff. Thanks mate. :o) All the more reason to vote for Ron Paul !! haha,
er.. sorry - he does have
the sweetest t-shirts though!

-Carl

"Mr. Simplicity" <noway@jose.net> wrote in message news:47d6ff64\$1@linux...
> Well....if the Clintons would just do the right thing and slit their
> wrists, they wouldn't be the brunt of so many jokes and we could all feel
> sorry for them instead.....me.....I'd weep for at least few
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> Regards,
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> "Jamie K" <Meta@Dimensional.com> wrote in message news:47d6f2a9@linux...
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>> Short memory, eh? :^)
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>> office, jokes will fly.
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>> www.JamieKrutz.com
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>>>>>
>>>>
>>>
>>>
>>
>"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47d64b4b$1@lin
> Yeah, love that guy. He hits his drums really hard. :) And Bob's in
> fine voice there.
>
> S

```

Ol' Bob hit some pretty good high ones didn't he? This was around 1980, long after the ZepIII album. I'm with you though, Bob lost some of his upper

range zing after Zep II.

;o)Unless you call on ALL sex-scandal-tinged politicians to commit suicide, you're simply putting forth your own double standard. A twisted one at that.

Sunshine is good, though. :^)

Cheers,
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Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Wed, 02 Jan 2008 19:30:39 GMT
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www.JamieKrutz.com

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Posted by [TCB](#) on Wed, 02 Jan 2008 19:34:04 GMT

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>> session. The senators were there all night. It was the DC madam's slowest
>> night ever." --David Letterman
>>
>> "The darling of the religious right, conservative Senator David Vitter of
>> Louisiana, not only admitted to having sex with prostitutes, he would pay
>> them \$300 to make him wear diapers. And today that crazy astronaut called
>> him 'my dream guy, he's got my vote!" --Jay Leno
>>
>> "Vitter put out a statement saying he only started cheating on his wife
>> after he started hanging out with the wrong crowd, you know, Giuliani,
>> Newt Gingrich, the mayor of LA." --Jay Leno
>>
>> "David Vitter has admitted he dates hookers in Washington, D.C., and also
>> in Louisiana. He said in his defense he always selected the girl who made
>> the lowest bid, so he's fiscally prudent." --David Letterman
>>
>> "There's another one of those prostitution scandals down there in
>> Washington, DC. Louisiana Senator David Vitter admitted that he's been
>> visiting Washington area prostitutes. And I thought about this, 'Whoa,
>> wait a minute, a politician, paying for a hooker? I didn't see that
>> comin.'" --David Letterman
>>
>> "But good for Vitter, he said that it did not cost the taxpayers a cent.
>> He pays for the hookers with his bribe money." --David Letterman
>>

>> "Well now more problems with this Vitter guy. You gotta go on his website, he's like Mr. Religious, Mr. Family Values. Well now a second madam has come forward and told the Associated Press that he was also a customer at her brothel. This guy was cheating on his hooker with another hooker." --Jay Leno

>>

>> "And this madam says that Vitter was not only having sex with the prostitutes -- this is unbelievable -- he would also pay them to dress him up in a diaper. See, that's what you call a pampered politician. And she also said today in an interview that he sometimes paid \$300 an hour just to have the hookers talk to him because his wife didn't listen to him. Well, I bet she's all ears now." --Jay Leno

>>

>> "Republican Senator and family values conservative -- that's what he calls himself -- Senator David Vitter of Louisiana admitted he was a client of the so called DC Madam in Washington. See, this is so wrong. At least use a hooker from your own state. I mean they're gonna pump money into the economy, make it your own." --Jay Leno

>>

>> "Family values conservative Republican Senator from Louisiana David Vitter admitted he has had sex with prostitutes. Apparently years ago this Senator Vitter guy had been seeing one of the DC Madam's escorts. You think the Senator's embarrassed? How about the hooker? Now the whole world knows she had sex with a politician, eww." --Jay Leno

>>

>> "But he says he's not going to talk about it out of respect for his wife, that's what he said today. It's all these guys getting caught with hookers, they have this newfound respect for their wife. Ya know something, when his pants were down around his ankles leaving the motel, I don't see him going 'you know, I love my wife.' Well you know what makes it especially hypocritical: apparently Vitter has been a strong opponent of same-sex marriage, but today he explained that too. Apparently he's against having sex with the person you're married to." --Jay Leno

>>

>> "They have prostitutes in Washington D.C., and it now turns out that senators and congressmen and important, powerful people are dating the prostitutes. ... And there's a senator from Louisiana, David Vitter, admitted he's been dating prostitutes. And he was very generous with one girl, he paid her with a new highway project in her home state. ... One thing I'll say for this guy from Louisiana, this David Vitter, at least he went to a professional and left the congressional pages alone." --David Letterman

>>

>> "Right now, Washington, DC, is in the grips and throws of a big prostitution ring sex scandal. High-powered politicians going to visit prostitutes. The call girl agency had a slogan. The slogan was 'We take care of you below the beltway'" --David Letterman

>>
>> "The Washington, D.C., madam has threatened to release more names of
>> Washington politicians who were her customers. ... She says another
>> member of the White House will be named very soon. This proves once again
>> that members of the Bush administration don't know when it's time to pull
>> out." --Jay Leno
>>
>> "Politicians having sex with prostitutes? What's the matter? All of a
>> sudden, congressional pages aren't good enough anymore?" --David
>> Letterman
>>
>> "There's a big scandal going on down in Washington, DC, with a
>> prostitution ring. ... Politicians were actually paying for sex. One girl
>> got paid with a military base in her home state." --David Letterman.
>> Will Client #9 get equal time? Dear Mike,
Are you talking about translating DSPFX algorithm tom Paris ?
I am talking about transl

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Wed, 02 Jan 2008 20:38:26 GMT
[View Forum Message](#) <> [Reply to Message](#)

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

-----=_NextPart_000_00AB_01C88396.B554B660
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Jamie K" <Meta@Dimensional.com> wrote in message news:47d70cac@linux...
>=20

> Unless you call on ALL sex-scandal-tinged politicians to commit =
suicide,=20

> you're simply putting forth your own double standard. A twisted one at =
that.

>=20

> Sunshine is good, though. :^)

>=20

> Cheers,

> -Jamie

> www.JamieKrutz.com

>=20

Well, in an effort to salvage some sort of good from this, I guess the =
question should be asked:

If I bet a hooker \$100 she can't make me have an orgasm, is that =
prostitution or gambling?

-----=_NextPart_000_00AB_01C88396.B554B660

Content-Type: text/html;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16608" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV> </DIV>

<DIV>"Jamie K" <<A=20

href=3D"mailto:Meta@Dimensional.com"><FONT face=3DArial=20

size=3D2>Meta@Dimensional.com> =
wrote in=20

message <FONT face=3DArial=20

size=3D2>news:47d70cac@linux<FONT face=3DArial =

size=3D2>...</DIV>

<DIV>>
> Unless you call on ALL=20

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<FONT face=3DArial=20
size=3D2>www.JamieKrutz.com
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<DIV style=3D"FONT-STYLE: italic"> If I =
bet a hooker=20
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gambling?</DIV>
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size=3D2> </DIV>
<DIV style=3D"FONT-STYLE: italic"><FONT face=3DArial=20
size=3D2> </DIV></BODY></HTML>

-----=_NextPart_000_00AB_01C88396.B554B660--you gyus are a bnuch of skic mohtrefukcesr
;)o

"rick" <parnell68@hotmail.com> wrote in message
news:uakdt3hd1hmrs9vqigm90cbstvuhobj26i1@4ax.com...
> you amen"eheh"...sey
>
> On 11 Mar 2008 22:20:43 +1000, "John" <no@no.com> wrote:
>
>>
>>that's what I'm talking about ! hehe
>"Mr. Simplicity" <noway@jose.net> wrote:
>
>
>Well, in an effort to salvage some sort of good from this, I guess the =
>question should be asked:
>
> If I bet a hooker \$100 she can't make me have an orgasm, is that =
>prostitution or gambling?
>

I thought if it was a sure thing it wasn't gambling.

You guys have way too much time on your hands!

steve

hey, for a complete change of mental state, listen to Lou's new CD!This is truly amazing!

<http://www.celemony.com/cms/index.php?id=dna>

Direct Note Access is a technology that makes the impossible possible: for the first time in audio recording history you can identify and edit individual notes within polyphonic audio material. The unique access that Melodyne affords to pitch, timing, note lengths and other parameters of melodic notes will now also be afforded to individual notes within chords. This is unbelievably cool on one level and sorta'

.....errrrrr.....I'm not really sure....scary maybe???.....on another level. It is however, very amazing and I will have to have it or I will die. I believe this will be a part of the every mix engineer's toolkit, since the impossible is now possible, and we will be required to fix entire clambeds.....at no extra charge of course. Is overdubbing now dead?

"Steve Helm" <shelm@radford.edu> wrote in message news:47d7319a\$1@linux...

>

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Rod

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and we will be able to use it as a mastering tool.

The world, as we know it is coming to an end. I was gonna start intensifying
my practicing on guitar but now I don't even need to.

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
news:47d7449b\$1@linux...

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> Rod
> "Mr. Simplicity" <

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Dedric Terry](#) on Wed, 02 Jan 2008 21:41:11 GMT
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nds, in most cases, go and
see loud amplified acts in a room, for the most part, full of strangers.
Now there's nothing wrong with that either, but I do think a lot of people
miss out on the real basics. The pleasure of a good muso on a "real" acoustic
instrument just sitting and playing to a small group of friends in a room.

Hit song distribution once occurred mostly when Mozart or a good "cover" pianist was playing in town. Meanwhile some local guy knew how to strum a few tunes on the guitar.

I don't think there's anything wrong with any way of being creative. There is, however, something wrong when the public thinks one artist is responsible, when in fact they sound amazingly different if left to their own devices. I also think we're missing out on a lot by not fully appreciating real, live, acoustic, organic music anywhere near often enough.

It feels to me somewhat like we invented sex toys and then somehow forgot what it's like to just be with another person. ;o)

We think we're expanding our horizons, but it seems that the ground behind is retreating as quickly as the ground in front advances. Every time we step further into computer land we forget a little more of what we left behind, and hence the horizon remains the size it was, only less organic.

I think I'll stop talking now. ;o)

Cheers,
Kim.

"Neil" <OIUOI@OUI.com> wrote:

>

>Just like with the very first version of Auto-Tune, the genie
>is now out of the bottle... may as well plan to buy this new
>thing at some point, because if it CAN be done, clients will
>EXPECT it to be done.

>

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>other side of the glass if it was clear they missed it) or they
>didn't like a certain phrasing or dynamic, now it's pretty
>much: "You can fix that, right?" lol
>
>Yes I can... and soon i'll be doing every part on your entire
>album for you, too - you just go mix yourself a drink or grab a
>beer; the bar's over there in the corner.
>
>lol
>
>Neil
>
>
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 >>>>> will
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 >>>>
 >>>>
 >>>
 >>
 >>
 >Young Bonham, Moby Dick

<http://www2.teenmusic.com/video/view/id/7866/Led-Zeppelin-Mo-by-Dick-Live-Video.html>

<http://www.youtube.com/watch?v=cRuTcnd8YLU>

More Zep

<http://www2.teenmusic.com/video/search/keywords/Led+Zeppelin/type/all/>

"Neil" <OIUOI@OUI.com> wrote:

>
>Bonzo wasn't really the "basher" that most people think of him
>as... yeah he had a big drum sound, but i think that was partly
>due to the 26" kick, and the way he tuned his snare (which was a
>metal one - which makes a difference, as well); he really had
>a lot of subtle finesse that he doesn't get much credit for.
>Look closely at that video clip you posted - he's not hammering
>with as much velocity as you might think!
>
>Hardest-hitting drummer that I EVER saw was someone you wouldn't
>even think would play that way - at least based on his style -
>and that was Neil Peart of Rush... check it:
>
><http://youtube.com/watch?v=5lhELGjybR8>
>
>Check out the overhead shot at 1:26, and then the cutaway/side-
>shot at 1:29... his sticks are moving like THREE TIMES the
>distance of Bonham's in the video clip you posted for Kashmir!
>And that's not even as hard as he used to hit 'em, either.
>
>
>Neil (who's favorite Zep song is "Achilles' Last Stand" - see
>link below of an amateur video montage assembled over the
>studio cut of this song... a great Bonham track!)
><http://youtube.com/watch?v=-ArWLI908i4>
>
>
>
>"Mr. Simplicity" <noway@jose.net> wrote:
>>
>>"Sarah" <sarahjane@sarahthonin.com> wrote in message news:47d64b4b\$1@linux...
>>> Yeah, love that guy. He hits his drums really hard. :) And Bob's in
>
>>> fine voice there.
>>>
>>> S

>>
>>
>>Yeah,
>>
>>Ol' Bob hit some pretty good high ones didn't he? This was around 1980,
>long
>>after the ZepIII album. I'm with you though, Bob lost some of his upper
>
>>range zing after Zep II.
>>
>>;o)
>>
>>
>OK, that's gettin' a bit creepy. Yes, it's amazing, and I can't even begin
to comprehend how someone figured out how to do this.

And maybe if I had clients, especially clients with limited talents, funds,
or patience, I might have use for this. And I can even see how it could be
handy as a composing tool.

But I don't have clients, and if I want to hear what my chording will sound
like in a different mode or whatever, I'll just play/sing it that way.
There only a couple ways I'm willing to "cheat": Editing the best parts of
multiple takes together, and punching in. When someone tells me they really
like my music and that I'm really talented, I don't ever want to be
thinking, "Well, yeah, but I can't really do that."

And besides, there are so many really talented composers and players in the
world who will never be fortunate enough to be widely recognized for it.
This is why I object to using technology to make up for deficits in real
talent and skill.

I'm with Hot Rod . . . just do the friggin' thing right. Or find someone
who can.

Sarah
curmudgeon, throwback, & registered nurse

PS: buy our CD . . . it's 99% midi-free. No trans fats.
<http://cdbaby.com/cd/sarahtonin>

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On Tue, 11 Mar 2008 16:43:07 -0600, "Mr. Simplicity" <noway@jose.net>
wrote:

>you gyus are a bnuch of skic mohtrefukcesr
>
>;)o
>
>"rick" <parnell68@hotmail.com> wrote in message
>news:

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [TCB](#) on Wed, 02 Jan 2008 22:33:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

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lol

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>>>
>>>
>>
>
>Wow. That's pretty cool. Remixing just took on a new meaning....

"yeah, you want the Vladimir Horowitz performance of a Mozart Piano Sonata
in C major converted to Hungarian minor? no prob..."

On 3/11/08 7:53 PM, in article 47d73aa9@linux, "Mr. Simplicity"
<noway@jose.net> wrote:

> This is unbelievably cool on one level and sorta'
>errrrrr.....I'm not really sure....scary maybe???.....on
> another level. It is however, very amazing and I will have to have it or I
> will die. I believe this will be a part of the every mix engineer's toolkit,
> since the impossible is now possible, and we will be required to fix entire
> clambeds.....at no extra charge of course. Is overdubbing now dead?
>
> "Steve Helm" <shelm@radford.edu> wrote in message news:47d7319a\$1@linux...
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>> This is truly amazing!
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>> <http://www.celemony.com/cms/index.php?id=dna>
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>> to pitch, timing, note lengths and other parameters of melodic notes will
>> now also be afforded to individual notes within chords.
>
>Bonzo wasn't really the "basher" that most people think of him
as... yeah he had a big drum sound, but i think that was partly
due to the 26" kick, and the way he tuned his snare (which was a
metal one - which makes a difference, as well); he really had
a lot of subtle finesse that he doesn't get much credit for.
Look closely at that video clip you posted - he's not hammering
with as much velocity as you might think!

Hardest-hitting drummer that I EVER saw was someone you wouldn't even think would play that way - at least based on his style - and that was Neil Peart of Rush... check it:

<http://youtube.com/watch?v=5lhELGjybR8>

Check out the overhead shot at 1:26, and then the cutaway/side-shot at 1:29... his sticks are moving like THREE TIMES the distance of Bonham's in the video clip you posted for Kashmir! And that's not even as hard as he used to hit 'em, either.

Neil (who's favorite Zep song is "Achilles' Last Stand" - see link below of an amateur video montage assembled over the studio cut of this song... a great Bonham track!)

<http://youtube.com/watch?v=-ArWLI908i4>

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

>
>"Sarah" <sarahjane@sarahtonin.com> wrote in message news:47d64b4b\$1@linux...
>> Yeah, love that guy. He hits his drums really hard. :) And Bob's in

>> fine voice there.
>>
>> S
>
>
>Yeah,
>
>Ol' Bob hit some pretty good high ones didn't he? This was around 1980,
long
>after the ZepIII album. I'm with you though, Bob lost some of his upper

>range zing after Zep II.
>
>;o)
>
>Studio technology, and along with it the attitude people have, is getting
silly. Neil and DeeJ, you're both on the money IMO.

The question I guess is which art form you want to master. You can be a muso... a person who can play live. You can be a producer... a person who creates recorded works, often with little requirement to actually play anything. You can be a sucker who gets paid to be an engineer but is expected to take people who don't sound any good while playing an instrument and make it sound like they sounded good by, in fact, being an underpaid producer.

I assume that these bands who don't really sound like "their own" recordings aren't all that passionate about the music. Probably moreso about the groupies and other "benefits". ;o) Now I get the attraction to groupies and stuff, but at the risk of sounding old, why the world tolerates this whole fake stardom thing I really don't get. Milly Vinilly got crucified for not singing on their recordings, but it's seeming today almost like it would have been ok so long as they sung SOMETHING, ANYTHING, and then a computer used whatever, even if it was another vocal, to twist the piece of audio which they entered in the computer into something releasable.

I've got nothing against the technology. I mean in itself it doesn't hurt anything. The idea of being able to sit at a computer and have complete control, in the end, of every harmonic, every note, every hit, and be able to manipulate each and all of the above easily and quickly will, I'm sure, create astounding art, and there's no reason to be without that.

What is troubling, and in a way it's been happening for a while, is that people have forgotten the actual proper roots of music. Even the real "down to earth" music lovers who go and see local ba

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Wed, 02 Jan 2008 23:56:28 GMT
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performance for hours and hours.

I think the technology of Melodyne is cool for what it is, and could be a creative tool for creating new sounds that can't be played, but it could also be a massive time-waster. Getting the right performance should be done by the performer, not the engineer.

Regards,
Dedric

On 3/12/08 1:48 AM, in article 47d78dc1\$1@linux, "Sarah" <sarahjane@sarahtonin.com> wrote:

> And besides, there are so many really talented composers and players in the
> world who will never be fortunate enough to be widely recognized for it.
> This is why I object to using technology to make up for deficits in real
> talent and skill.
>
> I'm with Hot Rod . . . just do the friggin' thing right. Or find someone
> who can.
>
> Sarah

> curmudgeon, throwback, & registered nurse
>
> PS: buy our CD . . . it's 99% midi-free. No trans fats.
> <http://cdbaby.com/cd/sarahtonin>
>
>
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>> to pitch, timing, note lengths and other parameters of melodic notes will
>> now also be afforded to individual notes within chords.
>
> I've always wondered what the guys who come up with this kinda stuff look
like....
Just as I expected! :)Ah yes, but just think of all the billable hours it would add to a
project to mess with all that crap!

One more reason to work on an hourly basis... "sure, I can fix it, but
it's gonna cost ya" ;-)

David.

Neil wrote:

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"Hal, we need you to strum a chord"

"Just one chord?"

"Just one chord, Hal, that's right."

"Uh, what chord?"

"Doesn't matter."

"Like this?"

"Great, thanks."

"OK, here I go..."

"No, we're done, Hal. You can leave now."

"Uh, really? OK, see you next time."

"We won't be needing you any more Hal, we have the chord to work with."

"wha...?"

"Hal, please clear the studio, we have the bass note to record, the horn section stab, and then we need the rest of the week to work with your chord."

"But I blocked out four hours..."

"Sorry Hal, we're only paying you for thirty seconds. But listen, if you

play that same chord on the piano on your way out we'll double your pay and give you a soda. Which is like tripling your pay!"

"Yo man, you're a real jerk!"

"Nice, we can use the 'yo.' Thanks Hal."

"Mother*&@ ass*&#(#!"

"Thank you. goodbye Hal."

Cheers,
-Jamie
www.JamieKrutz.com

EK Sound wrote:

> Ah yes, but just think of all the billable hours it would add to a
> project to mess with all that crap!

>

> One more reason to work on an hourly basis... "sure, I can fix it, but
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Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Thu, 03 Jan 2008 00:23:00 GMT
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>>>>>
>>>>>
>>>
>>Read this if you have a few minutes...

<http://www.villagevoice.com/news/0811,374064,374064,1.html/f ull>

DC"Kim" <hiddensounds@hotmail.com> wrote:

>You can be a sucker who gets paid to be an engineer but is
>expected to take people who don't sound any good while playing
>an instrument and make it sound like they sounded good by, in
>fact, being an underpaid producer.

You & I certainly have differing opinions on this aspect. I don't think what you're describing is being a "sucker" at all... it's simply a skill-set that you have the option to use, and to whatever extent you wish to employ it, based on the terms under which you've agreed to work on a given project. For example, what's the difference between - let's say Mutt Lange, getting involved with Def Leppard when he did, and taking them to a level that they probably never would have reached otherwise - and someone with a certain skill-set taking a not-so-great local band to some higher level than they could otherwise achieve without that individual's help? Or a pretty decent local band, for that matter... or a really good local band - I don't think it makes any difference, really. Yeah, we're talking a major difference in terms of the level of the industry between a Lange/Leppard project & one like I'm referring to, but inasfar as helping a client/band to realize their vision... what's the difference?

You always have the option of turning down a project if you think all you're gonna be doing by working with someone is gold-plating a turd... unless you do it for a living & you feel you HAVE to take every piece of business you can get, but good lord, it's STILL better than before we had all this kind of technology... "back in the day" you'd STILL have to work with wankers from time to time, you just couldn't help them as much as you can now - I'm betting there's almost no one who was a recordist prior to this era who doesn't have at least a few projects under their belt that they would rather not admit to having worked on.

>why the world tolerates this whole fake stardom thing I really
>don't get. Milly Vinilly got crucified for not singing
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>would have been ok so long as they sung SOMETHING, ANYTHING,
>and then a computer used whatever, even if it was another
>vocal, to twist the piece of audio which they entered
>in the computer into something releasable.

Well, it's all about the saleability of the product, not the quality of the product... which is not to say that there aren't people who care about the quality of the work they do, it's just that EVERY form of entertainment seems to have a shorter shelf life these days, not just music... movies, even good ones, hit theaters & then a few weeks later they're on DVD; a couple months after that they're on Pay-per-view, then HBO, etc, etc. It's rare for a movie, even a very successful one, to stay in theaters for anywhere near as long as they used to. Look at video games... used to be in THAT industry you'd be able to put out a good title & ride it for awhile - now you've got a lot of games that come out with a new edition every year.

So, you've got to look at the music biz as more of an "assembly line" process now... assemble it, package it, push it out the door... NEXT! Right? Which in a way is kinda the same way it was in the era that some consider to be the "Golden Age" of popular music... the Brill Building was chock-full of writers churning out songs, lower-level musicians demoing them, publishers buying 'em, then selling them to the big-name artists or their labels. Labels like Motown & entire cities like Nashville used top-notch session players who could nail stuff in a take or two, instead of using a feature artist's regular band, in order to save time/money/get a better track overall.

How much more "assembly line"-like can you get? It wasn't until albums like "Sgt. Pepper's" and "Pet Sounds" that bands would start getting really self-indulgent & spend inordinate amounts of time in the studio experimenting, tweaking... hell, WRITING in the studio! And for a brief, shining moment there - in that era when bands like Fleetwood Mac would famously spend a year in the studio working on an album - labels would actually let them. And I think people of the generation that most of us on this board seem to be in, came to think that that's the way it's normally done... we got spoiled, in a way.

But then again - a lot of those artists would have four or five

songs in heavy rotation on the radio at once! If you listened to rock or Top-40 radio in that era, artists like Steve Miller, Fleetwood Mac, Boston, Bad Company, Aerosmith, Foghat for a little bit there... damn the list could go on & on - all had SEVERAL hits in rotation at the same time! Martin's Air Supply stuff too, on the pop channels... how many freakin hits did those guys have on the air at once? Four or five, IIRC. Doobies, Queen, Manilow, Linda Ronstadt - just a few more that pop into mind that each had multiple songs on the air at once. You just don't see that happening all that much anymore.

Argh - that really digressed... ok, enough typing for now lol

NeilYeah, but all those billable hours add up to a stiff neck, a case of carpal tunnel syndrome and a hole in your spiritual stomach...

Gantt

EK Sound <ask_me@nospam.net> wrote:

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Posted by [LaMontt](#) on Thu, 03 Jan 2008 00:29:00 GMT
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You're in the music biz, you don't have one of those already?

LOL!

NeilROFL! that's great... especially the "yo" part.

Neil

Jamie K <Meta@Dimensional.com> wrote:
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>"Yo man, you're a real jerk!"
>
>"Nice, we can use the 'yo.' Thanks Hal."
>
>"Mother#*&@ ass*#(#^!"
>
>"Thank you. goodbye Hal."
>
>Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>
>EK Sound wrote:
>> Ah yes, but just think of all the billable hours it would add to a
>> project to mess with all that crap!
>>
>> One more reason to work on an hourly basis... "sure, I can fix it, but

>> it's gonna cost ya" ;-)
>>
>> David.
>>
>> Neil wrote:
>>> Just like with the very first version of Auto-Tune, the genie
>>> is now out of the bottle... may as well plan to buy this new thing at

>>> some point, because if it CAN be done, clients will
>>> EXPECT it to be done.
>>>

>>> I notice this sort of attitude all the way down to the simplest
>>> things, such as:
>>>
>>> 1.) A project I did a couple years ago, wherein I instructed the
>>> drummer to get new heads before we started tracking... he didn't - he

>>> said "they sound fine" (IMO, they didn't - they were "useable" sounds,

>>> but they could've been a helluva lot
>>> better), as I was pointing this out during mixdown, he said
>>> "yeah, but you can fix that, right?"
>>>
>>> 2.) Another project I did awhile after that one where I told
>>> the guitar player & bass player to change strings the night before we

>>> started tracking - the guitar player did, the bass
>>> player didn't... ended up having to re-amp & process the hell out of

>>> his bass track in order to overcome the deadness of the
>>> strings.
>>>
>>> 3.) On the project I just started, when getting kick tones,
>>> we nailed a great one on the first try at mic placement
>>> (which I kinda have a good method for, but still, it's nice to nail it

>>> right away, regardless!), and the drummer was very pleased on playback

>>> of the test track, but nonetheless he happened to mention: "yeah, but

>>> still, all you really need is an impact of some kind, right?",
>>> indicating his belief that anything can be done once you have that....

>>> which is not too far off, really.
>>>
>>> It USED to be that a musician would complain if they didn't hear
>>> "their sound" coming through the monitors - now it's as if they
>>> don't care what it sounds like coming through the monitors, they
>>> expect you to be able to make it that way after the fact. Likewise,
>>> I've recorded singers that were VERY particular about
>>> how their tracks sounded and WANTED to re-do a line because their
>>> pitch was off (not usually the case with me at the board, because I'd

>>> have them re-do it while they were still on the other side of the
>>> glass if it was clear they missed it) or they didn't like a certain
>>> phrasing or dynamic, now it's pretty much: "You can fix that,
>>> right?" lol
>>>
>>> Yes I can... and soon i'll be doing every part on your entire

>>> album for you, too - you just go mix yourself a drink or grab a beer;

>>> the bar's over there in the corner.

>>>

>>> lol

>>>

>>> Neil

>>>

>>>

>>>

>>> "Mr. Simplicity" <noway@jose.net> wrote:>I think it will eventually to

>>> break

>>> entire mixes into spectral/timbral blobs

>>>> and we will be able to use it as a mastering tool.

>>>>

>>>> The world, as we know it is coming to an end. I was gonna start

>>>> intensifying

>>>

>>>

>>>> my practicing on guitar but now I don't even need to.

>>>>

>>>>

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

>>>> news:47d7449b\$1@linux...

>>>>

>>>>> For me, the biggest question....will it work on group sing harmonies

>>>>> (where

>>>>> everyone was recorded at the same time) this is one of the biggest

>>>>> things

>>>>> I have noticed around here, singers just aren't used to nailing group

>>>

>>>

>>>>> vocals

>>>>> anymore.

>>>>> Come to think of it...I really don't want to be able to fix that sort

>>>

>>> of

>>>

>>>>> stuff. Just do it right. It IS something I've noticed in the last few

>>>

>>>

>>>>> years

>>>>> though.

>>>>> Rod

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

>>>>>
>>>>> This is unbelievably cool on one level and sorta'
>>>>>errrrrr.....I'm not really sure....scary maybe???.....on
>>>>> another level. It is however, very amazing and I will have to have
it
>>>
>>> or
>>>
>>>>> I
>>>>>
>>>>> will die. I b

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [TCB](#) on Thu, 03 Jan 2008 04:39:41 GMT

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RViCZSjBCgRYgQmswiRWYwprsBbrsB4JCpQl2IBpzGAjNmEztmArtmE7dmIX
dmMP7sYs9mEO+zGP+7CAB3EAB3EIh3EER3EMj2IRx3HCa3YKp3EGZ3EOT+A8
LuAiLuEylnAFA1thK23CVtmkrbYpW2NrbZ2tt8QKKy3YBpv2U9roHajZtnjl
t9l222m7bLf3o902a/tszvZ7V9pnB23RTtp5u2iX7YqtcAmX9LqrdvVOOHBp
1+iaXatrd13es7J+dvKu4Aa8kkfcUTfj5tyCCwZX/1+CollkSDURBEiGtJNu
spsMe61OknmyREqkzs/76rT30QldpMN0li7SEg0YYWnWxLpYD8uyHMuzAhtg
Q2yEjbEim2BTblbNsXm25OcyVO8ltd7BwCe5o28mbfydt7Fe3iW57xLFvgA
H/JeOcaLflJP80Ve4kmR8tNRL4QAKRHtott7VEEMeOccEWNiXMyJBVERVoXV
YSZs9TdGdzgYjoXj4WRYChNRdSQiiNL+rmio2qJslPM+WoiC0SBIneVb6RIX
keRZ1pJkaVBGGWWUUUYZZRRXu/Er1BLAQIUCxQAAAAIALBiajh6SrOU/QYA
ANAEAAAAHAAAAAAAAAAAAEAIAAAAAAAAAABhbXAuaW5pUESBAhQLFAAAAAAgAZZRs
OGYePLYgRQAAANAAAAcAAAAAAAAAAAAAAGAAAAIgcAAGFtcC5kbGxQSwUGAAAA
AAIAAgBqAAAA50wAAAAA

---=_linux47d860f0--I doubt that is \$25.

"LaMONT" <jjdpro@gmail.com> wrote in message news:47d81f9e\$1@linux...

>

> Well, here is yet another attempt to bring DAW users a hybrid product,

> that

> has a nice foot-print..

> Thoughts???

> <http://vintageking.com/SSL-Matrix-Console>

>

> I had to put a new HD in and of course re-install everything. How do I install
Drumagog into Paris?

SteveThis is why I'm very thankful to be outside music as a living now. A steady
paycheck and health insurance with a retirement plan is GOOD thing in my

view, and one I wondered for years if I'd have. For sure touring and playing offers no such long term benefits, and living on the road gets expensive. Taxes on contract musicians can be devastating. Today's shelf life on bands is so short that one can lose the game easily. I know there's not much 'cool' in the day gig, but it sure beats bein' cool and hungry/broke/divorced/homeless/addicted, as so many of my peers and friends have become.

Besides, working at a music store would only append debts for me :)

Gannt, take something you have learned along the way and apply it to another field. Look through hotjobs.com and the such, look at the descriptions and see what fits or is close to a fit. You are smart and capable, moreso than you're giving yourself credit for here.

AA

"EK Sound" <ask_me@nospam.net> wrote in message news:47d819c7\$1@linux...

> Most of the people I know around here in similar situations are all
> working at music stores...

>

> David.

>

> Gantt Kushner wrote:

>> That's why I've actually been looking for a day job. Problem is - I'm
>> not

>> qualified to do anything but record and play music!

>>

>> Gantt

>>

>> EK Sound <ask_me@nospam.net> wrote:

>>

>>>I get to work on *mostly* turd polishing. In fact, it has been several

>>

>>

>>>years since I actually had FUN on a session... AND I turn away a LOT of

>>

>>

>>>"undesireable sessions"... pretty sad. Most of the good stuff is being

>>

>>

>>>done at the musicians home studios, we never get to see it.

>>>

>>>David.

>>>It's \$25k. Lamont was just abbreviating. ;-)

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:47d8682e@linux...

>I doubt that is \$25.
>
>
> "LaMOnt" <jjdpro@gmail.com> wrote in message news:47d81f9e\$1@linux...
>>
>> Well, here is yet another attempt to bring DAW users a hybrid product,
>> that
>> has a nice foot-print..
>> Thoughts???
>> <http://vintageking.com/SSL-Matrix-Console>
>>
>>
>
>Hi Aaron,

God bless you for having so much more faith in me than I have in myself!
I actually checked out a job at Chuck Levin's Washington Music Center, our big local store (if you don't count The Guitar Center as local, which I don't!).
The pro sound manager spent a long time telling me about the good and bad points of the job. Mostly, it sounded like the internet and has totally changed the business for store's like WMC. The top salesmen are probably making \$50K - \$60K after 7 or 8 years on the job. Doesn't sound like much fun to me. I know that 20 years in the studio business has probably helped me build some skills that translate in other fields. I've been doing a lot of thinking about where to look for possibilities.

Gantt

"Aaron Allen" <know-spam@not_here.dude> wrote:
>This is why I'm very thankful to be outside music as a living now. A steady
>paycheck and health insurance with a retirement plan is GOOD thing in my
>view, and one I wondered for

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Deej](#) on Thu, 03 Jan 2008 08:45:20 GMT
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iness with their Windoz
boxes (or linux in deference to Thad), setting up office, connecting
them to the internet and secruing it is well within your grasp...just a
new vocabulary to learn.

Long winded, but just another one saying "GO for it".

Jeff

Kushner wrote:

> I have a friend (also a musician) who's a CISCO network engineer. He's been
> encouraging me to look into it. MAYbe I'll do some research...

>

> Gantt

>

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

>

>>2 things for sure. Computers and government jobs aren't going anywhere.

>

> If I

>

>>could step backwards about 5 years, I'd have gone into high end networking

>

> I

>

>>think, and become a network architect for someone like CISCO or NORTEL -

>

>

>>they get stupid money. And it is artistic - you design and see the future

>

> of

>

>>the business client and stroke the brush on how they'll expand and use it.

>

>

>>The art is today's design with the future in mind.

>>

>>Some insights: **everything** is going to be about networks in the future

>

>

>>where business is concerned. Video Security, visual entertainment,

>>audio/audio control, data, phones, fire alarms, smoke detectors, remote

>

>

>>users.... it's all network capable these days. With the advances in storage,

>

>

>>CPU power and 10GBit network speeds here today, it will only get bigger

>

> and

>

>>the cool thing is that the fiber in the ground is still good as speeds push

>

>

>>upwards for some time. IMO that means switches/fiber equipment is gonna

>

> be
>
>>the demand, and labor on how to design it/impliment it.
>>
>>OS and computer type are a fading memory, it's all gonna be about (wired
>
> and
>
>>wireless) internet/intranet. Believe me on this. Take that CLWMC or GC gig
>
>
>>if you need to but study at night. If it's about networking, learn the 7
>
> OSI
>
>>layers, understand the IP / Subnet mask relationship, learn the ins and
>
> outs
>
>>for secured network structure especially in the wireless field.
>>
>><http://www.braindumps.com/>
>>
>><http://www.brainbench.com/>
>>
>><http://www.proprofs.com/>
>>
>>AA
>>
>>
>>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
>>[news:47d8762e\\$1@linux...](mailto:news:47d8762e$1@linux...)
>>
>>>Hi Aaron,
>>>
>>>God bless you for having so much more faith in me than I have in myself!
>>>I actually checked out a job at Chuck Levin's Washington Music Center,
>
> our
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>>>big local store (if you don't count The Guitar Center as local, which
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>>>>Taxes on contract musicians can be devastating. Today's shelf life on
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>
>>>>bands
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>>>>is so short that one can lose the game easily. I know there's not much
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>>>>'cool' in the day gig, but it sure beats bein' cool and
>>>>hungry/broke/divorced/homeless/addicted, as so many of my peers and
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>>>>field. Look through hotjobs.com and the such, look at the descriptions
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>>>>>David.
>>>>>
>>>>>Gantt Kushner wrote:
>>>>>
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>
> I'm
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>>>>>>not
>>>>>>qualified to do anything but record and play music!
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>>>>>>Gantt
>>>>>>
>>>>>>EK Sound <ask_me@nospam.net> wrote:
>>>>>>
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>>>>>>>I get to work on *mostly* turd polishing. In fact, it has been several
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>>>>>>>
>>>>>>>years since I actually had FUN on a session... AND I turn away a LOT
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>>>of
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>>>>>>
>>>>>>>"undesireable sessions"... pretty sad. Most of the good stuff is being
>>>>>>>
>>>>>>>
>>>>>>>done at the musicians home studios, we never get to see it.
>>>>>>>

>>>>>>David.

>>>>>>

>>>>

>>>>

>>

>25K and no mic pres or EQs? WTF?

LaMONT wrote:

> Well, here is yet another attempt to bring DAW users a hybrid product, that

> has a nice foot-print..

> Thoughts???

> <http://vintageking.com/SSL-Matrix-Console>

>

>A) That stuff was funny!

B) Trying to make this about elephants versus donkeys is just lame, IMHO. These guys are assholes, of whatever stripe (I mean the guys who paid for sex, not ALL politicians). ;-)

Mr. Simplicity wrote:

> It will be interesting to see if the governor of New York gets equal

> time. Here are the late night barbs that were thrown at the Republican

> who got busted doing the same thing- note the charming political spins:

>

> "Louisiana Senator David Vitter held a press conference this week, where

> he admitted yes, he was a client of the DC madam, but he said those

> stories of hookers dressing him in diapers were not true. Boy, what do

> you do there? Are you supposed to take the word of a politician over a

> hooker? It's a tough decision for people." --Jay Leno

>

> "Vitter's wife was by his side when he made the announcement. She called

> the senator her 'best friend.' Unfortunately, his best friend is someone

> named Thumper." --Jay Leno

>

> "At his press conference yesterday, where he admitted being involved

> with prostitutes, Louisiana Senator David Vitter apologized to his

> longtime supporters -- the working men and the working girls of

> Louisiana." --Jay Leno

>

> "Last night, down in Washington, DC, they had the all-night Senate

> session. The senators were there all night. It was the DC madam's

> slowest night ever." --David Letterman

>

> "The darling of the religious right, conservative Senator David Vitter

> of Louisiana, not only admitted to having sex with prostitutes, he would

> pay them \$300 to make him wear diapers. And today that crazy astronaut

> called him 'my dream guy, he's got my vote!" --Jay Leno

>

> "Vitter put out a statement saying he only started cheating on his wife
> after he started hanging out with the wrong crowd, you know, Giuliani,
> Newt Gingrich, the mayor of LA." --Jay Leno
>
> "David Vitter has admitted he dates hookers in Washington, D.C., and
> also in Louisiana. He said in his defense he always selected the girl
> who made the lowest bid, so he's fiscally prudent." --David Letterman
>
> "There's another one of those prostitution scandals down there in
> Washington, DC. Louisiana Senator David Vitter admitted that he's been
> visiting Washington area prostitutes. And I thought about this, 'Whoa,
> wait a minute, a politician, paying for a hooker? I didn't see that
> comin.'" --David Letterman
>
> "But good for Vitter, he said that it did not cost the taxpayers a cent.
> He pays for the hookers with his bribe money." --David Letterman
>
> "Well now more problems with this Vitter guy. You gotta go on his
> website, he's like Mr. Religious, Mr. Family Values. Well now a second
> madam has come forward and told the Associated Press that he was also a
> customer at her brothel. This guy was cheating on his hooker with
> another hooker." --Jay Leno
>
> "And this madam says that Vitter was not only having sex with the
> prostitutes -- this is unbelievable -- he would also pay them to dress
> him up in a diaper. See, that's what you call a pampered politician. And
> she also said today in an interview that he sometimes paid \$300 an hour
> just to have the hookers talk to him because his wife didn't listen to
> him. Well, I bet she's all ears now." --Jay Leno
>
> "Republican Senator and family values conservative -- that's what he
> calls himself -- Senator David Vitter of Louisiana admitted he was a
> client of the so called DC Madam in Washington. See, this is so wrong.
> At least use a hooker from your own state. I mean they're gonna pump
> money into the economy, make it your own." --Jay Leno
>
> "Family values conservative Republican Senator from Louisiana David
> Vitter admitted he has had sex with prostitutes. Apparently years ago
> this Senator Vitter guy had been seeing one of the DC Madam's escorts.
> You think the Senator's embarrassed? How about the hooker? Now the whole
> world knows she had sex with a politician, eww." --Jay Leno
>
> "But he says he's not going to talk about it out of respect for his
> wife, that's what he said today. It's all these guys getting caught with
> hookers, they have this newfound respect for their wife. Ya know
> something, when his pants were down around his ankles leaving the motel,
> I don't see him going 'you know, I love my wife.' Well you know what
> makes it especially hypocritical: apparently Vitter has been a strong

> opponent of same-sex marriage, but today he explained that too.
 > Apparently he's against having sex with the person you're married to."
 > --Jay Leno
 >
 > "They have prostitutes in Washington D.C., and it now turns out that
 > senators and congressmen and important, powerful people are dating the
 > prostitutes. ... And there's a senator from Louisiana, David Vitter,
 > admitted he's been dating prostitutes. And he was very generous with one
 > girl, he paid her with a new highway project in her home state. ... One
 > thing I'll say for this guy from Louisiana, this David Vitter, at least
 > he went to a professional and left the congressional pages alone."
 > --David Letterman
 >
 > "Right now, Washington, DC, is in the grips and throws of a big
 > prostitution ring sex scandal. High-powered politicians going to visit
 > prostitutes. The call girl agency had a slogan. The slogan was 'We take
 > care of you below the beltway'" --David Letterman
 >
 > "The Washington, D.C., madam has threatened to release more names of
 > Washington politicians who were her customers. ... She says another
 > member of the White House will be named very soon. This proves once
 > again that members of the Bush administration don't know when it's time
 > to pull out." --Jay Leno
 >
 > "Politicians having sex with prostitutes? What's the matter? All of a
 > sudden, congressional pages aren't good enough anymore?" --David Letterman
 >
 > "There's a big scandal going on down in Washington, DC, with a
 > prostitution ring. ... Politicians were actually paying for sex. One
 > girl got paid with a military base in her home state." --David Letterman.
 >
 >
 > Will Client #9 get equal time? I'm still waiting for someone on American Idol, when they do the
 '70s
 covers, to sing Aqualung. I can't believe it hasn't happened yet!

Neil wrote:

> Thanks, guys... and, Bill, the finger's not quite up to speed
 > yet - this was tracked well before all that happened.
 > HOWEVER, it has healed-up pretty well, and apart from the fact
 > that it's pretty numb (the doc says nerve endings take longer
 > to heal, and it could be awhile until i get some normal
 > sensation back), I can at least use it. It looks little bit
 > weird... I mean, you can tell something happened to it & all,
 > and the nail isn't quite normal, either, but it's much better
 > than the alternative!
 >
 > Interesting that you should cite a Tull-ish-ness to my music...

> I hardly ever hear that comparison made, but yeah, those guys
> definitely got some spins on my record player back in the day,
> so i'm sure some of their influence leaked in somewhere.
> I'm also glad that it evokes something like that which you
> mentioned; that's really the purpose of my music - to take you
> somewhere else for a little while, like a good book or movie
> does.
>
> Neil
>
>
> Bill L <bill@billlorentzen.com> wrote:
>> Great mix! Damn nice.
>>
>> The drums sound excellent and, Rod, very nice playing! Great guitar work
>
>> too. I guess the finger is up to speed again.
>>
>> Your music invokes my old Tull inclinations. I got into them on the very
>
>> first album and tour and saw them many times in concert during the '70s.
>
>> The green fields and forests of ye merry olde England come cheerfully to
>
>> mind when I hear your music as well.
>>
>> As an aside, my brother had dinner with Ian Anderson a few years ago in

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Thu, 03 Jan 2008 10:51:59 GMT
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>
>> England. He is friends with my sister in law's family. I would love to
>> meet him some day.
>>
>> Neil wrote:
>>> Once again, another great job by mr. Rod Lincoln on the drums...
>>> and I think I nailed the mix right out of the gate on this one,
>>> too.
>>>
>>> <http://saqqararecords.com/MiscAudio/GiftOfTheDesert-mp3.mp3>
>>>
>>>
>>> I uploaded this one as a hi-rez mp3 file, so you could hear
>>> every detail, so it's a little bigger (9megs), but it's worth

>>> it, trust me - it's barely discernable from the full 35-meg wav
>>> rendering.
>>>
>>> I really like this mix... listen to it on halfway-decent
>>> monitors or phones & you're gonna feel like you're right in the
>>> middle of it.
>>>
>>> And, of course, Rod does a killer job of interpreting my vision
>>> on this one, as well.
>>>
>>> Neil
>Somewhere somebody compiled a list of latencies for Waves plugins. Most of
them are negligible, I think.

Gantt

"joe sfair" <joesfair@realtor.com> wrote:

>

>how do i prevent latency with waves plugins-what is the full procedure-thanks-JoeEven more:
You have to buy the pres and EQ via a separate rack units.
The bad part to this product to me is that it only uses the MAckie HUI &
MC controllers. That won;t cut it if you're a Steinberg, Logic, Sonar user.
HUI is very weak as a Pro Tools Controller..

I would like to see this kind of product WITH Euphonix deep EUCON control..
As if stand, the Tascam DM-32/48 is the best band for all-around DAW/Mixing
unit..

Bill L <bill@billlorentzen.com> wrote:

>25K and no mic pres or EQs? WTF?

>

>LaMOnt wrote:

>> Well, here is yet another attempt to bring DAW users a hybrid product,
that

>> has a nice foot-print..

>> Thoughts???

>> <http://vintageking.com/SSL-Matrix-Console>

>>

>>A grandfather, who got to baby-sit his granddaughter one day ever
week, always made a special effort to find some alone time each time
she visited.

Each week he would take her out for a drive in the car for some
bonding time.

One particular day however, he had a bad cold and he really didn't
feel like being up at all. Luckily, grandma came to the rescue and
said that she would take her out for her weekly ride.

When they returned, the little girl anxiously ran upstairs to see her

grandpa.

'Well,' grandpa asked, 'Did you enjoy your ride with grandma?'

'Oh yes, Poppa' the girl replied, 'and do you know what? We didn't see a single dumb bastard or lousy shit head!' I think this is my only resource y'all. Teri from Drumagog doesn't have a

clue, and her and Rim are in Germany in a trade show.

Anybody out there that can help me??

Stevie think you can patch in outboard pre's and EQ's. Thing is, you're getting charged as much as you would for a DM2000 which is a lot more flexible, I think, and has preamps.

"Bill L" <bill@billlorentzen.com> wrote in message news:47d924f7@linux...

> 25K and no mic pres or EQs? WTF?

>

> LaMOnt wrote:

>> Well, here is yet another attempt to bring DAW users a hybrid product,

>> that

>> has a nice foot-print..

>> Thoughts???

>> <http://vintageking.com/SSL-Matrix-Console>

>> As I remember, I think it was a DirectX plugin - of which you would just install Drumagog, and then it would show up in your native effects list. In fact, I think that would be the *only* scenario for loading it to Paris. I never used it with Paris - only with wave editor programs. I'm sure someone else here in the forum would have more specifics for you.

-Carl

"Steve Cox" <stevec1@charter.net> wrote in message news:47d96ef6\$1@linux...

>

> I think this is my only resource y'all. Teri from Drumagog doesn't have a

> clue, and her and Rim are in Germany in a trade show.

> Anybody out there that can help me??

> SteveMan..you nailed it.

;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:47d7f7e4@linux...

>

> I can imagine the sessions:

>

> "Hal, we need you to strum a chord"

>

> "Just one chord?"

>

> "Just one chord, Hal, that's right."

>

> "Uh, what chord?"
>
> "Doesn't matter."
>
> "Like this?"
>
> "Great, thanks."
>
> "OK, here I go..."
>
> "No, we're done, Hal. You can leave now."
>
> "Uh, really? OK, see you next time."
>
> "We won't be needing you any more Hal, we have the chord to work with."
>
> "wha...?"
>
> "Hal, please clear the studio, we have the bass note to record, the horn
> section stab, and then we need the rest of the week to work with your
> chord."
>
> "But I blocked out four hours..."
>
> "Sorry Hal, we're only paying you for thirty seconds. But listen, if you
> play that same chord on the piano on your way out we'll double your pay
> and give you a soda. Which is like tripling your pay!"
>
> "Yo man, you're a real jerk!"
>
> "Nice, we can use the 'yo.' Thanks Hal."
>
> "Mother#*&@ ass*&#(#!"
>
> "Thank you. goodbye Hal."
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>
> EK Sound wrote:
>> Ah yes, but just think of all the billable hours it would add to a
>> project to mess with all that crap!
>>
>> One more reason to work on an hourly basis... "sure, I can fix it, but
>> it's gonna cost ya" ;-)

>>
>> David.
>>
>> Neil wrote:
>>> Just like with the very first version of Auto-Tune, the genie
>>> is now out of the bottle... may as well plan to buy this new thing at
>>> some point, because if it CAN be done, clients will
>>> EXPECT it to be done.
>>>
>>> I notice this sort of attitude all the way down to the simplest
>>> things, such as:
>>>
>>> 1.) A project I did a couple years ago, wherein I instructed the drummer
>>> to get new heads before we started tracking... he didn't - he said "they
>>> sound fine" (IMO, they didn't - they were "useable" sounds, but they
>>> could've been a helluva lot
>>> better), as I was pointing this out during mixdown, he said
>>> "yeah, but you can fix that, right?"
>>>
>>> 2.) Another project I did awhile after that one where I told
>>> the guitar player & bass player to change strings the night before we
>>> started tracking - the guitar player did, the bass
>>> player didn't... ended up having to re-amp & process the hell out of his
>>> bass track in order to overcome the deadness of the
>>> strings.
>>>
>>> 3.) On the project I just started, when getting kick tones,
>>> we nailed a great one on the first try at mic placement
>>> (which I kinda have a good method for, but still, it's nice to nail it
>>> right away, regardless!), and the drummer was very pleased on playback
>>> of the test track, but nonetheless he happened to mention: "yeah, but
>>> still, all you really need is an impact of some kind, right?",
>>> indicating his belief that anything can be done once you have that....
>>> which is not too far off, really.
>>>
>>> It USED to be that a musician would complain if they didn't hear
>>> "their sound" coming through the monitors - now it's as if they
>>> don't care what it sounds like coming through the monitors, they
>>> expect you to be able to make it that way after the fact. Likewise, I've
>>> recorded singers that were VERY particular about
>>> how their tracks sounded and WANTED to re-do a line because their pitch
>>> was off (not usually the case with me at the board, because I'd have
>>> them re-do it while they were still on the other side of the glass if it
>>> was clear they missed it) or they didn't like a certain phrasing or
>>> dynamic, now it's pretty much: "You can fix that, right?" lol
>>>
>>> Yes I can... and soon I'll be doing every part on your entire
>>> album for you, too - you just go mix yourself a drink or grab a beer;

>>> the bar's over there in the corner.
>>>
>>> lol
>>>
>>> Neil
>>>
>>>
>>>
>>> "Mr. Simplicity" <noway@jose.net> wrote:>I think it will eventually to
>>> break
>>> entire mixes into spectral/timbral blobs
>>>> and we will be able to use it as a mastering tool.
>>>>
>>>> The world, as we know it is coming to an end. I was gonna start
>>>> intensifying
>>>
>>>
>>>> my practicing on guitar but now I don't even need to.
>>>>
>>>>
>>>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>>>> news:47d7449b\$1@linux...
>>>>
>>>>> For me, the biggest question....will it work on group sing harmonies
>>>>> (where
>>>>> everyone was recorded at the same time) this is one of the biggest
>>>>> things
>>>>> I have noticed around here, singers just aren't used to nailing group
>>>
>>>
>>>>> vocals
>>>>> anymore.
>>>>> Come to think of it...I really don't want to be able to fix that sort
>>>
>>> of
>>>
>>>>> stuff. Just do it right. It IS something I've noticed in the last few
>>>
>>>
>>>>> years
>>>>> though.
>>>>> Rod
>>>>> "Mr. Simplicity" <noway@jose.net> wrote:
>>>>>
>>>>>> This is unbelievably cool on one level and sorta'
>>>>>>errrrrr.....I'm not really sure....scary maybe???.....on
>>>>>> another level. It is however, very amazing and I will have to have it
>>>

>>> or
>>>
>>>>> I
>>>>>
>>>>> will die. I believe this will be a part of the every mix engineer's
>>>>> toolkit,
>>>>>
>>>>> since the impossible is now possible, and we will be required to fix
>>>>> entire
>>>>>
>>>>> clambeds.....at no extra charge of course. Is overdubbing now dead?
>>>>>
>>>>> "Steve Helm" <shelm@radford.edu> wrote in message
>>>>> news:47d7319a\$1@linux...
>>>>>
>>>>>> This is truly amazing!
>>>>>>
>>>>>> <http://www.celemony.com/cms/index.php?id=dna>
>>>>>>
>>>>>> Direct Note Access is a technology that makes the impossible
>>>>>> possible:
>>>>>
>>>>> for
>>>>>
>>>>>> the first time in audio recording history you can identify and edit
>>>>>> individual
>>>>>> notes within polyphonic audio material. The unique access that
>>>>>> Melodyne
>>>>>
>>>>>> affords
>>>>>> to pitch, timing, note lengths and other parameters of melodic notes
>>>
>>>
>>>>>> will
>>>>>> now also be afforded to individual notes within chords.
>>>>>>
>>>>>>
>>>>
>>>>I'm trying to remember but I think Carl's right...I don't remember doing
anything special.

"Carl Amburn" <carlamburn@hotmail.com> wrote in message
news:47d9750e\$1@linux...

> As I remember, I think it was a DirectX plugin - of which you would just
> install Drumagog, and then it would show up in your native effects list.
> In fact, I think that would be the *only* scenario for loading it to
> Paris. I never used it with Paris - only with wave editor programs. I'm

> sure someone else here in the forum would have more specifics for you.

>

> -Carl

>

>

> "Steve Cox" <stevec1@charter.net> wrote in message

> news:47d96ef6\$1@linux...

>>

>> I think this is my only resource y'all. Teri from Drumagog doesn't have a

>> clue, and her and Rim are in Germany in a trade show.

>> Anybody out there that can help me??

>> Steve

>

>Hi,

I have psoted before the chart for waves.

I remember that C1 is 0 latent

Eq's are 0 latent.

Rvox, rcomp, rdeaser, etc are 64 samples latent.

That is what I remember.

Do a search to find the list...

Regards,

Dimitrios

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>Somewhere somebody compiled a list of latencies for Waves plugins. Most
of

>them are negligible, I think.

>

>Gantt

>

>"joe sfair" <joesfair@realtor.com> wrote:

>>

>>how do i prevent latency with waves plugins-what is the full proceEDURE-thanks-Joe

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

>I'm trying to remember but I think Carl's right...I don't remember doing

>anything special.

>

>

>"Carl Amburn" <carlamburn@hotmail.com> wrote in message

>news:47d9750e\$1@linux...

>> As I remember, I think it was a DirectX plugin - of which you would just

>> install Drumagog, and then it would show up in your native effects list.

>> In fact, I think that would be the *only* scenario for loading it to

>> Paris. I never used it with Paris - on

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Gene Lennon\[4\]](#) on Mon, 07 Jan 2008 15:33:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

rote:

>>

>>Hi All,

>>

>>I want to thank everyone who has supported my efforts with the PARIS plugins.

>> 20 People have donated over 10 plugins. My plan is to do at least 3 more

>>before turning my attention to the driver.

>>

>>I also hope to start releasing Mac plugins as soon as possible. With
any

>>luck, that will be within a month.

>>

>>I really hope these have meant something to people. I've had a great time

>>working on them, and they really are a dream come true for me - both having

>>them and making them.

>>

>>The Amp was the hardest one yet. took probably around 75 hours to finish,

>>and it built on countless hours learning about the plugins before. It's

>>still got me wondering why a MOV command from main memory into a register

>>done by the logic unit is 4 times as loud (2 bits offset) as compared to

>>the same MOV command by the Math unit. That led to a mean bug that took

>>forever to track down.

>>

>>Anyway, it just doesn't feel right spending that kind of time and watching

>>dozens and dozens of copies get downloaded when only 6 people cared enough

>>to pay anything for it. And of those 6, one person doesn't own PARIS anymore,

>>and another is waiting for a Mac version. So, of all the people who downloaded

>>and hopefully used the code, only 4 people gave anything for it.

>>

>>Anyway, the download links are gone. You can still pay anything you want

>>- there are no set prices. But, access to the code will require sending

>>"something." If this upsets anyone, I apologize. I probably set myself

>>up for this. I can be a bit naive.

>>

>>All the best,

>>

>>Mike

>>

>>

>I saw that one. Man, it is sweet. Thing is, it's the same price as a tricked
out DM2000. which would you rather have?

"LaMont" <jjdpro@gmail.com> wrote in message news:47dc3a89\$1@linux...

>

> Hey DJ, although some what pricey, this new SSL Controller does handle
> HArduare
> integration really nice..Take a look.
>
> <http://www.youtube.com/watch?v=nki8IVUSFPY>
>
> "Mr. Simplicity" <noway@jose.net> wrote:
>>pretty cool.
>>
>> <http://www.youtube.com/watch?v=vDZbfGOdufo&feature=related>
>>
>>
>I'm sorry.....

;oD

I just really hate the new 2.0. It's absolutely wayyyyyy overblown with unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ Drummer 2.0 and DFH Superior, will I have a decent sample library with percussion instruments and will I be glad I did or does it suck too? I just want something easy to use that sounds good. the only thing I can think of that suks worse then the new BFD is the old, original DFH.Man, DJ, I keep telling and recommending Addictive Drums. I have th eEZ drum kits as well, but Addictive is way better(Sounding) and it's layout is very easy,yet powerful.

BTW: The New Superior 2.0 looks to be in the frame work of Addicive drums.

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

>I just really hate the new 2.0. It's absolutely wayyyyyy overblown with
>unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ

>Drummer 2.0 and DFH Superior, will I have a decent sample library with
>percussion instruments and will I be glad I did or does it suck too? I just

>want something easy to use that sounds good. the only thing I can think
of

>that suks worse then the new BFD is the old, original DFH.

>

>

>Tough call.. I work on a DM2000 from time to time, and it's stellar, to say
the least..

I would go for the Dm-2000, due it's great sounding Pre's(24), he ability to mix 96 channels@96k, with Eq/ dynamics..8 Spx-1000 units..6 graphic eqs on the buses..Integration with Steingberg, Pro Tools, Logic and DP..For around 17k o start. Not Bad.

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

>I saw that one. Man, it is sweet. Thing is, it's the same price as a tricked

>out DM2000. which would you rather have?

>

>

>"LaMont" <jjdpro@gmail.com> wrote in message news:47dc3a89\$1@linux...

>>

>> Hey DJ, although some what pricey, this new SSL Controller does handle

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>> integration really nice..Take a look.

>>

>> <http://www.youtube.com/watch?v=nki8IVUSFPY>

>>

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

>>>pretty cool.

>>>

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

>>>

>>>

>>

>

>I don't know Dedric. There seems to be this trend to adhere to the smaller foot-print studio from the DAW manufacturers. And this trend is coming from the EU DAW users. DAW users in the states want 24, 32 fader controllers and at least 16 channels of i/o.

Also, the trend to add DSP to the hardware i/o units negates the promise of Native's claim.

Just my Opinion: I don't think Steingberg is close to cracking the Multi-core puzzle. I think a Total Re-write would be required. But, I think they (Steingberg) will duck-tape a solution much like Digidesign has with Pro Tools to keep it going, even though the market has all this CPU power..

Even More: These days, I don't know where Steingberg's strategic direction is heading. Like, who's on first?

Dedric Terry <dterry@keyofd.net> wrote:

>Uh.... dsp based solutions? You mean a firewire interface with EQ, comps

>and a reverb? We've had Totalmix and Cuemix for years. MOTU added the same

>to their new interface as well - just another marketing feature.
>
>Fader units? Did you forget Presonus (Baton Rouge, LA) and Frontier Design
>(Lebanon, NH) - these are US companies, and they pretty much started the
>1-fader idea. Also, Euphonix - 4 fader MC Control anyone?
>
>There's no US vs. Europe mindset here - just marketing different approaches
>to different users. The new Cubase controller's ad blurb even says its
>designed for people with minimal desk space....
>
>Dedric
>
>On 3/15/08 3:12 PM, in article 47dc2da5\$1@linux, "LaMont" <jjdpro@gmail.com>
>wrote:
>
>>
>> Hey DJ,
>> Well my friend, I think you are Right on point with your post.
>> The Naive solution is at a cross-road of sorts. Here we have powerful
multi
>> core cpus, and crippling operating systems..
>>
>> Then, you have the Euro vs USA mind set of working.. The Euro way of DAW
>> workflow is to go small (think yammy N12, the new Steing Stuff, 1 fader
>> conrollers).
>> The US DAW users are into 16,24, 32 fader controllers. Big difference
in
>> working styles.
>>
>> Just my Opinion: It seems that ALL of the DAW manufacturers are moving
towards
>> a DSP based solution..My my ..
>>
>> So, like my post a few months ago about Native vs DSP. You can see that
for
>> those users who need over 16 channels of i/o, it's going to cost.
>>
>> However, for those of you who are not familiar with Yamaha's Pres and
I/o
>> units, all I have to say is WOW!! Their now discontinued I88x & 01x as
well
>> as their digital workhorses DM2000 and 02r96 have some of the best on
board
>> Pres in the buisness. These babys can compete with the best. So, those
who
>> doe get into these new Yammy/Stienberg units have got a real winner on
their
>> hands.

>>
>> "Mr. Simplicity" <noway@jose.net> wrote:
>>>
>>> "Aaron Allen" <know-spam@not_here.dude> wrote in message
>>> news:47dc19b7\$1@linux...
>>>> If I was losing PARIS, assuming this box doesn't sound crappy, this
is
>>
>>>> probably what I'd do since SONAR isn't getting it's hardware/software
>>
>>>> relationship together.
>>>>
>>>> AA
>>>>
>>>>
>>> After thinking about it for about 15 seconds, a few thoughts came o mind
>>
>>> that are specific to my situation but also important, I believe, to the
>>
>>> audio community in general. I think that by the time this is released,
the
>>
>>> question will be whether or not Cubase software has evolved to the point
>> of
>>> really being able to utilize 8 x CPU cores. If so, and CPU's keep evolving
>>
>>> at the rate they have been, there will really be no need for dedicated
DSP
>>
>>> hardware. My RME MADI driver will work quite nicely at low enough latency
>> to
>>> serve nicely with the Cubase control room function if enough CPU horsepower
>>
>>> is availablewhich sorta' begs the following questions:
>>>
>>> 1. Does this mean that Steinberg has decided to back burner the software
>>
>>> rewrite that they say is happening for Cubase that will allow it to more
>>
>>> efficiently use multiple cores in order to move users toward buying their
>>
>>> hardware?
>>>
>>> 2. Will this work with Nuendo, or will Steinberg just integrate the code
>>
>>> rewrite in Nuendo, thus selectively crippling Cubase and requiring Cubase
>>
>>> users to crossgrade to Nuendo, plus their ripoff Cubase addon which gives

>> it
>>> the same functionality as Cubase at a considerable expense, in order
to
>> take
>>> advantage of 3rd party controllers and multiple core CPU's?
>>>
>>> 3. Where do they come up with the convenient fantasy that mix engineers
>> only
>>> use a single fader at a time? That engineer would not be me.
>>>
>>> 4. Will future rewrites scuttle the functionality of my Houston controller
>>
>>> (which does a lot of what their controller does already)?
>>>
>>> 5. Why do they assume I'm going to want to pay for 8 x Yamaha preamps
per
>>
>>> interface? This is one reason I don't already own an 02R 96 or
>>> DM1000/2000??.....wait.....sorry.....this isn't about me. I'm just
>> a
>>> consumer.
>>>
>>> Color me disappointed (but not surprised) that they are moving toward
the
>>
>>> Digidesign model.....unless, of course, they are still moving forward
with
>>
>>> the software rewrites that will allow native CPU's and 3rd party
>>> hardware/drivers to eclipse the performance of their own hardware that
they
>>
>>> have just announced.
>>>
>>> The reason I haven't built a system with 8 cores is because it would
be
>>
>>> relatively worthless with Steiny software which is what I have chosen
to
>>
>>> use. Cubase can barely utilize a single socket system with 4 x cores
or
>> a
>>> dual socket system with 2 x dual cores. Steinberg has been saying that
they
>>
>>> are working to correct this. I'm just wondering if the new hardware will
>>

>>> provide them a convenient excuse to market hardware rather than correct
>>
>>> their antiquated software.
>>>
>>> Maybe I'm paranoid. We've seen DAW manufacturers do an about face and
>>> blatantly lie to their user base.....the EMU acquisition of Ensoniq
and
>>
>>> the subsequent killing off of the stepchild Paris system, even as they
>>> rebranded the proprietary hardware and sold it to us at a premium while
>>
>>> assuring this heavily invested user base that they were moving forward
with
>>
>>> development and upgrades is a classic example.
>>>
>>> ;o)
>>>
>>>
>>
>I still haven't heard a Yamaha filter that doesn't hurt my ears.

And it's Rodney Orpheus! Glad he still has a job, I remember him pimping
the Houston as the best thing since bagels got seeds.

I'll stick with the rig I have for now . . .

TCB

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

>pretty cool.

>

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

>

>Hey Mike, I have downloaded a single plugin as of yet. I plan to in the near
future, when I move my Paris rig over to our main studio. When, I do, I'll
also give an deserving amount to this cause.. Keep up the great work..

P.S.

I have a DP4 & Pro and would love to have a few of those Hall reverb presets.

"Mike Audet" <mike@..> wrote:

>

>Hi All,

>

>I want to thank everyone who has supported my efforts with the PARIS plugins.

> 20 People have donated over 10 plugins. My plan is to do at least 3 more

>before turning my attention to the driver.

>
>I also hope to start releasing Mac plugins as soon as possible. With any
>luck, that will be within a month.
>
>I really hope these have meant something to people. I've had a great time
>working on them, and they really are a dream come true for me - both having
>them and making them.
>
>The Amp was the hardest one yet. took probably around 75 hours to finish,
>and it built on countless hours learning about the plugins before. It's
>still got me wondering why a MOV command from main memory into a register
>done by the logic unit is 4 times as loud (2 bits offset) as compared to
>the same MOV command by the Math unit. That led to a mean bug that took
>forever to track down.
>
>Anyway, it just doesn't feel right spending that kind of time and watching
>dozens and dozens of copies get downloaded when only 6 people cared enough
>to pay anything for it. And of those 6, one person doesn't own PARIS anymore,
>and another is waiting for a Mac version. So, of all the people who downloaded
>and hopefully used the code, only 4 people gave anything for it.
>
>Anyway, the download links are gone. You can still pay anything you want
>- there are no set prices. But, access to the code will require sending
>"something." If this upsets anyone, I apologize. I probably set myself
>up for this. I can be a bit naive.
>
>All the best,
>
>Mike
>

>I looked at that when the video hit the net last year, but I can't see
spending \$6000 for a mixer to front end \$600 software/Sonar. If Steinberg is
able to ASIO nice latency figures I don't understand why you can't as well
but there you have it. The other thing being, granted I haven't heard the VM
personally, that I don't particularly like the sound of the Roland pres I
have used in the past. Some of the questions I had then still haven't really
become clear such as

Up to 40 tracks from mixer to sonar. 40 tracks of what resolution?
Can one choose less tracks at higher res? More tracks at a lower?
Just exactly how are they\are they compressing the audio, and what
artifacts? I do NOT like Roland VSxxx recorder compression.
Is computer connection strictly a data dump through a standard NIC, or ??
and how does Sonar see it?

Don't get me wrong, for a live mixer this thing is pretty awesome. I've long
since been a fan for the idea of preamps/audio processing staying on stage
to be controlled remotely, like the VM series Roland had years back. I

absolutely detest latency.
I'm not that sure it's a recordists dream, however.

It's unfortunate and apparant they can't get latency right with WDM/ASIO drivers after years of it. Which is a mind blower, because they were the ones working with Microsoft on the WDM spec. What they really probably ought to do is either expand their 'hardware' line (which is EDIROL already I believe) to more than the 'power' series of stuff and less than a \$6k REAC mixer. There's a whole lot missing there in the middle, and DSP + more inputs would fix it.

<http://www.cakewalk.com/Products/hardware.asp>

Shame, cause I love how sonar functions, but many won't move to it for semi-pro/pro work because of the latency they can't seem to lick. Steiny apparantly has beat that now with the Yammy interface.

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Mon, 07 Jan 2008 23:21:28 GMT
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> wrote:

>I just really hate the new 2.0. It's absolutely wayyyyyy overblown with
>unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ

>Drummer 2.0 and DFH Superior, will I have a decent sample library with
>percussion instruments and will I be glad I did or does it suck too? I just

>want something easy to use that sounds good. the only thing I can think
of

>that suks worse then the new BFD is the old, original DFH.

>

>

>hey mike,

while i've sent yo money a couple of times before i'll send some more
in the future. i haven't fired up paris in a few months so trying the
ones i have will have to wait a bit longer.

thanks for all your hard work.

On 16 Mar 2008 07:21:09 +1000, "Mike Audet" <mike@..> wrote:

>

>Hi All,

>

>I want to thank everyone who has supported my efforts with the PARIS plugins.

> 20 People have donated over 10 plugins. My plan is to do at least 3 more

>before turning my attention to the driver.
>
>I also hope to start releasing Mac plugins as soon as possible. With any
>luck, that will be within a month.
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>Anyway, the download links are gone. You can still pay anything you want
>- there are no set prices. But, access to the code will require sending
>"something." If this upsets anyone, I apologize. I probably set myself
>up for this. I can be a bit naive.
>
>All the best,
>
>Mike
>bagel seeds??? where do you get them at??? the spring planting season
is almost here and i'd like to get a jump on the competition.

On 16 Mar 2008 15:52:37 +1000, "TCB" <nobody@ishere.com> wrote:

>
>I still haven't heard a Yamaha filter that doesn't hurt my ears.
>
>And it's Rodney Orpheus! Glad he still has a job, I remember him pimping
>the Houston as the best thing since bagels got seeds.
>
>I'll stick with the rig I have for now . . .
>
>TCB
>
>"Mr. Simplicity" <noway@jose.net> wrote:

>>pretty cool.

>>

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

>>

>>Go with the Kosher ones:

<http://home.tiac.net/~cri/1998/bagel.html>

The following was seen attached to a plastic zip lock bag containing Cheerios.

WHERE TO PLANT BAGEL SEEDS

Any bright sunny location, preferably close to a delicatessen.

WHEN TO PLANT

Year around, but onion bagels grow best in winter, while poppy seed and pumpernickel grow well in summer.

CARE OF PLANTS

Plant in seven equal rows, running north and south. You may make the middle row longer. Join all rows with one long east-west row, for irrigation and to form a menorah. All seeds must be planted at least four feet deep. Any less depth and the hole in the bagel will not develop properly. Irrigate sparsely, with boiling water only!!

NOTE: Over-irrigation or cold water will cause your growing bagel to become soggy. Soggy bagels are not good for anything. . .

While it is possible to grow bagels topped with cream cheese by sprinkling the blossoms with fresh dairy cream, you should contact a professional bagel grower for expert advice. Some unkosher growers will use fertilizer, but that does affect the taste and texture, even if it does hasten the growth. However, those who like egg bagels have had success using fresh eggs as fertilizer.

TO EAT

Cut cross-wise. Never, never cut a bagel vertically. Ladle on lox and cream cheese (you were warned only experts could raise bagels already topped). Use when ripe. While day-old bagels may be toasted and eaten, any older and they tend to fossilize and are only good for missiles. Beware of over-ripe bagels!

GUARANTEE

If you are not 100% satisfied, dig up your bagel seeds and return. A BRAND NEW package of seeds will be sent to you.

rick wrote:

> bagel seeds??? where do you get them at??? the spring planting season

> is almost here and i'd like to get a jump on the competition.
>
>
>
> On 16 Mar 2008 15:52:37 +1000, "TCB" <nobody@ishere.com> wrote:
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>>
>> And it's Rodney Orpheus! Glad he still has a job, I remember him pimping
>> the Houston as the best thing since bagels got seeds.
>>
>> I'll stick with the rig I have for now . . .
>>
>> TCB
>>
>> "Mr. Simplicity" <noway@jose.net> wrote:
>>> pretty cool.
>>>
>>> <http://www.youtube.com/watch?v=vDZbfGOdufo&feature=related>
>>>
>>>
>have you tried groove agent?it doesn't get any easier than that.It has a
built in percussionist (GA3).It has alot of other cool features.
Even easier than that....how about a real drummer?what a concept! Rod is
available isn't he?and he doesn't even have to be there.

"Mr. Simplicity" <noway@jose.net> wrote in message news:47dc8622@linux...
>I just really hate the new 2.0. It's absolutely wayyyyyy overblown with
>unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ
>Drummer 2.0 and DFH Superior, will I have a decent sample library with
>percussion instruments and will I be glad I did or does it suck too? I just
>want something easy to use that sounds good. the only thing I can think of
>that suks worse then the new BFD is the old, original DFH.
>
>
>Not so good.

James McCloskey wrote:
> Check out these sounds, and let me know what you think.
>
> <http://www.stevenslatedrums.com/>
>
> Love the old Zep
> <http://www.stevenslatedrums.com/demo2/OLDZEP7.mp3>
>
> "Mr. Simplicity" <noway@jose.net> wrote:
>> I just really hate the new 2.0. It's absolutely wayyyyyy overblown with

>> unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ
>
>> Drummer 2.0 and DFH Superior, will I have a decent sample library with
>> percussion instruments and will I be glad I did or does it suck too? I just
>
>> want something easy to use that sounds good. the only thing I can think
> of
>> that suks worse then the new BFD is the old, original DFH.
>>
>>
>>
>Happy Sunday morning. Here's one for all of you guys (and some gals).

[http://cgi.ebay.com/HILLARY-CLINTON-NUTCRACKER-NIB-BILLS-NUT-CRACKER_W0QQitemZ300206192633QQihZ020QQcategoryZ39721QQssPa geNameZWVWQQrdZ1QQcmdZViewItem](http://cgi.ebay.com/HILLARY-CLINTON-NUTCRACKER-NIB-BILLS-NUT-CRACKER_W0QQitemZ300206192633QQihZ020QQcategoryZ39721QQssPa geNameZWVWQQrdZ1QQcmdZViewItemWould love to hear some of that. Are those frets made of wood?)Would love to hear some of that. Are those frets made of wood?

Rich

"TCB" <nobody@ishere.com> wrote in message news:47dbcb9e\$1@linux...
>
> Hey all,
>
> I was walking from the Asok skytrain station to the subway yesterday and
> heard some really interesting music. It was two guys from Issan (one of
the
> poorer areas of a generally very poor country) playing music. One was on
> some makeshift drums (still, he had a cowbell!) and this is the other guy.
> Check out the guitar-like instrument, which is basically a board, a
pickup,
> and three strings with some frets placed in places them very odd to our
well-tempered
> selves.
>
> He could really flippin play as well. I dropped 50 baht into their tip jar
> and recorded about five minutes of music.
>
> TCBMike, I haven't downloaded any of these newer plug-ins. But I believe you
should make it a requirement to pay something for downloading them. Heck why
not even set a minimum price so that you are rewarded properly for all of
your efforts. I seem to remember paying around \$50 smackaroos for NoLimit
and it was well worth it. It's just human nature to want to get something
for nothing, especially if you set it up that way, but I'll tell you
brother, nothing is free, except maybe air.

Rich

"Mike Audet" <mike@..> wrote in message news:47dc2fb5\$1@linux...

>

> Hi All,

>

> I want to thank everyone who has supported my efforts with the PARIS plugins.

> 20 People have donated over 10 plugins. My plan is to do at least 3 more before turning my attention to the driver.

>

> I also hope to start releasing Mac plugins as soon as possible. With any luck, that will be within a month.

>

> I really hope these have meant something to people. I've had a great time working on them, and they really are a dream come true for me - both having them and making them.

>

> The Amp was the hardest one yet. took probably around 75 hours to finish, and it built on countless hours learning about the plugins before. It's still got me wondering why a MOV command from main memory into a register done by the logic unit is 4 times as loud (2 bits offset) as compared to the same MOV command by the Math unit. That led to a mean bug that took forever to track down.

>

> Anyway, it just doesn't feel right spending that kind of time and watching dozens and dozens of copies get downloaded when only 6 people cared enough to pay anything for it. And of those 6, one person doesn't own PARIS anymore,

> and another is waiting for a Mac version. So, of all the people who downloaded

> and hopefully used the code, only 4 people gave anything for it.

>

> Anyway, the download links are gone. You can still pay anything you want - there are no set prices. But, access to the code will require sending "something." If this upsets anyone, I apologize. I probably set myself up for this. I can be a bit naive.

>

> All the best,

>

> Mike

>

>Hi Lamont,

I have a DP/4, and I like the hall reverb in it far more than the hall in my Lexicon MPX1. It's just smoother, while the MPX1 has some grain to it. As long as work isn't too busy - and the algo doesn't end up as much trouble as the amp was - it shouldn't take me too long. I've got the .h file done. The .cpp file and the .ini should come quickly.

I agree that the donation system is too tempting for some. I would prefer to keep the pricing flexible. I don't want to deprive anyone of these plugins if they can use them. I just don't want to feel taken advantage of.

Let me know what you think of the plugs when you get to using them. Feedback is appreciated. :)

All the best,

Mike

"LaMont" <jjdpro@gmail.com> wrote:

>

>Hey Mike, I have downloaded a single plugin as of yet. I plan to in the near

>future, when I move my Paris rig over to our main studio. When, I do, I'll
>also give an deserving amount to this cause.. Keep up the great work..

>

>P.S.

>I have a DP4 & Pro and would love to have a few of those Hall reverb presets.
>

>"Mike Audet" <mike@..> wrote:

>>

>>Hi All,

>>

>>I want to thank everyone who has supported my efforts with the PARIS plugins.

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>>before turning my attention to the driver.

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any

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>>working on them, and they really are a dream come true for me - both having

>>them and making them.

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>>and it built on countless hours learning about the plugins before. It's

>>still got me wondering why a MOV command from main memory into a register

>>done by the logic unit is 4 times as loud (2 bits offset) as compared to

>>the same MOV command by the Math unit. That led to a mean bug that took

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>>- there are no set prices. But, access to the code will require sending
>>"something." If this upsets anyone, I apologize. I probably set myself
>>up for this. I can be a bit naive.
>>
>>All the best,
>>
>>Mike
>>
>>
>Hi Rich,

I think I just replied to you while replying to Lamont. I must not have had any coffee yet. :)

I'd like to keep the pricing flexible because some people are truly broke. I want everyone who can use a copy of these to have them. I just don't want to feel taken advantage of. Having 50+ copies downloaded with almost no comments of what people thought of them and very few donations felt kind of shitty. I know people are busy and don't have time necessarily to look at things right away. But I'll be honest, if it weren't for the few people who have been supportive and given me feedback on things, I probably would have stopped posting these.

I did some comparisons between the simalog JCM900 VST plugin, and I actually prefer the simalog. But, I'll still use this plug at least to have a sound while tracking, and also to add texture by varying the guitar sounds. It's also got a really nice clean sound now. It is very useful to me.

All the best,
Mike

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

>Mike, I haven't downloaded any of these newer plug-ins. But I believe you
>should make it a requirement to pay something for downloading them. Heck
why

>not even set a minimum price so that you are rewarded properly for all of
>your efforts. I seem to remember paying around \$50 smackaroos for NoLimit
>and it was well worth it. It's just human nature to want to get something
>for nothing, especially if you set it up that way, but I'll tell you
>brother, nothing is free, except maybe air.
>
>Rich
>
>"Mike Audet" <mike@..> wrote in message news:47dc2fb5\$1@linux...
>>
>> Hi All,
>>
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>plugins.
>> 20 People have donated over 10 plugins. My plan is to do at least 3
more
>> before turning my attention to the driver.
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>> and it built on countless hours learning about the plugins before. It's
>> still got me wondering why a MOV command from main memory into a register
>> done by the logic unit is 4 times as loud (2 bits offset) as compared
to
>> the same MOV command by the Math unit. That led to a mean bug that took
>> forever to track down.
>>
>> Anyway, it just doesn't feel right spending that kind of time and watching
>> dozens and dozens of copies get downloaded when only 6 people cared enough
>> to pay anything for it. And of those 6, one person doesn't own PARIS
>anymore,
>> and another is waiting for a Mac version. So, of all the people who
>downloaded
>> and hopefully used the code, only 4 people gave anything for it.
>>
>> Anyway, the download links are gone. You can still pay anything you want
>> - there are no set prices. But, access to the code will require sending
>> "something." If this upsets anyone, I apologize. I probably set myself
>> up for this. I can be a bit naive.

>>
>> All the best,
>>
>> Mike
>>
>>
>
>was that humbucker really wired in?
"TCB" <nobody@ishere.com> wrote in message news:47dbcb9e\$1@linux...
>
> Hey all,
>
> I was walking from the Asok skytrain station to the subway yesterday and
> heard some really interesting music. It was two guys from Issan (one of
> the
> poorer areas of a generally very poor country) playing music. One was on
> some makeshift drums (still, he had a cowbell!) and this is the other guy.
> Check

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Dedric Terry](#) on Wed, 09 Jan 2008 07:02:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;>> drivers. Imho, until operating systems drop the consumer bloat war and
>>> get
>>>> down to really running lean and mean with true kernel level audio
>>>> drivers
>>>> (not the facade of core audio), we may never see lower than 32 samples,
>>>> unless Intel multiplies the number of cores and general buss/memory
>>>> processing exponentially to outpace the growing OS demands.
>>>>
>>>> Still have to wonder what got us to the point that an OS had to do
>>>> anything
>>>> more than boot and access the hardware.... but we've had that discussion
>>> a
>>>> few times already. ;-)
>>>>
>>>> Dedric
>>>>
>>>
>>
>
>Some of the MOTU products are expandable like the 828s. I believe I read
some where, that another companies FW interfaces are expandable???

"LaMont" <jjdpro@gmail.com> wrote:
>

>Which?
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>"LaMont" <jjdpro@gmail.com> wrote:
>>>
>>>I think this Hardware is "Married" to Cubase 4 . If you look gain at the
>>video
>>>2/3 (2:39-beyond) , they go into great detail how this units "Treats"
Cubase
>>>and the Hardware as ONE. Meaning, Cubase is just an "Extension" of the
>unit.
>>>ALso, meaning, that this unit must have a big piece of Cubase's software
>>>"already" Built-In...!! That's how they can acheive "No -Latency" and
do
>>>all that clever Monitoring and even record the Builtin FX while monitoring..
>>>Sweet..
>>>
>>>I think Yammy & Steiny "re-thought" the Native missing link(Latency) equation,
>>>with what seems to be a quasi DSP meets Software .Already built-in the
>units..
>>>
>>>
>>>I have admit, having the ability to link 3 of these babys has me geeked!!
>>>Because, Yammy & Stein are using Intelligent Firewire called M-Lan.. No
>>other
>>>Firewire interface can be daisy chained using the normal Firewire Protocol..
>>>
>>
>>LaMont, I believe this is incorrect, there are other fireWire interfaces
>>that are chain-able.
>>
>>>What's really interesting is that this is only the "First' Product from
>>this
>>>Marriage. We can can probably bet, that more products like their Sweet
>N12
>>>Mixer/controller is on the horizon. As it stands, this is a great first
>>step..
>>>
>>>Bill L <bill@billlorentzen.com> wrote:
>>>>Yeah, I was a little surprised no one asked the question about how
>>>>exactly they achieved no latency at the end when they asked for
>>>>questions. How do they do that I wonder? He specifically said all the
>
>>>>Cubase channels stuff would be no latency.
>>>>
>>>>If they have that, then this has truly lived up to what I hoped for from
>>>>

>>>>the merger. I will say this: Yamaha is overall the finest and most
>>>>comprehensive large music manufacturer and their products always sound
>>
>>>>good. Since i have used Cubase from the early Atari version in '88 or
>
>>>>'89, I am a pretty big fan of Steiny too.
>>>>
>>>>BTW he did say you could cascade 3 units, and he said they are USB, not
>>>
>>>>firewire.
>>>>
>>>>Aaron Allen wrote:
>>>>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>>>>> news:C40220B7.131DC%dterry@keyofd.net...
>>>>>> I only watched part due to time constraints so I didn't catch that
>(i.e.
>>>>I
>>>>>> could tell early on there was nothing new here).
>>>>>>
>>>>>> Yes of course latency is *effectively* "zero" for the builtin dsp
(in
>>>>and
>>>>>> out of the onboard mixer), but not in and out of the native system.
>>
>>>>>> Nothing
>>>>>> different from what Totalmix, Cuemix, Soundscape and TDM do, and while
>>>>it
>>>>>> may be a few nanoseconds faster than others, it's still not *really*
>>>>>> 0.00000ns.
>>>>>
>>>>> That's not what I took away from what he was saying. Check out the
video
>>>
>>>>> again when you get time dude, I think you may have missed the whole
>reason
>>>
>>>>> why I'd choose this system if I dumped Paris. What I didn't hear though
>>>>was
>>>>> if I could stack these units, but I'm guessing not because of how fast
>>>>they
>>>>> simply would have to be to be no latency units.
>>>>>
>>>>>> Of course we all know absolute zero is impossible without time travel
>>>>;-)
>>>>>> There is always at least a few nanoseconds for gate setup/hold times
>>>>in
>>>>>> the
>>>>>> converters, and in the dsp chips, etc, so regardless of "zero" or

"near
>>>>> zero" latency claims, they are all lower than most people care about
>>>since
>>>>> it's hardware based routing, rather than latent software routing (which
>>>>> actually could be nearly as fast if the OS were optimized for it -
>i.e.
>>>>> systems like Radar, etc).
>>>>>
>>>>> very true, and what I wanted to hear about. Actual convertor to convertor
>>>
>>>>> latency cannot possibly be zero/none. Even Paris is hitting 1.5 mS
>end
>>>to
>>>>> end. And I have no problems living with that.
>>>>>
>>>>>> Marketing.... it's all marketing.... in reality, every single DAW
>on
>>>the
>>>>>> planet adheres to the same physical limitations - they just use different
>>>>>> packaging and emphasis of hardware vs. software. Good try Steiny/Yamaha.
>>>>>>
>>>>>> Dedric
>>>>>>
>>>>>> On 3/16/08 1:49 AM, in article 47dcc2fd\$1@linux, "LaMont"
>>>>>> <jjdpro@gmail.com>
>>>>>> wrote:
>>>>>>
>>>>>>> Dedric, they are stating 'No' Latency as in Nada..zilch..Nothing..
>>hey
>>>>>>> mentioned
>>>>>>> this at least 5 times. They even criticize other companies claim
of
>>>"near
>>>>>>> zero " latency.
>>>>>>>
>>>>>>> Look at the video again.
>>>>>>>
>>>>>>>
>>>>>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>>>>>> On 3/15/08 10:50 PM, in article 47dcaa29@linux, "Aaron Allen"
>>>>>>>> <know-spam@not_here.dude> wrote:
>>>>>>>>> semi-pro/pro work because of the latency they can't seem to lick.
>>>
>>>>>>>>> Steiny
>>>>>>>>> apparently has beat that now with the Yammy interface.
>>>>>>>>>
>>>>>>>>> How so? Was there mention of lower latencies I didn't see?
>>>>>>>>>

```
>>>>>>> It's a firewire interface just like the Fireface, Firepod, etc,  
and  
>>>  
>>>>>>> firewire  
>>>>>>> is inherently limited due to the extra buffering overhead. I can't  
>>>see  
>>>>>>> the  
>>>>>>> new Steinberg interface running at any lower latency than the Fireface,  
>>>>>>> but  
>>>>>>> if they've beat that limit, kudos to Yamaha.  
>>>>>>>  
>>>>>>> So far, imho RME seems to lead the low latency race overall with  
>ASIO  
>>>>>>> drivers. Imho, until operating systems drop the consumer bloat  
war  
>>>and  
>>>>>>> get  
>>>>>>> down to really running lean and mean with true kernel level audio  
>>  
>>>>>>> drivers  
>>>>>>> (not the facade of core audio), we may never see lower than 32 samples,  
>>>>>>> unless Intel multiplies the number of cores and general buss/memory  
>>>>>>> processing exponentially to outpace the growing OS demands.  
>>>>>>>  
>>>>>>> Still have to wonder what got us to the point that an OS had to  
do  
>>>  
>>>>>>> anything  
>>>>>>> more than boot and access the hardware.... but we've had that discussion  
>>>>>>> a  
>>>>>>> few times already. ;-)  
>>>>>>>  
>>>>>>> Dedric  
>>>>>>>  
>>>>>  
>>>>>  
>>>  
>>  
>Umm...
```

Boycotting can be used as a threat / punishment when the boycotter is larger than the boycottee. Once a boycott is in place the impact is on both sides, so unless the boycotter is large enough that the boycott impacts their target more than themselves...?

Given China has a larger economy than the U.S. now, and given most of their trading is within Asia and Europe, having the U.S.A. boycott Chinese trade would be absolutely identical to simply asking China to boycott trade with

you. They're bigger. You'd only hurt yourselves. It would be like Iraq boycotting trade with the U.S... you'd be like "Umm, who cares? You're just hurting yourselves".

Sucks not to be the biggest eh...?

Cheers,
Kim.

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

>
>I think it's time to boycott China and their products, there is no sense
in
>supporting this government in any way.
>
><http://apnews.excite.com/article/20080316/D8VELU0G0.html>
>
><http://apnews.excite.com/article/20080316/D8VEM3KG0.html> On 3/16/08 5:45 PM, in article
47dda2fd\$1@linux, "LaMont" <jjdpro@gmail.com>
wrote:

> Which?
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>> LaMont, I believe this is incorrect, there are other fireWire interfaces
>> that are chain-able.
>>

RME Fireface for one - it has a second FW400 port for running multiple units
in parallel (FW800 connection to the PC/Mac side required).

From the ad blurbs it says the dsp is available in Cubase - which could be
simply like other firewire dsp boxes (Powercore, Duende, etc) that give you
VST access to onboard dsp plugins. That part could be tied to Cubase, but
though it doesn't say so, so my guess is the dsp is most likely VST, and the
audio is ASIO, so any VST/ASIO app should be able to use it.

I wouldn't go by a product demonstration as the final word. Wait until the
units hit the streets and/or more info shows up on it.

I also wouldn't sell your PCI/PCIe gear for a firewire solution... DJ. ;-)

Dedric. . . not to mention asking Americans to boycott anything is like asking
them to voluntarily give up their teeth. We are completely addicted to
comfort and convenience and in general would not give up so much as a single
square of toilet paper to make the world a better place.

Sarah
Cynical former organizer of product boycotts

"Bill L" <bill@billlorentzen.com> wrote in message news:47dd8dd0@linux...

>I don't think boycotting is the answer. It would hurt average Chinese
>people the most, anyway.

>

> The answer is more communication. Commerce is a form of communication and
> as such, I think more commerce will inevitably bring about a metamorphose
> of the Chinese government. I would prefer to see a peaceful evolution
> rather than a bloody revolution.

>

> Boycotting would get the government hardliners backs up. And
> realistically, your boycott wouldn't "...amount to a hill of beans in this
> world." (add Bogart lisp)

>

> I appreciate your desire to change the situation, but I would suggest
> finding a constructive way to communicate a lot into China, to people, the
> government, anywhere. Comm is the solution. Tell them about freedom.
> Freedom appeals to everybody.

>

> James McCloskey wrote:

>> I think it's time to boycott China and their products, there is no sense
>> in

>> supporting this government in any way.

>>

>> <http://apnews.excite.com/article/20080316/D8VELU0G0.html>

>>

>> <http://apnews.excite.com/article/20080316/D8VEM3KG0.html>"Mike Audet" <mike@..> wrote:

>

>Hi All,

>

>I want to thank everyone who has supported my efforts with the PARIS plugins.
> 20 People have donated over 10 plugins. My plan is to do at least 3 more
>before turning my attention to the driver.

>

>I also hope to start releasing Mac plugins as soon as possible. With any
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>I really hope these have meant something to people. I've had a great time
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>Anyway, the download links are gone. You can still pay anything you want
>- there are no set prices. But, access to the code will require sending
>"something." If this upsets anyone, I apologize. I probably set myself
>up for this. I can be a bit naive.
>
>All the best,
>
>Mike
>
>it might help if I actually type something!

Mike, I really appreciate your efforts on the plugs. I have download all
of them, but, and this is the truth, I havn't had time to load any of them
into my Paris comp yet. I fully intended to send you some dough once I loaded
them in, but I'll send you some now. I'll get around to installing them eventually.
Thanks for all your hard work!

Rod

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

>
>"Mike Audet" <mike@..> wrote:
>>
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>>"something." If this upsets anyone, I apologize. I probably set myself
>>up for this. I can be a bit naive.
>>
>>All the best,
>>
>>Mike
>>
>>
>Man this thread is eye opening. Steven Slate actually has a great reputation,
for
the right application. To each his/her own.

Ted

"Al" <no@no.com> wrote:
>
>Wow. That has to be a joke, right? Those sounds are terrible. How could
>they get all those fancy folks to say otherwise? Sounds like a drum machine
>floating in a sea of 12 bit reverb with the mix on 100%.
>
>-Al
>
>John <no@no.com> wrote:
>>Not so good.
>>
>>James McCloskey wrote:
>>> Check out these sounds, and let me know what you think.
>>>
>>> <http://www.stevenslatedrums.com/>
>>>
>>> Love the old Zep
>>> <http://www.stevenslatedrums.com/demo2/OLDZEP7.mp3>
>>>
>>> "Mr. Simplicity" <noway@jose.net> wrote:

>>>> I just really hate the new 2.0. It's absolutely wayyyyyy overblown with
>
>>>> unnecessary crap that makes it basically scooterfucked IMO. If I buy
>EZ
>>>
>>>> Drummer 2.0 and DFH Superior, will I have a decent sample library with
>
>>>> percussion instruments and will I be glad I did or does it suck too?
>I just
>>>
>>>> want something easy to use that sounds good. the only thing I can think
>>> of
>>>> that suks worse then the new BFD is the old, original DFH.
>>>>
>>>>
>>>>
>>>
>DJ, I thought you were all over BFD. I just finally bought Drumagog
and was planning to use the BFD capability. Hmmm...

Ted

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

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>unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ

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>percussion instruments and will I be glad I did or does it suck too? I just

>want something easy to use that sounds good. the only thing I can think
of
>that suks worse then the new BFD is the old, original DFH.
>
>
>Thanks Deej. Did you use the 1288mb version or the 256mb one? Does it matter
at all or would either work?

Thanks.

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

>I did use a PCI and AGP and they worked well as long as the PCI card didn't

>share IRQ with the Paris card. Use the PCI card in a slot that shares with

>the AGP and you're good.

>
>
>
>"Luiz Orsano" <orsano@nospam.gmail.com> wrote in message
>news:47dd6ee5\$1@linux...
>>
>> Hi everyone,
>>
>> DeeJ posted a while back about these video cards, and I was wondering
if
>> anyone was still using them with Paris. I'm in the process of getting
some
>> new video cards after my Radeon cards started giving me trouble. I'm
>> looking
>> for a 2-card configuration (one PCI and one AGP) for four displays. I'm

>> using
>> an ASUS A7S333 mobo. DeeJ seemed to have good experience with them, but

>> it's
>> been a while. They are available in 128mb and 256mb versions. Which one

>> should
>> be best? Any info would be greatly appreciated!
>>
>> Luiz
>
>Hey Aaron,

Thanks, man. Which version of the card do you have? Both 128mb or 256mb?
Does it matter?

Thanks.

Luiz

"Aaron Allen" <know-spam@not_here.dude> wrote:
>I'm using PCI and AGP nVidia cards on the Asus A7S333 here.. zero hassles,

>best the video has ever run in fact. ATI stunk and Matrox was marginally

>evil.
>
>AA
>

>
>"Luiz Orsano" <orsano@nospam.gmail.com> wrote in message
>news:47dd6ee5\$1@linux...
>>
>> Hi everyone,
>>
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Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Gene Lennon\[4\]](#) on Wed, 09 Jan 2008 07:22:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

re USB, not
>
>>firewire.
>>
>>Aaron Allen wrote:
>>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>>> news:C40220B7.131DC%dterry@keyofd.net...
>>>> I only watched part due to time constraints so I didn't catch that (i.e.
>I
>>>> could tell early on there was nothing new here).
>>>>
>>>> Yes of course latency is *effectively* "zero" for the builtin dsp (in
>and
>>>> out of the onboard mixer), but not in and out of the native system.

>>>> Nothing
>>>> different from what Totalmix, Cuemix, Soundscape and TDM do, and while
>it
>>>> may be a few nanoseconds faster than others, it's still not *really*
>>>> 0.00000ns.
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>>> That's not what I took away from what he was saying. Check out the video
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>>> again when you get time dude, I think you may have missed the whole reason
>
>>> why I'd choose this system if I dumped Paris. What I didn't hear though
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>>> if I could stack these units, but I'm guessing not because of how fast
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>>> simply would have to be to be no latency units.
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>>>> Of course we all know absolute zero is impossible without time travel
>;-)
>>>> There is always at least a few nanoseconds for gate setup/hold times
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>>>> converters, and in the dsp chips, etc, so regardless of "zero" or "near
>>>> zero" latency claims, they are all lower than most people care about
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>>>> it's hardware based routing, rather than latent software routing (which
>>>> actually could be nearly as fast if the OS were optimized for it - i.e.
>>>> systems like Radar, etc).
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>>> very true, and what I wanted to hear about. Actual convertor to convertor
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>>> latency cannot possibly be zero/none. Even Paris is hitting 1.5 mS end
>to
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>>>> planet adheres to the same physical limitations - they just use different
>>>> packaging and emphasis of hardware vs. software. Good try Steiny/Yamaha.
>>>>
>>>> Dedric
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>>>> On 3/16/08 1:49 AM, in article 47dcc2fd\$1@linux, "LaMont"
>>>> <jjdpro@gmail.com>
>>>> wrote:
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>>>>> Dedric, they are stating 'No' Latency as in Nada..zilch..Nothing..
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>>>>> mentioned
>>>>> this at least 5 times. They even criticize other companies claim of
>"near
>>>>> zero " latency.
>>>>>
>>>>> Look at the video again.
>>>>>

```

>>>>>
>>>>> Dedric Terry <dterry@keyofd.net> wrote:
>>>>>> On 3/15/08 10:50 PM, in article 47dcaa29@linux, "Aaron Allen"
>>>>>> <know-spam@not_here.dude> wrote:
>>>>>>> semi-pro/pro work because of the latency they can't seem to lick.
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>>>>>>> (not the facade of core audio), we may never see lower than 32 samples,
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>>>>>>> anything
>>>>>>> more than boot and access the hardware.... but we've had that discussion
>>>>>>> a
>>>>>>> few times already. ;-)
>>>>>>>
>>>>>>> Dedric
>>>>>>>
>>>>
>>>>
>I have to agree. . . :( Sounds a little flabby/cardboardy (like BFD) :)

"John" <no@no.com> wrote in message news:47dd1359$1@linux...
> Not so good.
>

```

> James McCloskey wrote:
>> Check out these sounds, and let me know what you think.
>>
>> <http://www.stevensladedrums.com/>
>>
>> Love the old Zep
>> <http://www.stevensladedrums.com/demo2/OLDZEP7.mp3>
>>
>> "Mr. Simplicity" <noway@jose.net> wrote:
>>> I just really hate the new 2.0. It's absolutely wayyyyyy overblown with
>>> unnecessary crap that makes it basically scooterfucked IMO. If I buy EZ
>>
>>> Drummer 2.0 and DFH Superior, will I have a decent sample library with
>>> percussion instruments and will I be glad I did or does it suck too? I
>>> just
>>
>>> want something easy to use that sounds good. the only thing I can think
>> of
>>> that suks worse then the new BFD is the old, original DFH.
>>>
>>>
>>>
>>Which?

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

>
>"LaMont" <jjdpro@gmail.com> wrote:
>>
>>I think this Hardware is "Married" to Cubase 4 . If you look gain at the
>video
>>2/3 (2:39-beyond) , they go into great detail how this units "Treats" Cubase
>>and the Hardware as ONE. Meaning, Cubase is just an "Extension" of the
unit.
>>ALso, meaning, that this unit must have a big piece of Cubase's software
>>"already" Built-In...!! That's how they can acheive "No -Latency" and do
>>all that clever Monitoring and even record the Builtin FX while monitoring..
>>Sweet..
>>
>>I think Yammy & Steiny "re-thought" the Native missing link(Latency) equation,
>>with what seems to be a quasi DSP meets Software .Already built-in the
units..
>>
>>
>>I have admit, having the ability to link 3 of these babys has me geeked!!
>>Because, Yammy & Stein are using Intelligent Firewire called M-Lan.. No
>other
>>Firewire interface can be daisy chained using the normal Firewire Protocol..
>>

>
>LaMont, I believe this is incorrect, there are other fireWire interfaces
>that are chain-able.
>
>>What's really interesting is that this is only the "First' Product from
>this
>>Marriage. We can can probably bet, that more products like their Sweet
N12
>>Mixer/controller is on the horizon. As it stands, this is a great first
>step..
>>
>>Bill L <bill@billlorentzen.com> wrote:
>>>Yeah, I was a little surprised no one asked the question about how
>>>exactly they achieved no latency at the end when they asked for
>>>questions. How do they do that I wonder? He specifically said all the

>>>Cubase channels stuff would be no latency.
>>>
>>>If they have that, then this has truly lived up to what I hoped for from
>>
>>>the merger. I will say this: Yamaha is overall the finest and most
>>>comprehensive large music manufacturer and their products always sound
>
>>>good. Since i have used Cubase from the early Atari version in '88 or

>>>'89, I am a pretty big fan of Steiny too.
>>>
>>>BTW he did say you could cascade 3 units, and he said they are USB, not
>>
>>>firewire.
>>>
>>>Aaron Allen wrote:
>>>> "Dedric Terry" <dterry@keyofd.net> wrote in message
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>>>>> Of course we all know absolute zero is impossible without time travel

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>>>>>>>

>>>>

>>

>Watch the whole 3 videos..

They say not Zero latency, but No latency .. A non issue as far as they are concerned.

Who knows???

Martin H

On 16/03/08 4:24 PM, in article C4020B2E.131D0%dterry@keyofd.net, "Dedric Terry" <dterry@keyofd.net> wrote:

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> Dedric

>They said you can stack up to 3 units..

Martin H

On 17/03/08 1:45 AM, in article 47dd3589\$1@linux, "Aaron Allen"

<know-spam@not_here.dude> wrote:

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>&g

Subject: Re: Euphonix MC Control and Mix Announced
Posted by [Gene Lennon\[4\]](#) on Wed, 09 Jan 2008 14:50:18 GMT
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I'm
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>"Mike Audet" <mike@..> wrote in message news:47dd2cc4@linux...
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>> Hi Rich,
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>> I think I just replied to you while replying to Lamont. I must not have
>> had any coffee yet. :)
>>
>> I'd like to keep the pricing flexible because some people are truly broke.
>> I want everyone who can use a copy of these to have them. I just don't
>> want to feel taken advantage of. Having 50+ copies downloaded with almost
>> no comments of what people thought of them and very few donations felt

>kind
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>> All the best,
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of
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>> >for nothing, especially if you set it up that way, but I'll tell you
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>> >
>> >Rich
>> >
>> >"Mike Audet" <mike@..> wrote in message news:47dc2fb5\$1@linux...
>> >>
>> >> Hi All,
>> >>
>> >> I want to thank everyone who has supported my efforts with the PARIS
>> >plugins.
>> >> 20 People have donated over 10 plugins. My plan is to do at least
3
>> more
>> >> before turning my attention to the driver.

>> >>
>> >> I also hope to start releasing Mac plugins as soon as possible. With
>> any
>> >> luck, that will be within a month.
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>> >> I really hope these have meant something to people. I've had a great
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>watching
>> >> dozens and dozens of copies get downloaded when only 6 people cared
>enough
>> >> to pay anything for it. And of those 6, one person doesn't own PARIS
>> >anymore,
>> >> and another is waiting for a Mac version. So, of all the people who
>> >downloaded
>> >> and hopefully used the code, only 4 people gave anything for it.
>> >>
>> >> Anyway, the download links are gone. You can still pay anything you
>want
>> >> - there are no set prices. But, access to the code will require
>sending
>> >> "something." If this upsets anyone, I apologize. I probably set
>myself
>> >> up for this. I can be a bit naive.
>> >>
>> >> All the best,
>> >>
>> >> Mike
>> >>
>> >>
>> >
>> >

>>
>
>I'm diggin' it... nice job! I agree with Aaron with regard to
the way a couple of levels catch you by surprise & kinda wreck
the groove, but other than that I think it's very cool!

Neil

Bill L <bill@billlorentzen.com> wrote:

>
>
>Rich Lamanna wrote:
>> Awesome, very nice space created in the mix. Nice song, arrangement and
>> feel. The drums seem to fade in and out, I like the effect. Overall it's
>> full of emotion, feeling, lightness and air, but I'm not sure if I would
>> have used so much reverb, but that's personal. I don't think I could have
>> created this type of a mix myself. I'd like to hang out in your studio
and
>> get some pointers :-)
>
>I agree. That's some hip work.
>
>>
>> Rich
>>
>> "Mike R" <emarenot@yahoo.com> wrote in message news:47dd40b1\$1@linux...
>>> Sorry about the deadlink earlier.
>>> Any feedback at all is welcome.
>>> MR
>>
>>This is a multi-part message in MIME format.

-----=_NextPart_000_0019_01C887B2.FD42C8C0

Content-Type: text/plain;
charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Hey Mike,
I have joyfully downloaded all of your work and tried to be
fair with my contributions each time. I am sorry to not have
commented on your amp plugin as of yet. I have not had a chance
to load it much less try it. I'm excited just the same!

Needless to say your work is keeping me motivated about my continued
success with Paris. I look forward to all of your releases and will =
gladly
contribute as usual. I have a couple buds that will probably be =

downloading=20
and contributing also.
Tom

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

Hi Rich,

Thanks for your kind words! This is a really new experience for me. =
I've
used the simalog plugins for years, and I never thanked the guy who =
wrote
those. I sent him an email this morning.

For me, I toil over them forever, and then get really excited to get =
them
out into the world, and it's just such a letdown when after weeks of =
work,
you get it out and there are zillion posts about other systems, =
politics,
whatever, and a new, real-time PARIS amp plugin gets almost no comment =
or
response. It feels like I made a huge dinner, lots of people came and =
ate,
but almost no one thanked the cook.

Anyway, I'll just have to grow some thicker skin, I think.

Cheers,

Mike

"Rich Lamanna" <richard.lamanna@verizon.net> wrote:
>You're a good guy Mike. You must have had your coffee by now. I know =
where
>you're coming from, your heart. But you can still be a good person =
and
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>> >> Mike
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>> >
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>>

>
>

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0019_01C887B2.FD42C8C0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Hey Mike,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I have joyfully downloaded all of your =
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
```

<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Mike Audet" <mike@....> wrote in message <A=20
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Subject: Re: Euphonix MC Control and Mix Announced
Posted by [LaMontt](#) on Wed, 09 Jan 2008 19:59:08 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>>

>> The Amp was the hardest one yet. took probably around 75 hours to finish,

>> and it built on countless hours learning about the plugins before. It's

>> still got me wondering why a MOV command from main memory into a register

>> done by the logic unit is 4 times as loud (2 bits offset) as compared to
>> the same MOV command by the Math unit. That lead to a mean bug that took
>> forever to track down.
>>
>> Anyway, it just doesn't feel right spending that kind of time and watching
>> dozens and dozens of copies get downloaded when only 6 people cared enough
>> to pay anything for it. And of those 6, one person doesn't own PARIS

>> anymore,
>> and another is waiting for a Mac version. So, of all the people who
>> downloaded
>> and hopefully used the code, only 4 people gave anything for it.
>>
>> Anyway, the download links are gone. You can still pay anything you want
>> - there are no set prices. But, access to the code will require sending
>> "something." If this upsets anyone, I apologize. I probably set myself
>> up for this. I can be a bit naive.
>>
>> All the best,
>>
>> Mike
>>
>>
>
>I have an i88x and it sounds really nice.

LaMont wrote:

> I think your points Are on Point! :)
>
> As for the sound of Yammy's converters, well let me just say this.. LAsT
> year , a friend did a project on his then New Yammy DW 1600 portable digital
> 16 track recorder. Well, to the point, when we flew those tracks he recorded
> into Nuendo to mix, I was shocked. He used nothing but the 8 on board Pre's.
> To be honest, we could have mixed the songs on the unit. It was that good.
> Very wide , opn, big sound.
>
> Another example of Yammys converters can be heard on the AW4416. Whew!! Turns
> out that Yammy used their 0296 mixers technogoly and converters & pres..
> The Newer Aw2400 uses the DM-2000 Pres and convererters.. Heck! Have you
> every heard the Motif ES/XS Workstations Sampling section?? The 01x? , the
> I88x(Very in demand).. All these units have the same stellar converters..
> That to me.. Are some of the best on the Market. Even sweeter sounding than
> RME.. They are that good..
>
> So, you're not losing in the sound department, heck, you'd be gaining..
> "Mr. Simplicity" <noway@jose.net> wrote:
>> Heheh!!!! OK I won't read that one.

>> ;o)
>> I think TC makes some kind of interface with monitoring and FX too don't
>
>> they?
>>
>> If Steinberg would lose the preamps (and the probable hefty charge for
