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

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

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

Posted by [audioguy\\_nospam\\_](#) on Sat, 30 Jul 2005 14:50:18 GMT

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

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

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

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

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

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

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IAPyW0HpUBOKgOW6NXSRL4LqA1XH/9k=

---=\_linux431ffa63--Hi,

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

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

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

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

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

Regards,

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

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

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

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

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

---

---

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

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

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---

h it up with a bit of EQ and gentle

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

>there to a small degree.

>

>;oP

>

>

>the adat card does indeed send sample accurate sync.

Rod

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

>Hi,

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

>sync...

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

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

for

>me.

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

I

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

>with extra wordclock in/out.

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

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

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

>Regards,

>Dimitrios

>

>Hello,

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

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

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

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

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

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

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

Thanks,

Joey Bee

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

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

Cheers,

-Jamie K

<http://www.JamieKrutz.com>

JT wrote:

> DC,

>

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

>

> jt

>

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

>

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

>>

>>

>>>The big guys call him

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

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

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

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

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

>>>at

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

>>>dirty work for them.

>>

>>Nappy,

>>

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

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

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

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

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

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

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

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

>>  
>>Two problems though.

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

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

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

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

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

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

>>  
&

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

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

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---

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

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

>Purist snob... ;-)

>

>David.

>

>Aaron Allen wrote:

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

>>

>> AA

>>

>>

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

>> news:431f2b36@linux...

>>

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

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

>>>

>>>David.

>>>

>>>TC wrote:

>>>

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

>>>>then realized

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

>>>>

>>>>It works just fine though.

>>>>

>>>>Cheers,

>>>>

>>>>TC

>>>>

>>>>

>>>>Carl Amburn wrote:

>>>>

>>>>

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

>>>>>???

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

>>>>>

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

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

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

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

AA

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

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

;o)

Deej

"Aaron Allen" <nospam@not\_here.dude> wrote in message  
news:4320770a\$1@linux...  
> Just not out of the 9 pin in Win XP.. gotta use ME for that, or Mac OS.  
>  
> AA  
>  
>  
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message  
> news:432036fd\$1@linux...  
> >  
> > the adat card does indeed send sample acurate sync.  
> > Rod  
> > "Dimitrios" <musurgio@otenet.gr> wrote:  
> >>Hi,  
> >>I wonder if the Paris adat sync out of card's a mec can send sample  
> >>accurate  
> >>sync...  
> >>I have read on an old post that is used minly for transport controls.  
> >>But if it is used only for that then midioverlan sending MTC is adequaate  
> > for  
> >>me.  
> >>I am asking because I am using on second PC Creamware's pulsar cards and



> > I  
> >>could get the sync plate for pulsar which has 9 pin adat connectionns  
> >>along  
> >>with extra wordclock in/out.  
> >>So if the sony out from Paris would start my Cubase with ALWAYS sample  
> >>accurate positioning, instead of MTC which is not alaways sample  
accurate  
> >>(without using the wordclock in/out) then this would be great.  
> >>Regards,  
> >>Dimitrios  
> >>  
> >>  
> >  
>  
>I put this together because a couple of producers in the area wanted to try  
to get their heads around what I was doing here. There's a pretty detailed  
routing matrix explanation that might be of help to those of you who are  
thinking of going this route.....and once you read this.....you may decide  
to not to.

Mr. Simplicity's finest hour.

;o)

Cool, thanks Deej..

Cheers,

TC

DJ wrote:

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

But thanks, I think...

Chas.

On Thu, 8 Sep 2005 12:03:36 -0600, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

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

>  
>Mr. Simplicity's finest hour.

>  
>;o)

>  
>Thanks Deej,

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

:o)

JH

DJ wrote:

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

>  
> Mr. Simplicity's finest hour.

>  
> ;o)

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

;)

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

>

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

>  
>:)  
>  
>- Stefan

arrGGHHHHH!

My brain just exploded!

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

David.

DJ wrote:

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

>  
> Mr. Simplicity's finest hour.

>  
> ;o)

>  
>  
>Hello Nappy,

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

Yours Truly,

El Miguel

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

>  
> I

---

---

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

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

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---

Angiogram and Heart

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

> they

> had to place stents in the blocked arteries. Everything

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

> the path of Katrina.

>

> respect

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

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

be able to get more than 1 adat card per mec

Rod

"Aaron Allen" <nospam@not\_here.dude> wrote:

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

>

>AA

>

>

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

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

>>

>> the adat card does indeed send sample accurate sync.

>> Rod

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

>>>Hi,

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

>>>accurate

>>>sync...

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

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

>> for

>>>me.

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

>> I

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

>>>along

>>>with extra wordclock in/out.

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

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

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

>>>Regards,

>>>Dimitrios

>>>

>>>

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

Deej

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

>  
> Sample accurate sync does work in XP...at least going to a Frontier  
Dakota.  
> (Cubase SX 1.06) it just won't work with an adat. and you may or may not  
> be able to get more than 1 adat card per mec  
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> "Aaron Allen" <nospam@not\_here.dude> wrote:  
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> >>>accurate positioning, instead of MTC which is not alklways sample  
accurate  
> >>>(without using the wordclock in/out) then this would be great.

> >>>Regards,  
> >>>Dimitrios  
> >>>  
> >>>  
> >>  
> >  
> >

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

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

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

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:432079a5@linux...

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

>  
>  
>  
> "Aaron Allen" <nospam@not\_here.dude> wrote in message  
> news:4320770a\$1@linux...  
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>>  
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>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message  
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>> >  
>> > the adat card does indeed send sample accurate sync.  
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>> > "Dimitrios" <musurgio@otenet.gr> wrote:  
>> >>Hi,  
>> >>I wonder if the Paris adat sync out of card's a mec can send sample  
>> >>accurate  
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>> >>I have read on an old post that is used mainly for transport controls.  
>> >>But if it is used only for that then midioverlan sending MTC is  
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>> >>Dimitrios  
>> >>  
>> >>  
>> >  
>>  
>>  
>  
>The client wants a radio ready product but doesn't want to allow me to spend  
the time to critically listen to \*roughs\*. Lots of stuff can sneak through  
and notes need to be made for each track.

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

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

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

AA

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:4320f3a4@linux...

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

CL

"DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message news:4320f3a4@linux...

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



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

I'm still

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

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

>

> CL

>

>

> "DJ" <animix\_spam-this-ahole\_@animas.net> wrote in message

> news:4320f3a4@linux...

> > The client wants a radio ready product but doesn't want to allow me to > spend

> > th

---

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

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

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---

how </FONT></DIV>

<DIV><FONT face=3DArial size=3D2>the unsuspecting client </FONT><FONT = face=3DArial=20

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

<DIV><FONT face=3DArial size=3D2>have to cut the rate </FONT><FONT = face=3DArial=20

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

<DIV><FONT face=3DArial size=3D2>It makes </FONT><FONT face=3DArial = size=3D2>a=20

difference for everyone involved.&nbsp; Eventually your</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>nitch will be all the same high quality = mixes and=20

clients will be</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>happy to pay for it.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>Time saving steps are crucial in all of = this=20

too.&nbsp; Copying mixer</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>settings and macros are = essential.&nbsp; Look for=20

the easy</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>way so you're not repeating steps=20  
unnecessarily.&nbsp; Save plugin</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>presets that are commonly used and put =  
a 0 in front=20  
of them</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>so they appear first in the =  
list.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>Hope something here helps,</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV>&nbsp;</DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
  <DIV>"DJ" &lt;<A=20  
  =  
  href=3D"mailto:animix\_spam-this-ahole\_@animas.net">animix\_spam-this-ahole=  
  \_@animas.net</A>&gt;=20  
  wrote in message <A=20  
  href=3D"news:432110d0\$1@linux">news:432110d0\$1@linux</A>...</DIV>These =  
folks are=20  
  used to working with Nashville heavy hitters whose demos<BR>sound =  
better than=20  
  my \*finished mixes. It's sort of intimidating, but at the<BR>same =  
time=20  
  challenging.<BR><BR>;o)<BR><BR>"Dave(EK Sound)" &lt;<A=20  
  =  
  href=3D"mailto:audioguy\_nospam\_@shaw.ca">audioguy\_nospam\_@shaw.ca</A>&gt;=  
  wrote=20  
  in message<BR><A =  
  href=3D"news:432109e3@linux">news:432109e3@linux</A>...<BR>&gt;=20  
  The operative word here is "demo"... if they want radio<BR>&gt; ready, =  
they=20  
  have to be prepared to pay for radio quality<BR>&gt; mixes.&nbsp; =  
Impress upon=20  
  them that the extra time spent doing<BR>&gt; detailed mixes will reap =  
rewards=20  
  in other areas, and<BR>&gt; ultimately improve the listeners =  
perception of the=20  
  group.<BR>&gt;<BR>&gt; David.<BR>&gt;<BR>&gt;<BR>&gt; DJ =  
wrote:<BR>&gt; &gt;=20  
  The client wants a radio ready product but doesn't want to allow me=20  
to<BR>spend<BR>&gt; &gt; the time to critically listen to \*roughs\*. =  
Lots of=20  
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needs a de-esser on parts of<BR>the<BR>&gt; &gt; lead vox of a song. =  
We were=20  
in a hurry and it slipped through the<BR>tracks.<BR>&gt; &gt;<BR>&gt; =  
&gt;=20  
;o(<BR>&gt; &gt;<BR>&gt; &gt;<BR><BR></BLOCKQUOTE></BODY></HTML>

-----=\_NextPart\_000\_001B\_01C5B4DF.5180A820--so...how does this disprove the subject line?  
all i got out of it is  
that your ears work fine.

;o)

On Thu, 8 Sep 2005 23:37:53 -0600, "DJ"  
<animix\_spam-this-ahole\_@animas.net> wrote:

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

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

>  
>;oP

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

rick wrote:

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

>  
> ;o)

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

>>  
>>;oP

>>  
>  
>????  
I was saying that it worked. I just couldn't vouch for anything beyond that,  
as I had no personal experience with a pulsar card.  
:-)  
Rod  
"DJ" <animix\_spam-this-ahole\_@animas.net> wrote:  
>Wow. I actually got my Dakota/Montana to work with 1.06. It was after Cubase  
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>> >>>Regards,  
>> >>>Dimitrios  
>> >>>  
>> >>>  
>> >>  
>> >  
>> >  
>>  
>  
>DOH!!!! Sorry Rod. Yesterday was hectic. I totally misread your  
post.(obviously). Glad you've got this working with 1.6. I wish v1.6 still  
had ADC. For my needs at the time, the Dakota worked fine. The RME cards are  
a bit pricier.

Deej

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

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



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

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

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

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QJNV7Qs3j1C9Yn/z2FTdSUy3VmoMhAjQHC+rH2qTcRR7IBLAI2I4NWLFDwDc  
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t4yfyXKKSD1pxT/2Q==

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

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

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

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

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

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

>

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

>

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

>

> Dubya

>

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

Decent Photoshoppage, though!

....made me laugh, anyway.

DTerry <dterry@no\_spamkeyofd.net> wrote:

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

>

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><wmarkwilson@verizon.net> wrote:

>

>> What is the supposed date of this picture having been taken?  
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>> that Bush could not have caught any fish today.

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

>>  
>> Dubya

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

CL

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

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

> hours to mix through 2-bus final premaster.

>  
> W. Mark WilsonGood lord, son.

It's a joke.

Jimmy

"W. Mark Wilson" <[wmarkwilson@verizon.net](mailto:wmarkwilson@verizon.net)> wrote in message  
news:432232b8@linux...

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

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

>  
> Dubya

>

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

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

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

>  
> As Foghorn Leghorn would say, "It's a joke son! I say, a Joke! Now don't git  
> yer feathers ruffled!"  
>  
> Decent Photoshoppage, though!  
>  
> ...made me laugh, anyway.  
>  
>  
>  
> DTerry <dterry@no\_spamkeyofd.net> wrote:  
>> It's a Photoshop "artist's" pitch to get work for the National Enquirer.  
>>  
>> On 9/9/05 7:11 PM, in article 432232b8@linux, "W. Mark Wilson"  
>> <wmarkwilson@verizon.net> wrote:  
>>  
>>> What is the supposed date of this picture having been taken?  
>>>  
>>> I ask this because according to easily verifiable info elsewhere, it seems  
>>> that Bush could not have caught any fish today.  
>>>  
>>> <http://www.whitehouse.gov/news/>  
>>>  
>>> Dubya  
>>>  
>>>

---