
Subject: Re: I'm ready to talk nukes -- now
Posted by [Don Nafe](#) on Wed, 15 Jun 2005 12:31:35 GMT
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probably even go to 60
>or 80hz & be fine.
>
>Neil"cujo" <chris@applemanstudio.com> wrote:
>
>Hmm, yes I'll giv it a try on the bass, but I musty admit, it seems like
the
>guitars I often hear havenotheing below say even 200, Leads for instance.
>Seems liek the more lows I cut the closer I get to some classic sounds.
Lows
>seem to make things sound more "demoish" think about say the guiitar at
the
>begining of "baby you can drive my car" now take a song like "bang an gon"
>and I hear alittle more lowsbut more in the Bass than guitar, I thought
I
>read visconti say there is nothing good below 100 for bass guitar.

Well the fundamental of the low E on a bass is 41 Hz, and
guitar it's, of course, twice that, so you don't want to
completely lop off any higher than those levels, but you can
certainly approach those, depending on the song & style. Lots
of rock guitar tracks have plenty of energy below 100hz, but
below 80 is where it starts to gradually turn into more & more
muck. You get some of these modern rocker guys who tune down a
step or use drop-D tuning, and your low string is now something
like 72-73 hz, you wanna lop everything below 100 off of that?
If you're talking about lead tracks - solos where they
don't go down into that range, then yeah you could Lo-pass at a
much higher level if you wanted to, & not hurt anything (as long
as you're not using too gentle of a slope & start cutting off
more than you intend to).

Neill dont have one to sell but just ran across this one on ebay:
http://cgi.ebay.com/Ensoniq-Paris-Control-16-Console_W0QQite mZ7343172860

"Craig" <craigandmeg@myisp.net.au> wrote in message news:4301a4eb@linux...
> wanting to buy another c16 can anyone help ?
> Pretty Please!!
>
>I've been hooked on AMD chips for years. They're very cost effective and
I've never experienced any stability problems. You must be thinking of
Macs.

"Martin Harrington" <lendan@bigpond.net.au> wrote in message
news:43028fd3\$1@linux...

> Don't really know, except to say that most of my mates that use Paris,)or
> other audio programs), had stability problems when setting the system up.
> I, and other P4 users had zero setup problems, and still dont.

>

> --

> Martin Harrington

> www.lendaneer-sound.com

>

> "TC" <tc@spammetodeathyoubastards.org> wrote in message

> news:430274ea\$1@linux...

> > Really? I thought the opposite was true by what most people use here?

> > Or am I thinking of more like 3 years ago?

> >

> > Cheers,

> >

> > TC

> >

> >

> > Martin Harrington wrote:

> >> Pentium processors, probably give more hassal free service than the

> >> equivalent AMD version with Paris.

> >> AMD work but there seems to be more tweeking involved to get a stable

> >> system.

>

>I have way too many things to tweak already. Thank God for convolution
reverbs. I have the GigaStudio on an adjacent computer and use the
GigaPulse reverb as an external unit to put live tracks in a space (mostly
brass, strings, chorale & percussion) and it really does put them into a
soundstage that can't be acheived by sending a signal down an effect bus and
mixing it back in. The tracks need to be bounced back to Paris (stereo) and
time compensated, but with my set up it's fairly routine.

RZ

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:43017d6c\$1@linux...

>

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

> >I'm needing to get pretty anal retentive with this stuff these days...

> >Deej

> >

>

> Well.

> I have worked with many producers and mix engineers over the years that do

> sweat the details, including sound stage.

> M/S.

> Binaural.

> X/Y.
> These exist because people consider the stereo imaging and sound stage important.
> Obviously this is not the most critical issue in typical, modern, radio driven
> productions, but that does not equate to being meaningless.
> I love recording in true stereo (primarily M/S) whenever it seems appropriate.
>
> Trying to control the sound stage "after the fact" is a completely different
> animal but again, the details do add up.
> I have been playing around a little with GigaPulse, the convolution reverb
> that comes with Giga3, and now available separately. With multiple instances,
> you can create a very controlled and convincing 3D soundstages that you actually
> can adjust during mixdown. This reminds me a little of using the Calrec Soundfield
> (the ultimate mic for post recording control of sound stage.)
>
> The new generation of hardware and software phase correction systems also
> opens up new possibilities. As an example: If you record a small acoustic
> ensemble with M/S, you should be able to

Subject: Derek, I'm ready to talk about Israel now
Posted by [Neil](#) on Thu, 14 Jul 2005 23:58:24 GMT

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ftnHWE2K/VVXezUOqTW6/AJtJyqVKGf6Nc/AVGR/CpPTwp
uU/2zj/NYhKFZ4SfrpxKknjA3VsxovV/ALXKz+zXDoZGMCZJ/u1Et86TjWMZ
Yw71cKQCPdV5bNX3u0xfVo7wU2Pm9oncU+6rRWiEoTn12SR3jbTQ0SvtMevP
IPhs6UKbFjm4kaCov1XFdwQsw+9IISXJEhS3X3Dla18kmmju/VP0VrV6JI6T
JAH7Oa6NFgj8ukZ/ZorY2tG0AUpjV8UcBZLK9uMHHupspPga150crumv+WUV
06OXgfw57J64QKfb6J/tjFWO2nwNe2nwNbBWjFp5+UXOn+jFOfgW5jluS/i2
KVFN9r4yxWw+BroBFbT8Dn0pyLmf9mKT+Bz4P5fn3tClScavjJzRq1LhzGzg
hDKyPiRn7Kjab9m2tY8T9tX9ksSrWmY4uQXyuOoY27Qnvqh04c29rHHJ+2rE
fAXNalkNnnL2I2Oyn2lsJDTqkJMcHjHWvUzL/J4P/h0/fXqrhl8qgTykfDHI
XD5VTp1Hbh85bqf2mVU4NQW0jPrPHmhQ+6gjMxz+cfup9F/orXg99cJqu+Xb
dn8saH7XFKTd7evpNY/vgVIZMJ7OCXSf6Kdk0k5phM2KvhMpg/8AmClh5oq4
dbPuWKJ1WHsVHYR5lezy139o1GtZHRnZHitsf4FVJnZ9dd4/SNRLUQZ1w5/
nGs/3VVYPgS80XLE82xaiFEBSnOM+4VaByKoZW8kny4FUUNObMDjkO4GfcKE
OonNT2SZmVcpLbby1FoNySRjPgK56XNkOWYGED9VrYWC3IHJpHrt4rIP41Cs
HgYpYkxsjC0nPfQb089qCDb5V+nyXZEEQluModfK8qyCnI7qzjUu9Xhq43Rd
0fSqKA4UpcUByegweKgzLyHvcARQ8/mrTdJBJ+Lg6HTKinP4xAPgaT61Fzj
egDxxQctmprhP0Ndu1fWJURA2vpUQog47+tUuldQ3NWpoCJNxlOsLWUqQ46p
QOUUnuJ8aaPlzXNeaFtTjSLBN9kfkTjY6ox7q8JMXaDuR7yOlfoD+pry5LdWm

6zEoLhIQH1AAZPGK2Uq4XNnX7bSZUgx+wD3Y7zslCOePhTy5OXHW6uRai/SQ
zuUXQ/FUOFNGk+sxSojc2COua+fG7hedRSpbym80WmlPhCVIKQB3ACth6Pr
zOuTcuLPeW8GAhTS3OSAc5BPfih5edlY0PUNWE8mlNY29yKnrEUnGWs/8+Vd
L8X/AFOB3mhH6Q77Ogyltvhvqjpcb7V1bStqlckAAg9ODVE1cb3py+xGl3B6
Sl5La1pUsqQpKu7BzTY+fIS44mNC+yi3SgWbtyPBfi8Dczk+Y4paHlpyCWM9
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BnHwpQajnoGj5cUMtC3afeLblduD4eWh/YIWwJwMA9ABVHp7Vd4uGr0W6TJS
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nEn5PaJ8fvooXFO6O6Oo7JfX3UL9Ogeolx4kfXW5pOZ73j9WqWTOzY/ajPKG
Y0H/AMOn769XZP5LB/8ADpr1WmdkF3dU6YCHCUpRuPeAM4pKrQnjDXPuqxir
LCIrkCQU/o1xd4QFYDS

Subject: I'm ready to talk nukes -- now

Posted by [wmarkwilson](#) on Fri, 15 Jul 2005 03:36:56 GMT

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' the need to get my head around the finer points of this
>craft if I'm going to make a go of this. A huge part of this is soundstaging
>and needing to spend the time to do much more than just pan a reverb send
>here and there to create a semblance of realism. To that end I've been doing
>a bit of research and I'm beginning some more in depth experimentation with
>this. I just want to make sure that my methodology is somewhat sound and
>that I'm not tilting at windmills here. I've got a full plate so though
I'd
>like to be able to spend the next 6 months floundering around learning by
>making mistakes (my normal MO), but I don't seem to have that luxury right
>now.
>
>I figure that if I've got a group of musicians on a stage 50' wide, then
>each panning increment in the 100-100 L/R spread equals 0.25' so for every
>4 increments, I'm moving the performer to the left or right by 1'. For
>example, if I wanted to position the band members within a space 30' across,
>then from the center, to place the guitarist 15' to stage left, I would
pan
>him left to 60.
>
>This would theoretically put him 10' from the closest wall and 35' from
the
>farthest wall.
>
>Now a few questions about early reflections and predelay and soundstaging
in
>general, as follows:
>
>1. If I'm using a stereo reverb, since the performer is stage left at pan

>position 60, I would pan the reverb return to stage right 60 and set the
>ER's for the right side to around 35ms and the ER's to the left to around
>10ms with the levels about 2/3 to 3/4 (or less) of the strength of the
>original signal. This would theoretically give me a basic two dimensional
>(L/R) location of the musician in an ambient space, right?
>
>Also, do you pan the reverb send to mirror the return? I'm just not getting
>this for some reason. Seems that panning the send does nothing. Maybe I'm
>just too overwhelmed at the moment to notice.
>
>2. In order to get the front/back positioning of the musician relative to
>the other band members and the front/back of the room, using predelay would
>provide some dimensional space.....right? what I'm not clear about is
>whether the predelay should be set for positioning the performers relative
>to the fall of the space that is farthest from them or from the wall that
is
>behind them. I know that since they are broadcasting into the room, that
the
>front makes sense, but music travels all directions and it seems it would
>make smoe sense to at least take the back wall into consideration.
>
>Also, I'm thinking that using actual short (2-3 ms delays) between the
>instruments/performers themselves would help to create some sense of
>relative front-to-back relational spatiality.
>
>I'm working mostly with acoustic musicians, some drums, but very little
in
>the way of special FX like phaser/chorus/synth stuff,.....just trying
>to create a realistic optimal and dimensionally realistic space for the
>performance.
>
>How big a soundstage is generally used for commercial studio projects? I
>know it's all relative, but if there is some sxort of *go-by* here that
is
>an accepted standard, I'd like to know.
>
>Thanks for indulging my ignorance and enlightening me.

Subject: Re: I'm ready to talk nukes -- now
Posted by [Neil](#) on Fri, 15 Jul 2005 06:05:14 GMT
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e of these songs I'm mixing. 10 tracks
>on one submix. I'm applying compression in SX, then lightpiping to Paris,
>ap[plying reverb and panning and bouncing to disk. I'm mixing hot, the
>faders are often kissing the 0dBfs limit on the individual Paris channels
>and the submix fader is redlined almost constantly. The Global fader is

at

>0dBfs and I've got NoLimit set with a threshold of -2 , limiting at -0.9.

>

>This mix sounds very big and I hear no distortion at all. It's really

>reminiscent of analog tape, no harshness/brittle sound. It may be a bit much

>for a Bluegrass mix but it held together well and there is plenty of

>separation.

>

>When I open it in Wavelab, it's obvious where the NoLimit was doing it's

>thing. Certain peaks were squared off a bit.....nothing resembling a

>square wave situation, just a number of spots where it is visually apparent.

>

>When I run an analysis of the mix file in Wavelab, I'm getting huge amounts

>of errors, like 1000 errors in the first 6 seconds.

>

>I wonder what's up. If NoLimit is doing something to this file which would

>preclude it being duplicated in reproduction plant, then I'm going to have

>to be much more careful. I'm also wondering if lightpiping this many tracks

>from SX to Paris with a dither Igo applied to each track to avoid

>quantization errors is perhaps causing errors somehow. I have listened very

>closely and I hear absolutely no audible problems, other than the sort of

>smooth glue that is the *secret sauce* that mixing hot on this system can

>impart to the tracks.

>

>While Zep 1 has great depth, it does not have any of the imaging found on The Woman In Me.

Cujo wrote:

> I may sound like a luddite(il am occused of this often by friends) here,

> but old Glynn Johns for instance had a left right and center pan control,

> sounds like Ememrick did too. annd some tape delays, springs and plates.

> Ok, they probably had some real chambers. I still think Zep 1 and Who's Next

> sound amazing. and have "depth"

> Of course the general public probably thinks they sound old..so what the

> hell do I know?

>

>

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

>

>>I don't believe that getting this analytical about something

>>will necessarily make it sound better. Why do you feel you have

>>to create a specific space (unless you're trying to match it to

>>an existing specific space like in Foley work, ADR, replacment

>>tracks for a live multitrack performance, etc).

>>

>>How about this... Imagine what kind of space you'd like to hear

>>that particular song in, pick one that's close to that in one of

>>your verb units, then tweak as necessary to your heart's
>>content - and that's the key, use your heart (emotional
>>response), not your brain.
>>
>>Neil
>>
>>
>>"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>>
>>>I'm needing to get pretty anal retentive with this stuff these days. I'm
>>
>>in
>>
>>>a very small market and I am starting to carve out a niche for myself.
>
> The
>
>>>engineers in the other studios around here have many more years behind
>
> the
>
>>>board than I do (average of around 30 years of full-time *earning a living
>>>at it* kind of experience so I'm a comparative newbie)
>>>
>>>I've learned a few things over the years of turd polishing and doing small
>>>demo projects and I'm starting to actually get some small labels sniffing
>>>around my door so I must be doing something right in spite of myself and
>>
>>the
>>
>>>rather limited and haphazard education and experience I've managed to
>>>accumulate.
>>>
>>>I'm really feelin' the need to get my head around the finer points of this
>>>craft if I'm going to make a go of this. A huge part of this is soundstaging
>>>and needing to spend the time to do much more than just pan a reverb send
>>>here and there to create a semblance of realism

Subject: Re: I'm ready to talk nukes -- now
Posted by [Deej \[3\]](#) on Fri, 15 Jul 2005 13:46:19 GMT
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add spot mics and "correct" the
> phase relationship after the fact. I have not had a chance to try this
yet,
> but I hope to soon.
> (PhaseTone from Tritone is out now and free.)

> <http://www.tritonedigital.com/products.htm>
> Gene
> Looks like a great machine. Let me know how it works, maybe I'll buy one.

RZ

"Spappy" <Spappy122@yahoo.com> wrote in message news:43016fd0\$1@linux...

> Anyone see anything here that would be a problem for Paris 3.0?

>

> Either:

> Athlon 64 3500+ 2.2 GHz 512KB cache

> or

> Athlon 64 4000+ 2.4 GHz 1MB cache

>

> Asus A8N-SLI mobo w/ 800+ MHz FSB

> 1 GB RAM 400 MHz

> GeForce 256MB dual head vid card

> (2) 200 GB Maxtor 7200 RPM ATA-133 hd

> Plextor SATA DVD-RW

> MS Win XP Pro

> 450watt power supply

> dual 17" Flat panels

>

> Spappy

>

> "RZ" <pearlmusic@sbcglobal.net> wrote:

> I have way too many things to tweak already. Thank God for convolution

> reverbs. I have the GigaStudio on an adjacent computer and use the

> GigaPulse reverb as an external unit to put live tracks in a space (mostly

> brass, strings, chorale & percussion) and it really does put them into a

> soundstage that can't be achieved by sending a signal down an effect bus
and

> mixing it back in. The tracks need to be bounced back to Paris (stereo)

and

> time compensated, but with my set up it's fairly routine.

>

> RZ

He did a great job on LS drums for Giga.

drums. Lots of power in GS3.

GeneSummer is over here. It's been raining every day for about 10 days and fall is in the air big time. It was actually a bit nippy today until late afternoon and right now it's probably close to 40 degrees F.

I'm getting ready to turn on the friggin heater.....in August. Seems like a strange thing to do but if I don't Crashbasket and Juliet will jump up on

the bed and lay down on top of me while I'm asleep so they can get warm while I die of suffocation.

;oP nice catch, mine's already on order.

AA

"justcron" <justcron@hydrorecords.compound> wrote in message
news:42ff7b8d\$1@linux...

> <http://www.animusic.com/dvd-info-clips-1.html>

> maybe you should get one of those wrestlemania cages for the bed???
though i would first assure amy that the "kids" are the real reason.

;o)

On Wed, 17 Aug 2005 00:31:59 -0600, "DJ"

<animix_spam-this-ahole_@animas.net> wrote:

> Summer is over here. It's been raining every day for about 10 days and fall
> is in the air big time. It was actually a bit nippy today until late
> afternoon and right now it's probably close to 40 degrees F.

>

> I'm getting ready to turn on the friggin heater.....in August. Seems like
> a strange thing to do but if I don't Crashbasket and Juliet will jump up on
> the bed and lay down on top of me while I'm asleep so they can get warm
> while I die of suffocation.

>

>;oP

> generally it's about \$3.00 for anything over 15 minutes old.

On Wed, 17 Aug 2005 17:52:44 -0500, "Brandon"

<brandon_goodwin@REMOVETHISsbcbglobal.net> wrote:

> There used to be a website that had "current" resale value for just about
> any pro audio gear...

> Anyone know it?

>

> ...the same thing going on here in Germany! Its august, but it feels like

- and the heater was running all the time.

nucom dub factory

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

> Summer is over here. It's been raining every day for about 10 days and fall
> is in the air big time. It was actually a bit nippy today until late
> afternoon and right now it's probably close to 40 degrees F.

>

> I'm getting ready to turn on the friggin heater.....in August. Seems like
> a strange thing to do but if I don't Crashbasket and Juliet will jump up

on

>the bed and lay down on top of me while I'm asleep so they can get warm

>while I die of suffocation.

>

>;oP

>

>Strange... it's winter here of course, and last week we had the coldest August day/night for like 20 years or something...

....I get the feeling, somewhere, a really big iceblock is melting...

Mind you today was actually astonishingly mild for a Melbourne winter's day.
Not a cloud in the sky... 19C...

Cheers,
Kim.

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

>Summer is over here. It's been raining every day for about 10 days and fall

>is in the air big time. It was actually a bit nippy today until late

>afternoon and right now it's probably close to 40 degrees F.

>

>I'm getting ready to turn on the friggin heater.....in August. Seems like

>a strange thing to do but if I don't Crashbasket and Juliet will jump up

on

>the bed and lay down on top of me while I'm asleep so they can get warm

>while I die of suffocation.

>

>;oP

>

>wow! 40s? Is that way below average or is the climate down there get cold around now.

We're still holding above 80 almost every day, in fact August has been the hottest month of the summer... although I have started to see frost type moisture on the cars in the morning.

Damn, the summer is seriously over though... another summer gone!

We'll probably get about a 3 week fall, then its 5 months of snow....
whreeeeeeee

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4302d98c\$1@linux...

> Summer is over here. It's been raining every day for about 10 days and

> fall

> is in the air big time. It was actually a bit nippy today until late

> afternoon and right now it's probably close to 40 degrees F.

>
> I'm getting ready to turn on the friggin heater.....in August. Seems
> like
> a strange thing to do but if I don't Crashbasket and Juliet will jump up
> on
> the bed and lay down on top of me while I'm asleep so they can get warm
> while I die of suffocation.
>
> ;oP
>
> You find a dark room and some nice headphones and sit back and listen to
the Woman In Me or Come on Over and you will be amazed at the space,
imaging and sheer

Subject: Re: I'm ready to talk nukes -- now - bucause you are an Idiot
Posted by [Jef Knight](#) on Fri, 15 Jul 2005 15:24:47 GMT
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next week. ;>)

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:4303901b\$1@linux...
Tony,
You probably payed the \$100+ too?
Tom

"Tony Benson" <tony@standinghampton.com> wrote in
message news:4303738b\$1@linux...

Ok, I went to their site, and it says registered users can download
anything
from the sample area. That's what I must have done, because I ended up
with
gobs of samples already in the GOG format.

Tony

"Tom Bruhl" <arpeggio@comcast.net> wrote in message news:43036786@linux...
Tony,
You got sounds? Mine had two snares and two kicks I think.
I'll look again.
Tom

"Tony Benson" <tony@standinghampton.com> wrote in
message news:43036520@linux...

Yes, it does come with it's own sounds and they're pretty good. It's
also

pretty easy to import your own sounds. I've imported several of my dfh Superior sounds. I've been running the AU version of 4.02 on my Mac with DP 4.52 for several weeks and it works well. I haven't tried it with PARIS yet.

Tony

"Gary Flanigan" <gary_flanigan@ce9.uscourts.gov> wrote in message news:43035e1f\$1@linux...

>

> "Tom Bruhl" <arpeggio@comcast.net> wrote:

> If you haven't seen it, it is very cool now.

> Finally got Drumagog 4.02 cooking and it is as good as it ever was.

>

> Does this come with its own set of replacement drum sounds, or do you use

> it with sample libraries? Also, what is your Paris setup? Win98, XP?

> Mac?

>

> ThanksThe motherboard in my non-paris Athlon 2400xp box is starting to flake out - it will freeze up solid for no damn reason, even if it's just sitting there with nothing running. The price was right when I got it about a year and a half ago, but it's time to replace

So, it's time to shop for a new board. This machine won't see Paris, but it may see Adobe Premiere and the odd Windows editing app.

Any suggestions? Looking for good balance between killer performance and damn cheap.

pab

"Enjoy every sandwich." -- Warren Zevon

"Here at Microsoft, Quality is job, oh, I dunno, maybe 7 or 8?"Hey,

After looking into this here in Canada I've discovered that the only company that will cover pro gear, and does in through the AFof M, is Clydesdale.

jef

Brandon wrote:

>I am having a hard time with my Insurance Agent getting insurance to cover
>my studio

>equipment. I am not actually running it as a business right now so I wasn't
>going to
>insure it as such...problem is they don't have a policy that will cover over
>\$1000 on
>electronics. I know it sounds outrageous to me too....
>There is also no way to upgrade that policy to cover the dollar value
>...\$50,000..it's more like
>\$40,000 but I didn't think it would hurt to have over coverage for growth.
>Of course that is when everything was brand new...nowadays it is probably
>worth \$15,000.
>
>Anyway...who are you guys using for this?
>
>I wonder if ASCAP has something available????
>
>Should I go ahead and insure it as a business...benefits???non-benefits????
>
>Thanks,
>
>
>
>
>What's the best way to split audio so I can run it to some kind of recording
device and to a PA at the same time?

I guess potentially I could just use DI boxes with an in and an out, and
feed balanced signals to the recorder...?

What's the best way to look at doing this? Feeding the channels from a desk
insert isn't likely to be an option as most of these channels will be mixed
prior to getting to the main desk.

And what's an excellent, top quality, 16 track portable digital recorder
for under \$100? ;oP

Cheers,
Kim.If you have a pretty decent FOH console you should be able to take the
channel direct outs (already preamped) straight into Paris or recorder. I
use Paris to record at our church occasionally and I set it up next to the
mixer and take the direct outs off the mixer.
Works great.

"Kim" <hiddensounds@hotmail.com> wrote in message news:4303ceeb\$1@linux...
>
>
> What's the best way to split audio so I can run it to some kind of
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> And what's an excellent, top quality, 16 track portable digital recorder
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> Cheers,
> Kim.Nah, it's all a little more complex than that and I really need to take the
signals from before the desk. The desk will only get a single input.

I'm planning on doing some solo shows involving a looping pedal, a few instruments, various effects, and some audio routers which route things from one place to another. Hence I'll have 3 keyboards, a guitar, a vocal, and a theramin, three seperate effects loops, plus the looper...

....and the setup will only send a single stereo output of all this stuff to the PA... hence if I tap the recording from the PA all I will get is the final stereo mix. I'd like to be able to break down the individual instrument tracks for later mixing.

I'm hoping to be able to tap in to audio at various points in the system so I can get seperate tracks. The loops, for example, will likely be mono, and 16 bit, so I'm thinking I may want to, after the fact, actually recreate the loops in Paris so that they're stereo and 20 or 24 bit resolution. Use the original performances, and create them to sound identical to what actually happened, but in better quality than what was heard on the night, if you follow.

Does that make any sense?

In any case the PA will only be getting a single mix of the whole performance, and I want to break it down further than that. I'm trying to work out a good way to do it...

....it's going to be a mess whatever I do... ;o)

Cheers,
Kim.

"PaulN" <paul@nowhere.com> wrote:

>If you have a pretty decent FOH console you should be able to take the

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I
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>"Kim" <hiddensounds@hotmail.com> wrote in message news:4303ceeb\$1@linux...
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>> Cheers,
>> Kim.
>
>"DJ" <animix_spam-this-ahole_@animas.net> wrote:

>I'm getting ready to turn on the friggin heater.....in August. Seems like
>a strange thing to do

It's all that global warming stuff causing these low
temperatures.

:D
(bracing for shitstorm)I'm thinking of picking up a Roland VS-880EX or something.

Surely by now though somebody has a simpler box. I mean lets face it, all
the average user needs is a little box with a HDD and some A/D convertors...
and something that allows to two to talk. Those roland boxes with built
in mixers and the like, while they're great if you want all that, are really
overkill for many, who like me, probably just want to turn audio in to wav
files and worry about effects and mixing later on a computer DAW.

I figure I need a minimum of 8 tracks, probably preferably more like 16,
but cost is a factor...

Cheers,

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

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>

>I figure I need a minimum of 8 tracks, probably preferably more like 16,
>but cost is a factor...

Couple of used ADAT's ganged together? Akai DR-16?

NeilThis is a multi-part message in MIME format.

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Content-Transfer-Encoding: quoted-printable

Tony,

I found those free samples and will be checking them out soon.

Thanks for the tip.

Tom

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =
news:43036f7e@linux...

John,

I don't know if it supports ME but I doubt it.

I didn't see it mentioned anywhere on the
website.

Tom

"John Macy" <spamlessjohn@johnmacy.com> wrote in message =
news:43036b48\$1@linux...

Does it work with ME??

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>If you haven't seen it, it is very cool now.

>Finally got Drumagog 4.02 cooking and it is as good as it ever was.

>Better graphics although settings are a little too small for

>my taste. Cool new features like a graphic of a stick

>hitting a drum in time with the trigger instead of a meter.

>Rim says it is low on the CPU priority chain so not to worry.

>I'm still figuring out a few things but it looks much better than

>2.0 which I was using. Seems to trigger more easily and allows for

>less latency-greater CPU load settings.

>

>Great plugin in general.

>Tom

>

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-----=_NextPart_000_002A_01C5A37E.1DB22C70--Looks like I've got one of those *sweatin the details* producers on my hands. I'm going to have to get my head around a lot more stuff than I thought. He's bringing three more projects over here PDQ and we've been sitting around talking about all sorts of extremely anal ear candy kinda stuff that he expects to be able to do. It's do'able, it's just a lot to learn. He's worked a lot in Nashville with some major heavy hitters so I'll get an education. Glad he's a nice guy. I'll probably be learning a lot from him.

Working on two DAWs simultaneously is getting faster every day. There's a lot to learn, but the available options for doing different things is mind boggling. I've given myself a pretty major crash course in Cubase SX, at least in regard to the things I need to do with it for mixing.

I also found out a few quirks of the Houston control surface.....like when you hit the write automation button, *everything* gets automated if you're not careful, including the mutes and EQ, so if you're writing automation and doing some EQ'ing on the fly and muting/unmuting tracks as you go, you're writing all of this to the project and it will be read during playback along with the 4 fader moves. I just had to fix three songs (basically a remix) because all this squirrely **** crap was going on and I couldn't figure it out until I opened up all of the automation windows and saw this major mess happening.

Lots ot learn.

;o)

"gene lennon" <glennon@NOSPmyrealbox.com> wrote in message news:43017d6c\$1@linux...

>

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

> >I'm needing to get pretty anal retentive with this stuff these days...

> >Deej

> >

>

> Well.

> I have worked with many producers and mix engineers over the years that do
> sweat the details, including sound stage.

> M/S.

> Binaural.

> X/Y.

> These exist because people consider the stereo imaging and sound stage important.

> Obviously this is not the most critical issue in typical, modern, radio driven productions, but that does not equate to being meaningless.

> I love recording in true stereo (primarily M/S) whenever it seems appropriate.

>

> Trying to control the sound stage "after the fact" is a completely different animal but again, the details do add up.

> I have been playing around a little with GigaPulse, the convolution reverb that comes with Giga3, and now available separately. With multiple instances,

> you can create a very controlled and convincing 3D soundstages that you actually can adjust during mixdown. This reminds me a little of using the Calrec Soundfield

> (the ultimate mic for post recording control of sound stage.)

>

> The new generation of hardware and software phase correction systems also opens up new possibilities. As an example: If you record a small acoustic ensemble with M/S, you should be able to add spot mics and "correct" the phase relationship after the fact. I have not had a chance to try this yet,

> but I hope to soon.

> (PhaseTone from Tritone is out now and free.)

> <http://www.tritonedigital.com/products.htm>

> Gene

> "Tony Benson" <tony@standinghampton.com> wrote:

> Has anyone here tried the new Wizoo reverb? I'm on a Mac, so GigaPulse is out for me. I know Altiverb is supposed to be great, but it's just a little pricey for me right now. I think the Wizoo verb is about half the cost.

> Anybody?

>

> Thanks,

>

> Tony

>

Wizoo has many demos to listen to at:

<http://tinyurl.com/7ju5d>

GeneYes, it is going to be a mess my friend. You might want to seriously look at carrying a rack mounted monitor mixer... depending on your cash it could range from a Peavey to a Crest. Basically, prewire it, send it wherever you need it and have a jumper snake you'll pull out of the roll around with a snake box/fan to feed the house console.

AA

"Kim" <hiddensounds@hotmail.com> wrote in message news:4303dec4\$1@linux...

>
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>I've been wanting to do this a while now, I just have too many other fires I
gotta get put out. However, my model includes the adat HD recorder. Hot swap
drives and ease of use/reliability is high on a deal like that, but the
convertors really don't suck like the old adat tape based machines. And, the
nice thing is.. get a firewire expansion and you can zip that stuff right to
your multitrack of choice OR use the adat pipes and hit DAW of choice.
AA

"Neil" <OIUIOU@OIU.com> wrote in message news:4303e7ec\$1@linux...
>
> "Kim" <hiddensounds@hotmail.com> wrote:

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Subject: Re: I'm ready to talk nukes -- now - bucause you are an Idiot
Posted by [DC](#) on Fri, 15 Jul 2005 19:04:06 GMT
[View Forum Message](#) <> [Reply to Message](#)

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bdGT6Y6V6F4Ws/G

Subject: Re: I'm ready to talk nukes -- now - because you are an Idiot
Posted by [erlilo](#) on Fri, 15 Jul 2005 23:29:07 GMT

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d's modern history - in all, 1,100

> bodies were brought to the city's mortuary; executed for the most part, eviscerated,
> stabbed, bludgeoned, tortured to death. The figure is secret.

>

> We are not supposed to know that the Iraqi capital's death toll last
> month was only 700 short of the total American fatalities in Iraq since April
> of 2003. Of the dead, 963 were men - many with their hands bound, their eyes
> taped and bullets in their heads - and 137 women. The statistics are as shameful
> as they are horrifying. For these are the men and women we supposedly came

> to "liberate" - and about whose fate we do not care.

>

> The figures for this month cannot, of course, yet be calculated. But

> last Sunday, the mortuary received the bodies of 36 men and women, all killed

> by violence. By 8am on Monday, nine more human remains had been received.

> By midday, the figure had reached 25.

>

> "I consider this a quiet day," one of the mortuary officials said to

> me as we stood close to the dead. So in just 36 hours - from dawn on Sunday

> to midday on Monday, 62 Baghdad civilians had been killed. No Western official,

> no Iraqi government minister, no civil servant, no press release from the

> authorities, no newspaper, mentioned this terrible statistic. The dead of

> Iraq - as they have from the beginning of our illegal invasion - were simply

> written out of the script. Officially they do not exist.

>

> Thus there has been no disclosure of the fact that in July 2003 - three

> months after the invasion - 700 corpses were brought to the mortuary in Baghdad.

> In July of 2004, this rose to around 800. The mortuary records the violent

> death toll for June of this year as 879 - 764 of them male, 115 female. Of

> the men, 480 had been killed by firearms, along with 25 of the women. By

> comparison, equivalent figures for July 1997, 1998 and 1999 were all below

> 200.

>

> Between 10 and 20 per cent of all bodies are never identified - the medical

> authorities have had to bury 500 of them since January of this year, unidentified

> and unclaimed. In many cases, the remains have been shattered by explosions

> - possibly by suicide bombers - or by deliberate disfigurement by their killers.

>

>

> Mortuary officials have been appalled at the sadism visited on the victims.

> "We have many who have obviously been tortured - mostly men," one said. "They

> have terrible burn marks on hands and feet and other parts of their bodies.

> Many have their hands fastened behind their backs with handcuffs and their

> eyes have been bound with Sellotape. Then they have been shot in the head

> - in the back of the head, the face, the eyes. These are executions."

>

> While Saddam's regime visited death by official execution upon its opponents,

> the scale of anarchy now existing in Baghdad, Mosul, Basra and other cities

> is unprecedented. "The July figures are the largest ever recorded in the

> history of the Baghdad Medical Institute," a senior member of the management

> told The Independent.

>

> It is clear that death squads are roaming the streets of a city which

> is supposed to be under the control of the US military and the American-supported,

> elected government of Ibrahim al-Jaafari. Never in recent history has such

> anarchy been let loose on the civilians of this city - yet the Western and

> Iraqi authorities show no interest in disclosing the details. The writing

> of the new constitution - or the failure to complete it - now occupies the

> time of Western diplomats and journalists. The dead, it seems, do not count.
 >
 >
 > But they should. Most are between 15 and 44 - the youth of Iraq - and,
 > if extrapolated across the country, Baghdad's 1,100 dead of last month must
 > bring Iraq's minimum monthly casualty toll in July alone to 3,000 - perhaps
 > 4,000. Over a year, this must reach a minimum of 36,000, a figure which puts
 > the supposedly controversial statistic of 100,000 dead since the invasion
 > into a much more realistic perspective.
 >
 > There is no way of distinguishing the reasons for these thousands of
 > violent deaths. Some men and women were shot at US checkpoints, others murdered,
 > no doubt, by insurgents or thieves. A few listed as killed by "blunt instruments"
 > might have been the dead of traffic accidents. Some of the women were probably
 > the victims of "honour" killings - because male relatives suspected them
 > of having illicit relations with the wrong man. Still others may have been
 > murdered as collaborators. Doctors have been told that bodies brought to
 > the mortuary by US forces should not be given post-mortem examinations (on
 > the odd ground that the Americans will have already performed this function).
 >
 >
 > So many civilians are dying that the morgue has had to rely on volunteers
 > from the holy city of Najaf to transport unidentified Shia Muslim dead to
 > the central city's large graveyard for burial, their plots donated by religious
 > institutions. "In some of the bodies, we find American bullets," a mortuary
 > attendant told me. "But these could be American bullets fired by Iraqis.
 > We don't know who's killing who - it's not our job to find out, but civilians
 > are killing each other.
 >
 > "We had a body here the other day and the relatives said he had been
 > murdered because he had been a Baathist in the old regime. Then they said
 > that his brother had been killed three or four weeks back because he was
 > a member of the religious Shia Dawa party which was the enemy of Saddam.
 > But this is the real story - the killing of the people. I don't want to die
 > under a new constitution. I want security."
 >
 > One of the problems in cataloguing the daily death toll is that the official
 > radio often declines to report explosions. On Monday, the thump of a bomb
 > in the Karada district was never officially explained. Only yesterday was
 >
 > and blown himself up, killing two policemen. Another explosion, officially
 > said to be caused by a mortar, turned out to be a mine set off beneath a
 > pile of watermelons as a US patrol was passing. A civilian died.
 >
 > Again, there was no official account of these deaths. They were not recorded
 > by the government nor by the occupying armies nor, of course, by the Western
 > press. Like the bodies in the Baghdad city mortuary, they did not exist.
 >

>
> Debate Rages over Number of Civilians Killed in Conflict
>
> The number of Iraqis killed since March 2003 has long been a matter of
> fierce debate, in the absence of any figures from American and British military
> or civilian officials on the spot.
>
> "We don't do body counts," was the terse comment of General Tommy Franks,
> commander of the US-led invasion - though it has been claimed that the Pentagon
> does in fact keep a running total, which it refuses to make public, for fear
> of increasing public doubts about the war. Undoubtedly however the figure
> for Iraqi civilians dwarfs the toll of US and British troops, which is meticulously
> recorded. Some 1,850 American and almost 100 British soldiers have been killed.
> In addition at least 12,000 US soldiers have been wounded. But according
> to the Iraq Body Count (IBC), a non-profit project regarded as the most authoritative
> independent source on Iraqi casualties, the civilian toll as of yesterday
> was a minimum of 23,589, and a maximum of 26,705. But even IBC admits that
> its data is incomplete. Nor is it clear how many insurgents are included.
>
>
> In October 2004, a report in the medical journal The Lancet concluded
> that at least 100,000 civilians had lost their lives in the first 18 months
> after the invasion - more than half of them women and children killed in
> air strikes. The figures were based on a survey of 1,000 households across
> Iraq.
>
> In November 2004, the Foreign Secretary, Jack

Subject: Re: I'm ready to talk nukes -- now - because you are an Idiot

Posted by [DC](#) on Fri, 15 Jul 2005 23:43:09 GMT

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it though
if you drop me an e-mail. I'll also send a copy to Mike Audet as he's got
some webspace for this purpose.

Most of these have been compiled from other users or the newsgroup or the
FX preset updates. There are settings for the Comp, NoLimit, Plate and Room
Reverbs, Chorus, and Tap Delay.

If anyone has any to add, let us all know. You might also want to contact
Mike Audet (mike@mikeFSPAM!audet.com) and myself, as Mike has some webspace
(www.mikeaudet.com/paris) set up for Paris FX Presets.

Enjoy.

Dan B / dbp.s.

Note that: The TubeWarmer comp preset is just the active gain element. The PCM 60 reverb preset requires the BarbQ or FreakQ plug-in as well (search the newsgroup). The UAD 1172LN vocal preset requires about 14db of gain reduction.

Cheers,

db

"db" <daniel_burneNOSPAM@yahoo.com> wrote:

>

>Hi all,

>

>As promised I've put together a PPJ of collected Paris FX presets - unfortunately

>I can't attach it as it's too large (c.1.7Meg) - I'll happily e-mail it though

>if you drop me an e-mail. I'll also send a copy to Mike Audet as he's got

>some webspace for this purpose.

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>(www.mikeaudet.com/paris) set up for Paris FX Presets.

>

>Enjoy.

>

>Dan B / dbP.S.S. (!)

- Just to reiterate, I don't think there's anything/much new here, but it should be a useful compilation.

- The actual file size is nearer 2.4 meg.

- John- I'm not having any joy replying to your e-mail address.

- Mike Audet is posting it up on his webspace fairly soon.

Best wishes,

db

"db" <daniel_burneNOSPAM@yahoo.com> wrote:

>

>

>p.s.

>Note that: The TubeWarmer comp preset is just the active gain element. The

>PCM 60 reverb preset requires the BarbQ or FreakQ plug-in as well (search

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>
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>
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>>(www.mikeaudet.com/paris) set up for Paris FX Presets.
>>
>>Enjoy.
>>
>>Dan B / db
>Hi guys,

Thanks for the suggestions. Just to let you know ...
I've ditched the Oasys (it was disabled anyway in the device manager... but
still), and moved both cards to different slots. I've also removed some redundant

- the stability with a one card system (and reduced XP boot up times of around
8 minutes to less than 1 minute), so clearly something dodgy was going on
(IRQs?).

The FXs subsystem is (was) installed (as per XP install instructions).

Fingers crossed, the presets are now saving. At least, they do when between

db

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

>OK,

>

>It's been a long time since I've used Paris on win ME, but my thoughts are
>that if it was unstable with one card that issue needs to be resolved first
>off so losing the Korg Oaysis card (at least for now) is the first step.

>

>When I was running Paris on Win XP I was using a pre-SP1 OS that was very
>stable. Maybe the SP1 or SP2 is glitching things so if you've got an older
>XP system disk, don't load the SP's. Paris doesn't need them and you don't
>want to use this computer for anything other than audio
>anyway.....right?

>

>Assuming that there is a stable Win XP install, it sounds like one of the
>following situations may be in play.

>

>1. Maybe the newest Paris XP subsystem is not installed properly.

>

>2. It may be an IRQ conflict with the graphics card (or other device besides
>the Korg Oaysis which is no longer a factor in this)

>

>3. It may be an actual problem with the EDS card itself.

>

>4. It may be a bad SCSI cable between the card and the Paris IF

>

>5. Faulty RAM can be a big party stopper and faulty ribbon cables that are
>connecting the HD's to the controllers can cause instability as well.

>

>6. The Radeon graphics card may not be happy on a VIA chipset. I had this
>problem trying to use an NForce card on my ASUS A7V8X mobo. It likes

>

>Assuming that one EDS card can be configured to be stable, then after
>checking to make sure there are no IRQ conflicts between the cards and any
>other devices/controllers, I would start looking at the sync cables between
>the two cards if the 2nd card starts causing additional instability
>problems.

>

>Also, TheSoniq knows the error codes and what causes them. He's a nice guy
>and will help if you call him up.

>

>Hope this helps.

>

>Deej

>

>
>
>
>"justcron" <justcron@hydrorecords.compound> wrote in message
>news:4301ee1b@linux...
>> can anyone help this guy? I dont have any multiscard expertise to offer.
>>
>> "dan b" <daniel_burne@NOSPAMyahoo.com> wrote in message
>> news:43005fc9\$1@linux...
>> >
>> > Hi,
>> >
>> > Sorry to trouble y'all again but I'm having some problems with Paris
3
>on
>> > XP and am pulling out what remains of my hair. System details below.
>I've
>> > been running Paris on 98 / ME since 1998 and have done several installs
>> > (probably
>> > about 8 on ME/98 SE), but this is my first XP boot (actually second,
>since
>> > it was unstable the first time. and still is now).
>> >
>> > 1) With 1 card running, the system was unstable. It would sometimes
>crash,
>> > particularly when opening a project after having closed another project.
>> > Sometimes a crash would trigger the machine to reboot (i.e. just reset
>> > it).
>> > Equally (perhaps even more!) frustratingly, EDS effects presets (even
in
>> > the main library) would not save when Paris was rebooted. Other than
>that,
>> > everything was fine.
>> >
>> > 2) Having added a second recently purchased second-hand card, I'm now
>> > getting
>> > Error 2/2 messages when I start Paris. On a few occasions the 2/2
>message
>> > did not appear, but once Paris was started no audio would play back
from
>> > the project. Audio on Card A would show on the meters (channel, submix
>and
>> > master); audio on Card B would show on the channel meters, but not in
>the
>> > submix or master meters).
>> >
>> > Is it possible that the EDS to EDS ribbon cables are at fault? They
are

>> > homemade.
>> > I've connected one 10 pin to the same 10 pin slot on the other card,
and
>> > the 16 pin ones are in an X. For all ribbon cables, the cable that would
>> > be red (but isn't as it's homemade from an IDE cable and new ends) runs
>> > from
>> > the left of the slot of one card to the left of the slot of the other
>card
>> > (hope that makes sense!).
>> >
>> > I've

Subject: Re: I'm ready to talk nukes -- now - because you are an Idiot
Posted by [erlilo](#) on Sat, 16 Jul 2005 08:40:14 GMT
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Subject: Re: Bullshit Detection 101

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JwCcUZ4o6D0F
JoyPWmjRQxx2ptivcdnjBxmm5A4pAe/tRnkUXA//2Q==
-----070404040400020206020106--worked just grand! Thanks a bunch. woo wee.

"justcron" <justcron@hydrorecords.compound> wrote:

> <http://radio.hydrorecords.com/index.php?act=Attach&type=post&id=1580>

>

>"esophagus" <none@none.com> wrote in message news:430774ae\$1@linux...

>>

>> I am having problems getting paf to wav converter to load files. Is this

a

>> problem in xp? Recommendations? I have tried re-installing a couple of

>> times.

>> But, alas. Nope.

>>

>>

>

>Hi! I am using Paris 3.0 on a Windows XP with RAID (mirror) system. The mirror array had a problem recently (went out of sync for some reason) and I had to rebuild the array (nothing lost, both disks were ok and had the data; I just used one of them as source and formatted/mirrored the other. So the mirror is back running and all other applications seem to work (Wavelab, etc). When I try to open Paris it never comes up, it doesn't even initialize the MEC (I don't see the LEDs blinking), and the computer freezes.

I tried uninstalling/reinstalling a couple of times, still the same. I formatted and reinstalled Windows, installed the Scherzo driver, the Interloc driver, then Paris 3...and still the same problem.

I have no idea what could be causing this. Everything installed without errors and device manager sees the Scherzo as a working device. Could this be a MEC issue? Please help...I'm about to finish a big project but I'm really stuck here!!! Thanks...I had a similar problem a while back and it turned out to be a motherboard problem that involved rebuilding the entire computer. Why Paris was the first program to not load I don't know because other programs continued to operate but soon afterward Windows would not even boot. This may not be the same problem, I was running ME at the time, but it is a similar symptom.

RZ

"ricalv" <ricardoalvarez@hotmail.com> wrote in message
news:43077ae3\$1@linux...

>

> Hi! I am using Paris 3.0 on a Windows XP with RAID (mirror) system. The mirror

> array had a problem recently (went out of sync for some reason) and I had

> to rebuild the array (nothing lost, both disks were ok and had the data;

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> really stuck here!!! Thanks...I slave Cubase SX on an external computer by taking Paris midi
TC out via a

USB 2X2 into a Motu MTP A/V with a parallel interface on the Cubase
computer. It locks within a couple hundred milliseconds and does not drift.

The only thing to watch for is occasionally (not often) Cubase goes into 25
fps which causes obvious drift. I then go to the project settings and
select 25 fps which for some reason sets it back to 30 fps. Go figure.

RZ

"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message news:bkmeg1h5224tb2h7peon47kslmgk3t9vq7@4ax.com...

> People --

>

> Having unhappy time with midi lately... These days I run Paris and

> Cubase SX on separate machines, slaving SX to Paris via ADAT out to

> RME in, so this would be a non-Paris topic, I guess... Except as it

> possibly relates to sync issues...

>

> Anyway -- Mostly work with VSTi's in SX, which are peachy fine, but

> still like to use a couple of older external modules some times, and

> that's where unhappines creeps in: Seems to take SX a loooong time to

> lock (like 8-10 bars or more) and there's still a bit of drift (I

> think) once it does. Alas. My question is: is it the funky older

> 2x2 usb midi interface? The RME Digi 9652? Some funky preference

> setting buried within Cubase's manymanymany menus? Maybe I need more

> zinc? (I do need more zinc.)

>

> Seems like such a caveman problem to be having these days -- I mean,

> people had this nailed in 1987 -- where did we go wrong? Any solid

> old school midi masters around here care to help out a poor pilgrim?

>

> muchas gracias -- Chas. That would require an output and input that I've never seen. If they existed the routing would have to appear in the patchbay window with a separate module labeled effects sidechain I/O.

I would probably use the channel inserts to run through an analog compressor if you have one with a sidechain.

RZ

"Rob Arsenault" <mani2@nbnet.nb.ca> wrote in message news:4306a013\$1@linux...

> Scanning the manual but not finding anything about it.

>

> Thanks

>

> We're in PA tonight -- going to see Fallingwater in the morning.

Sheri noticed that Gordon Lightfoot was playing an outdoor venue about 20min from where we're staying tonight, so we got tix online yesterday and drove out there. It's a festival stage set up at the bottom of a ski run at the Seven Springs ski resort -- beautiful scenery way up in the mountains.

Now, you have to have a little backstory. In her lifetime, Sheri has

attempted to see GL 4 times previous. Every time, she buys a ticket, and something happens that the show is cancelled.

She figured this time, we'd be tucked up in the mountains and God might forget all about it.

Wrong.

God noticed that Sheri was trying to sneak into a GL show, and sent a pounding thunderstorm that had been terrorizing Pittsburgh down our way. After sitting in our car in the parking lot for 40 minutes in blinding rain, with lightning flashing all around, they finally decided that it wasn't going to blow over and called the gig.

Moral of the story? 1) Gordon Lightfoot doesn't really exist. 2) Don't try to sneak anything past God, since He's pretty good about that kind of stuff.

Hopefully He'll leave us alone on Monday for Meat Loaf at Wolf Trap...

pab

"Enjoy every sandwich." -- Warren Zevon

"Here at Microsoft, Quality is job, oh, I dunno, maybe 7 or 8?" what version of cubase are you using? You should have no problem getting sample accurate sync...especially with the 9652

I get sample accurate sync with Paris and cubase with a frontier Dakota card, although I'm under the impression that with cubase sx 3 the RME 9652 is needed.

Rod

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:

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>

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>Cubase SX on separate machines, slaving SX to Paris via ADAT out to

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>2x2 usb midi interface? The RME Digi 9652? Some funky preference

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>

>Seems like such a caveman problem to be having these days -- I mean,

>people had this nailed in 1987 -- where did we go wrong? Any solid
>old school midi masters around here care to help out a poor pilgrim?
>
>muchas gracias -- Chas.Thanks for the info RZ, still diagnosing here. I like the part about
setting to 25 fps in order to get 30... Very Cubase-y, that.
Definitely a little Lewis Carroll in those Steinberg guys.

back to work -- Chas

On Sat, 20 Aug 2005 16:00:06 -0700, "RZ" <pearlmusic@sbcglobal.net>
wrote:

>I slave Cubase SX on an external computer by taking Paris midi TC out via a
>USB 2X2 into a Motu MTP A/V with a parallel interface on the Cubase
>computer. It locks within a couple hundred milliseconds and does not drift.
>The only thing to watch for is occasionally (not often) Cubase goes into 25
>fps which causes obvious drift. I then go to the project settings and
>select 25 fps which for some reason sets it back to 30 fps. Go figure.
>
>RZ
>
>"Chas. Duncan" <duncan5199ATsbcglobalDOTnet@> wrote in message
>news:bkmeg1h5224tb2h7peon47kslmgk3t9vq7@4ax.com...
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>>
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>>
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>> people had this nailed in 1987 -- where did we go wrong? Any solid
>> old school midi masters around here care to help out a poor pilgrim?
>>
>> muchas gracias -- Chas.
>SX3 -- and the older digi9652 (not the new dsp version) -- thinking
maybe this is my trouble?

Would be just like the Steinberg guys -- updating their software while obsoleting my hardware...

Would be cool to have this confirmed, if possible -- and thanks --
Chas.

On 21 Aug 2005 12:24:34 +1000, "Rod Lincoln"
<rlincoln@nospam.kc.rr.com> wrote:

>
>what version of cubase are you using? You should have no problem getting sample
>accurate sync...especially with the 9652
>I get sample accurate sync with Paris and cubase with a frontier Dakota card,
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>>people had this nailed in 1987 -- where did we go wrong? Any solid
>>old school midi masters around here care to help out a poor pilgrim?
>>
>>muchas gracias -- Chas.I have one bad Paris card.
Anyone knows what mostly gets them unrecogisable ?
Windows cannot see it at all.
Can this be fixed ?
Does anyone have any schematics , because to take it to my technician there
isn't much he can do without schematics.
Regards,
Dimitriosmaybe she should really try sneaking in to see GL. you on the other
hand buy 2 tickets just in case and listen to a police scanner.

On Sun, 21 Aug 2005 02:19:09 GMT, cygnus_diespamdie@ctgonline.org
(Paul Braun) wrote:

>We're in PA tonight -- going to see Fallingwater in the morning.
>Sheri noticed that Gordon Lightfoot was playing an outdoor venue about
>20min from where we're staying tonight, so we got tix online yesterday
>and drove out there. It's a festival stage set up at the bottom of a
>ski run at the Seven Springs ski resort -- beautiful scenery way up in
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>Wrong.
>
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>pab
>
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>Cubase SX on separate machines, slaving SX to Paris via ADAT out to
>RME in, so this would be a non-Paris topic, I guess... Except as it
>possibly relates to sync issues...
>
>Anyway -- Mostly work with VSTi's in SX, which are peachy fine, but
>still like to use a couple of older external modules some times, and
>that's where unhappines creeps in: Seems to take SX a loooong time to
>lock (like 8-10 bars or more) and there's still a bit of drift (I
>think) once it does. Alas. My question is: is it the funky older
>2x2 usb midi interface? The RME Digi 9652? Some funky preference

>setting buried within Cubase's manymanymany menus? Maybe I need more
>zinc? (I do need more zinc.)
>
>Seems like such a caveman problem to be having these days -- I mean,
>people had this nailed in 1987 -- where did we go wrong? Any solid
>old school midi masters around here care to help out a poor pilgrim?

Have you tried slaving Paris to the other machine? When I was using Logic for MIDI, together with Paris, I tried using Paris as the master & it never locked right - using Logic as the master fixed it no problemo. Now that was on the same machine, true, but you might investigate that option... couldn't hurt.

Also, are there updated drivers available for your RME card? You might check into that... maybe the Swineberg site has a section where you can download that stuff. Here's their FTP link - they have like a bazillion things on there, so it might be worth browsing through:

<ftp://ftp.steinberg.net/>

Neilthesoniq can fix it. I'm not sure if it's thesoniq.net or .com....

Jimmy

"Dimitrios" <musurgio@otenet.gr> wrote in message news:43084bd3@linux...

> I have one bad Paris card.
> Anyone knows what mostly gets them unrecogisable ?
> Windows cannot see it at all.
> Can this be fixed ?
> Does anyone have any schematics , because to take it to my technician there
> isn't much he can do without schematics.
> Regards,
> Dimitrios

>

>Thanks,
I wonder though if it is worth it , the expenses of shipping back and for plus labour expense plus the possibility of non repairing it.
I would appreciate anyone sharing a schematics to have it fixed here.
Thanks

Regards,
Dimitrios

"uptown jimmy" <johnson314@bellsouth.net> wrote in message news:43088fb1\$1@linux...

> thesoniq can fix it. I'm not sure if it's thesoniq.net or .com....
>

> Jimmy
>
>
> "Dimitrios" <musurgio@otenet.gr> wrote in message news:43084bd3@linux...
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> > Windows cannot see it at all.
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> > Does anyone have any schematics , because to take it to my technician
> there
> > isn't much he can do without schematics.
> > Regards,
> > Dimitrios
> >
> >
>
>Thanks, z'what I figured.

"RZ" <pearlmusic@sbcglobal.net> wrote in message news:4307dc42@linux...
> That would require an output and input that I've never seen. If they
> existed the routing would have to appear in the patchbay window with a
> separate module labeled effects sidechain I/O.
>
> I would probably use the channel inserts to run through an analog
compressor
> if you have one with a sidechain.
>
> RZ
>
>
> "Rob Arsenault" <mani2@nbnnet.nb.ca> wrote in message
> news:4306a013\$1@linux...
> > Scanning the manual but not finding anything about it.
> >
> > Thanks
> >
> >
>
>Maybe The would be willing to share the scematics with your local guy.

If it's one of the EDS chips that have blown, which is possible- they get really hot, it can't be fixed. At 250 to buy one from East Coast Music Mall, I think a new one is probably the way to go.

But, I'd see if The or Emu would share the schematics with you.

Good luck!

Mike

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

>Thanks,

>I wonder though if it is worth it , the expenses of shipping back and for
>plus labour expense plus the possibility of non repairing it.

>I would appreciate anyone sharing a schematics to have it fixed here.

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>>

>>

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>> > Anyone knows what mostly gets them unrecognisable ?

>> > Windows cannot see it at all.

>> > Can this be

Subject: Re: Bullshit Detection 201

Posted by [DC](#) on Sat, 16 Jul 2005 16:33:41 GMT

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

gt; I reboot I loose them =3D
>all?

Should=20

>that ok to=20

>has been=20

> used?

Thanks for any=20

> =

>tips.=3D20
>

Daniel</BLOCKQUOTE></BODY&=

>gt;</HTML>
>
>
</BLOCKQUOTE></BODY></HTML>

>

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

-----=_NextPart_000_0408_01C5A689.D181C400

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dan,

It sounds like the saves aren't going to the right folder/file.?

Do you see "PARIS_Fx.var" in your C:\Program Files\EMU\Paris folder? =20
Do you also see a file named "PARIS_Fx.var (default)" ? These
are both in my Paris folder. I believe the first is the file that
holds all your home grown presets (Paris and VST/DX) along=20
with the stock ones that came with your install. The second is=20
a backup of the stock Paris presets. I'm no tech but you can try=20
this at your own risk. You are having a problem with one of those=20
files. If the first is missing then there's your problem. I'd remove=20
the words (default) from the second if that was the case. Others
here should be able to help you with anything deeper than this.

If you're on XP with a P4 turn off Hyperthreading in the BIOS.
Is Windows crashing? Are you getting blue screens?

Maybe you have a defective Paris disc?

Ain't no technician,
Tom

"dan b" <daniel_burneNOSPAM@yahoo.com> wrote in message =
news:4308fee5\$1@linux...

Ok, so I've reinstalled the FX subsystem. Still no joy. All presets in =
the
main library lost between reboots, and sometimes also restarts of =
Paris...
Any more ideas!?!?!?

Thanks,=20

db

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Dan,

>Sounds like a smart move then.

>Tom

> "Dan B" <daniel_burneNOSPAM@yahoo.com> wrote in message =3D

>news:4308cc02\$1@linux...

>

> Hi Tom,=3D20

>

> Yup - I'm placing them in the library. They show in other projects =
=3D

>once saved,

> until I reboot... then they disappear. I may try reinstalling the =

```

FX =3D
>subsystem.
> In the meantime, suggestions welcome!
>
> Thanks,=3D20
>
> Dan
>
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
> >
> >Daniel,
> >You are dragging them into the lower bin before quitting right?
> >This adds them to your user presets for other projects.
> >Tom
> >
> > "dan b" <daniel_burneNOSPAM@yahoo.com> wrote in message =3D3D
> >news:4308b8a6$1@linux...
> >
> > Hi,=3D3D20
> >
> > Just wondering if anyone has any idea how I can get my FX =
presets =3D
>to =3D3D3D
> >save
> > in XP (Paris v3). Whenever I reboot I loose them all?
> >
> > Should I try reinstalling the XP FX subsystem again? Is that ok =
to
=3D
>do
> =3D3D3D
> >once
> > Paris is installed and has been used?
> >
> > Thanks for any tips.=3D3D20
> >
> > Daniel
> >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> ><HTML><HEAD>
> ><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
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> ></HEAD>
> ><BODY bgColor=3D3D3D#ffffff>

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> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Daniel,</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>You are dragging them =
into the =3D
>lower =3D3D
> >bin before=3D3D20
> >quitting right?</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>This adds them to your =
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>presets for
> =3D3D
> >other=3D3D20
> >projects.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> ><BLOCKQUOTE=3D3D20
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5px; =3D
>=3D3D
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> > wrote in message <A=3D3D20
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> >all?<BR><BR>Should I=3D3D20
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> >once<BR>Paris is=3D3D20
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> ><BR><BR>Daniel</BLOCKQUOTE></BODY></HTML>
> >

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></A>=>=3D20
> wrote in message <A=3D20
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>href=3D3D"news:4308cc02$1@linux">news:4308cc02$1@linux</A>...</DIV><BR>H=
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=3D
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=3D
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> href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>=>=3D20
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=3D
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> =3D

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=

>href="mailto:daniel_burneNOSPAM@yahoo.com">daniel_burneNOSPAM@yahoo.com=

>=

> wrote in message =

>=3D3D
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>
> =3D20

> Hi,=3D3D20
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> reboot I loose them all?
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> Transitional//EN">
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>name=3D3D3DGENERATOR>
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> bgColor=3D3D3D#ffffff>
><DIV><FONT face=3D3D3DArial=3D20

> =3D

>size=3D3D3D2>Daniel,</DIV>
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Subject: Re: Bullshit Detection 201
 Posted by [Deej \[1\]](#) on Sat, 16 Jul 2005 17:10:03 GMT

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV>Dan,</DIV>
<DIV>It sounds like the saves aren't going =
to the right=20
folder/file.?.</DIV>
<DIV> </DIV>
<DIV>Do you see "PARIS_Fx.var" in your =
C\Program=20
Files\EMU\Paris folder? </DIV>
<DIV>Do you <FONT face=3DArial =
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Ain't no technician,

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>=20

wrote in message =3D3D
> =

>news:4308b8a6\$1@linux...
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> =20

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size=3D3D3D2>Tom</DIV>& ;
> =20
></DIV>> face=3D3D3DArial size=3D3D3D2>> =

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> ></BLOCKQUOTE>=3D3D20
> =20
>&style=3D3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: =
5px;=20
=3D
>=3D3D
> >&BORDER-LEFT: #000000 2px solid; =
MARGIN-RIGHT:=20
0px">
> > </DIV>>"dan b">=20
<=3D3D20
> > =3D3D
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>>&href=3D3D3D"<A>=20
=
href=3D'mailto:daniel_burneNOSPAM@yahoo.com">daniel_burneNOSPAM@yahoo'>ma=
mailto:daniel_burneNOSPAM@yahoo.com">daniel_burneNOSPAM@yahoo.=3D

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href=3D'news:4308b8a6\$1@linux">news:4308b8a6\$1@linux...</DIV>
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ews:4308b8a6\$1@linux">news:4308b8a6\$1@linux>...</DIV>>&l=
t;BR>H=3D
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tips.=3D3D20
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></BR></BR>Daniel</B LOCKQUOTE>></BODY>></HTML>&g=
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><!DOCTYPE HTML =
PUBLIC=20
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Transitional//EN">
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><DIV><FONT =

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=3D
><then.</DIV>
><DIV><

Subject: Re: Bullshit Detection 201...pay attention class this will be on the test.....
Posted by [Jef Knight](#) on Sun, 17 Jul 2005 23:58:29 GMT
[View Forum Message](#) <> [Reply to Message](#)

'd worry for instance that the left=20
could trigger because of a tom strike but the right would not.

Wouldn't it be easier to run a stereo EDS comp in aux 1,
send your drum mix to it how you like using aux sends and=20
route the output of aux 1 via external to two channels by
patching aux 1 to spdif in and out and then to two channels? =20
Print them to disk and compensate for latency that there?
1ms does it for me at that point assuming no look ahead. =20
Don't forget the spdif cable connected looping from in to out=20
on the Mec.

Seems like the easiest way using EDS effects. Of course you
can also throw in any other VST effects once the tracks have been
printed. As long as your sure of the drum mix you can do this
as your last step. Kinda backwards but we use Paris don't we?
Gyro Gearloose

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:4310906a@linux...

I am sure there are some of you that have tried or still use the =
following
method.

How to group stereo drumtracks in Paris put them a stereo compressor =
just
using two instances of EDS compressor.

1. I put on aux1 eds compressor with the following settings:
Gentle Crash algorithm with 1:75 setting -81.4 threshold and 17.5 db =
output.

2. I do the same on aux2 putting another instance of same =

compressor.

3. I open aux1 and aux 2 on all drumtracks, here I have one kick, two = snares

(top/bottom) two overheads (L and R) one ride and three toms

4. Now I put all auxes on pre post and I put all faders down to = zero.

5. I put all drumtracks in the stereo field i.e Overheads L I open = only aux1

and close aux2, the opposite for overhead R, the volume now is on = aux's

knob.

For kick I have both aux1 and aux 2 engaged with same volume for = both
etc....

6 I can leave the return of the drumtracks on aux's returns but I = use

instead wire out #0 for aux 1 and wire out #1 for aux 2

7. Then I go to two free audio tracks and put there wire in #0 and = #1
accordingly.

8. I pan them hardwired left and right. I can take it further with = eq or
whatever from there....

So I have a compressed drummix stereo with EDS compressor using two instances of EDS comp.

9. You can write down the compressed stereo track and bring it in = along with
unprocessed drumtracks ,slide it until it sounds right nad voila.

I really like the eds compressor on gentle crush setting , I also = favour the
Opto.

Cheers,
Dimitrios

-----=_NextPart_000_002E_01C5AB4E.C1337160
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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1106" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Dear Tom and fellow Parisiand I have =
modified my=20
original post with Tom's right suggestion.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Regards,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Dimitrios</FONT></DIV>
<BLOCKQUOTE dir=3Dltr=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"Tom Bruhl" &lt;A=20
  href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>&gt; wrote =
in message=20
  <A href=3D"news:4310ac1b@linux">news:4310ac1b@linux</A>...</DIV>
  <DIV><FONT face=3DArial size=3D2>Dimitrios,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>I wonder if your stereo compressor is =
'really'=20
  stereo in</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>the way it triggers.&nbsp; I'd worry =
for instance=20
  that the left&nbsp;</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>could trigger </FONT><FONT =
face=3DArial=20
  size=3D2>because of a tom strike but the right would not.</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2>Wouldn't it be easier to run a stereo =
EDS comp in=20
  aux 1,</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>send your drum mix to it how you like =
using aux=20
  sends&nbsp;</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>route the output </FONT><FONT =
face=3DArial=20
  size=3D2>of aux 1 via external to two channels by</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>patching aux 1 to spdif in and out =
and then to=20
  two channels?&nbsp;</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2>Print them to disk and </FONT><FONT =
face=3DArial=20
  size=3D2>compensate </FONT><FONT face=3DArial size=3D2>for latency =
```

that=20
there?</DIV>
<DIV>1ms does it for me at that point =
assuming no look=20
ahead. </DIV>
<DIV>Don't forget the spdif cable =
<FONT=20
face=3DArial size=3D2>connected looping from in to out </DIV>
<DIV>on the Mec.</DIV>
<DIV> </DIV>
<DIV>Seems like the easiest way =
using EDS=20
effects. Of course you</DIV>
<DIV>can also throw in any other VST =
effects once the=20
tracks have been</DIV>
<DIV>printed. As long as your sure =
of the drum=20
mix you can do this</DIV>
<DIV>as your last step. Kinda =
backwards but we=20
use Paris don't we?</DIV>
<DIV>Gyro Gearloose</DIV>
<DIV> </DIV>
<DIV> </DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Dimitrios" <<A=20
href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr> wrote =
in message=20
news:4310906a@linux...</DIV>I am =
sure=20
there are some of you that have tried or still use the=20
following
method.
How to group stereo drumtracks in Paris put =
them a=20
stereo compressor just
using two instances of EDS =
compressor.

1.I=20
put on aux1 eds compressor with the following settings:
Gentle =
Crash=20
algorithm with 1:75 setting -81.4 threshold and 17.5 db =
output.

2. I=20
do the same on aux2 putting another instance of same =
compressor.

3.I=20
open aux1 and aux 2 on all drumtracks, here I have one kick, two=20
snares
(top/bottom) two overheads (L and R) one ride and three=20
toms
.
4. Now I put all auxes on pre post and I put all faders =
down to=20

zero.

5. I put all drumtracks in the stereo field i.e =
Overheads L I=20
open only aux1
and close aux2, the opposite for overhead R, the =
volume=20
now is on aux's
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For kick I have both aux1 and aux 2 =
engaged=20
with same volume for both
etc....

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of the=20
drumtracks on aux's returns but I use
instead wire out #0 for =
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7. Then I go to two free audio tracks =
and put=20
there wire in #0 and #1
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and right. I can take it further with eq or
whatever from=20
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So I have a compressed drummix stereo with EDS =
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unprocessed =
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I really like the =
eds=20
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=
the
Opto.

Cheers,
Dimitrios

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

-----=_NextPart_000_002E_01C5AB4E.C1337160--Thanks for the post DJ. I'm considering
buying a tee shirt. I too have never
had a problem reconciling evolution and ID. Gosh, we're such silly critters.
I think that JC would probably have a good hoot over the site.
MR
Carpenters are cool.

"DJ" <animix_spam-this-ahole_@animas.net> wrote:
>Though I have personally never had a problem with reconciling the theory
of
>evolution with the idea that there is a creative universal force/diety/God,
>I also don't think it's really worth a lot of hassle trying to convince
>others that they should think as I do.
>
>However, now I think I've found another piece of the puzzle.
>
><http://www.venganza.org/>
>

>.....and I have been convinced for quite a while that the dwindling
>number pirates has had a direct bearing on something or another. It's nice
>that this has finally been definitively pinned down.
>
>It's all starting to make some sense now. Thanks goodness for the internet.
>
>
>
>
>
>
>
>many other titles with the same but correct (depending on you personal
bent) message. all in all...my kind of thought...if i'm
not...err...mistaken...oh crap, there goes that argument...

never mind...

On Sat, 27 Aug 2005 11:57:47 -0600, "DJ"
<animix_spam-this-ahole_@animas.net> wrote:

>Though I have personally never had a problem with reconciling the theory of
>evolution with the idea that there is a creative universal force/diety/God,
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>
>
>
>What's hilarious, though unintentional, is that even the FSM theory
may make more sense than Darwinism. At least on the large
scale. Darwin certainly works well on the small scale.

And perhaps, with Darwin becoming less authoritative, at least on
the scale of origins of life, something even *more* elegant than the
mighty FSM might appear! heresy!

There's lots of religions out there. Some of them even pretend

to be science.

Just a thought.

DC

Consider the idea that having a foundational belief that there can be no designer, is indeed, a faith of sorts...

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

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>evolution with the idea that there is a creative universal force/diety/God,

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>

>

>

>

>

>

>

>>Consider the idea that having a foundational belief that there can

>be no designer, is indeed, a faith of sorts...

Back in the 70's I attended a series of debates between Madalyn Murray O'Hair and number of Austin pastors on the University of Texas campus. Bottom line was that she came off looking like a total religious zealot with atheism being her particular religion.

I sort of walked away from there shaking my head and feeling sorry for this incredibly well educated and articulate person who had unwittingly created a "theism*" from the void.

"DC" <dc@apesrus.org> wrote in message news:4310d8f5\$1@linux...

>
> What's hilarious, though unintentional, is that even the FSM theory
> may make more sense than Darwinism. At least on the large
> scale. Darwin certainly works well on the small scale.
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> be no designer, is indeed, a faith of sorts...
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> "DJ" <animix_spam-this-ahole_@animas.net> wrote:
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internet.
> >
> >
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> >
> Thanks Martin,
It was a pleasure doing business with you (and took the worry about

getting from over seas) and dont worry it will be kept
safe and snug and will definitely be put to good use
Till we meet again
Cheers Craig
www.cravemusicstudios.com

"Fred Bloggs" <no@nono.com> wrote in message news:430dc0a1\$1@linux...

>
> Another one bites the dust!
>
> : (
>
> "Martin Harrington" <lendan@bigpond.net.au> wrote:
> >That's it...It's gone..
> >
> >Graig West of Crave Music studios made me an offer I couldn't refuse.
> >
> >Makes sense really.
> >
> >I haven't used it in well over a year, and when I did, I wasn't really
using
>
> >it's full potential, only recording Voice overs and mixing to picture.
> >
> >It's now gone to a new loving home, where hopefully it's full potential
> will
> >be unleashed
> >Good luck with it Craig, put it to good use.
> >
> >I'll still be here though, checking in as often as before, but only as an
>
> >observer, not user
> >--
> >Martin Harrington
> >www.lendanear-sound.com
> >
> >Stumbled onto it while seeing what my old friend, John Hampton (eng @
Ardent, Memphis) was up to these days.

www.superaudiocenter.com

DubyaYes, and of course with the self as deity..

She was a good friend of my uncle. I have several atheist uncles.

Growing up required me to be able to stand being challenged, and
hard, from about the age of 12, if I deviated from the atheist

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The natural results of her choices and beliefs came true in her own life.

DC

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>> >
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>> >
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>> >
>
>>The natural results of her choices and beliefs came true in her
>own life.

Not a pretty end.

> hard, from about the age of 12, if I deviated from the atheist
> orthodoxy. Which of course, I did.
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> own life.
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> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> >
> >
> >
> for some reason the moth that flew out of my now empty pocket seemed
to be laughing at me...oh...i get it.

nice stuff.

On Sat, 27 Aug 2005 19:38:53 -0700, "W. Mark Wilson"
<wmarkwilson@verizon.net> wrote:

> Stumbled onto it while seeing what my old friend, John Hampton (eng @
> Ardent, Memphis) was up to these days.
>
> www.superaudiocenter.com
>

>Dubya

>Hi,

Can some one tell me wich Waves version works with Paris 3.0 please?

I heave a Mac G4 733Mhz.That was fucking hilarious.

Jimmy

"DJ" <animix_spam-this-ahole_@animas.net> wrote in message
news:4310a8ed@linux...

> Though I have personally never had a problem with reconciling the theory
of

> evolution with the idea that there is a creative universal
force/diety/God,

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> others that they should think as I do.

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>

>

>

>

>Wow. You certainly have an interesting line of "reasoning".....

Jimmy

"DC" <dc@ohairisjustalright.com> wrote in message news:43112b21\$1@linux...

>

> Yes, and of course with the self as deity..

>

>

> She was a good friend of my uncle. I have several atheist uncles.

>

> Growing up required me to be able to stand being challenged, and

> hard, from about the age of 12, if I deviated from the atheist

> orthodoxy. Which of course, I did.

>

> The natural results of her choices and beliefs came true in her
> own life.
>
> DC"thanks"!

"uptown jimmy" <johnson314@bellsouth.net> wrote:

>Wow. You certainly have an interesting line of "reasoning".....

>
>Jimmy

>
>
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>> own life.

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>> DC

>
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>I finally got my new audio hard drive squared away -thanks to several members
of this group. I've been away from writing and mixing for many months, in
part due to my renewed fascination with the electric geetar. It was good
to hear Paris purring out on old mix. However, if I don't reload the scherzo
driver on each boot (after having removed it prior to the previous shut down)
I'm getting the error message "Paris engine not initializing error code 61/3d."

I don't think I've seen this one before, and I can't find any information
about it in the archives or on Steve's site. I tried re-seating the card,
and I've checked all of my connections. The system (Athlon 2200xp, Asus
A7s333, Win98SE) is loaded with Paris in the 2nd PCI slot. Also, what the
heck is "ACPI IRQ Holder for PCI IRQ Steering." Whatever it is, it's taking
up alot of IRQ's Can I get rid of this thing????

Thanks all.

MR"ulfiyya" <ulfiyya@yahoo.com> wrote:

>
>Hi,
>Can some one tell me wich Waves version works with Paris 3.0 please?
>I heave a Mac G4 733Mhz.

I sometimes use waves gold 3.2 it works on the G4several people, including myself, are using that mobo with XP. The ACPI steering IRQ is more or less an intermediary for your PCI slot to the system. I have no troubles on that mobo with XP, however we'll need to know what else you're running in the PCI slots and why you chose slot 2 for the EDS. IIRC, 98 doesn't IRQ share nearly as well as XP and may be some of the trouble. Have you / can you move around EDS card to another PCI slot?
AA

"Mike R." <emarenot@yahoo.com> wrote in message news:4311fa91\$1@linux...

>
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> members
> of this group. I've been away from writing and mixing for many months, in
> part due to my renewed fascination with the electric geetar. It was good
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> heck is "ACPI IRQ Holder for PCI IRQ Steering." Whatever it is, it's
> taking
> up alot of IRQ's Can I get rid of this thing????
> Thanks all.
> MRThis may be obvious to some folks, but when I resize the horizontal
waveform view in the editor window, is there a button, shortcut or
whatnot to put the now line back in view. If not, what is the best way
to do this.

Thanks,
JohnI ran across it in the manual, cleverly hidden in a small section about
the auto scroll buttons. The shortcut is: CONTROL-HOME

John Shapiro wrote:

> This may be obvious to some folks, but when I resize the horizontal
> waveform view in the editor window, is there a button, shortcut or
> whatnot to put the now line back in view. If not, what is the best way
> to do this.
>
> Thanks,
> John

>Aaron, thanks for responding.

I've got Paris in slot 2 for no other reason except that it was suggested to me. I didn't understand why. I figured that higher slots perhaps got higher priority on a systems level. I've got my vid card (ATI Radeon 9000) in the AGP slot, PCI slot 1 is empty (in part because of heat issues from the vid card just above it), EDS in slot 2 (as noted), a SCSI controller card in slot 3 (for my SCSI CD writer), slot 4 is open, slot 5 has a Soundblaster Live card. In answer to your question, I can move the EDS card around.

Any further thoughts? Thanks again.
MR

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

>several people, including myself, are using that mobo with XP. The ACPI

>steering IRQ is more or less an intermediary for your PCI slot to the
>system. I have no troubles on that mobo with XP, however we'll need to know

>what else you're running in the PCI slots and why you chose slot 2 for the

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