

> > > >> >> Cubase newbie here
> > > >> >>
> > > >> >> just wondering if there's a trick to using
> > graphical mode in
> > > >> >> Cubase...I tried running it on a simple
> vocal track
> > > staring at
> > > >> "0" and
> > > >> >> I see the graph showing up after the vocals
> > > start...about a 1/2
> > > >> second
> > > >> >> or so.
> > > >> >>
> > > >> >> Am I missing something here?
> > > >> >>
> > > >> >> DOn
> > > >> >>
> > > >> >
> > > >>
> > > >>
> > > >> I choose Polesoft Lockspam to fight spam, and you?
> > > >> <http://www.polesoft.com/refer.html>
> > > Oh, they show up... we just choose not to respond to them... ;-)

David.

TC wrote:

> ignore this test
>
> (I never see my posts show up here anymore.. strange)
>
> TCI new producer moved into town recently. He's had me play on several projects
at his studio. He always uses 57's on all the toms and they sound real good.

Rod

"Steve Cox" <stevec1@charter.net> wrote:

>
>I used the 421's and still have them, but started using these Audix D-2s
>on the high toms of my Yamaha Recording Customs, and the Audix D-6 on the
>low tom. There is no comparison on the high toms, the 421s hands down sound
>better, I'm just too lazy to change them back. But I don't miss having the
>mic drop out of the clips one bit or the duct tape! I have 2 fractured baskets
>already. However the D6 holds it's own pretty good on the floor tom, still
>again though not quite the clarity of the 421s. I have never used 57s on
>the toms, just the snare but I rented one of my boards out to a concert
last
>year and the guy mic'd up everything with 57's. It was killer! I think it

>was more his engineering ability shining there though... I have never heard
>57s on all to include the Bass drum sound so good anywhere else.
>Steve not the art guy
>
>"rich" <studiodog_99@yahoo.com> wrote:
>>
>>Everyone still using 57's and or 421's for toms? Just checking to see
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Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Sat, 13 Jan 2007 00:08:34 GMT
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Steve not the art guy

"rich" <studiodog_99@yahoo.com> wrote:
>
>Everyone still using 57's and or 421's for toms? Just checking to see
if
>anyone is using something other than those for pop/rock and liking it...
>
>Thanks again!ignore this test

(I never see my posts show up here anymore.. strange)

TCI wouldn't say "no artifacts" but the results are really good... but I doubt if I would use it to re-pitch or re-time a song on an album... just individual tracks. The guy giving the demo at NAMM turned a regular 4 on the floor tune into a shuffle with it. If you wanted to use it for realigning drum tracks ala Beat Detective, the Studio version would work best.

David.

Tom Bruhl wrote:

> David,
> Wow! So no artifacts across a whole mix? Can you alter speed
> without altering pitch? That's the ticket for me.

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> So for effecting vocal channels and possibly a whole mix for tempo
> with use in Paris and Cubase which version would you suggest?
> I guess I only need one channel (stereo) if it has to process offline
> all the time.
> Am I right?
>
> Sounds like studio is the full mix version that I'd want huh?
> Thanks for the info.
> Tom
>
>
> "EK Sound" <askme@nospam.com <mailto:askme@nospam.com>> wrote in
> message news:45c7bfd2\$1@linux...
> It really depends on what you are using it for. The plugin has all
> the standard features, whereas the "essential" and "uno" versions only
> offer manual pitch correction. The Cre8 version is good if you want
> to make backing vocal tracks from a lead vocal, without having to have
> several plugins open at one time. The Studio version is just that, a
> fully featured recording and editing package. The quality is the same
> regardless of the version. The one thing that Studio does that the
> others don't do is manipulating polyphonic files, like guitars, keys,
> or even entire mixes. The time manipulation capabilities on a full
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> Paris comp
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> > around here.
> > I'll have to get a demo from him. He loves it with Logic.
> >
> > Is the polyphonic version as good quality as it gets? Worth the
> extra cash?
> > Tom
> >
> >
> >
> > "EK Sound" <askme@nospam.com <mailto:askme@nospam.com>
> <mailto:askme@nospam.com>> wrote in
> > message news:

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Sat, 13 Jan 2007 00:11:25 GMT
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arget="_blank">45c7b357@linux...

> > Just to explain... the Melodyne plugin has to "record" the
> track from
> > the host first... in real time. Then you can manipulate the
> sound
> > during playback. One issue here... if you try to go back to
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> > > ADAT and SPDF
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> > rack space...
> > > Maybe 1.3 will do...
> > >
> > > I really like realtime everything.
> > > Poor old analog me
> > >
> > >
> > > "Mark McCurdy" <mark@mccurdy.net
> <mailto:mark@mccurdy.net> <mailto:mark@mccurdy.net>
> > <mailto:mark@mccurdy.net>> wrote in
> > > message news:45c7a9df@linux...
> > > My guess is it won't work as well.
> > >
> > >
> > > "EKE Sound" <askme@nospam.com
> <mailto:askme@nospam.com> <mailto:askme@nospam.com>
> > <mailto:askme@nospam.com>> wrote in
> > > message news:45c79b4c@linux...

> > > >I seriously doubt if the Melodyne plug would work in
> > Paris... it
> > > utilizes
> > > >VST V2.4 Melodyne is also available as a stand alone
> > app... maybe
> > > that
> > > >would be a better bet for you.
> > > >
> > > > David.
> > > >
> > > > Tom Bruhl wrote:
> > > >> Anybody using Melodyne in Paris here?
> > > >> Is it totally functional except for automation?
> > > >> I'm pretty sick of Autotune 1.3 and the usual work
> arounds.
> > > >> Good to go in Paris?
> > > >>
> > > >> "EK Sound" <askme@nospam.com
> <mailto:askme@nospam.com>
> > <mailto:askme@nospam.com> <mailto:askme@nospam.com>
> > > <mailto:askme@nospam.com>> wrote in
> > > >> message news:45c77878\$1@linux...
> > > >> Autotune 5 now has time locked graphical mode.
> > Previously,
> > > Autotune
> > > >> was unable to extract the timebase from the
>

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Sat, 13 Jan 2007 00:33:54 GMT
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op/rock and liking it...

>>

>>Thanks again!

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

-----=_NextPart_000_011D_01C74979.F6760A70

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Oh it does that too?!!! That sounds even better!

Cool stuff. I'll be checking it out.

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message =

news:45c7f392@linux...

I wouldn't say "no artifacts" but the results are really good... but I doubt if I would use it to re-pitch or re-time a song on an album... just individual tracks. The guy giving the demo at NAMM turned a regular 4 on the floor tune into a shuffle with it. If you wanted to use it for realigning drum tracks ala Beat Detective, the Studio version would work best.

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

Subject: Re: To add fuel to the fire
Posted by [Aaron Allen](#) on Sat, 13 Jan 2007 05:40:40 GMT
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>be raspy. Even my E251C with its smooth/airy high end doesn't
>really sound all that great through the Red Series.
>
>>I'm in need of at least 4 pres rite now and I already have a >sytek, which
>I love by the way.
>
>What do you need them FOR...? That might be helpful in
>determining what kind(s) you should go with. Daking has a
>4-channel box that's like \$1,800 - haven't tried it, though, but
>I hear good things about his stuff. Do you need four identical
>pres or or just need four more channels total? Maybe you'd be
>better of going for 2 two-channel pres of different types for
>more coloring options.
>
>Neil
>
>You could also look at getting an API lunchbox and adding 500 series pres as needed, then you
are only paying for one power supply, and boy is it portable.

I quite like mine with 2 512c's.

Cheers,

TC

Robert wrote:

> Anyone have/use one of these?

> Was also looking at the Mackie Onyx.

>

> Thanks

> Rob

>

>Thanks Neil, I've got a high profile Bluegrass project coming up with Sammy Shelor from Lonesome River Band on banjo and I need a few more acc instrument and vocal pre channels.

Rob

>

> What do you need them FOR...? That might be helpful in

> determining what kind(s) you should go with. Daking has a

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> pres or or just need four more channels total? Maybe you'd be

> better of going for 2 two-channel pres of different types for

> more coloring options.

>

> Neil

>

>Well there are times (many by the way) when I try to open a DX plugin and then nothing can be done until I push alt+del and stop Paris running.

The dx window stays open and the cursor works but no dx plugin can be selected and the ok button and cancel although they can be lit there is no action either selecting or cancelling.

Very annoying thing !

Any workaround ?

Regards,

DimitriosThis is a multi-part message in MIME format.

---=_linux45c905b2

Content-Type: text/plain

Content-Transfer-Encoding: 7bit

Okay Todd, err, Thad! Yer on, pizza face!!

Here's my pic so you can see recognize me!

It's noogie time....

DC

"TCB" <nobody@ishere.com> wrote:

>

>All you have to do is make it to Danbury, CT and give it a try!

>

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

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>Hey all,

>>>

>>>If any of you a) enjoy my talking nonsense or b) really want to punch me

>>>in the face, you have a chance to do just that in person tonight.

>>

>>

>>How about a nice NOOGIE!!

>>

>>heh heh

>>

>>DC

>>

>

---=_linux45c905b2

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Content-Transfer-Encoding: base64

Content-Disposition: attachment; filename="goldberg-bill06.jpg"

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xGVjXYmTbjXtLLqXuqsaYB

Subject: Re: To add fuel to the fire
Posted by [Aaron Allen](#) on Sat, 13 Jan 2007 06:19:58 GMT
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Subject: Re: To add fuel to the fire
Posted by [TCB](#) on Sat, 13 Jan 2007 17:42:18 GMT
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Posted by [excelav](#) on Sat, 13 Jan 2007 18:49:24 GMT
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Posted by [Jamie K](#) on Sun, 14 Jan 2007 01:48:19 GMT
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Posted by [Jamie K](#) on Sun, 14 Jan 2007 02:19:20 GMT

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Subject: Re: To add fuel to the fire

Posted by [TCB](#) on Sun, 14 Jan 2007 04:09:15 GMT

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Subject: Re: To add fuel to the fire

Posted by [Dedric Terry](#) on Sun, 14 Jan 2007 04:56:21 GMT

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Subject: Re: To add fuel to the fire
Posted by [Jamie K](#) on Sun, 14 Jan 2007 16:53:36 GMT
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Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Sun, 14 Jan 2007 17:37:07 GMT
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---=_linux45c905e5--Dimi, I've never used the 220's... I think they're the same preamp section, though.

And, re: your "same designer" question... Rupert designed a whole shitload of stuff, none of which sounds anything like the other. Never used an AMEK of any kind, so I can't compare that sound to the ISA sound. but to me the ISA series does sound pretty close to the original ISA 110's, which I have used - not exactly like them, but damn close - and those preamps sucketh not.

Neil

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

>

>Dear Neil,

>I am waiting for my Isa 220 producer

Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Sun, 14 Jan 2007 19:31:21 GMT
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McCloskey" <excelsm@hotmail.com> wrote:

>>>

>>>Was the NG down this morning and last night?

>>>

>>>I'm wondering if this is why?

>>>

>>><http://apnews.excite.com/article/20070206/D8N4H5L80.html>

>>

>

>I have a 428 with the Dig card... love it. I can get great results with many sources, and the conversion on the Dig card is excellent. Big bang for the buck. Not colored by any means... just a nice clean pre.

David.

Robert wrote:

> Anyone have/use one of these?

> Was also looking at the Mackie Onyx.

>

> Thanks

> Rob

>

>If you do any real time rendering, you can also loop the in and out to render 8 tracks at a time.

David.

Ed wrote:

> Hi all. I am wondering what different uses everyone is using with their ADAT
> card (try not to get too technical). I bought one a while back to interface
> with a ADAT tape machine for backup, but never acquired one. I know there
> are a limited amount of mixers out there (with in price reason) that have
> a ADAT out so you could easily bring in 8 tracks from a mixer via the ADAT
> card. Are you people finding other uses. I am not a ADAT expert, but isn't
> the lightpipe 8in AND 8out via the lightpipe ADAT card? Anyway, if i don't
> find some use for this thing, I may consider to let go of it... Just trying
> to get some ideas other than traditional ADAT card to ADAT tape.

>

> Ed

>DJ is a first class dude... I would never question a deal with him at all... period.

David.

Gantt Kushner wrote:

> Doug sent my 8-in card and THEN told me how much to send him. The card arrived
> today, the check is about to go in the mail.
>
> Thanks, Deeji! Good luck w/ the new rig...
>
> GanttThanks Dave,

Having posted pictures here of my machine room, I'm wondering how anyone
could trust someone with such a twisted mind.

;o)

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
news:45c94d4b\$1@linux...

> DJ is a first class dude... I would never question a deal with him at
> all... period.

>
> David.

>
> Gantt Kushner wrote:

>
>> Doug sent my 8-in card and THEN told me how much to send him. The card
>> arrived

>> today, the check is about to go in the mail.
>>

>> Thanks, Deeji! Good luck w/ the new rig...
>>

>> GanttDo these puppies behave any differently from IDE drives in relation to WinXP
installations, or perhaps Paris DAWs? Got a friend having some weird
troubles....

Hope all is well here in Paris land.

JimmyNot that I've ever seen man, FWIW.
AA

"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
news:45c95b16@linux...

> Do these puppies behave any differently from IDE drives in relation to
> WinXP

> installations, or perhaps Paris DAWs? Got a friend having some weird
> troubles....

>
>
> Hope all is well here in Paris land.
>

> Jimmy

>

>Music industry stats.

http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en

By genre, I'm surprised that Metal sold more than RAP. In fact, I'm surprised that Rock is about three times bigger than RAP. You'd never know it by watching MTV or by watching any music award shows. You'd think nothing is bigger than RAP.

I was also surprised that the band No Doubt wasn't listed in the top ten albums from 1991-2006. I read and was told by Matt Wilder and Tony Ferguson (Interscope Records) that Tragic Kingdom sold around 16 million records and set sales records???

<http://www.taxi.com/faq/ar/ferguson.html>

JamesHey, anyone with the guts to post them in the first place.... ;-)

David.

DJ wrote:

> Thanks Dave,

>

> Having posted pictures here of my machine room, I'm wondering how anyone
> could trust someone with such a twisted mind.

>

> ;o)

>

> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
> news:45c94d4b\$1@linux...

>

>>DJ is a first class dude... I would never question a deal with him at
>>all... period.

>>

>>David.

>>

>>Gantt Kushner wrote:

>>

>>

>>>Doug sent my 8-in card and THEN told me how much to send him. The card
>>>arrived

>>>today, the check is about to go in the mail.

>>>

>>>Thanks, Dee! Good luck w/ the new rig...

>>>
>>>Gantt
&

Subject: Re: To add fuel to the fire
Posted by [Jamie K](#) on Sun, 14 Jan 2007 19:37:05 GMT
[View Forum Message](#) <> [Reply to Message](#)

gt;
>
>I ran two SATA Raptors in RAID0 array for years on my Paris rig with no problems.

DJ

"Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
news:45c95b16@linux...
> Do these puppies behave any differently from IDE drives in relation to
> WinXP
> installations, or perhaps Paris DAWs? Got a friend having some weird
> troubles....
>
>
> Hope all is well here in Paris land.
>
> Jimmy
>
>Err, I agree with your comments...

....I'm surprised you neglected however to express some surprise at the line
"(a) Rock was a new genre in 2006."...

....err, so they missed it for what, 50 years?

Cheers,
Kim.

"James McCloskey" <excelsm@hotmail.com> wrote:
>
>Music industry stats.
>
> http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en
>
>By genre, I'm surprised that Metal sold more than RAP. In fact, I'm surprised
>that Rock is about three times bigger than RAP. You'd never know it by
watching

>MTV or by watching any music award shows. You'd think nothing is bigger
>than RAP.
>
>I was also surprised that the band No Doubt wasn't listed in the top ten
>albums from 1991-2006. I read and was told by Matt Wilder and Tony Ferguson
>(Interscope Records) that Tragic Kingdom sold around 16 million records
>and
>set sales records???
>
><http://www.taxi.com/faq/ar/ferguson.html>
>
>JamesLOL!!!!.....the sooner RAP evolves into something else entirely, the
sooner I will start listening to mainstream media music programming. I'm
just so sick of it. I got pretty sick of punk and grunge as well but those
had a much shorter run/quicker evolution into something more musically
interesting. I know RAP has evolved some as well, but not really for the
better, IMHO.

DJ

"Kim" <hiddensounds@hotmail.com> wrote in message news:45c97237\$1@linux...
>
>
> Err, I agree with your comments...
>
> ...I'm surprised you neglected however to express some surprise at the
> line
> "(a) Rock was a new genre in 2006."...
>
> ...err, so they missed it for what, 50 years?
>
> Cheers,
> Kim.
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Music industry stats.
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>> http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en
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>>By genre, I'm surprised that Metal sold more than RAP. In fact, I'm
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>>I was also surprised that the band No Doubt wasn't listed in the top ten
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>>Ferguson
>>(Interscope Records) that Tragic Kingdom sold around 16 million records
> and
>>set sales records???
>>
>><http://www.taxi.com/faq/ar/ferguson.html>
>>
>>James
>RAP... sucks...
R&B... sucks...

Rock doesn't suck, but I'm kinda over it...

....perhaps I'm over music and should try my luck as a juggler or something.
;o)

Cheers,
kim.

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>LOL!!!!.....the sooner RAP evolves into something else entirely,
the
>sooner I will start listening to mainstream media music programming. I'm

>just so sick of it. I got pretty sick of punk and grunge as well but those

>had a much shorter run/quicker evolution into something more musically
>interesting. I know RAP has evolved some as well, but not really for the

>better, IMHO.

>

>DJ

>

>

>"Kim" <hidensounds@hotmail.com> wrote in message [news:45c97237\\$1@linux...](mailto:news:45c97237$1@linux...)

>>

>>

>> Err, I agree with your comments...

>>

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>> line

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>>> that Rock is about three times bigger than RAP.

Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Sun, 14 Jan 2007 20:30:04 GMT
[View Forum Message](#) <> [Reply to Message](#)

eat the iTunes music store, and develop the iPod? It wasn't free, and the record companies couldn't do it by them selves, or they would have. What did the advertising cost Apple? Do you think the record industry help Apple with any of the cost? The answer is NO! They went it alone. Apple helped turn the record industry around.

>
> of COURSE Jobs would like to see no DRM - what does he have to
> lose by that? Absolutely nothing; especially since he's not
> investing any money in the front-end of making the music itself.
>
> Neil

Apple could, and would make more money with the DRM in place. they are open to doing something different, and opening up. what more do you want? What they have in place is not true DRM. You can have multiple copies. The industry should thank god for Apple!

James I don't know what Endless Wire is, but I'm guessing by this response it's a geezer rock platter. Assuming that's correct, what new sonic ground is it breaking? I didn't say every hip hop song has some amazing message or incredible songwriting, I said their pushing sonic boundaries and envelopes in a way that geezer rock is not, esp the ones listening to the Jamaicans who are really on a roll. So what is so great sound wise about Endless Wire?

"DC" <dc@spammersinCT.org> wrote:
>

>"TCB" <nobody@ishere.com> wrote:

>

>>People might not like the content, but from a sonic standpoint it's about
>>1000x more interesting that whatever geezer rock retread platter was just
>>released.

>

>

>Endless Wire is great, vital, and new music made by geezers,
>not "geezer rock".

>

>have you heard it?

>

>

>How was your NOOGIE btw?

>

>DC

>

>I purchased the melodyne plug (loyalty upgrade) today. This thing is great. It streamlines the whole process of tuning a vocal track in your daw. Highly recommended. Comes as a vst/au/rtas bundle.

Second thing I tried was the (TDM only) Crane Song Phoenix plugin. This is well worth checking out if you mix with PT. It adds some of the qualities back in the sound that Paris exhibits.

Cheers,

TCHi Thad,

I'm not exactly sure what pushing sonic boundries means after reading this.

Is it the lack of sonic cliché so to speak? I'm asking because normally I understand what you are saying, or at least think I do.

Thanks

Chuck

"TCB" <nobody@ishere.com> wrote:

>

>I don't know what Endless Wire is, but I'm guessing by this response it's
>a geezer rock platter. Assuming that's correct, what new sonic ground is
>it breaking? I didn't say every hip hop song has some amazing message or
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>in a way that geezer rock is not, esp the ones listening to the Jamaicans
>who are really on a roll. So what is so great sound wise about Endless Wire?

>

>"DC" <

Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Sun, 14 Jan 2007 20:34:04 GMT
[View Forum Message](#) <> [Reply to Message](#)

You'd never know it by
>> watching
>>>MTV or by watching any music award shows. You'd think nothing is bigger
>>>than RAP.
>>>
>>>I was also surprised that the band No Doubt wasn't listed in the top ten
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>>>Ferguson
>>>(Interscope Records) that Tragic Kingdom sold around 16 million records
>> and
>>>set sales records???
>>>
>>><http://www.taxi.com/faq/ar/ferguson.html>
>>>
>>>James
>>
>
>Retirement

If you had purchased \$1,000.00 of Nortel stock one year ago, it would now be worth \$49.00.
With Enron, you would have had \$16.50 left of the original \$1,000.00.
With WorldCom, you would have had less than \$5.00 left.
With Lucent, you would have \$3.50 left of the original \$1,000.00.
But, if you had purchased \$1,000.00 worth of beer one year ago, drank all the beer, then turned in the cans for the aluminum recycling REFUND you would have had \$214.00.
Based on the above, the best current investment advice is to drink heavily and recycle.
It's called the 401-Keg Plan."Kim" <hidensounds@hotmail.com> wrote:
>
>Rock doesn't suck, but I'm kinda over it...

Get the new Who disc. Endless Wire

Listen to it a couple of times. It takes some warming up to, but it is something really special. You can't have a new Beatles disc in 2007, but you can have a real Who record that sounds like today.

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

Shall do. The Who are up there...

Cheers,
Kim.

>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>Rock doesn't suck, but I'm kinda over it...
>
>Get the new Who disc. Endless Wire
>
>Listen to it a couple of times. It takes some warming up to, but it is

>something really special. You can't have a new Beatles disc in 2007,
>but you can have a real Who record that sounds like today.
>
>DC
>You guys get 21c to the dollar for a recycling refund?

In most of Australia there's no such thing. South Australia offers 5c a can/bottle.
That's maybe a 3% refund vs your 21%...

Cheers,
Kim.

"James McCloskey" <excelsm@hotmail.com> wrote:
>
>
>Retirement
>
>
>
>
>If you had purchased \$1,000.00 of Nortel stock one year ago, it would now
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would
>have had \$214.00.
>Based on the above, the best current investment advice is to drink heavily
>and recycle.
>It's called the 401-Keg Plan.<http://www.modernplugins.in-tw.com/>

JamesA couple more for you PC guys.

<http://www.simulanalog.org/guitarsuite.htm>

<http://www.otiumfx.com/basslane.php>

James

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

>
><http://www.modernplugins.in-tw.com/>
>
>James<http://www.sapphyr.net/largegems/master.htm>This is a multi-part message in MIME format.

-----=_NextPart_000_0038_01C74A8B.843A20A0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I am having a problem with my windows installer. How do I reinstall =
windows installer?

XP

--=20

Thanks,

Brandon

-----=_NextPart_000_0038_01C74A8B.843A20A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2800.1476" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>I am having a problem with my windows installer. =
How do I=20

reinstall windows installer?</DIV>

<DIV>XP</DIV>

<DIV>
--
Thanks,</DIV>

<DIV> </DIV>

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

-----=_NextPart_000_0038_01C74A8B.843A20A0--This is a multi-part message in MIME format.

-----=_NextPart_000_003C_01C74A92.A3BFDFD0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

search here:

<http://support.microsoft.com>

<http://www.microsoft.com/downloads/details.aspx?FamilyId=3D889482FC-5F56-4A38-B838-DE776FD4138C>

AA

"Brandon" <a@a.com> wrote in message news:45c9d7ad@linux...
I am having a problem with my windows installer. How do I reinstall =
windows installer?
XP

--=20

Thanks,

Brandon

-----=_NextPart_000_003C_01C74A92.A3BFDFD0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>search here:</DIV>

<DIV> </DIV>

<DIV><A=20

href=3D"http://support.microsoft.com">http://support.microsoft.com</F=

ONT></DIV>

<DIV> </DIV>

<DIV><A=20

href=3D" http://www.microsoft.com/downloads/details.aspx?FamilyId=3D889482=

FC-5F56-4A38-B838-DE776FD4138C">

Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Sun, 14 Jan 2007 20:36:44 GMT
[View Forum Message](#) <> [Reply to Message](#)

```
ail=" target="_blank">http://www.microsoft.com/downloads/detail=
s.aspx?FamilyId=3D889482FC-5F56-4A38-B838-DE776FD4138C</A></FONT ></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
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message=20
  <A href=3D"news:45c9d7ad@linux">news:45c9d7ad@linux</A>...</DIV>
  <DIV><FONT face=3DArial>I am having a problem with my windows =
installer. How do=20
  I reinstall windows installer?</FONT></DIV>
  <DIV><FONT face=3DArial>XP</FONT></DIV><FONT face=3DArial>
  <DIV><BR>-- <BR>Thanks,</DIV>
  <DIV>&nbsp;</DIV>
  <DIV>Brandon </DIV></BLOCKQUOTE></FONT></BODY></HTML>
```

-----=_NextPart_000_003C_01C74A92.A3BFDFD0--This is a multi-part message in MIME format.

-----=_NextPart_000_0012_01C74A93.B4840F70
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Thanks!!!! Aaron.. I got the download and I will try it tonite.
Man I think you got to be careful when using a registry cleaner.
I cleaned up my music comp registry and now all the sudden=20
it has issues with windows installer.
Additionally, I cleaned up my work comp with the registry cleaner and the =
USB controller
stopped working/ recognizing flash drives.

--=20
Thanks,

Brandon=20

"Aaron Allen" <know-spam@not_here.dude> wrote in message =
news:45c9e398\$1@linux...

search here:

<http://support.microsoft.com>

=

<http://www.microsoft.com/downloads/details.aspx?FamilyId=3D889482FC-5F56-4A38-B838-DE776FD4138C>

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Thanks,

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

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```

<DIV><FONT face=3DArial></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial></FONT><BR>-- <BR>Thanks,</DIV>
<DIV>&nbsp;</DIV>
<DIV>Brandon </DIV>
<DIV>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
<DIV>"Aaron Allen" &lt;<A=20
href=3D"mailto:know-spam@not_here.dude">know-spam@not_here.dude</A>&gt; =
wrote in=20
message <A =
href=3D"news:45c9e398$1@linux">news:45c9e398$1@linux</A>...</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><FONT face=3DArial size=3D2>search here:</FONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2><A=20
  =
href=3D"http://support.microsoft.com">http://support.microsoft.com</A></F=
ONT></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
  <DIV><FONT face=3DArial size=3D2><A=20
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FC-5F56-4A38-B838-DE776FD4138C">http://www.microsoft.com/downloads/detail=
s.aspx?FamilyId=3D889482FC-5F56-4A38-B838-DE776FD4138C</A></FONT ></DIV>
  <DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
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installer. How=20
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    <DIV><BR>-- <BR>Thanks,</DIV>
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    <DIV>Brandon </DIV></BLOCKQUOTE></BLOCKQUOTE></FONT></BODY></HTML>

```

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Dear DJ I will send them in a couple of days...
Thanks again !
Dimitrios
ps: Do you still have that handicapped MEC ?

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>Hey, anyone with the guts to post them in the first
>place.... ;-)
>
>David.
>
>DJ wrote:
>> Thanks Dave,
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>> could trust someone with such a twisted mind.
>>
>> ;o)
>>
>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message
>> news:45c94d4b\$

Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Sun, 14 Jan 2007 20:38:10 GMT
[View Forum Message](#) <> [Reply to Message](#)

.." target="_blank">1@linux...
>>
>>>DJ is a first class dude... I would never question a deal with him at

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>>>
>>>David.
>>>
>>>Gantt Kushner wrote:
>>>
>>>
>>>>Doug sent my 8-in card and THEN told me how much to send him. The card

>>>>arrived
>>>>today, the check is about to go in the mail.
>>>>
>>>>Thanks, Deeji! Good luck w/ the new rig...
>>>>
>>>>Gantt
>>

>>
>>"Ted Gerber" <tedgerber@rogers.com> wrote:
>
><http://www.apple.com/hotnews/thoughtsonmusic/>

I'm not 100% sold that this is genuine, that Apple would really open up iPods to use any software in the world to load and unload music, but if I could load .ogg files onto a Nano from my Debian laptop I would buy one in a second. .flac support would really, really be nice too.

But the real point here, I think, is that Apple knows it owns the portable device market now and they're not terribly happy with the deals they struck with the media cartels to make that market. Legitimate complaint in many ways, 'Hey fellas, before us you were stuck flogging CDs nobody wanted to buy anymore, and we dug the ditches to get you out of that mess. But people don't like the DRM and we think we can sell a little more now that you guys aren't allergic to the term 'download.'

But Apple is in many ways a victim of their own success. Having made the iPod the market dominant portable player, everyone else says (almost certainly incorrectly), 'Hey, let's make our own brilliant little player for [insert type of media that cartel wants to flog] and keep from paying Estebahn Jobs his vig.' And your ISP will want their ounce of flesh, and everyone who thinks they're getting screwed in the deal will try to find some DMCA reason to sue everyone else, etc. and so forth.

So I think the Jobs piece is good, though a bit disingenuous. And as I said, when I can load OGG/FLAC to my iPod from my linux boxes I'd love to have one.

TCBHi Dimitrios,

I do have the MEC, but it might cost more to ship to Greece than it is worth.

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45c9e882\$1@linux...
>

> I second,third... that.
> DJ is an awesome person.
> He also sent me an adat card without getting money first !
> Dear DJ I will send them in a couple of days...
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>>>>
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>
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>>>>>today, the check is about to go in the mail.
>>>>>
>>>>>Thanks, Deeji! Good luck w/ the new rig...
>>>>>
>>>>>Gantt
>>>
>>>
>>>
>You have to buy Vista. heheI know one thing, we will switch over entirely to MAC before we
install that overbloated piece of crap on any of our audio machines....

David.

John wrote:

> You have to buy Vista. heheI totally agree. DJ rocks.

Small problem, however. With my 8-in card, he accidentally (I assume)
packed an ADAT front plate. Can I assume someone who is receiving an
ADAT card from DJ found an 8-in faceplate in kind? Please contact me

and we can arrange a swap.

I am posting this here because DJ's email is getting kicked back to me. Not a slam here - I can understand how, in the madness of disassembling and packing all your gear up a switch was made.

Thanks.

- Paul Artola

Ellicott City, Maryland No way... really? How careless... I take back my comment... ;-)

David.

Paul Artola wrote:

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>

> Small problem, however. With my 8-in card, he accidentally (I assume)
> packed an ADAT front plate. Can I assume someone who is receiving an
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> Ellicott City, Maryland

>

> YIKES!!!!...man, I'm sorry about that Paul.....and apologies to whoever
bought an ADAT card and ends up with Paul's A8iT front plate. I'll cover the
shipping for both parties to get this straightened out and I'll send out
some e-mails to everyone who bought these and we'll get this resolved.

;o)

"Paul Artola" <artola@comcast.net> wrote in message
news:476ks2p61lqm94ld0l6o6a3ar3tej23e@4ax.com...

> I totally agree. DJ rocks.

>

> Small problem, however. With my 8-in card, he accidentally (I assume)
> packed an ADAT front plate. Can I assume someone who is receiving an
> ADAT card from DJ found an 8-in faceplate in kind? Please contact me
> and we can arrange a swap.

>

> I am posting this here because DJ's email is getting kicked back to

> me. Not a slam here - I can understand how, in the madness of
> disassembling and packing all your gear up a switch was made.
>
> Thanks.
>
> - Paul Artola
> Ellicott City, Maryland
>
>I suck

;o(

"EK Sound" <askme@nospam.com> wrote in message news:45ca2141\$1@linux...

> No way... really? How careless... I take back my comment... ;-)

>
> David.

>
> Paul Artola wrote:

>> I totally agree. DJ rocks.

>>

>> Small problem, however. With my 8-in card, he accidentally (I assume)
>> packed an ADAT front plate. Can I assume someone who is receiving an
>> ADAT card from DJ found an 8-in faceplate in kind? Please contact me
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>> me. Not a slam here - I can understand how, in the madness of
>> disassembling and packing all your gear up a switch was made.

>>

>> Thanks.

>>

>> - Paul Artola

>> Ellicott City, Maryland

>>Hi DJ,

Can you please check this USPS airmail (NOT EXPRESS !!)

Thanks,

Dimitrios

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

>Hi Dimitrios,

>

>I do have the MEC, but it might cost more to ship to Greece than it is
>worth.

>

>;o)

>

>"Dimitrios" <musurgio@otenet.gr> wrote in message news:45c9e882\$1@linux...

>>

>> I second,third... that.
>> DJ is an awesome person.
>> He also sent me an adat card without getting money first !
>> Dear DJ I will send them in a couple of days...
>> Thanks again !
>> Dimitrios
>> ps: Do you still have that handicapped MEC ?
>>
>> "Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:
>>> Hey, anyone with the guts to post them in the first
>>> place.... ;-)
>>>
>>> David.
>>>
>>> DJ wrote:
>>>> Thanks Dave,
>>>>
>>>> Having posted pictures here of my machine room, I'm wondering how anyone
>>
>>>> could trust someone with such a twisted mind.
>>>>
>>&

Subject: Re: To add fuel to the fire
Posted by [Jamie K](#) on Sun, 14 Jan 2007 21:50:42 GMT
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>
>
> Cheers,
>
> TCmine's still an older Asus A7s333 system. No need to upgrade it, and I think
at least 3 other ppl here are also running that mobo (It's an AMD system,
btw).
Hopefully this'll get the ball rolling here.

AA

"Diana" <lo_Project@hotmail.com> wrote in message news:45caa9ee\$1@linux...
>
> I am attempting to build a new computer and I know the EDS is a 33Mghz, 5
> volt PCI card, but is it a "keyed" 5 volt card?
> I just finished reading a specification paper on PCI 2.1, 2.2, and 2.3.
> To make it short, this is my understanding:
> if the EDS is a "keyed" card, it will NOT be compatible with PCI 2.3, but

> 2.1 and 2.2 would be.
>
> Of course, most Mobo manufacturers don't even bother listing what version
> the 'classic' PCI slots are so if this is a keyed card, I need to know.
> Actually, if any of you could tell me what kind a computer you're running
> your PARIS on, that would be really helpful.
> I would like to build the most 'modern' computer possible, but the most
> 'current'
> stable config I've heard of was a P4 running XP. And I don't even know if
> that was a 775 or 478!
>
> If anyone out there could shed some light on this I would be soooo
> grateful.
> Thanks ;)Thanks Brandon,
Edna

"Brandon" <a@a.com> wrote in message news:45cab5c1\$1@linux...

>
> in wavelab you need to search around for a setting that says
> "save file headers" or something to that effect.
> Uncheck it.Disable it.
> Then resave the file.
> You should be good to go.
>
>
>
>
>
>
>
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>
>
> "RiverLake Farms" <edna@texomaonline.com> wrote:
>>First time using Wavelab, and first time I've run into this problem. I
>
>>bounced a project (16bit) to a wav and sent it over lan to another
>>computer
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>>to edit in Wavelab. After I finished I sent it back to Paris. When I
>>pull
>
>>it into Paris, it shows up as a 3K file??? Dragging it on the PField
>>yields
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>>zilch. The stereo file from WL is over 45K and plays fine in MediaPlayer.
>
>>What gives???

>>

>>
>"DJ" <www.aarrrrggghhh!!!.com> wrote:
> [http://rupertneve.com/archive/portico-5014-stereo-field-edit or-now-shipping/](http://rupertneve.com/archive/portico-5014-stereo-field-edit-or-now-shipping/)

With spatial controls very similar to...

<http://www.icehouse.net/john34/base.html> Oh yeah, should work in any city..

(ducking)

I also just tried the Massey plugins for Pro Tools (ducks again), very nice and nice price..
<http://masseyplugins.com>

Seriously, I haven't tried the Melodyne plug with paris. I used to use Cre8 as standalone with paris. My paris system has been getting less use lately.

Cheers,

TC

Aaron Allen wrote:
> soooo..... it works in Paris?
> AA
>
>"Neil" <IUOIU@OIU.com> wrote:

>With spatial controls very similar to...
>
>

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Sun, 14 Jan 2007 22:18:37 GMT
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cuss, oh say, music, within your context.

Why don't we discuss geezer rock vs. commercial hip hop?

How about geezer jazz vs. misogynist rap?

We could have a go at geezer baroque vs. Bling R & B where
Hummers of both kinds are a must-have in all videos

I am really looking forward to a chat about geezer bebop
vs. gangsta rap. That one will be fun.

BTW, which reductionistic, anti-art category do you put your own music in? Or does it have all kinds of new sounds, so it's OK to not write good songs?

Endless Wire, BTW is the new Who disc and the sonic landscapes are absolutely breathtaking in places. You should listen. Oh, and there is also some actual songwriting and composition going on.

DC

"TCB" <nobody@ishere.com> wrote:

>

>I don't know what Endless Wire is, but I'm guessing by this response it's
>a geezer rock platter. Assuming that's correct, what new sonic ground is
>it breaking? I didn't say every hip hop song has some amazing message or
>incredible songwriting, I said their pushing sonic boundaries and envelopes
>in a way that geezer rock is not, esp the ones listening to the Jamaicans
>who are really on a roll. So what is so great sound wise about Endless Wire?

>

>"DC" <dc@spammersinCT.org> wrote:

>>

>>"TCB" <nobody@ishere.com> wrote:

>>

>>>People might not like the content, but from a sonic standpoint it's about
>>>1000x more interesting that whatever geezer rock retread platter was just
>>>released.

>>

>>

>>Endless Wire is great, vital, and new music made by geezers,
>>not "geezer rock".

>>

>>have you heard it?

>>

>>

>>How was your NOOGIE btw?

>>

>>DC

>>

>>

>It's not 1969 anymore, but I think Geezer Butler kind of rocks (Terence Michael Butler). I haven't listen to them in years, but the last time I saw them they rocked. Actually being a drummer I pay more attention to Bill Ward, I always kind of liked his playing style. At least these old Geezers can actually play instruments.

Geezer Rock Rules;)

James

"TCB" <nobody@ishere.com> wrote:

>

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>incredible songwriting, I said their pushing sonic boundaries and envelopes
>in a way that geezer rock is not

Considering that nearly all rap/hip-hop involves recycling something that someone else has already done (whether it's a sampled loop from a geezer rock song or an Acid loop or repeating one-shot sample that someone else has recorded), I'd say they're breaking, oh... ZERO new ground.

NeilNot Me..I'm not surprised... Both Rock and RAP have been battling each for

the better part of the last 10 years. Rap

RAP Sales have been dominate for the last 2 years with groups such as Outcast. But this where things get's confusing.. Both Outcast & Ludacris aven Em & EM where catagorzed aS ROCK!!!! As is Jay-Z..

So, you can see that how the numbers for Rock climbed. Some in the industry calls this racism. I can tel you that in my neighborhood (Macomb) Mi nearly all kid(Wjites , Blacks, Hispanic) listen to only Hip Hop rap..And No Rock..

And that's the trend all over this world not just the US..

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

>
>Music industry stats.
>
> http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en
>
>By genre, I'm surprised that Metal sold more than RAP. In fact, I'm surprised
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>MTV or by watching any music award shows. You'd think nothing is bigger
>than RAP.
>
>I was also surprised that the band No Doubt wasn't listed in the top ten
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>(Interscope Records) that Tragic Kingdom sold around 16 million records
and
>set sales records???
>
><http://www.taxi.com/faq/ar/ferguson.html>
>
>JamesLaMont we live in the same place, and run in two different crowds, not everybody
here is in to RAP. Many are though.

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

>
>Not Me..I'm not surprised... Both Rock and RAP have been battling each for
>the better part of the last 10 years. Rap
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>RAP Sales have been dominate for the last 2 years with groups such as Outcast.
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>and
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>><http://www.taxi.com/faq/ar/ferguson.html>
>>
>>James
>Ok Mon! I think this is what TCB is talking about, check it out, the videos.
Music, dance and culture. <http://www.dancehallreggae.com/index1.aspx>

Maybe TCB can post some better links. Turn us on to it TCB!

"TCB" <nobody@ishere.com> wrote:
>
>The distinction between 'R&B' and 'Rap' is at least as difficult as the
difference
>between 'Rock' 'Metal' and 'Alternative.' When R&B and Rap are added together
>they obviously sell lots and lots of records.
>
>Two other things. First, 'rap' is a verb, it's something someone does. 'Hip
>hop' is a noun, a kind of music. 'He raps very well on his new hip hop song,
>but I think the production is a little bland.' Lastly, IMHO by far the most
>fertile ground for interesting new sounds is dancehall (essentially, Jamaican
>hip hop) and the US/UK hip hop producers who are listening into those sounds.
>People might not like the content, but from a sonic standpoint it's about

>1000x more interesting that whatever geezer rock retread platter was just
>released.
>
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>
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Subject: Re: To add fuel to the fire
Posted by [TCB](#) on Sun, 14 Jan 2007 22:29:12 GMT
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>>James
>James , I'm talking about the teens..Most of teen, including my own and neighbors
listen to Hip /Rap..

"James McCloskey" <excelsm@hotmail.com> wrote:
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>>>
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>>
>Yes..I played around with demo the other night.. Man, I was blown away..

This will replace auto-tune for me ..

TC <tc@spammetodeathyoubastards.org> wrote:
>
>I purchased the melodyne plug (loyalty upgrade) today. This thing is great.
It streamlines
>the whole process of tuning a vocal track in your daw. Highly recommended.
Comes as
>a vst/au/rtas bundle.
>

>Second thing I tried was the (TDM only) Crane Song Phoenix plugin. This is well worth
>checking out if you mix with PT. It adds some of the qualities back in the sound that
>Paris exhibits.
>
>
>Cheers,
>
>TCAAt my daughter's high school it's a big mix of everything, but there are lots of people rockin' including black kids. Also with a lot of music, the line between rock and rap is pretty darn hard to find sometimes.

DC

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

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If anyone out there could shed some light on this I would be soooo grateful.
Thanks ;)Thanks, guys. Friend of a friend needed advice....

Jimmy

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45c96f71\$1@linux...
> I ran two SATA Raptors in RAID0 array for years on my Paris rig with no
> problems.
>
> DJ
>
> "Uptown Jimmy" <johnson314@bellsouth.net> wrote in message
> news:

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Sun, 14 Jan 2007 22:31:03 GMT
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a href="mailto:45c95b16@linux..." target="_blank">45c95b16@linux...
> > Do these puppies behave any differently from IDE drives in relation to
> > WinXP
> > installations, or perhaps Paris DAWs? Got a friend having some weird
> > troubles....
> >
> >
> > Hope all is well here in Paris land.
> >
> > Jimmy
> >
> >
>
> I've got the AD/DA's wired in to the patchbay and most of my ADAT
connections accomplished. I'm distrubiting the clock of my Mytek A/D
converter using a Lucid Gen X 6, sending to everything else. It's clocking
like a dream. this is something that always concerns me. I have eliminated
about 2/3 of the massive cabling insanity I had going on here. Things are
still a bit messy and I've got a few more odds and ends that haven't shown
up yet, but I'm getting there. Very stable, sounds very good to my ears.
Getting those 4 x CRT's out of here has cooled the room down about 20
degrees and since I also moved the massive platform that they were sitting
on out of the room, it sounds a bit different....clearer and more open
(DOH!!!) so that's something I'll have to get used to but actually, I think
it's going to be an improvement in the acoustic environment. I seem to be
hearing with a bit more acuity, especially reverb tails and delays. These
are more obvious now in the new, less cluttered environment.

There must be half a mile of cabling of various kinds coiled up in various parts of the control room right now. It's going to take me half a day to sort it out and figure out what to do with it.

I'll probably have a cable sale in a couple of weeks, as soon as I'm sure what I need and what I want to keep, just in case.

Deej

..in wavelab you need to search around for a setting that says "save file headers" or something to that effect.

Uncheck it.Disable it.

Then resave the file.

You should be good to go.

"RiverLake Farms" <edna@texomaonline.com> wrote:

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>What gives???

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> <http://rupertneve.com/archive/portico-5014-stereo-field-edit-or-now-shipping/> I remember saying exactly that about XP, and I waited quite some time to make XP my music machine choice.

After some time though hacks and ways to clear the absolute amount of ridiculous crap off your machine surface from various sites and sources and we find ourselves getting it eventually don't we?

AA

"EK Sound" <askme@nospam.com> wrote in message news:45ca1583\$1@linux...

>I know one thing, we will switch over entirely to MAC before we install
>that overbloated piece of crap on any of our audio machines....
>
> David.
>
> John wrote:
>> You have to buy Vista. hehesoooo..... it works in Paris?
AA

"TC" <tc@spammetodeathyoubastards.org> wrote in message
news:45ca6a05\$1@linux...

>
> I purchased the melodyne plug (loyalty upgrade) today. This thing is
> great. It streamlines the whole process of tuning a vocal track in your
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Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Sun, 14 Jan 2007 22:36:35 GMT
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>>>
>>
>Well, at least when the Stones ripped off an old bluesman, they
recorded & played the song themselves, and actually gave the
original writer the appropriate credit & royalties. I like Janet
Jacksons voice quite a lot, but when half of a CD consists of
looped samples of everything from Ventura Highway" to "You're So
Vain" (ok, so that's "geezer pop", not geezer rock"), you're
basically buying a CD full of karaeoke performances.

So, next time you wanna prove to us how hip you are by talking
smack about how cool & "groundbreaking" P.Diddy is, just
remember "Come With Me".

In fact, I think you should one-up him... why not just write
& rap some new lyrics over a looped main riff of "Black Dog",
that was an even bigger hit for Zep than "Kashmir" was. lol

Neil

"TCB" <nobody@ishere.com> wrote:

>

>Unlike those geezer rockers, who were COMPLETELY original. Nobody ever nicked

>a Chuck Berry or Muddy Waters lick back in the day, right? Or ripped off

>some Everly Brothers harmonies. Just brand new ideas straight from the ether

> . .

>

>TCB

>

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

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>I don't know what Endless Wire is, but I'm guessing by this response it's

>>>a geezer rock platter. Assuming that's correct, what new sonic ground
is

>>>it breaking? I didn't say every hip hop song has some amazing message
or

>>>incredible songwriting, I said their pushing sonic boundaries and envelopes

>>>in a way that geezer rock is not

>>

>>Considering that nearly all rap/hip-hop involves recycling

>>something that someone else has already done (whether it's a

>>sampled loop from a geezer rock song or an Acid loop or

>>repeating one-shot sample that someone else has recorded), I'd

Subject: Re: To add fuel to the fire

Posted by [Dedric Terry](#) on Sun, 14 Jan 2007 22:42:27 GMT

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/>

>>say they're breaking, oh... ZERO new ground.

>>

>>Neil

>I havent gotten it to work inside Paris, so use it stand- alone. Great app.

Only thing I use Autotune for is adding vibrato :)

Edna

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

news:45cabbed\$1@linux...

> sooooo..... it works in Paris?

> AA

>

>

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

> news:45ca6a05\$1@linux...

>>

>> I purchased the melodyne plug (loyalty upgrade) today. This thing is

>> great. It streamlines the whole process of tuning a vocal track in your
>> daw. Highly recommended. Comes as a vst/au/rtas bundle.
>>
>> Second thing I tried was the (TDM only) Crane Song Phoenix plugin. This
>> is well worth checking out if you mix with PT. It adds some of the
>> qualities back in the sound that Paris exhibits.
>>
>>
>> Cheers,
>>
>> TC
>
>Gene,

I'm clueless about these boxes though I've seen some plugins that purport to do this. I didn't think too much of them though. This looks like it could be a very useful tool if used wisely (as I suppose could be the case with the plugins too ;o)

I can see how this might be used to process certain busses to get a 3D positional effect for certain instruments, then freeze (or bounce) these, apply it to another bus, etc. I'm not sure about full mixes, though from some of the info I've been reading, it looks like it works nicely on a full mix as well.

If/when you have the time, would you mind sharing your use methodology using the BASE?

Thanks,

Deej

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:45cac949\$1@linux...

>

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

>

>>With spatial controls very similar to...

>>

>><http://www.icehouse.net/john34/base.html>

>>

> I had a Bedini B.A.S.E. for many years. Actually I'm sorry I sold it. I

> remember

> paying a small fortune for it and also needing to supply a list of albums

> I used it on to get a somewhat lower price. I still have and use a highly

> modified Edison (don't laugh).

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

>Neil PLEASE!

Man, you just simply do not understand business at ALL, do you?
See my responses to your comments below:

>Apple is just one of many resellers of the record industries products.
News
>flash Apple helped turn them around!!!

While making shitloads of money for themselves in the process...
doesn't do much good to have an iPod if you can't play anything
back on it, BUT WAIT - if we sell people the music for the iPod,
too, then we'll make even MORE money! Nothing wrong with that,
it was a win-win for both Apple & the labelss - but don't come
across like Apple's so charitable & generous that they decided
to save an entire floundering industry out of the goodness of
their hearts.

>There were other companies that were around like mp3.com that
>didn't really work,

Yes, IMO there was too much unprofessional crap on mp3.com;
yeah there was some really good indie stuff, too, but you had to
filter out a hgundred pieces of crap in order to find one gem...
wasn't it Phil Spector who said "LP's are just two good songs &
ten pieces of crap" ? lol mp3.com was two good songs for every
like five hundred thousand pieces of crap.

Which proves what? That consumers either DO like to be force-fed
by the biglabelstarmakingspinmachines, or they actually in fact,
have some discernment, after all.

>Who do you think get screwed when an artist gets 8 to 13 cents
>a record that sells for \$10.00 to \$20.00?

Yes, I'm really sorry for people like Britney Spears, Snoop
Dog, and J-Lo who the labels built up to the point where they
can have their own clothing lines, perfume brands, etc, etc,
and make millions upon millions of merchandising \$ that the
labels never even get to touch - where would these people be
without the labels' money launching them in the first place?
Even the mid-level artists do pretty well... they make shitloads
more than any of us do, and while that may not put them in the
same league as the A-listers, they still end up with a damn good
set of mansions & exotic cars out of the deal.

>Who do you think makes all the money? In a typical record
>deal, that half a million dollars has to be payed back by the

>band or artist before the artist sees any profit.

And why should it not have to be paid back first? Should the labels be a big fucking charity that doles out tens of millions per year to however many bands/artists & then let the artist reap all the profits first?

>If the artist is not profitable the record company gets to
>write off the loss!

Subject: Re: To add fuel to the fire

Posted by [Deej \[4\]](#) on Sun, 14 Jan 2007 23:14:35 GMT

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r />

>how many radio stations across the country and the world
>would you be able to have your artist played on and in regular
>rotation???

I have a little record company, and the answer is: very few.

>What access would you have to the market place?

Hardly any. It takes a lot of money & muscle to break through the noise, no doubt. But this is an entirely different issue altogether... how many iTunes (or Rhapsody, or EMusic) downloads are NOT from major-label artists? Hardly any in proportion, really; so the fact that people have access to indie stuff now is irrelevant, they're still buying/seeking out that which is most aggressively marketed to them by Radio/MTV/Fuse/Etc.

>Yes, I feel so sorry for the record companies and the
>families that own and control them. Do you know what it cost
>to wing people around in a Gulf Stream 5 on a regular basis?

I dunno, do you know how much it costs to swill gallons of Cristal every night or pour a pound of blow up your nose every month? Those poor artists getting screwed, how dare the labels own a corporate jet when they should be giving some more of that money to those people we see on MTV Cribs... hey, that guy's still got room for a seventh quarter-million dollar car in his driveway - how about we give some of it to him?

Neil You can get most of the same effect using standard M/S techniques, but both the Behringer Edison and the BASE, seem to be more effective with better mono compatibility.

I have used the two units primarily for two types of effects.

1. Reduced center on reverb returns: This can help to take the wash out of the center and still leave relatively long but unobtrusive tails at the L/R

2. To make sections of the song extend outside the normal stereo field. I generally apply this sound to large vocal chorus sections or occasionally to the main reverb return but only on the chorus sections. Stereo room mics on drums or other instruments also can be effective in this mode. Applying this to binaural mic recording can do some very wild things (a personal favorite) although mono compatibility can go away in a hurry.

The BASE implanted its own special sound that was reminiscent of a good tube unit or Class A Neve. Very smooth and delicious.

I did use the BASE across the stereo buss on a few mixes, but I have not been happy with the Edison in this capacity.

Gene

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

>Gene,

>

>I'm clueless about these boxes though I've seen some plugins that purport to

>do this. I didn't think too much of them though. This looks like it could be

>a very useful tool if used wisely (as I suppose could be the case with the

>plugins too ;o)

>

> I can see how this might be used to process certain busses to get a 3D

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>apply it to another bus, etc. I'm not sure about full mixes, though from

>some of the info I've been reading, it looks like it works nicely on a full

>mix as well.

>

>If/when you have the time, would you mind sharing your use methodology using

>the BASE?

>

>Thanks,

>

>Deej
>
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>"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
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>>
>> "Neil" <IUOIU@OIU.com> wrote:
>>
>>>With spatial controls very similar to...
>>>
>>><http://www.icehouse.net/john34/base.html>
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>> I had a Bedini B.A.S.E. for many years. Actually I'm sorry I sold it.
I
>> remember
>> paying a small fortune for it and also needing to supply a list of albums
>> I used it on to get a somewhat lower price. I still have and use a highly
>> modified Edison (don't laugh).
>> Gene
>
>Geno, which BASE version do you have? The one with the
unbalanced, or balanced i/o's?

Also, do you have the users' manual for it?

Neil

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:
>
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>the Behringer Edison and the BASE, seem to be more effective with better
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>>news:45cac949\$1@linux...
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>>>
>>>>With spatial controls very similar to...
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>>>><http://www.icehouse.net/john34/b>

Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Sun, 14 Jan 2007 23:15:59 GMT
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ase.html

>>>>
>>> I had a Bedini B.A.S.E. for many years. Actually I'm sorry I sold it.
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>>> I used it on to get a somewhat lower price. I still have and use a highly
>>> modified Edison (don't laugh).
>>> Gene
>>
>>
>Thank you Gene. That's some good info. I have used certain spatializer
plugins in the past but didn't really care for what they did. I didn't use
them in the same way you are describing though. Your methodology tips are
appreciated.

;o)

DJ

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:45cb5a75\$1@linux...

>
> You can get most of the same effect using standard M/S techniques, but
> both
> the Behringer Edison and the BASE, seem to be more effective with better
> mono compatibility.
>
> I have used the two units primarily for two types of effects.
> 1. Reduced center on reverb returns: This can help to take the wash out of
> the center and still leave relatively long but unobtrusive tails at the
> L/R
> points or "super" L/R - (outside the normal stereo spread - see number 2)
>
> 2. To make sections of the song extend outside the normal stereo field. I
> generally apply this sound to large vocal chorus sections or occasionally
> to the main reverb return but only on the chorus sections. Stereo room
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> on drums or other instruments also can be effective in this mode. Applying
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> Gene
>
>
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>>
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>>
>>Thanks,
>>
>>Deej
>>
>>
>>"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message

>>news:45cac949\$1@linux...
>>>
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>>> albums
>>> I used it on to get a somewhat lower price. I still have and use a
>>> highly
>>> modified Edison (don't laugh).
>>> Gene
>>
>>
><http://www.bedini.com/usedequipment.htm>

Well.....*someone* needs to buy this one!!!

;o)

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message
news:45cac949\$1@linux...

>
> "Neil" <IUOIU@OIU.com> wrote:
>
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> Gene"TCB" <nobody@ishere.com> wrote:
>
>Unlike those geezer rockers, who were COMPLETELY original. Nobody ever nicked
>a Chuck Berry or Muddy Waters lick back in the day, right? Or ripped off
>some Everly Brothers harmonies. Just brand new ideas straight from the ether
> . .
>
>TCB

Oh, I think most people would see some qualitative difference between throwing samples together and learning to play a Chuck Berry song.

As with punk, even your esthetic sense will too become a period piece as the culture absorbs it. Yesterday's news.

Instead of looking for a new trend, I prefer doing what I do well.

Oh, and shhhhh, don't tell anyone, but that is what the trendsetters are doing; what they do well. They are too busy to worry about all this, to follow a trend, and to criticize other musicians, even old ones. Those who do, who worry about the next trend and where the new sounds may come from, are all behind the curve by the amount time of the writing, production, and marketing process.

In other words, anyone who gives a shit about "where the new sounds are coming from" is 6 months to 2 years behind the curve anyway.

Oh, and as you have seen, the young can be dumped on for their youth, the Jamaicans for their cultural myopia and lack of musical breadth, the rappers for not understanding music at all, and the hip-hoppers for their obsession with money and criminality.

Lessee, how about we come up with some stupid and useless descriptions of these guys...

Maybe

Zit-Rockers

or

Ganja Dancehalls

or perhaps

Numbnutz no-talent Rap hustlers

and don't forget Bling-Hop!

The problem with all these stupid phrases, as with "geezer rock"; is not that saying them makes the music bad. It cannot do that.

The problem is that they blind the person who uses them.

just my .02

DC"TCB" <nobody@ishere.com> wrote:

>

>Hey Don,

>

>I play in what I would call a 'Brit flavored pop band' called the Mold Monkeys.

>You can hear some songs at www.moldmonkeys.com or buy our CD if you actually
>give a rip, which I suspect you don't.

Actually I do, and like some of the tunes. I hear the need for a producer to focus things a bit. Sounds like a good band for a fun live show.

DCYou know the thing that has always bugged me about this group is how hiphop gets dismissed out of hand almost every time its mentioned. If I close my eyes I can almost see the bumperstickers that say RAP=CRAP next to the picture of calvin peeing on the chevy.

I love three chord rockers, love the who, stones, beatles, kinks. But I also (I'm dating myself) love innovative, sonically interesting, thought provoking hiphop by guys like dela soul, pharcyde and tribe called quest.

I don't understand how anyone could listen to that and not find at least something sonically or lyrically interesting. Who gives a rats ass if it's samples and loops put together.

It also get's me thinking about intolerance. As many of you know, i am a PK. My dad is nutty as a fruitcake intolerant. Bad language, bad manners, things he percieved to be innately 'worthless', how society was going to hell with violence, the emptyness of the consumer society, the list goes on and on. One day he was raving on and on about a movie he had seen. Couldn't stop talking about it. Said it was the best thing he had seen in 20 years.

Go figure, guy can't stand to see a bloody nose, change a diaper or hear a curse word and his favorite movie of the the past 20 years turns out to be BOYS IN THE HOOD!!!!

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

>

>Agreed..Those 2 genres are the titans..

>

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

>>

>>At my daughter's high school it's a big mix of everything, but

>>there are lots of people rockin' including black kids. Also
>>with a lot of music, the line between rock and rap is pretty
>>darn hard to find sometimes.
>>
>>DC
>>
>>
>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>
>>>James , I'm talking about th

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Sun, 14 Jan 2007 23:17:31 GMT
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use.net/john34/base.html" target="_blank"><http://www.icehouse.net/john34/base.html>
>

paying a small fortune for it and also needing to supply a list of albums
I used it on to get a somewhat lower price. I still have and use a highly

GeneNow Gene you hit me right whee I ache...
Can you please spit out what EXACTLY do you mean a "modified" Edison ?!
I need to know the exact mod !! :)
Regards,
Dimitrios

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote:
>
>"Neil" <IUOIU@OIU.com> wrote:
>
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>>
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>>

remember
>paying a small fortune for it and also needing to supply a list of albums
>I used it on to get a somewhat lower price. I still have and use a highly

>Gene"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:45cabcdb@linux...
> mine's still an older Asus A7s333 system. No need to upgrade it, and I
> think at least 3 other ppl here are also running that mobo (It's an AMD
> system, btw).
> Hopefully this'll get the ball rolling here.
>

> AA

Make that four

>
> "Diana" <lo_Project@hotmail.com> wrote in message news:45caa9ee\$1@linux...
>>
>> I am attempting to build a new computer and I know the EDS is a 33Mghz, 5
>> volt PCI card, but is it a "keyed" 5 volt card?
>> I just finished reading a specification paper on PCI 2.1, 2.2, and 2.3.
>> To make it short, this is my understanding:
>> if the EDS is a "keyed" card, it will NOT be compatible with PCI 2.3, but
>> 2.1 and 2.2 would be.
>>
>> Of course, most Mobo manufacturers don't even bother listing what version
>> the 'classic' PCI slots are so if this is a keyed card, I need to know.
>> Actually, if any of you could tell me what kind a computer you're running
>> your PARIS on, that would be really helpful.
>> I would like to build the most 'modern' computer possible, but the most
>> 'current'
>> stable config I've heard of was a P4 running XP. And I don't even know if
>> that was a 775 or 478!
>>
>> If anyone out there could shed some light on this I would be soooo
>> grateful.
>> Thanks ;)
>
>Yep, I can't say enough about Melodyne. I was talking to Aaron the other
night on MSN while I was working on edits and I'm sure he got tired of me
spouting the greatness of the plug in haha.

It's worth every penny.

"TC" <tc@spammetodeathyoubastards.org> wrote in message
news:45ca6a05\$1@linux...
>
> I purchased the melodyne plug (loyalty upgrade) today. This thing is
> great. It streamlines the whole process of tuning a vocal track in your
> daw. Highly recommended. Comes as a vst/au/rtas bundle.
>
> Second thing I tried was the (TDM only) Crane Song Phoenix plugin. This is
> well worth checking out if you mix with PT. It adds some of the qualities
> back in the sound that Paris exhibits.
>
>
> Cheers,

>
> TCMostly, yes, the lack of sonic cliché. Also a willingness to explore beats beyond straight 4/4 time, incredible bass sounds, and a toleration of 'grit' that I find refreshing.

Sorry I'm being less clear these days, must be early onset senility,

TCB

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

>
>Hi Thad,
>
>I'm not exactly sure what pushing sonic boundries means after reading this.
> Is it the lack of sonic cliché so to speak? I'm asking because normally
>I understand what you are saying, or at least think I do.

>
>Thanks
>Chuck
>

>"TCB" <nobody@ishere.com> wrote:

>>
>>I don't know what Endless Wire is, but I'm guessing by this response it's
>>a geezer rock platter. Assuming that's correct, what new sonic ground is
>>it breaking? I didn't say every hip hop song has some amazing message or
>>incredible songwriting, I said their pushing sonic boundaries and envelopes
>>in a way that geezer rock is not, esp the ones listening to the Jamaicans
>>who are really on a roll. So what is so great sound wise about Endless Wire?

>>
>>"DC" <dc@spammersinCT.org> wrote:

>>>
>>>"TCB" <nobody@ishere.com> wrote:
>>>
>>>>People might not like the content, but from a sonic standpoint it's about
>>>>1000x more interesting that whatever geezer rock retread platter was
just
>>>>released.

>>>
>>>
>>>>Endless Wire is great, vital, and new music made by geezers,
>>>>not "geezer rock".

>>>
>>>>have you heard it?

>>>
>>>
>>>>How was your NOOGIE btw?
>>>

>>>DC

>>>

>>>

>>

>Unlike those geezer rockers, who were COMPLETELY original. Nobody ever nicked a Chuck Berry or Muddy Waters lick back in the day, right? Or ripped off some Everly Brothers harmonies. Just brand new ideas straight from the ether

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>Considering that nearly all rap/hip-hop involves recycling
>something that someone else has already done (whether it's a
>sampled loop from a geezer rock song or an Acid loop or
>repeating one-shot sample that someone else has recorded), I'd
>say they're breaking, oh... ZERO new ground.

>

>NeilHey Don,

I play in what I would call a 'Brit flavored pop band' called the Mold Monkeys. You can hear some songs at www.moldmonkeys.com or buy our CD if you actually give a rip, which I suspect you don't. My own personal music I would call 'Reasonably good Thievery Corporation ripoff with treated vocals,' but the pop songwriting in the Monkeys has pushed me in a slightly different direction I'm exploring now. We'll see how that works out.

Never liked The Who all that much. The only Brit geezer rockers I ever really like were the Kinks and the Stones. But if someone else has that record I'll listen to it.

TCB

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

>

>With categories like "geezzer rock" it is clear that no one can
>actually discuss, oh say, music, within your context.

>

>Why don't we discuss geezer rock vs. commercial hip hop?

>

>How about geezer jazz vs. misogynist rap?

>

>We could have a go at geezer baroque vs. Bling R & B where

>Hummers of both kinds are a must-have in all videos

>

>I am really looking forward to a chat about geezer bebop

>vs. gangsta rap. That one will be fun.

>

>BTW, which reductionistic, anti-art category do you put your own

>music in? Or does it have all kinds of new sounds, so it's

>OK to not write good songs?

>

>

>Endless Wire, BTW is the new Who disc and the sonic landscapes

>are absolutely breathtaking in places. You should listen. Oh, and

>there is also some actual songwriting and composition going

>on.

>

>DC

>

>

>"TCB" <nobody@ishere.com> wrote:

>>

>>I don't know what Endless Wire is, but I'm guessing by this response it's

>>a geezer rock platter. Assuming that's correct, what new sonic ground is

>>it breaking? I didn't say every hip hop song has some amazing message or

>>incredible songwriting, I said their pushing sonic boundaries and envelopes

>>in a way that geezer rock is not, esp the ones listening to the Jamaicans

>>who are really on a roll. So what is so great sound wise about Endless

>>Wire?

>>

>>"DC" <dc@spammersinCT.org> wrote:

>>>

>>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>>People might not like the content, but from a sonic standpoint it's about

>>>>1000x more interesting that whatever geezer rock retread platter was

>>>>just

>>>>released.

>>>

>>>

>>>Endless Wire is great, vital, and new music made by geezers,

>>>not "geezer rock".

>>>

>>>have you heard it?

>>>

>>>

>>>How was your NOOGIE btw?

>>>

>>>DC

>>>

>>>

>>

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

>

>Now Gene you hit me right whee I ache...

>Can you please spit out what EXACTLY do you mean a "modified" Edison ?!

>I need to know the exact mod !! :)

>Regards,

>Dimitrios

>

Hi Dimitrios,

pre-modified. It has Black Gate Caps, Burr-Brown chips and an updated power supply.

It sounds very clean compared to a stock unit, but sill not quite as magical

removal, but next time I have an opportunity, I will pull it and photograph it for you. I think you will find some DIY info on the web for doing similar mods.

GeneAgreed..Those 2 genres are the titans..

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

>

>At my daughter's high school it's a big mix of everything, but

>there are lots of people rockin' including black kids. Also

>with a lot of music, the line between rock and rap is pretty

>darn hard to find sometimes.

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

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>>James , I'm talking about the teens..Most of teen, including my own and

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

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Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Sun, 14 Jan 2007 23:22:05 GMT
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>>>>>RAP Sales have been dominate for the last 2 years with groups such as

>>Outcast.

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>>>>>So, you can see that how the numbers for Rock climbed. Some in the industry

>>>>>calls this racism. I can tel you that in my neighborhood (Macomb) Mi

>nearly

>>>>>all kid(Wjites , Blacks, Hispanic) listen to only Hip Hop rap..And No

>>Rock..

>>>>>

>>>>>And that's the trend all over this world not just the US..

>>>>>

>>>>>

>>>>>

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

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>>>>>>Music industry stats.

>>>>>>

>>>>>> [http://home.businesswire.com/portal/site/google/index.jsp?nd](http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en)

[mViewId=news_view&newsId=20070104005813&newsLang=en](http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en)

>>>>>>

>>>>>>>By genre, I'm surprised that Metal sold more than RAP. In fact, I'm

That will have serious consequences.

I am not worried because my teenager and her friends are so omnivorous in their tastes, so curious about all kinds of music, that they will discover music and love it, if given just a bit of exposure. That of course, can be a problem.

I see people like Nick Cannon and P.O.D. and I see real musical skills along with the samples and rapping.

Bitchin! They will own the future, not the braindead samplers and stoned-out thug-rappers.

DC

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

>

>You know the thing that has always bugged me about this group is how hip hop
>gets dismissed out of hand almost every time its mentioned. If I close
my
>eyes I can almost see the bumperstickers that say RAP=CRAP next to the picture
>of calvin peeing on the chevy.

>

>I love three chord rockers, love the who, stones, beatles, kinks. But I
>also (I'm dating myself) love innovative, sonically interesting, thought
>provoking hip hop by guys like de la soul, pharcyde and tribe called quest.
> I don't understand how anyone could listen to that and not find at least
>something sonically or lyrically interesting. Who gives a rats ass if it's
>samples and loops put together.

>

>It also get's me thinking about intolerance. As many of you know, i am
a
>PK. My dad is nutty as a fruitcake intolerant. Bad language, bad manners,
>things he percieved to be innately 'worthless', how society was going to
>hell with violence, the emptyness of the consumer society, the list goes
>on and on. One day he was raving on and on about a movie he had seen.
Couldn't

>stop talking about it. Said it was the best thing he had seen in 20 years.
> Go figure, guy can't stand to see a bloody nose, change a diaper or hear
>a curse word and his favorite movie of the the past 20 years turns out to
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>>>>>>
>>>>>>
>>>>>>

TCWe're very much a live outfit, though that CD was done with very, very little of my influence. The next one will have my stomp prints all over it and I'm hoping to make it sound MORE live. I'm quite excited with the really bare bones mixes we're getting right now. Our 'signature' is three part harmonies on almost everything with a big loud rock'n'roll noise behind it and we're getting there on the next CD.

As far as a producer, we already have three pretty strong personalities and I don't think another one would add much. And we'd rather not pay one of course. And we have a song on the next CD called 'Hobo Rocket' that's about, you guessed it, a bunch of hobos who take over a rocket, and I wouldn't want some smart producer to keep us from doing all of the stupid, silly stuff we do.

TCB

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

>

>"TCB" <

Subject: Re: To add fuel to the fire

Posted by [Jamie K](#) on Sun, 14 Jan 2007 23:29:47 GMT

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nobody@ishere.com" target="_blank">nobody@ishere.com> wrote:

>>

>>Hey Don,

>>

>>I play in what I would call a 'Brit flavored pop band' called the Mold Monkeys.

>>You can hear some songs at www.moldmonkeys.com or buy our CD if you actually

>>give a rip, which I suspect you don't.

>

>

>Actually I do, and like some of the tunes. I hear the need for a

>producer to focus things a bit. Sounds like a good band for a

>fun live show.

>

>DCI've never understood it either. I mean, I'm 37, white, played in blues/jazz bands for years, and I can enjoy hip hop so I would think everyone could.

For me it was the first time I heard 'Fight the Power' that I realized there was something going on that demanded my immediate attention.

We used to have Derek around which helped a bit.

Oh well, more cool tunes for me,

TCB

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>>>>>>>>
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>>>>>>>>
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>>>surprised
>>>>>>>>that Rock is about three times bigger than RAP. You'd never know
it
>>>by
>>>>>>>>watching

>>>>>>MTV or by watching any music award shows. You'd think nothing is bigger
>>>>>>than RAP.
>>>>>>
>>>>>>I was also surprised that the band No Doubt wasn't listed in the top
>>>ten
>>>>>>albums from 1991-2006. I read and was told by Matt Wilder and Tony
>>Ferguson
>>>>>>(Interscope Records) that Tragic Kingdom sold around 16 million records
>>>>>>and
>>>>>>set sales records???
>>>>>>
>>>>>><http://www.taxi.com/faq/ar/ferguson.html>
>>>>>>
>>>>>>James
>>>>>>
>>>>>
>>>>
>>>
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>This is a multi-part message in MIME format.

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want
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>we do.

Smart producer??

Like Phil?

hah

DC

---=_linux45cb7fb6

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Subject: Re: To add fuel to the fire

Posted by [Jamie K](#) on Mon, 15 Jan 2007 00:38:10 GMT

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Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Mon, 15 Jan 2007 00:50:53 GMT
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Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Mon, 15 Jan 2007 01:17:36 GMT
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Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Mon, 15 Jan 2007 01:31:32 GMT
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Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Mon, 15 Jan 2007 01:50:37 GMT
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Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Mon, 15 Jan 2007 03:32:40 GMT
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Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Mon, 15 Jan 2007 03:48:45 GMT
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Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Mon, 15 Jan 2007 04:17:27 GMT
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Subject: Re: To add fuel to the fire

Posted by [Deej \[4\]](#) on Mon, 15 Jan 2007 04:20:10 GMT

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Vs+D+Dx5W55Ab+7ebnlni+RueeOz5W5mQf8ADVsyfgrl2PnZQhTVpdh35n8L
dr9mCRjo2vn4sJKS9VuNCG9AV/6abafGF6YlZjs1/h22obY9oCwnZ4QISlfZ
I9ytDPwl7vePaKBIEltaP2RbUX7JNmiMQYlyFj9mOy9FqDZ2IKiVaecrXUBa
/wCRqy/yd6uvK0ng+YQUAIIY/erpa51OdQ+vi77EF5GUuvz5XAOfa4TlzV1c
jDrlwbsrmvkY+p9u/wDBQ9rmYH8zgPp+bK9gC8V9Csgkm6Zp9H1PETal3IY1
95XOe5pxFvq3V1tzPn6nj3O1fH24RINMQMRhC/xpDFCBGnK7hzNfODdS1yp3
Z/Ez9vKkxALs09z871fkWbv3ba+uH3+y/wBnf362HxkH6bH4XL6OXI18UsA+
ODQAjELH071mdj+ohAOeRcel1oI0IxbW5lum762WEZB1wSSEBEHAfoBxc1R/
WNR5/pbq2/P91fK9vXUf6f8ALW1zg6X7szbreWtnYe2MEN/l7zXMR4qKOJvH
u4W3fG5nXO3jyfG1nzfjys7izb7f95tr2x7YkO1T2nr3aKb2n7X1eKdjD9km
yQ/slLOWZk1+p2IbSF4QLx60Xhc2qFAfKPxcuXL0zo0ay2vZ8HB2V7qG8IIJ
pznUOmSgPve+VJQTT5VPIPdS9zq6qHZM9b2HwYem5wGj66d/ge2MYhn3O33t
c5fzJ9IOSynlZ8HB+m5+qGvn0Opzvia+xj+ex/u+OyGC+WliJgxHzCNj/lS4
W8ZT4WnEH9A+qPda9gGx/ZWRojVargiXj1A6x7y73CMGrdRUyATYhPvgLgkQ
iXwsJ1RV32j74QuCnlE0cPZ+uCvEAEwhKKimEZKa322soE3CbP8AaLtqeQ0e

QngFLiP1tSo2IF9lmy9lj408XmsBr47W6UMfUcZzAyeLnCke8X1uX8LD4PdX
ysQWBj0OA0f7X3Pa5wdcFuc35/Gu3VZG7SEL+a6vF8DnNck5zCC6v7/A3yZt
5n7s3C26nd42H3x9e6piEG+b3L5c+Vh8X6dG1eGrhazNZ3rW0f8AO+NI/sUD
bEBI9GLv+F9EbHV8sXHKHltorl85XmTbsrnqR7sZ/d9rnBuuDur38VLAeckl
F51Tq0u4WOHO8lz6fKLPdQ7JQw5Hwg95BTxzpmv1A+mguWyOdmcmnNzPif4O
Vs8FxWV5Wj4MPz81H9IWZ2vhiyPrYgpC5C4QUBpHeL9S8r2IKQxbYPH9U1Pw
Vnbs/A03V8fcOrx9OMV5G1bTk2AouOtT7q7OusjANo6be/8AEBJ0FQB/IJMO
c+h8kspc7yu+3bza/tFPQTqKtdT/ACNzNYK6AjadICjh8Qw++EC57eKGz5ej
jsc1ned8PcT8H63NzC3RFDDw8HI+LK5h6bDehQGF+HfyOYepF5gMFH6PH9LI
+/bQ0nTY+4QVW6veahz93C5qW4N3gbR/gq+RslXj7zD4MOPv8a/5GHxkZzCN
IWQG8zu0HHuoytfl/u5Wsdu4muf5hTT8tLPjlv5eRvxfUkA9+0BWCnvHTT7J
JJ9FPIBnf5z3OdSxDipdyvoa+Rm7dQzw4ffYnrlsCHs8fwUsQMGCfwCwH6lt
4W5pzBFgvd8dT/m1zozvPYhGRnMIKA6QKW0W8ILR4fZzAPVkJZTWoSbqRDnZa
HPE51NHA04MEC8fGx/SHha50Y1urZ8H9Cfv8LbqN3ib8/wDF8rXyD002Mclr
fFuz99iEZus+BiBj6bH4WPf3qN9tZFhz9T6UHj/ujQ2kOTeb8+3qW558tTaP
8b7aG0f3rfhp77egd6ndRT3B5iMH+n/lw97x1ruKl/gasf3696r/AKTm554/
FvtowV/seX/9DWfFZQwBNurgpq8mQf6oFUU71bm5kP5IA4Xbhd3upp772Hpu
CH89PFqqqXuz1sP2jr0+IOqbyhE01Qnh4QkRL6H1O1SofY5lej4MgXj4EeHC
KhP600zfF+hTT/vOmtDsPMO9Bd0e6zjp32/DcORuCXAvpWBCjCC5cRRQ7Jna
UIMfr4p3aQj6XapVvfkte3aVQX+CpdcADqBllzt7yX0V8bXyMe+5M65j3XIf
np0uz682RvjotZ1O9bu4W55y95rMr92axvFls8Lfn+6vLU9rn+fl93gYfG/T
ej+PpqxvFls8LXyM+Hc9su7Jmsb+ZetKm3OdupbktZ27dxM+5kK30Z8u7vMj
747i5fEw+51ZeXw2fkf/2Q==

---=_linux45cb7fb6--FWIW, I wasn't dismissing rap or hip-hop out-of-hand,
allimsayinis: don't try & tell me that it's groundbreaking or
even remotely original.

When the only thing new or fresh is a vocal line, then there
really hasn't been anything "original" in that genre since Kurtis
Blow.

Also, what's "PK"?

Neil

"TCB" <nobody@ishere.com> wrote:

>

>I've never understood it either. I mean, I'm 37, white, played in blues/jazz

>bands for years, and I can enjoy hip hop so I would think everyone could.

>For me it was the first time I heard 'Fight the Power' that I realized there

>was something going on that demanded my immediate attention.

>

>We used to have Derek around which helped a bit.

>

>Oh well, more cool tunes for me,

>
>TCB
>
>"chuck duffy" <c@c.com> wrote:
>>
>>You know the thing that has always bugged me about this group is how hip hop
>>gets dismissed out of hand almost every time its mentioned. If I close
>my
>>eyes I can almost see the bumperstickers that say RAP=CRAP next to the
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not
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>>>>>>>>
>>>>>>>>>So, you can see that how the numbers for Rock climbed. Some in the
>industry
>>>>>>>>>calls this racism. I can tel you that in my neighborhood (Macomb)
Mi
>>>nearly
>>>>>>>>>all kid(Wjites , Blacks, Hispanic) listen to only Hip Hop rap..And
>No
>>>>Rock..
>>>>>>>>
>>>>>>>>>And that's the trend all over this world not just the US..
>>>>>>>>
>>>>>>>>
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>>>>>>>>>
>>>>>>>>>>Music industry stats.
>>>>>>>>>>

>>>>>>> http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en
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>>>>>>>By genre, I'm surprised that Metal sold more than RAP. In fact, I'm
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>>>>>>><http://www.taxi.com/faq/ar/ferguson.html>
>>>>>>>
>>>>>>>James
>>>>>>>
>>>>>>>
>>>>>
>>>>
>>>>
>>>
>>
>"DC" <dc@spammersinhollywood.com> wrote:
>And we have a song on the next CD called 'Hobo Rocket' that's
about, you guessed it, a bunch of hobos who take over a rocket, and I wouldn't
>>want
>>some smart producer to keep us from doing all of the stupid, silly stuff
>>we do.
>
>Smart producer??
>
>Like Phil?

Yeah, one wouldn't want some smart producer like George Martin coming along & forbidding any silly stuff... you know, like he did with "Yellow Submarine" or "Octopus' Garden".

;)People talking and yelling in rhythm over a sonic background can be

listenable, even compelling. But it's harder to be as _musical_ as you can be in genres that make greater use of melody and development.

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When posturing and dance have to take up the slack, sometimes the dancing is spectacular. Other times it's mostly about marching back and forth, repetitive gesturing, crotch grabbing and other simplistic and cheesy moves.

So really, it all depends on the piece and the performer.

I could say similar things about other genres. So it's not the genre, per se, it's the results that opens rappers to criticism from people who would rather hear something more musical.

Also, if you're looking for a virtuostic performance on an instrument or amazing singing, there's not much there in a lot of hip hop. Some, yes, but generally it doesn't deliver those goods. So the question of musical talent comes up.

To point those aspects out isn't dismissing the genre out of hand, it's just recognizing some of the limitations that have become obvious since the day when rapping actually was something new and fresh, and that's been a while.

Cheers,
-Jamie
www.JamieKrutz.com

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Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Mon, 15 Jan 2007 04:38:43 GMT
[View Forum Message](#) <> [Reply to Message](#)

und 6K for that unit.

Yup, \$6k, but sold it to you for \$3k if you promised to include
the BASE logo on every release you used it on (like Aphex did
with the original Exciters).

NeilApple?

David.

James McCloskey wrote:

> I'm saying her death and her sons death were way too convenient. She was
> also recently married! Who do you think will get the money?

>

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

>

>>Well, she just gave birth to a baby girl, so I would think her
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>>the "who's the daddy?" dispute, as a trustee.

>>

>>...or are you saying the record labels did?

>>

>>:)

>>

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>>>Yeah, and who and what ended up with all her money!!!!!!!!!!!!!! Wake

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>>>> <http://www.cnn.com/2007/SHOWBIZ/TV/02/08/anna.nicole.collaps es/index.html>
>>>>
>>>>
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>According to the info here the marriage was not legally binding. I bet he
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http://en.wikipedia.org/wiki/Anna_Nicole_Smith

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>>>>

>>>>
>>>
>>
>>

>Heh, I find this amusing, and thought I'd share it with the group. This is a link to a band I'm currently drumming for (I'm *not* a drummer) - Forty Minutes of Hell. It's a pretty rowdy group, but all in fun, and when I started mixing it I goofed off with pushing the output of an EDS comp on the L/R buss. It is a bit sloppy, rude, and I'm sure there are slight clips here and there..... but it works for the band - and it's really freaking LOUD. Makes me laugh. So - don't play it for your kids, but some of you might appreciate it. The band's video on their myspace page is.... amusing too. :) ! ? And, if anyone's going down for sxsw, we'll be down around there then.

the album is here.... <http://www.carlamburn.com/fmoh.htm>

the myspace is here.... <http://www.myspace.com/fortyminutesofhell>

rock on,

-CarlHow much money can this basket-case chick have had, though? She really never did get the \$400+ Million judgement appeal, and I'm sure she's got nothing left from however little her reality show paid her, so what's left? The TrimSpa endorsement money?

Neil

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>>>>>
>>>>>
>>>>
>>>
>>
>Some of us find beats and bass lines to be at least as interesting as melody
and harmony. Which is not to say that all hip hop is lacking in melodic or
harmonic interest, just that there is a universe in the rhythm.

Jamie K <Meta@Dimensional.com> wrote:

>
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>>>>>>>> <http://www.taxi.com/faq/ar/ferguson.html>
>>>>>>>>
>>>>>>>> James
>>EK Sound <askme@nospam.com> wrote:
>Apple?
>
>David.
>
Well, I think, I kind of feel, I believe and I think Apple and the record
industry had nothing to do with this!

James

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 >>>>>
 >>>>
 >>Of course not, saying something isn't even remotely original isn't dismissive
 at all. Farthest from it.

It's in the beats guys, and the bass. And if you think it's easy cook up
 a groove half as cool as the Diwali riddim and play it for me. Listen to
 Sean Paul's 'Get Busy' to hear Diwali, it was the supernova riddim of about
 3 years ago and you'll still hear it now and then. Maybe try any of the recent
 Missy Elliot records, Timbaland usually saves his choicest beats for her
 and he has his ear tuned to dancehall more than almost anyone in US hip hop.

Oh yeah, and scratch me up juggled beat like Qbert while you're at it since
 it's so easy and unoriginal and all.

TCB

P.S. The last truly original band was Kraftwerk, so even if hip hop ended
 with Kurtis Blow it's more current.

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

>FWIW, I wasn't dismissing rap or hip-hop out-of-hand,
>allimsayinis: don't try & tell me that it's groundbreaking or
>even remotely original.
>
>When the only thing new or fresh is a vocal line, then there
>really hasn't been anything "original" in that genre since Kurtis
>Blow.
>
>Also, what's "PK"?
>
>
>Neil
>
>
>"TCB" <nobody@ishere.com> wrote:
>>
>>I've never understood it either. I mean, I'm 37, white, played in blues/jazz
>>bands for years, and I can enjoy hip hop so I would think everyone could.
>>For me it was the first time I heard 'Fight the Power' that I realized
there
>>was something going on that demanded my immediate attention.
>>
>>We used to have Derek around which helped a bit.
>>
>>Oh well, more cool tunes for me,
>>
>>TCB
>>
>>"chuck duffy" <c@c.com> wrote:
>>>
>>>You know the thing that has always bugged me about this group is how hiphop
>>>gets dismissed out of hand almost every time its mentioned. If I close
>>my
>>>eyes I can almost see the bump

Subject: Re: To add fuel to the fire
Posted by [LaMont](#) on Mon, 15 Jan 2007 04:53:09 GMT
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Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Mon, 15 Jan 2007 04:57:29 GMT
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Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Mon, 15 Jan 2007 05:14:21 GMT
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er
>>>>>>>than RAP.
>>>>>>>
>>>>>>>I was also surprised that the band No Doubt wasn't listed in the
>top
>>>>ten
>>>>>>>albums from 1991-2006. I read and was told by Matt Wilder and Tony
>>>>Ferguson
>>>>>>>(Interscope Records) that Tragic Kingdom sold around 16 million
records
>>>>>>>and
>>>>>>>set sales records???
>>>>>>>

>>>>>>>>http://www.taxi.com/faq/ar/ferguson.html

>>>>>>>>

>>>>>>>>James

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>

>>>>>>>>

>Challenging someone to put out something in a genre that they don't work in is a pretty irrelevant challenge, kinda like if I were to suggest that you go try to deadlift 1,000 pounds if you were to bemoan the fact that our powerlifters always lose to the eastern european powerlifters. Would my challenging you to do that suddenly make you wrong?

Enjoy your groove thang.

Neil

"TCB" <nobody@ishere.com> wrote:

>

>Of course not, saying something isn't even remotely original isn't dismissive
>at all. Farthest from it.

>

>It's in the beats guys, and the bass. And if you think it's easy cook up
>a groove half as cool as the Diwali riddim and play it for me. Listen to
>Sean Paul's 'Get Busy' to hear Diwali, it was the supernova riddim of about
>3 years ago and you'll still hear it now and then. Maybe try any of the
recent

>Missy Elliot records, Timbaland usually saves his choicest beats for her
>and he has his ear tuned to dancehall more than almost anyone in US hip
hop.

>

>

>Oh yeah, and scratch me up juggled beat like Qbert while you're at it since
>it's so easy and unoriginal and all.

>

>TCB

>

>P.S. The last truly original band was Kraftwerk, so even if hip hop ended
>with Kurtis Blow it's more current.

>

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

>>

>>FWIW, I wasn't dismissing rap or hip-hop out-of-hand,
>>allimsayinis: don't try & tell me that it's groundbreaking or

>>even remotely original.

>>

>>When the only thing new or fresh is a vocal line, then there

>>really hasn't been anything "original" in that genre since Kurtis

>>Blow.

>>

>>Also, what's "PK"?

>>

>>

>>Neil

>>

>>

>>"TCB" <nobody@ishere.com> wrote:

>>>

>>>I've never understood it either. I mean, I'm 37, white, played in blues/jazz

>>>bands for years, and I can enjoy hip hop so I would think everyone could.

>>>For me it was the first time I heard 'Fight the Power' that I realized

>there

>>>was something going on that demanded my immediate attention.

>>>

>>>We used to have Derek around which helped a bit.

>>>

>>>Oh well, more cool tunes for me,

>>>

>>>TCB

>>>

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

>>>>

>>>>You know the thing that has always bugged me about this group is how

hiphop

>>>>gets dismissed out of hand almost every time its mentioned. If I close

>>>my

>>>>eyes I can almost see the bumperstickers that say RAP=CRAP next to the

>>picture

>>>>of calvin peeing on the chevy.

>>>>

>>>>I love three chord rockers, love the who, stones, beatles, kinks. But

>>I

>>>>also (I'm dating myself) love innovative, sonically interesting, thought

>>>>provoking hiphop by guys like dela soul, pharcyde and tribe called quest.

>>>> I don't understand how anyone could listen to that and not find at least

>>>>something sonically or lyrically interesting. Who gives a rats ass if

>>it's

>>>>samples and loops put together.

>>>>

>>>>It also get's me thinking about intolerance. As many of you know, i

am

>>>a

>>>>PK. My dad is nutty as a fruitcake intolerant. Bad language, bad manners,
>>>>things he perceived to be innately 'worthless', how society was going
>to
>>>>hell with violence, the emptiness of the consumer society, the list goes
>>>>on and on. One day he was raving on and on about a movie he had see

Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Mon, 15 Jan 2007 05:14:58 GMT
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>>>> But this where things get's confusing.. Both Outcast & Ludacris aven
>> Em
>>>>> &
>>>>>> EM where catagorzed aS ROCK!!!! As is Jay-Z..
>>>>>>
>>>>>> So, you can see that how the numbers for Rock climbed. Some in the industry
>>>>>> calls this racism. I can tel you that in my neighborhood (Macomb) Mi
>> nearly
>>>>>> all kid(Wjites , Blacks, Hispanic) listen to only Hip Hop rap..And No
>>> Rock..
>>>>>> And that's the trend all over this world not just the US..
>>>>>>
>>>>>>
>>>>>>
>>>>>> "James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>> Music industry stats.
>>>>>>>
>>>>>>> http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en
>>>>>>>
>>>>>>> By genre, I'm surprised that Metal sold more than RAP. In fact, I'm
>>> surprised
>>>>>>> that Rock is about three times bigger than RAP. You'd never know it
>>> by
>>>>>>> watching
>>>>>>> MTV or by watching any music award shows. You'd think nothing is bigger
>>>>>>> than RAP.
>>>>>>>
>>>>>>> I was also surprised that the band No Doubt wasn't listed in the top
>>> ten
>>>>>>> albums from 1991-2006. I read and was told by Matt Wilder and Tony
>> Ferguson
>>>>>>> (Interscope Records) that Tragic Kingdom sold around 16 million records
>>>>>>> and
>>>>>>> set sales records???
>>>>>>>
>>>>>>> <http://www.taxi.com/faq/ar/ferguson.html>

>>>>>>

>>>>>> James

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

>Also, what's "PK"?

Preacher's Kid...

Usually the rowdiest kid in class...Neil,

"When the only thing new or fresh is a vocal line, then there
>really hasn't been anything "original" in that genre since "

I don't think you listen to hip-hop, not that that matters, but there is plenty of original thinking, lyric, delivery and musical content amongst the groups I cited and dozens of others. You'll probably think this is criticism of you personally, but it's not, everyone likes what they like.

Chuck

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

>

>FWIW, I wasn't dismissing rap or hip-hop out-of-hand,
>allimsayinis: don't try & tell me that it's groundbreaking or
>even remotely original.

>

>When the only thing new or fresh is a vocal line, then there
>really hasn't been anything "original" in that genre since Kurtis
>Blow.

>

>Also, what's "PK"?

>

>

>Neil

>

>

>"TCB" <nobody@ishere.com> wrote:

>>

>>I've never understood it either. I mean, I'm 37, white, played in blues/jazz
>>bands for years, and I can enjoy hip hop so I would think everyone could.
>>For me it was the first time I heard 'Fight the Power' that I realized
there

>>was something going on that demanded my immediate attention.

>>

>>We used to have Derek around which helped a bit.

>>
>>Oh well, more cool tunes for me,
>>
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>>
>>"chuck duffy" <c@c.com> wrote:
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>>>eyes I can almost see the bumperstickers that say RAP=CRAP next to the
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>>>samples and loops put together.
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>>>>>>neighbors
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>>>>>>
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>>>>>>>LaMont we live in the same place, and run in two different crowds,
>>>>>>>not
>>>>>>>everybody
>>>>>>>here is in to RAP. Many are though.
>>>>>>>
>>>>>>>"LaMont" <jjdpro@ameritech.net> wrote:
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>>>>>>>>>>>>calls this racism. I can tel you that in my neighborhood (Macomb)
>>>>>>>>>>>>Mi
>>>>>>>>>>>>nearly
>>>>>>>>>>>>>all kid(Wjites , Blacks, Hispanic) listen to only Hip Hop rap..And
>>>>>>>>>>>>>No
>>>>>>>>>>>>>Rock..
>>>>>>>>>>>>>
>>>>>>>>>>>>>>And that's the trend all over this world not just the US..
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>
>>>>>>>>>>>>>>>

>..or Record Label Exec, or former-Playmate-Widow-of-an-oil
>baron, it's still clear that money and/or fame can't buy you
>happiness, it can just rent it for awhile:
>
> <http://www.cnn.com/2007/SHOWBIZ/TV/02/08/anna.nicole.collapses/index.html>
>
>Well, she just gave birth to a baby girl, so I would think her
little daughter will end up with it, along with whomever wins
the "who's the daddy?" dispute, as a trustee.

....or are you saying the record labels did?

:)

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

>
>Yeah, and who and what ended up with all her money!!!!!!!!!!!!!! Wake
>up and think about it!

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

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>>
>I'm saying her death and her sons death were way too convenient. She was also recently married! Who do you think will get the money?

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>>>
>>>
>>
>"Neil" <OIUOIU@OIU.com> wrote:
>
>Geno, which BASE version do you have? The one with the
>unbalanced, or balanced i/o's?
>
>Also, do you have the users' manual for it?
>
>Neil
>

Documents File" (pile) in the attic.
I think the suggested retail was around 6K for that unit."Gene Lennon"
<glennon@nospMyrealbox.com> wrote:

>Documents File" (pile) in the attic.

If you still have it, check the credits in the front. :D

>I think the suggested retail was aro

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Mon, 15 Jan 2007 07:59:30 GMT
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DS-100 cards
and

>am working on upgrading my Paris system to a 3 card system. The 2 cards
>came with the ribbon cables to connect them together and I had a local company
>make me an extra 16-pin and 1-pin cable to connect the first one up to them.
> I switched around a bunch of PCI cards in my computer and plugged all the
>cards in, using the daisy-chain methodology described in the manual.

>

>For 16-pin connectors:

>Top left to middle right

>Middle left to bottom right

>Bottom left to top right

>

>For 10-pin connectors:

>Top right to middle right

>Middle left to bottom left

>

>Everything boots up just fine, but when I go to start up Paris, it runs
and

>then give me an error message that I don't have the master EDS card hooked
>up to my hardware (my hardware is an MEC) and that I should check my connection.
> The connection seems to be working as the lights on my MEC seem to blink
>on and off when I plug it in. I have gotten this exact same error message
>from Paris 2.2 and Paris 3.0.

>

>Here are a few ideas that are making me scratch my head:

>

>1. The manual mentions synching my EDS cards via BNC cables, but I can't
>seem to find any BNC connectors on the EDS cards. So I don't really know
>what they're talking about there.

>

>2. When I upgraded my EDS cards I also added extra input and output modules
>to my MEC. I don't know if this has any bearing on the problem that I'm
>having.

>
>I feel like the most likely problem that I'm having is that I've done something
>wrong with the way I've inter-connected my EDS cards, but I really have
no
>idea and I don't know anyone nearby here in San Diego who has any sort of
>expertise with these systems. If any of you guys have any sort of feedback
>or ideas for me, please let me know. I'll be forever grateful.
>Thanks,
>DavidNeil,

And I've been saying the opposite, and I know your post is not intended in
reply to me.

Why dismiss a genre as limited and just loops and samples, when it's not
even a genre you are interested in?

Chuck

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

>
>Challenging someone to put out something in a genre that they
>don't work in is a pretty irrelevant challenge, kinda like
>if I were to suggest that you go try to deadlift 1,000 pounds
>if you were to bemoan the fact that our powerlifters always lose
>to the eastern european powerlifters. Would my challenging you
>to do that suddenly make you wrong?

>
>Enjoy your groove thang.

>
>Neil

>
>"TCB" <nobody@ishere.com> wrote:

>>
>>Of course not, saying something isn't even remotely original isn't dismissive
>>at all. Farthest from it.

>>
>>It's in the beats guys, and the bass. And if you think it's easy cook up
>>a groove half as cool as the Diwali riddim and play it for me. Listen to
>>Sean Paul's 'Get Busy' to hear Diwali, it was the supernova riddim of about
>>3 years ago and you'll still hear it now and then. Maybe try any of the
>recent

>>Missy Elliot records, Timbaland usually saves his choicest beats for her
>>and he has his ear tuned to dancehall more than almost anyone in US hip
>hop.

>>
>>
>>Oh yeah, and scratch me up juggled beat like Qbert while you're at it since
>>it's so easy and unoriginal and all.

>>
>>TCB
>>
>>P.S. The last truly original band was Kraftwerk, so even if hip hop ended
>>with Kurtis Blow it's more current.
>>
>>"Neil" <IUOIU@OIU.com> wrote:
>>>
>>>FWIW, I wasn't dismissing rap or hip-hop out-of-hand,
>>>allimsayinis: don't try & tell me that it's groundbreaking or
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Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Mon, 15 Jan 2007 10:21:25 GMT
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st-jazz
jams, with actual musicians playing live instruments behind a very
socially conscious rapper, they are better than most. But still not
something I'd listen to every day. There's no melody, very little
development, no singing, and no playing that makes my skin tingle. It
doesn't suck but it doesn't climb the musical mountain to a really
stunning view.

There's room in the world for a lot of different tastes. So enjoy what
you dig but don't be surprised if other people simply don't dig it.

Cheers,
-Jamie
www.JamieKrutz.com

> Jamie K <Meta@Dimensional.com> wrote:
>> People talking and yelling in rhythm over a sonic background can be
>> listenable, even compelling. But it's harder to be as _musical_ as you
>> can be in genres that make greater use of melody and development.
>>
>> Lyrically, when it's just shock lyrics it's not particularly
>> interesting. Even though not all rapping is like that, the genre has
>> that reputation.
>>
>> When posturing and dance have to take up the slack, sometimes the
>> dancing is spectacular. Other times it's mostly about marching back and
>
>> forth, repetitive gesturing, crotch grabbing and other simplistic and
>> cheesy moves.
>>

>> So really, it all depends on the piece and the performer.
>>
>> I could say similar things about other genres. So it's not the genre,
>> per se, it's the results that opens rappers to criticism from people who
>
>> would rather hear something more musical.
>>
>> Also, if you're looking for a virtuostic performance on an instrument or
>
>> amazing singing, there's not much there in a lot of hip hop. Some, yes,
>
>> but generally it doesn't deliver those goods. So the question of musical
>
>> talent comes up.
>>
>> To point those aspects out isn't dismissing the genre out of hand, it's
>
>> just recognizing some of the limitations that have become obvious since
>
>> the day when rapping actually was something new and fresh, and that's
>> been a while.
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>> chuck duffy wrote:
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>>> gets dismissed out of hand almost every time its mentioned. If I close
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 >>> hell with violence, the emptyness of the consumer society, the list goes
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 >>>>> with a lot of music, the line between rock and rap is pretty
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 >>>>>> listen to Hip /Rap..
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 >>>>>> "James McCloskey" <excelsm@hotmail.com> wrote:
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 >>>>>>>> RAP Sales have been dominate for the last 2 years with groups such
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 >>>>>>>> Outcast.
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>>>>>> So, you can see that how the numbers for Rock climbed. Some in the
> industry

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>>>>>> all kid(Wjites , Blacks, Hispanic) listen to only Hip Hop rap..And
> No

>>>> Rock..

>>>>>> And that's the trend all over this world not just the US..

>>>>>>

>>>>>>

>>>>>>

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

>>>>>>> Music industry stats.

>>>>>>>

>>>>>>> http://home.businesswire.com/portal/site/google/index.jsp?ndmViewId=news_view&newsId=20070104005813&newsLang=en

>>>>>>>

>>>>>>> By genre, I'm surprised that Metal sold more than RAP. In fact,
> I'm

>>>>> surprised

>>>>>>> that Rock is about three times bigger than RAP. You'd never know
> it

>>>>> by

>>>>>>> watching

>>>>>>> MTV or by watching any music award shows. You'd think nothing is
> bigger

>>>>>>> than RAP.

>>>>>>>

>>>>>>> I was also surprised that the band No Doubt wasn't listed in the
> top

>>>>> ten

>>>>>>> albums from 1991-2006. I read and was told by Matt Wilder and Tony
>>>> Ferguson

>>>>>>> (Interscope Records) that Tragic Kingdom sold around 16 million
> records

>>>>>>> and

>>>>>>> set sales records???

>>>>>>>

>>>>>>> <http://www.taxi.com/faq/ar/ferguson.html>

>>>>>>>

>>>>>>> James

>Awesome Neil. Yeah, this band is all about having crazy fun - I'd say you
got it. I will say, the live shows are amazing though - it'll rock your
balls off. The singer is an insane-go-nuts-Iggy-Pop-type, and very often
injures himself.... it's a blast to watch. Attached is a photo from out last

show - I setup a winch/harness rig and we hung the singer over the audience (all of 5' up) for the set. It was halloween, so he was an angel. :)

rock on,
-Carl

"Nil" <IOUOIU@OIU.com> wrote in message news:45cbc399\$1@linux...

>

> I listened to a few of those clips, and I don't know if this is

> the reaction you were looking for, but it's pretty hilarious.

>

> In a good way.

>

> :D

> Neil

>

>

> "Carl Amburn" <carlamburn@hotmail.com> wrote:

> >Heh, I find this amusing, and thought I'd share it with the group. This

> is a

> >link to a band I'm currently drumming for (I'm *not* a drummer) - Forty

> >Minutes of Hell. It's a pretty rowdy group, but all in fun, and when I

> >started mixing it I goofed off with pushing the output of an EDS comp on

> the

> >L/R buss. It is a bit sloppy, rude, and I'm sure there are slight clips

> here

> >and there..... but it works for the band - and it's really freaking LOUD.

> >Makes me laugh. So - don't play it for your kids, but some of you might

> >appreciate it. The band's video on their myspace page is.... amusing too.

> :)

> >! ? And, if anyone's going down for sxsw, we'll be down around there then.

> >

> >the album is here.... <http://www.carlamburn.com/fmoh.htm>

> >

> >the myspace is here.... <http://www.myspace.com/fortyminutesofhell>

> >

> >rock on,

> >-Carl

> >

> >

>

Hehe ,

The laugh is for "poor" DJ who sold his Paris rig (I got one of his adat cards thanks DJ) when he could not have two adat cards on single mec under XP...

Well I just hooked it up on my third mec along with another adat card (total two adat cards on same mec) and no other cards.

One thing for sure is two adat cards work at least without any in and out cards.

I have put the first adat card on slot 6 and the other on slot 4.

Regards,

Dimitrios1699 @ SW

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote in message news:45c94b4b\$1@linux...

>I have a 428 with the Dig card... love it. I can get great results with

>many sources, and the conversion on the Dig card is excellent. Big bang

>for the buck. Not colored by any means... just a nice clean pre.

>

> David.

>

> Robert wrote:

>> Anyone have/use one of these?

>> Was also looking at the Mackie Onyx.

>>

>> Thanks

>> Rob [http://www.computerworld.com/action/article.do?command=viewA](http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9010759&intsrc=hm_ts_head)

rticleBasic&articleId=9010759&intsrc=hm_ts_head

Jamie K <Meta@Dimensional.com> wrote:

>But if you and Chuck are wondering why not everyone is thoroughly amazed by hip hop in general, there are reasons people may want to look elsewhere without it being a knee-jerk diss."

Jamie I never asked anyone to be amazed. I just don't understand the overly simplistic rap is just samples and loops bit.

For example, i'm not a fan of symphonic death metal. I think that the use of large scale symphonic sample libraries is a cheap demeaning cheat to real orchestra players, conductors and composers who have spent their lives honing their skills and applying their craft. These symphonic death metal guys come along with huge oversized midi rigs, gigantic over-powered computers with massive amounts of RAM, and ham fistedly thrust away at their touch sensitive keyboards in a frenzy of melodramatic hair brained insanity, stopping only to print out scores they never wrote (and definitely can't read) to impress their symphonic death metal groupies.

It makes me sick to my stomache, not only for the appalling lack of musicianship, but for the atrocious misunderstanding of the nature of death, and the very idea that they can sufficiently illuminate the twin realities of lifelessness and the void using the self-limiting vocabulary of symphonic death metal. If you read the last 2 or 3 lines, you'll note that his sayonara is to PC's, not Windows; despite the title of the article.

W. Mark Wilson

"John" <no@no.com> wrote in message news:45cc74d4\$1@linux...

> http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9010759&intsrc=hm_ts_headHey Carl,
Your post and the photo take me back...

...smashing up cheap acoustic guitars, playing out in boxer shorts, audience members rolling around on a beer soaked floor "dancing," and whole bar rooms emptying out as the crowd went outside, circled the building, and did the bunny hop. Good clean fun :-)

MR

"Carl Amburn" <carlamburn@hotmail.com> wrote in message news:45cbe970@linux...

> Awesome Neil. Yeah, this band is all about having crazy fun - I'd say you
> got it. I will say, the live shows are amazing though - it'll rock your
> balls off. The singer is an insane-go-nuts-Iggy-Pop-type, and very often
> injures himself.... it's a blast to watch. Attached is a photo from out
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> show - I setup a winch/harness rig and we hung the singer over the
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>

> rock on,

> -Carl

>

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> >

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> >

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Subject: Re: To add fuel to the fire

Posted by [excelav](#) on Mon, 15 Jan 2007 10:37:45 GMT

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> then.

> > >

> > >the album is here.... <http://www.carlamburn.com/fmoh.htm>

> > >

> > >the myspace is here.... <http://www.myspace.com/fortyminutesofhell>

> > >

> > >rock on,

> > >-Carl

> > >

> > >

> >

>

>

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

-----=_NextPart_000_001F_01C74C27.F93CDEE0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

How would you guys go about getting those intimate sounding vocals with =
lots of bass...low end in them.

Genre like you would hear Sinatra or Dino sing.

Like Christmas carols.

Kind of like a radio announcer voice but singing.

I heard a CD that was Christmas songs and there was this type of song.

I just like the intimacy and low end.

I have not been able to achieve this before.

Obviously lots of processing, but it doesn't really sound overly =
processed.

--=20

Thanks,

Brandon

-----=_NextPart_000_001F_01C74C27.F93CDEE0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2900.3020" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial>How would you guys go about getting those =
intimate=20
sounding vocals with lots of bass...low end in them.</FONT></DIV>
<DIV><FONT face=3DArial>Genre like you would hear Sinatra or Dino=20
sing.</FONT></DIV>
<DIV><FONT face=3DArial>Like Christmas carols.</FONT></DIV>
<DIV><FONT face=3DArial>Kind of like a radio&nbsp;announcer voice but=20
singing.</FONT></DIV>
<DIV><FONT face=3DArial>I heard a CD that was Christamas songs and there =
was this=20
type of song.</FONT></DIV>
<DIV><FONT face=3DArial>I just like the intamacy and low =
end.</FONT></DIV>
<DIV><FONT face=3DArial>I have not been able to achieve this =
before.</FONT></DIV>
<DIV><FONT face=3DArial>Obviousely lots of processing, but it doesnt =
really sound=20
overly processed.</FONT></DIV>
<DIV><FONT face=3DArial></FONT>&nbsp;</DIV><FONT face=3DArial>
<DIV><BR>-- <BR>Thanks,</DIV>
<DIV>&nbsp;</DIV>
<DIV>Brandon </DIV></FONT></BODY></HTML>
```

-----=_NextPart_000_001F_01C74C27.F93CDEE0--Hey Dimitrios

Am I correct in assuming these two cards are in your third MEC?

And which position is this MEC in your Paris setup A, B or C

Thanks

DOn

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45cc5f22\$1@linux...

>

> Hehe ,
 > The laugh is for "poor" DJ who sold his Paris rig (I got one of his adat
 > cards thanks DJ) when he could not have two adat cards on single mec under
 > XP...
 > Well I just hooked it up on my third mec along with another adat card
 > (total
 > two adat cards on same mec) and no other cards.
 > One thing for sure is two adat cards work at least without any in and out
 > cards.
 > I have put the first adat card on slot 6 and the other on slot 4.
 > Regards,
 > Dimitrios Good point. Do you agree he appears to be totally straddling the fence
 on both XP and Mac OS ?

W. Mark Wilson wrote:

> If you read the last 2 or 3 lines, you'll note that his sayonara is to PC's,
 > not Windows; despite the title of the article.
 >
 > W. Mark Wilson
 >
 > "John" <no@no.com> wrote in message news:45cc74d4\$1@linux...
 >> [http://www.computerworld.com/action/article.do?command=viewA
 rticleBasic&articleId=9010759&intsrc=hm_ts_head](http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9010759&intsrc=hm_ts_head)
 >
 > Large diaphragm mic like C1 studio projects mic and princeton digital
 reverb stereo room on Vocal Chamber preset 1 with 15% mix will do very
 nicely.

Also, stand back 1 foot from the mic and crank up the gain into the mixer.

Brandon wrote:

> How would you guys go about getting those intimate sounding vocals with
 > lots of bass...low end in them.
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 > Kind of like a radio announcer voice but singing.
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 > I have not been able to achieve this before.
 > Obviously lots of processing, but it doesn't really sound overly processed.
 >
 >
 > --
 > Thanks,
 >
 > Brandon It really sounds like there is more than that.
 Like major compression on the lower register.
 You really hear the smooth low end of the male vocalist.

--

Thanks,

Brandon

"John" <no@no.com> wrote in message news:45cc8eb3@linux...

> Large diaphragm mic like C1 studio projects mic and princeton digital
> reverb stereo room on Vocal Chamber preset 1 with 15% mix will do very
> nicely.

>

> Also, stand back 1 foot from the mic and crank up the gain into the mixer.

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> Brandon wrote:

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>> lots of bass...low end in them.

>> Genre like you would hear Sinatra or Dino sing.

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>> Kind of like a radio announcer voice but singing.

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>> I just like the intimacy and low end.

>> I have not been able to achieve this before.

>> Obviously lots of processing, but it doesn't really sound overly
>> processed.

>> --

>> Thanks,

Worked close for proximity.

Quality Pre like a Class A Neve.

Original LA-2A!!!!

1/4 turn counter clockwise of R37 (Side-Chain Pre-Emphasis)

Gene

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

>

>

>How would you guys go about getting those intimate sounding vocals with

=

>lots of bass...low end in them.

>Genre like you would hear Sinatra or Dino sing.

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>
>
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=</DIV>
>lots of bass...low end in them.

>Genre like you would hear Sinatra or Dino sing.
>Like Christmas carols.
>Kind of like a radio announcer voice but singing.

That's a U-47, baby!

NeilThe crooner sound is all about the great proximity effect from a figure-8 ribbon mic.

Graham

Brandon wrote:

> How would you guys go about getting those intimate sounding vocals with
> lots of bass...low end in them.
> Genre like you would hear Sinatra or Dino sing.
> Like Christmas carols.
> Kind of like a radio announcer voice but singing.
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> I just like the intimacy and low end.
> I have not been able to achieve this before.
> Obviously lots of processing, but it doesn't really sound overly processed.
>
>
> --
> Thanks,
>
> BrandonK... so my AKG 414 with the Antares mic modeler set to U-47 will do the
trick???
:-)

--

Thanks,

Brandon

"Neil" <IOUOIU@OIU.com> wrote in message news:45cc9a8a\$1@linux...

>

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

>>

>>

>>How would you guys go about getting those intimate sounding vocals with

> =

>>lots of bass...low end in them.

>>Genre like you would hear Sinatra or Dino sing.

>>Like Christmas carols.

>Hi Dimitrios,

Great that you have this happening. Good luck. If anyone can figure this out

;0)

> cards thanks DJ) when he could not have two

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>I'm all for the fence straddling. Why choose if you don't have to, and you don't have to these days. Virtualization makes just about any combination you want work just fine. Except of course that I can't choose XP as my base

operating system if I want to run osx. I'd love to do that, but as far as I know I can't purchase osx and install it in a virtual machine.

Chuck

Jamie K <Meta@Dimensional.com> wrote:

>
>After living with it for a while, he chose OSX over Windows Vista. It
>will be interesting to see how many people move to OSX because of Vista.
>
>He is running XP under OSX using Parallels in order to have access to
>any XP software he still uses, a nice option for someone migrating from

>XP. You don't have to throw away your old software and you can move to
>OSX native software over time, at your own pace.

>
>But it looks like he's replaced most of his goto software with OSX apps,

>and just has a few programs he hasn't found replacements for yet.

>
>Also, he is very picky about screen capture programs. For manuals I've
>written I just used the built-in OSX grab program.

>
>Cheers,
> -Jamie
> www.JamieKrutz.com

>
>
>John wrote:
>> Good point. Do you agree he appears to be totally straddling the fence

>> on both XP and Mac OS ?

>>
>> W. Mark Wilson wrote:
>>> If you read the last 2 or 3 lines, you'll note that his sayonara is to

>>> PC's, not Windows; despite the title of the article.

>>>
>>> W. Mark Wilson

>>>
>>> "John" <no@no.com> wrote in message news:45cc74d4\$1@linux...
>>>> http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9010759&intsrc=hm_ts_head

>
>>>
>>>
>>>I believe that you hit the nail on the head - it's mining the proximity effect.

Chuck

Graham Duncan <graham@grahamduncan.com> wrote:

>The crooner sound is all about the great proximity effect from a
>figure-8 ribbon mic.

>

>Graham

>

>Brandon wrote:

>> How would you guys go about getting those intimate sounding vocals with

>> lots of bass...low end in them.

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>> I just

Subject: Re: To add fuel to the fire

Posted by [Deej \[4\]](#) on Mon, 15 Jan 2007 14:48:15 GMT

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like the intimacy and low end.

>> I have not been able to achieve this before.

>> Obviously lots of processing, but it doesn't really sound overly processed.

>>

>>

>> --

>> Thanks,

>>

>> BrandonAhhhh.....sorry Lou. I'm thinking of a midi interface, not ADAT. I have no
clue about any Steiny ADAT interface.

should have read your post more carefully,

;o)

"Louis Guarino Jr." <kateeba@snet.net> wrote in message
news:45ccb0ed\$1@linux...

>

> I just found out (looking through boxes) that I still had a "Steinberg

> adat

> computer interface" like new in the box, that I used for a short time

> years

> ago.

>

> Are these things worth anything? I mean, does ANYONE still have a use

> for

> these kind of things, or should I throw it away?

>

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

">I'll get you a bag to hork into."

See now you are just trying to get me going, cause if there's anything I like less than symphonic death metal, it's proto weenie beat butchers like Hork Bag.

ChuckTrue. I wouldn't choose XP as a boot OS but maybe Linux. It'd also be nice to have the option of running OSX on homebrew boxes. Still, the current situation is compelling enough to attract the guy who wrote the article, and probably some number of others who, for whatever reasons, aren't attracted to Vista and are looking for an alternative.

Cheers,

-Jamie

www.JamieKrutz.com

chuck duffy wrote:

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> don't have to these days. Virtualization makes just about any combination
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> Chuck

>

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>>>>> http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9010759&intsrc=hm_ts_head
>>>>>
>>>>>
>I haven't heard of them, but now it sounds like I'll need to get you a bigger bag...

Cheers,
-Jamie
www.JamieKrutz.com

chuck duffy wrote:
> Jamie K <Meta@Dimensional.com> wrote:
>
> ">I'll get you a bag to hork into."
>
> See now you are just trying to get me going, cause if there's anything I
> like less than symphonic death metal, it's proto weenie beat butchers like
> Hork Bag.
>
> ChuckFWIW, I may be able to explain some of that to make sense to you. Think of
the music not as a death (as in real life) but more in a comic book / Alice
Cooper context. It is not real, it's a fantasy land for this genre' -
although there are always idiots out there that don't understand and take it
WAY too far...
As to the orchestral part of it, it's an extension, in my experiences, of
the limitations of being tuned down and very heavily distorted. Sort of like
when they kick an ac gtr piece out, only an extension of this thinking. It's
an expanded view of their skills I have found, and that's pretty cool. Most
of (note, I said -most-) the death metal guys I've worked with/around are

quite thoughtful and intelligent. Sadly, much more so than the bible belt free riding idiots from religious groups I have in the past had to deal with.

FWIW anyway. I'm of the mind that you get it being a PK but if not I hope I've only illuminated and not offended.

AA

"chuck duffy" <c@c.com> wrote in message news:45cc752d\$1@linux...

>

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

>

>>But if you and Chuck are wondering why not everyone is thoroughly amazed
> by hip hop in general, there are reasons people may want to look elsewhere
> without it being a knee-jerk diss."

>

> Jamie I never asked anyone to be amazed. I just don't understand the
> overly
> simplistic rap is just samples and loops bit.

>

> For example, i'm not a fan of symphonic death metal. I think that the use
> of large scale symphonic sample libraries is a cheap demeaning cheat to
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> orchestra players, conductors and composers who have spent their lives
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-----=_NextPart_000_0049_01C74C4B.54AEF9C0

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

RE20, proximity effect and a good compressor would be the place I'd =
start.=20

AA

"Brandon" <a@a.com> wrote in message news:45cc8ba5\$1@linux...
How would you guys go about getting those intimate sounding vocals =
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Like Christmas carols.

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Thanks,

Brandon

-----=_NextPart_000_0049_01C74C4B.54AEF9C0

Content-Type: text/html;
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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>RE20, proximity effect and a good =
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<DIV>AA</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>"Brandon" <a@a.com> wrote in =
message=20

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<DIV><FONT face=3DArial>How would you guys go about getting those =
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<DIV>&nbsp;</DIV>
<DIV>Brandon </DIV></BLOCKQUOTE></FONT></BODY></HTML>

```

-----=_NextPart_000_0049_01C74C4B.54AEF9C0--you can use it to push VSTi's to or plugs to/from paris.

AA

```

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45ccb93b@linux...
> Ahhhh.....sorry Lou. I'm thinking of a midi interface, not ADAT. I have
> no clue about any Steiny ADAT interface.
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>> Are these things worth anything? I mean, does ANYONE still have a use
>> for

```

>> these kind of things, or should I throw it away?

>>

>> Lou

>

>Lou - is this their 2 adat port (4 connector) card with D-sub pigtail for midi, etc?

Probably the VSL2020 card.

If you don't want it I'll take it. I don't think it's supported anymore so drivers may be suspect and obviously limited to WinXP or older versions of OSX.

Regards,

Dedric

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>

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> these kind of things, or should I throw it away?

>

> LouWhat's an R37? Something I should own?

W. Mark Wilson

"Gene Lennon" <glennon@NOSPmyrealbox.com> wrote in message news:45cc962c\$1@linux...

>

> LD - U47, Sony C-37A, etc. Others work but these are the best.

> Worked close for proximity.

> Quality Pre like a Class A Neve.

> Original LA-2A!!!!

> 1/4 turn counter clockwise of R37 (Side-Chain Pre-Emphasis)

> Gene

>

>

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

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Subject: Re: To add fuel to the fire
Posted by [Dedric Terry](#) on Mon, 15 Jan 2007 16:22:06 GMT
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>>free riding idiots from religious groups I have in the past had to deal
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>>FWIW anyway. I'm of the mind that you get it being a PK but if not I hope
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>See now you are just trying to get me going, cause if there's anything I
>like less than symphonic death metal, it's proto weenie beat butchers like
>Hork Bag.
>
>Chuck

Oh yeah???

Well, Geezer proto weenie beat butchers are much worse!!

DCMark, a couple of years ago, who would have imagined orthodox jewish reggae?

"W. Mark Wilson" <xpam_mark@avidrecording> wrote:
>James, although it pleases me to read about and then hear these musical

>alloys, I doubt that Amish Metal Rap is going to be the next big thing.
>
>W. Mark Wilson
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
>news:45ccd3e7\$1@linux...
>>
>> You guys should check out ichabod, they're an Amish Metal Rap band, it's

>> going

>> to be the next big thing!
>>
>> James
>
>well...you know the rest.....

<http://www.duystore.com/com/index.html>

Here it is!!! What all homestudio owners have been waiting for!!! DUY DaD Tape is now available as a RTAS, Audio Units, VST and MAS/MOTU plug-in! Real tape saturation and compression thanks to the accurate physical modelling of 4 of the most relevant professional tape recorders of all time! Try out the demo. You'll be amazed!!Actually, keep your eye on this web site (under construction):

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

This is the real deal.

David.

John wrote:

> well...you know the rest.....

>

>

> <http://www.duystore.com/com/index.html>

>

>

> Here it is!!! What all homestudio owners have been waiting for!!! DUY

> DaD Tape is now available as a RTAS, Audio Units, VST and MAS/MOTU

> plug-in! Real tape saturation and compression thanks to the accurate

> physical modelling of 4 of the most relevant professional tape recorders

> of all time! Try out the demo. You'll be amazed!!Heh, you had to make something up to find something worse than hip hop.

Just kidding! ;^)

Cheers,

-Jamie

www.JamieKrutz.com

chuck duffy wrote:

> Aaron,

>

> Reading your post reminded me of what a great guy you are :-) I wasn't even

> aware there was really something called symphonic death metal. I was setting
> it up as a joke on how people categorize hip-hop as not music, contradicting
> my own post on how people shouldn't be bothered by genres they don't work
> in.
>
> I have no problem with mega orchestral sample libraries or the people who
> use them, no matter what the genre :-)
>
> Chuck
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>> FWIW, I may be able to explain some of that to make sense to you. Think
> of
>> the music not as a death (as in real life) but more in a comic book / Alice
>
>> Cooper context. It is not real, it's a fantasy land for this genre' -
>> although there are always idiots out there that don't understand and take
> it
>> WAY too far...
>> As to the orchestral part of it, it's an extension, in my experiences, of
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>> the limitations of being tuned down and very heavily distorted. Sort of like
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>> when they kick an ac gtr piece out, only an extension of this thinking.
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>> an expanded view of their skills I have found, and that's pretty cool. Most
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>> of (note, I said -most-) the death metal guys I've worked with/around are
>
>> quite thoughtful and intelligent. Sadly, much more so than the bible belt
>
>> free riding idiots from religious groups I have in the past had to deal
>
>> with.
>>
>> FWIW anyway. I'm of the mind that you get it being a PK but if not I hope
>
>> I've only illuminated and not offended.
>>
>> AA
>>
>>
>> "chuck duffy" <c@c.com> wrote in message news:45cc752d\$

Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Mon, 15 Jan 2007 16:45:05 GMT

gt;> impress their symphonic death metal groupies.

>>

>> It makes me sick to my stomach, not only for the appalling lack of

>> musicianship,

>> but for the atrocious misunderstanding of the nature of death, and the

>> very

>> idea that they can sufficiently illuminate the twin realities of

>> lifelessness

>> and the void using the self-limiting vocabulary of symphonic death metal.

>>

>>

>>

>>

>

>Unfortunately running linux as my primary boot machine and virtualizing windows is not an option for me. I would do it in a heartbeat if it was, but as you know cubase needs direct access to the hardware. This setup would also not allow me to run osx, which I would like to do in the near future.

I think osx is a very compelling alternative to vista, in fact it's so compelling that i am starting to view it as vista is a lukewarm alternative to osx.

It is entirely plausible for me to run osx as my primary boot (it runs cubase fine) and run XP and linux as VMs.

Chuck

Jamie K <Meta@Dimensional.com> wrote:

>

>True. I wouldn't choose XP as a boot OS but maybe Linux. It'd also be

>nice to have the option of running OSX on homebrew boxes. Still, the

>current situation is compelling enough to attract the guy who wrote the

>article, and probably some number of others who, for whatever reasons,

>aren't attracted to Vista and are looking for an alternative.

>

>Cheers,

> -Jamie

> www.JamieKrutz.com

>

>

>chuck duffy wrote:

>> I'm all for the fence straddling. Why choose if you don't have to, and you

>> don't have to these days. Virtualization makes just about any combination
>> you want work just fine. Except of course that I can't choose XP as my
base
>> operating system if I want to run osx. I'd love to do that, but as far
as
>> I know I can't purchase osx and install it in a virtual machine.
>>
>> Chuck
>>
>> Jamie K <Meta@Dimensional.com> wrote:
>>> After living with it for a while, he chose OSX over Windows Vista. It

>>> will be interesting to see how many people move to OSX because of Vista.
>>>
>>> He is running XP under OSX using Parallels in order to have access to

>>> any XP software he still uses, a nice option for someone migrating from
>>
>>> XP. You don't have to throw away your old software and you can move to

>>> OSX native software over time, at your own pace.
>>>
>>> But it looks like he's replaced most of his goto software with OSX apps,
>>
>>> and just has a few programs he hasn't found replacements for yet.
>>>
>>> Also, he is very picky about screen capture programs. For manuals I've

>>> written I just used the built-in OSX grab program.
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>> John wrote:
>>>> Good point. Do you agree he appears to be totally straddling the fence
>>
>>>> on both XP and Mac OS ?
>>>>
>>>> W. Mark Wilson wrote:
>>>>> If you read the last 2 or 3 lines, you'll note that his sayonara is
to
>>
>>>>> PC's, not Windows; despite the title of the article.
>>>>>
>>>>> W. Mark Wilson
>>>>>

>>>>> "John" <no@no.com> wrote in message news:45cc74d4\$1@linux...
>>>>> http://www.computerworld.com/action/article.do?command=viewArticleBasic&articleId=9010759&intsrc=hm_ts_head

>>>>>

>>>>>

>>It's the proximity effect. No problem to get that out of a C1. The only processing I had to do was rolling off some low end. (It was very close :-)

Bjorn R

"Neil" <IUOIU@OIU.com> wrote in message news:45cc9dd2\$1@linux...

>

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

> >K... so my AKG 414 with the Anteres mic modeler set to U-47 will do the

>

> >trick???

>

> As long as that mic model includes rolling off some of the 414's

> high end, it might.

>

> Actually, I shouldn'tve been so glib - you can get that sound

> without a u-47, of course, just make sure the mic gets worked in

> close, like Gene said, use a fairly neutral-sounding LDC (like

> NOT a C-1), set on something other than omni, and the cleanest

> preamp you have (since you'll be in real close - to capture the

> detail)... make sure you're paying attention for where

> the optimal distance for the singer should be...you get in TOO

> close, and you get too many mouth noises; too far & you're not

> taking advantage of the promximity effect - I disagree with Gene

> on the compression, though - you don't always need it... some

> mics just kinda sound that way when worked up-close & personal

> like that. Dunno what you've got for mics, but if you've got a

> handful of LDCs, you should be able to find one that works.

>

> Neill'll have to try the figure 8 on my C3. Great tips here !

BR wrote:

> It's the proximity ef

Subject: Re: To add fuel to the fire

Posted by [TCB](#) on Mon, 15 Jan 2007 16:46:46 GMT

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

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>> mics just kinda sound that way when worked up-close & personal
>> like that. Dunno what you've got for mics, but if you've got a
>> handful of LDCs, you should be able to find one that works.
>>
>> Neil
>
>You guys should check out ichabod, they're an Amish Metal Rap band, it's going
to be the next big thing!

James

"chuck duffy" <c@c.com> wrote:
>
>Aaron,
>
>Reading your post reminded me of what a great guy you are :-) I wasn't
even
>aware there was really something called symphonic death metal. I was setting
>it up as a joke on how people categorize hip-hop as not music, contradicting
>my own post on how people shouldn't be bothered by genres they don't work
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>I have no problem with mega orchestral sample libraries or the people who
>use them, no matter what the genre :-)
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>
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>>FWIW anyway. I'm of the mind that you get it being a PK but if not I hope
>
>>I've only illuminated and not offended.
>>
>>AA
>>
>>
>>"chuck duffy" <c@c.com> wrote in message news:45cc752d\$1@linux...
>>>
>>> Jamie K <Meta@Dimensional.com> wrote:
>>>
>>>>But if you and Chuck are wondering why not everyone is thoroughly amazed
>>> by hip hop in general, there are reasons people may want to look elsewhere
>>> without it being a knee-jerk diss."
>>>
>>> Jamie I never asked anyone to be amazed. I just don't understand the
>
>>> overly
>>> simplistic rap is just samples and loops bit.
>>>
>>> For example, i'm not a fan of symphonic death metal. I think that the

>use
 >>> of large scale symphonic sample libraries is a cheap demeaning cheat
 to
 >
 >>> real
 >>> orchestra players, conductors and composers who have spent their lives
 >
 >>> honing
 >>> their skills and applying their craft. These symphonic death metal guys
 >>> come along with huge oversized midi rigs, gigantic over-powered computers
 >>> with massive amounts of RAM, and ham fistedly thrust away at their touch
 >>> sensitive keyboards in a frenzy of melodramatic hair brained insanity,
 >
 >>> stopping
 >>> only to print out scores they never wrote (and definitely can't read)
 >to
 >>> impress their symphonic death metal groupies.
 >>>
 >>> It makes me sick to my stomache, not only for the appalling lack of
 >>> musicianship,
 >>> but for the atrocious misunderstanding of the nature of death, and the
 >
 >>> very
 >>> idea that they can sufficiently illuminate the twin realities of
 >>> lifelessness
 >>> and the void using the self-limiting vocabulary of symphonic death metal.
 >>>
 >>>
 >>>
 >>>
 >>
 >>
 >James, although it pleases me to read about and then hear these musical
 alloys, I doubt that Amish Metal Rap is going to be the next big thing.

W. Mark Wilson

"James McCloskey" <excelsm@hotmail.com> wrote in message
 news:45ccd3e7\$1@linux...

>
 > You guys should check out ichabod, they're an Amish Metal Rap band, it's
 > going
 > to be the next big thing!
 >
 > JamesThanks so much Mark. That seems to have done the trick. It's funny how they
 forgot to mention the ID issue in the Paris 2 manual. Now if only Intelligent
 Devices will email me my authorization code.
 the best,

David

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

>

>Hi David,

>

>You need to follow the instructions in the manual to ID your "Master" card.

>This involves plugging the MEC in to each card to get the ID and quite a

>few power cycles on your computer. The cards will be ID's in PARIS as "A",

>"B", and "C".

>

>This is covered in the PARIS 3.0 manual.

>

>Let me know if you need more info.

>

>Mark

>

>"David Feldman" <dfeldmania@gmail.com> wrote:

>>

>>Hi everyone,

>>I'm hoping that possibly some of you will be able to help me figure out

>what

>>I am doing wrong here. I just recently purchased 2 extra EDS-100 cards

>and

>>am working on upgrading my Paris system to a 3 card system. The 2 cards

>>came with the ribbon cables to connect them together and I had a local
company

>>make me an extra 16-pin and 1-pin cable to connect the first one up to
them.

>> I switched around a bunch of PCI cards in my computer and plugged all
the

>>cards in, using the daisy-chain methodology described in the manual.

>>

>>For 16-pin connectors:

>>Top left to middle right

>>Middle left to bottom right

>>Bottom left to top right

>>

>>For 10-pin connectors:

>>Top right to middle right

>>Middle left to bottom left

>>

>>Everything boots up just fine, but when I go to start up Paris, it runs

>and

>>then give me an error message that I don't have the master EDS card hooked

>>up to my hardware (my hardware is an MEC) and that I should check my connection.

>> The connection seems to be working as the lights on my MEC seem to blink

>>on and off when I plug it in. I have gotten this exact same error message

>>from Paris 2.2 and Paris 3.0.
>>
>>Here are a few ideas that are making me scratch my head:
>>
>>1. The manual mentions synching my EDS cards via BNC cables, but I can't
>>seem to find any BNC connectors on the EDS cards. So I don't really know
>>what they're talking about there.
>>
>>2. When I upgraded my EDS cards I also added extra input and output modules
>>to my MEC. I don't know if this has any bearing on the problem that I'm
>>having.
>>
>>I feel like the most likely problem that I'm having is that I've done something
>>wrong with the way I've inter-connected my EDS cards, but I really have
>no
>>idea and I don't know anyone nearby here in San Diego who has any sort
of
>>expertise with these systems. If any of you guys have any sort of feedback
>>or ideas for me, please let me know. I'll be forever grateful.
>>Thanks,
>>David
>Hey Rick -

How do you like the M24?

Thanks,
Jon

rick <parnell68@hotmail.com> wrote:
>i forgot the MixedLogic M24 controller
>
>
>
>On Wed, 24 Jan 2007 15:22:58 -0500, rick <parnell68@hotmail.com>
>wrote:
>
>>running...
>>PTLE, DP 4.6, Logic Pro 7.23
>>
>>On 25 Jan 2007 06:46:02 +1000, "Jon Jiles" <nope@nope.com> wrote:
>>
>>>
>>>Ok... so all of you that have bailed on Paris but still hang here because
>>>it's an excellent newsgroup..
>>>
>>>What are you using now? Software, Converters, control surface, etc?
>>>
>>>I'm being forced closer to the Paris crossroads and am trying to figure

out

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

>>>

>>>Thanks,

>>>Jon

>"W. Mark Wilson" <xpam_mark@avidrecording> wrote:

>James, although it pleases me to read about and then hear these musical

>alloys, I doubt that Amish Metal Rap is going to be the next big thing.

>

>W. Mark Wilson

>

YES IT IS!!!! It's going to be a lot bigger than Jamaican RAP!

>"James McCloskey" <excelsm@hotmail.com> wrote in message

>news:45ccd3e7\$1@linux...

>>

>> You guys should check out ichabod, they're an Amish Metal Rap band, it's

>> going

>> to be the next big thing!

>>

>> James

>

>"W. Mark Wilson" <xpam_mark@avidrecording> wrote:

>James, although it pleases me to read about and then hear these musical

>alloys, I doubt that Amish Metal Rap is going to be the next big thing.

No? Then you ought to check out "Slap Up My Bitch Buggy" by the Butter Churning Ho's. Charting at #2 on Soundscan right now.

:Dirony + internet = wha??

heh

DC

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

>

>Aaron,

>

>Reading your post reminded me of what a great guy you are :-) I wasn't even

>aware there was really something called symphonic death metal. I was setting
>it up as a joke on how people categorize hip-hop as not music, contradicting

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>
>>qu

Subject: Re: To add fuel to the fire
Posted by [excelav](#) on Mon, 15 Jan 2007 19:23:32 GMT
[View Forum Message](#) <> [Reply to Message](#)

_here.dude" target="_blank">know-spam@not_here.dude> wrote:
>>you can use it to push VSTi's to or plugs to/from paris.
>>
>>AA
>>
>>
>>"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45ccb93b@linux...
>>> Ahhhh.....sorry Lou. I'm thinking of a midi interface, not ADAT. I
>>> have
>
>>> no clue about any Steiny ADAT interface.

>>>
>>> should have read your post more carefully,
>>>
>>> ;o)
>>>
>>> "Louis Guarino Jr." <kateeba@snet.net> wrote in message
>>> news:45ccb0ed\$1@linux...
>>>>
>>>> I just found out (looking through boxes) that I still had a "Steinberg
>
>>>> adat
>>>> computer interface" like new in the box, that I used for a short time
>
>>>> years
>>>> ago.
>>>>
>>>> Are these things worth anything? I mean, does ANYONE still have a use
>
>>>> for
>>>> these kind of things, or should I throw it away?
>>>>
>>>> Lou
>>>
>>>
>>
>>
>I'd like to try it actually. I've been doing some very critical listening
with the Neve 5042, switching it in and out of the signal path of a very
dense rock mix. It's extremely nice and even at some very aggressive
settings it just absolutely kills.....it's also \$1699.00. From what I can
see, the tape plugin is VST Mac only.....right? I'll bet it's not
\$1699.00 either.

Maybe I'm just too fried after this week to read properly?

;oP

"EK Sound" <askme@nospam.com> wrote in message news:45cced4c@linux...
> His first partner...
>
> David.
>
> DJ wrote:
>> Is this the insane ***hole Bomb Factory dude? I thought his name was
>> Eric, or something.
>>
>>
>> "EK Sound" <askme@nospam.com> wrote in message news:45cce269\$1@linux...

>>
>>>Actually, keep your eye on this web site (under construction):
>>>
>>><http://www.amelsaudio.com/>
>>>
>>>This is the real deal.
>>>
>>>David.
>>>
>>>John wrote:
>>>
>>>>well...you know the rest.....
>>>>
>>>>
>>>><http://www.duystore.com/com/index.html>
>>>>
>>>>
>>>>Here it is!!! What all homestudio owners have been waiting for!!! DUY
>>>>DaD Tape is now available as a RTAS, Audio Units, VST and MAS/MOTU
>>>>plug-in! Real tape saturation and compression thanks to the accurate
>>>>physical modelling of 4 of the most relevant professional tape recorders
>>>>of all time! Try out the demo. You'll be amazed!!
>>
>>Tried this.....not anywhere close to the 5042
<http://home.earthlink.net/~rocksonics/FreePlugs.htm>

I've got an RNC here that I've got routed through Jensen 1:1 balancing transformers. I'm routing the main group outs to the RNC set to *really nice* mode, then patching into the Neve. Man, what an attitude on the mix bus.

As soon as I can get around to it I'll do a bounce and post it somewhere.

I'll bet UAD could create a nuice tape emulation plugin if they put their minds to it. Users over on that forum have been requesting one for 5 years.

;o)

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45cd3dc3\$1@linux...
> I'd like to try it actually. I've been doing some very critical listening
> with the Neve 5042, switching it in and out of the signal path of a very
> dense rock mix. It's extremely nice and even at some very aggressive
> settings it just absolutely kills.....it's also \$1699.00. From what I
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>>>>>
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>>>>> DaD Tape is now available as a RTAS, Audio Units, VST and MAS/MOTU
>>>>> plug-in! Real tape saturation and compression thanks to the accurate
>>>>> physical modelling of 4 of the most relevant professional tape
>>>>> recorders of all time! Try out the demo. You'll be amazed!!
>>>
>>>
> Good deal... look for my new band "iPod" coming soon to a CD
store near you.

What's good for the goose...

:)

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

>The dispute between Apple Computer Inc. and Apple Corps over the use of the
>trademark "Apple" has finally been settled. Apple Computer Inc. is to take
>full control of the Apple brand and license certain trademarks back to Apple
>Corps - a record company started by the Beatles - for continued use. The two
>companies have been in a dispute over this issue for more than 25 years.
>
>Steve Jobs said the long running dispute had been "painful". "We love the
>Beatles and it has been painful being at odds with them over these
>trademarks." he said. "It feels great to resolve this in a positive manner,
>and in a way that should remove the potential of further disagreements in
>the future."
>
>The dispute dates back to 1980, when the George Harrison noticed an advert
>for Apple computers in a magazine. "It is great to put this dispute behind
>us and move on. The years ahead are going to be very exciting times for
us."
>Apple Corps manager Neil Aspinall said. "We wish Apple Inc every success
and
>look forward to many years of peaceful co-operation with them."
>
><http://www.afterdawn.com:80/news/archive/8598.cfm>
>
>Hey guys, I'm running some new mic cable. Any preferences out there? Mogami,
Canare, etc.? Any good deals to be had. I need about 100'.

Thanks, Tyrone
Thanks David. I finally got enough courage to swap out the drive and the "Lite"
CD/DVD burner works like a charm and no crashes.

Tyrone

"David L" <david@revealaudio.com> wrote:
>I've been using a Plextor with no problems whatsoever. I've been doing
a
>little experimenting creating CD+G discs, and found out that the Plextor
is
>the only one of the DVD drives I have that handles this format. Not that
>you need it for that purpose, but it just gives me confidence that the drive
>is built to be that flexible.
>

>DavidGotham.

;o)

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:45cd4e7b\$1@linux...

>

> Hey guys, I'm running some new mic cable. Any preferences out there?

> Mogami,

> Canare, etc.? Any good deals to be had. I need about 100'.

>

> Thanks, TyroneThanks Dee! They've got a fairly extensive line. Any specific model you like?

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

>Gotham.

>;o)

>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message

>news:45cd4e7b\$1@linux...

>>

>> Hey guys, I'm running some new mic cable. Any preferences out there?

>> Mogami,

>> Canare, etc.? Any good deals to be had. I need about 100'.

>>

>> Thanks, Tyrone

>

>Hi Tyrone,

I like both the DGS-4/1 <http://www.gotham.ch/gac/gacindex.htm> and the
GAC-4/1 <http://www.gotham.ch/gac/gacindex.htm>. I have used the GAC in high
RF environments (my old studio was right down the road from a bunch of
broadcast towers) with old mics that were actually picking up radio signals
when using cheap Horizon cables. The GAC put a stop to it. I'd not hesitate
to use any of their mic cables, but those two are ones I've had experience
with personally. I've got Mogami cables here as well. they are very nice and
a bit easier to find than Gotham in retail stores.

;o)

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
news:45cd596d\$1@linux...

>

> Thanks Dee! They've got a fairly extensive line. Any specific model you
> like?

>

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

>>Gotham.

>>;o)

>>

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>>> Hey guys, I'm running some new mic cable. Any preferences out there?
>>> Mogami,
>>> Canare, etc.? Any good deals to be had. I need about 100'.
>>>
>>> Thanks, Tyrone
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0039_01C74C9F.A9E6E160
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Well.....poo!!!!..... I've been working with a bunch of 96k =
material tonight. Big yawn. Yeah, it sounds a little different.....but =
not necessarily better.....at least to my ears. SRC'ed and dithered =
down, the difference is negligibile. I'm playing back through a Benchmark =
DAC-1.=20

Well...at least I can record at 96k now.....whoopee
-----=_NextPart_000_0039_01C74C9F.A9E6E160
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV>Well.....poo!!!!..... I've =
been working=20
with a bunch of 96k material tonight. Big yawn. Yeah, it sounds a =
little=20
different.....but not necessarily better.....at least to my ears. =
SRC'ed and=20
dithered down, the difference is negligibile. I'm playing back through a=20
Benchmark DAC-1. </DIV>
<DIV> </DIV>
<DIV>Well...at least I can record at 96k=20
now.....whoopee</DIV></BODY></HTML>

-----=_NextPart_000_0039_01C74C9F.A9E6E160--This is a multi-part message in MIME format.

-----=_NextPart_000_005B_01C74CB2.421B17F0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Dimitrios,

If you find any reason why it's working for you in XP please tell all!

I have wordclock here so I'm ready to give it a go again. Two ADATs =
didn't

work for me without the wordclock generator in the past.

Tom

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45cc9d92@linux...

Hi Dimitrios,

I did have two ADAT cards and an A8iT and A8oT working in one MEC =
running=20

XP, but couldn't get 2 ADAT cards working in more than one MEC. Good =
luck to=20

you getting this happening though. If you do, be careful to never =
disconnect=20

the word clock from the MECs. I know of one Parisite who actually had =
2 x=20

ADAT cards working in 4 x MECs, but then he unhooked this WC cables =
during=20

some maintenance or other and when he rebooted the system, he could =
never get=20

them all working again, at least last time I talked to him.

Great that you have this happening. Good luck. If anyone can figure =
this out

;o)

"Dimitrios" <musurgio@otenet.gr> wrote in message =
news:45cc5f22\$1@linux...

>

> Hehe ,

> The laugh is for "poor" DJ who sold his Paris rig (I got one of his =
adat

> cards thanks DJ) when he could not have two adat cards on single mec =
under

> XP...

> Well I just hooked it up on my third mec along with another adat =

card=20
> (total
> two adat cards on same mec) and no other cards.
> One thing for sure is two adat cards work at least without any in =
and out
> cards.
> I have put the first adat card on slot 6 and the other on slot 4.
> Regards,
> Dimitrios=20

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_005B_01C74CB2.421B17F0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
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charset=3Diso-8859-1">
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<STYLE></STYLE>
</HEAD>
<BODY bgColor
```

Subject: Re: To add fuel to the fire

Posted by [Nappy](#) on Mon, 15 Jan 2007 21:22:25 GMT

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

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

>
>
>Well.....poo!!!!..... I've been working with a bunch of 96k =
>material tonight. Big yawn. Yeah, it sounds a little different.....but
=
>not necessarily better.....at least to my ears. SRC'ed and dithered =
>down, the difference is negligible. I'm playing back through a Benchmark
=
>DAC-1.=20
>
>Well...at least I can record at 96k now.....whoopee
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

```

><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
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><STYLE></STYLE>
></HEAD>
><BODY>
><DIV><FONT face=3DArial size=3D2>Well.....poo!!!!..... I've =
>been working=20

>little=20
>different.....but not necessarily better.....at least to my ears. =
>SRC'ed and=20
>dithered down, the difference is neglibible. I'm playing back through a=20
>Benchmark DAC-1. </FONT></DIV>

><DIV><FONT face=3DArial size=3D2>Well...at least I can record at 96k=20
>now.....<FONT size=3D1>whoopee</FONT></FONT></DIV></BODY></HTML>
>
>So DJ,
Do you also hear any cable differences ?
Or is it all about just RF rejection ?
I for myself hear much difference beetween a Ramtech silverplated multicable
and Klotz.
I don't like the ramtech at all and I love the warm sound of Klotz.
Regards,
Dimitrios

"DJ" <www.aarrrrggghhh!!!.com> wrote:
>Hi Tyrone,
>
>I like both the DGS-4/1 http://www.gotham.ch/gac/gacindex.htm and the
>GAC-4/1 http://www.gotham.ch/gac/gacindex.htm. I have used the GAC in high

>RF environments (my old studio was right down the road from a bunch of
>broadcast towers) with old mics that were actually picking up radio signals

>when using cheap Horizon cables. The GAC put a stop to it. I'd not hesitate

>to use any of their mic cables, but those two are ones I've had experience

>with personally. I've got Mogami cables here as well. they are very nice
and
>a bit easier to find than Gotham in retail stores.
>
>;o)
>
>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message

```

>news:45cd596d\$1@linux...
>>
>> Thanks DeeJ! They've got a fairly extensive line. Any specific model you

>> like?
>>
>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>Gotham.
>>>;o)
>>>
>>>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
>>>news:45cd4e7b\$1@linux...
>>>>
>>>> Hey guys, I'm running some new mic cable. Any preferences out there?
>>>> Mogami,
>>>> Canare, etc.? Any good deals to be had. I need about 100'.
>>>>
>>>> Thanks, Tyrone
>>>
>>>
>>
>
>Awesome rick.
Men and women are indeed from different planets, but fergoshsakes, it's
certainly the freakin' same solar system :-)
Cheers,
MR

"rick" <parnell68@hotmail.com> wrote in message
news:k0ars2dcd6hkl4tgc8k72gummasimitsq4@4ax.com...
>

> At last a guy has taken the time to write this all down
>
> Finally , the guys' side of the story.
> (I must admit, it's pretty good.)
> We always hear " the rules "
> From the female side.
>
>
> Now here are the rules from the male side.
> These are our rules!
> Please note.. these are all numbered "1"
> ON PURPOSE!
>
>
> 1. Men are NOT mind readers.
>

> 1. Learn to work the toilet seat.
> You're a big girl. If it's up, put it down.
> We need it up, you need it down.
> You don't hear us complaining about you leaving it down.
>
> 1. Sunday sports It's like the full moon
> or the changing of the tides.
> Let it be.
>
> 1. Shopping is NOT a sport.
> And no, we are never going to think of it that way.
>
> 1. Crying is blackmail.
>
> 1. Ask for what you want.
> Let us be clear on this one:
> Subtle hints do not work!
> Strong hints do not work!
> Obvious hints do not work!
> Just say it!
>
> 1. Yes and No are perfectly acceptable answers to almost every
> question.
>
> 1. Come to us with a problem only if you want help solving it. That's
> what we do.
> Sympathy is what your girlfriends are for.
>
> 1. A headache that lasts for 17 months is a Problem.
> See a doctor.
>
> 1. Anything we said 6 months ago is inadmissible in an argument.
> In fact, all comments become null and void after 7 Days.
>
> 1. If you won't dress like the Victoria 's Secret girls, don't Expect
> us to act like soap opera guys.
>
> 1. If you think you're fat, you probably are.
> Don't ask us.
>
> 1. If something we said can be interpreted two ways and one of the
> ways makes you sad or angry, we meant the other one
>
> 1. You can either ask us to do something
> Or tell us how you want it done.
> Not both.
> If you already know best how to do it, just do it yourself.
>

> 1. Whenever possible, Please say whatever you have to say during
> commercials.
>
> 1. Christopher Columbus did NOT need directions and neither do we.
>
> 1. ALL men see in only 16 colors, like Windows default settings.
> Peach, for example, is a fruit, not A color. Pumpkin is also a fruit.
> We have no idea what mauve is.
>
> 1. If it itches, it will be scratched.
> We do that.
>
> 1. If we ask what is wrong and you say "nothing," We will act like
> nothing's wrong.
> We know you are lying, but it is just not worth the hassle.
>
> 1. If you ask a question you don't want an answer to, Expect an answer
> you don't want to hear.
>
> 1. When we have to go somewhere, absolutely anything you wear is
> fine... Really .
>
> 1. Don't ask us what we're thinking about unless you are prepared to
> discuss such topics as baseball, the shotgun formation,
> or golf.
>
> 1. You have enough clothes.
>
> 1. You have too many shoes.
>
> 1. I am in shape. Round IS a shape!
>
> 1. Thank you for reading this.
> Yes, I know, I have to sleep on the couch tonight;
>
>
> But did you know men really don't mind that? It's like camping.
>
> Pass this to as many men as you can -
> to give them a laugh.
>
> Pass this to as many women as you can -
> to give them a bigger laugh. This is a multi-part message in MIME format.

-----=_NextPart_000_0016_01C74CEF.0A53B060

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

Content-Transfer-Encoding: 7bit

I'm trying to build a website to host my music -where listeners can playback my tunes. I like the way the myspace and soundclick sites mp3 players work, (click on a tune and it pretty much starts playing back right off) but I can't seem to find code that will allow me to achieve similar results on my own site. I could go to myspace or soundclick, but I'd prefer not. I found some code on a site by an O'Rielly guy, but its not quite right. Any ideas on how to handle this?

Hats off,
MR

-----=_NextPart_000_0016_01C74CEF.0A53B060

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

Content-Transfer-Encoding: quoted-printable

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<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1555" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>I'm trying to build a website to host =
my music=20
-where listeners can playback my tunes.&nbsp; I like the way the myspace =
and=20
soundclick sites mp3 players work, (click on a tune and it pretty much =
starts=20
playing back right off) but I can't seem to find code that will allow me =
to=20
achieve similar results on my own site.&nbsp; I <EM>could</EM> go to =
myspace or=20
soundclick, but I'd prefer not. I found some code on a site by an =
O'Rielly guy,=20
but its not quite right.&nbsp; Any ideas on how to handle this? =
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Hats off,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>MR</FONT></DIV></BODY></HTML>
```

-----=_NextPart_000_0016_01C74CEF.0A53B060--Hi All

When setting up a 2 track buss for slamming drums (to mix with the original tracks) how do YOU go about it.

For Example

1) Do you use the whole drum kit (EQ'd) or just selected drum tracks - and if you use the whole kit do you set up a separate mix for the compressors (i.e. levels) and how would that mix differ from the regular drum mix (generally speaking)

2) If you require EQ on this mix buss to the Compressors - do you do it pre or post the compressors.

3) How do you deal with phasing issue

4) What settings on the compressor do you use i.e. attack, release comp ratio etc...or do you have a general guideline you follow

5) Lastly what are you looking to hear with this blend of tracks

inquiring minds want to know

DOn

ps. Sorry if I got some of the terminology wrong?"DJ" <www.aarrrrggghhh!!!.com> wrote:

>

>

>Well.....pool!!!!..... I've been working with a bunch of 96k = material tonight. Big yawn. Yeah, it sounds a little different.....but = >not necessarily better.....

OH COME ON!!!

What exactly did you record & evalute in that short time ("tonight")?

Also, do you have enough tracks going to make a difference? I don't know that you hear much of a difference on a small handful of tracks like a single acoustic guitar & voice, for example, but when you get even 10 or 12 tracks going and ESPECIALLY when you start throwing them through a verb or two working at those higher samplerates - you will absolutely hear a difference in quality.

NeilThis is a multi-part message in MIME format.

-----=_NextPart_000_0080_01C74CEC.B4425F70

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

It's not a large project to be sure. I use outboard 'verbs (or two) and = these will either have to be SRC'ed in real time (I've already concocted = the madness to accomplish this, though I'm not sure I want to do it) or = patched analog.....so I can't imagine a drastic improvement using = these. I'll be 'speramentin' some more soon.....whopee!!

;o)

"Neil" <IOU@OIU.com> wrote in message news:45cdde72\$1@linux...

>=20

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

>>

>>

>>Well.....poo!!!!..... I've been working with a bunch

> of 96k =3D material tonight. Big yawn. Yeah, it sounds a little

> different.....but =3D >not necessarily better.....

>=20

>=20

> OH COME ON!!!

>=20

> What exactly did you record & evalute in that short time

> ("tonight")?

>=20

> Also, do you have enough tracks going to make a difference?

> I don't know that you hear much of a difference on a small

> handful of tracks like a single acoustic guitar & voice, for

> example, but when you get even 10 or 12 tracks going and

> ESPECIALLY when you start throwing them through a verb or two

> working at those higher samplerates - you will absolutely hear a

> difference in quality.

>=20

> Neil

-----=_NextPart_000_0080_01C74CEC.B4425F70

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>It's not a large project to be sure. I =

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'verbs (or two) and these will either have to be SRC'ed in real time =
(I've=20
already concocted the madness to accomplish this, though I'm not sure I =
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improvement=20
using these. I'll be 'speramentin' some more soon.....<FONT=20
size=3D1>whopee!!</DIV>
<DIV> </DIV>
<DIV>;o)</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>"Neil" <<A=20
href=3D"mailto:IOU@OIU.com"><FONT face=3DArial =
size=3D2>IOU@OIU.com<FONT=20
face=3DArial size=3D2>> wrote in message <A=20
href=3D"news:45cdde72\$1@linux

Subject: Re: To add fuel to the fire
Posted by [Nappy](#) on Mon, 15 Jan 2007 21:30:03 GMT
[View Forum Message](#) <> [Reply to Message](#)

/a>"><FONT face=3DArial=20
size=3D2>news:45cdde72\$1@linux<FONT face=3DArial=20
size=3D2>...</DIV>>
> "DJ" =
<<A=20
href=3D"http://www.aarrrrggghhh!!!.com"><FONT face=3DArial=20
size=3D2>www.aarrrrggghhh!!!.com<FONT face=3DArial =
size=3D2>>=20
wrote:
>>
>>
>>Well.....poo!!!!.....=
I've=20
been working with a bunch
> of 96k =3D material tonight. Big yawn. =
Yeah, it=20
sounds a little
> different.....but =3D >not necessarily=20
better.....
>
>
> OH COME ON!!!
>
> =
What=20
exactly did you record & evalute in that short time
>=20
("tonight")?
>
> Also, do you have enough tracks going to =
make a=20
difference?
> I don't know that you hear much of a difference on a =

small
> handful of tracks like a single acoustic guitar & =
voice,=20
for
> example, but when you get even 10 or 12 tracks going =
and
>=20

ESPECIALLY when you start throwing them through a verb or two
> =
working at=20
those higher samplerates - you will absolutely hear a
> difference =
in=20
quality.
>
> Neil</BODY></HTML>

-----=_NextPart_000_0080_01C74CEC.B4425F70--I hear very little difference, but some. For instance, I do hear a difference between Mogami and Monster. Monster doesn't seem to have the same sweet top that Mogami does. My gotham mic cables sound very close to Mogami. I doubt any of this makes a huge difference until you've got, say 15 -20 mics recorded. I just know that with the Gotham, I'll not be bitten by having any RF problems, pretty much ever.

Deej

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45cdbf3a\$1@linux...

>

> So DJ,

> Do you also hear any cable differences ?

> Or is it all about just RF rejection ?

> I for myself hear much difference between a Ramtech silverplated

> multicable

> and Klotz.

> I don't like the ramtech at all and I love the warm sound of Klotz.

> Regards,

> Dimitrios

>

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

>>Hi Tyrone,

>>

>>I like both the DGS-4/1 <http://www.gotham.ch/gac/gacindex.htm> and the

>>GAC-4/1 <http://www.gotham.ch/gac/gacindex.htm>. I have used the GAC in high

>

>>RF environments (my old studio was right down the road from a bunch of

>>broadcast towers) with old mics that were actually picking up radio

>>signals

>

>>when using cheap Horizon cables. The GAC put a stop to it. I'd not

>>hesitate

>

>>to use any of their mic cables, but those two are ones I've had experience

>

>>with personally. I've got Mogami cables here as well. they are very nice

> and

>>a bit easier to find than Gotham in retail stores.

>>

>>;o)

>>

>>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
>>news:45cd596d\$1@linux...
>>>
>>> Thanks Dee! They've got a fairly extensive line. Any specific model you
>
>>> like?
>>>
>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>Gotham.
>>>>;o)
>>>>
>>>>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message
>>>>news:45cd4e7b\$1@linux...
>>>>>
>>>>> Hey guys, I'm running some new mic cable. Any preferences out there?
>>>>> Mogami,
>>>>> Canare, etc.? Any good deals to be had. I need about 100'.
>>>>>
>>>>> Thanks, Tyrone
>>>>
>>>>
>>>
>>
>>
>I think it depends on the sound your looking for , but I have been just
compressing the snare and kik
lately.

--

Thanks,

Brandon

"Don Nafe" <dnafe@magma.ca> wrote in message news:45cdd909@linux...
> Hi All
>
> When setting up a 2 track buss for slamming drums (to mix with the
> original tracks) how do YOU go about it.
>
> For Example
>
> 1) Do you use the whole drum kit (EQ'd) or just selected drum tracks - and
> if you use the whole kit do you set up a separate mix for the compressors
> (i.e. levels) and how would that mix differ from the regular drum mix
> (generally speaking)
>

> 2) If you require EQ on this mix buss to the Compressors - do you do it
 > pre or post the compressors.
 >
 > 3) How do you deal with phasing issue
 >
 > 4) What settings on the compressor do you use i.e. attack, release comp
 > ratio etc...or do you have a general guideline you follow
 >
 > 5) Lastly what are you looking to hear with this blend of tracks
 >
 >
 > inquiring minds want to know
 >
 > DOn
 >
 > ps. Sorry if I got some of the terminology wrong?
 > I haven't enjoyed a CD so much in I don't know when. I mean *really,
 seriously* enjoyed it...as in..it's gonna be in regular rotation around
 here. Extremely interesting lyrics, arrangements and killer musicianship.
 Sarah's voice has something unique about it that I really like. On Blow it
 All Up, it reminded me a little bit of Grace Slick at her best in the
 "White Rabbit" era, but I think Sarah's voice is more melodious. I'm not
 saying that this song is some kind of knockoff on another genre. It's not.
 It's refreshingly unique, as is all of the material on the CD.

Lots of really cool and interesting songs. There's not one song in there
 that I didn't like. That's pretty much unheard of for me.

;o) I think it depends greatly on the drummer and the drums. For instance,
 Yamaha notoriously IMO has a much more controlled sound/attack, whereas many
 of the Pearl kits I've recorded are pretty wild on attack. DW's record
 nicely generally, even the cheaper ones.
 Drummers... well, that's self explanatory I think.

If a part of the kit is wild, it's gonna get a compressor and/or limiter
 strapped to it. Thing to watch is keeping the phase aligned for all mics. If
 I have time, I'd prefer to automate each and every drum track over using a
 comp/limit, but many times a client wouldn't have that kind of cash so the
 fix is comp/limit.

AA

"Don Nafe" <dnafe@magma.ca> wrote in message news:45cdd909@linux...
 > Hi All
 >
 > When setting up a 2 track buss for slamming drums (to mix with the
 > original tracks) how do YOU go about it.

>
> For Example
>
> 1) Do you use the whole drum kit (EQ'd) or just selected drum tracks - and
> if you use the whole kit do you set up a separate mix for the compressors
> (i.e. levels) and how would that mix differ from the regular drum mix
> (generally speaking)
>
> 2) If you require EQ on this mix buss to the Compressors - do you do it
> pre or post the compressors.
>
> 3) How do you deal with phasing issue
>
> 4)

Subject: Re: To add fuel to the fire
Posted by [Deej \[4\]](#) on Mon, 15 Jan 2007 21:52:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

on't understand it. You can be a very intelligent
>>
>>>person, and still not understand.
>>>
>>>Chuck
>>
>I still drop in daily as part of my morning routine but I rarely post or
reply...there's just too much BS

DOn

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45ce0854@linux...
> There are two regulars there who I deal with from time to time.
> Occasionally I drop in to see how they are doing/what they are up to and
> immediately get sucked in to some kind of negative vortex. It's like I
> grow horns and a tail. There's just so much bait to choose from if you're
> feeling feisty and ready to mix it up. It's disturbing, so I don't go
> unless I feel the need to get bummed out or spend a bunch of my energy
> being pissed off at someone for no good reason.
>
> ;oP
>
> "chuck duffy" <c@c.com> wrote in message [news:45ce0583\\$1@linux...](mailto:news:45ce0583$1@linux...)
>>
>> I haven't been there in years. It's exactly the same.
>>
>> Chuck

>>
>> "Neil" <IOUOIU@OIU.com> wrote:
>>>
>>>Well, you know, what do you expect, when what you have is
>>>a situation where everyone there is smarter than everyone there?
>>>
>>>It's like a nonstop perpetual motion machine of smartness.
>>>
>>>:D
>>>
>>>
>>>"chuck duffy" <c@c.com> wrote:
>>>>
>>>>Rec.audio.pro. Like an idiot I stopped by and tried to help someone :-)
>>>>
>>>>This is what I wrote
>>>>
>>>>> Lots of older apps have problems with dual core cpus, and even
>>>>> hyperthreading on single core (older versions of giga for example).
>>>>> Check the bios for a setting to disable the second core and I bet you
>>>>
>>>>> will be in business.
>>>>
>>>>This was the reply
>>>>
>>>>Another myth. But it is completely understandable how, if you haven't
>>>>been
>>>>a
>>>>programmer, that you don't understand it. You can be a very intelligent
>>>>
>>>>person, and still not understand.
>>>>
>>>>Chuck
>>>>
>>
>
>Hey Pete! The studio looks great! Next time I'm in STL I'll have to stop
by and check out the studio.

James

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:
>
>Haven't been on here in awhile.Just wanted to stop in and say hi
>to everybody.
>
>Haven't been using PARIS much since I joined up with my buddy in
>our Neve VR/PT room.Just got an SSL so we'll be building an

>additional room soon.I thought about taking my PARIS rig down to
>integrate,but just haven't since everything down there works
>pretty smoothly.We mix out of the box on the board by the way.
>
>The website is www.musiccreekstudios.com if anyone wants to
>take a look.
>
>Just thought I'd stop in and say hey.
>Hope everyone is doing well here and its good to see PARIS is
>still kickin'!
>
>peace,
>Pete RuthenburgMan,

that studio is what I wanna be when I grow up.

Thanks for droppin by,

;o)

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message
news:45ce0764\$1@linux...

>
> Haven't been on here in awhile.Just wanted to stop in and say hi
> to everybody.
>
> Haven't been using PARIS much since I joined up with my buddy in
> our Neve VR/PT room.Just got an SSL so we'll be building an
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> take a look.
>
> Just thought I'd stop in and say hey.
> Hope everyone is doing well here and its good to see PARIS is
> still kickin'!
>
> peace,
> Pete RuthenburgI knew I left my drum kit somewhere!

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote in message
news:45ce0764\$1@linux...

>
> Haven't been on here in awhile.Just wanted to stop in and say hi
> to everybody.

>
> Haven't been using PARIS much since I joined up with my buddy in
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> take a look.
>
> Just thought I'd stop in and say hey.
> Hope everyone is doing well here and it's good to see PARIS is
> still kickin'!
>
> peace,
> Pete Ruthenburg What are you guys using for memory.
Kingston, etc..
I always go with Crucial.
How important are the Heat Spreaders?

thx\lbTried to send question to you early yesterday and a reply to your last email
later last night and both bounced back

I had a Faderworks question regarding inputting ,atency values and I got the
answer from the Company

DonHaven't been there in years man, I think that the last visit was around the
time Chuck posted the VST Paris release.
And I don't miss that in my life one iota.

AA

"EK Sound" <askme@nospam.com> wrote in message [news:45cdfcec\\$1@linux...](mailto:news:45cdfcec$1@linux...)
> It's amazing anyone hangs there at all... I stopped going there when I
> found this place in '97! :-)
>
> David.
>
> chuck duffy wrote:
>
>> Rec.audio.pro. Like an idiot I stopped by and tried to help someone :-)
>>
>> This is what I wrote
>>> Lots of older apps have problems with dual core cpus, and even
>>> hyperthreading on single core (older versions of giga for example). Check
>>> the bios for a setting to disable the second core and I bet you will be
>>> in business.
>>

>>
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>>
>> Another myth. But it is completely understandable how, if you haven't
>> been
>> a programmer, that you don't understand it. You can be a very intelligent
>> person, and still not understand.
>>
>> ChuckJust the other week, I picked up 2 sticks of Kingston 512MB, DDR400
from newegg for about \$112. I am building a PC to host a UAD ultra
card and other VST and act as an external effects machine for Paris.
So far, the RAM seems to be humming along fine.

It did come with heat spreaders, and I guess they are a good thing. I
might consider spending a LITTLE extra for them but not too much,
provided you have decent case cooling.

- Paul Artola
Ellicott City, Maryland

On 11 Feb 2007 06:14:22 +1000, "brandon" <a@a.com> wrote:

>
>What are you guys using for memory.
>Kingston,etc..
>I always go with Crucial.
>How important are the Heat Spreaders?
>
>thx\bCorrrection: Then, Cubase's summing starts to collasp after 40 plus with good
alot of plugins.. Now, your mix sounds thin and weak.. Now, you have to invest
in a decent summing device to get your mix back..

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

>
>the Cuabse start sucking (on sound quality) after 50 plus if you don't use
>a superior summing device.

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

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

>>>

>>>

>>>Well.....poo!!!!..... I've been working with a bunch
>>of 96k = material tonight. Big yawn. Yeah, it sounds a little
>>different.....but = >not necessarily better.....

>>

>>

>>OH COME ON!!!

>>

>>What exactly did you record & evalute in that short time
>>("tonight")?
>>
>>Also, do you have enough tracks going to make a difference?
>>I don't know that you hear much of a difference on a small
>>handful of tracks like a single acoustic guitar & voice, for
>>example, but when you get even 10 or 12 tracks going and
>>ESPECIALLY when you start throwing them through a verb or two
>>working at those higher samplerates - you will absolutely hear a
>>difference in quality.
>>
>>Neil
>Well hello there everyone... Finally I managed to get it to work... functions
are all good.. but not a single led is on? had it tested by a cpl of elecrtions
(studio gear repairing ones.. they said nothing seems to be wrong with
it !!!!!) any body got any idea ? would the Wipers on AA's fixing C-16
have anything to do with that.. (which I think it's sorta remote though
)... and by the way guys..thanks for the very positive inputs the other day
:)))Nice room Pete!
Gene

"Pete Ruthenburg" <ruthenburg@sbcglobal.net> wrote:

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>to everybody.
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>take a look.
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>Just thought I'd stop in and say hey.
>Hope everyone is doing well here and its good to see PARIS is
>still kickin'!
>
>peace,
>Pete RuthenburgWow. Good thing that programmer set you straight ;-)

TCB

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

>
>Rec.audio.pro. Like an idiot I stopped by and tried to help someone :-)

>
>This is what I wrote
>
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1 c16Pro, G4 Mac) to put it in a new rack and voila! it doesn't work anymore.
It powers up, cabling is fine (tested this), but when PARIS boots up it tells
me there are no I/O modules available (and true enough the patchbay window
is blank for I/O modules).

PARIS software seems to operate w/out it, so the EDS card seems ok - anyone
got an idea about this? Is the MEC toast?

I sure love this system, but if i need a new MEC/24 bit I/O's, I think i
may just make the switch to another platform and throw in the towel. this
hardware has been touchy as of late and it is getting old...

thanks!

lucio

--

www.kingtone.comDoing this live in real time has some advantages, but this method will work.

Do a drum only mixdown to two tracks.
Bring the mix in on two additional channels.
Compress it VERY heavy and bring a small amount up behind your main drum
tracks.
You may need to shift this stereo track earlier to get the phase right. The
amount of shift will be determined by what plugin you use for the compression.

high end boost post compressor. Personally I like less of the cymbals in
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1176 in all button mode, Vintage Warmer, Compadre Beatpuncher all work well

as will others. Settings vary. Start with a medium attack (10ms) a medium release (200ms) and a heavy ratio deep into the threshold.

sacrificing too much clarity.

Dimitrios has a method that works for doing this real time in Paris. You may want to search for his routing techniques. I typically do this by routing out to a second computer in real time. The only major advantage of real time is that you can adjust the individual send levels of your compressed drum mix as you work your overall mix.

Gene

P.S.

If you just want to add a little compressed energy to a drum mix rather than go with the "New York" smashed / parallel compressed sound, I would try Nebula2 free with the Boeing 747 settings. Nice!

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

>Hi All

>

>When setting up a 2 track buss for slamming drums (to mix with the original

>tracks) how do YOU go about it.

>

>For Example

>

>1) Do you use the whole drum kit (EQ'd) or just selected drum tracks - and

>if you use the whole kit do you set up a separate mix for the compressors

>(i.e. levels) and how would that mix differ from the regular drum mix

>(generally speaking)

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>2) If you require EQ on this mix buss to the Compressors - do you do it pre

>or post the compressors.

>

>3) How do you deal with phasing issue

>

>4) What settings on the compressor do you use i.e. attack, release comp

>ratio etc...or do you have a general guideline you follow

>

>5) Lastly what are you looking to hear with this blend of tracks

>

>

>inquiring minds want to know

>

>DOn

>

>ps. Sorry if I got some of the terminology wrong?

>

>Lucio,

I am sorry to hear about this.

I would check the power to the <EC and try it without the expansion cards.

I would check the cable. I would check the EDS card connector.

If you do determine that the MEC and 8in are toast...

And you decide to stay with PARIS... I have 1 of each available.

let me know and good luck.

brandon_goodwin AT sbcglobal DOT net

"lucio" <lucilightning@gmail.com> wrote:

>

>or so it seems. I disconnected it from my setup (1 MEC w/ 24b I/O, 1 EDS card,

>1 c16Pro, G4 Mac) to put it in a new rack and voila! it doesn't work anymore.

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>hardware has been touchy as of late and it is getting old...

>

>thanks!

>

>lucio

>--

>

>www.kingtone.comSo is it 40 or 50 tracks?

Is it only after a lot of plugins or without regard to plugins?

Is it a superior summing device or only a decent summing device?

Make up my mind!

Neil

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

>

>Correction: Then, Cubase's summing starts to collapse after 40 plus with good

>a lot of plugins.. Now, your mix sounds thin and weak.. Now, you have to invest

>in a decent summing device to get your mix back..

>

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

>>

>>the Cubase starts sucking (on sound quality) after 50 plus if you don't use

>>a superior summing device.

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

>>>

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

>>>>

>>>>

>>>>Well.....poo!!!!..... I've been working with a bunch

>>>of 96k = material tonight. Big yawn. Yeah, it sounds a little

>>>different.....but = >not necessarily better.....

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>>>OH COME ON!!!

>>>

>>>What exactly did you record & evaluate in that short time

>>>("tonight")?

>>>

>>>Also, do you have enough tracks going to make a difference?

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>>>handful of tracks like a single acoustic guitar & voice, for

>>>example, but when you get even 10 or 12 tracks going and

>>>ESPECIALLY when you start throwing them through a verb or two

>>>working at those higher sample rates - you will absolutely hear a

>>>difference in quality.

>>>

>>>Neil

>>

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

-----=_NextPart_000_012D_01C74DD6.45524C70

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Easy,=20

Get a singer that sounds like Sinatra or Dino.

It's all in the voice modulation, not the recording.

--=20
Martin Harrington
www.lendanea

Subject: Re: Dedric : To add fuel to the fire
Posted by [Dedric Terry](#) on Mon, 15 Jan 2007 22:12:09 GMT
[View Forum Message](#) <> [Reply to Message](#)

>
>>
>> "Neil" <oiuOIU@OIU.com> wrote:
>>>
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>>>>>ESPECIALLY when you start throwing them through a verb or two

>>>>>working at those higher samplerates - you will absolutely hear a

>>>>>difference in quality.

>>>>>

>>>>>Neil

>>>>>

>>>>

>>>

>>

>

>Guys & gals,

Samplitude has just made available their very cool new plugisn tha can be found in their new version 9 DAW. They sound great and very professional...

<http://www.samplitude.com/eng/vst/uebersicht.html>Wow Doug. Thanks! Your gonna make me cry or somethin' over here. Grace

Slick was even one of my early idols. :)

Feed your head,

Sarah

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45cdea2b\$1@linux...

>I haven't enjoyed a CD so much in I don't know when. I mean *really,

>seriously* enjoyed it...as in..it's gonna be in regular rotation around

>here. Extremely interesting lyrics, arrangements and killer musicianship.

>Sarah's voice has something unique about it that I really like.On Blow it

>All Up, it reminded me a little bit of Grace Slick at her best in the

>"White Rabbit" era, but I think Sarah's voice is more melodious. I'm not

>saying that this song is some kind of knockoff on another genre. It's not.

>It's refreshingly unique, as is all of the material on the CD.

>

> Lots of really cool and interesting songs. There's not one song in there

> that I didn't like. That's pretty much unheardof for me.

>

> ;o)

>

>

>Hey guys,

I have posted before this technique with Paris eds compressor...

Here how it goes.

You open on your submixe's aux1 a stereo compressor and leaving threshold to 0 you use this just for dry signal.

On aux 2 you put another stereo eds compressor and you use this for heavy compression.

Now you select pre post on both Aux1 and Aux2 on all drum tracks and MUTE all drumtracks and then:

1) You control your dry drum levels from aux1 and

2) your wet (heavily compressed) drumtracks from aux 2.

No phase problems here as long as you use the same lookahead for both instances of eds compressor.

Have a nice day.

Regards,

Dimitrios

Chas. Duncan <duncan5199ATsbcglobalDOTnet@> wrote:

>You sir are a fountain of useful information of late. If I live long

>enough I may find time to try out half the things you've suggested

>just since the first of the year...

>

>MVP(oster)? -- My vote is for Mr. Gene.

>

>-- thanks -- chas

>

>On 11 Feb 2007 11:14:55 +1000, "Gene Lennon"

><glennon@NOSPmyrealbox.com> wrote:

>

>>

>>Doing this live in real time has some advantages, but this method will work.

>>

>>Do a drum only mixdown to two tracks.

>>Bring the mix in on two additional channels.

>>Compress it VERY heavy and bring a small amount up behind your main drum tracks.

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The

>>amount of shift will be determined by what plugin you use for the compression.

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>>1176 in all button mode, Vintage Warmer, Compadre Beatpuncher all work well

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Nebula2
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>>
>>
>>
>>"Don Nafe" <dnafe@magma.ca> wrote:
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>>>When setting up a 2 track buss for slamming drums (to mix with the original
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>>>
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>>>ratio etc...or do you have a general guideline you follow
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>>>5) Lastly what are you looking to hear with this blend of tracks
>>>
>>>
>>>inquiring minds want to know

>>>
>>>DOn
>>>
>>>ps. Sorry if I got some of the terminology wrong?
>>>
>>>
>Thanks Dimitrios

I'd forgot about that technique

DOn

"Dimitrios" <musurgio@otenet.gr> wrote in message news:45cef316\$1@linux...

>

> Hey guys,
> I have posted before this technique with Paris eds compressor...
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> Now you select pre post on both Aux1 and Aux2 on all drum tracks and MUTE
> all drumtracks and then:
> 1) You control your dry drum levels from aux

Subject: Dedric : To add fuel to the fire
Posted by [LaMont](#) on Mon, 15 Jan 2007 22:17:53 GMT
[View Forum Message](#) <> [Reply to Message](#)

What settings on the compressor do you use i.e. attack, release comp
> ratio etc...or do you have a general guideline you follow
>
> 5) Lastly what are you looking to hear with this blend of tracks
>
>
> inquiring minds want to know
>
> DOn
>
> ps. Sorry if I got some of the terminology wrong?
>I should have added using the parallel compression technique...after the
fact during mixdown

With that in mind how would you anser the questions

I realise there are so many possibilities when using this technique but I
was wondering what your "go to" set ups are.

Thanks

DOn

"Don Nafe" <dnafe@magma.ca> wrote in message news:45cdd909@linux...

> Hi All

>

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> original tracks) how do YOU go about it.

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>Rec.audio.pro. Like an idiot I stopped by and tried to help someone :-)

This is what I wrote

> Lots of older apps have problems with dual core cpus, and even
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> Check the bios for a setting to disable the second core and I bet you
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This was the reply

Another myth. But it is completely understandable how, if you haven't been
a

programmer, that you don't understand it. You can be a very intelligent person, and still not understand.

ChuckIt's amazing anyone hangs there at all... I stopped going there when I found this place in '97! :-)

David.

chuck duffy wrote:

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> programmer, that you don't understand it. You can be a very intelligent
> person, and still not understand.
>
> ChuckWell, you know, what do you expect, when what you have is
a situation where everyone there is smarter than everyone there?

It's like a nonstop perpetual motion machine of smartness.

:D

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>programmer, that you don't understand it. You can be a very intelligent

>person, and still not understand.
>
>ChuckI haven't been there in years. It's exactly the same.

Chuck

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

>
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>:D
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>ESPECIALLY when you start throwing them through a verb or two
>working at those higher samplerates - you will absolutely hear a
>difference in quality.
>
>NeilHi,
Anyone is using vcache with XP and if so what works best ?
I have 1,5 GB.
Regards,
DimitriosHaven't been on here in awhile.Just wanted to stop in and say hi
to everybody.

Haven't been using PARIS much since I joined up with my buddy in
our Neve VR/PT room.Just got an SSL so we'll be building an
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integrate,but just haven't since everything down there works
pretty smoothly.We mix out of the box on the board by the way.

The website is www.musiccreekstudios.com if anyone wants to
take a look.

Just thought I'd stop in and say hey.
Hope everyone is doing well here and its good to see PARIS is
still kickin'!

peace,
Pete RuthenburgThere are two regulars there who I deal with from time to time. Occasionally
I drop in to see how they are doing/what they are up to and immediately get
sucked in to some kind of negative vortex. It's like I grow horns and a
tail. There's just so muh bait to choose from if you're feeling feisty and
ready to mix it up. It's disturbing, so I don't go unless I feel the need to
get bummed out or spend a bunch of my energy being pissed off at someone for
no good reason.

;oP

"chuck duffy" <c@c.com> wrote in message news:45ce0583\$1@linux...

>

> I haven't been there in years. It's

Subject: Re: To add fuel to the fire

Posted by [excelav](#) on Tue, 16 Jan 2007 00:24:11 GMT

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

enburg" <ruthenburg@sbcglobal.net> wrote in message

>news:45ce0764\$1@linux...

>>

>> Haven't been on here in awhile. Just wanted to stop in and say hi

>> to everybody.

>>

>> Haven't been using PARIS much since I joined up with my buddy in

>> our Neve VR/PT room. Just got an SSL so we'll be building an

>> additional room soon. I thought about taking my PARIS rig down to

>> integrate, but just haven't since everything down there works

>> pretty smoothly. We mix out of the box on the board by the way.

>>

>> The website is www.musiccreekstudios.com if anyone wants to

>> take a look.

>>

>> Just thought I'd stop in and say hey.

>> Hope everyone is doing well here and it's good to see PARIS is

>> still kickin'!

>>

>> peace,

>> Pete Ruthenburg

>

>While there is certainly a lot of

BS, there is also a good bit of expertise. I don't see much posting elsewhere

by Scott Dorsey, Paul Stamler, and Ty Ford, all of whom contribute valuable information.

It is certainly better than GearsLutz, where it seems a lot of folks simply repeat other folks' opinions of equipment. This is a multi-part message in MIME format.

-----=_NextPart_000_0091_01C74DC4.ADFBFD50

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

"Neil" <UOIU@OIU.com> wrote in message news:45cf3ba4\$1@linux...

>=20

> Hey Dedric, no it certainly has nothing to do with the summing,
> but maybe it more or less restores some stuff (dunno what) that
> might get lost in ITB summing? Maybe that's what DeeJ is
> hearing (I have no clue - haven't tried one yet). Or maybe it's
> really a magnetic thing more than tape compression or harmonic
> distortion that we liked about analog? This unit has an
> actual tape head circuit inside it, which is something I don't
> ever recall seeing in any other box.

>=20

> FWIW, I spoke to Brian at Sonic Circus (where I got my Portico
> Pre's from) about this box & he said he liked it so much he
> bought one for himself. He said it's a mysterious little box in
> a way, because sometimes you can't tell how it's affecting the
> sound, but when you disengage it you instantly say: "Nope...
> sounded better with it in!"

>=20

This is exactly the situation.

-----=_NextPart_000_0091_01C74DC4.ADFBFD50

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<STYLE></STYLE>

</HEAD>

<BODY>

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<DIV>"Neil" <<A=20

href=3D"mailto:UOIU@OIU.com"><FONT face=3DArial =

size=3D2>UOIU@OIU.com<FONT=20

face=3DArial size=3D2>> wrote in message <A=20

href=3D"news:45cf3ba4\$1@linux"><FONT face=3DArial=20

size=3D2>news:45cf3ba4\$1@linux<FONT face=3DArial =

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

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

-----=_NextPart_000_0091_01C74DC4.ADFBFD50--This is a multi-part message in MIME format.

-----=_NextPart_000_0009_01C74DD6.F5EF76C0

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

Content-Transfer-Encoding: 7bit

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Thanks for any feedback,
MR

-----=_NextPart_000_0009_01C74DD6.F5EF76C0

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

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.2800.1555" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Very strange, my MEC seems to be =
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<DIV><FONT face=3DArial size=3D2>Thanks for any feedback,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>MR</FONT></DIV></BODY></HTML>

```

-----=_NextPart_000_0009_01C74DD6.F5EF76C0--This is great!

rick <parnell68@hotmail.com> wrote:
>

>At last a guy has taken the time to write this all down

>

> Finally , the guys' side of the story.

>(I must admit, it's pretty good.)

>We always hear " the rules "

>From the female side.

>

>

>Now here are the rules from the male side.

>These are our rules!
>Please note.. these are all numbered "1"
>ON PURPOSE!
>
>
>1. Men are NOT mind readers.
>
>1. Learn to work the toilet seat.
>You're a big girl. If it's up, put it down.
>We need it up, you need it down.
>You don't hear us complaining about you leaving it down.
>
>1. Sunday sports It's like the full moon
>or the changing of the tides.
>Let it be.
>
>1. Shopping is NOT a sport.
>And no, we are never going to think of it that way.
>
>1. Crying is blackmail.
>
>1. Ask for what you want.
>Let us be clear on this one:
>Subtle hints do not work!
>Strong hints do not work!
>Obvious hints do not work!
>Just say it!
>
>1. Yes and No are perfectly acceptable answers to almost every
>question.
>
>1. Come to us with a problem only if you want help solving it. That's
>what we do.
>Sympathy is what your girlfriends are for.
>
>1. A headache that lasts for 17 months is a Problem.
> See a doctor.
>
>1. Anything we said 6 months ago is inadmissible in an argument.
>In fact, all comments become null and void after 7 Days.
>
>1. If you won't dress like the Victoria 's Secret girls, don't Expect
>us to act like soap opera guys.
>
>1. If you think you're fat, you probably are.
>Don't ask us.
>
>1. If something we said can be interpreted two ways and one of the

>ways makes you sad or angry, we meant the other one
>
>1. You can either ask us to do something
>Or tell us how you want it done.
>Not both.
>If you already know best how to do it, just do it yourself.
>
>1. Whenever possible, Please say whatever you have to say during
>commercials.
>
>1. Christopher Columbus did NOT need directions and neither do we.
>
>1. ALL men see in only 16 colors, like Windows default settings.
>Peach, for example, is a fruit, not A color. Pumpkin is also a fruit.
>We have no idea what mauve is.
>
>1. If it itches, it will be scratched.
>We do that.
>
>1. If we ask what is wrong and you say "nothing," We will act like
>nothing's wrong.
>We know you are lying, but it is just not worth the hassle.
>
>1. If you ask a question you don't want an answer to, Expect an answer
>you don't want to hear.
>
>1. When we have to go somewhere, absolutely anything you wear is
>fine... Really .
>
>1. Don't ask us what we're thinking about unless you are prepared to
>discuss such topics as baseball, the shotgun formation,
>or golf.
>
>1. You have enough clothes.
>
>1. You have too many shoes.
>
>1. I am in shape. Round IS a shape!
>
>1. Thank you for reading this.
>Yes, I know, I have to sleep on the couch tonight;
>
>
>But did you know men really don't mind that? It's like camping.
>
>Pass this to as many men as you can -
>to give them a laugh.
>

>Pass this to as many women as you can -
>to give them a bigger laugh.> P.S..did you ever take a peek at the Neve 8816 summing
> ?mixer<http://www.neve.eu/index.php?entry=8816&category=Products>
>

I did indeed look at it.....and the fader control that goes with it. A very cool concept. I just don't know if I want to mix to stems if I don't have to right now. My projects here aren't of the massive track count variety. I've mixed a couple of projects of 60 + tracks in Paris when I was running 4 x MECs & 4 x EDS cards and I guess I'm just not *pro enough* to enjoy this. It really wasn't enjoyable to me for some reason. I'm gonna be working with a guy in this area in the near future named Ed Stasium. He's got a big PT rig and mixes large projects for a bunch of labels on the east coast so maybe after flying under his wing for a while I'll be more comfortable with the larger stuff, but the few projects I've been contacted about for mixing with large track counts, I've referred elsewhere because I felt like someone else could do a better job for the client. 50 tracks would be a huge situation here. 36-40 is on the high side but I can do a od job with this size mix. 24-32 is fairly typical and for bluegrass projects (which is what happens here a lot, 10-15 is pretty common) I've got 16 RME AD/DA's here. To integrate this box would necessitate my adding another 8 x channels so that I could continue to have my analog gear patched in as inserts during mixdown while stemming out 8 x stereo busses for summing through the Neve into yet another computer or a Masterlink.

Maybe later, as my situation evolves, I become more experienced and I have the clientele and larger track count projects to justify something like this.

Thanks for your insight on this.

;o)Don't cry!!!...just take that stuff I shipped you and make more music with it.

;o)

"Sarah" <sarahjane@sarahtonin.com> wrote in message news:45ceecd9\$1@linux...
> Wow Doug. Thanks! Your gonna make me cry or somethin' over here. Grace
> Slick was even one of my early idols. :)
>
> Feed your head,
>
> Sarah
>
> "DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45cdea2b\$1@linux...
>>I haven't enjoyed a CD so much in I don't know when. I mean *really,
>>seriously* enjoyed it...as in..it's gonna be in regular rotation around

>>here. Extremely interesting lyrics, arrangements and killer musicianship.
>>Sarah's voice has something unique about it that I really like.On Blow it
>>All Up, it reminded me a little bit of Grace Slick at her best in the
>>"White Rabbit" era, but I think Sarah's voice is more melodious. I'm not
>>saying that this song is some kind of knockoff on another genre. It's not.
>>It's refreshingly unique, as is all of the material on the CD.
>>
>> Lots of really cool and interesting songs. There's not one song in there
>> that I didn't like. That's pretty much unheardof for me.
>>
>> ;o)
>>
>>
>>
>
>Neil, your question is as confusing as your so-called daw mixing comparisions..

before you make any other comemnts on DAWs, get run out and get a version
of PT-Mpowered. Import your wav files into a session..Push the faders up..And
report your sonic findings..

Then, if you have copy of Paris, do the same..if you can...

Dude, I work with Nuendo daily. You cannot approach a mix on SX/NUendo he
same way as on Pro Tools(anyversion) Paris Samplitude, Logic.. If you did,
the mix would sart collasping. The summing stage get narrower, then have
to add in a stereo imager..

My resolution was one that is being imployed by many other Neundo studio,
and that by adding in a different summing stage. Beit a Digital Mixer, Analog
mixer, Portco , Summ boxes..Etc.

Until then, your only reference is SX, and we all know how you have to mix
with SX. If not, you're in for a long night...

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

>

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

>>

>>It's all the above that suck the life out of a Cubase SX mix. Not to mention,
>>keeping your levels way under unity gain zero..Say -6db?? :)

>

>Unity gain? In digital, zero isn't "unity gain", is "maxed out-
>you'd better not go any higher". So what are you saying,
>Lamont? Everyone knows that going over the zero line is bad, and
>now you're saying that bringing a fader below zero is
>bad, so everything should be exactly at zero?

>

>Nice mix, let's hear one of those.

>

>NeilNeil - I think that's the essence of it - harmonic distortion can smooth out more barren and sterile frequency content - it also smears the picture a bit in terms of accuracy, but we enjoy listening for the pleasing effect of music rather than the stark accuracy of a recording. The top end is really where a smearing or smoothing effect can help, imho.

I think the 5042 is a cool idea - thanks for passing it along DJ - I look forward to hearing some A/Bs!

Regards,
Dedric

"Neil" <UOIU@OIU.com> wrote in message news:45cf3ba4\$1@linux...

>

> Hey Dedric, no it certainly has nothing to do with the summing,
> but maybe it more or less restores some stuff (dunno what) that
> might get lost in ITB summing? Maybe that's what DeeJ is
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> really a magnetic thing more than tape compression or harmonic
> distortion that we liked about analog? This unit has an
> actual tape head circuit inside it, which is something I don't
> ever recall seeing in any other box.

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> FWIW, I spoke to Brian at Sonic Circus (where I got my Portico
> Pre's from) about this box & he said he liked it so much he
> bought one for himself. He said it's a mysterious little box in
> a way, because sometimes you can't tell how it's affecting the
> sound, but when you disengage it you instantly say: "Nope...
> sounded better with it in!"

>

> Interesting stuff... I may have to get one of these or...

>

> Neil

>

>

> Dedric Terry <dterry@keyofd.net> wrote:

>>Just a minor technicality, but putting a 2 channel line driver
>>on the master bus (2 channel pass through) isn't changing the summing -
> it's

>>just rounding the final mix EQ, compressing a bit with a little
>>saturation,

>>and perhaps adding some phase non-linearities.

>>

>>That said, if you like the sound and you get a great mix, that's what it's

>>all about, regardless of the details of how you got there. :-)

>>

>>Regards,

>>Dedric

>>

>>On 2/11/07 12:53 AM, in article 45cebd82\$1@linux, "LaMont"

>><jjdpro@ameritech.net> wrote:

>>

>>>

>>> hey DJ...Looks great.. I've heard some very good things about their

>>> entire

>>> Portico line..

>>>

>>> The 5042 looks like an analog gain stage on a mixer, with analog summing

>>> stage on the outs..Cool..

>>>

>>> You're doing it right DJ..You're adding a nice peice of gear for summing

>>> in SX/Neundo..With out it, well you know what your mix will sound..????

>>>

>>> P.S..did you ever take a peek at the Neve 8816 summing

>>> ?mixer<http://www.neve.eu/index.php?entry=8816&category=Products>

>>>

>>>

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

>>>> You should try a Neve 5042 with Nuendo LaMont

>>>>

>>>> "LaMont" <jjdpro@ameritech.net> wrote in message

>>>> news:45ce7bb9\$1@linux...

>>>>>

>>>>> It's all the above that suck the life out of a Cubase SX mix. Not to

>>>>> mention,

>>>>> keeping your levels way under unity gain zero..Say -6db?? :)

>>>>>

>>>>> Great Workflow DAW (SX).. So so sonics (imo).. Need superior

>>>>> converters

>>>>

>>>>> and

>>>>> decent summing device to get back the Punch and debt./. With out it,

> SX

>>>

>>>>> will

>>>>> give you a nice Wide-open sound that's not as "Crsipy as PT, Not as

> much

>>>>> Balls as Paris, and sonically not as sophisticated as Samplitude..

>>>>>

>>>>> In the Box mixing, SX is a comprromise on all levels..Better known as

> "Play

>>>>> it safe" digital mixing. Or as some like to say, "correct way of

>>>>> digital
 >>>>> mixing"..Whatever..
 >>>>> If I have offend, I'm sorry. But, I call them as I hear and use them
 >>> ,and
 >>>>> all I pretty much use them all..As a Nuendo Owner and everyday user,
 > the
 >>>>> above statements apply as well..
 >>>>>
 >>>>> That's why I have integrated a SoundCraft Ghost console/as my front
 > end
 >>> to
 >>>>> Neundo and ProTools, and sum out of it.. World Of Different..
 >>>>> YOu can use a Mackie (anything), Tascam, Whatever mixer(Digital or
 >>>>> Analog)
 >>>>> will be superior to your IN the Box summing..
 >>>>>
 >>>>>
 >>>>> "Neil" <oiuOIU@OIU.com> wrote:
 >>>>>>
 >>>>>> So is it 40 or 50 tracks?
 >>>>>> Is it only after a lot of plugins or without regard to plugins?
 >>>>>> Is it a superior summing device or only a decent summing device?
 >>>>>>
 >>>>>> Make up my mind!
 >>>>>>
 >>>>>> Neil
 >>>>>>
 >>>>>> "lamont" <jjdpro@ameritech.net> wrote:
 >>>>>>>
 >>>>>>> Correction: Then, Cubase's summing starts to collasp after 40 plus
 > with
 >>>>>>> good
 >>>>>>> alot of plugins.. Now, your mix sounds thin and weak.. Now, you have
 >>> to
 >>>>>>> invest
 >>>>>>> in a decent summing device to get your mix back..
 >>>>>>>
 >>>>>>> "LaMOnt" <jjdpro@ameritech.net> wrote:
 >>>>>>>>
 >>>>>>>> the Cuabse start sucking (on sound quality) after 50 plus if you
 > don't
 >>>>>>>> use
 >>>>>>>> a superior summing device.
 >>>>>>>> "Neil" <IOU@OIU.com> wrote:
 >>>>>>>>>
 >>>>>>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
 >>>>>>>>>>
 >>>>>>>>>>>

>from the monitor outs to the mix board. I hate to say it, but the cables
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>

>It's a lot of money Dedric. It's not as much as a new Empirical Labs Fatso or a Cranesong Hedd 192, but it's still \$1700.00 street no matter where you go. The one I've got here is a loaner from a friend who might want to sell it. If I can't get it for *substantially* less than I could get it from an audio house, I may look at demoing other products as well to see what other toys could do the job as well. I may see if Morgan has access to these products and see if I can get some demo units out here. I know for sure that my old buddy Al Priest at Studio Tech Supply <http://www.studiotechsupply.com> carries this stuff.. I've dealt with him a lot over the years and he is always pretty heavily invested in demo units so lots of high end stuff is available for test drive. Morgan is just so good to work on every level with that I send my business that way if he can access the product without having to buy into a distributorship for a product that he wouldn't normally find profitable to carry.

;o)

"Dedric Terry" <dedric@echomg.com> wrote in message news:45cf81f8@linux...

> Neil - I think that's the essence of it - harmonic distortion can smooth

> out

> more barren and sterile frequency content - it also smears the picture

> a bit in terms of accuracy, but we enjoy listening for the pleasing effect

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> Regards,

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>

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>>>> You're doing it right DJ..You're adding a nice peice of gear for
>>>> summing
>>>> in SX/Neundo..With out it, well you know what your mix will sound..????
>>>>
>>>> P.S..did you ever take a peek at the Neve 8816 summing
>>>> ?mixer[http://www.neve.eu/index.php?entry=8816&category=P roducts](http://www.neve.eu/index.php?entry=8816&category=P%20roducts)
>>>>
>>>>
>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>> You should try a Neve 5042 with Nuendo LaMont
>>>>>
>>>>> "LaMont" <jjdpro@ameritech.net> wrote in message

```

>>>>> news:45ce7bb9$1@linux...
>>>>>
>>>>> It's all the above that suck the life out of a Cubase SX mix. Not to
>>>>> mention,
>>>>> keeping your levels way under unity gain zero..Say -6db?? :)
>>>>>
>>>>> Great Workflow DAW (SX).. So so sonics (imo).. Need superior
>>>>> converters
>>>>
>>>>> and
>>>>> decent summing device to get back the Punch and debt./. With out it,
>> SX
>>>>
>>>>> will
>>>>> give you a nice Wide-open sound that's not as "Crsipy as PT, Not as
>> much
>>>>> Balls as Paris, and sonically not as sophisticated as Samplitude..
>>>>>
>>>>> In the Box mixing, SX is a compromise on all levels..Better known as
>> "Play
>>>>> it safe" digital mixing. Or as some like to say, "correct way of
>>>>> digital
>>>>> mixing"..Whatever..
>>>>> If I have offend, I'm sorry. But, I call them as I hear and use them
>>>> ,and
>>>>> all I pretty much use them all..As a Nuendo Owner and everyday user,
>> the
>>>>> above statements apply as well..
>>>>>
>>>>> That's why I have integrated a SoundCraft Ghost console/as my front
>> end
>>>> to
>>>>> Neundo and ProTools, and sum out of it.. World Of Different..
>>>>> YOu can use a Mackie (anything), Tascam, Whatever mixer(Digital or
>>>>> Analog)
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>>>>> "Neil" <oiuOIU@OIU.com> wrote:
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>>>>>> So is it 40 or 50 tracks?
>>>>>> Is it only after a lot of plugins or without regard to plugins?
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>>>>>>
>>>>>> Make up my mind!
>>>>>>
>>>>>> Neil
>>>>>>

```

>>>>>> "lamont" <jjdpro@ameritech.net> wrote:
>>>>>>
>>>>>> Correction: Then, Cubase's summing starts to collasp after 40 plus
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>>>>>> invest
>>>>>> in a decent summing device to get your mix back..
>>>>>>
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>>>>>>> the Cuabse start sucking (on sound quality) after 50 plus if you
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>>>>>> use
>>>>>>> a superior summing device.
>>>>>>> "Neil" <IOU@OIU.com> wrote:
>>>>>>>
>>>>>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>> Well.....poo!!!!..... I've been working with a bunch
>>>>>>>>>> of 96k = material tonight. Big yawn. Yeah, it sounds a little
>>>>>>>>>> different.....but = >not necessarily better.....
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>> OH COME ON!!!
>>>>>>>>>
>>>>>>>>>> What exactly did you record & evalute in that short time
>>>>>>>>>> ("tonight")?
>>>>>>>>>
>>>>>>>>>> Also, do you have enough tracks going to make a difference?
>>>>>>>>>> I don't know that you hear much of a difference on a small
>>>>>>>>>> handful of tracks like a single acoustic guitar & voice, for
>>>>>>>>>> example, but when you get even 10 or 12 tracks going and
>>>>>>>>>> ESPECIALLY when you start throwing them through a verb or two
>>>>>>>>>> working at those higher samplerates - you will absolutely hear a
>>>>>>>>>> difference in quality.
>>>>>>>>>
>>>>>>>>>> Neil
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>
>>>>>>>>>

>>>
>>
>

cables plugged into the MEC when you try this? Is it in a metal rack? Your unwanted ground reference could be coming from other places than the power ground.
Gene

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

>
>
>Very strange, my MEC seems to be generating some hum, like 60hz
>ground-problems stuff. Even when the thing is unplugged, I still get the
>hum. The only time it goes away is when I unplug the audio cables running
>from the monitor outs to the mix board. I hate to say it, but the cables
>are unbalanced instrument cables. Unplugged from the MEC, but still hooked
>into the board there is no hum, plugged back into the MEC -hum. Does this
>make sense -even when the power cord from the MEC is unplugged? The only
>thing I can think is to get some balanced cables, but if the cables
>(unplugged from the MEC) create no hum, will balanced cables solve the
>problem? I'm stumped --unless its some energy from the galactic core,
>washing over my home town and somehow tuned to the frequency of the MEC
>-now
>that would make at least SOME sense :-)
>Thanks for any feedback,
>MR
>
>
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><DIV>Very strange, my MEC seems to be =
>generating some=20

>unplugged, I=20

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>

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

>

>Neil, your question is as confusing as your so-called daw
mixing comparisions..

So-Called? Those weren't confusing for anyone but you - I've
been trying to hint around in a nice way that you're full of
shit, and seeing if you'll bow out of the argument for which
you pose no sensible thoughts, but that doesn't seem to be
working - so, now I've said in as plain a way as possible...
still confused?

>before you make any other comemnts on DAWs, get run out and
get a version of PT-Mpowered. Import your wav files into a
session..Push the faders up..And
>report your sonic findings..

Actually I may if you're that certain about it... Guitar
Center's still open here... will you refund my money if I don't
like it? Or wait, you HAVE all these DAW's, Mister Master of
all DAW's individual sonic characteristics... why don't you
throw up a mix done in each?

Anyway, are you saying that PT-M-Powered is DSP summing (or
PTLE, for that matter)? 'Cause it ain't so.

>Until then, your only reference is SX,

'Fraid not, pally... in addition to Paris & SX, I've used
Cakewalk (before it was Sonar), Magix (not Sam, never tried
Sam), PTMix, PTLE, and PTHD, as well. My impressions of each,
in that order, are: utterly useless, nothing special, sucks the

big one, not all that bad, & very nice.

I happen to like SX quite a bit, I could probably live with PTLE if it weren't for the track count & i/o limitations, and I could definitely live with a full-out HD system, but I can't really justify that much of a cash outlay.

>and we all know how you have to mix with SX.

Personally, I'll bet you DIDN'T know how to mix in SX before I mapped it out here... not saying you never mixed with it, but you only had bad things to say about it - now you're an authority on "how to mix in it" - as a result of what? You parroting my own words, no doubt.

>If not, you're in for a long night...

If you use any tool in a manner in which you're not optimizing it, you're often in for a bad night.

You mock me for posting comparisons & examples of various stuff, which I've done for no other reason than to give people here a chance to hear summing example A vs. B, before they cough up a thousand bucks for a Pulsar card; or to have a chance to hear mic A, B & C through a preamp they don't happen to own. At least I put my mixes where my mouth is... everyone here has heard various stuff that I've done and they can judge for their own self if they like it/hate it/think it's the worst trash they ever heard... you, however, we hear nothing from except something your buddies mixed that you played on... you render an opinion, and just expect everyone to take your word for it, but you've presented nothing to back your word up.

You're coming across more like a giant parrot-headed troll every day.

NeilYou were not hinting at all.. It was plain to see. Most of the time I chose to ignore your lame ass comments, but not this time.

What arguments!! and your so-called Daw test with "trying to make sound like the other daw buy using a series of un related plugins.. That's a fair test?

It's stupid...!!

Did I make myself clear.. Punk ass

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

>

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

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>

>You're coming across more like a giant parrot-headed troll
>every day.

>

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

> Punk ass

That's about the first thing you've spelled correctly in about
seven years of posting.

NeilHi Dedric,

That's exactly what's going on. I don;t knwo if you guys have had achance
to watch the DVD 'Mix It Sound Like a Record"..Highly recomended for ITB
mixing.

Engineer Charles Dye uses a tape saturation plugins on the input stage and
strap on the output stage.

He goes into great detail about why harmonmic distortion is the missing "Glue"
to that Record Sound that we've been raised on..

Check out some excerpts.. <http://www.harddisklife.com> then click on the
lower right side "saturation and the digital mix buss" button..

"Dedric Terry" <dedric@echomg.com> wrote:

>Neil - I think that's the essence of it - harmonic distortion can smooth
out

>more barren and sterile frequency content - it also smears the picture
>a bit in terms of accuracy, but we enjoy listening for the pleasing effect
>of music rather than the stark accuracy of a recording. The top end is

>really where a smearing

>or smoothing effect can help, imho.

>

>I think the 5042 is a cool idea - thanks for passing it along DJ - I look

>forward to

>hearing some A/Bs!

>

>Regards,

>Dedric

>

>"Neil" <UOIU@OIU.com> wrote in message news:45cf3ba4\$1@linux...

>>

>> Hey Dedric, no it certainly has nothing to do with the summing,
>> but maybe it more or less restores some stuff (dunno what) that
>> might get lost in ITB summing? Maybe that's what DeeJ is
>> hearing (I have no clue - haven't tried one yet). Or maybe it's
>> really a magnetic thing more than tape compression or harmonic
>> distortion that we liked about analog? This unit has an
>> actual tape head circuit inside it, which is something I don't
>> ever recall seeing in any other box.

>>

>> FWIW, I spoke to Brian at Sonic Circus (where I got my Portico
>> Pre's from) about this box & he said he liked it so much he
>> bought one for himself. He said it's a mysterious little box in
>> a way, because sometimes you can't tell how it's affecting the
>> sound, but when you disengage it you instantly say: "Nope...
>> sounded better with it in!"

>>

>> Interesting stuff... I may have to get one of these or...

>>

>> Neil

>>

>>

>> Dedric Terry <dterry@keyofd.net> wrote:

>>>Just a minor technicality, but putting a 2 channel line driver

>>>on the master bus (2 channel pass through) isn't changing the summing

-

>> it's

>>>just rounding the final mix EQ, compressing a bit with a little
>>>saturation,
>>>and perhaps adding some phase non-linearities.

>>>

>>>That said, if you like the sound and you get a great mix, that's what
it's

>>>all about, regardless of the details of how you got there. :-)

>>>

>>>Regards,

>>>Dedric

>>>
>>>On 2/11/07 12:53 AM, in article 45cebd82\$1@linux, "LaMont"
>>><jjdpro@ameritech.net> wrote:
>>>
>>>>
>>>> hey DJ...Looks great.. I've heard some very good things about their

>>>> entire
>>>> Portico line..
>>>>
>>>> The 5042 looks like an analog gain stage on a mixer, with analog summing
>>>> stage on the outs..Cool..
>>>>
>>>> You're doing it right DJ..You're adding a nice peice of gear for summing
>>>> in SX/Neundo..With out it, well you know what your mix will sound..????
>>>>
>>>> P.S..did you ever take a peek at the Neve 8816 summing
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 >>>>>>
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 >>>>>>
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 >>>>>>>>
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 >>>>>>>>>>

[illegible]

"Neil" <IUOIU@OI.com> wrote:

```
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>  
>> Punk ass  
>  
>That's about the first thing you've spelled  
>seven years of posting.  
>  
>NeilDJ,
```

I'm jealous -- my favorite band in my teen years was Living Colour, and Ed Stasium was behind their first two records. Awesome stuff. Definitely let us know how your work with him goes.

Just because I'm curious, and since the Grammy Awards are tonight, how many here are in the Producers & Engineers wing of the Recording Academy? AES?

As to 96k: I'm going to be upgrading my monitoring chain this year (Benchmark DAC-1 at least, and maybe some PMC monitors). That is of course if our car can stop being smashed up by car thieves in Texas. Gotta love humanity. I get the sense that my current chain (Audio Upgrades modified HD24XR and JBL LSR28p) are not revealing the benefits of 96k. Actually, I think it's more the speakers, but I'll do my best to find this out, budget willing.

GrahamThis is a multi-part message in MIME format.

-----=_NextPart_000_0047_01C74E91.875CD160

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

This is all very reminiscent of the introduction of the Aphex Aural = Harmonizer in the 70's.

No one knew how it worked, but we all wanted it, even if you could only = hire at a charge per 30 second of each song it was used on..

--=20

Martin Harrington

www.lendaneer-sound.com

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:45cf4dcb@linux...

"Neil" <UOIU@OIU.com> wrote in message [news:45cf3ba4\\$1@linux...](mailto:news:45cf3ba4$1@linux...)

>=20

> Hey Dedric, no it certainly has nothing to do with the summing,
> but maybe it more or less restores some stuff (dunno what) that
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>=20

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> sounded better with it in!"

>=20

This is exactly the situation.

-----=_NextPart_000_0047_01C74E91.875CD160

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<DIV>This is all very reminiscent of the introduction of =
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--
Martin Harrington
<A=20

href=3D"http://www.lendaneer-sound.com">www.lendaneer-sound.com
</=

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<DIV>"DJ" <<A=20

=

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wrote in=20

message <A =

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<DIV> </DIV>

<DIV>"Neil" <<A=20

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

size=3D2>UOIU@OIU.com> wrote =
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<FONT face=3DArial=20
size=3D2>news:45cf3ba4\$1@linux<FONT face=3DArial=20
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</DIV>

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

-----=_NextPart_000_0047_01C74E91.875CD160--Hi Guys,

I have a nearly perfect Godley/Creme Gizmotron that I have had in storage
forever. Used it once in the early '80's. It's the six string model. Anyone
know what one of these is worth or where I might be able to find the value?
It's a real collectors item but I'm upgrading my stuff and can't afford collector's
items if I want to get new toys.

Thanks Mucho,

JonIt's interesting. Ed is one reason I decided to try to simplify things. We
were talking the other day and I was describing the studiomonster in it's
(then) current incarnation and how I liked the Neve box. I won't go into the
whole thing, but the gist of it was "if you think you can get that close to
what you're liking about the giant behemouth you've created by using a
little box, then lose the behemouth, buy the box"or something
similar. I still had to test it for a few days before I drew a big breath
and listed the Paris system for sale.

"Graham Duncan" <graham@grahamduncan.com> wrote in message
news:45cfa73e@linux...

> DJ,

>

> I'm jealous -- my favorite band in my teen years was Living Colour, and Ed

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>What arguments!! and your so-called Daw test with "trying to make sound
like
>the other daw buy using a series of un related plugins.. That's a fair test?

By the way - and I have stated this repeatedly, but you can't seem to get it through your addled mind - that particular test was simply a: "here are two versions, which one do you think sounds better?" test - it wasn't a trick, it wasn't a scam, it was as if you could drop yourself into two different cars going down the road, without knowing what kind of cars they were & being asked "which one drives better to your liking?"

Everyone seems to have gotten this except for you. The only reason I can guess is that you could in fact NOT tell any difference between the two - in which case it's not me you should be pissed at, it's your ears, or your monitors or whatever.

>It's stupid..!!

Again, you're the only one that thinks this - in that scenario you would must be right, and all the rest of us must be stupid... an unlikely outcome.

Neill just can't seem to get my head around simplicity, I guess. I've still got my native DAW here with Cubase 3 on it and all of my VSTi's. Most of these will operate in standalone mode. I also still have my Scope Luna card with 16 ADAT I/O and a S/Pdif I/O. I'm thinking of keeping it around as a farm system for lightpiping audio from VSTi's to Cubase SX. I'm also thinking of getting something like VStack to use as a VSTi host. I could even sync it via ADAT sync since I have the Scope Sync plate.

I'm just wondering.....it looks to me like I could even patch the Luna midi out to one of my RME midi inputs and record the midi direct to Cubase SX in

real time simultaneously. then, if the two systems were synced gvia ADAT sync, I could patch the midi out of my RME card to the Luna midi input and use it as a sound generatorbut then I would have to monitor the incoming tracks in real time during a mix.....but if the buffers on both systems were the same, that *should* work, right?

How do you guys use farm systems? Just record the audio and be done with it? the point of this whole exercise would be to save resources on the DAW streaming audio, but as usual, I'm probably trying to snatch defeat from the jaws of victory.

;o)Can't you just use your VSTi's in stand-alone mode on that PC & drive 'em with MIDI coming off of your main DAW? Or if they all don't have stand-alone options, just open up Cubase v3 & insert them across various MIDI channels set to receive the corresponding MIDI channel(s) from your main DAW. SX3 wouldn't have to be running, it'd just be in "IDLE" mode.

Or would that not sync up properly with the streaming audio on the main machine?

Neil

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

>I just can't seem to get my head around simplicity, I guess. I've still got

>my native DAW here with Cubase 3 on it and all of my VSTi's. Most of these

>will operate in standalone mode. I also still have my Scope Luna card with

>16 ADAT I/O and a S/Pdif I/O. I'm thinking of keeping it around as a farm

>system for lightpiping audio from VSTi's to Cubase SX. I'm also thinking of

>getting something like VStack to use as a VSTi host. I could even sync it

>via ADAT sync since I have the Scope Sync plate.

>

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>out to one of my RME midi inputs and record the midi direct to Cubase SX in

>real time simultaneously. then, if the two systems were synced gvia ADAT

>sync, I could patch the midi out of my RME card to the Luna midi input and

>use it as a sound generatorbut then I would have to

>monitor the incoming tracks in real time during a mix.....but if the

>buffers on both systems were the same, that *should* work, right?

>
>How do you guys use farm systems? Just record the audio and be done with it?
>the point of this whole exercise would be to save resources on the DAW
>streaming audio, but as usual, I'm probably trying to snatch defeat from the
>jaws of victory.
>
>;0)
>
>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0110_01C74E0D.46039610
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Hey Neil,

thanks for the reply,

"Neil" <OIUOIU@OIU.com> wrote in message news:45cfc0e3\$1@linux...
=>20

> Can't you just use your VSTi's in stand-alone mode on that PC &
> drive 'em with MIDI coming off of your main DAW?=>20

.....hmmmm.....well, I don't know because3 I've never tried =
it.....

Or if they all

> don't have stand-alone options, just open up Cubase v3 & insert
> them across various MIDI channels set to receive the
> corresponding MIDI channel(s) from your main DAW. SX3 wouldn't
> have to be running, it'd just be in "IDLE" mode.

.....ahhhh...yeah, but then I've got to *buy* another copy of Cubase 3, =
because my dongle is in my main DAW.....seems a VSTi host would work for =
this though.

=>20

> Or would that not sync up properly with the streaming audio on
> the main machine?

Don't know.....damn!!!.....why is achieving simplicity =
so complicated???

;0)

-----=_NextPart_000_0110_01C74E0D.46039610

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.5730.11" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>Hey Neil,</DIV>

<DIV> </DIV>

<DIV>thanks for the reply,</DIV>

<DIV> </DIV>

<DIV><FONT face=3DArial =
size=3D2> </DIV>

<DIV>"Neil" <<A=20

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

size=3D2>OIUOIU@OIU.com> wrote =
in message=20

<FONT face=3DArial=20

size=3D2>news:45cfc0e3\$1@linux<FONT face=3DArial =

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

<DIV>>
> Can't you just use your =
VSTi's in=20

stand-alone mode on that PC &
> drive 'em with MIDI coming off =
of your=20

main DAW? </DIV>

<DIV> </DIV>

<DIV>.....hmmmm.....well, I don't =
know because3=20

I've never tried it.....</DIV>

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

<DIV>Or if they all
> don't have =
stand-alone=20

options, just open up Cubase v3 & insert
> them across various =
MIDI=20

channels set to receive the
> corresponding MIDI channel(s) from =
your main=20

DAW. SX3 wouldn't
> have to be running, it'd just be in "IDLE"=20
mode.</DIV>
<DIV> </DIV>
<DIV>.....ahhhh...yeah, but then I've =
got to *buy*=20
another copy of Cubase 3, because my dongle is in my main DAW.....seems =
a VSTi=20
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<DIV>
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> the main machine?</DIV>
<DIV> </DIV>
<DIV>Don't know.....damn!!!.....why is achieving =
simplicity=20
so complicated???.</DIV>
<DIV> </DIV>
<DIV>;o)</DIV>
<DIV> </DIV>
<DIV>
 </DIV></BODY></HTML>

-----=_NextPart_000_0110_01C74E0D.46039610--So I emailed emu asking if the EDS-1000 is 5
volt "KEYED" - note, that does
NOT say "Universal Keyed" - they actually responded within 24 hours! :0 (that's
me in shock)
This is a copy of the email:
"I am not sure, but I do believe that it is a keyed 5V PCI card. It did NOT
work in the more recent Mac systems."

Well, I guess that's as good as it gets and it's what I figured.
The reason this is relevant:
If you are planning to build a 'modern' computer and want to run the PARIS
in that system, be sure to Google "PCI 2.2" and take note of the backwards-compatibility
of 5 Volt KEYED Cards with PCI 2.1, 2.2, 2.3, and now the final revision
3.0.
Otherwise, you'll prolly end up fusing your new Mobo!
And no, no - this did NOT happen to me, I did my research first to avoid
this.
Oh, and thank you to Aaron Allen and Don Nafe for responding to my first
post and trying to help!>Just the other week, I picked up 2 sticks of Kingston 512MB, DDR400
from newegg for about \$112. I am building a PC to host a UAD ultra
card and other VST and act as an external effects machine for Paris.
So far, the RAM seems to be humming along fine.<

Heeeeehehehe!!!! I'm glad someone is still carrying on with the frankenstein
stuff.

;o)Good show Diana, thanks for sharing out loud your findings here

AA

"Diana" <lo_Project@hotmail.com> wrote in message news:45cfd250@linux...

>
> So I emailed emu asking if the EDS-1000 is 5 volt "KEYED" - note, that
> does
> NOT say "Universal Keyed" - they actually responded within 24 hours! :0
> (that's
> me in shock)
> This is a copy of the email:
> "I am not sure, but I do believe that it is a keyed 5V PCI card. It did
> NOT
> work in the more recent Mac systems."
>
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> in that system, be sure to Google "PCI 2.2" and take note of the
> backwards-compatibility
> of 5 Volt KEYED Cards with PCI 2.1, 2.2, 2.3, and now the final revision
> 3.0.
> Otherwise, you'll prolly end up fusing your new Mobo!
> And no, no - this did NOT happen to me, I did my research first to avoid
> this.
> Oh, and thank you to Aaron Allen and Don Nafe for responding to my first
> post and trying to help!The thing is - I've never been 100% sold on "the record sound" - some
aspects are good, but to me it usually sounds like a creative approximation
of what a band sounds like, rather than an uncanny representation. Glue is
fine creatively, but it doesn't exist in the real world, which is what
recording was original intended to capture.

Imho, because of the stargazing factor among engineers (copy the
"hitmakers"), what used to be a limitation in the goal of reproducing a
performance (noise, nonlinear phase, crosstalk, saturation, harmonic
distortion) has become a vintage fad.

I say use what works creatively, but not because it's "that sound" or
someone says you need it, but because "that sound" happens to be the one you
personally want to make a specific recording more enjoyable. Let's keep the
creativity in art rather than trying to duplicate what xyz famous engineer
did. Certainly learn new techniques, but also learn the real reasons behind
them - including knowing when these happen by intent, by default, by
accident, or simply by limitation (i.e. because there was no other option).

Imho, the best people in any field seek to find the source and very dna of
any accepted concepts or rules, and in their quest to improve, expand and

even reinvent the bounds of their craft, proceed to break them judiciously, untethered by the chains of desire for fame or fortune.

Regards,
Dedric

On 2/11/07 5:25 PM, in article 45cfa5e5\$1@linux, "LaMont"
<jjdpro@ameritech.net> wrote:

>
> Hi Dedric,
> That's exactly what's going on. I don;t knwo if you guys have had achance
> to watch the DVD 'Mix It Sound Like a Record"..Highly recomended for ITB
> mixing.
>
> Engineer Charles Dye uses a tape saturation plugins on the input stage and
> strap on the output stage.
>
> He goes into great detail about why harmonmic distortion is the missing "Glue"
> to that Record Sound that we've been raised on..
>
> Check out some excerpts.. <http://www.harddisklife.com> then click on the
> lower right side "saturation and the digital mix buss" button..
>
>
> "Dedric Terry" <dedric@echomg.com> wrote:
>> Neil - I think that's the essence of it - harmonic distortion can smooth
> out
>> more barren and sterile frequency content - it also smears the picture
>> a bit in terms of accuracy, but we enjoy listening for the pleasing effect
>> of music rather than the stark accuracy of a recording. The top end is
>
>> really where a smearing
>> or smoothing effect can help, imho.
>>
>> I think the 5042 is a cool idea - thanks for passing it along DJ - I look
>
>> forward to
>> hearing some A/Bs!
>>
>> Regards,
>> Dedric
>>
>> "Neil" <UOIU@OIU.com> wrote in message news:45cf3ba4\$1@linux...
>>>
>>> Hey Dedric, no it certainly has nothing to do with the summing,
>>> but maybe it more or less restores some stuff (dunno what) that
>>> might get lost in ITB summing? Maybe that's what DeeJ is

>>> hearing (I have no clue - haven't tried one yet). Or maybe it's
>>> really a magnetic thing more than tape compression or harmonic
>>> distortion that we liked about analog? This unit has an
>>> actual tape head circuit inside it, which is something I don't
>>> ever recall seeing in any other box.
>>>
>>> FWIW, I spoke to Brian at Sonic Circus (where I got my Portico
>>> Pre's from) about this box & he said he liked it so much he
>>> bought one for himself. He said it's a mysterious little box in
>>> a way, because sometimes you can't tell how it's affecting the
>>> sound, but when you disengage it you instantly say: "Nope...
>>> sounded better with it in!"
>>>
>>> Interesting stuff... I may have to get one of these or...
>>>
>>> Neil
>>>
>>>
>>> Detric Terry <dterry@keyofd.net> wrote:
>>>> Just a minor technicality, but putting a 2 channel line driver
>>>> on the master bus (2 channel pass through) isn't changing the summing
> -
>>> it's
>>>> just rounding the final mix EQ, compressing a bit with a little
>>>> saturation,
>>>> and perhaps adding some phase non-linearities.
>>>>
>>>> That said, if you like the sound and you get a great mix, that's what
> it's
>>>> all about, regardless of the details of how you got there. :-)
>>>>
>>>> Regards,
>>>> Detric
>>>>
>>>> On 2/11/07 12:53 AM, in article 45cebd82\$1@linux, "LaMont"
>>>> <jjdpro@ameritech.net> wrote:
>>>>
>>>>>
>>>>> hey DJ...Looks great.. I've heard some very good things about their
>
>>>>> entire
>>>>> Portico line..
>>>>>
>>>>> The 5042 looks like an analog gain stage on a mixer, with analog summing
>>>>> stage on the outs..Cool..
>>>>>
>>>>> You're doing it right DJ..You're adding a nice peice of gear for summing
>>>>> in SX/Neundo..With out it, well you know what your mix will sound..????

>>>>>
 >>>>> P.S..did you ever take a peek at the Neve 8816 summing
 >>>>> ?mixerhttp://www.neve.eu/index.php?entry=8816&category=P roducts
 >>>>>
 >>>>>
 >>>>> "DJ" <www.aarrrrggghhh!!!.com> wrote:
 >>>>>> You should try a Neve 5042 with Nuendo LaMont
 >>>>>>
 >>>>>> "LaMont" <jjdpro@ameritech.net> wrote in message
 >>>>>> news:45ce7bb9\$1@linux...
 >>>>>>>
 >>>>>>> It's all the above that suck the life out of a Cubase SX mix. Not
 > to
 >>>>>>> mention,
 >>>>>>> keeping your levels way under unity gain zero..Say -6db?? :)
 >>>>>>>
 >>>>>>> Great Workflow DAW (SX).. So so sonics (imo).. Need superior
 >>>>>>> converters
 >>>>>>>
 >>>>>>> and
 >>>>>>> decent summing device to get back the Punch and debt./. With out it,
 >>> SX
 >>>>>>>
 >>>>>>> will
 >>>>>>> give you a nice Wide-open sound that's not as "Crsipy as PT, Not as
 >>> much
 >>>>>>> Balls as Paris, and sonically not as sophisticated as Samplitude..
 >>>>>>>
 >>>>>>> In the Box mixing, SX is a comprromise on all levels..Better known
 > as
 >>> "Play
 >>>>>>> it safe" digital mixing. Or as some like to say, "correct way of
 >>>>>>> digital
 >>>>>>> mixing"..Whatever..
 >>>>>>> If I have offend, I'm sorry. But, I call them as I hear and use them
 >>>>> ,and
 >>>>>>> all I pretty much use them all..As a Nuendo Owner and everyday user,
 >>> the
 >>>>>>> above statements apply as well..
 >>>>>>>
 >>>>>>> That's why I have integrated a SoundCraft Ghost console/as my front
 >>> end
 >>>>>>> to
 >>>>>>> Neundo and ProTools, and sum out of it.. World Of Different..
 >>>>>>> YOu can use a Mackie (anything), Tascam, Whatever mixer(Digital or
 >
 >>>>>>> Analog)
 >>>>>>> will be superior to your IN the Box summing..

>>>>>>

>>>>>>

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

>>>>>>

>>>>>> So is it 40 or 50 tracks?

>>>>>> Is it only after a lot of plugins or without regard to plugins?

>>>>>> Is it a superior summing device or only a decent summing device?

>>>>>>

>>>>>> Make up my mind!

>>>>>>

>>>>>> Neil

>>>>>>

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

>>>>>>

>>>>>>> Corrcrection: Then, Cubase's summing starts to collasp after 40 plus

>>> with

>>>>>>> good

>>>>>>> alot of plugins.. Now, your mix sounds thin and weak.. Now, you

> have

>>>>> to

>>>>>>> invest

>>>>>>> in a decent summing device to get your mix back..

>>>>>>>

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

>>>>>>>

>>>>>>>> the Cuabse start sucking (on sound quality) after 50 plus if you

>>> don't

>>>>>>> use

>>>>>>>> a superior summing device.

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

>>>>>>>>

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

>>>>>>>>>>

>>>>>>>>>>>>> Well.....poo!!!!..... I've been working with a bunch

>>>>>>>>>>>>> of 96k = material tonight. Big yawn. Yeah, it sounds a little

>>>>>>>>>>>>> different.....but = >not necessarily better.....

>>>>>>>>>>>>>

>>>>>>>>>>>>>

>>>>>>>>>>>>> OH COME ON!!!

>>>>>>>>>>>>>

>>>>>>>>>>>>>>> What exactly did you record & evalute in that short time

>>>>>>>>>>>>>>> ("tonight")?

>>>>>>>>>>>>>>>

>>>>>>>>>>>>>>>>>>> Also, do you have enough tracks going to make a difference?

>>>>>>>>>>>>>>>>>>> I don't know that you hear much of a difference on a small

>>>>>>>>>>>>>>>>>>> handful of tracks like a single acoustic guitar & voice, for

>>>>>>>>>>>>>>>>>>> example, but when you get even 10 or 12 tracks going and

>>>>>>>>> ESPECIALLY when you start throwing them through a verb or two
>>>>>>>>> working at those higher samplerates - you will absolutely hear
> a

>>>>>>>>> difference in quality.

>>>>>>>>>

>>>>>>>>> Neil

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>>>>>>>>>

>I attempted to move Paris to an older AMD based computer, to free up my P4 for VSTis. I went thru the installation as outlined for 3.0 under XP, although I didn't get the scherzo installed til last. Anyway, now I am getting the failure to load Paris engine, error 1/1, which as far as I can find out means that Paris is not finding the scherzo driver. There are no conflicts showing in device manager, and the scherzo is listed in System Devices as "working." Video card (G400 matrox) is on an irq by itself. Anyone have any hints as to what I can try?DJ - I run Kontakt 2 (and others at times - Absynth, Reaktor, etc)

separately via Midi Over Lan (all are on a Gigabit ethernet), with audio between RME interfaces, locked to the master system's word clock (another option for multiple VSTis is VStack, rather than burning a copy of Cubase for hosting alone).

You may already know and have tried this, but with Nuendo/Cubase, there are external instruments in the Control Room/Studio setup that allow you to assign midi devices, and audio inputs to any external device, including a farm PC. I have 4 stereo inputs and 64 midi channels to a farm PC, and that routes via Totalmix/lightpipe back to the main PC. The advantage of offloading that much processing is that I can run both PCs at low latency. External instruments are then opened in the VSTi list (under "External") as if they were VSTis.

When mixing down with external instruments, the bounce will run real time since it is including outboard audio, but will include the external instruments in the mix as live inputs, without having to track them down first (of course those external instrument channels are like any other - you can add plugins, route them to groups, etc).

Very, very cool.

Regards,
Dedric

On 2/11/07 5:29 PM, in article 45cfb4e8@linux, "DJ"

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

> How do you guys use farm systems? Just record the audio and be done with it?

> the point of this whole exercise would be to save resources on the DAW

> streaming audio, but as usual, I'm probably trying to snatch defeat from the

> jaws of victory.

>

> ;o)

>

>

>

>Neil-

Your experience and contributions aside, which I've thanked you for repeatedly, this is a really inappropriate and offensive response to LaMont's opinions.

Why would you take personally, the comments someone else makes about a piece of software written by people half way around the world, who have nothing to do with you?

Everyone saw your repeated put downs of LaMont. To his credit, he ignored them.

As far as LaMont being the only one who "didn't get" your tests, I'm pretty sure

there were others who Q'd you on them too.

As far as commenting on LaMont's spelling - pathetic. It makes you look silly, or

if it was a joke, it was bad. Either way, it sucks.

As far as the whole Native mix/buss thing goes, my experience generally leads me to share LaMont's opinions. I've worked with only a few of the DAWS - Paris, CuBase/Nuendo, Logic, Sonar and PT (up to Mix). The integrated ones have always sounded better to me. I do not like CuBase/Nuendo. I have heard many CuBase/Nuendo mixes, both in the studio and on all my usual playback systems, done by very good engineers, and they are _always_ lacking to my ears (so far) unless they have been sent OTB at some point.

All LaMont is saying is what the _audio community at large_ is saying right now.

Why do you think there is such a selection of Summing/Line mixing/Tape emulating products out there???

The assertion that all DAWS sound the same when a file is dropped in with

no
pan, gain, dynamic or EQ changes is virtually meaningless in a real world
setting,
since none of us would even use a DAW if we weren't going to manipulate pan,
gain, dynamics and EQ (and time).

What does "better" mean? Remember Audio 101? "Stereo" means 3 dimensional.
Aside from transient and frequency response, and distortion issues, the ability

to present audio material across 3 axes is what makes the difference to me.

I just got a project in here that a guy had recorded to a 4 track Teac 20
years ago.
He repeatedly bounced down to VHS to get his overdubs (!) It sounds awesome.
(Can't stand the tunes themselves, but...) As my wife says, it just seems
to jump
out at you.

3 dimensionality cannot currently be quantified. Please don't say that since
we can't
currently measure it, it must not exist. Yes, yes I know that the audiophiles
have
a well earned "crack" reputation for the commercially driven audio voodoo
they
sometimes espouse, but lab based assertions without the admission that we,
at this
time, don't know it all, are vain. Right now we measure amplitude, Freq and
x-y axis
I fully expect that we'll be able to quantify 3 dimensionality in the future
as well.

To my ears, CuBase/Nuendo, without sending something OTB at some point in
the
mixing/mastering chain, just does not cut it. It lacks the punch, the glue,
the
realism, the 3 dimensionality that music needs to communicate at the highest
level.

So what if I think this? So what if LaMont does too?

Peace,

Respectfully,

Ted

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

>

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

>>

>>What arguments!! and your so-called Daw test with "trying to make sound
>like

>>the other daw buy using a series of un related plugins.. That's a fair
test?

>

>By the way - and I have stated this repeatedly, but you can't
>seem to get it through your addled mind - that particular test
>was simply a: "here are two versions, which one do you think
>sounds better?" test - it wasn't a trick, it wasn't a scam, it
>was as if you could drop yourself into two different cars going
>down the road, without knowing what kind of cars they were &
>being asked "which one drives better to your liking?"

>

>Everyone seems to have gotten this except for you. The only
>reason I can guess is that you could in fact NOT tell any
>difference between the two - in which case it's not me you
>should be pissed at, it's your ears, or your monitors or
>whatever.

>

>>It's stupid...!!

>

>Again, you're the only one that thinks this - in that scenario
>you would must be right, and all the rest of us must be
>stupid... an unlikely outcome.

>

>Neil1/1 means the software doesn't recognize a usable hardware set. Check IRQ
sharing, make sure that you see the EDS in the hardware list correctly, and
make sure the connection from the MEC to the EDS is all good. Be very sure
of these things, and be methodical and you'll find it.

AA

"RiverLake Farms" <edna@texomaonline.com> wrote in message
news:45cfef8b@linux...

>I attempted to move Paris to an older AMD based computer, to free up my P4
>for VSTis. I went thru the installation as outlined for 3.0 under XP,
>although I didn't get the scherzo installed til last. Anyway, now I am
>getting the failure to load Paris engine, error 1/1, which as far as I can
>find out means that Paris is not finding the scherzo driver. There are no
>conflicts showing in device manager, and the scherzo is listed in System
>Devices as "working." Video card (G400 matrox) is on an irq by itself.
>Anyone have any hints as to what I can try?
>My personal observation is that there have been some rather strong opinions
about DAW "sound", quite often with comments along the lines of "we all know

you can't mix in Nuendo", "you have to use OTB summing to get a good mix", or "you need to get your ears checked if you can't hear what I do" as if other posters need convincing or converting for some reason.

Making absolute statements isn't really being objective, and that's a basic requirement of any A/B comparison debate - objectivity.

If you are going to make absolute statements, please provide audible proof, otherwise, qualify your comments with "to me, this sounds like...", or "in my opinion...", or "I prefer...", and leave it at that.

Differing opinions are fine, and you don't have to prove your opinion to have a right to it. But, questioning the skills of other posters to back up your opinion isn't a credible response.

There are a wide range of opinions on this debate at all levels, so that's probably the only point we all need to agree on.

Regard,
Dedric

On 2/11/07 11:02 PM, in article 45cff4e0\$1@linux, "Ted Gerber" <tedgerber@rogers.com> wrote:

>
> Neil-
>
> Your experience and contributions aside, which I've thanked you for
> repeatedly,
> this is a really inappropriate and offensive response to LaMont's opinions.
>
> Why would you take personally, the comments someone else makes about
> a piece of software written by people h
