



>>>>ms,  
>>>>  
>>>>>and track 20 (track 4 of submix 2) has 256 ms latency. What =  
would be  
>>=20  
>> the  
>>=20  
>>>>>procedure with Vertex to even all tracks out across the =  
project?  
>>>>>  
>>>>>  
>>>>>  
>>>>>  
>>>>>Chas. Duncan <d

---

---

Subject: Re: OT: hey i started a blog  
Posted by [Nil](#) on Fri, 29 Dec 2006 18:05:34 GMT  
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---

ght  
>>>> wormhole.  
>>>> I don't wanna be pushy with your money and urge you to spend them  
>>>> towards  
>>>> anything for that matter but you understand my position and how we  
>>>> Paris  
>>>> users show our appreciation to this author of Vertex...  
>>>> We have to decide if we want some people get involved in developing  
>>>> Paris  
>>>> any further or let eventually Paris fade away...  
>>>> I formyself I am here for me and all of you to fight till nothing can  
>>be  
>>>> done...  
>>>> I will buy it because ALREADY is a GREAT plugin because you can SOLO  
> a  
>>  
>>>> bunch  
>>>> of audio tracks along submixes , mute other and finally be able to do  
>>what  
>>>> clients sometimes (always ?) ask like can I hear please only the  
>>>> guitars  
>>>> ? or can I hear only main and backing vocals ?  
>>>> Now add to the above this Latency compensation thing which was based  
> on  
>>a  
>>>> idea of mine

---

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Subject: Re: OT: hey i started a blog  
Posted by [chuck duffy](#) on Fri, 29 Dec 2006 19:08:31 GMT  
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nly the guitars  
>>> ? or can I hear only main and backing vocals ?  
>>> Now add to the above this Latency compensation thing which was based on  
> a  
>>> idea of mine with manually giving the latency of a certain plugin and  
>  
>>> letting  
>>> the rest of audio tracks follow that latency.  
>>>  
>>> I am signing this:  
>>> Dimitrios Bitzenis  
>>  
>>  
>If not, this won't be any different from using the UAD-1 Delaycomp. I went  
ahead and bought it because the app has possibilities above and beyond this  
particular promised latency compensation function, but if it doesn't keep  
the editor in sync with the audio, it's going to be pretty pretty much  
useless/redundant as far as high latency situations like the UAD-1 are  
concerned. I'm just willing to throw a little money at \*anyone\* who will  
help keep our Paris system viable in any way possible.

Deej

"Eugene B" <[martinlancer@hotmail.com](mailto:martinlancer@hotmail.com)> wrote in message  
[news:45b6970e\\$1@linux...](mailto:news:45b6970e$1@linux...)  
>  
> Hey Dimitrios will my waveforms in the automation editor  
> be in sync with the audio?If so i'll buy it.  
> Eugene  
>  
> "Dimitrios" <[musurgio@otenet.gr](mailto:musurgio@otenet.gr)> wrote:

---

Subject: Re: hey i started a blog  
Posted by [Aaron Allen](#) on Sat, 30 Dec 2006 02:13:41 GMT  
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It;BR>><BR>>><BR>>>Thanks=20

> m4a's<BR>>>I need a way to be able to do this a lot with no =  
>worry about=20  
> a "limit"<BR>also<BR>>>I don't want to waste=20

> CD's.<BR>>>Rod<BR>><BR>>Rod,<BR>><BR>>The only time =  
>there is=20  
> a limit is if you're burning a cd with<BR>>protected m4a's bought =  
>from the=20

>stuff or=20  
> something that a client sends do not<BR>>incur the copy=20  
> limit.<BR>><BR>>pab<BR></BLOCKQUOTE>  
><DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
>and=20  
>you?<BR><A=20  
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

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

-----=\_NextPart\_000\_0018\_01C73FA7.B0E626B0  
Content-Type: text/plain;  
 charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Rod,  
No harm done. I found that technique too but it only works with tunes  
not purchased from itunes. I guess I'll still be burning discs for =

---

Subject: Re: hey i started a blog  
Posted by [neil\[1\]](#) on Sat, 30 Dec 2006 04:00:52 GMT  
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R><BR>I will add to that. You =  
can't=20  
 export the files, but just go to the itunes<BR>folder on your harddrive =  
and=20  
 find them. I just did a search in windows. They<BR>ended up being in =  
an=20  
 "unkown album" folder. Grab them from there. And, just<BR>so you know, =  
l=20  
 wasn't yelling at you when you originaly responded to =  
your<BR>post<BR>&nbsp;(l=20  
 hope it didn't look that way) it was just my frustration with =  
loosing<BR>an=20  
 hour or whatever trying to figure it out, plus the frustration that =  
l<BR>might=20  
 have to start dealing with these friggen files more as people =  
start<BR>using=20  
 them as their default "quickie send to Rod on the internet"=20

---

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Subject: Re: hey i started a blog  
Posted by [Aaron Allen](#) on Sat, 30 Dec 2006 08:22:45 GMT  
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st  
>  
>>track levels on the way back out, but other than that, the output was pretty  
>  
>>much directly related to the input. Then we got to the stage where we  
could  
>  
>>record dry tracks and really manipulate them on the way back out, especially  
>  
>>with the big half-million dollar multi-channel consoles. Now though, with  
>  
>>the current trends of down-sized studios, mixing in the box digitally,  
and  
>  
>>having no computer hardware "personality", no headroom, etc, he was saying  
>  
>>they try to record everything in the old way, with the best mics, preamps  
>  
>>and effects on the way in...  
>>  
>>While I don't see a lot of change in the basic ideas of pro audio recording,  
>  
>>I really like what I'm seeing from sound creation people, for example Synful  
>  
>>and Audio Impressions. Both of them are in the orchestral sound business  
>-  
>>Synful is a two person show (husband and wife) and is very very impressive  
>  
>>for how small the software is and how good it sounds, especially for legato  
>  
>>lines. Audio Impressions has changed the way orchestral libraries are  
  
>>played - when you play a single note, an entire section plays that note.  
>  
>>When you play two notes, half the players sound for each note. Three notes  
>  
>>uses a third of the section, four use a quarter, etc. (Real divisi  
>>simulation...) Most orchestral libraries are samples of entire sections,  
>  
>&g

---

Subject: Re: hey i started a blog  
Posted by [Aaron Allen](#) on Sat, 30 Dec 2006 16:20:35 GMT

---

```
SHTML 6.00.2800.1400" name=3D3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D3D#ffffff>
> ><DIV><FONT face=3D3DArial size=3D3D2>Rod,</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>What's the technique? I'd love =
>to =3D
> >
> >know.</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV> </DIV>
> ><BLOCKQUOTE=3D20
> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>=3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Rod Lincoln" <<A=3D20
> > =3D
> > =
>>href=3D3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A=
>>&g=3D
> >t;=3D20
> > wrote in message <A=3D20
> > =3D
> > =
>>href=3D3D"news:45b6b772$1@linux">news:45b6b772$1@linux</A>...</DIV><BR>H=
>ey
> =3D
> >Paul=3D20
> > yeah...I figured it out. How not to burn CD's at all, but =3D
> >rather<BR>use itunes=3D20
> > to convert to mp3's. Thanks....keep those cards and letters=3D20
> > coming.<BR>Rod<BR>Rod<BR>Paul Braun <<A=3D20
> > =3D
> > =
>>href=3D3D"mailto:cygnus_nospam@ctgonline.org">cygnus_nospam@ctgonline.or=
>g</=3D
> >A>>=3D20
> > wrote:<BR>>On 23 Jan 2007 13:24:30 +1000, "Rod Lincoln" <<A=3D20
> > =3D
> > =
>>href=3D3D"mailto:rlincoln@kc.rr.com">rlincoln@kc.rr.com</A>><BR>>wrot=3D=
>
> >e:<BR>><BR>>><BR>>>Thanks=3D20
> > for the info , but SCREW THAT!!!! If clients are moving to=3D20
> > m4a's<BR>>>I need a way to be able to do this a lot with no =3D
> >worry about=3D20
```

> > a "limit" also  
> > CD's. Rod Rod, The only time there is  
> > a limit is if you're burning a cd with protected m4a's bought =  
> > from the  
> > iTunes store. Unprotected m4a's ripped from your own =  
> > stuff or  
> > something that a client sends do not incur the copy  
> > limit.  
> ></BLOCKQUOTE>  
> ><FONT size=3D3D2

---

---

Subject: Re: hey i started a blog  
Posted by [Neil](#) on Sat, 30 Dec 2006 16:36:42 GMT  
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set to c:  
>and  
>>then SX scans the entire drive for plugins and eventually crashes. Changing  
>>that entry to 'c:\...\Cubase SX\VST Plugins' fixed everything. I think  
it's  
>>a Creamware thing that set that reg key but I'm not positive.  
>>  
>>So, no more bad things about cubase.net from me. And yet another reason  
>to  
>>love open source software. I'd have spotted the problem in no time at all  
>>if I could have turned on some reasonable level of error logging. Similar  
>>stuff happens all the time with perl apps and it's just a matter of reading  
>>the crash logs and finding the line in the app that doesn't work or calls  
>>something from the wrong place.  
>>  
>>TCB  
>Hi Dimitrios,

I just purchased Faderworks and sent Vertex an email re: the Latency compensator.

Once again, thanks for the efforts you make and insight you bring on our behalf!!!

Cheers,  
Jon

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

>  
>Hi,  
>After DeeJ's post that UAD1 delay compensator can do the saem as Vertex  
I

>have to make a public paris statement about Vertex !  
>Now vertex is (will be :) a true delay compensator as opposed to UAD1 delay  
>compensator which is a fake one like the free Latency compensator vst plugin.  
>VERTEX is a clever little beast.  
>Lets say upi have 64 Paris audio tracks.  
>You make a default project (will take you 5 min) where you open vertex on  
>every Paris audio track, same applies for 2,3,4,...8 Paris eds cards owners,.  
>Vertex can have up to 128 instances loaded at once which is exactly the  
maximum  
>Paris audio tracks allowed !  
>Now after saving this as your default project you can open it and try a  
scenario  
>like the following.  
>Lets say that your drumtracks are audio track 1 = kick , 2= snare up, 3  
=  
>snare down, 4= hihat, 5= ride, 6= crash1, 7= crash2, 8= tom1 ,9= tom2, 10=floortom,  
>11= OH left, 12 = OH Right.  
>ow you wanna put LA2 on snare drum and ONLY on snare up means track 2.  
>You go to vertex instance on track 2 and you put the number 16384.  
>Thats it !  
>Now ALL your 16/32/48/64/80/96/112/128 Paris audio tracks will GET the 16384  
>delay automatically !!!  
>WITH UAD1 delay compensator that UAD1 gives to UAD1 owners works the opposite  
>!  
>You have to put on all remaining 127 audio tracks (on a 128 Paris system)  
>the number 1 !!!!  
>Thats not an automatic latency compensator !  
>

---

Subject: Re: hey i started a blog  
Posted by Nil on Sat, 30 Dec 2006 17:45:34 GMT  
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r />  
>Hey Jamie,

Good to see Apple doing work on security, though I think the MOAB shows they need to do a good bit more.

But before you get too excited about MSofTs bad design, do look at the MOAB site and notice that the fix permissions utility that Apple uses runs at root and can be invoked by any user, and beyond that is routinely recommended by Apple support people both professional and otherwise. If that isn't a deep design flaw on the security front I don't know what is.

<http://projects.info-pull.com/moab/MOAB-15-01-2007.html>

TCB

Jamie K <Meta@Dimensional.com> wrote:

>  
>Just FYI, Apple has already released the first patch that kills a "Month

>of Apple Bugs" bug. Discussion here:

>  
><http://it.slashdot.org/it/07/01/24/1422246.shtml>

>  
>One quote.

>  
>"People who argue that Apple's are no more secure than other OS's will  
>continue to miss the poi

---

Subject: Re: hey i started a blog  
Posted by [Jamie K](#) on Sat, 30 Dec 2006 18:05:11 GMT

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ailto:excelsm@hotmail.com" target="\_blank">excelsm@hotmail.com> wrote in message  
news:45b8303f\$1@linux...

>  
> I just got an email from a friend that saw EVH at the Fender booth at  
> NAMM.  
> He said that he can't even play any more, that it broke his heart to see  
> and hear it. EVH was his hero. He said it was sooo sad. He said that he  
> is still in shock over it.  
>  
> Drugs and alcohol kill!!!!  
>  
> JamesNuendo and Cubase 4, Sequoia, RME interfaces, Mackie Control.

On 1/24/07 1:46 PM, in article 45b7b77a@linux, "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,

> JonSounds great! I think they both sound great. I'd show case the vocals a bit more, but that's me.

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

>

>I've recently been working with a young lady named Candice  
>MacBlain, who gave me permission to post this song. Candice  
>wrote the piece, and played the intro bit, piano part, and sang.  
>I produced/engineered/arranged/sonically bastardized all the  
>rest. Hi-Res mp3 links attached.

>

>Check it out... which version do you like best? (fairly subtle  
>differences, so listen on something o

---