
Subject: Hi Chuck..about the reverb....

Posted by [mike audet\[1\]](#) on Thu, 08 Nov 2007 12:49:47 GMT

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Subject: Re: Hi Chuck..about the reverb....

Posted by [chuck duffy](#) on Thu, 08 Nov 2007 12:54:46 GMT

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Subject: Re: Hi Chuck..about the reverb....

Posted by [Dimitrios](#) on Thu, 08 Nov 2007 17:53:18 GMT

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Subject: Re: Hi Chuck..about the reverb....

Posted by [Mike Audet](#) on Thu, 08 Nov 2007 23:48:27 GMT

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Subject: Re: Hi Chuck..about the reverb....

Posted by [Mike Audet](#) on Fri, 09 Nov 2007 00:29:44 GMT

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Subject: Re: Hi Chuck..about the reverb....
Posted by [Kim](#) on Fri, 09 Nov 2007 00:32:51 GMT
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Subject: Re: Hi Chuck..about the reverb....

Posted by [chuck duffy](#) on Fri, 09 Nov 2007 03:02:50 GMT

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Subject: Re: Hi Chuck..about the reverb....

Posted by [Mike Audet](#) on Fri, 09 Nov 2007 03:07:47 GMT

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xppjOqZnl0g3+v

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Subject: Re: Hi Chuck..about the reverb....

Posted by [chuck duffy](#) on Fri, 09 Nov 2007 03:30:46 GMT

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+2T3SGnp0siJSMg0oekrXRmeqHikSNBpRI1FVb0gawrcMOOS

Subject: Re: Hi Chuck..about the reverb....

Posted by [chuck duffy](#) on Fri, 09 Nov 2007 03:49:15 GMT

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?;erlilo <erling.lovik@lyse.net> wrote:

>

Hey I've never had a chance to check in here NYE. Happy New Year... err...

well, to me first. Just gone 8 minutes ago..."Kim" <hiddensounds@hotmail.com> wrote:

>

>erlilo <erling.lovik@lyse.net> wrote:

>>

>

>Hey I've never had a chance to check in here NYE. Happy New Year... err...

> well, to me first. Just gone 8 minutes ago...Greetings :)

BFD Has Arrived ! - Alex , give me a ring

DJ, I still have an extra copy :)

Morgan

Eascoast Music Mall

morganp@ntplx.net

800-901-2001

"Deej" <noway@jose.org> wrote in message news:47788c45@linux...

>I ordered mine direct from FXpansion about a week ago. Not here yet.

>

> "LaMont" <jjdpro@gmail.com> wrote in message news:47783a38\$1@linux...

>>

>> Anybody got BFD2? Let's hear those reviews..

>

>i can't see it but i'm a sensing a very swelled head too...happy new

year in 13 hours 51 minutes.

On 1 Jan 2008 00:12:31 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>"Kim" <hiddensounds@hotmail.com> wrote:
>>
>>erlilo <erling.lovik@lyse.net> wrote:
>>>
>>
>>Hey I've never had a chance to check in here NYE. Happy New Year... err...
>> well, to me first. Just gone 8 minutes ago...Has anybody ever seen this Error message: Error
in initializing
ParisEngine. There are not enough resources available." This is a real
puzzle for me. I have been using Paris for 8 years,and have never heard of
this .I cannot boot Paris at all...it seems to be related to plug-ins,but
not sure...Hi Zan,

Will Paris boot if you take all the plugins out of the VST folder? Have
you tried removing all Paris files and re-installing it from the original
disk? I do that periodically and find that things run better. Could it
be a hardware problem? How many EDS cards do you have? If you have two
try removing one. I'm not sure if that's the same message you get when a
MEC isn't turned on. You might try re-seating all your connectors and cables.

Good luck!

Gantt

"tonehouse" <zmcleod@comcast.net> wrote:
>Has anybody ever seen this Error message: Error in initializing
>ParisEngine. There are not enough resources available." This is a real
>puzzle for me. I have been using Paris for 8 years,and have never heard
of
>this .I cannot boot Paris at all...it seems to be related to plug-ins,but
>not sure...
>
>Forgto to mention that if you want to skip right to the songs, at the top of
the page is a "Radio Cape" button...click it and pick your tune

D

"Don Nafe" <dnafe@magma.ca> wrote in message news:477847f2@linux...
> Hi all
>
> for anyone who's interested go to

>
> <http://womb.mixer.net/forumdisplay.php?f=7>
>
> enjoy
>
> Don
> Are you even the _tiniest_ bit surprised by this? If so, you haven't been
watching the RIAA closely enough.

There are a few online places where friends of mine and I tra

Subject: Re: Hi Chuck..about the reverb....
Posted by [Mike Audet](#) on Fri, 09 Nov 2007 04:32:06 GMT
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ed vibrato... wait at least 'til it goes through a
> couple of chorus sections. Nice mix, too. The sections at 2:05-
> ish and around 2:50 are especially nice highlights for her
> voice.
>=20
> <http://www.paramore.net/music>
>

-----=_NextPart_000_005D_01C84BB1.BE39C210

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charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16587" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV><FONT face=3DArial size=3D2>I think it sounds really <EM>extremely =
overly</EM>=20
compressed. It made me sort of uncomfortable and queasy. I'd say it's =
very well=20
done for an overly compressed song though. I can hear everything that is =

happening within the flat line. The drums sound like they've got =
transient=20
envelopes modifying transient envelopes to the point that they sound =
more like=20
sonic <EM>pops </EM>than actual drums. I've heard midi drums that =
sounded better=20
```

to my ears.</DIV>
<DIV> </DIV>
<DIV>I guess I'm just a gnarly old fart and =
I'm soooo=20
damned tired of loud walls of noise being mistaken for music. =
</DIV>
<DIV> </DIV>
<DIV>(bah!!! humbug!!!)</DIV>
<DIV> </DIV>
<DIV>;o)</DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV> </DIV>
<DIV>"Neil" <<A=20
href=3D"mailto:OIUOI@OI.com"><FONT face=3DArial =
size=3D2>OIUOI@OI.com<FONT=20
face=3DArial size=3D2>> wrote in message <A=20
href=3D"news:47774361\$1@linux"><FONT face=3DArial=20
size=3D2>news:47774361\$1@linux<FONT face=3DArial=20
size=3D2>...</DIV>>
> Go to =
this link=20
& scroll down & play the cut called "Misery
> =
Business"
> - I=20
am REALLY diggin' her voice... good power, tight
> & focused=20
vibrato... wait at least 'til it goes through a
> couple of chorus =

sections. Nice mix, too. The sections at 2:05-
> ish and around =
2:50 are=20
especially nice highlights for her
> voice.
>
> =
<A=20
href=3D"http://www.paramore.net/music"><FONT face=3DArial=20
size=3D2>http://www.paramore.net/music
<FONT face=3DArial=20
size=3D2>></BODY></HTML>

-----=_NextPart_000_005D_01C84BB1.BE39C210--I've been using my old Matrox dual AGP card
for so long now - I quit paying
attention to the newer mobo/video stuff. How are you guys hooking up a dual
monitor (or more) setup these days? I'm seeing lots of PCI-E video stuff,
but haven't really noticed dual-output cards.

tia,
-CarlThis is a multi-part message in MIME format.

-----=_NextPart_000_0096_01C84BB6.F723AAA0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

"Bill L" <bill@billlorentzen.com> wrote in message =
news:477921c0\$1@linux...
>I received this from a friend.
>=20
> It is supposed to be from Al Jazeera television..
> The woman is Wafa Sultan, an Arab-American from Los Angeles.
>=20
>=20
> http://switch3.castup.net/cunet/gm.asp?ai=3D214&ar=3D105 0wmv&ak=3Dnul

That's quite amazing. I wonder how long she has to live before Allah's =
US representative kills her in broad daylight on a city street a la Van =
Gogh now that she has blasphemed?=20

I certainly hope not, but it wouldn't surprise me at all.

-----=_NextPart_000_0096_01C84BB6.F723AAA0
Content-Type: text/html;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transiti

Subject: Re: Hi Chuck..about the reverb....
Posted by [Neil](#) on Fri, 09 Nov 2007 05:21:13 GMT
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the visuals. They don't call it "audio" for nothing. ;o)

So a couple of questions...

How would a woofer go behind car carpet? Worse still, what if the situation
necessitated the woofer being one third to half covered with wood at the
front also. I'm picturing c

Subject: Re: Hi Chuck..about the reverb....
Posted by [chuck duffy](#) on Fri, 09 Nov 2007 12:49:47 GMT
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he
vocalists that I tried it with, but for the right instrument, they work very
well and have that nice smooth ribbon kinda' top end.

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:477b1737\$1@linux...

>

> Has anybody tried one of these? The price is right, I wonder how they
> sound.

>

> [http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microph one-104473939-i1127184.gc](http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microph+one-104473939-i1127184.gc)
> Hey Neil,

Would you ping a signal through an external processor on one of your
Multifacia and let me know what kind of latency Cubase registers? I'm
getting 0.02ms through my Multiface AD/DA's and 0.91 ms through my ADI 8-DS
AD/DA's. That seems like a pretty big discrepancy, but the ADI 8-DS is
routed through a MADi converter box where the Multiface isn't so maybe there
really is that big a difference. It would be nice to have it confirmed
somehow when/if you get the chance.

Thanks,

DeejHey Ed and Happy New Year to you too!

Sorry to hear about your levelproblems with the SL mixer.

In the first Paris years I used an Alesis Studio 32 with 16 direct
outs, as Martin talked about. Used it for some years but it began to
be more and more faulty on some of the channels. So I went the
Behringer wagon and get an MX3224X and an UB2442FX-Pro. Have used them
for years now with my two Paris systems without problems. One of the
systems are mobile and is using the UB mixer to feed 8 direct outs to
a Paris 8-ins card. For me, the headroom is good enough for most of my
recordings when travelling with it. But the MX3224X is one of the
best, if not the best in it's class. The extra big external power
(150 watts/ 7kg) supply is built for extreme uses and have headroom
enough to most jobs. 16 direct outs, inserts on each channel, 4 groups
outs, in line system etc.

<http://www.behringer.com/MX3242X/index.cfm?lang=eng>

After looking at the specifications on the different Behringer mixers,
I see that max input level is the same on these kind of mixers. Max
output are from +22dBu to +28dBu, where Xenyx, MX and SL have +28, so
maybe your problem isn't the mixer at all but the Paris 8-ins card?
Are you sure it's calibrated correct to work optimal? On the back of
it, you can calibrate it with a little shrewdriver. I know there have
been written here about how to do this correct but I can't find the
papers here. Maybe some other have them yet, so you can try it out.

Erling

On 2 Jan 2008 04:39:15 +1000, "Ed" <askme@email.com> wrote:

>
>Hey everyone... Happy New Year 2008!!!
>
>I need some help, advice or maybe even some constructive criticism. Perhaps
>some of you may recall I had a post a few months ago about the Behringer
>SL mixer... I wasn't getting very good levels out of the 4 channel groups
>no matter what I tried. I have been messing with it and another Behringer
>16 channel mixer with direct outs. I am so fed-up and frustrated and I am
>not sure what else to do.
>
>First, I use to do all my recordings directly into my Paris 8-ins from the
>preamps, GNX for electric, Keyboards directly too. I never had a issue getting
>good levels.
>
>I am trying to setup my studio to where I can play and record through a mixer
>or something...
>
>Can some of you recommend a good way to get better levels through my Behringer
>SL mixer or maybe recommend some good front-end that won't bust the bank.
> Is there even such a thing out there? Maybe it is because the Behringer
>suks, I don't know and haven't tried anything else. When I purchased the
>mixer, I read decent reviews. I read alot of bad things about the Mackie
>and Yamaha that are 24 channel or more. I certainly couldn't afford a Neve
>board or something that expensive. But is there something out there that
>is a few hundred and works good for a front end? Everything I am seeing
>in the music stores (online) are typical mixer... I prefer direct outs if
>possible... since I record all instruments (not at the same time)
>
>Any help, suggestions or advice? Thanks and Happy New Year!
>
>~ EdHi Martin and thanks for your response... That Alesis Studio 32 Mixer sounds
like what I am looking for. Guess they don't make them anymore and will
have to seek a used one... The price tag of that M-Audio Mix Control is
a bit above what I want to spend.

I honestly tried everything possible to get good levels through my Behringer
mixers... and I can't. I end having to pull up the .paf in CoolEdit and
increase it by 3 to 6 dbs on any track recording. In the monitor of the
mixer, the instrument or vox is clear, clean and loud, but when it get to
Paris, it is too low. If I decrease the monitor of Paris, then dubbing is
impossible cause I can't hear nothing but the current take. If you know
what I mean. Again, thanks for your advice....

~ Ed

Martin Harrington <lendan@bigpond.net.au> wrote:
>On 2/1/08 5:39 AM, in article 477a7ac3\$1@linux, "Ed" <askme@email.com>
>wrote:
>
>>
>Happy New Year to you too.
>The behringer should work...I've got one that I use occasionally when
>clients want me to record to a couple of cameras and do a PA mix at the
same
>time..(XENYX 1222FX).
>Very quiet and enough level to go to cameras at -20 dbfs.
>Failing that..look on the web for an Alesis Studio 32... 16 direct outs
and
>heaps of routing options.
>I have one, although I'm now using my M-Audio Mix Control, but

Subject: Re: Hi Chuck..about the reverb....
Posted by [Tom Bruhl](#) on Fri, 09 Nov 2007 21:18:12 GMT
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>>-webkit-text-decorations-in-effect: none; -webkit-text-size-adjust: =
>>auto; -webkit-text-stroke-width: 0"><FONT=20
>>face=3DArial size=3D2>Or at least posted on Sweetwater's site. =
>>Sadly, and not=20
>>mentioned in Sweetwater's listings, it's Mac =
>>only.</FONT></SPAN></DIV>
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>>face=3DArial size=3D2>Sounds like a Euphonix + Apple + Apogee deal - =
>>rumor is maybe=20
>>PC support in late 2008. </FONT></SPAN></DIV>
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>>-webkit-text-decorations-in-effect: none; -webkit-text-size-adjust: =
>>auto; -webkit-text-stroke-width: 0"><FONT=20
>>face=3DArial size=3D2>that may be too late. Someone else will push =
>>out a=20
>>PC/Mac controller to usurp the MCs by then.</FONT></SPAN></DIV>
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>>-webkit-text-decorations-in-effect: none; -webkit-text-size-adjust: =
>>auto; -webkit-text-stroke-width: 0"><FONT=20
>>face=3DArial size=3D2>Dedric</FONT></SPAN><FONT face=3DArial=20
>>size=3D2><BR></FONT></DIV></BODY></HTML>
>>
>>
>Nope, I got that you said value when you meant price. Thanks for
clarifying that earlier.

```

Just wanted to add the point that we shouldn't confuse content with carrier. Lowered carrier cost is an opportunity for expanded content distribution, rather than an automatic devaluing of the content. Demand for content and services is what is driving the efficiency of the carrier.

Cheers,
-Jamie

TCB wrote:

> Jamie,

>

> You're confusing 'value' with 'price.'

>

> TCB

>

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

>> If you're saying costs of delivering data is decreasing, that's

>> certainly true, and predictable.

>>

>> But the primary driver of the decrease in data transmission costs is the

>

>> value of the content and services that people are seeking. The demand

>> creates opportunity. Consequently, delivery capacity is added by the

>> marketplace. Adding more delivery capacity doesn't necessarily devalue

>> the products being delivered. Rather, it's a consequence of the demand

>> for the content and services. Without compelling content and useful

>> services, no one would be online.

>>

>> Gutenberg's invention sparked a huge new marketplace of books. It

>> increased rather than reduced value. You can call books "commodity" but

>

>> they aren't like an interchangeable computer part. There must be value

>> in the content itself for anyone to seek out a particular book. It's not

>

>> just a wad of paper.

>>

>> I don't believe the dynamic of a growing marketplace is something to

>> fear. People are becoming more involved with content, not less. Content

>

>> has value when people want that content. The challenge is to grow that

>> demand and build workable business models around that value.

>>

>> Apple has done pretty well, for example, with iPods and the iTunes

>> online store. They sell music encoded as ones and zeros, but they are

>> not marketing the ones and zeros, that's merely the carrier (a carrier

>> with some major advantages over plastic disks). They are marketing

>> portable, quick and convenient music and video playback hardware as a

>> fashion accessory, and the artists are getting paid.

>>

>> Another model is the one you suggest, selling ancillary products and

>> playing live. Those ideas won't work for every artist (especially

>> composers who don't play live), but they aren't the only possibilities.

>>
>> Along those lines, it's a bit tiresome for independent musicians to hear
>
>> that music should be given away for free to promote live shows, and live
>
>> shows should be done at a loss to promote the music. It would be easy to
>
>> burn the candle at both ends with that combination of common armchair
>> advice. Also, not every artist aspires to be a T-shirt shop.
>>
>> As for the RIAA, they are not a forward thinking bunch. I think we would
>
>> agree about that.
>>
>> Cheers,
>> -Jamie
>> www.JamieKrutz.com
>>
>>
>>
>> TCB wrote:
>>> Well, maybe I put that incorrectly. I should say the price of data decreases,
>>> but I stick to it. Just as there are some microeconomic situations where
>>> prices can behave oddly, on occasion this rule can be (temporarily) breached.
>>> Technological innovations in general are hard to contain. Gutenberg invented
>>> movable type in 1452. Even with typesetting books were a major PITA to
> produce,
>>> but in comparison to copying them by hand using tempura ink on vellum
> it
>>> was a serious step in the right direction. By 1500 there were over 1000
> printing
>>> shops in Europe producing 20 million books yearly. So in fifty years the
>>> output went from nearly zero to 20 million, and books were well on their
>>> way to being commodity items.
>>>
>>> I don't see how the 'content providers' are going to fight that dynamic
> with
>>> the internet. OpenBSD used to make a lot of their money from CD sales
> because
>>> it was a huge PITA to download over a slow connection. I still buy the
> CDs
>>> to support the project, but I download the ISOs if I need them.
>>>
>>> If you're in the business of selling one and zeros I don't see how that
> price
>>> dynamic doesn't eventually win out. You can create scarcity (and thus
> price
>>> control) with a live show (no band/artist can be in more than one place

> at
 >>> a time) a T-Shirt, and a lot of other things, but as long as music can
 > be
 >>> stored as 1s and 0s, which means for the foreseeable future, it's just
 > the
 >>> way things are going to go.
 >>>
 >>> TCB
 >>>
 >>> Jamie K <Meta@Dimensional.com> wrote:
 >>>> "As bandwidth increases the value of data decreases."
 >>>>
 >>>> That's not automatically true. That would be like saying when the supply
 >>>> of trees goes up, the value of books and newspapers goes down. It
 >>>> doesn't necessarily work that way. You're not just selling trees, they
 >
 >>>> are a carrier for the content you are selling. The carrier price has
 > an
 >>>> impact but it isn't the main value.
 >>>>
 >>>> As long as there is a demand for the content itself, there is value.
 >
 >>>> When people show an interest in your content by listening/viewing or
 >
 >>>> acquiring it, they are reaffirming that it has value. Otherwise they
 >
 >>>> wouldn't bother with it.
 >>>>
 >>>> Granted, when content becomes easier to acquire without paying, there's
 >>>> a marketing and business model challenge. But it's not insurmountable.
 >
 >>>> Companies have created viable businesses with over-the-air radio and
 > TV,
 >>>> and with web content.
 >>>>
 >>>> Cheers,
 >>>> -Jamie
 >>>> www.JamieKrutz.com
 >>>>
 >>>>
 >>>>
 >>>>
 >>>> TCB wrote:
 >>>>> Are you even the _tiniest_ bit surprised by this? If so, you haven't
 > been
 >>>>> watching the RIAA closely enough.
 >>>>>
 >>>>> There are a few online places where friends of mine and I trade reggae

>>> dubplates.
>>>> We're talking super obscure records that had maybe a half dozen 12"
> copies
>>>> made for sound systems. They're hard to find but for true dancehall
> dweebs
>>>> like me they might as well be made of gold. On top of that copyright
> law
>>>> in Jamaica is roughly on par with that of Macedonia and China to begin
>>> with.
>>>> But we all are terrified we'll get sued at some point and be told we
> owe
>>>> \$10k/song for records nobody else wants.
>>>>
>>>> And this will only get crazier. As bandwidth increases the value of
> data
>>>> decreases. It's as simple and unchangeable as the laws of scarcity in
>>> microeconomics.
>>>> I recently did a bittorrent download of the new version of Ubuntu. 700MB
>>>> on a cable modem line and it was done in less than an hour. On my work
>>> network
>>>> (100 mb/s pretty clean until it hits the student network) file transfers
>>>> to/from other universities (we have quicker fiber links to some other
>>> research
>>>> institutions) can get close to theoretical maximum of the weakest link
>>> in
>>>> the network chain, in our case the 100 mb connection on our firewall.
>>> Soon
>>>> enough that kind of bandwidth, or something close to it, will be available
>>>> at home. Not sure what the RIAA will be doing then.
>>>>
>>>> TCB
>>>>
>>>> "DC" <dc@spammersinhell.com> wrote:
>>>>> <http://www.washingtonpost.com/wp-dyn/content/article/2007/12/28/AR2007122800693.html>
>>>>>
>>>>> Given the fact that the only way to get uncompressed audio into your
>>>>> computer or iPod is to copy it from a CD, this is bad news indeed.
>>>>>
>>>>> Where am I supposed to buy a 16/44.1 download? Never mind how long
> it
>>>>> takes to download...
>>>>>
>>>>> We have always been able to copy our own records and CD's to cassette
>>>>> for use in the car, why not for the iPod?
>>>>>
>>>>> Let's hope the RIAA loses this one.
>>>>>

>>>>> DC

>>>>>

>Btw - I just noticed there is a control room knob on the MC Control....

check out the

larger version of pics from Sweetwater's site - (a little zoom in a photo viewer/editor helps :-)

There is control room software with it to run stereo up to 5.1 via Core Audio interfaces.

Jog/shuttle button selections for the wheel; transport buttons surround it;

page, bank and nudge

forward/back buttons above it with 2 more above - Applications seems to be the button that allows

you to switch between application support (e.g. switch from Logic to ProTools to Nuendo, etc).

The description says you can setup an unlimited number of custom commands (key or macro) for the touch screen and scroll through them.

Check out the description on the Sweetwater site - seems pretty impressive - way more functional than a Mackie and

many consoles. Assignable smart keys is way more than a post feature - just think of anything you use

multiple key commands, macros, or even single key commands for, and it's a huge time saver to have those grouped in a single control surface.

Dedric

"LaMont" <jjdpro@gmail.com> wrote in message news:477bd84f@linux...

>

> Thanks Dedric.. Wow.. Mac only (for now). I have to see one of these up > close.

> It looks liek these are meant for the Post market still. Not for > musicians..

>

> "Dedric Terry" <dterry@keyofd.net> wrote:

>>

>>

>><http://www.sweetwater.com/store/manufacturer/Euphonix>

>>

>>Or at least posted on Sweetwater's site. Sadly, and not mentioned in =

>>Sweetwater's listings, it's Mac only.

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> =

>>in late 2008. =20

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Subject: Re: Hi Chuck..about the reverb....
Posted by [mike audet\[1\]](#) on Fri, 09 Nov 2007 21:25:02 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>
>Good god that's one of the stupidest things I've heard out of the audio world
in years. Will these guys ever learn?

TCB

"Dedric Terry" <dterry@keyofd.net> wrote:

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><http://www.sweetwater.com/store/manufacturer/Euphonix>
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>Or at least posted on Sweetwater's site. Sadly, and not mentioned in =
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Subject: Re: Hi Chuck..about the reverb....

Posted by [mike audet\[1\]](#) on Fri, 09 Nov 2007 23:16:42 GMT

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>>

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>Hi James I purchased one. Great deal. Very nice mic. Very Warm. I purchased it for my Partner(Singer/Writer) which he requires a C-12 ish warmth.. We searched and sought advice, and from one of engineering mentors, stated that Dre needed a Ribbon mic, and suggested that we get the NADY.

Best buy in 10 years..We getting a few more for amps and backup..Their are now \$79.00

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

```

>
>Has anybody tried one of these? The price is right, I wonder how they sound.
>
> http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microph one-104473939-i1127184.gc
>I dunno, LaMont, that's some pretty sweet looking design with the Eupohinx
stuff. I think a lot of clients would be pretty impressed even if it doesn't
look as much like a big analog console. Not that I'm likely ever to find
out, of course.

```

TCB

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

>

>I guess like some others, we are looking for a C24 like product. We've asking
>for this for now going on 7 years and all they keep bringing out (Save for
>Digidesign) is these 8 fader units.

>

>I've never been a mackie controller fan. This is not hard to do. 24 32 faders
>to support Cubase,Logic,DP,Sonar ..Again look at the C24
<http://www.digidesign.com/index.cfm?navid=219&langid=100 &itemid=5342>

>

>Dropthat baby into a argosy <http://www.argosyconsole.com/c24.htm> and you
>really have something that clients, yourself can be proud of...

>

>"Dedric Terry" <dterry@keyofd.net> wrote:

>>Sweetwater says PC support is in the works, but we'll have to see what

>>really transpires (I've emailed Euphonix about it).

>>The sales rep says they saw it in their product preview and it's a very
>nice

>>unit - way better than the Mackie. He says

>>Euphonix thought of everything, except PC support of course.

>>

>>Post market only? Imo, that depends on what you need for a music only

>>studio - if a Mackie control

>>does the job for a music studio, the MC Mix/Control would likely do it

>>better - more control and functionality

>>and control of their monitor software as well (Mac of course). I hear
>the

>>end caps come off

>>so you can attach multiple units and have a larger controller. Also the
>MC

>>Mix can function alone,

>>or in addition to the MC Control. It does use Eucon, but no mention of
>

>>there being an extra cost for it,

>>so it sounds like it's included (e.g. no limitations with HUI or Mackie

>

>>control protocol support).

>>

>>Regards,

>>Dedric

>>

>>"LaMont" <jjdpro@gmail.com> wrote in message news:477bd84f@linux...

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>>> Thanks Dedric.. Wow.. Mac only (for now). I have to see one of these

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>>>

>>

>Sounds like the Yamaha or Tascam digital mixers are a better fit for you. The MCs are a perfect fit for what I want for a specific purpose. It does still leave a gap in the \$5k to \$15k range for a dedicated mix/control console, unless you look at SSL, WK ID, Yamaha and Tascam as options. For sure in a large tracking or mixing studio, you need more faders just for convenience. That's not what the smaller MCs are going for.

Most people I've heard from on the C24 don't like it - saying it feels and looks cheap - like a larger version of the Digi00x controllers. I personally don't like the look of it - Digi seems to like to put out consoles that have a first look "wow" factor and a bad after taste (the original Pro Control felt pretty flimsy to me though D-Control may be much better). I would go MC5 or Fairlight myself, but that's my preference, and it's a cool \$90k or so more than a C24 range, and console rather than controller.... but never fear, all in due time....

Being proud of a large console is great, but being proud of the payments on it and space expense isn't so easy. The product has to justify the gear or it's just borrowed vanity.

Dedric

"LaMont" <jjdpro@gmail.com> wrote in message news:477be832\$1@linux...

>

> I guess like some others, we are looking for a C24 like product. We've

> asking

> for this for now going on 7 years and all they keep bringing out (Save for

> Digidesign) is these 8 fader units.

>

> I've never been a mackie controller fan. This is not hard to do. 24 32

> faders

> to support Cubase,Logic,DP,Sonar ..Again look at the C24

> <http://www.digidesign.com/index.cfm?navid=219&langid=100 &itemid=5342>

>

> Dropthat baby into a argosy <http://www.argosyconsole.com/c24.htm> and you

> really have something that clients, yourself can be proud of...

>

> "Dedric Terry" <dterry@keyofd.net> wrote:

>>Sweetwater says PC support is in the works, but we'll have to see what

>>really transpires (I've emailed Euphonix about it).

>>The sales rep says they saw it in their product preview and it's a very

> nice

>>unit - way better than the Mackie. He says
>>Euphonix thought of everything, except PC support of course.
>>
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Subject: Wasn't there some no limit type thing named chocolate

Posted by [Rich\[3\]](#) on Fri, 09 Nov 2007 23:31:32 GMT

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

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>>>>
>>>
>>
>"LaMont" <jjdpro@gmail.com> wrote:
>
>Hi James I purchased one. Great deal. Very nice mic. Very Warm. I purchased
>it for my Partner(Singer/Writer) which he requires a C-12 ish warmth..

```

OK, let me go on record & say that this has to be the first time I've ever heard a C-12 referred to as a "warm" mic.

NeilOK, I've never done that, but I can give it a shot & let you know.

Neil

"Deej" <noway@jose.org> wrote:
>I'm using the latency measurement tool in cubase.
>
>
>"Neil" <OIUOI@OIU.com> wrote in message news:477bb0e7\$1@linux...
>>
>> I can try... how are you measuring the latency, though?
>>
>> Neil
>>
>>
>> "Deej" <noway@jose.org> wrote:
>>>Hey Neil,
>>>
>>>Would you ping a signal through an external processor on one of your
>>>Multifacia and let me know what kind of latency Cubase registers? I'm
>>>getting 0.02ms through my Multiface AD/DA's and 0.91 ms through my ADI

>>>8-DS
>>
>>>AD/DA's. That seems like a pretty big discrepancy, but the ADI 8-DS is
>>>routed through a MAD1 converter box where the Multiface isn't so maybe

>>>there
>>
>>>really is that big a difference. It would be nice to have it confirmed
>>>somehow when/if you get the chance.
>>>
>>>Thanks,
>>>
>>>Deej
>>>
>>>
>>
>
>great tips here as always. Thanks In related news.....

<http://forum.cubase.net/phpbb2/viewtopic.php?t=88450&highlight=On> 3/1/08 2:27 AM, in article 477b9f5b\$1@linux, "Ed" <askme@email.com> wrote:

>
> Hi Martin and thanks for your response... That Alesis Studio 32 Mixer sounds
> like what I am looking for. Guess they don't make them anymore and will
> have to seek a used one... The price tag of that M-Audio Mix Control is
> a bit above what I want to spend.
>

> I honestly tried everything possible to get good levels through my Behringer
> mixers... and I can't. I end having to pull up the .paf in CoolEdit and
> increase it by 3 to 6 dbs on any track recording. In the monitor of the
> mixer, the instrument or vox is clear, clean and loud, but when it get to
> Paris, it is too low. If I decrease the monitor of Paris, then dubbing is
> impossible cause I can't hear nothing but the current take. If you know
> what I mean. Again, thanks for your advice....

>

> ~ Ed

>

>

> Martin Harrington <lendan@bigpond.net.au> wrote:

>> On 2/1/08 5:39 AM, in article 477a7ac3\$1@linux, "Ed" <askme@email.com>

>> wrote:

>>

>>>

>> Happy New Year to you too.

>> The behringer should work...I've got one that I use occasionally when

>> clients want me to record to a couple of cameras and do a PA mix at the

> same

>> time..(XENYX 1222FX).

>> Very quiet and enough level to go to cameras at -20 dbfs.

>> Failing that..look on the web for an Alesis Studio 32... 16 direct outs

> and

>> heaps of routing options.

>> I have one, although I'm now using my M-Audio Mix Control, but it was

>> floorless whist I was using it, (over 5 years).

>>

>> Martin

>>

>

I know this a basic (obvious), question, but do you have the Paris inputs
set to -10 ?

Had to ask...

And.... Are you putting enough level into each of the Behringer inputs?

MartinIt does look clean line..I think it does have wide appeal. I just think that
there is the C24(ish) crowd like myself..

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

>

>I dunno, LaMont, that's some pretty sweet looking design with the Eupohinx

>stuff. I think a lot of clients would be pretty impressed even if it doesn't

>look as much like a big analog console. Not that I'm likely ever to find

>out, of course.

>

>TCB

>

>"LaMont" <jjdpro@gmail.com> wrote:
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>>Dropthat baby into a argosy <http://www.argosyconsole.com/c24.htm> and you
>>really have something that clients, yourself can be proud of...
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>>>>>size=3D2><BR></FONT></DIV></BODY></HTML>
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>>
>How about Chuck's own Pseudo plugin.
Works a treat for some mixes.
Kim
```

"John" <

Subject: Re: Wasn't there some no limit type thing named chocolate
Posted by [Rod Lincoln](#) on Sat, 10 Nov 2007 00:45:13 GMT
[View Forum Message](#) <> [Reply to Message](#)

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>The Akg C-12 VR is not warm to you? it's not bright or wide open and the 414..

Well, at least the 2 C12'sVrs (non vintage) are very warm. Man, I love that mic..

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

>

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

>>

>>Hi James I purchased one. Great deal. Very nice mic. Very Warm. I purchased
>>it for my Partner(Singer/Writer) which he requires a C-12 ish warmth..

>

>OK, let me go on record & say that this has to be the first
>time I've ever heard a C-12 referred to as a "warm" mic.

>

>NeilYou know. There's this new resurgence of Apple is King of multi-media platform
these days. With their run of current successes and stock prices. Along with
Logic Pro, and with Vista problems.

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

>

>Good god that's one of the stupidest things I've heard out of the audio
world

>in years. Will these guys ever learn?

>

>TCB

>

>"Dedric Terry" <dterry@keyofd.net> wrote:

>>

>>

>><http://www.sweetwater.com/store/manufacturer/Euphonix>

>>

>>Or at least posted on Sweetwater's site. Sadly, and not mentioned in =
>>Sweetwater's listings, it's Mac only.

>>Sounds like a Euphonix + Apple + Apogee deal - rumor is maybe PC support

>=

>>in late 2008. =20

>>

>>Imho, that may be too late. Someone else will push out a PC/Mac =
>>controller to usurp the MCs by then.

>>

>>Dedric

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>>
>>
>I thought " warm " was usually an indication of a boost in the low mids.does
the C12 have that in its response curve?
I love AKG mics I like the response of the C414 B ULS on male vocals.brings
out a kind of raspiness for lack of a better description.
I wish I had a C12 .have a C414 and a C3000. that's it.
anyway that RSM-4 looks like a great buy for $70.00
at that price you cant go wrong .thanks for the heads up on that Lamont
"LaMont" <jjdpro@gmail.com> wrote in message news:477c1d5d$1@linux...
>
> The Akg C-12 VR is not warm to you? it's not bright or wide open and the
> 414..
>
>
> Well, at least the 2 C12'sVrs (non vintage) are very warm. Man, I love
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>>>Hi James I purchased one. Great deal. Very nice mic. Very Warm. I
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>>>it for my Partner(Singer/Writer) which he requires a C-12 ish warmth..
>
>>
>>OK, let me go on record & say that this has to be the first
>>time I've ever heard a C-12 referred to as a "warm" mic.
>>
>>Neil
>Except that the world has never worked that way. I didn't say with enough
bandwidth everything is free, I said that as bandwidth (and storage) increase
the price of data will inevitably decrease. It might not be a linear relationship
and it might not happen right away, but it's the way the world works.

And it doesn't matter whether an artist wants to be a T-Shirt shop or a bucket
of warm spit. The tidal wave does not ask permission from the house it will
soon wash to sea.

TCB

Jamie K <Meta@Dimensional.com> wrote:

>
>Nope, I got that you said value when you meant price. Thanks for
>clarifying that earlier.
>
>Just wanted to add the point that we shouldn't confuse content with
>carrier. Lowered carrier cost is an opportunity for expanded content
>distribution, rather than an automatic devaluing of the content. Demand

>for content and services is what is driving the efficiency of the carrier.

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

>
>
>
>TCB wrote:

>> Jamie,
>>
>> You're confusing 'value' with 'price.'
>>
>> TCB

>>
>> Jamie K <Meta@Dimensional.com> wrote:
>>> If you're saying costs of delivering data is decreasing, that's
>>> certainly true, and predictable.
>>>

>>> But the primary driver of the decrease in data transmission costs is the
>>
>>> value of the content and services that people are seeking. The demand

>>> creates opportunity. Consequently, delivery capacity is added by the

>>> marketplace. Adding more delivery capacity doesn't necessarily devalue

>>> the products being delivered. Rather, it's a consequence of the demand

>>> for the content and services. Without compelling content and useful
>>> services, no one would be online.
>>>
>>> Gutenberg's invention sparked a huge new marketplace of books. It
>>> increased rather than reduced value. You can call books "commodity" but
>>
>>> they aren't like an interchangeable computer part. There must be value

>>> in the content itself for anyone to seek out a particular book. It's
not
>>
>>> just a wad of paper.
>>>
>>> I don't believe the dynamic of a growing marketplace is something to

>>> fear. People are becoming more involved with content, not less. Content
>>
>>> has value when people want that content. The challenge is to grow that

>>> demand and build workable business models around that value.
>>>
>>> Apple has done pretty well, for example, with iPods and the iTunes
>>> online store. They sell music encoded as ones and zeros, but they are

>>> not marketing the ones and zeros, that's merely the carrier (a carrier

>>> with some major advantages over plastic disks). They are marketing
>>> portable, quick and convenient music and video playback hardware as a

>>> fashion accessory, and the artists are getting paid.
>>>
>>> Another model is the one you suggest, selling ancillary products and

>>> playing live. Those ideas won't work for every artist (especially
>>> composers who don't play live), but they aren't the only possibilities.
>>>
>>> Along those lines, it's a bit tiresome for independent musicians to hear

>>
>>> that music should be given away for free to promote live shows, and live
>>
>>> shows should be done at a loss to promote the music. It would be easy
to
>>
>>> burn the candle at both ends with that combination of common armchair

>>> advice. Also, not every artist aspires to be a T-shirt shop.
>>>
>>> As for the RIAA, they are not a forward thinking bunch. I think we would
>>
>>> agree about that.
>>>
>>> Cheers,
>>> -Jamie
>>> www.JamieKrutz.com
>>>
>>>
>>>
>>> TCB wrote:
>>>> Well, maybe I put that incorrectly. I should say the price of data decreases,
>>>> but I stick to it. Just as there are some microeconomic situations where
>>>> prices can behave oddly, on occasion this rule can be (temporarily)
breached.
>>>> Technological innovations in general are hard to contain. Gutenberg
invented
>>>> movable type in 1452. Even with typesetting books were a major PITA
to
>> produce,
>>>> but in comparison to copying them by hand using tempura ink on vellum
>> it
>>>> was a serious step in the right direction. By 1500 there were over 1000
>> printing
>>>> shops in Europe producing 20 million books yearly. So in fifty years
the
>>>> output went from nearly zero to 20 million, and books were well on their
>>>> way to being commodity items.
>>>>
>>>> I don't see how the 'content providers' are going to fight that dynamic
>> with
>>>> the internet. OpenBSD used to make a lot of their money from CD sales
>> because
>>>> it was a huge PITA to download over a slow connection. I still buy the
>> CDs
>>>> to support the project, but I download the ISOs if I need them.
>>>>
>>>> If you're in the business of selling one and zeros I don't see how that

>> price
>>>> dynamic doesn't eventually win out. You can create scarcity (and thus
>> price
>>>> control) with a live show (no band/artist can be in more than one place
>> at
>>>> a time) a T-Shirt, and a lot of other things, but as long as music can
>> be
>>>> stored as 1s and 0s, which means for the foreseeable future, it's just
>> the
>>>> way things are going to go.
>>>>
>>>> TCB
>>>>
>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>> "As bandwidth increases the value of data decreases."
>>>>>
>>>>> That's not automatically true. That would be like saying when the supply
>>>>> of trees goes up, the value of books and newspapers goes down. It
>>>>> doesn't necessarily work that way. You're not just selling trees, they
>>
>>>>> are a carrier for the content you are selling. The carrier price has
>> an
>>>>> impact but it isn't the main value.
>>>>>
>>>>> As long as there is a demand for the content itself, there is value.
>>
>>>>> When people show an interest in your content by listening/viewing or
>>
>>>>> acquiring it, they are reaffirming that it has value. Otherwise they
>>
>>>>> wouldn't bother with it.
>>>>>
>>>>> Granted, when content becomes easier to acquire without paying, there's
>>>>> a marketing and business model challenge. But it's not insurmountable.
>>
>>>>> Companies have created viable businesses with over-the-air radio and
>> TV,
>>>>> and with web content.
>>>>>
>>>>> Cheers,
>>>>> -Jamie
>>>>> www.JamieKrutz.com
>>>>>
>>>>>
>>>>>
>>>>>
>>>>> TCB wrote:
>>>>>> Are you even the _tiniest_ bit surprised by this? If so, you haven't

>> been
>>>>> watching the RIAA closely enough.
>>>>>
>>>>> There are a few online places where friends of mine and I trade reggae
>>> dubplates.
>>>>> We're talking super obscure records that had maybe a half dozen 12"
>> copies
>>>>> made for sound systems. They're hard to find but for true dancehall
>> dweebs
>>>>> like me they might as well be made of gold. On top of that copyright
>> law
>>>>> in Jamaica is roughly on par with that of Macedonia and China to begin
>>> with.
>>>>> But we all are terrified we'll get sued at some point and be told
we
>> owe
>>>>> \$10k/song for records nobody else wants.
>>>>>

Subject: Re: Hi Chuck..about the reverb....
Posted by [Dimitrios](#) on Sat, 10 Nov 2007 07:28:23 GMT
[View Forum Message](#) <> [Reply to Message](#)

I converter box where the Multiface isn't so maybe
>
>>>>there
>>>
>>>>really is that big a difference. It would be nice to have it confirmed
>>>>somehow when/if you get the chance.
>>>>
>>>>Thanks,
>>>>
>>>>Deej
>>>>
>>>>
>>>
>>
>>
>>
>well, if you're offering, LOL.....

This message was created automatically by mail delivery software.

A message that you sent could not be delivered to one or more of its recipients. This is a permanent error. The following address(es) failed:

david@dnamastering.com
SMTP error from remote mail server after RCPT

TO:<david@dnamastering.com>:

host 66.235.199.151 [66.235.199.151]: 553 sorry, mailbox unavailable
(#4.7.1)

Seriously though... appreciate the goog so far. I'll see if I can find a
valid E on dude and report back what I find.

AA

"Neil" <OIUOIU@OIU.com> wrote in message news:477c3c5b\$1@linux...

>

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

>>e'ing dude at DNA is a great idea, perhaps he could fill in the blanks...

> I

>>will try that. Did it list who did the album at DNA where you found that

>

>>info?

>

>

> Shit, man, do I have to "Goo" EVERYTHING for you? lol

>

> Dave Donnelly... david@dnamastering.com

>

> :D

>

> NeilOK, then try their main e-mail addy:

info@dnamastering.com

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

>well, if you're offering, LOL.....

>

>This message was created automatically by mail delivery software.

>

>A message that you sent could not be delivered to one or more of its
>recipients. This is a permanent error. The following address(es) failed:

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> david@dnamastering.com

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>(#4.7.1)

>

>Seriously though... appreciate the goog so far. I'll see if I can find a

>valid E on dude and report back what I find.
>
>AA
>
>"Neil" <OIUOIU@OIU.com> wrote in message news:477c3c5b\$1@linux...
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>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>e'ing dude at DNA is a great idea, perhaps he could fill in the blanks...
>> I
>>>will try that. Did it list who did the album at DNA where you found that
>>
>>>info?
>>
>>
>> Shit, man, do I have to "Goo" EVERYTHING for you? lol
>>
>> Dave Donnelly... david@dnamastering.com
>>
>> :D
>>
>> Neil
>
>One-thousand one, one-thousand two, one-thousand three,...

- Paul Artola
Ellicott City, Maryland

On 3 Jan 2008 02:42:31 +1000, "Neil" <OIUOI@OIU.com> wrote:

>
>I can try... how are you measuring the latency, though?
>
>Neil
>
>
>"Deej" <noway@jose.org> wrote:
>>Hey Neil,
>>
>>Would you ping a signal through an external processor on one of your
>>Multifacia and let me know what kind of latency Cubase registers? I'm
>>getting 0.02ms through my Multiface AD/DA's and 0.91 ms through my ADI 8-DS
>
>>AD/DA's. That seems like a pretty big discrepancy, but the ADI 8-DS is
>>routed through a MAD1 converter box where the Multiface isn't so maybe there
>
>>really is that big a difference. It would be nice to have it confirmed
>>somehow when/if you get the chance.
>>

>>Thanks,
>>
>>Deej
>>
>>That's the one Neil. 0.01h? Man, that's extremely fast. since mine said
0.02, I guess we're in the same ballpark.

Thanks for your help.

Deej

"Neil" <OIUIOU@OIU.com> wrote in message news:477c4062\$1@linux...

>
> OK, I couldn't find a specific latency measurement tool other
> than the one that you can use to measure/compensate for external
> EFX... is that the one you're talking about? If so, I'm reading
> 0.01ms AD/DA on my main Multiface, and that's looped through
> the Portico Tape Sim... so it must be less than that without
> that extra circuitry in the way.
>
> If there's another way to do it, you're gonna have to walk me
> through it, i'm afraid. :(

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

>>
>>OK, I've never done that, but I can give it a shot & let you
>>know.

>>
>>Neil

>>
>>
>>"Deej" <noway@jose.org> wrote:
>>>I'm using the latency measurement tool in cubase.

>>>
>>>
>>>"Neil" <OIUIOU@OIU.com> wrote in message news:477bb0e7\$1@linux...
>>>>
>>>> I can try... how are you measuring the latency, though?

>>>>
>>>> Neil

>>>>
>>>>
>>>> "Deej" <noway@jose.org> wrote:

>>>>>Hey Neil,
>>>>>


```

>>>>> =
>>>>>>
>>>>>>style=3D"WORD-SPACING: 0px; FONT: 12px 'Lucida Grande'; TEXT-TRANSFORM:
>>>>> =
>>>>>>none; COLOR: rgb(0,0,0); TEXT-INDENT: 0px; WHITE-SPACE: pre; =
>>>>>>LETTER-SPACING: normal; BORDER-COLLAPSE: separate; orphans: 2; widows:
>>>=
>>>>>>2; -webkit-border-horizontal-spacing: 0px; =
>>>>>>-webkit-border-vertical-spacing: 0px; =
>>>>>>-webkit-text-decorations-in-effect: none; -webkit-text-size-adjust:
>=
>>>>>>auto; -webkit-text-stroke-width: 0"><FONT=20
>>>>>>face=3DArial size=3D2>that may be too late. Someone else will push
=
>>>>>>out a=20
>>>>>>PC/Mac controller to usurp the MCs by then.</FONT></SPAN></DIV>
>>>>>><DIV><SPAN class=3DApple-style-span=20
>>>>>>style=3D"WORD-SPACING: 0px; FONT: 12px 'Lucida Grande'; TEXT-TRANSFORM:
>>>>> =
>>>>>>none; COLOR: rgb(0,0,0); TEXT-INDENT: 0px; WHITE-SPACE: pre; =
>>>>>>LETTER-SPACING: normal; BORDER-COLLAPSE: separate; orphans: 2; widows:
>>>=
>>>>>>2; -webkit-border-horizontal-spacing: 0px; =
>>>>>>-webkit-border-vertical-spacing: 0px; =
>>>>>>-webkit-text-decorations-in-effect: none; -webkit-text-size-adjust:
>=
>>>>>>auto; -webkit-text-stroke-width: 0"><FONT=20
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>>>>>>2; -webkit-border-horizontal-spacing: 0px; =
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>=
>>>>>>auto; -webkit-text-stroke-width: 0"><FONT=20
>>>>>>face=3DArial size=3D2>Dedric</FONT></SPAN><FONT face=3DArial=20
>>>>>>size=3D2><BR></FONT></DIV></BODY></HTML>
>>>>>>
>>>>>>
>>>>>
>>>>
>>>
>>
>>
>I have a pair of the Shiny Box 46's stock and use them all the time---most

```

of the time they win out over the Royer 121's for electric guitar...

"Deej" <noway@jose.org> wrote:

>I've also heard great reviews on the Shiny Box ribbons.....

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

>

>

>

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

>news:477b1737\$1@linux...

>>

>> Has anybody tried one of these? The price is right, I wonder how they

>> sound.

>>

>> [http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microph
one-104473939-i1127184.gc](http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microphone-104473939-i1127184.gc)

>>

>

>Hey John,

Are you using the stock version or the Lundahl version?

David.

John Macy wrote:

> I have a pair of the Shiny Box 46's stock and use them all the time---most

> of the time they win out over the Royer 121's for electric guitar...

>

>

> "Deej" <noway@jose.org> wrote:

>

>>I've also heard great reviews on the Shiny Box ribbons.....

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>>

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one-104473939-i1127184.gc](http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microphone-104473939-i1127184.gc)

>>>

>>

>>

>is that a true latency number????

Have you tried playing out one track while recording it to another to see what the real world DA->AD number is?

AA

"Deej" <noway@jose.org> wrote in message news:477c5668\$1@linux...

> That's the one Neil. 0.01h? Man, that's extremely fast. since mine said

> 0.02, I guess we're in the same ballpark.

>

> Thanks for your help.

>

> Deej

>

> "Neil" <OIUOIU@OIU.com> wrote in message news:477c4062\$1@linux...

>>

>> OK, I couldn't find a specific latency measurement tool other

>> than the one that you can use to measure/compensate for external

>> EFX... is that the one you're talking about? If so, I'm reading

>> 0.01ms AD/DA on my main Multiface, and that's looped through

>> the Portico Tape Sim... so it must be less than that without

>> that extra circuitry in the way.

>>

>> If there's another way to do it, you're gonna have to walk me

>> through it, i'm afraid. :(

>>

>> Neil

>>

>>

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

>>>

>>>OK, I've never done that, but I can give it a shot & let you

>>>know.

>>>

>>>Neil

>>>

>>>

>>>"Deej" <noway@jose.org> wrote:

>>>>I'm using the latency measurement tool in cubase.

>>>>

>>>>

>>>>"Neil" <OIUOI@OIU.com> wrote in message news:477bb0e7\$1@linux...

>>>>>

> mixers... and I can't. I end having to pull up the .paf in CoolEdit and
> increase it by 3 to 6 dbs on any track recording. In the monitor of the
> mixer, the instrument or vox is clear, clean and loud, but when it get to
> Paris, it is too low. If I decrease the monitor of Paris, then dubbing is
> impossible cause I can't hear nothing but the current take. If you know
> what I mean. Again, thanks for your advice....
>
> ~ Ed
>
>
> Martin Harrington <lendan@bigpond.net.au> wrote:
>>On 2/1/08 5:39 AM, in article 477a7ac3\$1@linux, "Ed" <askme@email.com>
>>wrote:
>>
>>>
>>Happy New Year to you too.
>>The behringer should work...I've got one that I use occasionally when
>>clients want me to record to a couple of cameras and do a PA mix at the
> same
>>time..(XENYX 1222FX).
>>Very quiet and enough level to go to cameras at -20 dbfs.
>>Failing that..look on the web for an Alesis Studio 32... 16 direct outs
> and
>>heaps of routing options.
>>I have one, although I'm now using my M-Audio Mix Control, but it was
>>floorless whist I was using it, (over 5 years).
>>
>>Martin
>>
>tried that immediately after the david one bounced... and this one didn't.
I'll keep you posted if you're interested and something comes back.

AA

"Neil" <OIUOIU@OI.com> wrote in message news:477c4ab0\$1@linux...
>
> OK, then try their main e-mail addy:
>
> info@dnamastering.com
>
>
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>well, if you're offering, LOL.....
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>>recipients. This is a permanent error. The following address(es) failed:
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>>TO:<david@dnamastering.com>:
>> host 66.235.199.151 [66.235.199.151]: 553 sorry, mailbox unavailable
>
>>(#4.7.1)
>>
>>Seriously though... appreciate the goog so far. I'll see if I can find a
>
>>valid E on dude and report back what I find.
>>
>>AA
>>
>>"Neil" <OIUOIU@OIU.com> wrote in message news:477c3c5b\$1@linux...
>>>
>>> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>>>e'ing dude at DNA is a great idea, perhaps he could fill in the
>>>>blanks...
>>> I
>>>>will try that. Did it list who did the album at DNA where you found that
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>>>>info?
>>>
>>>
>>> Shit, man, do I have to "Goo" EVERYTHING for you? lol
>>>
>>> Dave Donnelly... david@dnamastering.com
>>>
>>> :D
>>>
>>> Neil
>>
>>
>cool - sure, now that i'm so invested in this thread, i'd
definitely like to know lol

Neil

"Aaron Allen" <know-spam@not_here.dude> wrote:
>tried that immediately after the david one bounced... and this one didn't.

>I'll keep you posted if you're interested and something comes back.
>
>AA

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>>>> Shit, man, do I have to "Goo" EVERYTHING for you? lol
>>>>
>>>> Dave Donnelly... david@dnamastering.com
>>>>

>>>> :D
>>>>
>>>> Neil
>>>
>>>
>>
>
>Stock, and they still sound great...

"Dave(EK Sound)" <audioguy_editout_@shaw.ca> wrote:

>Hey John,

>

>Are you using the stock version or the Lundahl version?

>

>David.

>

>John Macy wrote:

>> I have a pair of the Shiny Box 46's stock and use them all the time---most

>> of the time they win out over the Royer 121's for electric guitar...

>>

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>> "Deej" <noway@jose.org> wrote:

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>>>I've also heard great reviews on the Shiny Box ribbons.....

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

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>>>

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

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>>>

>>>>Has anybody tried one of these? The price is right, I wonder how they

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>>>>sound.

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>>>> [http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microph
one-104473939-i1127184.gc](http://www.guitarcenter.com/Nady-RSM-4-Ribbon-Studio-Microphone-104473939-i1127184.gc)

>>>>

>>>

>>>

>>Haven't had time yet but I'll get around to it. I've got a feeling there is
some sort of glitch in the way the MF driver talks to Cubase. I'd lay odds
that the rea latency is around 1 ms as all my other stuff here pings through
at around 0.91.

"Aaron Allen" <know-spam@not_here.dude> wrote in message
news:477c7869\$1@linux...
> is that a true latency number?????
> Have you tried playing out one track while recording it to another to see
> what the real world DA->AD number is?
>
>
> AA
>
>
> "Deej" <noway@jose.org> wrote in message news:477c5668\$1@linux...
>> That's the one Neil. 0.01h? Man, that's extremely fast. since mine said
>> 0.02, I guess we're in the same ballpark.
>>
>> Thanks for your help.
>>
>> Deej
>>
>> "Neil" <OIUOIU@OIU.com> wrote in message news:477c4062\$1@linux...
>>>
>>> OK, I couldn't find a specific latency measurement tool other
>>> than the one that you can use to measure/compensate for external
>>> EFX... is that the one you're talking about? If so, I'm reading
>>> 0.01ms AD/DA on my main Multiface, and that's looped through
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>>> If there's another way to do it, you're gonna have to walk me
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>>> Neil
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>>> "Neil" <OIUIOU@OIU.com> wrote:
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>>>>OK, I've never done that, but I can give it a shot & let you
>>>>know.
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>>>>Neil
>>>>
>>>>
>>>>"Deej" <noway@jose.org> wrote:
>>>>>I'm using the latency measurement tool in cubase.
>>>>>
>>>>>
>>>>>"Neil" <OIUOI@OIU.com> wrote in message news:477bb0e7\$1@linux...
>>>>>>

> It is supposed to be from Al Jazeera television..
> The woman is Wafa Sultan, an Arab-American from Los Angeles.
>
>
> [http://switch3.castup.net/cunet/gm.asp?ai=214&ar=1050wmv &ak=null](http://switch3.castup.net/cunet/gm.asp?ai=214&ar=1050wmv&ak=null)'ve got a Houston here
and it just integrates so flawlessly with Cubase
that I'll likely not go with another solution. It's very easy to navigate
using banks and keeps me in the sweet spot. If I ever wanted to use a
different DAW though, I'd be looking at the necessity of a different control
surface. I wonder if Reaper has EuCon protocol.....yeah....fat chance.
If it did though, wouldn't that be sweeeeeetttt.

"TCB " <nobody@ishere.com> wrote in message news:477c58fd\$1@linux...

>
> You might be right, LaMont, but the market is littered with disastrous
> attempts
> at hardware controllers. Remember the SAK? The Houston? The Tascam FW
> line?
> The Houston was actually a very, very nice design (by Axel Hartmann, a
> true
> genius of audio gear design) with some QC issues at first but wound up
> being
> a pretty nice product.
>
> I guess I'm Joe Capitalist this week, but with all of those companies
> getting
> their noses bloodied in that segment of the market, and a complete
> unwillingness
> of new players to step in, I have to wonder if the 'C24 crowd' just isn't
> big enough to make it a financially viable target. Not that I have any
> insight
> into this being true, but it seems like that's what the market thinks.

>
> TCB

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

>>
>>It does look clean line..I think it does have wide appeal. I just think
> that
>>there is the C24(ish) crowd like myself..

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

>>>
>>>I dunno, LaMont, that's some pretty sweet looking design with the
>>>Eupohinx
>>>stuff. I think a lot of clients would be pretty impressed even if it
>>>doesn't
>>>look as much like a big analog console. Not that I'm likely ever to find

>>>out, of course.
>>>
>>>TCB
>>>
>>>"LaMont" <jjdpro@gmail.com> wrote:
>>>>
>>>>I guess like some others, we are looking for a C24 like product. We've
>>asking
>>>>for this for now going on 7 years and all they keep bringing out (Save
>>for
>>>>Digidesign) is these 8 fader units.
>>>>
>>>>I've never been a mackie controller fan. This is not hard to do. 24 32
>>faders
>>>>to support Cubase,Logic,DP,Sonar ..Again look at the C24
>>>> <http://www.digidesign.com/index.cfm?navid=219&langid=100 &itemid=5342>
>>>>
>>>>Dropthat baby into a argosy <http://www.argosyconsole.com/c24.htm> and you
>>>>really have something that clients, yourself can be proud of...
>>>>
>>>>"Dedric Terry" <dterry@keyofd.net> wrote:
>>>>>Sweetwater says PC support is in the works, but we'll have to see what
>>>
>>>>>rea

Subject: Re: Hi Chuck..about the reverb....
Posted by [Mike Audet](#) on Sat, 10 Nov 2007 20:52:17 GMT
[View Forum Message](#) <> [Reply to Message](#)

als coming from my components (preamps, guitars, keyboards, etc.) and I couldn't ask for better levels... BUT! when I go through the Behringer mixers (either a SL or the MX) I lose levels big time! Although in the mix of the mixer, it is hot or loud. Now you wouldn't think of this as a serious issue except when you get a few loud tracks on playback. I can adjust the level of the playback tracks, but the recording channel/track is up as high as it can go without distorting and in Paris, it is pathetic. The SL has the 4 groups and the MX has direct outs. My main point is that I am losing levels going through the mixer. So I don't think the main issue is the Paris cards... I know not everyone is familiar with the Behringer SL and MX mixers... but I thought maybe it is the mixer and I was looking for something more of a front-end. A few suggested the Alesis Studio 32. After researching that item, I am reluctant to mess with it. Not only is it discontinued, I read tons of reviews/feedbacks from folks that have serious issues with this product. Mainly the channels going out. Oh well, I'll keep playing with it... I am not pressed for time, but sure am losing alot of sleep over this... tossing and turning, thinking what else can I try to get this right. lol.

"Aaron Allen" <know-spam@not_here.dude> wrote:
>Ed, have you tried adjusting the input trims to match better the signal

>hitting the A to D's in Paris?
>
>AA
>
>"Ed" <askme@email.com> wrote in message news:477b9f5b\$1@linux...
>>
>> Hi Martin and thanks for your response... That Alesis Studio 32 Mixer

>> sounds
>> like what I am looking for. Guess they don't make them anymore and will
>> have to seek a used one... The price tag of that M-Audio Mix Control
is
>> a bit above what I want to spend.
>>
>> I honestly tried everything possible to get good levels through my
>> Behringer
>> mixers... and I can't. I end having to pull up the .paf in CoolEdit and
>> increase it by 3 to 6 dbs on any track recording. In the monitor of the
>> mixer, the instrument or vox is clear, clean and loud, but when it get
to
>> Paris, it is too low. If I decrease the monitor of Paris, then dubbing
is
>> impossible cause I can't hear nothing but the current take. If you know
>> what I mean. Again, thanks for your advice....
>>
>> ~ Ed
>>
>>
>> Martin Harrington <lendan@bigpond.net.au> wrote:
>>>On 2/1/08 5:39 AM, in article 477a7ac3\$1@linux, "Ed" <askme@email.com>
>>>wrote:
>>>
>>>>
>>>Happy New Year to you too.
>>>The behringer should work...I've got one that I use occasionally when
>>>clients want me to record to a couple of cameras and do a PA mix at the
>> same
>>>time..(XENYX 1222FX).
>>>Very quiet and enough level to go to cameras at -20 dbfs.
>>>Failing that..look on the web for an Alesis Studio 32... 16 direct outs
>> and
>>>heaps of routing options.
>>>I have one, although I'm now using my M-Audio Mix Control, but it was
>>>floorless whist I was using it, (over 5 years).

>>>
>>>Martin
>>>
>>
>
>Hi Erlilo,

Thanks alot for the tips. I am not a Pro with mixers and front-end like this... perhaps this will get me started in the right direction. The Behringer manuals are terrible for real life recording applications. I can see that someone really tries hard to make their manuals easy, but if you don't know some of their lingo... you get lost in the steps or sequences. I am gonna setup the SL mixer and try again...

I was working on some older recordings and although I can easily change the 8-in from semi-pro to pro, it doesn't always take effect unless I start a new project and pull those .paf files into the new one. Not sure if this is a known bug or what. I just can't wait for Paris 4.0 release.... ;)

~ Ed

erlilo <erling.lovik@lyse.net> wrote:

>Ed,
>
>Remember the meters on the Behringers are showing peak signals and is
>not working like "old" VUmeters, that's showing the average.
>Be sure to have the start of the sliders up to 0 on Subgroups that is
>feeding Paris.
>Be sure to set the trim control for each inchannel so high that the
>clip led on the channels are peaking, then set the trim control a
>little bit back so you get max signal before peaking.
>Have PFL listening on when soloing a channel to control how high the
>Power Led is showing on the channel. Only the left signal will show up
>in the Power Led when PFL. Be sure it's lighting nearly all the way up
>before peaking.
>If the Peak is coming on, back of a little bit on the trim control for
>that inchannel and you're ready to record.
>Be sure to look at the Paris 8in card, to see how the red peaklight
>are reacting.
>After recording, control how high the peak on the recorded
>Parischannel have been to see how it's reacting.
>If the recordings yet is low, see if you have set the Paris 8in cards
>to -10dB.
>Since your subgroup outs are unbalanced, -10dB are often the most
>correct to use. Test a ready to record signal in headphones when
>flipping between -10 and +4 on that Parischannel and you can hear at
>once wich have the highest signal.

>Professional balanced outs shall for the most have a +4dB signal.
>If there's still problems, try adjusting the screws on the 8in card to
>get it hotter.
>
>I see you have CoolEditPro. It can be a good idea to generate a 440 or
>1000 hz -10dB testtone recorded in CoolEdit and import it to Paris,
>to control that the outs of Paris is showing up correct at -10dB.
>If you have a tone generator, you can test a -10 or 0 dB signal sent
>from Behringer to be recorded in Paris, to find out how things are
>reacting.
>
>Hope there's something here to use for you.
>
>Erling
>
>
>
>On 3 Jan 2008 11:32:47 +1000, "Ed" <askme@email.com> wrote:
>
>>
>>Hi Erlilo,
>>
>> Thanks so much for your help. I acquired the 8-in manual from the parisfaqs.com
>>website. I knew about the adjustment screw but I never messed with them.
>> I suppose I will have to look at these adjustments and try that. What
worries
>>me is that I have absolutely great levels when I send preamps or what-not
>>directly into the 8-in card. I don't understand why I am losing so much
>>beef going through the mixer... and the levels sound very hot in the mixer,
>>but if I trigger a channel to record, it barely moves. If adjusting the
>>screws gets me going with the mixer, then I'll be happy.. ummm. for now...
>>lol Thanks again... ~ Ed
>>
>>
>>
>>erlilo <erling.lovik@lyse.net> wrote:
>>>Hi again Ed,
>>>
>>>You see, I don't have these problems at all with any of my Behringer
>>>mixers. I am allways trimming the gain control at the top of the mixer
>>>to feed the fader with enough sound at about 0dB and I can see the red
>>>lights going on and off on the Paris 8in cards when the signal peaks
>>>at top. For me, the level peak metering on the Behringers are nearly
>>>allways working in the yellow area, not the green; and right before
>>>clipping red.
>>>By the way, I've found the manuals for the Paris 8in/outs cards. If
>>>you need them I'll send them to you.
>>>

>>>Good luck
>>>
>>>Erling
>>>
>>>On 3 Jan 2008 01:59:34 +1000, "Ed" <askme@email.com> wrote:
>>>
>>>>
>>>>Hi Erling,
>>>>
>>>> Interesting you mentioned about the calibration. I will have to look
>>into
>>>>that... and perhaps that is where my problem lies. As I stated, when
>>I
>>go
>>>>directly into the 8-ins from the preamp or DI or whatever, I have no
problems
>>>>getting levels. But when I feed through the Behringer mixers, the wet
>>channels
>>>>are not hot enough, although in the monitor of the mixer, it is over
powering.
>>>> I know that I may not be explaining it very well... but that is what
seems
>>>>to be happening. I have switched the 8-in cards to Pro, instead of Semi-Pro.
>>>> That helped a little, but not enough.
>>>>
>>>>Another way to think of this is... Say my vox is on mixer channel 1
(to
>>>>be recorded) and is fed thru the Direct Out to Channel 1 on the 8-in.

>>And
>>>>say channels 5 thru 16 have guitars, drums, keyboards and backup/harmony
>>>>vox. And this is a rock song, so it isn't soft. I have the Paris main/monitor
>>>>outs fed to the mixer channel 25 and 26 for playback/monitor... If I
turn
>>>>up my vox to slightly over power the monitor (and is almost max w/o distortion),
>>>>it is ok in the mix, but not in the recorded levels. So remember, what
>>is
>>>>going out the Direct Out is controlled on mixer channel 1. This has
been
>>>>my dilemma for months...
>>>

Subject: Re: Hi Chuck..about the reverb....
Posted by [Gantt Kushner](#) on Mon, 12 Nov 2007 05:43:11 GMT
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/>

>welcoming thermal to soar higher. An engine for success. Or back to your

>waves analogy, surf's up!

>

>The artist needs to develop a fan base willing to pony up something for

>the art, and the low cost of moving bits around can help facilitate that

>connection between artist and fan. The ponying up can be direct

>purchase, it can be purchase through a digital music portal, it can be

>presale, sponsorship, fan club dues, clicking through ads on the

>artist's site or (your great idea here). As bandwidth increases and data

>costs go down, more possibilities open up for creative thinkers. Out of

>transformational chaos will arise the next thing, because THAT'S the way

>the world works. :^)

>

>Bottom line, the decrease in costs to move data can help artists. It

>doesn't have to hurt artists. To assume it would necessarily hurt

>artists (if that's what you're assuming) reveals a possible creativity

>gap. Much like the one traditional record companies are struggling with,

>as they strive to protect the selling of exclusive and often mediocre

>mass-market content on plastic disks in an increasingly digital and

>niche market world.

>

>Call me an optimist, but bandwidth improvements are due to a growing

>market and growing demand. And digital distribution has a huge upside in

>efficiency and scalability. Do we really disagree about this?

>

>Cheers,

> -Jamie

> www.JamieKrutz.com

>

>

>

>> TCB

>>

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

>>> Nope, I got that you said value when you meant price. Thanks for

>>> clarifying that earlier.

>>>

>>> Just wanted to add the point that we shouldn't confuse content with

>>> carrier. Lowered carrier cost is an opportunity for expanded content

>>> distribution, rather than an automatic devaluing of the content. Demand
>>
>>> for content and services is what is driving the efficiency of the carrier.
>>>
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>>> -Jamie
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>>>>
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>>
>>>>> marketplace. Adding more delivery capacity doesn't necessarily devalue
>>
>>>>> the products being delivered. Rather, it's a consequence of the demand
>>
>>>>> for the content and services. Without compelling content and useful

>>>>> services, no one would be online.
>>>>>
>>>>> Gutenberg's invention sparked a huge new marketplace of books. It
>>>>> increased rather than reduced value. You can call books "commodity"
but
>>>>> they aren't like an interchangeable computer part. There must be value
>>
>>>>> in the content itself for anyone to seek out a particular book. It's
>> not
>>>>> just a wad of paper.
>>>>>
>>>>> I don't believe the dynamic of a growing marketplace is something to
>>
>>>>> fear. People are becoming more involved with content, not less. Content

>>>>> has value when people want that content. The challenge is to grow that
>>
>>>>> demand and build workable business models around that value.
>>>>>
>>>>> Apple has done pretty well, for example, with iPods and the iTunes

>>>>> online store. They sell music encoded as ones and zeros, but they are
>>
>>>>> not marketing the ones and zeros, that's merely the carrier (a carrier
>>
>>>>> with some major advantages over plastic disks). They are marketing

>>>>> portable, quick and convenient music and video playback hardware as
a
>>
>>>>> fashion accessory, and the artists are getting paid.
>>>>>
>>>>> Another model is the one you suggest, selling ancillary products and
>>
>>>>> playing live. Those ideas won't work for every artist (especially
>>>>> composers who don't play live), but they aren't the only possibilities.
>>>>>
>>>>> Along those lines, it's a bit tiresome for independent musicians to
hear
>>>>> that music should be given away for free to promote live shows, and
live
>>>>> shows should be done at a loss to promote the music. It would be easy
>> to
>>>>> burn the candle at both ends with that combination of common armchair
>>
>>>>> advice. Also, not every artist aspires to be a T-shirt shop.
>>>>>
>>>>> As for the RIAA, they are not a forward thinking bunch. I think we
would
>>>>> agree about that.
>>>>>
>>>>> Cheers,
>>>>> -Jamie
>>>>> www.JamieKrutz.com
>>>>>
>>>>>
>>>>>
>>>>> TCB wrote:
>>>>>> Well, maybe I put that incorrectly. I should say the price of data
decreases,
>>>>>> but I stick to it. Just as there are some microeconomic situations
where
>>>>>> prices can behave oddly, on occasion this rule can be (temporarily)

>> breached.
>>>>> Technological innovations in general are hard to contain. Gutenberg
>> invented
>>>>> movable type in 1452. Even with typesetting books were a major PITA
>> to
>>>> produce,
>>>>> but in comparison to copying them by hand using tempura ink on vellum
>>>> it
>>>>> was a serious step in the right direction. By 1500 there were over
1000
>>>> printing
>>>>> shops in Europe producing 20 million books yearly. So in fifty years
>> the
>>>>> output went from nearly zero to 20 million, and books were well on
their
>>>>> way to being commodity items.
>>>>>
>>>>> I don't see how the 'content providers' are going to fight that dynamic
>>>> with
>>>>> the internet. OpenBSD used to make a lot of their money from CD sales
>>>> because
>>>>> it was a huge PITA to download over a slow connection. I still buy
the
>>>> CDs
>>>>> to support the project, but I download the ISOs if I need them.
>>>>>
>>>>> If you're in the business of selling one and zeros I don't see how
that
>>>> price
>>>>> dynamic doesn't eventually win out. You can create scarcity (and thus
>>>> price
>>>>> control) with a live show (no band/artist can be in more than one
place
>>>> at
>>>>> a time) a T-Shirt, and a lot of other things, but as long as music
can
>>>> be
>>>>> stored as 1s and 0s, which means for the foreseeable future, it's
just
>>>> the
>>>>> way things are going to go.
>>>>>
>>>>> TCB
>>>>>
>>>>> Jamie K <Meta@Dimensional.com> wrote:
>>>>>> "As bandwidth increases the value of data decreases."
>>>>>>
>>>>>> That's not automatically true. That would be like saying when the

supply

>>>>>> of trees goes up, the value of books and newspapers goes down. It

>>>>>> doesn't necessarily work that way. You're not just selling trees,
they

>>>>>> are a carrier for the content you are selling. The carrier price
has

>>>> an

>>>>>> impact but it isn't the main value.

>>>>>>

>>>>>> As long as there is a demand for the content itself, there is value.

>>>>>> When people show an interest in your content by listening/viewing
or

>>>>>> acquiring it, they are reaffirming that it has value. Otherwise they

>>>>>> wouldn't bother with it.

>>>>>>

>>>>>> Granted, when content becomes easier to acquire without paying, there's

>>>>>> a marketing and business model challenge. But it's not insurmountable.

>>>>>> Companies have created viable businesses with over-the-air radio
and

>>>> TV,

>>>>>> and with web content.

>>>>>>

>>>>>> Cheers,

>>>>>> -Jamie

>>>>>> www.JamieKrutz.com

>>>>>>

>>>>>>

>>>>>>

>>>>>>

>>>>>> TCB wrote:

>>>>>>> Are you even the _tiniest_ bit surprised by this? If so, you haven't

>>>> been

>>>>>>> watching the RIAA closely enough.

>>>>>>>

>>>>>>> There are a few online places where friends of mine and I trade
reggae

>>>>>>> dubplates.

>>>>>>> We're talking super obscure records that had maybe a half dozen
12"

>>>> copies

>>>>>>> made for sound systems. They're hard to find but for true dancehall

>>>> dweebs

>>>>>>> like me they might as well be made of gold. On top of that copyright

>>>> law

>>>>>>> in Jamaica is roughly on par with that of Macedonia and China to
begin

>>>>>> with.

>>>>>>> But we all are terrified we'll get sued at some point and be told
>> we
>>>> owe
>>&g

Subject: Re: Hi Chuck..about the reverb....

Posted by [mike audet\[1\]](#) on Mon, 12 Nov 2007 12:57:28 GMT

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t;>>

>>TCB wrote:

> The question we were discussing was not whether bandwidth is good or bad for
> a certain kind of artist, or good or bad for a particular industry, or good
> or bad for 'content and services' which means I'm not sure what. What I said,
> and what you're basically agreeing to, is that as bandwidth increases data
> gets cheaper.

Cheaper to move. Which makes it cheaper to deliver content. Which also
makes it possible to sell content that uses more data, like movies.
Maybe we agree on that, too.

> Now then, obviously if one is making horrible music the 'content' is less
> likely to draw customers to use some of their bandwidth to get/purchase it.

Yep. Although actually, LCD mass market content, some of it qualifying
as "horrible" IMO, does get sold. Granted, that's a matter of taste. :^)

But with more bandwidth, niche markets with more of a quality focus can
be better served.

> However, even if you have the super bitchingist content ever you will still
> be subject to the price dynamic--i.e. the easier it is to get the lower the
> price you will get for it. You can try to create some artificial scarcity
> but so far the only two ways tried (DRM and suing your customers) have been
> dismal failures.

Dismal failures? Better define that.

iTunes has sold _billions_ of downloads at a set price that hasn't gone
down. Independent artists get a _higher_ percentage from iTunes than
from a record company. Other download services are also selling music.

CD Baby and other independent companies seems to be doing pretty well
selling CDs over the internet and feeding mp3s to pay-for-download sites.

These approaches are _enabled_ by having more available bandwidth. Not slowed down by it.

> To use the book example again. Illuminated manuscripts are, in my opinion,
> some of the most beautiful objects ever created by the mind of man. If I
> ever get rich I will certainly own a few. I'm sure your Medieval Scribes
> Local 310 saw the first printed books and scoffed saying, 'Our content and
> services are SO much better than this trash we don't even need to worry.
> Who would want one of these hideous things, even if they are cheap?' And
> 50 years later there were probably more printed books in circulation than
> had been produced by hand in the history of Europe, and the scribe business
> was in serious trouble.

Was it? Judging by you there's still a demand, and as you say, very few can be produced. So it doesn't take much of a demand to keep it going. Somewhere, someone is scribing away as we speak, betcha.

At the same time, a new market for printed books was born and grew into what we have today.

The "bandwidth" has increased, delivery costs have dropped. Yet books themselves still have a purchase price, the cost has not dropped to where selling books loses money. They still have a value that people pay money for, enough to fund profits. It's very much a viable business. Probably some of the viability is due to the technology improvements that help grow the market, and not despite them.

Has the price of an average book dropped in the last few years?

> Track the history of the internet from Compuserve
> and AOL through MSN and the telcos down to google and bittorrent and MySpace
> and you'll see it getting stupider, easier, cheaper, and more filled with
> porn.

Porn was a media tech driver long before the internet.

The progression of the internet shows growth, true. But it's not a blueprint for the failure of music as a business which, despite any denials you seem to be implying. Track the history and you'll see a new medium for marketing and distribution. So as data gets cheaper, the opportunity for content distribution has gone up.

Although I think what you're really afraid of is piracy. That's what the record companies are afraid of.

> I'm not saying whether this is right or wrong, for that you'll have
> to consult someone confident about such things like an ethicist or DC,

If you mean piracy, it's wrong. But if you mean exposure as a marketing vehicle for the artist, it's right.

Nice dig at Don, now he's going to have to jump in and explain the connection between internet piracy and Darwin...

> I'm
> just pointing out the way things have worked so far, not just with the internet
> but other technologies as well. I don't see whey something as simple as music
> distribution will be able to make the rain fall up when it comes to the dynamics
> of price and scarcity.

I think I see where you're coming from. But I prefer to be more optimistic and allow for innovation, and recognize potential new markets and new business models.

So if your entire point is that lower overhead can bring end-user prices down, I agree, to a point. But if you are implying that lower overhead means the end of the music business or other content businesses online, I would disagree. It's a time of opportunity.

Cheers,
-Jamie
www.JamieKrutz.com

> TCB
>
> Jamie K <Meta@Dimensional.com> wrote:
>> TCB wrote:
>>> Except that the world has never worked that way. I didn't say with enough
>>> bandwidth everything is free, I said that as bandwidth (and storage) increase
>>> the price of data will inevitably decrease. It might not be a linear relationship
>>> and it might not happen right away, but it's the way the world works.
>
>> We agree that costs are going down.
>>
>> I think where I part ways with you on this one is the vague translation
>
>>from "content" to "data." It's as if a field of vegetables and a field
>> of nuclear waste were combined into the single description of "dirt."
>> It's not all just "dirt." What's actually in the field matters.
>>

>> Likewise all content and services can't be merely hand waved away as
>> "data." What's actually encoded into the bitstream matters.
>>
>> I see higher data bandwidth as being beneficial to producing and
>> distributing content and services, not detrimental. Potentially better
>> for price, for increased consumer and artist choices, and certainly
>> better for value. And as costs go down for moving bits around, woohoo,
>> that's lower overhead.
>>
>> There are companies being built on the increasing bandwidth and making
>> money. Bigger bandwidth means better content and services can be
>> offered. The internet is growing as the content and services improve and
>
>> the demand continues to increase.
>>
>> This month, rumor has it, iTunes will start renting movies. Making more
>
>> money on the increasing bandwidth available.
>>
>>
>>> And it doesn't matter whether an artist wants to be a T-Shirt shop or
> a bucket
>>> of warm spit. The tidal wave does not ask permission from the house it
> will
>>> soon wash to sea.
>> Nor does the independent artist have to be either a T shirt shop or a
>> bucket of warm spit. They can do traditional merch if it fits, or they
>> can find another business model. Instead of a destructive tidal wave,
>> you could just as well visualize continuing technical improvements as a
>
>> welcoming thermal to soar higher. An engine for success. Or back to your
>
>> waves analogy, surf's up!
>>
>> The artist needs to develop a fan base willing to pony up something for
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>> gap. Much like the one traditional record companies are struggling with,
>
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>> mass-market content on plastic disks in an increasingly digital and
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>>>>>
>>>>> Anoth
