
Subject: Converter quandry

Posted by [TCB](#) on Sun, 25 Mar 2007 11:31:03 GMT

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To Happiness Foundation which promotes the book, The Way To
> Happiness, a group of pro-survival precepts to live by to help people make
> good choices and improve their lives. I wrote a song about that book you
> can listen to here <http://www.billlorentzen.com>. Click on the link in the
> left column. We also have the Scientology Volunteer Ministers who are
> active all over the world, notably after 9/11 and Katrina. Type any of
> those organization names into Google and you will find plenty of data.
>
> Bill L

I think this is great and I'm not trying to slag Scientology here.
Personally, I'm leery of all organized things. I even get paranoid when I
see a row of ducklings following their motherexcept that they
aren't ducklings.....they are Roman centurions....and I know in the darkest
depths of my soul that their mother just made the eat something horrible and
they are *PISSSED*!!!!

;o)"DJ" <www.aarrrrggghhh!!!.com> wrote:

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Then maybe you should start a religion where you convince
your followers that these evil ducklings are living inside of
them and the only way to get them out is for you to hook them
up to a device you've concocted from one of those spare mother
boards you've been trying to sell and a Studio Projects C1;
and they then have to pay you ridiculous sums of money for
this, and then you can also take the lyrics of a song you wrote
shortly after eating some shrooms 20 years ago... you know, the
song that you always thought was great, but that you could
never get a publisher to pick up? Then you could adapt the rest

Subject: Re: Converter quandry

Posted by [Ted Gerber](#) on Sun, 25 Mar 2007 14:14:10 GMT

et them more insanity.

>

> Depression is the #1 reason people see psycholoiatrists. there are lots of
> reasons for depression, and religions/cults/groups of like-minded people
> with the same agenda (like political parties even) are the top contenders
> for screwing up someone's head (again MHO)

>

> Hubbard created Scientology to make the able
>> more able. That is the way out for all of us.

>

> Again, I can do this without being part of a group hug.

>

>> Hubbard created secular organizations that target areas where people need
>> help: Narconon, one of the most effective drug rehab programs available;
>> Criminon, a very effective program used in many jails world wide; Applied
>> Scholastics, targeting illiteracy and education; and the overarching one,
>> The Way To Happiness Foundation which promotes the book, The Way To
>> Happiness, a group of pro-survival precepts to live by to help people make
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>

> ;o)

>

>Bill,

I know that. Lots of folks who are addicted to drugs become dealser
themselves because they don't have the money to buy them otherwise. It
ensures that an adequate supply is always available.

Deej

"Bill L" <bill@billlorentzen.com> wrote in message news:46339458@linux...

> DJ,

>

> I said a "drug dealer" not a drug taker.

>
&g

Subject: Re: Converter quandry
Posted by [Ted Gerber](#) on Sun, 25 Mar 2007 14:19:21 GMT
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t; Bill L

>

> DJ wrote:

>> "Bill L" <bill@billlorentzen.com> wrote in message [news:46335089@linux...](#)

>>> Hi Sarah,

>>>

>>> I feel like this is our private thread and I almost wrote back to you
>>> alone, but you never know who may be lurking.

>>

>> :o)

>> I am everywhere.....you cant escape!!!

>>

>>

>>> Hubbard was not opposed to use of whatever is efficacious to prevent
>>> someone from hurting himself. He was as I stated eminently practical.
>>> But continued use he would not tolerate when there are simple ways to
>>> help people quickly recover from the dangerous condition.

>>>

>>> I would never fault a nurse or Dr. for doing what they had to do to keep
>>> the patient alive or un-self-damaged.

>>>

>>> As for evil people, from the extreme like Hitler to the mundane but all
>>> too common wife who poisons her husband, of course they have it
>>> justified. In one of Hubbards articles he talks about characteristics of
>>> evil people and the specific ways you can identify them socially and at
>>> the end he says if you started to see some of these characteristics as
>>> being your own that disqualifies you from being really evil because the
>>> truly evil cannot see that what they do is evil. They are living in a
>>> world we do not even see. They look at a policeman and see a Roman
>>> centurion. To them a lady offering samples of peanut butter in the
>>> supermarket is really their mother making them eat something they hate.

>>

>>errrrr.....that would be a paraniod person Bill

>>

>>> I always thought the insanity plea in court was a crock because most
>>> things that we consider criminal ARE insane acts. How can you say that
>>> someone who kills another for personal gain or jealousy or whatever is
>>> sane?

>>

>> they may or may not be insane, but killing for the reasons you describe

>> are certainly evil.
>>
>> Being a drug dealer or a thief is totally insane. Look at the
>>> lives they have to lead, sneaking around scared most of the time -
>>> wouldn't you have to be insane to choose that?
>>
>>drug dependency can actually lead to the lifestyle you
>> describe.....and there are "lots" of folks who have become drug dependant
>> by taking prescription meds. There is plenty of evidence that there can
>> be a genetic predisposition to dependency on certain drugs. Are these
>> people evil?
>>> In Scientology we concentrate on increasing ability, not decreasing
>>> insanity. What you target is what you get.
>>
>> I believe this too and I'm not even a Scientologist (although maybe I was
>> one in a previous life?)
>>
>> One of the big mistakes in
>>> psychology/iatry is they concentrate on insanity.
>> That is only going to
>>> get them more insanity.
>>
>> Depression is the #1 reason people see psycholoiatrists. there are lots
>> of reasons for depression, and religions/cults/groups of like-minded
>> people with the same agenda (like political parties even) are the top

Subject: Re: Converter quandry
Posted by [neil\[1\]](#) on Sun, 25 Mar 2007 15:54:33 GMT
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can help
him. One is only as valuable as he can serve and help others. Full
responsibility is the key to survival.

Bill L

DJ wrote:

> Bill,
>
> I know that. Lots of folks who are addicted to drugs become dealser
> themselves because they don't have the money to buy them otherwise. It
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Subject: Re: Converter quandry
Posted by [excelav](#) on Sun, 25 Mar 2007 16:26:25 GMT
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/>

DJ wrote:

> I'm getting a midi patch bay in here in the next few days. It will allow
> midi merge on channels 1 & 2.
>
> Is this something I should even do?
>
> Since I can do it, will I die if I don't?
>
> So if I had two computers running Cubase and one Houston controller, could I
merge the midi data from both DAWs to one controller.....man that sounds
so totally impossible and crazy that I'm gonna have to try it.

;o)

"Bill L" <bill@billlorentzen.com> wrote in message <news:4633dbe0@linux...>

> It is useful if you are using more than one controller, such as a keyboard
> and a guitar controller or percussion controller and you don't want to
> waste time plugging in a different cable all the time.

>

> Bill L

>

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>> Brian, I had the exact same problem a few years back, turns out it was RAM,
swapped it and pops were gone.

I am on a PC thow.

Good luck.

Rob

"Brian Carter" <bricrter@spammitymindspring.com> wrote in message
<news:bricrter-062E64.16123027042007@cust0358.vic01.dataco.com.au...>

>

> Hi all,

>

> Been a while since I last posted just to say "hi", but now I'm back in PARIS world again,

> bouncing things from analog to digital and back again. It's a great way to work, but I'm having a

> real problem with pops. These pops are unusual in that, if one opens a project file, they appear at

> certain times during playback; however closing and re-opening the *same* project produces these

> little pops in different places during playback. When keeping the same project open and playing

> through the song multiple times, they seem to remain stable. They're also unusual in that they're

> very small and hard to find within the waveform, but once you find them, you can open up a

> millisecond of empty space (with perhaps a millisecond of crossfade before and after) and they're

> effectively eliminated, usually but not always without audible effect.

>

> I use an external clock, so of course I've tried PARIS' internal clock both during playback,

> but this didn't seem to help. I've tried re-transferring the files from analog 16-track several

> times, but it doesn't seem to be an A/D converter issue, since this didn't help. I've tried using

> different hard drives to stream the files, to no avail. I've tried using a different MEC for output

> to my console (I'm mixing out of the box) with no improvement (the other MEC also provided a chance

> to use another MEC-to-EDS cable to rule that out). I've tried removing the 8-in cards and cleaning

> their contacts with De-Oxit, as well as cleaning the MEC-to-EDS connector cable. I've tried using a

> different EDS card (I have two functioning cards, one not working, but have only one card at a time

> installed right now). I've tried cleaning the contacts on each EDS card. I've tried using different

> slots for the EDS card.

> On the software side I've tried making sure the Default project clock settings agree with the

> project I'm opening. I've tried 256fs, 44.1 and Internal, each time setting the Default Project to

> agree with the project I'm opening. I do this by changing the clock setting on the Default Project,

> saving it, closing PARIS, re-opening PARIS (with the external clock set correctly, of course), then

> from within PARIS opening the project I'm working on.

> Since I'm only using one MEC, I've also tried including and removing "UseHouseSync=1" nad

> "MidiPlayDisabled=1".
>
> I should mention that, during the transfers, I'm syncing PARIS to
MTC and the external clock
> at the same time, both of which are g

Subject: Re: Converter quandry
Posted by [excelav](#) on Sun, 25 Mar 2007 16:30:19 GMT
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enerated by an Aardvark TimeSync II
which is built for this.
> (The Aardvark reads SMTPE and spits out a low-jitter clock and MTC. I
believe it's electronically
> identical to the half-rack version of a Rosendahl Nanosync.) To check
whether it might be the
> Aardvark, I tried using the OpCode Studio64 XTC to read SMPTE and generate
MTC/ clock, but on
> playback there were still pops. I've also tried disabling all SkunkWorks
plugins by removing them
> from the Ensoniq "Plugins" folder.
> Oh, and I've re-installed PARIS as well, and tried using different
Default Projects in case
> it might be a corrupt Default Project file (but so far I've only tried
using a couple different
> backups of *my* Default Project-- I haven't yet tried starting with a
clean Default Project). I'm
> also not quite sure whether I've tried simply transferring audio without
being slaved to SMTPE/MTC,
> but I don't think I've tried that yet. (There were lots of things to try,
obviously!) I've tried
> opening different Project files, too (that is, the Project file I'm
working on, not the Default
> Project).
>
>
> I'm starting to think that it's something in my computer (a Mac G4
Quicksilver 2002 with a
> 1.467GHz GigaDesigns G4 upgrade card, 1.5GB RAM), since *either* of my EDS
cards, in any slot, using
> any MEC, using any clocking scheme during transfer or playback, using any
hard drive for transfer or
> streaming, etc., etc., seems to produce the same result: intermittent,
small pops, visible in the
> waveform, which stay consistent when the project is left open but change
completely after closing
> and re-opening the project. The pops seem to move around at random, and

don't stay in a given area.

>
>
>

> I'm out of steam. Can anyone (DJ, I'm looking in your direction)

possibly come up with a

> few more possibilities as to what might be wrong?

>

> Thanks ever so much in advance!

>
>

> bcWhen I was traveling a lot a couple years ago I bought a used Steinberger which would fit in a hard shell Samsonite. It ain't a really great sounding guitar and it's kind of wobbly when you play it, but it's my new favorite guitar...

I have to sing a bunch of '80s tunes for a wedding gig (I never would have predicted it, but '80s is coming back for weddings). In the '80s all the guys sang as high as they could. They were mostly tenors, but I'm a bari and it is a painful struggle singing that high. All these tunes have hooky guitar parts that use open strings, and don't sound or play right transposed down. So, I bought some heavy strings for the Steinberger and tuned it down a whole step and I can play and sing all this stuff nice and comfy now without getting up on tip toes and scrunching my face up. Plus it fits in a tiny gig bag so I can easily bring it along with my other full sized one. That's why it is my new favorite guitar.

BillSounds like a good way to start a fire.

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>>>

>I am SO glad someone finally had the nerve to address this duck problem. I thought maybe I was the only one who felt this way.

S

"DJ" <www.aarrrrggghhh!!!.com> wrote in message news:46335f57@linux...

>

>

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> see a row of ducklings following their motherexcept that they

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> horrible and they are *PISSSED*!!!!

>

> ;o)

>cun 'n pasted from another forum.....

"My

Subject: Re: Converter quandry

Posted by [Miguel Vigil \[1\]](#) on Sun, 25 Mar 2007 16:33:22 GMT

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wife and I heard you at our friend's wedding reception recently, and look

forward to you providing music at our daughter's upcoming wedding. We have a list of songs we would like you to play. Don't worry if you don't know all of them. Any Chick Corea composition would be great, but we would especially like you to play "The Three Quartets, No.1" as the guests walk in.

For the bride's mother, please go right into the piano intro to "Quartet No. 2." Keep playing it till she gets up to the altar. Also, have it arranged for the full ensemble. Don't play any of the "Electric Band" songs. Make sure the drummer uses "Evans" drum heads so his drums sound like Steve Gadd, our favorite drummer. Now, when I walk in, please play "Birdland" (but the version from "Live"). My wife and I were at that show, and we particularly like it. If you find it too difficult, you can play "Sister Cheryl" from "Tony Williams Live in Tokyo "

Now, for the song in the middle of the Mass during the communion, we want the singer to sing Alan Holdsworth's "Against the Clock" from his "Wardenclyffe Tower " CD. We love this song and especially the drum solo by Vinnie Colaiuta. We think that it's his greatest solo, although some will argue against this. Keep repeating the drum solo till the priest tells you to stop. Any of John Coltrane's duets w/Pharaoh Sanders would be grand.

I understand that their use of atonality is not everyone's cup of tea, but all of our guests LOVE high register tenor saxes. We thought a little Stravinsky right after the toast would be nice. We particularly like the "Infernal Dance", or whatever it's called, from the Rite of Spring (second version c. 1932). If you want to use the sheet music, that's OK. We like a tempo of about 93. (Ozawa). Faster would be cool, too, but don't play it too slow. That would ruin it.

Next, for the "life candle" lighting ceremony, please play Frank Zappa's "The Black Page." If you want to play it in the original key of Bb minor, that would be fine, but my cousin Janeen would like to sing it, so you may have to play that part in another key (she majored in voice at UCLA).

During the cocktail hour, we want some nice Keith Jarrett tunes from his "Standard Vol. 1 and 2" And, feel free to take things out as far as you like. When my daughter throws the garter, could you play just a little of Varese 's "Ionization"? It's such a cool piece. We think it would go over really well: it's much better than "The Stripper."

Now, for the bride and groom's first dance, please slow things down a bit by doing Barber's "Adagio for Strings." It's so much better than "We've Only just Begun" or "The Anniversary Waltz." When my wife and I join in the first dance, could you please segue to

Subject: Re: Converter quandry
Posted by [Aaron Allen](#) on Sun, 25 Mar 2007 17:10:40 GMT
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Thelonius Monk's "Ruby, My Dear"? That's in honor of my wife's grandmother, whose name was Ruby. It would mean so much to the family. Then, we would like to hear some nice Mexican music while we eat dinner. We love the sound of Los Ponchos, so any of their hits would be great.

Thanks very much for all your help. We'll certainly be happy to recommend your band to all of our friends. We thought that \$50.00 per man for 4 hours would be sufficient. So that's \$350.00 for the entire group. If you get our guests dancing, I will throw in an extra \$50.00. So, get 'em dancing. We want you to be set up TWO HOURS before your start time @ 5:00 pm., and do

not be late.

We don't want to see any cases, bags, coats, boxes, cables, wires, or any unnecessary clutter on the stage or within view of the guests. Play 1 hour and then take a break of no more than 10 minutes, but don't forget, to leave the guitar player or the piano player playing while the rest of the band breaks. Absolutely no drinking! In fact, we don't even want to see the musicians near the bar or food tables. Also, NO TALKING ON STAGE!! Go outside quietly where no one can see you.

Of course, no smoking anywhere. Someone will be watching you on your breaks to make sure you don't consume any alcohol. Before you leave, please feel free to ask the caterer for a sandwich (or, a "bandwich" as you people call them). And, perhaps a soda to take with you.

Oh, and one more thing... and this is very important. In between songs, we don't want to hear any musicians practicing "licks," or running up and down high speed scales. Nothing sounds worse than hearing musicians all "fooling around" at the same time. I believe you people like to call it "noodling," or something like that. But, it is a terrible habit. It's very unprofessional. You don't hear the members of the Berlin Philharmonic "noodling around" between movements, right?

We look forward to hearing you play."Hi Bill,

"Bill L" <bill@billlorentzen.com> wrote in message news:4633c817@linux...
> I'm not sure I can express this adequately but I will try. Hubbard wrote,
> "You are totally responsible for the condition you are in."

So if I'm walking down the sidewalk and someone in a car leaves the roadway and squashes me flat, am I responsible for the condition I am in?

> that may sound hard, any lessening of responsibility alloys one's
> integrity and lessens one's ability to solve the problem or improve the
> condition.

now I can understand this and I agree. If I survive the squashing, it will not help me one iota to sit around and feel sorry for myself.

To the degree one blames others for one's condition he gives
> responsibility to solve it to them and surrenders his causativeness.

.....not necessarily....by placing the blame squarely on someone else, I ensure that my attorney has a case that will allow some kind of restitution so that the rest of my (now somewhat amended) life is spent with some assurance that my medical bills will be paid and I will have someone around

to wipe my ass if I can't.

>

> Likewise each of us must take full responsibility for every other one of
> us, to solve the rather large problems we face on this planet.

.....tell that to the insurance adjustor for the *sqashor*.

If I

> assume the viewpoint of another and I am willing to walk in another's
> shoes I cannot but understand him and from that understanding I can help
> him. One is only as valuab

Subject: Re: Converter quandry

Posted by [John \[1\]](#) on Sun, 25 Mar 2007 19:11:22 GMT

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gt; both historically and today. If something does more harm than good, it
>>> is evil. Putting millions of the most active, energetic children on very
>>> powerful narcotics which cause brain sh

Subject: Re: Converter quandry

Posted by [rich](#) on Mon, 26 Mar 2007 15:04:11 GMT

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> pretty much made it impossible to have the music only and fit it into some
> context in your life. Second, it moved the focus to visual content
> instead
> of aural content. To quote one of my older songs:
>
> "Images upon the screen
> finish our imagining
> first we watched the singers dance
> now we watch the dancers sing"
>
>

Back in the late 70's an Austin musician named Chris Geppert was heading up a cover band by the name of Christopher Cross. They used to play lots of private parties and played a lot of gigs at local clubs there, most often at a nightclub called Steamboat 1874 and it's sister club downtown called Steamboat Springs. One of my good friends, a guy named Kerry Flynn, was the owner/manager of Steamboat 1874 and we used to hang with these guys a bit. Chris was a good songwriter, had a decent voice and was a fairly proficient guitar player. The band played lots of his original songs at the club gigs.

He ended getting picked up by a label (I forget which one now) and the band was flown out of LA and Michael O'Martian produced their first (and only) album. Lots of major session musicians played on the album and though the band members were good players and could hold their own, Chris was just no match for guys like Larry Carlton (who played lead on the album). They got major airplay with songs like Ride Like the Wind and Sailing. There were lots of other good songs on the album too...not much filler at all. When they started touring to promote the album, MTV was just getting started and they did a video. Chris looked a bit like the Pillsbury Doughboy. Chris' lack of photogeniety, along with the fact that they didn't bring along the studio guitar slingers to flesh out the musical prowess and give the audiences a semblance of the signature chops on a lot of the album cuts, plus pretty much insured that a second album never happened.....but he did get his 15 minutes and his songs still get airplay on the oldies stations(mailbox money). Had he looked like David Lee Roth (I think he could have even developed a "Meatloaf" kinda *ugly rocker* persona if he had been the type to get into wrteched excess.....he was a family man though) and fired his band, he would have probably been more successful. He had lots of good songs in the can back then.

;o)"Sarah" <sarahjane@sarahtonin.com> wrote:

>OK, I'm halfway with you.

>

>1. Autotune

Hey, I'd have rather heard some properly-applied Autotune the other day as opposed to the car-horn tritones that supposedly passed for vocal harmonies on Jan & Dean's "Surf City" when it came on the Oldies station I was listening to.

>2.) Quantizing

If you had been working on the string arrangement I was fighting with over the past two weeks, you'd have BEGGED for the ability to quantize the backing track. I know I was.

Neillt is the studio I had in the 90's--were you ever there?

Iliff and Quebec basically--we can definitely check it out...

Jamie K <Meta@Dimensional.com> wrote:

>

>Lunch on Friday works for me. Email me for my phone number (John, you have mail...).

>

>Are you building a new studio, John? Maybe we could meet nearby and you

>could give us a tour.
>
>Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>John Macy wrote:
>> Well, lunch Friday sounds like all will be
>> available--my schedule still holds as above.
>> I am working on my new studio in SE Denver
>> and also at the one in west Denver... Pretty
>> loose schedule other than the required stuff...
>>
>> Email me and I'll send you my cell number...
>>
>>
>> Jamie K <Meta@Dimensional.com> wrote:
>>> Places to see? I'll start the list with these:
>>>
>>> -Red Rocks Amphitheater
>>> -Museum of Nature and Science
>>> -Denver Zoo
>>>
>>> And, if you're into skiing, head West from here. Not sure when ski
>>> resorts are closing so be sure to double check thei
