
Subject: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [Paul Braun](#) on Sun, 13 May 2007 20:28:49 GMT
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>>>>>>>
>>>>>>>>not it. I finally thru a limiter on the lead vox channel and also
>>
>> on
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>>>>>>the
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>>>>>>

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [dc\[3\]](#) on Mon, 14 May 2007 02:14:41 GMT
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t's what happens when you have monopolies.

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!!I feel your pain...or used to anyway. Assuming you have some sort of dogotal recording equipment, you have the capacity to make all the upgrades, copies, backup duplicates, etc you want, with little or no additional cost to you.

Over the years I have either bought or inhereted some tremendous LPs...I have digitized almost all of them, and put them on a dedicated hard drive usung Samplitude - many of them remastered along the way to suit my ear...I don't anticipate ever needing to convert to mp3, but if needed most DAWs do that, or there are lots of freebies that convert stereo waves to mp3...

I understand your rant - but there is a faily painless and inexpensive way around it, and as long as you are not selling materials, no one can say a word. (Note: this may or may not be worthy of its own thread - songwriters and such NOT getting their royalties off the financial tranfer of "used" music...)

Its not really such a monopoly, as more of (quoting Dr McCoy here) a damned inconvenience...

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>Record companies.

>

>That's what.

>

>First, they sold us a vinyl copy of the album, which we happily paid
>for.

>

>Then, they re-issued it as a half-speed master, either MFSL, Nautilus,
>or CBS's own flavor.

>

>And then they expected us to pony up MORE \$\$\$ for another copy of what
>we already owned.

>

>And some people, for whatever reason, bought either 8-track or
>cassette copies of the album, buying ONCE AGAIN a copy of what they
>already owned, for the same price as they originally paid.

>

>Then along came cd's. And we had to pay \$18 a pop for yet ANOTHER
>copy of the album that we'd already paid for two-and-a-half times
>over.

>

>Fine. I don't like it, but I don't have a choice. The original vinyl
>sounded like ass and was pressed on thin, flimsy recycled vinyl with
>pieces of paper in it.

>

>Now, they are remastering and reissuing all those same cd's as before,
>maybe throwing a b-side or two in, and now expecting us to run out and
>pay ANOTHER \$15 for ANOTHER copy of the album that we've ALREADY
>BOUGHT THREE TIMES. "I'm sorry the original cd sucked so hard. We've
>remastered it the way we should have done 10 years ago - our mistake.
>Please pay us again."

>

>At some point, do they give us "upgrade pricing"??? "Mail your old
>cd in plus \$6 and we'll send you a copy of the new one"??????

>

>Hell no. It's just an extortion scheme that they get away with
>because they are the only ones you can buy that title from, they have
>you by the short hairs, and you are pretty well screwed.

>

>It pisses me off. A lot.

>

>Sorry. Had to rant.

>

>pabCheck this out:

http://www.tfot.info/index.php?option=com_rsgallery2&page=inline&id=209&catid=1&limitstart=189

Toyota is doing a new lithium ion based battery, plug-in prius that will do up to 125 MPG. Set for release in 2008/2009.

This will probably be my first hybrid car.

Chuck

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>On Wed, 6 Jun 2007 09:38:14 -0600, "DJ" <www.aarrrrggghhh!!!.com>

>wrote:

>

>>

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

>>news:466666c1\$1@linux...

>>>

>>> http://money.excite.com/jsp/nw/nwdt_rt_top.jsp?news_id=ap-d8_pivoe80&

>>

>>Cool !!!! Now it's like a Paris system

>>

>>(just trying to stay on topic so Kim doesn't send a guy over here to break

>>my knees)

>>

>

>I think the problem lies in Honda's marketing department. Toyota

>advertises the crap out of their system and Priuseses (Priiii??)

>while Honda essentially put cars on the market and just left it up to

>the consumer to find them.

>

>My wife drives a Honda Insight. Wonderful car. Gets 52mpg average.

>Different technology than the Toyotas - Toyota is an electric car

>with gas assist - kicks butt around town. The Honda is a gas car with

>electric assist - kicks butt on the highway.

>

>But Sheri really had to dig to find anything about the Insight when

>she went shopping three years ago. Same with the current Honda

>hybrids.

>

>Instead of whacking a model and blaming engineering, for once, please,

>club the marketing weenies over the heads with baseball bats and buy

>them a clue!!!!!!

>

>pabNot at all, Bill. The Yammie pres have kind of a noted love-to-hate thing going on, and so much is written about how bad they suck by people who have

never heard them or did not know much about stupid minute details such as gain staging... Truth be known, I have always liked the Yamaha pres, dating back to the PM1000 days.

Of course, almost anything would sound pretty decent with a pair of C12s...

That said, it is my firm belief that just about any quality preamp is capable of being the basis for an entire production (we used to call them consoles <nudge-nudge-wink-wink>) As you know, almost any good board is going to have at least functional preamps...

While I've heard Lynn's CD as well, I must confess that none of my choices were Mackies, but it is after all personal choice.

(Dammit Bill!!!! Just when I was on the brink - ON THE BRINK I tell you - of selling all three of my mixers, you post this...DAMMIT)

IMO a quality recording starts with a quality preamp...(perhaps this is why I was let go from a sales gig) and I do not think for one moment the preamp choice is a critical issue...yes, a couple of flavors is IMO fine, but necessary? No. I remind many of my colleagues of this, that the overwhelmingly vast majority of recordings the industry uses as sonic references for excellence had but one brand of preamp...API, Neve, EMI, Quad 8,

Bill, you also know that quality mics and placement of those quality mics is a much more important and immediately noticable factor in the end result than a stable full of preamps.

Bill L <bill@billlorentzen.com> wrote:

>I've tried to put these incident behind me, but I can't seem to forget
>about them and I have to come clean it to the only people I know who
>might understand.

>

>When I worked as Chick Corea's studio manager we did a crazy little
>experiment. We decided to see how good the Yamaha 02R96 mic pres are
>compared to pristine vintage Neve 1073 modules. We used a 9 foot Yamaha

>grand with Yamaha's mechanical recording/playback system (can't remember

>the name of it) into 2 AKG C12s. We were able to get the exact same
>performance on each take with the playback system.

>

>In the end, we could hear that the Neve was ever so slightly warmer than

>the 01v96, but we were shocked at how unremarkable the difference was -

>really shocked. Bernie Kirsh, a true golden ears, and a world famous
>engineer who has done virtually all of chick's records could not hear
>much difference either, and I gotta tell you he is a real snob when it
>comes to equipment.
>
>In a similar vein, when I listened to the first Lynn Fuston mic pre CD
>of female vox, I blindly picked the Mackie mic pre as my 3rd favorite.
>However I must say that that comparo is not as accurate as the one with

>the piano because despite how good she was, she could not do the exact
>same performance every time, while the piano could.
>
>Does that make me a bad person?(continued from above)

Bill, I knowe you are an experienced and well versed hand int he biz...I
say 'don't believe any of the hype' regarding preamp or mic choices - that
ANY single flavor pre is capable of making perfect recordings...IMO the vast
majority of records we all consider as sonic examples of excellence or perfection
were done with a single flavor of mic pre and in most cases a very limited
number of mics...

I've got Lynn's CD as well, and even though I didn't choose the Mackie for
anything, I don't disagree with how you perceived things...

(Note: I was this close...THIS CLOSE, DAMMIT!!!! to selling all three of
my boards...now it looks like I'll be selling my standalone pres instead
- I just prefer having it all in one place, and the Ramsa, Sony, and Soundtracs
pres are all killers in their own right...)

Your original rant was appreciated...I wish more people would see the light.Chick has a 9' Bose
just ten feet away from the Yammy, but it does not
have the playback device on it.

Luckily, as a guitar player I could achieve a similar level of
satisfaction with just a Gibson L5 and Buscarino Cabaret.

Ted Gerber wrote:

> This is where I jump in as a piano Tech and tell you that of course the
> differences were minute, since you were using a Yamaha piano to
> "measure" your Yamaha Pres. If the O2R96 had been presented with
> the more complex tone of a Steinway, or a Bosendorfer, or a Fazioli,
> the difference between Pres would have been more apparent.
>
> Actually, I'm joking. I think.
>
> Thanks for the "confession". In fact through the past few years of belonging
> to this group, I've come to know those whose sonic priorities align with

> mine. You are one of them. I always appreciate your posts.
>
> I tuned for Chick Corea once while he was in Toronto...
>
> Peace,
>
> Ted
>
>
> Bill L <bill@billlorentzen.com> wrote:
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>> about them and I have to come clean it to the only people I know who
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>> same performance every time, while the piano could.
>>
>> Does that make me a bad person?
>I have a Yamaha i88x, which has the same pre as the DM1000. They are
very nice. Some guys buy them just for the 2 pres, which have insert jacks.

I have found Yamaha products to be a cut above generally, sort of the
way Toyota is a little higher quality than the rest of the Nipponese
imports.

LaMont wrote:

> Bill, I sometimes work at a studio which uses the Yammy Dm-2000. The studio
> has avalons, neves, UADs, but long story short, when we compared those other
> pres with the DM-2000, we choose the DM-2000 for the every day go to Pre..

>

> They even put those pres on their portable studios AW2400/AW1600. I got a
> few projects form those units and they sound as good anything out there..

>

> Bottom line..it doesn't surprise me...)

>

> Bill L <bill@billlorentzen.com> wrote:

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>> about them and I have to come clean it to the only people I know who
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>> same performance every time, while the piano could.

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

-----=_NextPart_000_0012_01C7A99F.5B3B0FC0

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

Thx all,
Yeah Neil they may be the first thing I try is to increase my latency =
settings and redump.

--=20
Thanks,

Brandon=20

"erlilo" <erlingl@tdcadsl.dk> wrote in message news:46691886@linux...
If you have Cool Edit Pro, Adobe Audition or something similar, you =
can try=20
what Neil said to see if something is clipping to hard some places on =
single=20
instruments. You can for the most fix bad clippings in those programs. =
To=20
many plugins can also do strange things on the sound, if it's on =
single=20
instruments or whole mix, so be sure you have these things under =
control=20
too. Be sure the plugins in serial don't get too hot signal anywhere =
on its=20
way out. It will not help if L2 are first with -2 db output, if a =
second=20
plugin are boosting the sound up too high before a third plugin get =
the=20
signal from the second one.

Erling

"Brandon" <a@a.com> skrev i en meddelelse news:46689f25\$1@linux...
>
> Neil,
>
> I just put those L2s to be sure nothing was clipping.
> The thresholds are at Zero and the output is -2db.
> The problem is I dont hear it on my system. I hear it
> on my portable CD player with my AKG headphones.
> You dont hear it on a boombox or home stereo or car stereo.
> The source material is not clipped I am sure.
> Could this be a buffer setting that is screwing my export up?
> thx
> b
>
>
>
>

>
>
> "Neil" <IUOI@OIU.com> wrote:
>>
>>Isolate one of the artifacts & zoom all the way in & see if you
>>see a little spike on the waveform. If that's the case, then
>>you need to edit those tiny sections somehow, if it's not, then
>>start your processing with one plugin at a time until you hear
>>it, then you'll know what's causing it (if it's a plugin).
>>
>>They're happening in the same places every time, right?
>>
>>That's all I can think of - Apart from the fact that you're
>>absolutely psycho to be using three L2's in a row on a piece of
>>this nature - lol! Are you perhaps clipping things that are
>>already clipped, then clipping those clipped clips one last
>>time before it hits your ears?
>>
>>Neil
>>
>>"Brandon" <a@a.com> wrote:
>>>
>>>No no Autotune.
>>>Vox main chain is:
>>>Waves EQ (cutting only)
>>>WavesL2
>>>
>>>Vox FX channel chain is:
>>>SIR
>>>WavesL2
>>>
>>>Main Bus Chain is:
>>>WavesEQ(cutting only)
>>>Waves L2
>>>
>>>thx
>>>b
>>>
>>>EK Sound <askme@nospam.com> wrote:
>>>>Do you have Autotune on the lead vox? I have found that plug to =
have
>
>>>>NO headroom...
>>>>
>>>>David.
>>>>
>>>>Brandon wrote:
>>>>> All,

>>>>
 >>>> I have finished that mix I posted earlier.
 >>>> I incorporated a few dbs on the lead vox, a touch of the highs =
 on th
 >>guitars
 >>>> and few other minor things.
 >>>> No there is one major thing that is annoying the h@ll out of me.
 >>>> I dont know if you can hear it on the MP3s I posted , but there =
 is=20
 >>>> noticable
 >>>> distortion on the loud parts of the lead vocal.
 >>>> I dont hear these on my mixing monitors during playback.
 >>>> I thought it was the Antares Tube plug which I removed =
 completely.=20
 >>>> That
 >>>was
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 also on
 >>the
 >>>> vox FX channel just for good measure. I backed off of the =
 threshold
 > on
 >>>the
 >>>> main bus limiter by 2 db. It was set at -18 I took it to -16. =
 You can
 >>>see
 >>>> my mix was not very hot. This got rid of 75% of the problem. Now =
 I=20
 >>>> hear
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 >>>> artifacts on the lead vox that sound like processing artifacts =
 to me.
 >>>I am
 >>>> wondering if SIR is doing this?? It is not wrapped. To mixdown I =
 use
 >>the
 >>>> EXPORT in CUBASE SX3. Could it be somethng related to that =
 method? Any
 >>>ideas?
 >>>> Thanks B
 >>>
 >>
 >=20

-----=_NextPart_000_0012_01C7A99F.5B3B0FC0
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 charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.6000.16441" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial>Thx all,</FONT></DIV>
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<DIV>Brandon </DIV>
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<DIV>&nbsp;</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
  <DIV>"erlilo" &lt;<A=20
    href=3D"mailto:erlingl@tdcadsl.dk">erlingl@tdcadsl.dk</A>&gt; wrote in =
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    href=3D"mailto:a@a.com">a@a.com</A>&gt; skrev i en meddelelse <A=20
    =
    href=3D"news:46689f25$1@linux">news:46689f25$1@linux</A>...<BR>&gt;<BR>&g=
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</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0012_01C7A99F.5B3B0FC0--Which is probably why they have lost most of
their initiative to go out
and find and nurture new exciting music and artists. They have become a
stagnant pool, making most of their money from re-issuing old art.
That's what happened to classical music too. They lost their nerve.

We artists have to take responsibility for it too. If we would stop
going for the quick payoff and hold out for our own original visions the
record companies could not do what they do.

Paul Braun wrote:

> Record companies.
>
> That's what.
>
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> for.
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> because they are the only ones you can buy that title from, they have
> you by the short hairs, and you are pretty well screwed.
>
> It pisses me off. A lot.
>
> Sorry. Had to rant.
>
> pabl if this isn't gone Paul, I'll take it in a second. Email me at my initials
at thadbrown.com if it is.

TCB

Paul Artola <artola@comcast.net> wrote:

>Yep, still available. This is just the multiface, not the PCI or
>PCMCIA card. Those are about \$250 extra.
>
>- Paul Artola
> Ellicott City, Maryland
>
>On 7 Jun 2007 23:57:02 +1000, "Neil" <IUOIU@OI.com> wrote:
>
>>
>>Over no the "for sale" section of the NG, Paul Artola is selling
>>an RME Multiface for \$295... if he still has it, buy that & be
>>done with it... you'll get pristine convertors, good support if
>>you have any questions, a newly-updated driver that can be
>>downloaded immediately, zero-latency monitoring, regardless of
>>how many buffers you use oh, and did I say it sounds great?
>>Just buy a new PCI card so you're sure to get v1.7 or later -
>>there was a power-source issue on the older cards (it can be
>>fixed for about \$40, but why buy a used card for \$xxx, then
>>have to send it off to be fixed when about \$260 gets you a new
>>one).
>>
>>Neil
>The Lynn Fuston CD was a real eye opener to me. I'm an empiricist in pretty
much all things, including audio issues. Also, I'm not anywhere near 'golden
ears' but I can usually tell which string is out of tune on the other guy's
guitar (very useful at live gigs, 'Hey Russ, your B is flat') and can hear
better than any civilian. On the Fuston CD I could barely tell any difference

at all. I still own a couple of nice preamps, but if I had 16 channels of Syteks (> \$200 per preamp) I'd be pleased as punch.

TCB

Bill L <bill@billlorentzen.com> wrote:

>I've tried to put these incident behind me, but I can't seem to forget
>about them and I have to come clean it to the only people I know who
>might understand.

>

>When I worked as Chick Corea's studio manager we did a crazy little
>experiment. We decided to see how good the Yamaha 02R96 mic pres are
>compared to pristine vintage Neve 1073 modules. We used a 9 foot Yamaha

>grand with Yamaha's mechanical recording/playback system (can't remember

>the name of it) into 2 AKG C12s. We were able to get the exact same
>performance on each take with the playback system.

>

>In the end, we could hear that the Neve was ever so slightly warmer than

>the 01v96, but we were shocked at how unremarkable the difference was -

>really shocked. Bernie Kirsh, a true golden ears, and a world famous
>engineer who has done virtually all of chick's records could not hear
>much difference either, and I gotta tell you he is a real snob when it
>comes to equipment.

>

>In a similar vein, when I listened to the first Lynn Fuston mic pre CD
>of female vox, I blindly picked the Mackie mic pre as my 3rd favorite.
>However I must say that that comparo is not as accurate as the one with

>the piano because despite how good she was, she could not do the exact
>same performance every time, while the piano could.

>

>Does that make me a bad person?James McCloskey wrote:

> This is the best time of year to buy a Mac because of the promotions. Sign
> up for underwater basket weaving for the fall and you might be able to score
> a free iPod now.

>

> Hey Jamie, you might want to check this out.

>

> <http://store.apple.com/1-800-780-5009/WebObjects/EducationIndividual?cid=AOS-AM-109651-C0002395-A10000078031&type=higherEd&family=BackToSchool2007>

Cool, looks like Apple has a good promotion for the edu market. I'm holding off until after Monday's Mac Dev keynote, just in case something

else comes out that I should consider...

Cheers,

-Jamie

www.JamieKrutz.comI'm guilty as charged. I think I've owned 3-4 different _CD_ copies of a few albums. As in, I bought the original Idle Moments by Grant Green, then the remastered, then the one with extra tracks, and then the Rudy van Gelder remastered version. Same for Exile on Main Street and probably a dozen others.

Bill's commentary is, I think, also spot on. The record business got fat and lazy when we all bought our music collections a second time on CD.

TCB

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>Record companies.

>

>That's what.

>

>First, they sold us a vinyl copy of the album, which we happily paid
>for.

>

>Then, they re-issued it as a half-speed master, either MFSL, Nautilus,
>or CBS's own flavor.

>

>And then they expected us to pony up MORE \$\$\$ for another copy of what
>we already owned.

>

>And some people, for whatever reason, bought either 8-track or
>cassette copies of the album, buying ONCE AGAIN a copy of what they
>already owned, for the same price as they originally paid.

>

>Then along came cd's. And we had to pay \$18 a pop for yet ANOTHER
>copy of the album that we'd already paid for two-and-a-half times
>over.

>

>Fine. I don't like it, but I don't have a choice. The original vinyl
>sounded like ass and was pressed on thin, flimsy recycled vinyl with
>pieces of paper in it.

>

>Now, they are remastering and reissuing all those same cd's as before,
>maybe throwing a b-side or two in, and now expecting us to run out and
>pay ANOTHER \$15 for ANOTHER copy of the album that we've ALREADY
>BOUGHT THREE TIMES. "I'm sorry the original cd sucked so hard. We've
>remastered it the way we should have done 10 years ago - our mistake.
>Please pay us again."

>

>At some point, do they give us "upgrade pricing"??? "Mail your old
>cd in plus \$6 and we'll send you a copy of the new one"?????
>
>Hell no. It's just an extortion scheme that they get away with
>because they are the only ones you can buy that title from, they have
>you by the short hairs, and you are pretty well screwed.
>
>It pisses me off. A lot.
>
>Sorry. Had to rant.
>
>pabFYI- We are going to be receiving the first batch of HDSP PCI-e cards in
the US. These are for the Multiface, Digiface and RPM I/O boxes. They
probably going to be going for 399.00 but haven't got confirmed pricing yet.

The other cards in the HDSP line will have PCI-e versions shipping over
the next 2 to 4 months.

Chris

--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com"John" <no@no.com> wrote:

>
>All the non paris posts

Wow, I didn't know I was the only person to ever make a non paris post!
I feel like I'm being singled out. Besides, I thought this was the RME Cubase
SX NG;)

By the way, which John is this? There has been a few Johns here over the
years.Doesn't seem like a lot of Paris-specific posting going on anymore. We all
seem to know how to work it. Many of us don't even use Paris on a day-to-day
(or even week-to-week or month-to month!) basis. I still use it every day
but I have to confess that I've been shopping for my next DAW for while now.

gantt

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

>
>"John" <no@no.com> wrote:
>>
>>All the non paris posts
>

>Wow, I didn't know I was the only person to ever make a non paris post!

>I feel like I'm being singled out. Besides, I thought this was the RME
Cubase

>SX NG;)

>

>By the way, which John is this? There has been a few Johns here over the
>years."erlilo" <erlingl@tdcadsl.dk> wrote:

>...And you're following up their promotions here...

>...John said something about give it a rest. I think I understand what he

>mean but maybe I'm wrong ;-)...

In the past, some people were asking how to get the best deals on Macs, and I mentioned these promotions. This promotion comes around once a year, so I thought I would mention it. The other day Jamie K. said that he was about to buy a a MacBook Pro, so I mentioned the money saving promotion for him, and anybody else that would be interested. That's all.

>

>"James McCloskey" <excelsm@hotmail.com> skrev i en meddelelse

>news:46682a35\$1@linux...

>>

>> This is the best time of year to buy a Mac because of the promotions.

>> Sign

>> up for underwater basket weaving for the fall and you might be able to

>> score

>> a free iPod now.

>>

>> Hey Jamie, you might want to check this out.

>>

>> <http://store.apple.com/1-800-780-5009/WebObjects/EducationIndividual?cid=AOS-AM-109651-C0002395-A10000078031&type=highered&family=BackToSchool2007>

>

>

>Paris, well I think some time she looks good and some times not. I think it would take a special bio hazard suit;)

I think she should get a week in jail for breaking her court order. I thought 45 days was a bit too much, after all the liberal Judges give real criminals a break every day of the week. Then again, 45 days might have really straitened the spoiled brat out.

We better be nice to Paris, some day she will probably become president. After all she is a dumb rich spoiled brat. That's all we seem to elect;

)You're really getting annoying.I'm the original John. You are just the new kid on the block."James McCloskey" <excelsm@hotmail.com> wrote:

>

>Paris, well I think some time she looks good and some times not. I think

>it would take a special bio hazard suit;)

>

>I think she should get a week in jail for breaking her court order. I thought

>45 days was a bit too much, after all the liberal Judges give real criminals

>a break every day of the week. Then again, 45 days might have really straitened

>the spoiled brat out.

>

>We better be nice to Paris, some day she will probably become president.

> After all she is a dumb rich spoiled brat. That's all we seem to elect;

>)

>

>

If she did become president, she probably start a war and nuke Canada;)This is a multi-part message in MIME format.

-----=_NextPart_000_00F9_01C7A9C5.7D0DDB20

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

She would be giving the BJ instead of getting it.

(sorry I couldnt resist):-)

"James McCloskey" <excelsm@hotmail.com> wrote in message =
news:46698dff\$1@linux...

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

>

>Paris, well I think some time she looks good and some times not. I =
think

>it would take a special bio hazard suit;)

>

>I think she should get a week in jail for breaking her court order. =
I thought

>45 days was a bit too much, after all the liberal Judges give real =
criminals

>a break every day of the week. Then again, 45 days might have really =
straitened

>the spoiled brat out.

>

>We better be nice to Paris, some day she will probably become =

president.

> After all she is a dumb rich spoiled brat. That's all we seem to =
elect;
>)
>
>

If she did become president, she probably start a war and nuke Canada; =
)

-----=_NextPart_000_00F9_01C7A9C5.7D0DDB20

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16441" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>She would be giving the BJ instead of getting=20
it.</DIV>

<DIV> </DIV>

<DIV>(sorry I couldnt resist):-)
</DIV>

<DIV> </DIV>

<DIV>"James McCloskey" <<A=20

href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com> wrote in =
message=20

news:46698dff\$1@linux...</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
"James
=20

McCloskey" <<A=20

href=3D"mailto:excelsm@hotmail.com">excelsm@hotmail.com>=20

wrote:
>
>Paris, well I think some time she looks good and =
some=20

times not.
>it would take a special bio hazard =

suit;
=20

)
>
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her court=20

order.
>45 days was a bit too much, after all =

the=20

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=20

Then again, 45 days might have really straitened
>the spoiled =

brat=20
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probably=20
become president.
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brat. =20
That's all we seem to elect;
>)
>
>

If she =
did=20
become president, she probably start a war and nuke Canada; =20
)
</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_00F9_01C7A9C5.7D0DDB20--"John" <no@no.com> wrote:
>
>I'm the original John. You are just the new kid on the block.
)

I've been here on and off under various handles since 97 as I recall. More
of a lurker in the past. I assume this is John Macy?"wireline" <spammersDIAF@droolingdog.gov>
wrote:

>
>Not at all, Bill. The Yammie pres have kind of a noted love-to-hate thing
>going on, and so much is written about how bad they suck by people who have
>never heard them or did not know much about stupid minute details such as
>gain staging...Truth be known, I have always liked the Yamaha pres, dating
>back to the PM1000 days.

Personally, I've always found Yammy pre's to be a bit lacking in
the headroom area... you get about 20db of boost before you
start encroaching on the crackle zone. But then I've never used
the DM boards, so maybe they're better.

>Of course, almost anything would sound pretty decent with a pair of C12s...

Gear snob. :)

>IMO a quality recording starts with a quality preamp...(perhaps this is
why
>I was let go from a sales gig) and I do not think for one moment the preamp
>choice is a critical issue...yes, a couple of flavors is IMO fine, but necessary?

Not necessary, but nice to have... you start mixing & matching
the right mics with the right pres (and by "right", I don't
necessarily mean super high-end, I mean "ones that compliment
each other") and you'll find yourself doing less EQ-ing, things
stand apart & isolate better, it's almost like you're pre-mixing
before you're even mixing.

Neill'm thinking about replacing tubes in various mic pres That I have. Looking
to try different flavors of tubes. Looking for warm yet clean to pleasantly

distorted when driven. However, I don't want to break the bank. I'm wondering if any of you guys would have any suggestions.

Thanks

JamesCool. I only wish you could hook multiple Digifaces up to one card like the MOTU stuff to share Totalmix.

What's the cost of the MADI<->optical and MADI<->AES boxes?

Chris, is the MOTU 2408mk3 and PCIe 424 card stable on Intel Quad Core?
I need 24 digital I/O at 96k plus another 2 channels of SPDIF/AES.

Thanks,

Graham

Chris Ludwig wrote:

> FYI- We are going to be receiving the first batch of HDSP PCI-e cards in
> the US. These are for the Multiface, Digiface and RPM I/O boxes. They
> probably going to be going for 399.00 but haven't got confirmed pricing
> yet.
>
> The other cards in the HDSP line will have PCI-e versions shipping over
> the next 2 to 4 months.
>
> Chris
>nopeHi Graham,

Graham Duncan wrote:

> Cool. I only wish you could hook multiple Digifaces up to one card like
> the MOTU stuff to share Totalmix.
>
> What's the cost of the MADI<->optical and MADI<->AES boxes?

Here are the MAP prices. We can discuss via email what your pricing would be. :)

HDSP MADI PCI - \$1399.00

ADI-648 (64 ch MADI/ADAT format converter - \$2299.00

ADI-6432 (64 ch MADI/AES format converter) - \$4499.00

>

> Chris, is the MOTU 2408mk3 and PCIe 424 card stable on Intel Quad Core?
yes the MOTU like the RME i working fine on dual, quad and dual quad systems. haven't tried any multi card or multi I/O box setups yet with the MOTU. But one box and one I/O box works very good.

> I need 24 digital I/O at 96k plus another 2 channels of SPDIF/AES.

What digital format do you need the 24 channels to be?

Chris

>

> Thanks,

>

> Graham

>

> Chris Ludwig wrote:

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>> in the US. These are for the Multiface, Digiface and RPM I/O boxes.

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>> pricing yet.

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>>

>> Chris

>>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

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chrisl@adkproaudio.com"Not necessary, but nice to have... you start mixing & matching the right mics with the right pres (and by "right", I don't necessarily mean super high-end, I mean "ones that compliment each other") and you'll find yourself doing less EQ-ing, things stand apart & isolate better, it's almost like you're pre-mixing before you're even mixing."

I totally agree. Certain gear combinations work better than others.

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

>

>"wireline" <spammersDIAF@droolingdog.gov> wrote:

>>

>>Not at all, Bill. The Yammie pres have kind of a noted love-to-hate thing

>>going on, and so much is written about how bad they suck by people who have

>>never heard them or did not know much about stupid minute details such as
>>gain staging...Truth be known, I have always liked the Yamaha pres, dating
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>stand apart & isolate better, it's almost like you're pre-mixing
>before you're even mixing.

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

>
Steve Albini, probably my favorite engineer after Rudy van Gelder, takes
very much this approach. As I've started tracking guitars I'm using one of
his tricks which is to put a bright and a dark mic on the cab and mix them
together before I start to EQ. Works very nicely. The current best, i.e.
most versatile, combo seems to be the SE ribbon and the Baby Bottle you sold
me. Either sounds pretty damn good on its own but together there's a whole
new world out there.

TCB

>Not necessary, but nice to have... you start mixing & matching
>the right mics with the right pres (and by "right", I don't
>necessarily mean super high-end, I mean "ones that compliment
>each other") and you'll find yourself doing less EQ-ing, things
>stand apart & isolate better, it's almost like you're pre-mixing
>before you're even mixing.

>
>Neil

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

>
>
>

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

>>

>Steve Albini, probably my favorite engineer after Rudy van Gelder, takes

>very much this approach. As I've started tracking guitars I'm using one
of

>his tricks which is to put a bright and a dark mic on the cab and mix them

>together before I start to EQ. Works very nicely. The current best, i.e.

>most versatile, combo seems to be the SE ribbon and the Baby Bottle you
sold

>me. Either sounds pretty damn good on its own but together there's a whole

>new world out there.

Yup, agreed. I know I posted this tune before, but for the
purposes of this topic, here it is again:

The only tracks that have any EQ on them are the toms & the snare
& one guitar pass where I rolled off a little 100hz. Everything
else is simply tonal coloration imparted by the particular
combination of mics & pre's on the source.

<http://www.saqqararecords.com/MiscAudio/SedationFinalMixMP3.mp3>

May not be your cup 'o tea musically, but it's a perfect example
of what I'm talking about."Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:4669b05b\$1@linux...

>> Chris, is the MOTU 2408mk3 and PCIe 424 card stable on Intel Quad Core?

> yes the MOTU like the RME i working fine on dual, quad and dual quad

> systems. haven't tried any multi card or multi I/O box setups yet with the

> MOTU. But one box and one I/O box works very good.

Any comparison on PC based latency capabilities and stability with Nuendo
with the MOTU vs. RME/Lynx? I need more ADAT I/O on the main rig (PCIe),
but Lynx doesn't have it, and MAD1 is quite a bit more expensive than a
couple of mkIIIs would be, or a couple of RME HDSPs (I notice RME seems to
be dropping the 9652, or at least it isn't listed in their PCIe list, so
that may be out of the question for me).

I'll probably go MAD1 later, but for now a more economical way into more
ADAT I/Os would be nice. Seems like MOTU is the most viable in terms of
config, price and PCIe availability.

Thanks,

DedricGraham Duncan <graham@grahamduncan.com> wrote:

>Cool. I only wish you could hook multiple Digifaces up to one card like

>the MOTU stuff to share Totalmix.

You can do that if you can use (for example) the SPDIF out on the secondary Multi-or-Digiface one to feed a submix to the SPDIF in on the main one... then monitor your submix through Totalmix (check the Multi-or-Digiface manual for how to set up a submix).

NeilChris, any benefit to those over the regular Multiface PCI cards?

Neil

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>FYI- We are going to be receiving the first batch of HDSP PCI-e cards in

>the US. These are for the Multiface, Digiface and RPM I/O boxes. They
>probably going to be going for 399.00 but haven't got confirmed pricing yet.

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>the next 2 to 4 months.

>

>Chris

>

>--

>Chris Ludwig

>

>ADK Pro Audio

>(859) 635-5762

>www.adkproaudio.com

>chrisl@adkproaudio.comI'm in the same situation as Graham here - having multiple Digifaces on a single PCI card would solve my problem as well. Submixing is something I'm trying to eliminate, but your suggestion is still a great alternative Neil.

Seems like RME is missing a market here for studios not really needing to spend \$5k on a MAD1 rig when you can get 6 ADAT I/Os with a 2-unit MOTU rig for 40% of that.

Dedric

"Neil" <OIUOIU@.com> wrote in message news:4669cbdd\$1@linux...

>

> Graham Duncan <graham@grahamduncan.com> wrote:

>>Cool. I only wish you could hook multiple Digifaces up to one card like

>

>>the MOTU stuff to share Totalmix.

>

> You can do that if you can use (for example) the SPDIF out on
> the secondary Multi-or-Digiface one to feed a submix to the
> SPDIF in on the main one... then monitor your submix through
> Totalmix (check the Multi-or-Digiface manual for how to set up a
> submix).

>

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

> I'm in the same situation as Graham here - having multiple Digifaces on
a

> single PCI card would solve my problem

> as well. Submixing is something I'm trying to eliminate, but your

> suggestion is still a great alternative Neil.

As I understand it, there's two ways to do this - one is to do a
Submix thingy like I mentioned, the other is to use your
additional Multifaces in Disconnect Mode & lightpipe out from
one to the other, then you don't have to do submixes at all.
I've never tried that method, so I don't know how practical it
would be.

What I've done last time I needed more than 12 inputs, though
(the 8 analog in's on my main Multiface, plus 4 channels of
lightpipe in @ 88.2k) is to simply send stuff to the 2nd
Multiface that the band didn't really need to monitor... like
the 4 Tom mics going through the Motu 8Pre - those got sent
through the lightpipe on the 2nd Multiface - who needs to
monitor toms in the cans? You get plenty of them in the OH's
anyway. Kick & Snare went there in one case - the drummer wanted
to hear his triggered sounds in the headphones, so I sent the
mics to the 2nd Multiface, a 2nd bass cab mic (one's good for
monitoring purposes, right?), stuff like that. Improvise a bit.
Think do what they really need to hear back... depending on the
drummer & style of music, you could probably run a HiHat mic
through the 2nd Multiface since you often get plenty of hats in
the OH's too. Ambient mics - throw 'em into the 2nd Multiface,
who needs to hear that when tracking, anyway... the difference
in timing between a direct mic & a room mic is just going to be
more likely just throws the players off to begin with.
Deej could put 7 of his nine banjo chair mics on his 2nd
Multiface & still have two to monitor with :)

NeilDedric Terry wrote:

> I'll probably go MADI later, but for now a more economical way into more
> ADAT I/Os would be nice. Seems like MOTU is the most viable in terms of
> config, price and PCIe availability.

The MOTU seems like the only choice under \$2k, unless I'm missing something obvious.

GrahamNope...

"John" <no@no.com> wrote:

>

>nopeHi Dedric,

Dedric Terry wrote:

>

> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message

> news:4669b05b\$1@linux...

>>> Chris, is the MOTU 2408mk3 and PCIe 424 card stable on Intel Quad Core?

>> yes the MOTU like the RME i working fine on dual, quad and dual quad

>> systems. haven't tried any multi card or multi I/O box setups yet with

>> the MOTU. But one box and one I/O box works very good.

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> Any comparison on PC based latency capabilities and stability with

> Nuendo with the MOTU vs. RME/Lynx? I need more ADAT I/O on the main rig

> (PCIe), but Lynx doesn't have it, and MADI is quite a bit more expensive

> than a couple of mkIIIs would be, or a couple of RME HDSPs (I notice

> RME seems to be dropping the 9652, or at least it isn't listed in their

> PCIe list, so that may be out of the question for me).

The MOTU, Lynx and RME with current drivers all operate at virtually identical latencies and CPU load. I haven't tested the MOTU systems with all 3 I/O boxes attached to know how things change with that. I know when using the Lynx or RME in a 2 or 3 card setup it can effect how low of a buffer you can work at when addressing all the I/O at once. There is allot of PCI traffic to deal.

>

> I'll probably go MADI later, but for now a more economical way into more

> ADAT I/Os would be nice. Seems like MOTU is the most viable in terms of

> config, price and PCIe availability.

>

If you are sticking with ADAT then probably yes.

> Thanks,

> Dedric

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi Graham,

Yes the MOTU PCI-e is a nice setup if you need more than 24 channels of ADAT on 1 PCI/PCI-e card.

The RME HDSP 9652 is most affordable for 24 or less channels.

It is only until you get into wanting to use 64 channels or more of AES/EBU and/or Madi that the HDSP Madi card becomes the right solution.

Chris

Graham Duncan wrote:

> Dedric Terry wrote:

>> I'll probably go MADI later, but for now a more economical way into
>> more ADAT I/Os would be nice. Seems like MOTU is the most viable in
>> terms of config, price and PCIe availability.

>

> The MOTU seems like the only choice under \$2k, unless I'm missing
> something obvious.

>

> Graham

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi Dedric,

I wish MOTU still made the DiO box for the 424. The 2408's AD/DA are still it's weak point. :)

I think both MOTU and RME will reveal all of the Apogeess Symphony (I'll be nice and say) "marketing hype". Both RME and MOTU devices already have the same performance as the Apogee but are not proprietary and single platform. If I want proprietary I just get an HD system.

Chris

Dedric Terry wrote:

> I'm in the same situation as Graham here - having multiple Digifaces on
> a single PCI card would solve my problem
> as well. Submixing is something I'm trying to eliminate, but your
> suggestion is still a great alternative Neil.
>

> Seems like RME is missing a market here for studios not really needing
> to spend \$5k on a MADI rig when you can get 6 ADAT I/Os with a 2-unit
> MOTU rig for 40% of that.

>

> Dedric

>

> "Neil" <OIUOIU@.com> wrote in message news:4669cbdd\$1@linux...

>>

>> Graham Duncan <graham@grahamduncan.com> wrote:

>>> Cool. I only wish you could hook multiple Digifaces up to one card like

>>>

>>> the MOTU stuff to share Totalmix.

>>>

>> You can do that if you can use (for example) the SPDIF out on

>> the secondary Multi-or-Digiface one to feed a submix to the

>> SPDIF in on the main one... then monitor your submix through

>> Totalmix (check the Multi-or-Digiface manual for how to set up a

>> submix).

>>

>> Neil

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comHi Neil,

Intel Mac folks can use them now.

People with newer motherboards that have 3 or less PCI slots can use em.

Performance wise with such low I/O I don't think there is be anything
that people can detect.

I think it might be more detectable if using 2 or 3 madi PCI-e cards.

Probably less CPU load and less chances for things causes drop out s and
such.

Chris

Neil wrote:

> Chris, any benefit to those over the regular Multiface PCI cards?

>

> Neil

>

> Chris Ludwig <chrisl@adkproaudio.com> wrote:

>> FYI- We are going to be receiving the first batch of HDSP PCI-e cards in

>

>> the US. These are for the Multiface, Digiface and RPM I/O boxes. They

>> probably going to be going for 399.00 but haven't got confirmed pricing

> yet.

>> The other cards in the HDSP line will have PCI-e versions shipping over

>

>> the next 2 to 4 months.

>>

>> Chris

>>

>> --

>> Chris Ludwig

>>

>> ADK Pro Audio

>> (859) 635-5762

>> www.adkproaudio.com

>> chrisl@adkproaudio.com

>

--

Chris Ludwig

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chrisl@adkproaudio.com Don't worry, everyone, it's just a diversion to make you think he's actually posting something along the lines of an audio topic... then when you least expect it, he'll turn it into a Mac-Pimping political thread.

:)

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

>

> I'm thinking about replacing tubes in various mic pres That I have. Looking

> to try different flavors of tubes. Looking for warm yet clean to pleasantly

>distorted when driven. However, I don't want to break the bank. I'm wondering
>if any of you guys would have any suggestions.
>
>Thanks
>JamesSorry to get you guys mixed up.

James

"John Macy" <spamlessjohn@johnmacy.com> wrote:

>
>Nope...
>
>
>"John" <no@no.com> wrote:
>>
>>nope
>Hi James,

<http://www.kcanostubes.com/content/contact.asp>

<http://www.kcanostubes.com/content/contact.asp>

Both these guys seem honest and knowledgable. I think they tend to deal
w/ tube guitar amp types mostly, but they can probably help you...

Gantt

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

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>Thanks
>JamesAre those guys identical twins?

(tic)
AA

"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:466a0b28\$1@linux...

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> Hi James,
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>>Thanks
>>James
>OOPS.

Here's the OTHER guy!

<http://www.nebsnow.com/LordValve>

Gantt

"Aaron Allen" <know-spam@not_here.dude> wrote:
>Are those guys identical twins?
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>>>>>if any of you guys would have any suggestions.
>>>>>
>>>>>Thanks
>>>>>James
>>>>
>>>
>>>
>>
>john's already mixed up...he doesn't drink coffee.

On 9 Jun 2007 10:55:02 +1000, "James McCloskey" <excelsm@hotmail.com> wrote:

>
>Sorry to get you guys mixed up.
>
>James
>
>"John Macy" <spamlessjohn@johnmacy.com> wrote:
>>
>>Nope...
>>
>>
>>"John" <no@no.com> wrote:
>>>
>>>nope
>>You see, we all can live together if we're wrong or not;-)

"James McCloskey" <excelsm@hotmail.com> skrev i en meddelelse
news:46698703\$1@linux...

>
> "erlilo" <erlingl@tdcadsl.dk> wrote:
>>...And you're following up their promotions here...
>>...John said something about give it a rest. I think I understand what he
>
>>mean but maybe I'm wrong ;-)...
>
> In the past, some people were asking how to get the best deals on Macs,
> and
> I mentioned these promotions. This promotion comes around once a year, so
> I thought I would mention it. The other day Jamie K. said that he was
> about
> to buy a a MacBook Pro, so I mentioned the money saving promotion for him,
> and anybody else that would be interested. That's all.
>
>>
>>"James McCloskey" <excelsm@hotmail.com> skrev i en meddelelse
>>news:46682a35\$1@linux...
>>>
>>> This is the best time of year to buy a Mac because of the promotions.
>
>>> Sign
>>> up for underwater basket weaving for the fall and you might be able to
>
>>> score
>>> a free iPod now.
>>>
>>> Hey Jamie, you might want to check this out.
>>>
>>> <http://store.apple.com/1-800-780-5009/WebObjects/EducationIndividual?cid=AOS-AM-109651-C0002395-A10000078031&type=highEd&family=BackToSchool2007>
>>
>>
>>
>Well it wasnt clipping. If I were to guess I would say
it sounded more like a clocking issue or power supply issue.
It was kind of a fuzzy, phasey distorted thing. I plugged in the headphones
to the DAW and listened to the live feed. I was there. After stripping away
one thing at a time I eventually got down to the unprocessed lead vox track
and there it was. I dont know how I didnt hear this during tracking... Well
I guess actually I do.. I wasnt listening thru headphones I was listening
thru the monitors. I cant hear it in the monitors.Anyway I was able to grab
the phrase from later in the trak and copy it over and that fixed it. This
is very unsettling. I wonder if it is the tube in my mic...??? How would
I go about finding that out?
thx again for everyones input.
b

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

>

>

>Thx all,

>Yeah Neil they may be the first thing I try is to increase my latency =

>settings and redump.

>

>--=20

>Thanks,

>

>Brandon=20

>

>

> "erlilo" <erlingl@tdcadsl.dk> wrote in message news:46691886@linux...

> If you have Cool Edit Pro, Adobe Audition or something similar, you =

>can try=20

> what Neil said to see if something is clipping to hard some places on

=

>single=20

> instruments. You can for the most fix bad clippings in those programs.

=

>To=20

> many plugins can also do strange things on the sound, if it's on =

>single=20

> instruments or whole mix, so be sure you have these things under =

>control=20

> too. Be sure the plugins in serial don't get too hot signal anywhere =

>on its=20

> way out. It will not help if L2 are first with -2 db output, if a =

>second=20

> plugin are boosting the sound up too high before a third plugin get =

>the=20

> signal from the second one.

>

> Erling

>

> "Brandon" <a@a.com> skrev i en meddelelse news:46689f25\$1@linux...

> >

> > Neil,

> >

> > I just put those L2s to be sure nothing was clipping.

> > The thresholds are at Zero and the output is -2db.

> > The problem is I dont hear it on my system. I hear it
> > on my portable CD player with my AKG headphones.
> > You dont hear it on a boombox or home stereo or car stereo.
> > The source material is not clipped I am sure.
> > Could this be a buffer setting that is screwing my export up?
> > thx
> > b
> >
> >
> >
> >
> >
> >
> >
> > "Neil" <IUOI@OIU.com> wrote:
> >>
> >>Isolate one of the artifacts & zoom all the way in & see if you
> >>see a little spike on the waveform. If that's the case, then
> >>you need to edit those tiny sections somehow, if it's not, then
> >>start your processing with one plugin at a time until you hear
> >>it, then you'll know what's causing it (if it's a plugin).
> >>
> >>They're happeneing in the same places every time, right?
> >>
> >>That's all I can think of - Apart from the fact that you're
> >>absolutely psycho to be using three L2's in a row on a piece of
> >>this nature - lol! Are you perhaps clipping things that are
> >>already clipped, then clipping those clipped clips one last
> >>time before it hits your ears?
> >>
> >>Neil
> >>
> >>"Brandon" <a@a.com> wrote:
> >>>
> >>>No no Autotune.
> >>>Vox main chain is:
> >>>Waves EQ (cutting only)
> >>>WavesL2
> >>>
> >>>Vox FX channel chain is:
> >>>SIR
> >>>WavesL2
> >>>
> >>>Main Bus Chain is:
> >>>WavesEQ(cutting only)
> >>>Waves L2
> >>>
> >>>thx
> >>>b

> >>>
 > >>>EK Sound <askme@nospam.com> wrote:
 > >>>>Do you have Autotune on the lead vox? I have found that plug to =
 >have
 > >
 > >>>>NO headroom...
 > >>>>
 > >>>>David.
 > >>>>
 > >>>>Brandon wrote:
 > >>>>> All,
 > >>>>>
 > >>>>> I have finished that mix I posted earlier.
 > >>>>> I incorporated a few dbs on the lead vox, a touch of the highs =
 >on th
 > >>guitars
 > >>>>> and few other minor things.
 > >>>>> No there is one major thing that is annoying the h@ll out of me.
 > >>>>> I dont know if you can hear it on the MP3s I posted , but there
 =
 >is=20
 > >>>>> noticable
 > >>>>> distortion on the loud parts of the lead vocal.
 > >>>>> I dont hear these on my mixing monitors during playback.
 > >>>>> I thought it was the Antares Tube plug which I removed =
 >completely.=20
 > >>>>> That
 > >>>was
 > >>>>> not it. I finally thru a limiter on the lead vox channel and =
 >also on
 > >>the
 > >>>>> vox FX channel just for good measure. I backed off of the =
 >threshold
 > > on
 > >>>the
 > >>>>> main bus limiter by 2 db. It was set at -18 I took it to -16. =
 >You can
 > >>>see
 > >>>>> my mix was not very hot. This got rid of 75% of the problem. Now
 =
 >I=20
 > >>>>> hear
 > >>>little
 > >>>>> artifacts on the lead vox that sound like processing artifacts =
 >to me.
 > >>>I am
 > >>>>> wondering if SIR is doing this?? It is not wrapped. To mixdown I
 =

```

>use
> >>the
> >>>> EXPORT in CUBASE SX3. Could it be something related to that =
>method? Any
> >>>ideas?
> >>>> Thanks B
> >>>
> >>
> >=20
>
>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.6000.16441" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial>Thx all,</FONT></DIV>
><DIV><FONT face=3DArial>Yeah Neil they may be the first thing I try is =
>to increase=20
>my latency settings and redump.</FONT></DIV>
><DIV><BR>-- <BR>Thanks,</DIV>

><DIV>Brandon </DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"erlilo" <<A=20
> href=3D"mailto:erlingl@tdcadsl.dk">erlingl@tdcadsl.dk</A>> wrote in =
>message=20
> <A href=3D"news:46691886@linux">news:46691886@linux</A>...</DIV>If you
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>Neil said=20
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```

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> sure the=20

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> =

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&g=

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> >>>Vox main chain is:
> >>>Waves EQ (cutting only)
> >>>WavesL2
> >>>
> >>>Vox FX channel chain is:
> >>>SIR
> >>>WavesL2
> >>>
> >>>Main Bus Chain is:
> >>>WavesEQ(cutting only)
> >>>Waves L2
> >>>
> >>>thx
> >>>b
> >>>
> >>>EK Sound <askme@nospam.com> wrote:
> >>>>Do you have Autotune on the lead vox? I have found that plug to =
> have
> >
> >>>>NO headroom...
> >>>>
> >>>>David.
> >>>>
> >>>>Brandon wrote:
> >>>>> All,
> >>>>>
> >>>>> I have finished that mix I posted earlier.

> >>>> I incorporated a few dbs on the lead vox, a touch of the highs =
 >on th
 > >>guitars
 > >>>> and few other minor things.
 > >>>> No there is one major thing that is annoying the h@ll out of me.
 > >>>> I dont know if you can hear it on the MP3s I posted , but there
 =
 >is=20
 > >>>> noticable
 > >>>> distortion on the loud parts of the lead vocal.
 > >>>> I dont hear these on my mixing monitors during playback.
 > >>>> I thought it was the Antares Tube plug which I removed =
 >completely.=20
 > >>>> That
 > >>>was
 > >>>> not it. I finally thru a limiter on the lead vox channel and =
 >also on
 > >>the
 > >>>> vox FX channel just for good measure. I backed off of the =
 >threshold
 > > on
 > >>>the
 > >>>> main bus limiter by 2 db. It was set at -18 I took it to -16. =
 >You can
 > >>>see
 > >>>> my mix was not very hot. This got rid of 75% of the problem. Now
 =
 >I=20
 > >>>> hear
 > >>>little
 > >>>> artifacts on the lead vox that sound like processing artifacts =
 >to me.
 > >>>I am
 > >>>> wondering if SIR is doing this?? It is not wrapped. To mixdown I
 =
 >use
 > >>the
 > >>>> EXPORT in CUBASE SX3. Could it be somethng related to that =
 >method? Any
 > >>>ideas?
 > >>>> Thanks B
 > >>>
 > >>
 > >=20
 >
 >
 >
 ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">


```

><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
> charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.6000.16441" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><FONT face=3DArial>Thx all,</FONT></DIV>
><DIV><FONT face=3DArial>Yeah Neil they may be the first thing I try is =
> to increase=20
> my latency settings and redump.</FONT></DIV>
><DIV><BR>-- <BR>Thanks,</DIV>

><DIV>Brandon </DIV>

><BLOCKQUOTE=20
> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"erlilo" <<A=20
> href=3D"mailto:erlingl@tdcadsl.dk">erlingl@tdcadsl.dk</A>> wrote in =
> message=20
> <A href=3D"news:46691886@linux">news:46691886@linux</A>...</DIV>If you
=
> have Cool=20
> Edit Pro, Adobe Audition or something similar, you can try <BR>what =
> Neil said=20
> to see if something is clipping to hard some places on single =
><BR>instruments.=20
> You can for the most fix bad clippings in those programs. To <BR>many
=
> plugins=20
> can also do strange things on the sound, if it's on single =
><BR>instruments or=20
> whole mix, so be sure you have these things under control <BR>too. Be
=
> sure the=20
> plugins in serial don't get too hot signal anywhere on its <BR>way =
> out. It=20
> will not help if L2 are first with -2 db output, if a second =
><BR>plugin are=20
> boosting the sound up too high before a third plugin get the =
><BR>signal from=20
> the second one.<BR><BR>Erling<BR><BR>"Brandon" <<A=20
> href=3D"mailto:a@a.com">a@a.com</A>> skrev i en meddelelse <A=20
> =
> href=3D"news:46689f25$1@linux">news:46689f25$1@linux</A>...<BR>><BR>&g=
> t;=20

```

> Neil,
>
> I just put those L2s to be sure nothing was=20
 > clipping.
> The thresholds are at Zero and the output is =
 > -2db.
>=20
 > The problem is I dont hear it on my system. I hear it
> on my =
 > portable=20
 > CD player with my AKG headphones.
> You dont hear it on a =
 > boombox or=20
 > home stereo or car stereo.
> The source material is not clipped =
 > I am=20
 > sure.
> Could this be a buffer setting that is screwing my =
 > export=20
 > up?
> thx
>=20
 > b
>
>
>
>
>
>
> "Neil" =
 > <<A=20
 > href=3D"mailto:IUOI@OIU.com">IUOI@OIU.com>=20
 > wrote:
>>
>> Isolate one of the artifacts & zoom =
 > all the=20
 > way in & see if you
>> see a little spike on the waveform. =
 > If=20
 > that's the case, then
>> you need to edit those tiny sections =
 > somehow,=20
 > if it's not, then
>> start your processing with one plugin at =
 > a time=20
 > until you hear
>> it, then you'll know what's causing it (if =
 > it's a=20
 > plugin).
>>
>> They're happeneing in the same places =
 > every=20
 > Apart=20
 > from the fact that you're
>> absolutely psycho to be using =
 > three L2's=20
 > in a row on a piece of
>> this nature - lol! Are you perhaps =
 > clipping=20
 > things that are
>> already clipped, then clipping those =
 > clipped clips=20
 > one last
>> time before it hits your=20
 > ears?
>>
>> Neil
>>
>> "Brandon" =
 > <<A=20
 > href=3D"mailto:a@a.com">a@a.com> =
 > wrote:
>>>
>>> No=20
 > no Autotune.
>>> Vox main chain is:
>>> Waves EQ =
 >
 > (cutting =
 > only)
>>> WavesL2
>>>
>>> Vox FX=20
 > channel chain=20
 > =
 > is:
>>> SIR
>>> WavesL2
>>>
>>>=
 >> Main=20

> Bus Chain is:
>>>WavesEQ(cutting =
 >only)
>>>Waves=20
 > =
 >L2
>>>
>>>thx
>>>b
>>>
=
 >>>>EK=20
 > Sound <askme@nospam.com> =
 >

 >I have=20
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>
>>>>NO=20
 > =
 >headroom...
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>>>=
 >>
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 > wrote:
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 >that mix=20
 > I posted earlier.
>>>>> I incorporated a few dbs on =
 >the lead=20
 > vox, a touch of the highs on =
 >th
>>>guitars
>>>>> and=20
 > few other minor things.
>>>>> No there is one major =
 >thing=20
 > that is annoying the h@ll out of=20
 > me.
>>>>>> I dont know if you can hear it on the MP3s =
 >I=20
 > posted , but there is
>>>>>>=20
 > noticable
>>>>>> distortion on the loud parts of the =
 >lead=20
 > vocal.
>>>>>> I dont hear these on my mixing monitors =
 >during=20
 > playback.
>>>>>> I thought it was the Antares Tube =
 >plug which=20
 > I removed completely.
>>>>>>=20
 > That
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 >a=20
 > limiter on the lead vox channel and also=20
 > on
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>>>>>> vox FX channel just for good =
 >
 > measure. I backed off of the threshold
>>=20
 > on
>>>>the
>>>>>> main bus limiter by 2 =
 >db. It was=20
 > set at -18 I took it to -16. You=20
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>>>>see
>>>>>> my mix was not very =
 >hot. This=20
 > got rid of 75% of the problem. Now I
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 > that sound like processing artifacts to me.
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> am
>>>> wondering if SIR is doing this?? It is not =
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 > To mixdown I use
>>the
>>>> EXPORT in =
 >CUBASE SX3.=20
 > Could it be something related to that method?=20
 > Any
>>>ideas?
>>>> Thanks=20
 > B
>>>
>>
> =
 >

</BLOCKQUOTE></BODY></HTML>
 >
 >"Neil" <OIUOIU@OIU.com> wrote:
 >
 >"TCB" <nobody@ishere.com> wrote:
 >>
 >>
 >>
 >>"Neil" <OIUOIU@OIU.com> wrote:
 >>>
 >>>Steve Albini, probably my favorite engineer after Rudy van Gelder, takes
 >>very much this approach. As I've started tracking guitars I'm using one
 >of
 >>his tricks which is to put a bright and a dark mic on the cab and mix them
 >>together before I start to EQ. Works very nicely. The current best, i.e.
 >>most versatile, combo seems to be the SE ribbon and the Baby Bottle you
 >sold
 >>me. Either sounds pretty damn good on its own but together there's a whole
 >>new world out there.
 >
 >Yup, agreed. I know I posted this tune before, but for the
 >purposes of this topic, here it is again:
 >The only tracks that have any EQ on them are the toms & the snare
 >& one guitar pass where I rolled off a little 100hz. Everything
 >else is simply tonal coloration imparted by the particular
 >combination of mics & pre's on the source.
 >
 > <http://www.saqqararecords.com/MiscAudio/SedationFinalMixMP3.mp3>
 >
 >May not be your cup 'o tea musically, but it's a perfect example
 >of what I'm talking about.

Wow, those are some _thick_ sounding geetars. Very impressive work.

TCBOne of the unintended consequences of the 'reforms' of the CIA is that a bunch of retired officers have written books. I've been very impressed with those written by Robert Baer and Michael Schueur, but as good as those is the one by Tyler Drumheller

http://www.amazon.com/Brink-Insiders-Compromised-American-Intelligence/dp/078671915X/ref=pd_bbs_sr_1/105-6698677-2153220

?ie=UTF8&s=books&qid=1181394092&sr=8-1

Worth the read, to be sure,

TCB Yeah, Baby, wide, fat and deep guitar layers. It pushes the bass track right down to the floor. Also it seems to make the bass sound late.

Back when I played lots of rock I had this fantasy of a section of, say, 10 guitarists layering to get a live sound like this. Problem is the conductor would only last a few shows before he would be too deaf to continue.

TCB wrote:

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

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

>>>

>>>

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>

> Wow, those are some _thick_ sounding geetars. Very impressive work.

>

> TCB Bill L <bill@billlorentzen.com> wrote:

> Yeah, Baby, wide, fat and deep guitar layers. It pushes the

> bass track right down to the floor. Also it seems to make the

> bass sound late.

Are your speakers out of phase or some wierd stuff like that?

The bass sounds great on every system I've played this on, and in fact it's even been on radio here (the band opened for Flyleaf at the KLAQ Memorial Day Balloonfest, and the station had them on for an interview & played a couple of their tunes) & I was cringing the first time they were getting ready to spin it, just because it's not mastered yet and I had no idea how it would come across over the air... one measure into the song & the cringe went away - sounded great.

I think you're hearing more bass than you think - IOW, less of that bottom end is coming from the guitars than you may realize... the bass has a little drive on it, as well, so that may have something to do with your perception of what's bass & what's not. Feel free to import the mp3 into your DAW & flip the phase on one channel so that the bass drops out completely (the two bass tracks are both dead-center-panned, so you'll definitely lose all of it.), and that way you can see what I'm talking about... you'll retain most of the rhythm guitar tracks since there's some panning going on on all of them, IIRC. Here, you can use this free plugin to phase-flip one channel if you don't want to have to bother splitting the stereo file:

<http://www.braindoc.de/vst/ChannelTool.zip>

>Back when I played lots of rock I had this fantasy of a
>section of, say, 10 guitarists layering to get a live sound
>like this. Problem is the conductor would only last a few
>shows before he would be too deaf to continue.

You don't need a lot of volume to get this effect, just a lot of layers of different textures. We used two (or was it three - I'd have to check the files) different amps, four different mics, and three flavors of preamps. Every chorded pass was mic'ed in dual-mono, then doubled with a different amp/mics, and pres, and every single note or accent pass (like the octave hits) was doubled with a different mic & pre. In fact, when tracking stuff like this, I like to use just enough volume to get the speakers moving - that way your tones can still stay articulate as you layer tracks; as opposed to if the amps are blasting at "11", and then everything just turns into a big pile of overdistorted fizz.

Neil

>
>

>TCB wrote:

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

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

>>>>

>>>>

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

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>>>> me. Either sounds pretty damn good on its own but together there's a

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>>> combination of mics & pre's on the source.

>>>

>>> <http://www.saqqararecords.com/MiscAudio/SedationFinalMixMP3.mp3>

>>>

>>> May not be your cup 'o tea musically, but it's a perfect example

>>> of what I'm talking about.

>>

>> Wow, those are some _thick_ sounding geetars. Very impressive work.

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>>
>>May not be your cup 'o tea musically, but it's a perfect example
>>of what I'm talking about.
>
>Wow, those are some _thick_ sounding geetars. Very impressive work.

Thanks - I may have something else to post tonight or tomorrow.
Different band this time, but some interesting sonic textures
you guys might like. Trying to get some more vocals & maybe
guitars knocked out today.

NeilDear James Telefunken is the best to go !
Mostly there are 12AX7 or 12AT7 or 12AU7 used on mic preamps.
Although real telefunken are very expensive the sound is the best as it can
get with tubes.
Regards,
Dimitrios

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

>
>I'm thinking about replacing tubes in various mic pres That I have. Looking
>to try different flavors of tubes. Looking for warm yet clean to pleasantly
>distorted when driven. However, I don't want to break the bank. I'm wondering
>if any of you guys would have any suggestions.
>
>Thanks
>JamesI have a pair of RCA 6072's I purchased from them (KCA) that seem to work
well.
It's a crappy pre so tough to say how much they helped, they did bring down
the gain which is what I wanted. I also purchased a GE five star 6072 from
them for a microphone I no longer have. It does not seem to do justice in
my 2247 though almost too warm and dark. I may sell it cheap or keep it to
try in another mic someday. ANYway, KCA were good, they are more of a guitar

amp place though

"Gantt Kushner" <ganttmann@comcast.net> wrote:

>

>Hi James,

>

><http://www.kcanostubes.com/content/contact.asp>

>

><http://www.kcanostubes.com/content/contact.asp>

>

>Both these guys seem honest and knowledgable. I think they tend to deal

>w/ tube guitar amp types mostly, but they can probably help you...

>

>Gantt

>

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

>>

>>I'm thinking about replacing tubes in various mic pres That I have. Looking

>>to try different flavors of tubes. Looking for warm yet clean to pleasantly

>>distorted when driven. However, I don't want to break the bank. I'm wondering

>>if any of you guys would have any suggestions.

>>

>>Thanks

>>James

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

>

>Well it wasnt clipping. If I were to guess I would say

>it sounded more like a clocking issue or power supply issue.

>It was kind of a fuzzy, phasey distorted thing. I plugged in the headphones

>to the DAW and listened to the live feed. I was there. After stripping away

>one thing at a time I eventually got down to the unprocessed lead vox track

>and there it was. I dont know how I didnt hear this during tracking... Well

>I guess actually I do.. I wasnt listening thru headphones I was listening

>thru the monitors. I cant hear it in the monitors.Anyway I was able to grab

>the phrase from later in the trak and copy it over and that fixed it. This

>is very unsettling. I wonder if it is the tube in my mic...??? How would

>I go about finding that out?

Ummm... try a different mic?

At least that'll narrow it down to the particular mic, if not the tube specifically.

Could even have been a little power spike or dip that caused it, if it was a one-time thing (which it now sounds like... I thought at first it was in several places along the track) if

you're not using a power conditioner of some kind, something like that could easily happen. I have a power conditioner for the computer & rack, but not one for the recording room where the tube mics go, and I had the same thing happen once - just a little teeny low-level "tick" that I didn't notice when tracking & had to edit out later. That was with a tube mic, as well. Coincidence? Perhaps. Power supply glitch? More likely, methinks.

Frankly, with one-time shit like that, there's almost no way to tell what caused it... unless you can duplicate it, you can't diagnose it.

Neilthe technical answer to this is a little beyond me-- i seem to remember an enginner, while describing thie bake (no shake) technique, saying that it had to do with removing any accumulated humidity and getting those little particles to stand up straight. a "real" engineer could give you the straight dope on this. i am sure that you can only bake your tape once, and you'd better have a way to store the data immediately-- curiously again, just like freeze drying a hard disc.
jp

"erlilo" <erlingl@tdcadsl.dk> wrote:

>To bake a cake, sorry, a tape;-), wasn't it to get rid of the copy effect
we

>often heard before the tune started?

>

>Erling

>

>"Martin Harrington" <lendan@bigpond.net.au> skrev i en meddelelse

>news:46690c43@linux...

>> What is funny, is that you "freeze"drives to get the data from it, but
you

>> "'bake" audio tapes to get the data from them.....

>> Who woulda thought??

>> --

>> Martin Harrington

>> www.lendaneer-sound.com

>> 0414 913 247

>>

>> "jp" <jpj@jpjones.net> wrote in message news:466780ea@linux...

>>>

>>> oh, and no--

>>> the maxor doesn't show up under "start up disks"--

>>> it's curious that no driver is listed in the system profiler for the

>>> maxtor,
>>> though it's worked for a number of years and only recently started to

>>> flake
>>> out--
>>> i'm thinking of going with the freezer suggestions next, though have
no
>>> idea
>>> what this means, how cold to get it, when to take it out,
>>> or what the condensation factor will have....
>>> or, for that matter, how to cook it later and whether a marinade is
>>> appropriate
>>> or a simple
>>> searing in a hot pan with a little olive oil...
>>> the whole thing is getting pretty funny in a sorta frustrating way
>>> thanks again again
>>> jp
>>>
>>> "jp" <jpj@jppjones.net> wrote:
>>>>
>>>> James, one more time--
>>>> okay
>>>> system profiler finds:
>>>> "internal ATA 1 ID=O Hard Drive no volumes mounted"
>>>> this is the maxtor, but don't know where to go from here.
>>>> also, profiler says the unformatted size is 27.54 gig, though the maxtor
>>>> is 40???
>>>> jp
>>>>
>>>>
>>>>
>>>>
>>>> James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>
>>>>> Was the Maxtor a boot able drive? If so, see if you can go under "Start
>>>>> up
>>>>> disk" and see if it's in there? Is the drive making any noise like

>>>>> spin
>>>>> up and spin down. The head arm might be stuck. You might want to try
>>> tapping
>>>>> on the side of the drive lightly. Beware you could damage the drive

>>>>> doing
>>>>> this how ever, what do you have to lose. I'd have a drive ready to

>>>>> transfer
>>>>> files to.

>>>>>
>>>>>The drive might be shot. Here are a few suggestions:
>>>>>
>>>>>Call Apple, they have ways of retrieving data. I had a HD head crash
>>> and
>>>>>the drive died. They told me they could transfer my data to the new

>>>>>drive
>>>>>they were replacing on my ibook.
>>>>>
>>>>>Disk Savers, this would cost some money though.
>>>>>
>>>>>Last you could send the drive to me and I will see if I can get your

>>>>>data
>>>>>back, when I have spare time to work on it.
>>>>>
>>>>>What ever you decide to do, good luck!
>>>>>
>>>>>I'll catch you tomorrow.
>>>>>
>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>
>>>>>>Hey again James--
>>>>>>yeah, i did all that and
>>>>>>ran Disk Warrior, all the stuff--
>>>>>>
>>>>>>i figure i'm totally fubarred at this point--
>>>>>>got to get real, buy a new system, forget my old audio files
>>>>>>and start over.
>>>>>>
>>>>>>but thank YOU particularly for the help
>>>>>>jp
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>>
>>>>>>>Did you try disk first aid? If not, try to run Disk First Aid from

>>>>>>>the
>>>>>>>OS
>>>>>>>9 installer CD.
>>>>>>>
>>>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>>>
>>>>>>>>oh, great--
>>>>>>>>now a lot more considerations
>>>>>>>>
>>>>>>>>:-)

> one thing at a time I eventually got down to the unprocessed lead vox track
> and there it was. I dont know how I didnt hear this during tracking... Well
> I guess actually I do.. I wasnt listening thru headphones I was listening
> thru the monitors. I cant hear it in the monitors.Anyway I was able to grab
> the phrase from later in the trak and copy it over and that fixed it. This
> is very unsettling. I wonder if it is the tube in my mic...??? How would
> I go about finding that out?
> thx again for everyones input.
> b

I've had this happen on vocals too (mostly on tracks I've been sent for mixing). Most of the time it's a lip or back throat smack/croak that's not that loud by itself but in the mix gets lifted out to sound like clipping. I don't think it's the mic... though some mics bring it out more. I wouldn't worry about it unless it happens a lot.

Samplitude's Spectral Cleaner is a brilliant tool for fixing this sort of thing.

GrahamNeil wrote:

> Bill L <bill@billlorentzen.com> wrote:
>> Yeah, Baby, wide, fat and deep guitar layers. It pushes the
>> bass track right down to the floor. Also it seems to make the
>> bass sound late.
>
> Are your speakers out of phase or some wierd stuff like that?
> The bass sounds great on every system I've played this on, and
> in fact it's even been on radio here (the band opened for
> Flyleaf at the KLAQ Memorial Day Balloonfest, and the station
> had them on for an interview & played a couple of their tunes)
> & I was cringing the first time they wee getting ready to spin
> it, just because it's not mastered yet and I had no idea how it
> would come across over the air... one measure into the song &
> the cringe went away - sounded great.

Hey, Neil, I wasn't knocking it! The tracks sound awesome. I was just commenting on the amount of seperation between the bass and the guitars, like a layer of oil and water, kind of. I LIKED the effect and the degree of seperation. It is impressive how you did it.

Do you really imagine *I* might not hear if my speakers are out of phase?

>
> I think you're hearing more bass than than you think - IOW,
> less of that bottom end is coming from the guitars than you may
> realize... the bass has a little drive on it, as well, so that
> may have something to do with your perception of what's bass &
> what's not. Feel free to import the mp3 into your DAW & flip

> the phase on one channel so that the bass drops out completely
> (the two bass tracks are both dead-center-panned, so you'll
> definitely lose all of it.), and that way you can see what I'm
> talking about... you'll retain most of the rhythm guitar tracks
> since there's some panning going on on all of them, IIRC.
> Here, you can use this free plugin to phase-flip one channel if
> you don't want to have to bother splitting the stereo file:

>
> <http://www.braindoc.de/vst/ChannelTool.zip>

>
>
>> Back when I played lots of rock I had this fantasy of a
>> section of, say, 10 guitarists layering to get a live sound
>> like this. Problem is the conductor would only last a few
>> shows before he would be too deaf to continue.

>
> You don't need a lot of volume to get this effect, just a lot
> of layers of different textures. We used two (or was it three -
> I'd have to check the files) different amps, four different
> mics, and three flavors of preamps. Every chorded pass was
> mic'ed in dual-mono, then doubled with a different amp/mics,
> and pres, and every single note or accent pass (like the octave
> hits) was doubled with a different mic & pre. In fact, when
> tracking stuff like this, I like to use just enough volume to
> get the speakers moving - that way your tones can still stay
> articulate as you layer tracks; as opposed to if the amps are
> blasting at "11", and then everything just turns into a big
> pile of overdistorted fizz.

I actually never track at much volume unless I'm trying for feedback or
some room overload effect. I was talking about in a live setting. Of
course I am actually one of the more demure guitar players volume-wise.
I prefer to let the engineer have control of the mix. BTW, in my musical
circles I'm known for having an exquisite tone - warm, smooth, creamy
and delicious w/ just a hint of jaunty strut.

>
> Neil

>
>
>>

>> TCB wrote:

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

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

>>>>>

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

>>>>> Steve Albini, probably my favorite engineer after Rudy van Gelder, takes
>>>>> very much this approach. As I've started tracking guitars I'm using
> one

>>>> of
>>>>> his tricks which is to put a bright and a dark mic on the cab and mix
> them
>>>>> together before I start to EQ. Works very nicely. The current best,
> i.e.
>>>>> most versatile, combo seems to be the SE ribbon and the Baby Bottle
> you
>>>> sold
>>>>> me. Either sounds pretty damn good on its own but together there's a
> whole
>>>>> new world out there.
>>>> Yup, agreed. I know I posted this tune before, but for the
>>>> purposes of this topic, here it is again:
>>>> The only tracks that have any EQ on them are the toms & the snare
>>>> & one guitar pass where I rolled off a little 100hz. Everything
>>>> else is simply tonal coloration imparted by the particular
>>>> combination of mics & pre's on the source.
>>>>
>>>> <http://www.saqqararecords.com/MiscAudio/SedationFinalMixMP3.mp3>
>>>>
>>>> May not be your cup 'o tea musically, but it's a perfect example
>>>> of what I'm talking about.
>>> Wow, those are some _thick_ sounding geetars. Very impressive work.
>>>
>>> TCB
>Bill L <bill@billlorentzen.com> wrote:
>Do you really imagine *I* might not hear if my speakers are out of phase?

I have no idea! You could be trippin' or somethin' :)

>I prefer to let the engineer have control of the mix. BTW, in my musical

>circles I'm known for having an exquisite tone - warm, smooth, creamy
>and delicious w/ just a hint of jaunty strut.

Are we talking about a guitar tone or a nice Reisling?

:DHey guys,

Here's a strange one. I use my laptop live sometimes. Usually it's great, no problems, quick setup, and a Ableton Live project with all of my stuff in it. However, sometime I have problems if the electricity is flaky at the venue. I get all kinds of noise and crap out of the laptop (I'm using an RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the laptop and run it off the battery the noise goes away. Any guess why this happens and what to do about it?

Thanks,

TCBHi Thad - Yes , this is most likely a ground loop :)
Do you have audio coming in via a snake ?

Morgan

"TCB" <nobody@ishere.com> wrote in message news:466b0d05\$1@linux...

>

> Hey guys,

>

> Here's a strange one. I use my laptop live sometimes. Usually it's great,
> no problems, quick setup, and a Ableton Live project with all of my stuff
> in it. However, sometime I have problems if the electricity is flaky at
> the

> venue. I get all kinds of noise and crap out of the laptop (I'm using an
> RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the
> laptop and run it off the battery the noise goes away. Any guess why this
> happens and what to do about it?

>

> Thanks,

>

> TCBTCB wrote:

> Hey guys,

>

> Here's a strange one. I use my laptop live sometimes. Usually it's great,
> no problems, quick setup, and a Ableton Live project with all of my stuff
> in it. However, sometime I have problems if the electricity is flaky at the
> venue. I get all kinds of noise and crap out of the laptop (I'm using an
> RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the
> laptop and run it off the battery the noise goes away. Any guess why this
> happens and what to do about it?

>

> Thanks,

>

>

Sounds like a ground loop problem. Unplugging kills the loop. If you have a a three prong plug to your laptop PS, you might try one of those cheap orange adapter plugs from Home depot and the like. Worked with my old laptop.

JeffTCB wrote:

> Hey guys,

>

> Here's a strange one. I use my laptop live sometimes. Usually it's great,
> no problems, quick setup, and a Ableton Live project with all of my stuff
> in it. However, sometime I have problems if the electricity is flaky at the

> venue. I get all kinds of noise and crap out of the laptop (I'm using an
> RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the
> laptop and run it off the battery the noise goes away. Any guess why this
> happens and what to do about it?

>

> Thanks,

>

> TCB

I've had the same problem with my laptop. Thanks for the tip y'all. Jeff Hoover wrote:

> TCB wrote:

>> Hey guys,

>> Here's a strange one. I use my laptop live sometimes. Usually it's great,

>> no problems, quick setup, and a Ableton Live project with all of my stuff

>> in it. However, sometime I have problems if the electricity is flaky

>> at the

>> venue. I get all kinds of noise and crap out of the laptop (I'm using an

>> RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the

>> laptop and run it off the battery the noise goes away. Any guess why this

>> happens and what to do about it?

>>

>> Thanks,

>>

>>

>

> Sounds like a ground loop problem. Unplugging kills the loop. If you

> have a a three prong plug to your laptop PS, you might try one of those

> cheap orange adapter plugs from Home depot and the like. Worked with my

> old laptop.

>

> Jeff

Come to think of it I have the same problem with my Tesla Roadster

<http://www.teslamotors.com/> when it's plugged in. The stereo makes all

kinds of noise and hums. Oh god, I'm such a moron. Of course it's a ground loop. I run two amps

all the time so I know how to deal with this, I guess I just forgot that laptops,

uh, kinda use electricity too and, you know, obey the laws of physics.

Give me a shout soon about doing a Steinberg night at ECCM. Maybe we can
do a Focusrite Liquid Mix night too ;-)

TCB

"Morgan" <morganp@ntplx.net> wrote:

>Hi Thad - Yes , this is most likely a ground loop :)

>Do you have audio coming in via a snake ?

>

>Morgan

>

>"TCB" <nobody@ishere.com> wrote in message news:466b0d05\$1@linux...

>>

>> Hey guys,

>>

>> Here's a strange one. I use my laptop live sometimes. Usually it's great,
>> no problems, quick setup, and a Ableton Live project with all of my stuff
>> in it. However, sometime I have problems if the electricity is flaky at

>> the

>> venue. I get all kinds of noise and crap out of the laptop (I'm using
an

>> RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the
>> laptop and run it off the battery the noise goes away. Any guess why this
>> happens and what to do about it?

>>

>> Thanks,

>>

>> TCB

>

>> Come to think of it I have the same problem with my Tesla Roadster
> <http://www.teslamotors.com/> when it's plugged in. The stereo makes all
> kinds of noise and hums.

Serious? Even if not, man that's cool.

;))

Graham I've still never had a cup. Sounds more like a red, Merlot perhaps.. Oh that Jaunty strut
could make it
a peppery Shiraz

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

>

>Bill L <bill@billlorentzen.com> wrote:

>>Do you really imagine *I* might not hear if my speakers are out of phase?

>

>I have no idea! You could be trippin' or somethin' :)

>

>

>>I prefer to let the engineer have control of the mix. BTW, in my musical

>

>>circles I'm known for having an exquisite tone - warm, smooth, creamy
>>and delicious w/ just a hint of jaunty strut.

>

>Are we talking about a guitar tone or a nice Reisling?

>

>:DI am always hearing these types of things so I thnik in my case I should try
to narrow it down.

I was really hoping this sort of thing would go away after moving to Cubase....I think a power conditioner would be a good start. If that doesn't fix it...
Crap I don't know.. My PS in my comp is brand new and plentiful. Motu and Presonus are new. Mics hardly have any wear on them.
B

Graham Duncan <graham@grahamduncan.com> wrote:

>Brandon wrote:

>> Well it wasn't clipping. If I were to guess I would say
>> it sounded more like a clocking issue or power supply issue.
>> It was kind of a fuzzy, phasey distorted thing. I plugged in the headphones
>> to the DAW and listened to the live feed. I was there. After stripping
away

>> one thing at a time I eventually got down to the unprocessed lead vox
track

>> and there it was. I don't know how I didn't hear this during tracking...

Well

>> I guess actually I do.. I wasn't listening thru headphones I was listening
>> thru the monitors. I can't hear it in the monitors. Anyway I was able to
grab

>> the phrase from later in the track and copy it over and that fixed it.

This

>> is very unsettling. I wonder if it is the tube in my mic...??? How would

>> I go about finding that out?

>> thx again for everyone's input.

>> b

>

>I've had this happen on vocals too (mostly on tracks I've been sent for

>mixing). Most of the time it's a lip or back throat smack/croak that's

>not that loud by itself but in the mix gets lifted out to sound like

>clipping. I don't think it's the mic... though some mics bring it out

>more. I wouldn't worry about it unless it happens a lot.

>

>Samplitude's Spectral Cleaner is a brilliant tool for fixing this sort

>of thing.

>

>GrahamFirst, try to lift the ground on the laptop power supply, or get a battery
backup/conditioner to run on the road to feed the laptop. \$40 oughta get
something decent for that purpose.

AA

"TCB" <nobody@ishere.com> wrote in message news:466b0d05\$1@linux...

>
> Hey guys,
>
> Here's a strange one. I use my laptop live sometimes. Usually it's great,
> no problems, quick setup, and a Ableton Live project with all of my stuff
> in it. However, sometime I have problems if the electricity is flaky at
> the
> venue. I get all kinds of noise and crap out of the laptop (I'm using an
> RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the
> laptop and run it off the battery the noise goes away. Any guess why this
> happens and what to do about it?
>
> Thanks,
>
> TCBHey JP.. I have another idea. Buy a cheap USB case and stick the drive in
it. Boot another computer and plug it in. See if you get the same results.
This eliminates completely it being your mac IDE bus. Also, I don't know,
but is it possible to boot that machine from USB? Might be something else to
try and having a USB removable IDE-> USB is really not a bad thing.

AA

"jp" <jpj@jppjones.net> wrote in message news:466aed12\$1@linux...

>
> the technical answer to this is a little beyond me--
> i seem to remember an enginner, while describing
> thie bake (no shake) technique, saying that it had to do
> with removing any accumulated humidity and getting
> those little particles to stand up straight.
> a "real" engineer could give you the straight dope on
> this. i am sure that you can only bake your tape once,
> and you'd better have a way to store the data immediately-- curiously
> again,
> just like freeze drying a hard disc.
> jp
>
> "erlilo" <erlingl@tdcadsl.dk> wrote:
>>To bake a cake, sorry, a tape;-), wasn't it to get rid of the copy effect
> we
>>often heard before the tune started?
>>
>>Erling
>>

>>"Martin Harrington" <lendan@bigpond.net.au> skrev i en meddelelse
>>news:46690c43@linux...
>>> What is funny, is that you "freeze"drives to get the data from it, but
> you
>>> ""bake" audio tapes to get the data from them.....
>>> Who woulda thought??
>>> --
>>> Martin Harrington
>>> www.lendaneer-sound.com
>>> 0414 913 247
>>>
>>> "jp" <jpj@jpjones.net> wrote in message news:466780ea@linux...
>>>>
>>>> oh, and no--
>>>> the maxtor doesn't show up under "start up disks"--
>>>> it's curious that no driver is listed in the system profiler for the
>
>>>> maxtor,
>>>> though it's worked for a number of years and only recently started to
>
>>>> flake
>>>> out--
>>>> i'm thinking of going with the freezer suggestions next, though have
> no
>>>> idea
>>>> what this means, how cold to get it,when to take it out,
>>>> or what the condensation factor will have....
>>>> or, for that matter, how to cook it later and whether a marinade is
>>>> appropriate
>>>> or a simple
>>>> searing in a hot pan with a little olive oil...
>>>> the whole thing is getting pretty funny in a sorta frustrating way
>>>> thanks again again
>>>> jp
>>>>
>>>> "jp" <jpj@jpjones.net> wrote:
>>>>>
>>>>>James, one more time--
>>>>>okay
>>>>>system profiler finds:
>>>>>"internal ATA 1 ID=O Hard Drive no volumes mounted"
>>>>>this is the maxtor, but don't know where to go from here.
>>>>>also, profiler says the unformatted size is 27.54 gig, though the
>>>>>maxtor
>>>>>is 40???
>>>>>jp
>>>>>
>>>>>

>>>>>
>>>>>
>>>>>James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>Was the Maxtor a boot able drive? If so, see if you can go under
>>>>>>"Start
>>>>>>up
>>>>>>disk" and see if it's in there? Is the drive making any noise like
>
>>>>>>spin
>>>>>>up and spin down. The head arm might be stuck. You might want to try
>>>> tapping
>>>>>>on the side of the drive lightly. Beware you could damage the drive
>
>>>>>>doing
>>>>>>this how ever, what do you have to lose. I'd have a drive ready to
>
>>>>>>transfer
>>>>>>files to.
>>>>>>
>>>>>>The drive might be shot. Here are a few suggestions:
>>>>>>
>>>>>>Call Apple, they have ways of retrieving data. I had a HD head crash
>>>> and
>>>>>>the drive died. They told me they could transfer my data to the new
>
>>>>>>drive
>>>>>>they were replacing on my ibook.
>>>>>>
>>>>>>Disk Savers, this would cost some money though.
>>>>>>
>>>>>>Last you could send the drive to me and I will see if I can get your
>
>>>>>>data
>>>>>>back, when I have spare time to work on it.
>>>>>>
>>>>>>What ever you decide to do, good luck!
>>>>>>
>>>>>>I'll catch you tomorrow.
>>>>>>
>>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>>
>>>>>>>Hey again James--
>>>>>>>yeah, i did all that and
>>>>>>>ran Disk Warrior, all the stuff--
>>>>>>>
>>>>>>>i figure i'm totally fubarred at this point--
>>>>>>>got to get real, buy a new system, forget my old audio files

>>>>>>and start over.
>>>>>>
>>>>>>but thank YOU particularly for the help
>>>>>>jp
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>>Did you try disk first aid? If not, try to run Disk First Aid from
>
>>>>>>>the
>>>>>>>OS
>>>>>>>9 installer CD.
>>>>>>>
>>>>>>>"jp" <jpj@jpjones.net> wrote:
>>>>>>>
>>>>>>>>oh, great--
>>>>>>>>now a lot more considerations
>>>>>>>>
>>>>>>>>:-)
>>>>>>>>
>>>>>>>>i'm at my wits end(not a far walk)
>>>>>>>>and can't figure out how to proceed
>>>>>>>>
>>>>>>>>my G3 doesn't respond to the maxtor,
>>>>>>>>my lacie cd writer only gets it right 20% of the time,
>>>>>>>>my audio files are unavailable thanks to the maxor
>>>>>>>>and my latest CD release is totally fubar
>>>>>>>>
>>>>>>>>help!
>>>>>>>>
>>>>>>>>(thanks-- sincerely-- James McCloskey)
>>>>>>>>jp
>>>>>>>>
>>>>>>>>
>>>>>>>>
>>>>>>>>"DC" <dc@spammersinhell.com> wrote:
>>>>>>>>
>>>>>>>>>One more thing. Be aware that the firewire buss on blue and white
>>>>>>>>>G3's did not like more than one thing plugged into it..
>>>>>>>>>
>>>>>>>>>Dumb huh?
>>>>>>>>>
>>>>>>>>>I don't know when they fixed that, and it may apply to G4's as
>>>>>>>>>well.
>>>>>>>>>
>>>>>>>>>A FW hub solves it.
>>>>>>>>>
>>>>>>>>>Oh, also, B&W G3's will not run a current mac KB and Mouse!

>>> one thing at a time I eventually got down to the unprocessed lead vox
> track
>>> and there it was. I dont know how I didnt hear this during tracking...
> Well
>>> I guess actually I do.. I wasnt listening thru headphones I was
>>> listening
>>> thru the monitors. I cant hear it in the monitors.Anyway I was able to
> grab
>>> the phrase from later in the trak and copy it over and that fixed it.
> This
>>> is very unsettling. I wonder if it is the tube in my mic...??? How would
>>> I go about finding that out?
>>> thx again for everyones input.
>>> b
>>
>>I've had this happen on vocals too (mostly on tracks I've been sent for
>
>>mixing). Most of the time it's a lip or back throat smack/croak that's
>
>>not that loud by itself but in the mix gets lifted out to sound like
>>clipping. I don't think it's the mic... though some mics bring it out
>>more. I wouldn't worry about it unless it happens a lot.
>>
>>Samplitude's Spectral Cleaner is a brilliant tool for fixing this sort
>>of thing.
>>
>>Graham
>"Cujo" <chris@applemanstudio.com> wrote:
>
>
>Sounds more like a red, Merlot perhaps..Oh that Jaunty strut could make
it
>a peppery Shiraz

Yup, you're right - the "warm, smooth & creamy" bit should've
clued me in from the get-go... his tone is like a rich Cabernet,
and that "jaunty strut" bit definitely points to a nice aged -
but not so old as to be considered "mellowed" - Red.

:)guessing you've never played hockey then.

On 10 Jun 2007 08:59:51 +1000, "John" <no@no.com> wrote:

>
>I've still never had a cup.Boy, I wish. That's the first car I've gotten really excited about in years.

Graham Duncan wrote:

>> Come to think of it I have the same problem with my Tesla Roadster
>> <http://www.teslamotors.com/> when it's plugged in. The stereo makes all
>> kinds of noise and hums.
>
> Serious? Even if not, man that's cool.
>
> ;)
>
> Graham Here is a link to a thread on Gearslutz
 <http://www.gearslutz.com/board/so-much-gear-so-little-time/1-23597-black-lion-microclock.html>
about this unit. No one had tried it yet, but they brought up an
interesting point about how adding an external clock to fewer than 4
units will likely reduce the audio quality rather than improve it.

James McCloskey wrote:

> Anybody try one of these?
>
>
> <http://www.blacklionaudio.com/microclock.html> Sorry, guys, just a Cru Beaujolais.

Neil OIOIU@OIU.com wrote:

> "Cujo" <chris@applemanstudio.com> wrote:
>>
>> Sounds more like a red, Merlot perhaps.. Oh that Jaunty strut could make
> it
>> a peppery Shiraz
>
> Yup, you're right - the "warm, smooth & creamy" bit should've
> clued me in from the get-go... his tone is like a rich Cabernet,
> and that "jaunty strut" bit definitely points to a nice aged -
> but not so old as to be considered "mellowed" - Red.
>
> :) In general I think the Taliban has no place in our world, but in Paris'
case, they might do her good.

Sarah wrote:

> Doesn't she always have a rash?
>
> S
>
>
>
> "Tom Bruhl" <arpeggio@comcast.net <<mailto:arpeggio@comcast.net>>> wrote
> in message news:46684d2d@linux...
> She had a rash.
>

>
 > "DJ" <www.aarrrrggghhh!!!.com <http://www.aarrrrggghhh!!!.com>>
 > wrote in message news:466849f4@linux...
 >
 > "rick" <parnell68@hotmail.com <mailto:parnell68@hotmail.com>>
 > wrote in message
 > news:0agg6393c30kssarbggn2rupthgjol09i0t@4ax.com...
 > > paris hilton that is...maybe scooter will be next.
 >
 > that's soooooo hot!
 >
 >
 >
 > I choose Polesoft Lockspam to fight spam, and you?
 > <http://www.polesoft.com/refer.html>Hey guys,

Thanks much. Of course it was a ground loop. As I mentioned to Morgan I use two amps all the time live which means I have to deal with this stuff all the time, it just didn't enter my mind that a laptop would have the same issues. I'll just carry one of the cheater adapters with me and should be fine.

TCB

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

>
 >Hey guys,
 >
 >Here's a strange one. I use my laptop live sometimes. Usually it's great,
 >no problems, quick setup, and a Ableton Live project with all of my stuff
 >in it. However, sometime I have problems if the electricity is flaky at
 >the
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 >RME HDSP cardbus rig), and it's the laptop power supply. If I unplug the
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 >TCB
 Bill L <bill@billlorentzen.com> wrote:
 >Here is a link to a thread on GearsLutz
 > <http://www.gearslutz.com/board/so-much-gear-so-little-time/1-23597-black-lion-microclock.html>
 >about this unit. No one had tried it yet, but they brought up an
 >interesting point about how adding an external clock to fewer than 4
 >units will likely reduce the audio quality rather than improve it.

Interesting... anyone else encounter this fact/phenomena?
 I'm using an external clock, and the last time I a/b'ed using

the external clock (which is a Lucid GenX6/96 - I guess a decent, midrange-level clock) vs. the Multiface's clock as the master, I could perceive "some" difference, but as I recall, I couldn't really say which was better... this was awhile ago, so maybe I should try it again & see if I can hear a difference.

I've just been using the external clock, since I was always under the impression that if you're clocking more than TWO devices, it's a good idea to have an external clock. Now, according to some folks, it seems if you're clocking less than five devices it's a good idea NOT to use one?

So which is it? lol Now i'm really confused.

NeilProbably would not hurt to read Katz' book.

This is the relevant quote for those not willing to slog through the whole thread:

External clocks only help with synchronization issues with multiple otherwise independent devices. They do not improve the sound of converters, other than in very specific (and increasingly rare) circumstances. There are numerous reasons for the mythology of jitter that Bob Katz' book covers quite well. For nearly everyone with fewer than, say, four or five digital devices that must run simultaneously, a dedicated clock is a waste of money and has a better than even chance of decreasing sound quality.

Your best bet is to have your most critical ADC as master during tracking, your most critical DAC as master during mixdown, and for the remainder of your digital work, to stay ITB, where there is no clock. Signal can interfere with clock, so use word clock cable when available.

Neil wrote:

> Bill L <bill@billlorentzen.com> wrote:

>> Here is a link to a thread on Gearslutz

>> <http://www.gearslutz.com/board/so-much-gear-so-little-time/123597-black-lion-microclock.html>

>> about this unit. No one had tried it yet, but they brought up an

>> interesting point about how adding an external clock to fewer than 4

>> units will likely reduce the audio quality rather than improve it.

>

> Interesting... anyone else encounter this fact/phenomena?

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> master, I could perceive "some" difference, but as I recall, I

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> under the impression that if you're clocking more than TWO
> devices, it's a good idea to have an external clock. Now,
> according to some folks, it seems if you're clocking less than
> five devices it's a good idea NOT to use one?
>
> So which is it? lol Now i'm really confused.
>
> Neill'm of the mind set that there are newer more accurate clocks than in the
past. The past like as in Paris. By the way, did anybody ever try the
Hosa WDC-427? What was the result?

Thanks
James

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

>
>Bill L <bill@billlorentzen.com> wrote:
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>> <http://www.gearslutz.com/board/so-much-gear-so-little-time/1-23597-black-lion-microclock.html>
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>couldn't really say which was better... this was awhile ago, so
>maybe I should try it again & see if I can hear a difference.
>
>I've just been using the external clock, since I was always
>under the impression that if you're clocking more than TWO
>devices, it's a good idea to have an external clock. Now,
>according to some folks, it seems if you're clocking less than
>five devices it's a good idea NOT to use one?
>
>So which is it? lol Now i'm really confused.
>
>NeilThose Nazis were some evil m/fers. The Norwegians fought more bravely
against the Nazis than any other country except perhaps Greece, and the
Greeks only had Italians to face, so that hardly counts (in their favor,
the Italians' hearts were not really in it like the Germans).

The Norwegians also lost most of their merchant marine (the world's largest before the war) running lend lease war goods and munitions from USA to Europe and Russia. I know something about this because my grandfather was in NYC during the war and he was in charge (with my father under him) of the entire Norwegian merchant marine, thousands of ships in all the oceans. My grandparent's house in Oslo was commandeered as officer's quarters. My grandmother was still living there throughout the war.

My point is not to excuse the behavior of the Norwegian war survivors and their alleged ill treatment of these innocent children, but to tell what probably motivated them to act against normal good human nature.

James McCloskey wrote:

> I thought this was something you guys should see, if you missed it. It's

> vary sad and shameful.

>

> http://video.msn.com/v/us/fv/fv.htm??g=087271ec-c0d9-493c-9d58-17e7d145f0c8&t=c24&f=06/64&p=source_nightly%20news&fg=>1=10056

I don't think it's an "over", though - from the way he was describing it. At first I thought he was talking about some clipping that was happening at several places, but this is some kind of one-time tiny little low-level noise... is that correct, Brandon?

Like I said, if it's a one-time event, there might be no way to diagnose what caused it... best thing I would suggest before you go spend money on something you may not need (although a power conditioner is never a bad idea), try & get it to duplicate without guinea-pigging your next client to find it - record yourself singing with the exact same setup... just sing something/anything accapella for about 4-5 minutes & see if any of the same kind of noises show up on the recorded track. If it does, switch mics & do it again, then search for noises... if they still show up, switch preamps & try it again & so on. IOW, process of elimination... if the noises show up no matter what part of the signal chain you switch out, then it could be power, or clocking, or ???

But honestly, if this was one little noise that occurred over a few hours worth of level-checking, tracking, and punching, etc, I wouldn't even worry about it... seriously. It's just one of those weird little things that's not worth sweating over unless it shows up again.

Neil

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

>Another trick is to always track with two mics/pres, one set a few db lower

>than the next. It's a simple proposition of copy/paste to fix overs that way

>if you use the same mic/pre on both sides.

>

>AA

>

>

>"Brandon" <A@A.com> wrote in message news:466b3b16\$1@linux...

>>

>> I am always hearing these types of things so I thnik in my case I should

>> try

>> to narrow it down.

>> I was really hoping this sort of thing would go away after moving to

>> Cubase....I

>> think a power conditioner would be a good start. If that doesnt fix it...

>> Crap I dont know.. My PS in my comp is brand new and plentiful. Motu and

>> Presonus are new. Mics hardly have any wear on them.

>> B

>>

>>

>>

>>

>>

>>

>>

>> Graham Duncan <graham@grahamduncan.com> wrote:

>>>Brandon wrote:

>>>> Well it wasnt clipping. If I were to guess I would say

>>>> it sounded more like a clocking issue or power supply issue.

>>>> It was kind of a fuzzy, phasey distorted thing. I plugged in the

>>>> headphones

>>>> to the DAW and listened to the live feed. I was there. After stripping

>> away

>>>> one thing at a time I eventually got down to the unprocessed lead vox

>> track

>>>> and there it was. I dont know how I didnt hear this during tracking...

>> Well

>>>> I guess actually I do.. I wasnt listening thru headphones I was

>>>> listening

>>>> thru the monitors. I cant hear it in the monitors.Anyway I was able to

>> grab

>>>> the phrase from later in the trak and copy it over and that fixed it.

>> This

>>>> is very unsettling. I wonder if it is the tube in my mic...??? How would
>>>> I go about finding that out?
>>>> thx again for everyones input.
>>>> b

>>>

>>>I've had this happen on vocals too (mostly on tracks I've been sent for
>>

>>>mixing). Most of the time it's a lip or back throat smack/croak that's
>>

>>>not that loud by itself but in the mix gets lifted out to sound like

>>>clipping. I don't think it's the mic... though some mics bring it out

>>>more. I wouldn't worry about it unless it happens a lot.

>>>

>>>Samplitude's Spectral Cleaner is a brilliant tool for fixing this sort

>>>of thing.

>>>

>>>Graham

>>

>

>I understand there are cities in Italy and other places in Europe where
they are using compressed air engine cars like this one:

<http://www.theaircar.com/>My dad was in the merchant marines for part of WWII. He was stationed
at

Sheepshead Bay NY. He was also a sergeant in the Army in Fort. Hood TX.

Bill L <bill@billlorentzen.com> wrote:

>Those Nazis were some evil m/fers. The Norwegians fought more bravely
>against the Nazis than any other country except perhaps Greece, and the

>Greeks only had Italians to face, so that hardly counts (in their favor,

>the Italians' hearts were not really in it like the Germans).

>

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>largest before the war) running lend lease war goods and munitions from

>USA to Europe and Russia. I know something about this because my

>grandfather was in NYC during the war and he was in charge (with my

>father under him) of the entire Norwegian merchant marine, thousands of

>ships in all the oceans. My grandparent's house in Oslo was commandeered

>as officer's quarters. My grandmother was still living there throughout

>the war.

>

>My point is not to excuse the behavior of the Norwegian war survivors

>and their alleged ill treatment of these innocent children, but to tell

>what probably motivated them to act against normal good human nature.

>

>James McCloskey wrote:

>> I thought this was something you guys should see, if you missed it. It's

>> vary sad and shameful.

>>

>> [http://video.msn.com/v/us/fv/fv.htm??g=087271ec-c0d9-493c-9d](http://video.msn.com/v/us/fv/fv.htm??g=087271ec-c0d9-493c-9d58-17e7d145f0c8&t=c24&f=06/64&p=source_nightly%20news&fg=>1=10056)

58-17e7d145f0c8&t=c24&f=06/64&p=source_nightly%20news&fg=>1=10056 Funny, I had an idea for a compressed air car back in the early 80s. My brother in law, an engineer, told me there would be too much energy loss to make it practical. I never thought about it again, until now.

Bill L <bill@billlorentzen.com> wrote:

>I understand there are cities in Italy and other places in Europe where

>they are using compressed air engine cars like this one:

><http://www.theaircar.com/> I think a FireWire case would be a better bet. Those old G3s only had the slower USB v1.

Back to the question, does the drive make any noise?

James

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

>Hey JP.. I have another idea. Buy a cheap USB case and stick the drive in

>it. Boot another computer and plug it in. See if you get the same results.

>This eliminates completely it being your mac IDE bus. Also, I don't know,

>but is it possible to boot that machine from USB? Might be something else to

>try and having a USB removable IDE-> USB is really not a bad thing.

>

>AA

>

>

>"jp" <jjp@jjpjonas.net> wrote in message [news:466aed12\\$1@linux...](mailto:news:466aed12$1@linux...)

>>

>> the technical answer to this is a little beyond me--

>> i seem to remember an enginner, while describing

>> thie bake (no shake) technique, saying that it had to do

>> with removing any accumulated humidity and getting

>> those little particles to stand up straight.

>> a "real" engineer could give you the straight dope on

>> this. i am sure that you can only bake your tape once,

>> and you'd better have a way to store the data immediately-- curiously

>> again,
>> just like freeze drying a hard disc.
>> jp
>>

>> "erlilo" <erlingl@tdcadsl.dk> wrote:
>>>To bake a cake, sorry, a tape;-), wasn't it to get rid of the copy effect
>> we
>>>often heard before the tune started?
>>>
>>>Erling
>>>

>>>"Martin Harrington" <lendan@bigpond.net.au> skrev i en meddelelse
>>>news:46690c43@linux...
>>>> What is funny, is that you "freeze"drives to get the data from it, but
>> you
>>>> "'bake" audio tapes to get the data from them.....
>>>> Who woulda thought??
>>>> --
>>>> Martin Harrington
>>>> www.lendanear-sound.com
>>>> 0414 913 247
>>>>

>>>> "jp" <jpj@jpjones.net> wrote in message news:466780ea@linux...
>>>>>
>>>>> oh, and no--
>>>>> the maxtor doesn't show up under "start up disks"--
>>>>> it's curious that no driver is listed in the system profiler for the
>>
>>>>> maxtor,
>>>>> though it's worked for a number of years and only recently started
to
>>
>>>>> flake
>>>>> out--
>>>>> i'm thinking of going with the freezer suggestions next, though have
>> no
>>>>> idea
>>>>> what this means, how cold to get it,when to take it out,
>>>>> or what the condensation factor will have....
>>>>> or, for that matter, how to cook it later and whether a marinade is
>>>>> appropriate
>>>>> or a simple
>>>>> searing in a hot pan with a little olive oil...
>>>>> the whole thing is getting pretty funny in a sorta frustrating way
>>>>> thanks again again
>>>>> jp

```

>>>>>
>>>>> "jp" <jpj@jppjones.net> wrote:
>>>>>
>>>>>>James, one more time--
>>>>>>okay
>>>>>>system profiler finds:
>>>>>>"internal ATA 1 ID=O Hard Drive no volumes mounted"
>>>>>>this is the maxtor, but don't know where to go from here.
>>>>>>also, profiler says the unformatted size is 27.54 gig, though the
>>>>>>maxtor
>>>>>>is 40???
>>>>>>jp
>>>>>>
>>>>>>
>>>>>>
>>>>>>
>>>>>>James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>>Was the Maxtor a boot able drive? If so, see if you can go under

>>>>>>>"Start
>>>>>>>up
>>>>>>>disk" and see if it's in there? Is the drive making any noise like
>>
>>>>>>>spin
>>>>>>>up and spin down. The head arm might be stuck. You might want to
try
>>>>>>>tapping
>>>>>>>on the side of the drive lightly. Beware you could damage the drive
>>
>>>>>>>doing
>>>>>>>this how ever, what do you have to lose. I'd have a drive ready
to
>>
>>>>>>>transfer
>>>>>>>files to.
>>>>>>>
>>>>>>>The drive might be shot. Here are a few suggestions:
>>>>>>>
>>>>>>>Call Apple, they have ways of retrieving data. I had a HD head crash
>>>>>>>and
>>>>>>>the drive died. They told me they could transfer my data to the new
>>
>>>>>>>drive
>>>>>>>they were replacing on my ibook.
>>>>>>>
>>>>>>>Disk Savers, this would cost some money though.
>>>>>>>

```

>>>>>>Last you could send the drive to me and I will see if I can get your
>>
>>>>>>data
>>>>>>back, when I have spare time to work on it.
>>>>>>
>>>>>>What ever you decide to do, good luck!
>>>>>>
>>>>>>I'll catch you tomorrow.
>>>>>>
>>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>
>>>>>>Hey again James--
>>>>>>yeah, i did all that and
>>>>>>ran Disk Warrior, all the stuff--
>>>>>>
>>>>>>i figure i'm totally fubarred at this point--
>>>>>>got to get real, buy a new system, forget my old audio files
>>>>>>and start over.
>>>>>>
>>>>>>but thank YOU particularly for the help
>>>>>>jp
>>>>>>
>>>>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>>>
>>>>>>>Did you try disk first aid? If not, try to run Disk First Aid from
>>
>>>>>>>the
>>>>>>>OS
>>>>>>>9 installer CD.
>>>>>>>
>>>>>>>"jp" <jpj@jppjones.net> wrote:
>>>>>>>
>>>>>>>>oh, great--
>>>>>>>>now a lot more considerations
>>>>>>>>
>>>>>>>>:-)
>>>>>>>>
>>>>>>>>i'm at my wits end(not a far walk)
>>>>>>>>and can't figure out how to proceed
>>>>>>>>
>>>>>>>>my G3 doesn't respond to the maxtor,
>>>>>>>>my lacie cd writer only gets it right 20% of the time,
>>>>>>>>my audio files are unavailable thanks to the maxor
>>>>>>>>and my latest CD release is totally fubar
>>>>>>>>
>>>>>>>>help!
>>>>>>>>
>>>>>>>>(thanks-- sincerely-- James McCloskey)

>
> "Neil" <OIUOIU@OIU.com> wrote:
>>
>>Bill L <bill@billlorentzen.com> wrote:
>>>Here is a link to a thread on Gearslutz
>>> <http://www.gearslutz.com/board/so-much-gear-so-little-time/123597-black-lion-microclock.html>
>>>about this unit. No one had tried it yet, but they brought up an
>>>interesting point about how adding an external clock to fewer than 4
>>>units will likely reduce the audio quality rather than improve it.
>>
>>Interesting... anyone else encounter this fact/phenomena?
>>I'm using an external clock, and the last time I a/b'ed using
>>the external clock (which is a Lucid GenX6/96 - I guess a
>>decent, midrange-level clock) vs. the Multiface's clock as the
>>master, I could perceive "some" difference, but as I recall, I
>>couldn't really say which was better... this was awhile ago, so
>>maybe I should try it again & see if I can hear a difference.
>>
>>I've just been using the external clock, since I was always
>>under the impression that if you're clocking more than TWO
>>devices, it's a good idea to have an external clock. Now,
>>according to some folks, it seems if you're clocking less than
>>five devices it's a good idea NOT to use one?
>>
>>So which is it? lol Now i'm really confused.
>>
>>Neil
>Sure I've played hookey, Hell we hardly ever went to schooling.and still cup free...wow...

On 11 Jun 2007 03:37:50 +1000, "John" <no@no.com> wrote:

>
>Sure I've played hookey, Hell we hardly ever went to schooling.Neil,

ok..

There was clipping at several different places..
That was fixed by backing off of the threshold on the L2
on the main bus.

After that was fixed I could then notice the artifacts on the first couple
phrases of the vox...the Mmmm's in the beginning and the phrase after it.
Seems to go away after that.

I am going to sweat it because if I wasn't lucky enough to have that same
phrase later in the song it would have been a bust.
Well Maybe not..there were other takes, but what if there wasn't??? :-0

I will try and duplicate the artifacts like you said.

I am always telling my friends "Why don't you record with me instead of ABC Recording Studio?. I can give you the same quality, with better service, etc..." and then this sh*t happens and it makes me not want to solicit work cause I am afraid of embarrassment. This doesn't happen to "pro studios" does it?

Am I being too critical?

thx

b

"Neil" <OIUIU@IOU.com> wrote:

>

>I don't think it's an "over", though - from the way he was
>describing it. At first I thought he was talking about some
>clipping that was happening at several places, but this is some
>kind of one-time tiny little low-level noise... is that correct,
>Brandon?

>

>Like I said, if it's a one-time event, there might be no way to
>diagnose what caused it... best thing I would suggest before
>you go spend money on something you may not need (although a
>power conditioner is never a bad idea), try & get it to
>duplicate without guinea-pigging your next client to find it -
>record yourself singing with the exact same setup... just sing
>something/anything accapella for about 4-5 minutes & see if any
>of the same kind of noises show up on the recorded track. If it
>does, switch mics & do it again, then search for noises... if
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>IOW, process of elimination... if the noises show up no matter
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>But honestly, if this was one little noise that occurred over a
>few hours worth of level-checking, tracking, and punching, etc,
>I wouldn't even worry about it... seriously. It's just one of
>those weird little things that's not worth sweating over unless
>it shows up again.

>

>Neil

>

>

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

>>Another trick is to always track with two mics/pres, one set a few db lower

>

>>than the next. It's a simple proposition of copy/paste to fix overs that
>way

>> if you use the same mic/pre on both sides.
>>
>> AA
>>
>>
>> "Brandon" <A@A.com> wrote in message news:466b3b16\$1@linux...
>>>
>>> I am always hearing these types of things so I think in my case I should
>
>>> try
>>> to narrow it down.
>>> I was really hoping this sort of thing would go away after moving to

>>> Cubase....I
>>> think a power conditioner would be a good start. If that doesn't fix it...
>>> Crap I don't know.. My PS in my comp is brand new and plentiful. Motu
and
>>> Presonus are new. Mics hardly have any wear on them.
>>> B
>>>
>>>
>>>
>>>
>>>
>>>
>>>
>>> Graham Duncan <graham@grahamduncan.com> wrote:
>>>> Brandon wrote:
>>>>> Well it wasn't clipping. If I were to guess I would say
>>>>> it sounded more like a clocking issue or power supply issue.
>>>>> It was kind of a fuzzy, phasey distorted thing. I plugged in the
>>>>> headphones
>>>>> to the DAW and listened to the live feed. I was there. After stripping
>>> away
>>>>> one thing at a time I eventually got down to the unprocessed lead vox
>>> track
>>>>> and there it was. I don't know how I didn't hear this during tracking...
>>> Well
>>>>> I guess actually I do.. I wasn't listening thru headphones I was
>>>>> listening
>>>>> thru the monitors. I can't hear it in the monitor

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [Deej \[4\]](#) on Mon, 14 May 2007 03:25:41 GMT
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ssage news:466c00e8\$1@linux...

>
> Hey guys,
>
> Thanks much. Of course it was a ground loop. As I mentioned to Morgan I
> use
> two amps all the time live which means I have to deal with this stuff all
> the time, it just didn't enter my mind that a laptop would have

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [dc\[3\]](#) on Mon, 14 May 2007 04:29:48 GMT
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and what to do about it?
>>
>>Thanks,
>>
>>TCB
>This is the band I'm currently recording a demo for. The clip's
about a minute & half.

<http://saqqararecords.com/MiscAudio/DiMakina-Panophobia-RoughMixClip.mp3>

:D lol If I was still running Paris I'd need the cup because of how it always kicked
me in the balls but with Cubase I'm fine ;-)Brilliant

DC wrote:
>

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [Deej \[4\]](#) on Mon, 14 May 2007 04:34:30 GMT
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Martin Harrington
www.lendaneer-sound.com
0414 913 247

"Brandon" <A@A.com> wrote in message news:466c5825\$1@linux...
>
> Neil,
>
> ok..
> There was clipping at several different places..
> That was fixed by backing off of the threshold on the L2

> on the main bus.
>
> After that was fixed I could then notice the artifacts on the first couple
> phrases of the vox...the Mmmm's in the beginning and the phrase after it.
> Seems to go away after that.
>
> I am going to sweat it because if I wasn't lucky enough to have that same
> phrase later in the song it would have been a bust.
> Well Maybe not..there were other takes, but what if there wasn't??? :-0
>
> I will try and duplicate the artifacts like you said.
> I am always telling my friends "Why don't you record with me instead of
> ABC

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [dc\[3\]](#) on Mon, 14 May 2007 22:15:58 GMT
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arget="_blank">ganttmann@comcast.net>=20
> wrote:
>>
>>Anyone have any experience w/ =

> thinking about picking up a used
>>one for doing remote=20

>outs
>>but if I=20
> run the 24 bit outs of the Digimax into Paris' ADAT card=20

> could also just run the direct
>>outs into Paris' AD=20
> =
>converters...
>>
>>Gantt
>>
</BLOCKQUOTE></BODY=>></HTML>
>
>Try putting the jumper on Master a

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [Jamie K](#) on Mon, 14 May 2007 22:58:39 GMT
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scribing
>>>> thie bake (no shake) technique, saying that it had to do
>>>> with removing any accumulated humidity and getting
>>>> those little particles to stand up straight.
>>>> a "real" engineer could give you the straight dope on
>>>> this. i am sure that you can only bake your tape once,

>>>> and you'd better have a way to store the data immediately-- curiously
>>
>>>> again,
>>>> just like freeze drying a hard disc.
>>>> jp
>>>>
>>>> "erlilo" <erlingl@tdcadsl.dk> wrote:
>>>>>To bake a cake, sorry, a tape;-), wasn't it to get rid of the copy effect
>>>> we
>>>>>often heard before the tune started?
>>>>>
>>>>>Erling
>>>>>
>>>>>"Martin Harrington" <

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [Deej \[4\]](#) on Tue, 15 May 2007 01:57:59 GMT
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t;>>>> what this means, how cold to get it,when to take it out,
>>>>>>> or what the condensation factor will have....
>>>>>>> or, for that matter, how to cook it later and whether a marinade
>is
>>>>>>> appropriate
>>>>>>> or a simple
>>>>>>> searing in a hot pan with a little olive oil...
>>>>>>> the whole thing is getting pretty funny in a sorta frustrating way
>>>>>>> thanks again again
>>>>>>> jp
>>>>>>>
>>>>>>> "jp" <jpj@jppjones.net> wrote:
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>>>>>>>>James, one more time--
>>>>>>>>okay
>>>>>>>>system profiler finds:
>>>>>>>>"internal ATA 1 ID=O Hard Drive no volumes mounted"
>>>>>>>>this is the maxtor, but don't know where to go from here.
>>>>>>>>also, profiler says the unformatted size is 27.54 gig, though the
>>
>>>>>>>>maxtor
>>>>>>>>is 40???
>>>>>>>>jp
>>>>>>>>
>>>>>>>>
>>
>

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [excelav](#) on Tue, 15 May 2007 03:13:35 GMT
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ont releasing Windows software, especially
a browser. They've been living in a 'security by obscurity' bubble for some
time now, allowed to make outlandish claims about Apple security and safety.
The Larhom blog was slashdotted into oblivion but I had a friend send it.

If they want a real presence on windows for their browser they'll have to
learn how to manage this stuff. The Mozilla/Firefox group had their teething
pains as well, but then again they were free software so could leverage both
goodwill and lots of coders to get up to snuff fast.

TCB

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

>

>If this is really true, they will have to fix this quick.

>

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

>>

>>Windows security guys are finding 'drive a truck through it' security holes
>>in Win Safari. And these are stack overflows and heap corruption, the bad
>>stuff. If any windows users want a closed source browser that's not IE
I'd

>>strongly suggest Opera. Bruce Schneier uses it. 'Nuff said.

>>

>>TCB

>>

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

>>>

>>>Did you actually try Safari? What did you find buggy about it? Can you
>>be

>>>specific? What you are finding as bugs, might just be the way it works.

>>>

>>>

>>>A example of something that people might consider to be buggy, is the
way

>>>bookmarks are arranged. The book marks are added to th

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [excelav](#) on Tue, 15 May 2007 03:22:43 GMT
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>

>>down,
>>>but you can't simply arrange them in alphabetical order in one click.

>At
>>>least I haven't found a way. It's a PITA to manually arrange them when
>>you
>>>have a lot of bookmarks.
>>>
>>>"LaMont" <jjdpro@ameritech.net> wrote:
>>>>
>>>>Nice..But, a little buggy. That's to be expected from a beta. Reminds
>me
>>>when
>>>>itunes was first introduced , buggy, but now a pretty good player..
>>>>

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....
Posted by [Deej \[4\]](#) on Tue, 15 May 2007 03:40:11 GMT
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dows security guys are finding 'drive a truck through it' security
holes
>>>in Win Safari. And these are stack overflows and heap corruption, the
bad
>>>stuff. If any windows users want a closed source browser that's not IE
>I'd
>>>strongly suggest Opera. Bruce Schneier uses it. 'Nuff said.
>>>
>>>TCB
>>>
>>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>>
>>>>Did you actually try Safari? What did you find buggy about it? Can
you
>>>be
>>>>specific? What you are finding as bugs, might just be the way it works.
>>>>
>>>>
>>>>A example of something that people might consider to be buggy, is the
>way
>>>>bookmarks are arranged. The book marks are added to the bottom of the
>>list
>>>>when you add a new bookmark. You can drag bookmarks and folders up

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....

Posted by [excelav](#) on Tue, 15 May 2007 04:29:02 GMT

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gt;>>>

>>>>>I can't and don't see why Apple just won;t Pull the trigger and release

>>>>OS-X

>>>>>for any PC ..Give us an alternative without having to re-purchase a PC/Mac..

>>>>>

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

>>>>>>

>>>>>>Leopard is really looking cool, and it's still only \$129.00. Safari

>>>is

>>>>>now

>>>>>>on Windows. Apple is making some moves. More to come!

>>>>>>

>>>>>> <http://www.engadget.com/2007/06/11/steve-jobs-live-from-wwdc-2007/>

>>>>>

>>>>

>>>

>>

>Safari is built on Konqueror, which is open source.

Apple has already shipped internet software for MSWindows: iTunes. Not to mention Quicktime. So they do have a bit of experience.

The MSWindows release of Safari is a _beta release_, which means it is not assumed to be production ready. Use at your own risk.

The guy reporting the problems discussed a

Subject: Re: Attn: James McC, Rod, Neil, Dimitrios, Sarah, et al.....

Posted by [DC](#) on Tue, 15 May 2007 05:17:18 GMT

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ly get as much level as

> I

>>> can before that. Usually within 3db from zero on Paris. There's no

>>> compression

>>> before the convertors.

>>> He says the plugs sound better if the tracks aren't cut too hot. I think

>>> it's his methodology of using plugs with less head room. I've had plugs

>

>>> clip

>>> (UAD) but I'll just insert a plug like the Paris vst eq before it (no

> eq

>>> just lower the trim)and that takes care of it.

>>> Anyway, for the sake of being opened minded, I'd be interested in any
>
>>> thoughts
>>> on this. Especially from you guys who use protocols or native platforms.
>>> Rod
>>>
>>
>>
>Um not to hijack, but there is a guy at GSselling a racked set of 8 original
qhad channels with EQ for around six grand.....oh man....I am chomping at
the bit,,,,,
Anyone here tried the A design Pacifica or the P1?

"wireline" <wirelinestudio@nospamsbcglobal.net> wrote:

>
>Thanks...being of the unclean (not a Paris user) I did not know that...
>
>As others have said, they aren't Neves or Quad8s, but they ain't bad...if
>the price is right jump on it
>
>
>"Gantt Kushner" <ganttmann@comcast.net> wrote:
>>
>>The Paris ADAT cards only pass 20 bits. Trying to send 24 bits thru them
>>would truncate each digital word to 20 bits. The question is whether or
>>not the low level info that lives in the least significant 4 bits is noticably
>>to
