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Subject: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Tom Bruhl](#) on Mon, 09 Jul 2007 16:29:25 GMT  
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Subject: Re: Rod or Dimitrios Multi Mec ideas needed.

Posted by [Rod Lincoln](#) on Mon, 09 Jul 2007 20:57:23 GMT

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Subject: Re: Rod or Dimitrios Multi Mec ideas needed.

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jAUdGsFYMIHohDKV6lwCoKIOJ0+gQqladWpUq6u2Ytn

---

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Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Dimitrios](#) on Tue, 10 Jul 2007 13:51:09 GMT  
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---

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86EX3SKC+HSKEgOVHjmVHXkaMiKRGEnmElmRhIONDtmVDjmVgQAAOw==

---=\_linux46c51171--It's not an instructional DVD, it's more of a tips and tricks DVD.

"M. O'Reilly" <PARIS@moreilly.com> wrote:

>Hey everybody - does anyone have a copy of the Paris Instructional DVD I

>can buy or borrow?

>

>Thanks,

>MattWhat about a jogging wheel?

Erling

On Thu, 16 Aug 2007 11:31:49 -0700, "Doug Wellington"

<doug@parisfaqs.com> wrote:

>> Agreeing with everything everyone's said to this point in the

>> thread... besides, if you can come up with a touch-sensitive  
>> system that can also replace some legacy (console-oriented)  
>> systems that are no longer supported you can make a few million  
>> dollars. So go for it... If you're gonna do it, you may as well  
>> do it to a financially viable level of implementation if you  
>> have the capability & coding chops to do so.  
>  
>OK, I must not realize the true magnitude of this, so help me out...  
>  
>So far, I've got a system laid out with 17 faders with several rows of  
>encoders and mute and solo buttons per fader, plus a separate panel of  
>control buttons and knobs and a four line display. (It can be put on either  
>side of the faders depending upon whether you want to work left handed or  
>right. What more should I include? And what kind of layout do guys you  
>prefer? Put a different way, what control buttons do you always reach for?  
>They should be in convenient locations, right? And what devices would you  
>want to control with something like this?  
>  
>Doug  
>  
><http://www.parisfaqs.com>  
>Even better - I've got the basics down, I'm looking for some of the more  
intermediate->advanced stuff that isn't obvious.

I think I remember reading in an earlier post that it's no longer  
available for purchase, or I'd simply buy it. If tha

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Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Rod Lincoln](#) on Tue, 10 Jul 2007 14:03:10 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

t's incorrect, I  
need to know where to go to get it.

Thanks!  
Matt

James McCloskey wrote:  
> It's not an instructional DVD, it's more of a tips and tricks DVD.  
>  
> "M. O'Reilly" <[PARIS@moreilly.com](mailto:PARIS@moreilly.com)> wrote:  
>> Hey everybody - does anyone have a copy of the Paris Instructional DVD I  
>  
>> can buy or borrow?  
>>  
>> Thanks,  
>> Matt

>After watching the dvd in detail I put all the tips into the paris treepad here:

[www.kfocus.com/parisHA](http://www.kfocus.com/parisHA)! I knew you couldn't resist that.

Rod

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>

>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message

>news:46c307d1\$1@linux...

>>

>> I must have one.

>> rod

>

>

>.....or what?

>

>Erling wrote:

> What about a jogging wheel?

Yes, that is included... I'm even thinking of including a bank of pads something like this:

<http://monome.org/>

Interesting project that, but I wish the pads were velocity sensitive, and the kit is a little pricey for what it is...

Doug

<http://www.parisfaqs.com>Just got back in from vacation and found this.

My new CR will hae both PTHD and Paris, and a controller that would do both would be amazing...

"Doug Wellington" <doug@parisfaqs.com> wrote:

>Erling wrote:

>> What about a jogging wheel?

>

>Yes, that is included... I'm even thinking of including a bank of pads

>something like this:

>

><http://monome.org/>

>

>Interesting project that, but I wish the pads were velocity sensitive, and

>the kit is a little pricey for what it is...  
>  
>Doug  
>  
><http://www.parisfaqs.com>  
>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_00AF\_01C7E0D1.5B26BAC0  
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charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Doug,  
I'm sticking with Paris so that is crucial to me although Cubase is also part of my setup. The motorized faders would be really great along with transport controls. Anything else is gravy.  
My setup would almost require it to fit into the C-16 shape or something quite similar.

This is too good!  
Tom

"John Macy" <[spamlessjohn@johnmacy.com](mailto:spamlessjohn@johnmacy.com)> wrote in message =  
news:46c5cd13\$1@linux...

Just got back in from vacation and found this.

My new CR will hae both PTHD and Paris, and a controller that would do both would be amazing...

"Doug Wellington" <[doug@parisfaqs.com](mailto:doug@parisfaqs.com)> wrote:  
>Erling wrote:  
>> What about a jogging wheel?  
>  
>Yes, that is included... I'm even thinking of including a bank of =  
pads

>something like this:  
>  
><http://monome.org/>  
>  
>Interesting project that, but I wish the pads were velocity =

sensitive, and

```
>the kit is a little pricey for what it is...
>
>Doug
>
>http://www.parisfaqs.com=20
>
>
```

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=\_NextPart\_000\_00AF\_01C7E0D1.5B26BAC0

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</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Doug,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I'm sticking with Paris so that is =
crucial to me=20
although Cubase is</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>also part of my setup.&nbsp; The =
motorized faders=20
would be really great</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>along with transport controls.&nbsp; =
Anything else=20
is gravy.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>My setup would almost require it to fit =
into the=20
C-16 shape</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>or something quite =
similar.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>This is too good!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV>&nbsp;</DIV>
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href=3D"mailto:spamlessjohn@johnmacy.com">spamlessjohn@johnmacy.com</A>&g=  
t;=20  
wrote in message <A=20  
=  
href=3D"news:46c5cd13\$1@linux">news:46c5cd13\$1@linux</A>...</DIV><BR>Just=  
got=20  
back in from vacation and found this.<BR><BR>My new CR will hae both =  
PTHD and=20  
Paris, and a controller<BR>that would do both would be=20  
amazing...<BR><BR><BR><BR><BR>"Doug Wellington" &lt;<A=20  
href=3D"mailto:doug@parisfaqs.com">doug@parisfaqs.com</A>&gt;=20  
wrote:<BR>&gt;Erling wrote:<BR>&gt;&gt; What about a jogging=20  
wheel?<BR>&gt;<BR>&gt;Yes, that is included...&nbsp; I'm even thinking =  
of=20  
including a bank of pads<BR><BR>&gt;something like=20  
this:<BR>&gt;<BR>&gt;http://monome.org/<BR>&gt;<BR>&gt;Interesting =  
project=20  
that, but I wish the pads were velocity sensitive, and<BR><BR>&gt;the =  
kit is a=20  
little pricey for what it=20  
is...<BR>&gt;<BR>&gt;Doug<BR>&gt;<BR>&gt;http://www.parisfaqs.com=20  
<BR>&gt;<BR>&gt;<BR></BLOCKQUOTE>  
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =  
and=20  
you?<BR><A=20  
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=  
..html</A>&nbsp;&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>

-----=\_NextPart\_000\_00AF\_01C7E0D1.5B26BAC0--What he said- except I'm logic and Paris. For  
me - really just Paris  
fader, pan, mute/solo and transport would be great. Tascam's 2440 (?) looked  
ideal. If a control surface can't do it all - plugins, EQ, bussing etc, I'd  
rather break it down to groups of tasks. ie, if it can't do all the plugin  
parameter control, I'd rather not use it for any part of that...

Ted

"John Macy" <spamlessjohn@johnmacy.com> wrote:  
>  
>Just got back in from vacation and found this.  
>  
>My new CR will hae both PTHD and Paris, and a controller  
>that would do both would be amazing...

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>  
>  
>  
>"Doug Wellington" <doug@parisfaqs.com> wrote:  
>>Erling wrote:  
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and  
>  
>>the kit is a little pricey for what it is...  
>>  
>>Doug  
>>  
>><http://www.parisfaqs.com>  
>>  
>>  
>Lol!! Dedric , just reading your first 2 lines, I knew you were reaching for  
the Euphonix MC5 :)

"Dedric Terry" <dterry@keyofd.net> wrote:  
>Doug,  
>  
>Just go for the whole ball of wax and add a small ASCII keyboard, Kensington

>Pro trackball,  
>and a couple banks of assignable keys, a la X-Keys, with a preset mode to

>load setups for different DAWs.... :-)  
>  
>For me in particular, having assignable keys (not just function keys) is

>extrememly  
>beneficial for editing/composing, though probably not top priority for a

>mixing controller.  
>I know a lot of other users would be happy to buy a controller that exceeded

>a Mackie controller  
>and took a bit from the Euphonix MC  
>(http://www.euphonix.com/post/products/mc/mc.htm), and sold

>for under \$5k or so.  
>  
>The MC runs about \$18k I believe, but has a dedicated protocol (Eucon) for  
  
>Nuendo, ProTools, etc.  
>Using USB midi would be fine, though if you want to go high end, ethernet  
is  
>worth a look.  
>  
>Understanding that the above is probably a little unrealistic, to your list  
  
>I would add a jog/shuttle wheel  
>and assignable keys if possible. I assume you are aiming for a generic  
midi  
>DAW controller rather than proprietary  
>to one DAW.  
>  
>Regards,  
>Dedric  
>  
>"Doug Wellington" <doug@parisfaq.com> wrote in message  
>news:46c49a0c\$1@linux...  
>>> Agreeing with everything everyone's said to this point in the  
>>> thread... besides, if you can come up with a touch-sensitive  
>>> system that can also replace some legacy (console-oriented)  
>>> systems that are no longer supported you can make a few million  
>>> dollars. So go for it... If you're gonna do it, you may as well  
>>> do it to a financially viable level of implementation if you  
>>> have the capability & coding chops to do so.  
>>  
>> OK, I must not realize the true magnitude of this, so help me out...  
>>  
>> So far, I've got a system laid out with 17 faders with several rows of  
  
>> encoders and mute and solo buttons per fader, plus a separate panel of  
  
>> control buttons and knobs and a four line display. (It can be put on  
  
>> either side of the faders depending upon whether you want to work left  
  
>> handed or right. What more should I include? And what kind of layout  
do  
>> guys you prefer? Put a different way, what control buttons do you always  
  
>> reach for? They should be in convenient locations, right? And what  
>> devices would you want to control with something like this?  
>>  
>> Doug

>>  
>> <http://www.parisfaqs.com>  
>>  
>:-))

"LaMont" <jjdpro@ameritech.net> wrote in message news:46c62092\$1@linux...

>  
> Lol!! Dedric , just reading your first 2 lines, I knew you were reaching  
> for  
> the Euphonix MC5 :)  
>  
> "Dedric Terry" <dterry@keyofd.net> wrote:  
>>Doug,  
>>  
>>Just go for the whole ball of wax and add a small ASCII keyboard,  
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>>Pro trackball,  
>>and a couple banks of assignable keys, a la X-Keys, with a preset mode to  
>  
>>load setups for different DAWs.... :-)  
>>  
>>For me in particular, having assignable keys (not just function keys) is  
>

---

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Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Rod Lincoln](#) on Tue, 10 Jul 2007 14:59:58 GMT  
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---

o:1@linux..." target="\_blank">1@linux...  
>>>> Agreeing with everything everyone's said to this point in the  
>>>> thread... besides, if you can come up with a touch-sensitive  
>>>> system that can also replace some legacy (console-oriented)  
>>>> systems that are no longer supported you can make a few million  
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>>> guys you prefer? Put a different way, what control buttons do you  
>>> always  
>  
>>> reach for? They should be in convenient locations, right? And what  
>>> devices would you want to control with something like this?  
>>>  
>>> Doug  
>>>  
>>> <http://www.parisfaqs.com>  
>>>  
>>  
>Doug,

A controller like you are envisioning (only larger) was marketed by Tascam a while back.

<http://www.musiciansfriend.com/product/Tascam-US2400-24-CH-USB-DAW-Controller?sku=706947>

One of the main reasons it didn't fly was because it didn't have a backlit LCD with a "per channel" readout like the Mackie Control so that you could call up the various parameters on each track.

<http://www.musiciansfriend.com/product/Mackie-Control-Universal?sku=634265>

If it would have had that capability, they would have sold thousands of them.

Just didn't want you go to all this effort to reinvent the same (flawed) wheel.

Deej

"Doug Wellington" <doug@parisfaqs.com> wrote in message news:46c4ec66\$1@linux...

> So, you guys don't like the Mackie Control? I haven't used one, so I  
> don't know anything about them. \$1200 seems pretty cheap. Heck, just the  
> faders I'm trying to use are \$40 each - and that's in quantities over  
> 100..! And I'm using 17 of them...  
>  
> As for connections, USB and 10/100 ethernet are already included on the  
> development board I'm using. :) I'm adding the EDS serial comms and MIDI  
> to it. And while my primary intent was to make a motorfader control for  
> PARIS, I don't want to be limited to any particular software package. I

> forgot to mention that I do have a jog wheel, and that all buttons are  
> assignable - I've got enough eeprom to probably store 100 different  
> setups...  
>  
> Doug  
>  
> <http://www.parisfaqs.com>  
>> One of the main reasons it didn't fly was because it didn't have a backlit  
> LCD with a "per channel" readout like the Mackie Control so that you could  
> call up the various parameters on each track.

Thanks for pointing that out. I'm on a business trip next week, and I think I've got my evenings free. I'll try to make a mock-up of my design to show you what I'm working on...

Doug

<http://www.parisfaqs.com> I'll be at a training class in Sarasota next week. If any of you PARIS users are near there, do you want to get together?

Doug

<http://www.parisfaqs.com> I'm very interested in this. It would be fantastic if this could somehow simultaneously access Cubase and the Creamware mixer to integrate the two. I'd probably sell my Houston controller and all my RME cards if I could integrate Cubase and the Pulsar DSP mixer with a motorized fader controller. I don't have any creamware cards left, but Aaron, Thad and Dedric do (I'm sure they love it when I volunteer them to be guinea pigs ;o) It would be a tall order, but you'd have the entire Pulsar user base as customers (and me) in about 1 second flat.

;o)

"Doug Wellington" <doug@parisfaqs.com> wrote in message  
news:46c656d7@linux...

>> One of the main reasons it didn't fly was because it didn't have a  
>> backlit LCD with a "per channel" readout like the Mackie

---

---

Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Tom Bruhl](#) on Tue, 10 Jul 2007 16:21:31 GMT  
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br />  
>> <http://www.parisfaqs.com>  
>>=20  
>=20

>  
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<STYLE></STYLE>  
</HEAD>  
<BODY>  
<DIV><FONT face=3DArial size=3D2>I'm in. The next 2 months are gonna be =  
jammed, but=20  
I will help where I can. A fader pack that can Paris one minute, Sonar =  
the next=20  
then ProTools&nbsp;and also handle the creamware mixer? Yah buddy, I'm=20  
interested!</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>One thing I'd like to see is of course =  
the usual=20  
play/record/ff/rew stuff, but also a talkback mic/pre onboard. Something =  
  
cheap&nbsp;with a limit/compress circuit is just fine. I would not use =  
it in my=20  
current setup but how many fader control packs have that <EM>one simple=20  
thing</EM> that studios would probably go nuts for.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>BTW Doug.. are we looking at =  
proprietary drivers or=20  
is this a OS-X/winxp plug'n'play thing? </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Latency? </FONT></DIV>  
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<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>AA</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>"DJ" &lt;animix \_ at \_ animas \_ dot \_ =  
net&gt; wrote=20  
in message </FONT><A href=3D"news:46c66516@linux"><FONT face=3DArial=20  
size=3D2>news:46c66516@linux</FONT></A><FONT face=3DArial=20

size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>&gt; I'm very =  
interested in this.=20  
It would be fantastic if this could somehow <BR>&gt; simultaneously =  
access=20  
Cubase and the Creamware mixer to integrate the two. <BR>&gt; I'd =  
probably sell=20  
my Houston controller and all my RME cards if I could <BR>&gt; integrate =  
Cubase=20  
and the Pulsar DSP mixer with a motorized fader controller. <BR>&gt; I =  
don't=20  
have any creamware cads left, but Aaron, Thad and Dedric do (I'm =  
<BR>&gt; sure=20  
they love it when I volunteer them to be guinea pigs ;o) It would be a =  
<BR>&gt;=20  
tall order, but you'd have the entire Pulsar user base as customers (and =  
me)=20  
<BR>&gt; in about 1 second flat.<BR>&gt; <BR>&gt; ;o)<BR>&gt; <BR>&gt; =  
<BR>&gt;=20  
"Doug Wellington" &lt;</FONT><A href=3D"mailto:doug@parisfaqs.com"><FONT =  
face=3DArial size=3D2>doug@parisfaqs.com</FONT></A><FONT face=3DArial =  
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size=3D2>...<BR>&gt;&gt;&gt;=20  
One of the main reasons it didn't fly was because it didn't have a=20  
<BR>&gt;&gt;&gt; backlit LCD with a "per channel" readout like the =  
Mackie=20  
Control so that <BR>&gt;&gt;&gt; you could call up the various =  
parameters on=20  
each track.<BR>&gt;&gt;<BR>&gt;&gt; Thanks for pointing that out.&nbsp;=  
I'm on a=20  
business trip next week, and I <BR>&gt;&gt; think I've got my evenings=20  
free.&nbsp;I'll try to make a mock-up of my design <BR>&gt;&gt; to show =  
you=20  
what I'm working on...<BR>&gt;&gt;<BR>&gt;&gt; =  
Doug<BR>&gt;&gt;<BR>&gt;&gt;=20  
</FONT><A href=3D"http://www.parisfaqs.com"><FONT face=3DArial=20  
size=3D2>http://www.parisfaqs.com</FONT></A><BR><FONT face=3DArial =  
size=3D2>&gt;&gt;=20  
<BR>&gt; <BR>&gt;</FONT></BODY></HTML>

-----=\_NextPart\_000\_00A2\_01C7E142.6E77BAE0--Eeyyoo. Don't insult Queen.

S

"Neil" <IOIU@OIU.om> wrote in message news:46c6678d\$1@linux...

>  
> Just what you've been waiting for, a Freddie Mercury clone...  
>  
> <http://www.vh1.com/search/search.jhtml?searchterm=mika&x=19&y=10>  
>  
> Scroll down about halfway & watch/listen to the video.  
>  
> Neili was going through some old archives here at the studio when i came  
across a tune he did here in between sessions putting down some fiddle  
lines for some bands on a compilation album...this man is AMAZING. if  
you've never heard him...  
[http://www.youtube.com/watch?v=NHC\\_Qyov2XcCool](http://www.youtube.com/watch?v=NHC_Qyov2XcCool), thanks for that. Not quite the same as  
popping a DVD in while I'm  
doing chores, but a good reference nonetheless. ;-P

Thanks!  
Matt

John wrote:

> After watching the dvd in detail I put all the tips into the paris treepad  
> here:  
>  
> [www.kfocus.com/parisHmmmm...](http://www.kfocus.com/parisHmmmm...) price ain't too bad - wonder how it sounds?

[http://www.sweetwater.com/store/detail/Sumo"James McCloskey"](http://www.sweetwater.com/store/detail/Sumo%20James%20McCloskey) <excelsm@hotmail.com>  
wrote:

>  
>Any thoughts?

> [http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mi  
c-Preamp?sku=180581&src=3NL7H2](http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mic-Preamp?sku=180581&src=3NL7H2)

Twenty-nine bucks? Geez, for that price it'd be worth building a  
whole console's worth of 'em lol

:)Matt, shoot me an email.  
Rob

mani1147@hotmail.com

"M. O'Reilly" <PARIS@moreilly.com> wrote in message news:46c6c904\$1@linux...

> Cool, thanks for that. Not quite the same as popping a DVD in while I'm  
> doing chores, but a good reference nonetheless. ;-P  
>  
> Thanks!  
> Matt

>  
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Fact: In a summing shoot out..The Mack Onxy mixer beat out a lot of 5k summing boxes..

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

>  
>Hmmm... price ain't too bad - wonder how it sounds?  
>  
><http://www.sweetwater.com/store/detail/Sumo>  
>  
><http://www.youtube.com/watch?v=cBLJpyvitF4>

my best friend (since 1966) has a brother-in-law who's unstoppable.

-steve I never said I didn't believe in it. Where are you getting that from?

IIRC, I said that I felt that the difference was perceivable, but not enough to warrant the extra hassle of routing & rerouting everything, in my case.

And, FYI, there's almost no way in hell that I would use boutique & high-end front-end stuff & then finish it off with a Mackie mixer.

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

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>>  
>><http://www.sweetwater.com/store/detail/Sumo>  
>>

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>Aaron Allen wrote:

> A fader pack that can Paris one minute, Sonar the next then ProTools and  
> also handle the creamware mixer? Yah buddy, I'm interested!

OK, I need to find out more about Creamware then - is the Pulsar discontinued or something? Is "Scope" the same thing? Maybe I'll have to call my controller "Listerine"... ;-)

> One thing I'd like to see is of course the usual play/record/ff/rew stuff,  
> but  
> also a talkback mic/pre onboard.

Nice idea... Up until now, I haven't included any audio in the design...

> BTW Doug.. are we looking at proprietary drivers or is this a OS-X/winxp  
> plug'n'play thing?

Well, the initial design didn't have any drivers per se - it was to be purely a C-16 replacement. Adding the MIDI interface wasn't a huge deal - I just use a look up table and send a MIDI message. USB and ethernet protocols are things I still have to look into...

> Latency?

I haven't done any tests yet, but I query each button many times per second for status...

> Would it have a submix mode to address, well.. submixes?

Yes, there's a submix button, the same as on the C-16...

> Foot control inputs for punch in/out?

Well, that brings me back to the beginning of this little exercise. :-) I bought a Looperlative LP1 [<http://www.looperlative.com>] and wasn't happy with any currently available foot controllers. I bought an old Digitech PMC-10 and it's alright, but it still didn't have all the features I wanted. I ended up designing a foot controller with 24 buttons (!) on it - two rows of nine, one for selecting channels (1-8 and all) - a second row for the usual record, play, overdub, reverse, etc, and the other buttons for bank selection, programming, etc. I had so much fun with the design that I decided to make a desktop controller, and here we are...

:~)

Doug

<http://www.parisfaqs.com>Wow. That made me cry. Some people have amazing courage. Thanks.

S

"steve the artguy" <artguy@somethingorother.net> wrote in message  
news:46c735a9\$1@linux...

>

> <http://www.youtube.com/watch?v=cBLJpyvitF4>

>

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>

> -steveTrue story. A friend of mine (Justin Yooung ) just completed his first smooth  
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>

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>

>

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> [http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mi](http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mic-Preamp?sku=180581&src=3NL7H2)  
c-Preamp?sku=180581&src=3NL7H2  
>WOW!!!.One of my best friends has had an Ercoupe since the '70's. I've flown  
it nuumerous times. They are cool planes. I love the mods on this one. What  
an inspiring story.

;O)

"steve the artguy" <artguy@somethingorother.net> wrote in message  
news:46c735a9\$1@linux...  
>  
> <http://www.youtube.com/watch?v=cBLJpyvitF4>  
>  
> my best friend (since 1966) has a brother-in-law who's unstoppable.  
>  
> -steveYeah, that jog wheel is givin me a boner !?!?!?\

WMW

"Paul Artola" <artola@comcast.net> wrote in message  
news:6k2ac314e6c3oabrh4bb154s7fghedf7cq@4ax.com...  
> Doug -

>  
> This is all very exciting, what you are working on here. I know you  
> have gotten good suggestions from the others. Any way to include this  
> in the design:  
>  
> <http://raildriver.com/assets/images/shipdriver/sd.large.main.jpg>  
>  
> I think I really need that in my next control surface, or I am gonna  
> die!  
>  
> - Paul Artola  
> Ellicott City, Maryland  
>  
> On Thu, 16 Aug 2007 11:31:49 -0700, "Doug Wellington"  
> <doug@parisfaqs.com> wrote:  
>  
>>> Agreeing with everything everyone's said to this point in the  
>>> thread... besides, if you can come up with a touch-sensitive  
>>> system that can also replace some legacy (console-oriented)  
>>> systems that are no longer supported you can make a few million  
>>> dollars. So go for it... If you're gonna do it, you may as well  
>>> do it to a financially viable level of implementation if you  
>>> have the capability & coding chops to do so.  
>>  
>>OK, I must not realize the true magnitude of this, so help me out...  
>>  
>>So far, I've got a system laid out with 17 faders with several rows of  
>>encoders and mute and solo buttons per fader, plus a separate panel of  
>>control buttons and knobs and a four line display. (It can be put on  
>>either  
>>side of the faders depending upon whether you want to work left handed or  
>>right. What more should I include? And what kind of layout do guys you  
>>prefer? Put a different way, what control buttons do you always reach  
>>for?  
>>They should be in convenient locations, right? And what devices would you  
>>want to control with something like this?  
>>  
>>Doug  
>>  
>>

---

Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [DJ](#) on Tue, 10 Jul 2007 17:11:23 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

at will not diminish

fair use. As a result, permission from the copyright owner for those uses is unnecessary. However, if there is doubt about whether a use is fair, err

non-commercial purposes that will not diminish

This is the sticky point. Because You Tube videos are now seen by millions, copyright owners are arguing lost value. Even charitable non-profits (501c3) need to pay royalties for TV and Radio use.

Hi,  
Would you know which 8 buss mackie mixer he uses ?

I always liked the sound of my 1202 Mackie mixer !!

Regards,

Dimitrios

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

>

>True story. A friend of mine (Justin Yooung ) just completed his first smooth

>jazz CD, that was mixed ny 4 time grammy winner Paul Brown (LA).. Justine

>stated that Paul uses PT HD then out into(Stems) a Mackie 8 buss mixer..

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>If you are or not familiar with Paul's (Brown) work, just listen to the who's

>who is that genre (Norman Brown, Boney James, ) and many many others..Top

>notch..

>

>Boutique is only Boutique because it's the buzz phrase of the day. Over  
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>old gear and newer versions of an old piece of gear is all that it is..

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>Mackie can get the job done.. Just like my Soundcraft Ghost get's it done

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>

>

>

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>>I never said I didn't believe in it. Where are you getting that

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>  
> OK, I need to find out more about Creamware then - is the Pulsar  
> discontinued or something? Is "Scope" the same thing? Maybe I'll have to  
> call my controller "Listerine"... ;-)

Pulsar/Scope/Creamware. Same folks far as I can tell.

>  
>> One thing I'd like to see is of course the usual play/record/ff/rew  
>> stuff, but  
>> also a talkback mic/pre onboard.  
>  
> Nice idea... Up until now, I haven't included any audio in the design...

Shoot, a 741 with a CLM6000 strapped across it for limiting would get it  
for most folks I think.

>  
>> BTW Doug.. are we looking at proprietary drivers or is this a OS-X/winxp  
>> plug'n'play thing?  
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> Well, the initial design didn't have any drivers per se - it was to be  
> purely a C-16 replacement. Adding the MIDI interface wasn't a huge deal -  
> I just use a look up table and send a MIDI message. USB and ethernet  
> protocols are things I still have to look into...

So, it plugs into the EDS CAT5 type slot, or USB or ? On this I am a little unclear.

>  
>> Latency?  
>  
> I haven't done any tests yet, but I query each button many times per  
> second for status...

Does this equate to CPU overhead of any mention?

>  
>> Would it have a submix mode to address, well.. submixes?  
>  
> Yes, there's a submix button, the same as on the C-16...

You rock.

>  
>> Foot control inputs for punch in/out?  
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> Well, that brings me back to the beginning of this little exercise. :-)  
> I bought a Looperlative LP1 [<http://www.looperlative.com>] and wasn't happy  
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> for the usual record, play, overdub, reverse, etc, and the other buttons  
> for bank selection, programming, etc. I had so much fun with the design  
> that I decided to make a desktop controller, and here we are...  
>

Correction. You totally rock. This is the "real deal" when it comes to a limiting circuit that actually "works" the way it should. It's an amazing box. I've got one here, but I'm selling it to a local friend of mine to pay for Crashbasket's knee surgery.

<http://www.aybg12.dsl.pipex.com/products.htm>

The ompressor is more transparent and HIFI tan the RNC and it's almost impossible to get the expander to chatter.

Deej

"LaMont" <jjdpro@gmail.com> wrote in message news:46c78144\$1@linux...

>

> I picked one up last week (29.00) bucks.. I like it, but I don;t lijke the

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>>Any thoughts?

>>

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>>

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>

>Deej

What do they cost new?

>

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

>Boutique is only Boutique because it's the buzz phrase of the  
>day. Over priced old gear and newer versions of an old piece  
>of gear is all that it is.

I guess I can both agree with you & disagree with you on this point, depending on which piece of gear is the subject of conversation at the moment - I have a few pieces of high-end or "boutique" equipment that I think are worth every penny I paid for them (Chandler TG-2, Soundelux E251-C come to mind) while there are others that are great, but you have to wonder "do they REALLY need to charge that much for that?" I think vintage gear is in another category... that's driven strictly by availability, as, if you're looking to buy a 1073, for example, there are only so many for sale at any given time. Try making an offer of a grand to anyone selling one of those & see if anyone takes you up on it. Unlikely; therefore the market demand is what drives those prices.

>In the end , the ears have it.. I can truly state that any  
>when it comes to summing, almost all analog mixers will sound  
>better than ITB.. And , a Mackie can get the job done.. Just  
>like my Soundcraft Ghost get's it done for me..

See, but that's your opinion... just because you make a statement like: "I can truly state" or "end of story" (as you did in another recent thread) doesn't mean it's the end of the story for everyone, it just means it's the end of the story for you. I've done enough summing experiments (not too long ago & posted several results & examples here, in fact, as I'm sure you recall) to where I'm convinced that a.) you can indeed hear a difference, b.) the difference is not super-significant, and, c.) There are tradeoffs.

NeilHe's using 24 channel 8 buss..

It's strange how many hit records were mixed on a mackie..I too have 1202 but now use a 1604 @ home to track and monitor with.

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

>

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>I always liked the sound of my 1202 Mackie mixer !!

>Regards,  
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>  
>This is all very exciting, what you are working on here. I know you  
>have gotten good suggestions from the others. Any way to include this  
>in the design:  
>  
> [http://raildriver.com/assets/images/shipdriver/sd.large.main .jpg](http://raildriver.com/assets/images/shipdriver/sd.large.main.jpg)  
>  
>I think I really need that in my next control surface, or I am gonna  
>die!

>  
While I don't need the Shipdriver thingie, I could certainly use their  
Raildriver version for controlling MS Train Sim when I'm not mixing.

Or I'm gonna die.

pabNeil,

I'm still "really" happy with the Neve 5042 tape emulator thingie. I mean,  
REALLY" happy. It's not a summing device, but it definitely adds depth and  
width to the stereo image.....very noticable but it's best (IMO) to "mix to  
it", not strap it on later after the mix is pretty well set. It's amazing to  
switch it in and out of the mix and hear the difference (that you don't  
really notice until it's gone).

;o)

"Neil" <IOOIU@OIU.com> wrote in message news:46c87fa2\$1@linux...  
>  
> "LaMont" <jjdpro@gmail.com> wrote:  
>>Boutique is only Boutique because it's the buzz phrase of the  
>>day. Over priced old gear and newer versions of an old piece

>>of gear is all that it is.

>

> I guess I can both agree with you & disagree with you on this  
> point, depending on which piece of gear is the subject of  
> conversation at the moment - I have a few pieces of high-end  
> or "boutique" equipment that I think are worth every penny  
> I paid for them (Chandler TG-2, Soundelux E251-C come to mind)  
> while there are others that are great, but you have to  
> wonder "do they REALLY need to charge that much for that?"  
> I think vintage gear is in another category... that's driven  
> strictly by availability, as, if you're looking to buy a 1073,  
> for example, there are only so many for sale at any given time.  
> Try making an offer of a grand to anyone selling one of those &  
> see if anyone takes you up on it. Unlikely; therefore the market  
> demand is what drives those prices.

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>>In the end , the ears have it.. I can truly state that any  
>>when it comes to summing, almost all analog mixers will sound  
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>>like my Soundcraft Ghost get's it done for me..

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> See, but that's your opinion... just because you make a  
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> you recall) to where I'm convinced that a.) you can indeed hear  
> a difference, b.) the difference is not super-significant, and,  
> c.) There are tradeoffs.

>

> Neill totally agree with you.

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

>

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

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>you recall) to where I'm convinced that a.) you can indeed hear  
>a difference, b.) the difference is not super-significant, and,  
>c.) There are tradeoffs.

>  
>NeilOnly \$699.00

;o)

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:46c87d80\$1@linux...

>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>This is the "real deal" when it comes to a limiting circuit that actually  
>  
>>"works" the way it should. It's an amazing box. I've got one here, but I'm  
>  
>>selling it to a local friend of mine to pay for Crashbasket's knee  
>>surgery.  
>>  
>><http://www.aybg12.dsl.pipex.com/products.htm>  
>>  
>>The ompressor is more transparent and HIFI tan the RNC and it's almost  
>>impossible to get the expander to chatter.  
>>  
>>Deej  
>  
> What do they cost new?

---

---

Subject: Re: Rod or Dimitrios Multi Mec ideas needed.

Posted by [Rich\[3\]](#) on Tue, 10 Jul 2007 17:39:48 GMT

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---

>  
>  
>>  
>>"LaMont" <jjdpro@gmail.com> wrote in message news:46c78144\$1@linux...  
>>>  
>>> I picked one up last week (29.00) bucks.. I like it, but I don;t lijke  
> the  
>>> limiter kicking in..Best to leave the limiter off..Having said that,  
>>> this  
>>> pre coupled with a decent compresor is very nice ...  
>>>  
>>> "James McCloskey" <excelsm@hotmail.com> wrote:  
>>>>  
>>>>Any thoughts?  
>>>>  
>>>><http://www.prodigy-pro.com/forum/viewtopic.php?t=20427>  
>>>>  
>>>>  
>>>> <http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mi>  
c-Preamp?sku=180581&src=3NL7H2  
>>>>  
>>>  
>>  
>>  
>I thought I saw a post a while back about using the Paris Hardware with other  
DAWs, but I searched and couldn't find anything.

Is this possible?

Are there any instructions on how to do this?

Thanks,

MikeNeil & Lamont: did either of you take the ProTools challenge and test whether you could hear the difference between in the box Waves SSL plugs and summing vs. SSL channels and summing? It may surprise you.

So put your money where your mouth is, so to speak, and take the test.  
Then post your scores. I double dare you.

Neil wrote:

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> NeilRemember, the ITB mix was altered to make it \*sound like\*  
the SSL sum mix... so it is NOT a realistic comparison.

David.

Bill L wrote:

> Neil & Lamont: did either of you take the ProTools challenge and test  
> whether you could hear the difference between in the box Waves SSL plugs  
> and summing vs. SSL channels and summing? It may surprise you.

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>> a difference, b.) the difference is not super-significant, and,  
>> c.) There are tradeoffs.  
>>  
>> Neil"Mike" <mikep@hometownrecords.com> wrote in message news:46c88c2a\$1@linux...  
>  
> I thought I saw a post a while back about using the Paris Hardware with  
> other  
> DAWs, but I searched and couldn't find anything.

There was an ASIO driver once upon a time. Never did work well beyond a  
stereo pair of I/O and latency was high in Wavelab

>  
> Is this possible?

Not really, for any kind of serious use.

>  
> Are there any instructions on how to do this?  
>

> Thanks,  
> Mike

My instructions would be to forget about the idea altogether and buy a Lynx or RME card if you want to use a different audio app. It will save you time and grief.

;o).....so the secret to getting an ITB mix to sound like an SSL is to buy an SSL, mix with it, then import the mix into PT and use plugins to duplicate the sound of the SSL mix..

This sounds exactly like something I would dream up.

;o)

"Dave(EK Sound)" <audioguy\_editout\_@shaw.ca> wrote in message news:46c88e3c\$1@linux...

> Remember, the ITB mix was altered to make it \*sound like\* the SSL sum  
> mix... so it is NOT a realistic comparison.

>

> David.

>

> Bill L wrote:

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>> So put your money where your mouth is, so to speak, and take the test.  
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course have to record the resulting sums onto the same unit  
(Masterlink, Tascam'1000 etc.) for a fair comparison. But  
this STILL wouldn't take into account the convertors, clock,  
etc etc etc.

David.

DJ wrote:

> .....so the secret to getting an ITB mix to sound like an SSL is to buy  
> an SSL, mix with it, then import the mix into PT and use plugins to  
> duplicate the sound of the SSL mix..  
>  
> This sounds exactly like something I would dream up.  
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> ;o)  
>  
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>>>>c.) There are tradeoffs.

>>>>

>>>>Neil

>

>

>My dad had an Ercoupe for a while and they are fun to fly. With no  
rudder pedals and a stable wing design, what a great choice for your  
friend's brother-in-law!

Thanks for the link.

Cheers,

-Jamie

[www.JamieKrutz.com](http://www.JamieKrutz.com)

DJ wrote:

> WOW!!!.One of my best friends has had an Ercoupe since the '70's. I've flown  
> it nuumerous times. They are cool planes. I love the mods on this one. What  
> an inspiring story.

>

> ;O)

>

>

> "steve the artguy" <[artguy@somethingorother.net](mailto:artguy@somethingorother.net)> wrote in message  
> news:46c735a9\$1@linux...

>> <http://www.youtube.com/watch?v=cBLJpyvitF4>

>>

>> my best friend (since 1966) has a brother-in-law who's unstoppable.

>>

>> -steve

>

>Exactly. In the ITB version you don't have to go out into the  
analog domain, therefore it's not an apples-to-apples  
comparison.

Neil

"Dave(EK Sound)" <[audioguy\\_editout\\_@shaw.ca](mailto:audioguy_editout_@shaw.ca)> wrote:

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Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Tom Bruhl](#) on Tue, 10 Jul 2007 19:40:19 GMT  
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>> a difference, b.) the difference is not super-significant, and,  
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>>  
>> Neil For me the most important difference between mixing analog and digital  
is the EQ and maybe the biggest part of that is simply the response of  
the knobs and how they alter the sound when I turn them. I don't get  
that same feeling with most digital EQs.

Take the test. You will be surprised. I triple dare you.

lamont wrote:

> Bill, I work @ our church studio wich has a SSL 4000 G series(E series) eqs  
> harwired to a PT HD3 using Lucid genX clock.. To the point...There is a noticable  
> difference bte ITB and thru the SSL. We had a great laugh because all of  
> the producers who work there all have PT HdS in there perwonal studios with  
> apgee AD16X and they take numbers to bring in there mixes to SSL room...But  
> I will say his..inserting the waves SSL comp on the master buss really does  
> what the real ssl buss comp does..and that is .it glues the entire mix..

>

>

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

>> Neil & Lamont: did either of you take the ProTools challenge and test  
>> whether you could hear the difference between in the box Waves SSL plugs

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>"Bill L" <bill@billlorentzen.com> wrote in message news:46c8fc69@linux...  
> For me the most important difference between mixing analog and digital is  
> the EQ and maybe the biggest part of that is simply the response of the  
> knobs and how they alter the sound when I turn them. I don't get that same  
> feeling with most digital EQs.  
>  
> Take the test. You will be surprised. I triple dare you.  
>  
Bill,

I agree with you about analog EQ adding something special. The UAD-1 Neve 1073, 1081 and the Helios EQ's really can provide that extra mojo. I'm just wondering what the point is of taking this test if the ITB mix is being modelled on a mix that was already done on an outboard console. Having said that, when I mix, I usually import a stereo master track of a song that is similar in genre and instrumentation to the one I am mixing and use that as a "go by", soloing an muting it as I go along, which is what this comparison is basically doing as I understand it. From that standpoint, you could definitely learn how to "closely emulate" a mix done on a console, but without that point of reference, it might be a lot harder to dial in that kind of similarity.

DeejThe difference (real life) is that the mix thru the SSL board becomes wider. However, I would say that clocking plays a big role int he sound department.

Again, we choose Lucid over Digis Clock and Apogee Big Ben. The Licid made the mix tighter, more focused.

So, along with OTB, clocking plays a part..

Bill L <bill@billlorentzen.com> wrote:

>For me the most important difference between mixing analog and digital  
>is the EQ and maybe the biggest part of that is simply the response of  
>the knobs and how they alter the sound when I turn them. I don't get  
>that same feeling with most digital EQs.

>

>Take the test. You will be surprised. I triple dare you.

>

>lamont wrote:

>> Bill, I work @ our church studio wich has a SSL 4000 G series(E series)  
eqs

>> harwired to a PT HD3 using Lucid genX clock.. To the point...There is  
a noticble

>> difference bte ITB and thru the SSL. We had a great laugh because all  
of

>> the producers who work there all have PT HdS in there perwonal studios  
with

>> apgee AD16X and they take numbers to bring in there mixes to SSL room...But

>> I will say his..inserting the waves SSL comp on the master buss really  
does

>> what the real ssl buss comp does..and that is .it glues the entire mix..

>>

>>

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

>>> Neil & Lamont: did either of you take the ProTools challenge and test

>>> whether you could hear the difference between in the box Waves SSL plugs

>>

>>> and summing vs. SSL channels and summing? It may surprise you.

>>>

>>> So put your money where your mouth is, so to speak, and take the test.

>>> Then post your scores. I double dare you.

>>>

>>> Neil wrote:

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

>>>>> Boutique is only Boutique because it's the buzz phrase of the

>>>>> day. Over priced old gear and newer versions of an old piece

>>>>> of gear is all that it is.

>>>> I guess I can both agree with you & disagree with you on this

>>>> point, depending on which piece of gear is the subject of

>>>> conversation at the moment - I have a few pieces of high-end

>>>> or "boutique" equipment that I think are worth every penny

>>>> I paid for them (Chandler TG-2, Soundelux E251-C come to mind)

>>>> while there are others that are great, but you have to

>>>> wonder "do they REALLY need to charge that much for that?"

>>>> I think vintage gear is in another category... that's driven

>>>> strictly by availability, as, if you're looking to buy a 1073,

>>>> for example, there are only so many for sale at any given time.  
>>>> Try making an offer of a grand to anyone selling one of those &  
>>>> see if anyone takes you up on it. Unlikely; therefore the market  
>>>> demand is what drives those prices.

>>>>

>>>>> In the end , the ears have it.. I can truly state that any  
>>>>> when it comes to summing, almost all analog mixers will sound  
>>>>> better than ITB.. And , a Mackie can get the job done.. Just  
>>>>> like my Soundcraft Ghost get's it done for me..

>>>> See, but that's your opinion... just because you make a  
>>>> statement like: "I can truly state" or "end of story" (as you  
>>>> did in another recent thread) doesn't mean it's the end of the  
>>>> story for everyone, it just means it's the end of the story for  
>>>> you. I've done enough summing experiments (not too long ago &  
>>>> posted several results & examples here, in fact, as I'm sure  
>>>> you recall) to where I'm convinced that a.) you can indeed hear  
>>>> a difference, b.) the difference is not super-significant, and,  
>>>> c.) There are tradeoffs.

>>>>

>>>> Neil

>>The picture in this article is of the mamma bear and her cub that are  
raiding the dumpsters around here. I've gotten pretty familiar with the  
bears that are coming on to our property and I'm 99.9 % sure they are the  
same bears, plus the caption says this photo was taken in Hermosa and that's  
the suburb of Durango where we live. The female that hangs out here has the  
same cinnamon coloring on the back and neck with the black face and legs. We  
had a very late snowstorm last spring and that apparently put a big dent in  
their natural food supply.

[http://www.durangoherald.com/asp-bin...ws070819\\_1.htm](http://www.durangoherald.com/asp-bin...ws070819_1.htm)

We have three big apple trees in the front yard and theses two bears and  
another "huge" male are snarfing the apples that are ripening and dropping  
off the trees. They totally destroyed our neighbors plum tree across the  
street the other night and are also partying at another neighbors' apple  
orchard on the property two doors down. A few yards from our apple trees is  
a big willow tree that is in a parking area that is illuminated by a  
flourescent floodlamp. Last week they would eat until they got their fill ,  
then the female would stand under the willow tree while the baby bear ran up  
and down the tree playing all night long. Crash and Muffin were not pleased  
about this at all.Looks like all is good.

thanks for your prayers/positive vibes/support, etc.

;o)I can't seem to remember,is Nforce chipset good for audio? I'm looking at  
getting a MSI P6N SLi FI with a Quad core. I can get a system locally with  
2 gigs of ram and a 250 hardrive,DVD-RW for \$999.

respect

Nappy

PS I'm doing great! I should be able to start working out soon. I see the doctors tomorrow. That's great news! I'm up and running as well. And thanks for your prayers, positive vibes as well. thanks again.

respect

Nappy

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

> Looks like all is good.

>

> thanks for your prayers/positive vibes/support, etc.

>

> ;o)

>

> My girlfriend, her daughter and I were out cycling in the mountains the other week along some nice paved pathways...

[http://tprc.alberta.ca/parks/kananaskis/facilities\\_kc\\_village.asp](http://tprc.alberta.ca/parks/kananaskis/facilities_kc_village.asp)

Young Erica (7) was in front, and I was about 8' behind her. My girlfriend was about 35' behind us. We passed a tree at the side of the path and startled a LARGE adult bear that was foraging wild strawberries at the base of the tree... about 4' away. The bear sat up and jumped back a bit, then went back to foraging. A few seconds later I hear "Holy \*hit!!"... :- ) bear startled again! it took off this time... I have to give Erica credit.. she kept peddling even though her legs were shaking like crazy! We'll probably wait till all the berries are gone before we go again...

David.

DJ wrote:

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> raiding the dumpsters around here. I've gotten pretty familiar with the  
> bears that are coming on to our property and I'm 99.9 % sure they are the  
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>Hey Nappy.. Nforce is a very good choice for audio (Nforce 3,4)

"Nappy" <mgrant62@googlemail.com> wrote:

>  
>I can't seem to remember, is Nforce chipset good for audio? I'm looking at  
>getting a MSI P6N SLi FI with a Quad core. I can get a system locally with  
>2 gigs of ram and a 250 harddrive, DVD-RW for \$999.  
>  
>respect  
>Nappy  
>PS I'm doing great! I should be able to start working out soon. I see the  
>doctors  
>tomorrow. Awesome news all around!

Cheers,  
-Jamie  
[www.JamieKrutz.com](http://www.JamieKrutz.com)

Nappy wrote:

> That's great news! I'm up and running as well.  
> And thanks for your prayers, positive vibes as well.  
> thanks again.  
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>similar in genre and instrumentation to the one I am mixing and use that as

>a "go by", soloing and muting it as I go along, which is what this comparison

>is basically doing as I understand it. From that standpoint, you could

>definitely learn how to "closely emulate" a mix done on a console, but

>without that point of reference, it might be a lot harder to dial in that

>kind of similarity.

>

>Deej

>

>Thanks Lamont,

This board has a NForce 650i chipset, do you know anything about this chipset?

[http://www.msicomputer.com/product/p\\_spec.asp?model=P6N\\_SLI-FI&class=mb](http://www.msicomputer.com/product/p_spec.asp?model=P6N_SLI-FI&class=mb)

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

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>Cool.. :)

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>>>  
>>  
>These guys did our "Wayward" CD, booklet printing and all and it came out  
beautifully. Very nice to work with. They're having short run specials  
right now according to their website. <http://www.nwmedia.com/>

S

"John" <no@no.com> wrote in message news:46c82e30\$1@linux...  
>  
> Where do you guys like to go for CD duplication of small runs like 100 to  
> 500 ?  
>  
> Thanks,  
> JohnYay for Nappy and Crash! The force is strong in the Paris newsgroup. :)  
Hey . . . Nappy and Crash . . . can we make that into a buddy detective  
movie or something?

S

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46c91090@linux...  
> Looks like all is good.  
>  
> thanks for your prayers/positive vibes/support, etc.  
>  
> ;o)  
>  
>Aaron Allen wrote:  
> So, it plugs into the EDS CAT5 type slot, or USB or ? On this I am a  
> little unclear.

I have been working on two connections - 1) EDS cat5, and 2) Standard  
MIDI. The chip development board I'm using for programming has USB and  
10/100 ethernet built in, so I will look into how to use them once I  
have the EDS and MIDI sorted...

> Does this equate to CPU overhead of any mention?

Not the host CPU, but it does take a certain amount of the  
microprocessor inside the controller itself... :-)

Doug

<http://www.parisfaqs.com> Understood. Seems like I am doing all the tracking, mixing and mastering here anyway. No one I work with has the budget for a mastering engineer so I just master as I mix. I know this is audio blasphemy, but I spit in the face of audio blasphemy and go there anyway.

(huff huff, grunt grunt)

;o)

"LaMont" <jjdpro@ameritech.net> wrote in message news:46c91c42\$1@linux...

>

> Hey DJ,

> that method can be dangerous, due to the fact that the 2 track reference mix is finished Master with added eq and compression, stereo width enhancements.

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>

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> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

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>>kind of similarity.  
>>  
>>Deej  
>>  
>>  
>LoL! :)

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>Hi all,

I just finished mixing a 12 song CD for my band leader. It's covers and used for promo.

The mix is thick and warm and open (depending on the tune) at mid or higher playback levels on many systems. The band digs it but at low volumes the mix loses its presence.

I'd like some feedback on how to compress and limit the final stereo mix within Paris using the global EDS stereo compressor and NoLimit. I put a minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on the global inserts final mix (bounce to disc) just to catch spikes and bring all

levels to -1.0 db initially.

All mix's are balanced for the CD. I just need to know how to compress or limit to get the mix's presence popping out at a lower home/car stereo volume.

Do I squash it with NoLimit or are there general settings for a stereo EDS compressor that I can start with, ie, attack, release, ratio? Do I run the threshold for a constant compression or just on kick or vocal or horn hits? I do realize I will sacrifice some tonality but since it sounds so good open I think I can find a mid point between the open mix and a radio ready heavily compressed sound that will have presence at any volume. Any takers?

BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in and terminated (75ohm) on the MEC clock out. This did not terminate correctly accordingly to the tell-tell lites on the BB panel, but I ran Paris this way for a week and thought I heard a difference. When I removed the MEC clock out termination and placed a BNC-"T" on the MEC clock in and put the termination on the "T", the BB panel lites then showed proper termination. Believe it or not . . . I heard the difference this time. Very stable sound. Tight and clear and open. This is definitely the Paris sound we all appreciate.

Thanks,  
Wayne Carson

Paris since '97AAAAAAsome - I'm really happy for you - I know how it feels to have an ailing pet (not one that size though - don't know how you ever kept him still) - they are family!

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Looks like all is good.

>

>thanks for your prayers/positive vibes/support, etc.

>

>;o)

>

>For what it's worth I usally use Ozone on the two track or a TC finalizer on the mix (shoe string mastering of sorts) - I think DJ was just posting about mastering his stuff so he should chime in as he has much more experience...

also you should only need to keep it down .3 DB on the master for a just in case ...

"Wayne Carson" <carson\_wayne@msn.com> wrote:

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>

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>used for promo.

>

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>Thanks,  
>Wayne Carson  
>Paris since '97  
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>I believe there may be problems with UAD1 on that chipset, but if you don't use it, no problem.

Nappy wrote:  
> Thanks LaMont,  
> You have been a big help.  
>  
> respect  
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>>>>> PS I'm doing great! I should be able to start working out soon. I see  
>> the  
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>>>>> tomorrow.  
>DJ, I think it makes total sense to model it after a board mix because  
if successful, it proves that you can get indistinguishable results. I  
don't follow the logic of those who say it's invalid for that reason. If

you can get the result, then there is no reason to insist on an analog board, except for preference or convenience or client necessity, etc

DJ wrote:

> "Bill L" <bill@billlorentzen.com> wrote in message news:46c8fc69@linux...  
>> For me the most important difference between mixing analog and digital is  
>> the EQ and maybe the biggest part of that is simply the response of the  
>> knobs and how they alter the sound when I turn them. I don't get that same  
>> feeling with most digital EQs.  
>>  
>> Take the test. You will be surprised. I triple dare you.  
>>  
> Bill,  
>  
> I agree with you about analog EQ adding something special. The UAD-1 Neve  
> 1073, 1081 and the Helios EQ's really can provide that extra mojo. I'm just  
> wondering what the point is of taking this test if the ITB mix is being  
> modelled on a mix that was already done on an outboard console. Having said  
> that, when I mix, I usually import a stereo master track of a song that is  
> similar in genre and instrumentation to the one I am mixing and use that as  
> a "go by", soloing and muting it as I go along, which is what this comparison  
> is basically doing as I understand it. From that standpoint, you could  
> definitely learn how to "closely emulate" a mix done on a console, but  
> without that point of reference, it might be a lot harder to dial in that  
> kind of similarity.  
>  
> Deej  
>  
> "Wider" is the only difference I could hear in the identified mixes on  
the website, but once I had to guess, I could not hear it more than 57%  
of the time. I don't know enough about psychoacoustics or audio design  
to understand what makes something sound wider, but you would think it  
could also be emulated digitally.

LaMont wrote:

> The difference (real life) is that the mix thru the SSL board becomes wider.  
> However, I would say that clocking plays a big role in the sound department.  
>  
>  
> Again, we choose Lucid over Digis Clock and Apogee Big Ben. The Lucid made  
> the mix tighter, more focused.  
>  
> So, along with OTB, clocking plays a part..  
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>> lamont wrote:  
>>> Bill, I work @ our church studio wich has a SSL 4000 G series(E series)  
> eqs  
>>> harwired to a PT HD3 using Lucid genX clock.. To the point...There is  
> a noticble  
>>> difference bte ITB and thru the SSL. We had a great laugh because all  
> of  
>>> the producers who work there all have PT HdS in there perwonal studios  
> with  
>>> apgee AD16X and they take numbers to bring in there mixes to SSL room...But  
>>> I will say his..inserting the waves SSL comp on the master buss really  
> does  
>>> what the real ssl buss comp does..and that is .it glues the entire mix..  
>>>  
>>>  
>>> Bill L <bill@billlorentzen.com> wrote:  
>>>> Neil & Lamont: did either of you take the ProTools challenge and test  
>  
>>>> whether you could hear the difference between in the box Waves SSL plugs  
>>>> and summing vs. SSL channels and summing? It may surprise you.  
>>>>  
>>>> So put your money where your mouth is, so to speak, and take the test.  
>  
>>>> Then post your scores. I double dare you.  
>>>>  
>>>> Neil wrote:  
>>>>> "LaMont" <jjdpro@gmail.com> wrote:  
>>>>>> Boutique is only Boutique because it's the buzz phrase of the  
>>>>>> day. Over priced old gear and newer versions of an old piece  
>>>>>> of gear is all that it is.  
>>>>> I guess I can both agree with you & disagree with you on this  
>>>>> point, depending on which piece of gear is the subject of  
>>>>> conversation at the moment - I have a few pieces of high-end  
>>>>> or "boutique" equipment that I think are worth every penny  
>>>>> I paid for them (Chandler TG-2, Soundelux E251-C come to mind)  
>>>>> while there are others that are great, but you have to  
>>>>> wonder "do they REALLY need to charge that much for that?"  
>>>>> I think vintage gear is in another category... that's driven  
>>>>> strictly by availability, as, if you're looking to buy a 1073,  
>>>>> for example, there are only so many for sale at any given time.  
>>>>> Try making an offer of a grand to anyone selling one of those &  
>>>>> see if anyone takes you up on it. Unlikely; therefore the market  
>>>>> demand is what drives those prices.  
>>>>>

>>>>> In the end , the ears have it.. I can truly state that any  
>>>>> when it comes to summing, almost all analog mixers will sound  
>>>>> better than ITB.. And , a Mackie can get the job done.. Just  
>>>>> like my Soundcraft Ghost get's it done for me..  
>>>>> See, but that's your opinion... just because you make a  
>>>>> statement like: "I can truly state" or "end of story" (as you  
>>>>> did in another recent thread) doesn't mean it's the end of the  
>>>>> story for everyone, it just means it's the end of the story for  
>>>>> you. I've done enough summing experiments (not too long ago &  
>>>>> posted several results & examples here, in fact, as I'm sure  
>>>>> you recall) to where I'm convinced that a.) you can indeed hear  
>>>>> a difference, b.) the difference is not super-significant, and,  
>>>>> c.) There are tradeoffs.

>>>>>

>>>>> Neil

>It could also be a difference in the panning law between the SSL and  
Protools.

David.

Bill L wrote:

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> the website, but once I had to guess, I could not hear it more than 57%  
> of the time. I don't know enough about psychoacoustics or audio design  
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>>>>>>> a difference, b.) the difference is not super-significant, and,  
>>>>>>> c.) There are tradeoffs.  
>>>>>>>  
>>>>>>> Neil  
>>  
>>Deej....I'm with you on this...not that I want to be, but everything I mix  
here, just like you, is for people who don't have the budget for mixing AND  
mastering, so I do the same thing.  
Rod  
"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>Understood. Seems like I am doing tall the tracking, mixing and mastering  
>here anyway. No one I work with has the budget for a mqastering engineer  
so  
>I just master as I mix. I know this is audio blasphemy, but I spit in the  
>face of audio blaqsphemy and go there anyway.  
>  
>(huff huff, grunt grunt)

>  
>;0)  
>  
>"LaMont" <jjdpro@ameritech.net> wrote in message news:46c91c42\$1@linux...  
>>  
>> Hey DJ,  
>> that method can be dangerous, due to the fact that the 2 track reference  
>> mix is finished Master with added eq and compression, stereo width  
>> enhancements.  
>>  
>>  
>>  
>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>  
>>>"Bill L" <bill@billlorentzen.com> wrote in message news:46c8fc69@linux...  
>>>> For me the most important difference between mixing analog and digital  
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>>>> the EQ and maybe the biggest part of that is simply the response of  
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>>>comparison  
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>>>is basically doing as I understand it. From that standpoint, you could

>>>definitely learn how to "closely emulate" a mix done on a console, but  
>>>without that point of reference, it might be a lot harder to dial in that  
>>  
>>>kind of similarity.  
>>>  
>>>Deej  
>>>  
>>>  
>>  
>  
>Is it a newsgroup or is it a Prayer Group?

Either way - It works! Give Crash a hug for us...

Gantt

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>Looks like all is good.  
>  
>thanks for your prayers/positive vibes/support, etc.  
>  
>;o)  
>  
>There is a tutorial of sorts available somewhere within this forum that was  
provided by Sakis involving doing frequency splits to use the Paris  
compressors in multiband mode.

DC....you still got this lying around somewhere??

Deej

"Wayne Carson" <carson\_wayne@msn.com> wrote in message  
news:46c9ebf6@linux...  
> Hi all,  
>  
> I just finished mixing a 12 song CD for my band leader. It's covers and  
> used for promo.  
>  
> The mix is thick and warm and open (depending on the tune) at mid or  
> higher playback levels on many systems. The band digs it but at low  
> volumes the mix loses it's presence.  
>  
> I'd like some feedback on how to compress and limit the final stereo mix  
> within Paris using the global EDS stereo compressor and NoLimit. I put a

> minimal EDS stereo compressor (smooth 2:1 setting patch) and NoLimit on  
 > the global inserts final mix (bounce to disc) just to catch spikes and  
 > bring all levels to -1.0 db initially.  
 >  
 > All mix's are balanced for the CD. I just need to know how to compress or  
 > limit to get the mix's presence popping out at a lower home/car stereo  
 > volume.  
 >  
 > Do I squash it with NoLimit or are there general settings for a stereo EDS  
 > compressor that I can start with, ie, attack, release, ratio? Do I run  
 > the threshold for a constant compression or just on kick or vocal or horn  
 > hits? I do realize I will sacrifice some tonality but since it sounds so  
 > good open I think I can find a mid point between the open mix and a radio  
 > ready heavily compressed sound that will have presence at any volume. Any  
 > takers?  
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 > BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in  
 > and terminated (75ohm) on the MEC clock out. This did not terminate  
 > correctly accordingly to the tell-tell lites on the BB panel, but I ran  
 > Paris this way for a week and thought I heard a difference. When I  
 > removed the MEC clock out termination and placed a BNC-"T" on the MEC  
 > clock in and put the termination on the "T", the BB panel lites then  
 > showed proper termination. Believe it or not . . . I heard the difference  
 > this time. Very stable sound. Tight and clear and open. This is  
 > definitely the Paris sound we all appreciate.  
 >  
 > Thanks,  
 > Wayne Carson  
 > Paris since '97  
 >  
 >Check with Chris Ludwig before you take the plunge. NForce4 chipsets had  
 some issues with UAD-1 DSP cards and maybe other hardware.

Deej

"Nappy" <mgrant62@googlemail.com> wrote in message news:46c918e6\$1@linux...  
 >  
 > I can't seem to remember, is Nforce chipset good for audio? I'm looking at  
 > getting a MSI P6N SLi FI with a Quad core. I can get a system locally with  
 > 2 gigs of ram and a 250 harddrive, DVD-RW for \$999.  
 >  
 > respect  
 > Nappy  
 > PS I'm doing great! I should be able to start working out soon. I see the  
 > doctors  
 > tomorrow. It's always a good idea to also test listen to as low as possible  
 volume when mixing, just to hear that everything is OK there too. For  
 the most I'm using different kind of headphones too, to sort out that

things work OK with different kind of volumes. It's also normal that energy is missing in low volumes.

I remember old stereoamplifiers often had an on/of knob called "Loudness", to get more energy in both low and high end when listening at low volumes, just to take care of that problem. You can look here to get some more info: <http://en.wikipedia.org/wiki/Loudness>

Erling

On Mon, 20 Aug 2007 12:22:20 -0700, "Wayne Carson"  
<carson\_wayne@msn.com> wrote:

>Hi all,

>

>I just finished mixing a 12 song CD for my band leader. It's covers and  
>used for promo.

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>The mix is thick and warm and open (depending on the tune) at mid or higher  
>playback levels on many systems. The band digs it but at low volumes the  
>mix loses it's presence.

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>levels to -1.0 db initially.

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>limit to get the mix's presence popping out at a lower home/car stereo  
>volume.

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>Do I squash it with NoLimit or are there general settings for a stereo EDS  
>compressor that I can start with, ie, attack, release, ratio? Do I run the  
>threshold for a constant compression or just on kick or vocal or horn hits?  
>I do realize I will sacrifice some tonality but since it sounds so good open  
>I think I can find a mid point between the open mix and a radio ready  
>heavily compressed sound that will have presence at any volume. Any takers?

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>BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in  
>and terminated (75ohm) on the MEC clock out. This did not terminate  
>correctly accordingly to the tell-tell lites on the BB panel, but I ran  
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>the MEC clock out termination and placed a BNC-"T" on the MEC clock in and  
>put the termination on the "T", the BB panel lites then showed proper  
>termination. Believe it or not . . . I heard the difference this time.  
>Very stable sound. Tight and clear and open. This is definitely the Paris

>sound we all appreciate.

>

>Thanks,

>Wayne Carson

>Paris since '97

>"erlilo" <erlilo@online.no> wrote in message

news:avskc3t8pd8rv1ftu3g24stslcbr52req@4ax.com...

> It's allways a good idea to also testlisten to as low as possible

> volume when mixing, just to hear that everything is OK there too. For

> the most I'm using different kind of headphones too, to sort out that

> things work OK with different kind of volumes. It's also normal that

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> listening at low volumes, just to take care of that problem. You can

> look here to get some more info: <http://en.wikipedia.org/wiki/Loudness>

>

>

> Erling

>

The final test of a mix for me is to play it in my truck while driving down the highway at a fairly high speed. If it survives the road noise after all of the other types of reference I put it through (2 difference monitors, ADS 1530 speakers, jam box, funky consumer stereo and car stereo while driving), I feel pretty good about giving up on it.

;o)None sounded wider here through my system, and I can pick that out pretty quickly. I picked the right ones about half the time, but the only difference that stood out to me that made me think I had pinned each one down was dynamics/compression in the bass (the instrument, not the frequency range). Some loops sounded tighter as a result of seemingly a little tighter compression on the bass itself, but when I took the test, the actual answers rejected such a pattern, so I chalked it up to simple compression variations. That can make a mix sound wider (bass fills more of the center and "back" of the field, lessening the perceived relative volume of highs, which are what create or enhance the perception of width).

I agree with Bill - emulating the SSL mix after the fact with the PT mix is perfectly valid - that's exactly how I would do it and have offered to do this with various engineers in the past (I talked with Mixerman about doing this a couple of years ago). In my opinion, it actually proves that a DAW may well be sonically more flexible than a board (an unpopular position I've maintained for a long time).

BTW - I downloaded the mixes, stripped the audio out of the QT movies and played them back in Nuendo. I had the QT movies on the timeline though for the label references.

Dedric

On 8/20/07 5:12 PM, in article 46ca21ad@linux, "Bill L"  
<bill@billlorentzen.com> wrote:

> "Wider" is the only difference I could hear in the identified mixes on  
> the website, but once I had to guess, I could not hear it more than 57%  
> of the time. I don't know enough about psychoacoustics or audio design  
> to understand what makes something sound wider, but you would think it  
> could also be emulated digitally.  
>  
> LaMont wrote:  
>> The difference (real life) is that the mix thru the SSL board becomes wider.  
>> However, I would say that clocking plays a big role in the sound department. Wayne,  
Using the NoLimit to "squash" the mix is not a good idea, if you like the  
dynamics.  
A better idea would be to use a stereo compressor first to get a little louder  
average volume then add the limiter to control the transients.

To do this:

First find the dynamic range of the mix by looking at your master meters.  
The point where the levels sit consistently is the average volume, the point  
at which the song peaks is obviously the peak volume. The difference between  
the two is the dynamic range of the mix.  
EX: if the average is -15dB and the peak is at -1dB then you have 14dB of  
dynamic range.

Second, set the compressor's threshold just over the average volume, let's  
say for our example -14dB.

Then set a low ratio, usually I'll start around 1.5:1.

Then set a medium attack, around 40-50ms.

I like to start with a release of about 100-150ms.

Look at your meters to see how much gain reduction is occurring and add that  
same amount of gain to get back the volume.

Obviously this will not work for every mix, so listen and make adjustments  
as you see fit.

If you want the squeeze a bit more, quicken the attack and raise the ratio.

Or, if this is too much compression, raise the threshold or slow the attack,

or both.

After the compressor, use the NoLimit to control the peaks and to get the overall volume you desire. I like to get about 3dB from the NoLimit.

Good Luck.

"Wayne Carson" <carson\_wayne@msn.com> wrote:

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>used for promo.

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>Wow, it's just over a month away. Just curious if anyone here is  
planning to attend. I am thinking of making a day trip on Friday the  
5th, and would like to do the Paris dinner thing again. Who's up for  
that?

- Paul Artola

Ellicott City, MarylandI've been thinking about going, but haven't decided yet, though obviously  
time is short to book flights, hotel, etc.

"Paul Artola" <artola@comcast.net> wrote in message  
news:3qtlc3lifg6qc3oobvbn322is3p0mgrero@4ax.com...

> Wow, it's just over a month away. Just curious if anyone here is  
> planning to attend. I am thinking of making a day trip on Friday the  
> 5th, and would like to do the Paris dinner thing again. Who's up for  
> that?

>

> - Paul Artola  
> Ellicott City, Maryland  
>Dimitrios -

I sent you a couple of emails but I haven't gotten any confirmation that you  
received them. I have a client in Bulgaria who could use your help with  
converting some old PARIS projects. Please contact me by email.

Thanks,

David LeonardThanks guys. I'll give it just a bit more of compression and NoLimit call  
it done.

Wayne

"Wayne Carson" <

---

---

Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Rod Lincoln](#) on Tue, 10 Jul 2007 19:57:02 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

target="\_blank">carson\_wayne@msn.com> wrote in message  
news:46c9ebf6@linux...

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> takers?

>

> BTW - FYI - BIG BEN - initially I hooked up the BB out to the MEC clock in  
> and terminated (75ohm) on the MEC clock out. This did not terminate  
> correctly accordingly to the tell-tell lites on the BB panel, but I ran  
> Paris this way for a week and thought I heard a difference. When I  
> removed the MEC clock out termination and placed a BNC-"T" on the MEC  
> clock in and put the termination on the "T", the BB panel lites then  
> showed proper termination. Believe it or not . . . I heard the difference  
> this time. Very stable sound. Tight and clear and open. This is  
> definitely the Paris sound we all appreciate.

>

> Thanks,  
> Wayne Carson  
> Paris since '97  
>

>In other words you could pick it out 7% more often than a coin flip. Doesn't sound like much of a difference to me.

TCB

Bill L <bill@billlorentzen.com> wrote:

>"Wider" is the only difference I could hear in the identified mixes on  
>the website, but once I had to guess, I could not hear it more than 57%

>of the time. I don't know enough about psychoacoustics or audio design  
>to understand what makes something sound wider, but you would think it  
>could also be emulated digitally.

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>LaMont wrote:

>> The difference (real life) is that the mix thru the SSL board becomes wider.

>> However, I would say that clocking plays a big role in the sound department.

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>> Again, we choose Lucid over Digis Clock and Apogee Big Ben. The Lucid made

>> the mix tighter, more focused.

>>

>> So, along with OTB, clocking plays a part..

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>>> that same feeling with most digital EQs.

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>>> Take the test. You will be surprised. I triple dare you.

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>>>>> Then post your scores. I double dare you.  
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>>>>> a difference, b.) the difference is not super-significant, and,  
>>>>> c.) There are tradeoffs.  
>>>>>  
>>>>> Neil  
>>I'll train in for dinner at least.

TCB

Paul Artola <artola@comcast.net> wrote:

>Wow, it's just over a month away. Just curious if anyone here is  
>planning to attend. I am thinking of making a day trip on Friday the  
>5th, and would like to do the Paris dinner thing again. Who's up for  
>that?

>

>- Paul Artola

> Ellicott City, Maryland

>Hi Paul,

I'll be there Friday to Sunday. I don't have all my appointments settled  
so as long as I know at least a couple weeks ahead of time I can do  
dinner no problem.

Chris

Paul Artola wrote:

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--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

[www.adkproaudio.com](http://www.adkproaudio.com)

[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com)I'm going to AES..

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>- Paul Artola

> Ellicott City, Maryland

>I hope to attend this year . I would be sure to hook up with other paris friends if I go. count me in !!I'm in, please provide the details...

Tyrone CorbettOK, so I need a couple of firewire cards for audio machines.

Which ones are inexpensive and have the TI chips?

Thanks.

pabHi,

I did it right away but have not informed you !!

Sorry...

Dimitrios

david@revealaudio.com wrote:

>Dimitrios -

>

>I sent you a couple of emails but I haven't gotten any confirmation that you

>received them. I have a client in Bulgaria who could use your help with

>converting some old PARIS projects. Please contact me by email.

>

>Thanks,

>

>David LeonardThat's what i thought. According to them that is the norm. Try it and see how you do.

TCB wrote:

> In other words you could pick it out 7% more often than a coin flip. Doesn't

> sound like much of a difference to me.

>

> TCB

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>>>>>>

>>>>>>> Neil

>You know, I really think this test is flawed. Both versions sound superb.  
I also agree  
with Bill's view that their rationale for modelling the SSL mix with PT &  
plugins is  
valid in a real world scenario.

The problem with the test is that it involves continuous and repeated A/B  
audio comparisons.

Try taking the test this way instead:

Listen to the reference tracks.

Just listen to 2 edits, (someone else will have to trigger them  
so you won't know which they are) then stop.

Wait a few hours, (or a day) and do it again. Repeat as many times as needed  
to equal the total number of edits as the loop or continuous track versions  
on

the Digi site (as many as 12 separate edits)

Then see what you score.

I scored 7 out of 12 on the Smooth Jazz loop when trying to do it all at once,  
and 11 out of 12 when breaking it up.

Last month, we tried 2 different mics on a female singer. We tracked the entire song 3 times on one mic, then switched to the other. All 3 of us heard the difference immediately, and agreed on which one we wanted to use. The next day, I was replaying it for all of us, and switched back and forth throughout the tune. By the end of the song (4 minutes plus) even I had trouble telling which one was which, and I was looking at the screen.

Yet, when we came back on subsequent days, and listened with a "cleansed palette" all of easily identified which mic was which.

I have been involved in similar tests with pianos. Comparing Steinway, Yamaha,

Baldwin & Bosendorfer recorded at the same studio, with the same signal path. Repeated back and forth comparisons, even between just 2 of them, let alone all 4, made it harder and harder to distinguish between them. Listening to them with "fresh ears" made it relatively easy.

Ted

Bill L <

---

---

Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Tom Bruhl](#) on Tue, 10 Jul 2007 21:47:43 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

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>>Guys,

Desperate help needed. Here's the issue:

I have GigaStudio Solo routed via re-wire to cubase 3.x (no GSIF involved).  
I'm outputting through echo mia in cubase.

When I press a note, either on the keyboard, or with the mouse on the onscreen  
giga keyboard the note sounds, but then cuts off before the sustain.

It doesn't matter which sample library I use, the latency setting, midi or  
non midi. It always cuts off the note after about 1 second.

This is on an HP Athlon 64 with 3GB of RAM, and it all used to work fine.

All I want to do is lay down some 2 track piano, and I can't get it to work.

HELP

Thanks

ChuckHi Chuck,

Is it doing this in stand alone mode too?

Is it the most current build of Giga?

Try while in stand alone mode to disable the Mia's MIDI ports.

Also in Cubase while not having Giga running disable the Mia's MIdi  
outputs so that only Gigaports are being used.

See if that helps.

You are launching Cubase first when using Giga in rewire mode correct?

Chris

chuck duffy wrote:

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> HELP  
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> Thanks  
> Chuck

--

Chris Ludwig

ADK Pro Audio  
(859) 635-5762  
www.adkproaudio.com  
chrisl@adkproaudio.com HI Paul,

ADS technologies make a PCI one that works well and is cheap.  
Siig make 400 and 800 models in both PCI and PCI-e that work well.  
One thing to avoid even if TI is combo cards that have both 400/800 or  
400 USB etc. They can be trouble.

Chris

Paul Braun wrote:

> OK, so I need a couple of firewire cards for audio machines.  
>  
> Which ones are inexpensive and have the TI chips?  
>  
> Thanks.  
>  
> pab

--

Chris Ludwig

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I will try the other suggestions later

Thanks for your help

Chris Ludwig <chrisl@adkproaudio.com> wrote:

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BTW I fucking HATE that program!!!.  
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Chris Ludwig

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chrisl@adkproaudio.com I'm sitting here listening to Larry Willis play my piano. Gary Bartz is playing alto sax.

[http://en.wikipedia.org/wiki/Larry\\_Willis](http://en.wikipedia.org/wiki/Larry_Willis)  
<http://www.garybartz.com/>

A couple of great local guys - James King on bass (it's his session) and Nassar Abaday on drums. This is one of those times that I love doing this

for a living. Whew!

GanttI've been sitting here reading Gary's discography while I listen to him play.  
WHEW!

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

>

>I'm sitting here listening to Larry Willis play my piano. Gary Bartz is playing

>alto sax.

>

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>GanttI'm open to suggestions... I need decent piano sounds. That's it.

Chuck

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi Chuck,

> Ok Good Luck.

>BTW I fucking HATE that program!!!.

>:)

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>Chris

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>[www.adkproaudio.com](http://www.adkproaudio.com)  
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> [http://en.wikipedia.org/wiki/Larry\\_Willis](http://en.wikipedia.org/wiki/Larry_Willis)  
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>> That's what i thought. According to them that is the norm. Try it and

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>>>> could also be emulated digitally.

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>>>>>>> you. I've done enough summing experiments (not too long ago &  
>>>>>>> posted several results & examples here, in fact, as I'm sure  
>>>>>>> you recall) to where I'm convinced that a.) you can indeed hear  
>>>>>>> a difference, b.) the difference is not super-significant, and,  
>>>>>>> c.) There are tradeoffs.

>>>>>>>

>>>>>>> Neil

>It's be fun if I could give you a live feed. The phone calls are half the  
fun. Larry Willis was talking to Hugh Masekela on his cell phone when he  
first got here.

Bill L <bill@billlorentzen.com> wrote:

>So quit teasing and post a link!

>

>Gantt Kushner wrote:

>> I'm sitting here listening to Larry Willis play my piano. Gary Bartz is  
playing

>> alto sax.

>>

>> [http://en.wikipedia.org/wiki/Larry\\_Willis](http://en.wikipedia.org/wiki/Larry_Willis)

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

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>> A couple of great local guys - James King on bass (it's his session) and  
>> Nassar Abaday on drums. This is one of those times that I love doing  
this

>> for a living. Whew!

>>

>> GantttHI Chuck,  
O course this will be open for debate but these are the ones I've heard  
that were descent.  
Steinberg Grand 2  
Ivory  
NI Akoustic Piano

There are others but haven't heard them.

Ivory and Akoustic Piano are the most varied but Ivory is very system  
intensive. All of them run as either DXi or VSTi so they are far more  
integrated into Sonar , Cubase etc.

Not sure if the MIA is fully multi-client audio and Midi but you might  
try setting up Giga as a stand alone with Sonar as the default sequencer  
for Giga and se if it works.

Chris

chuck duffy wrote:

> I'm open to suggestions... I need decent piano sounds. That's it.

>

> Chuck

>

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

>> Hi Chuck,

>> Ok Good Luck.

>> BTW I fucking HATE that program!!!.

>> :)

>>

>> Chris

>>

>>

>> chuck duffy wrote:

>>> Hi Chris,

>>>

>>> It doesn't do it in standalone mode.

>>> It's the most current build of giga

>>> I'm launching cubase first

>>> I will try the other suggestions later

>>>

>>> Thanks for your help

>>>

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

>>>> Hi Chuck,

>>>> Is it doing this in stand alone mode too?

>>>> Is it the most current build of Giga?  
>>>> Try while in stand alone mode to disable the Mia's MIDI ports.  
>>>> Also in Cubase while not having Giga running disable the Mia's MIdi  
>>>> outputs so that only Gigaports are being used.  
>>>> See if that helps.  
>>>> You are launching Cubase first when using Giga in rewire mode correct?  
>>>>  
>>>>  
>>>>  
>>>> Chris  
>>>>  
>>>> chuck duffy wrote:  
>>>>> Guys,  
>>>>>  
>>>>> Desperate help needed. Here's the issue:  
>>>>>  
>>>>> I have GigaStudio Solo routed via re-wire to cubase 3.x (no GSIF involved).  
>>>>> I'm outputting through echo mia in cubase.  
>>>>>  
>>>>> When I press a note, either on the keyboard, or with the mouse on the  
>>> onscreen  
>>>>> giga keyboard the note sounds, but then cuts off before the sustain.  
>  
>>>>> It doesn't matter which sample library I use, the latency setting, midi  
>>> or  
>>>>> non midi. It always cuts off the note after about 1 second.  
>>>>>  
>>>>> This is on an HP Athlon 64 with 3GB of RAM, and it all used to work  
> fine.  
>>>>>  
>>>>>  
>>>>> All I want to do is lay down some 2 track piano, and I can't get it  
> to  
>>> work.  
>>>>> HELP  
>>>>>  
>>>>> Thanks  
>>>>> Chuck  
>>>> --  
>>>> Chris Ludwig  
>>>>  
>>>> ADK Pro Audio  
>>>> (859) 635-5762  
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>>>>>>>>> Neil

>>On Wed, 22 Aug 2007 14:37:29 -0400, Chris Ludwig

<chrisl@adkproaudio.com> wrote:

>HI Paul,

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>ADS technologies make a PCI one that works well and is cheap.

>Siig make 400 and 800 models in both PCI and PCI-e that work well.

>One thing to avoid even if TI is combo cards that have both 400/800 or

>400 USB etc. They can be trouble.

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Thanks, Chris.Something liiiiike.. this:?

<http://www.newegg.com/Product/Product.aspx?Item=N82E16800998056>

Currently looking myself, and the VIA ain't cuttin it.

AA

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

news:46cc8438\$1@linux...

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>

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>> OK, so I need a couple of firewire cards for audio machines.

>>

>> Which ones are inexpensive and have the TI chips?

>>

>> Thanks.

>>

>> pab

>

> --

> Chris Ludwig

>

> ADK Pro Audio

> (859) 635-5762

> www.adkproaudio.com  
> chrisl@adkproaudio.com HI Aaron,  
Any of these models will work.

<http://www.siig.com/ViewProduct.aspx?pn=NN-400012-S8>  
<http://www.siig.com/ViewProduct.aspx?pn=NN-440012-S8>  
<http://www.siig.com/ViewProduct.aspx?pn=NN-830012-S2>  
<http://www.siig.com/ViewProduct.aspx?pn=NN-E20012-S2>

Chris

Aaron Allen wrote:

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Chris Ludwig  
ADK  
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www.adkproaudio.com <http://www.adkproaudio.com/>  
(859) 635-5762 Hey everyone,

Right now I'm considering the M-Audio Axiom 49. Does anyone have some experience with the keyboard controllers in this (\$120-300) range? I'll be using it for VSTi in the studio. The trigger pads are a nice touch on the Axiom.

I don't really want to spend a lot of money on it -- if I did, I'd get an analog synth or the new Rhodes when they come out. :)

Thanks for your thoughts,

GrahamG -

A quick scan for "midi controller" on ebay shows several 49 and 61 key models under \$100. I have an Evolution 49 key controller here and I like it alot. Not my main controller, but it sits nicely in the corner and gets pulled out and hooked up when I need a quick keyboard fix on my everyday pc.

- Paul Artola  
Ellicott City, Maryland

On Thu, 23 Aug 2007 09:21:08 -0600, Graham Duncan  
<graham@grahamduncan.com> wrote:

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>

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>

>GrahamI have an older evo 49 key I like, and I like the CME I just picked up from Musician's Friend as well, though it backordered and took a while to get here. Neither of them is spongy/cheap feeling, but they are synth action, NOT piano. As a drummer/programmer, I prefer this. I put hands on some of the cheaper yahama & korg keys and the M Audio stuff and they all felt spongy to me.  
YMMV.

AA

"Paul Artola" <artola@comcast.net> wrote in message  
news:f5erc3tro0lu09l167q71tdotf6h2n1hdh@4ax.com...

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>Hi Graham,

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The CME and fatar are hard to get. I love the Novation ones but I  
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Chris Ludwig

ADK Pro Audio  
(859) 635-5762  
www.adkproaudio.com  
chrisl@adkproaudio.com I'll keep a look out I guess...

There is a \$180 Novation ReMOTE 49 LE -- I wonder if it's up to the  
quality of their nicer models?

Thanks everyone,

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>> Graham  
>I've been curious about them. How good is the mic pre?

DJ wrote:

> Only \$699.00  
>  
> ;o)  
>  
> "James McCloskey" <excelsm@hotmail.com> wrote in message  
> news:46c87d80\$1@linux...  
>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>> This is the "real deal" when it comes to a limiting circuit that actually  
>>> "works" the way it should. It's an amazing box. I've got one here, but I'm  
>>> selling it to a local friend of mine to pay for Crashbasket's knee  
>>> surgery.  
>>>  
>>> <http://www.aybg12.dsl.pipex.com/products.htm>  
>>>  
>>> The ompressor is more transparent and HIFI tan the RNC and it's almost  
>>> impossible to get the expander to chatter.  
>>>  
>>> Deej  
>> What do they cost new?  
>>  
>>> "LaMont" <jjdpro@gmail.com> wrote in message news:46c78144\$1@linux...  
>>>> I picked one up last week (29.00) bucks.. I like it, but I don;t lijke  
>> the  
>>>> limiter kicking in..Best to leave the limiter off..Having said that,  
>>>> this  
>>>> pre coupled with a decent compresor is very nice ...  
>>>>  
>>>> "James McCloskey" <excelsm@hotmail.com> wrote:  
>>>>> Any thoughts?  
>>>>>  
>>>>> <http://www.prodigy-pro.com/forum/viewtopic.php?t=20427>  
>>>>>  
>>>>>  
>>>>> <http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mi-c-Preamp?sku=180581&src=3NL7H2>  
>>>>>

>>>

>

><http://www.siig.com/ViewProduct.aspx?pn=NN-400012-S8>

Guys, skip on the SIIG from Newegg:

We regret to inform you that your recent Newegg.com Sales Order has been cancelled due to insufficient inventory.

It was discovered that the quantities for one or more items reserved to fulfill this order were either found to be damaged, misplaced, or only partially available.

If your payment has already been processed, you will be refunded the full amount of this order in approximately 2 to 3 business days.

We apologize for any inconvenience this may have caused, and thank you for your patience and understanding.

AA

"Chris Ludwig" <[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com)> wrote in message news:46cd20d7@linux...

> HI Aaron,

> Any of these models will work.

>

> <http://www.siig.com/ViewProduct.aspx?pn=NN-400012-S8>

> <http://www.siig.com/ViewProduct.aspx?pn=NN-440012-S8>

> <http://www.siig.com/ViewProduct.aspx?pn=NN-830012-S2>

> <http://www.siig.com/ViewProduct.aspx?pn=NN-E20012-S2>

>

> Chris

>

>

> Aaron Allen wrote:

>> Something liiiiike.. this:?

>>

>> [http://www.newegg.com/Product/Product.aspx?Item=N82E16800998\\_056](http://www.newegg.com/Product/Product.aspx?Item=N82E16800998_056)

>>

>> Currently looking myself, and the VIA ain't cuttin it.

>>

>> AA

>>

>>  
>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
>> news:46cc8438\$1@linux...  
>>  
>>> HI Paul,  
>>>  
>>> ADS technologies make a PCI one that works well and is cheap.  
>>> Siig make 400 and 800 models in both PCI and PCI-e that work well.  
>>> One thing to avoid even if TI is combo cards that have both 400/800 or  
>>> 400 USB etc. They can be trouble.  
>>>  
>>> Chris  
>>>  
>>>  
>>> Paul Braun wrote:  
>>>  
>>>> OK, so I need a couple of firewire cards for audio machines.  
>>>>  
>>>> Which ones are inexpensive and have the TI chips?  
>>>>  
>>>> Thanks.  
>>>>  
>>>> pab  
>>>>  
>>> --  
>>> Chris Ludwig  
>>>  
>>> ADK Pro Audio  
>>> (859) 635-5762  
>>> www.adkproaudio.com  
>>> chrisl@adkproaudio.com  
>>  
>>  
>>  
>  
> --  
> Chris Ludwig  
> ADK  
> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
> www.adkproaudio.com <http://www.adkproaudio.com/>

---

---

Subject: Re: Rod or Dimitrios Multi Mec ideas needed.  
Posted by [Rod Lincoln](#) on Tue, 10 Jul 2007 22:44:39 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>> I'm open to suggestions... I need decent piano sounds. That's it.

>>  
>> Chuck  
>>  
>> Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>>> Hi Chuck,  
>>> Ok Good Luck.  
>>> BTW I fucking HATE that program!!!.  
>>> :)  
>>>  
>>> Chris  
>>>  
>>>  
>>> chuck duffy wrote:  
>>>> Hi Chris,  
>>>>  
>>>> It doesn't do it in standalone mode.  
>>>> It's the most current build of giga  
>>>> I'm launching cubase first  
>>>> I will try the other suggestions later  
>>>>  
>>>> Thanks for your help  
>>>>  
>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>>>>> Hi Chuck,  
>>>>> Is it doing this in stand alone mode too?  
>>>>> Is it the most current build of Giga?  
>>>>> Try while in stand alone mode to disable the Mia's MIDI ports.  
>>>>> Also in Cubase while not having Giga running disable the Mia's MIdi  
  
>>>>> outputs so that only Gigaports are being used.  
>>>>> See if that helps.  
>>>>> You are launching Cubase first when using Giga in rewire mode correct?  
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>>>>>  
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>>>>>  
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>>>>>> Desperate help needed. Here's the issue:  
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>>>>>> When I press a note, either on the keyboard, or with the mouse on  
the  
>>>> onscreen

>>>>> giga keyboard the note sounds, but then cuts off before the sustain.  
>>  
>>>>> It doesn't matter which sample library I use, the latency setting,  
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>>>> or  
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>>>>>  
>>>>> This is on an HP Athlon 64 with 3GB of RAM, and it all used to work  
>> fine.  
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>> to  
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>>>>> Thanks  
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>>  
>  
>--  
>Chris Ludwig  
>  
>ADK Pro Audio  
>(859) 635-5762  
>www.adkproaudio.com  
>chrisl@adkproaudio.comWow, the Novation ReMOTE SL looks amazing! Mostly for the  
possibilities  
of regular VST control while mixing... quite the deal.

Graham

Chris Ludwig wrote:

> Hi Graham,

> The older Evolutions and the newer CME and Fatar controller aren't bad.  
> The CME and fatar are hard to get. I love the Novation ones but I  
> believe they are out of the price range you want.  
>  
> Chris  
>  
>  
> Graham Duncan wrote:  
>> Hey everyone,  
>>  
>> Right now I'm considering the M-Audio Axiom 49. Does anyone have some  
>> experience with the keyboard controllers in this (\$120-300) range?  
>> I'll be using it for VSTi in the studio. The trigger pads are a nice  
>> touch on the Axiom.  
>>  
>> I don't really want to spend a lot of money on it -- if I did, I'd get  
>> an analog synth or the new Rhodes when they come out. :)  
>>  
>> Thanks for your thoughts,  
>>  
>> Graham  
>wait.....

<http://gprime.net/flash.php/drummachine>Hi Guys,

Thanks for the input. I ended up getting some kind of virtual asio driver for giga from a place called FXMAX i think.

The other thing I ended up doing was switching audio priority to HIGH in cubase.

Now it's working fantastic, and I'm able to set the MIA latency to 64 samples, and EVERYTHING works!

My 7 year old son helped me pull the preamps and mics out of the closet and wire them up last night. We also hooked up the headphone amp, and found a couple sets of cans and got them working.

We installed groove agent and B4, and they both work great too.

We did some testing and I had absolutely no problem, or latency playing giga, groove agent, B4 with a couple live mics going.

It was great having an assistant. He helped me get all the level checks and set up a default cubase template exactly how I want it. Next step is to haul out the ampeg and les and get that setup.

Since I stopped using paris, the entire recording exercise has been nothing

but utter frustration for me, to the point where I haven't recorded in years. Last night I was suspicious that it was all really working, so I powered off and rebooted, starting up from scratch about 10 times. It's all cool.

Thanks

Chuck

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

>

>You are right Chris.. The Grand, Ivory & NI Piano are great.

>

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

>>Hi Chuck,

>>O course this will be open for debate but these are the ones I've heard

>

>>that were descent.

>>Steinberg Grand 2

>>Ivory

>>NI Akoustic Piano

>>

>>There are others but haven't heard them.

>>

>>Ivory and Akoustic Piano are the most varied but Ivory is very system

>>intensive. All of them run as either DXi or VSTi so they are far more

>>integrated into Sonar , Cubase etc.

>>

>>

>>Not sure if the MIA is fully multi-client audio and Midi but you might

>>try setting up Giga as a stand alone with Sonar as the default sequencer

>

>>for Giga and se if it works.

>>

>>

>>Chris

>>

>>chuck duffy wrote:

>>> I'm open to suggestions... I need decent piano sounds. That's it.

>>>

>>> Chuck

>>>

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

>>>> Hi Chuck,

>>>> Ok Good Luck.

>>>> BTW I fucking HATE that program!!!.

>>>> :)  
 >>>>  
 >>>> Chris  
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>>>  
>>  
>>--  
>>Chris Ludwig  
>>  
>>ADK Pro Audio  
>>(859) 635-5762  
>>www.adkproaudio.com  
>>chrisl@adkproaudio.com  
>Hear, Hear!!!

El Miguel (con orejas grandes)

"Jamie K" <Meta@Dimensional.com> wrote in message news:46c91c2c@linux...  
>  
> Awesome news all around!

>  
> Cheers,  
> -Jamie  
> www.JamieKrutz.com  
>  
>  
> Nappy wrote:  
>> Thats great news! I'm up and running as well.  
>> And thanks for your prayers,positive vibes as well.  
>> thanks again.  
>>  
>> respect  
>> Nappy  
>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>> Looks like all is good.  
>>>  
>>> thanks for your prayers/positive vibes/support, etc.  
>>>  
>>> ;o)  
>>>  
>>>  
>>"Graham Duncan" <graham@grahamduncan.com> wrote in message  
news:46cd9a72@linux...  
> Hey everyone,  
>  
> Right now I'm considering the M-Audio Axiom 49. Does anyone have some  
> experience with the keyboard controllers in this (\$120-300) range? I'll  
> be using it for VSTi in the studio. The trigger pads are a nice touch on  
> the Axiom.  
>  
> I don't really want to spend a lot of money on it -- if I did, I'd get an  
> analog synth or the new Rhodes when they come out. :)  
>  
> Thanks for your thoughts,  
>  
> Graham

[http://www.m-audio.com/products/en\\_us/KeystationPro88-main.h tml](http://www.m-audio.com/products/en_us/KeystationPro88-main.html)If memory serves, you must use an electric oven as when gas burns it releases H2O, which is not good for the tape.

Kim W wrote:

> I had this problem and baked the tapes myself. It's not that scary!  
> I used a large cardboard box, (with an improvised small diameter  
> platform to allow circulation), an electric fan heater with 3 speeds, (placed  
> outside the box, you can adjust the temperature  
> by placement), and a laboratory thermometer suspended through the cardboard  
> box, affixed with blu-tac so the mercury is near the reel).

> Worked like a charm.  
 > Don't try to play the tape prior to baking. (contrary to what is  
 > said in one of the articles below.  
 >  
 > <http://www.tangible-technology.com/tape/baking1.html>  
 > [http://www.josephson.com/bake\\_tape.html](http://www.josephson.com/bake_tape.html)  
 >  
 > Kim  
 >  
 >  
 > "Michael Yanoska" <yanoska@cox.net> wrote:  
 >> I have several master analog tapes from 1975 - 1985 that need to be "baked"  
 >> before playing and transferring to Paris. Does anyone know a studio in  
 > Orange  
 >> County, CA or LA that provides that service? Thanks, Mike.  
 >John,you really need to lighten up a little.  
 --  
 Martin Harrington  
 Lend An Ear Sound  
 101 Eton Rd  
 Lindfield 2070  
 02 9413 8666  
 "John" <no@no.com> wrote in message news:46c82cc7\$1@linux...  
 >  
 > Great story, now not to be a bummer but what about all that copyrighted  
 > music  
 > in the video? Surely that isn't legal.No, haven't tried on amd, but it should fly right?  
 The other anomaly is that on Nuendo, the CPUmeter in the transport  
 controller moves as if a click, and with the monitors upfull, you can  
 actually hear a click.'What's going on with that?  
 --  
 Martin Harrington  
 Lend An Ear Sound  
 101 Eton Rd  
 Lindfield 2070  
 02 9413 8666  
 "Aaron Allen" <know-spam@not\_here.dude> wrote in message  
 news:46be5b20\$1@linux...  
 >I wonder if this has anything to do with the mystery instructions on the  
 >core/core 2 intel CPUs... hmm..... have you run that MS/Intel patch?  
 > Also curious, have you popped open Task Manager in Windows and looked at  
 > what was going on?  
 > IRQ sharing?  
 >  
 > Could just be lousy coding on PT's part. Have you tried it on an AMD setup  
 > per chance?  
 > 256 vid ram oughta be way more than enough.  
 >

> AA  
>  
>  
> "Martin Harrington" <lendan@bigpond.net.au> wrote in message  
> news:46bd48ff\$1@linux...  
>> N-Vidia GForce 8500 GT with 256 mg ram  
>> Martin Harrington  
>> www.lendaneer-sound.com  
>> 0414 913 247  
>>  
>> "Aaron Allen" <know-spam@not\_here.dude> wrote in message  
>> news:46bd15ea@linux...  
>>> doh.. I mean what's the RAM on the video card.  
>>> Sorry, long day.  
>>>  
>>> AA  
>>>  
>>>  
>>> "Aaron Allen" <know-spam@not\_here.dude> wrote in message  
>>> news:46bd1511\$1@linux...  
>>>> Video related? I have to ask, what's the video card in question?  
>>>> AA  
>>>>  
>>>>  
>>>> "Martin Harrington" <lendan@bigpond.net.au> wrote in message  
>>>> news:46bcff81\$1@linux...  
>>>>> A question about PT, (off topic I know), but I have (sometimes use), PT  
>>>>> M powered.  
>>>>> I always thought my comp felt sluggish, or at least the screed redraws  
>>>>> looked sluggish, and that was on an Intel Core2 Duo 6600 with 2 gig of  
>>>>> ram..shouldn't be the case right?  
>>>>> Everything else seemed quite snappy...put not PT.  
>>>>> Well.... now I just built a Quad Core (Intel Q6600) with 4 gb ram and  
>>>>> an N-Videia 8500 card, (that was on the comp previously), and PT feels  
>>>>> just the same....  
>>>>> Is it PT?  
>>>>> The meters seem really sluggish although I can get really low latency  
>>>>> whist recording with no problems. the graphics are just crappy.  
>>>>> Any ideas guys?  
>>>>>  
>>>>> Martin Harrington  
>>>>> www.lendaneer-sound.com  
>>>>> 0414 913 247  
>>>>>  
>>>>>  
>>>>  
>>>>  
>>>>  
>>>>

>>>  
>>  
>> --  
>>  
>

>Well, it just so happened that I am learning about copyrighting and licensing of covers songs so it was more a question to try to learn more than to throw stones. Sorry for being the bummer.

JohnI got lucky enough to have a 6 piece reggae band record all day yesterday and I have to say the sound and workflow in cubase was more than I could have imagined. It was fantastic. The band is blown away with the sound and possibilities. We are going to do vocal overdubs next week but I have to say the sound was even better than Paris ever was. 32 bit mixing is so sweet and forgiving and these digimax fs with rme 9652 are so fine.

I had only one glitch where I deleted an entire song because of my poor understanding of how templates work but we did 11 songs and these are great friends so I'm not in the doghouse.

Other than my own errors, I didn't have a single hiccup with cubase 4 the whole time at 3ms latency. Rock on !Yeah, I'm not really a fan of giga, or halion. Unfortunately they are the only samplers I own right now.

Cash wise I'm not really in a position to switch, but when I am I will try kontakt.

Thanks guys.

Chuck

Dedric Terry <dterry@keyofd.net> wrote:

>I think about 10 out of every 10 Giga users I know say the same thing about  
>Giga - get Kontakt (or at least something besides Giga).

>

>I don't use Giga, but will second Lamont's suggestion for Kontakt 2 -  
>excellent sampler, and it does load Giga files as easily as native Kontakt  
>files.

>

>Dedric

>

>On 8/23/07 9:56 PM, in article 46ce56d3\$1@linux, "LaMont"

><jjdpro@ameritech.ne> wrote:

>

>>

>> Chuck,

>> As a Life flong Giga user, I can honestly state,that your best bet is

to  
>> Get NI Kontakt 2.x..  
>>  
>> Kontakt can play back your Giga programs, AND even convert them (super easily)  
>> inside of it's app.!!  
>>  
>> As well as, you can use Kontkt as a regular VSTi inside of Cubase instead  
>> of havig to deal with Rewire( Which is just above OK ) in the Steingbege  
>> apps..Surprisely (Rewire) implemented very well in Pro Tools (M-Powered,LE,  
>> HD).. Who knew!!  
>>  
>> I even purchased he new Giga VSTi (GVI) and it's just a little better  
than  
>> Giga 3.. Native Instruments have really done a bang up job with Kontakt  
>> 2.x..Smooth..  
>> AND it can stream from disk..  
>>  
>> "chuck duffy" <c@c.com> wrote:  
>>>  
>>> Guys,  
>>>  
>>> Desperate help needed. Here's the issue:  
>>>  
>>> I have GigaStudio Solo routed via re-wire to cubase 3.x (no GSIF involved).  
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>>> Chuck  
>>  
>>DJ, that keyboard is a mess :-) Have you played one? Mush mush mush city.  
In fact, every single "pro" controller I tried was just a big ball of compromises.

I ended up buying an 88 key yamaha consumer digital piano on closeout for \$500, complete with stand and keyboard. The action blows away my yamaha acoustic upright.

For the non piano stuff (B4) I have been happy with my little edirol board. I went through three cheap midimans that malfunctioned in various bizzare ways.

Chuck

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>

>"Graham Duncan" <graham@grahamduncan.com> wrote in message  
>news:46cd9a72@linux...

>> Hey everyone,

>>

>> Right now I'm considering the M-Audio Axiom 49. Does anyone have some

>> experience with the keyboard controllers in this (\$120-300) range? I'll

>> be using it for VSTi in the studio. The trigger pads are a nice touch  
on

>> the Axiom.

>>

>> I don't really want to spend a lot of money on it -- if I did, I'd get  
an

>> analog synth or the new Rhodes when they come out. :)

>>

>> Thanks for your thoughts,

>>

>> Graham

>

> [http://www.m-audio.com/products/en\\_us/KeystationPro88-main.h tml](http://www.m-audio.com/products/en_us/KeystationPro88-main.html)

>

>Sounds like a very good alternative Chuck - which model did you get?

The only 88 key keyboards I like are the Yamaha CP300, CP33 and S90ES (the CPs are fantastic stage pianos - great action), and sometimes, the Kurzweil controllers, though the action is a bit shallow. Other Yamaha digital pianos also have a great feel (those are just my favorites). Nothing from Roland, Korg, M-Audio, CME, Fatar feels as playable to me.

Regards,  
Dedric

"chuck duffy" <c@c.com> wrote in message news:46d1b998\$1@linux...

>

> DJ, that keyboard is a mess :-) Have you played one? Mush mush mush city.  
 > In fact, every single "pro" controller I tried was just a big ball of  
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 >>>  
 >>> Thanks for your thoughts,  
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 >>> Graham  
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 >> [http://www.m-audio.com/products/en\\_us/KeystationPro88-main.h tml](http://www.m-audio.com/products/en_us/KeystationPro88-main.html)  
 >>  
 >>  
 >"John" <no@no.com> wrote:  
 >  
 >I had only one glitch where I deleted an entire song because of my poor  
 understanding  
 >of how templates work but we did 11 songs and these are great friends so  
 >I'm not in the doghouse.

Lemme guess... you saved an already-recorded song as a template, then you deleted the tracks, and so when you went back to open up the song that you had originally saved as a template, the tracks weren't there anymore?  
If so, don't feel too bad - I did the same thing early on.  
Found out real quick that you make templates first, THEN record something into them lol

Neilthat's exactly what I did. For something SO critical a DANGER DANGER message would have been nice !Where's your auto backups?

John wrote:

> that's exactly what I did. For something SO critical a DANGER DANGER message  
> would have been nice !140 degrees F is the recommended temp... a 100W bulb will give you that (and more) in a foil lined box. set the reel on a coffee can mid way in the box and you're good to go. You could even use a small fan to circulate the air (best). Leave it in there for 6 to 8 hours for a full 10" reel.

David.

Bill L wrote:

> If memory serves, you must use an electric oven as when gas burns it releases H<sub>2</sub>O, which is not good for the tape.

>

> Kim W wrote:

>

>> I had this problem and baked the tapes myself. It's not that scary!  
>> I used a large cardboard box, (with an improvised small diameter platform to allow circulation), an electric fan heater with 3 speeds, >> (placed  
>> outside the box, you can adjust the temperature  
>> by placement), and a laboratory thermometer suspended through the >> cardboard  
>> box, affixed with blu-tac so the mercury is near the reel).  
>> Worked like a charm.  
>> Don't try to play the tape prior to baking. (contrary to what is  
>> said in one of the articles below.

>>

>> <http://www.tangible-technology.com/tape/baking1.html>

>> [http://www.josephson.com/bake\\_tape.html](http://www.josephson.com/bake_tape.html)

>>

>> Kim

>>

>>

>> "Michael Yanoska" <[yanoska@cox.net](mailto:yanoska@cox.net)> wrote:

>>

>>> I have several master analog tapes from 1975 - 1985 that need to be

>>> "baked"  
>>> before playing and transferring to Paris. Does anyone know a studio in  
>>  
>> Orange  
>>  
>>> County, CA or LA that provides that service? Thanks, Mike.  
>>  
>>I usually make templates as normal songs... open, save to  
"new folder", work. repeat.

David.

John wrote:

> that's exactly what I did. For something SO critical a DANGER DANGER message  
> would have been nice !Cool.. Thanks for heads up on the asio driver..

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

>  
>Hi Guys,  
>  
>Thanks for the input. I ended up getting some kind of virtual asio driver  
>for giga from a place called FXMAX i think.  
>  
>The other thing I ended up doing was switching audio priority to HIGH in  
>cubase.  
>  
>Now it's working fantastic, and I'm able to set the MIA latency to 64 samples,  
>and EVERYTHING works!  
>  
>My 7 year old son helped me pull the preamps and mics out of the closet  
and  
>wire them up last night. We also hooked up the headphone amp, and found  
a  
>couple sets of cans and got them working.  
>  
>We installed groove agent and B4, and they both work great too.  
>  
>We did some testing and I had absolutely no problem, or latency playing  
giga,  
>groove agent, B4 with a couple live mics going.  
>  
>It was great having an assistant. He helped me get all the level checks  
>and set up a default cubase template exactly how I want it. Next step is  
>to haul out the ampeg and les and get that setup.  
>  
>Since I stopped using paris, the entire recording exercise has been nothing  
>but utter frustration for me, to the point where I haven't recorded in years.

>Last night I was suspicious that it was all really working, so I powered  
>off and rebooted, starting up from scratch about 10 times. It's all cool.  
>  
>Thanks  
>  
>Chuck  
>  
>  
>  
>"LaMont" <jjdpro@ameritech.net> wrote:  
>>  
>>You are right Chris.. The Grand, Ivory & NI Piano are great.  
>>  
>>Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>>>Hi Chuck,  
>>>O course this will be open for debate but these are the ones I've heard  
>>  
>>>that were descent.  
>>>Steinberg Grand 2  
>>>Ivory  
>>>NI Akoustic Piano  
>>>  
>>>There are others but haven't heard them.  
>>>  
>>>Ivory and Akoustic Piano are the most varied but Ivory is very system  
  
>>>intensive. All of them run as either DXi or VSTi so they are far more  
  
>>>integrated into Sonar , Cubase etc.  
>>>  
>>>  
>>>Not sure if the MIA is fully multi-client audio and Midi but you might  
>  
>>>try setting up Giga as a stand alone with Sonar as the default sequencer  
>>  
>>>for Giga and se if it works.  
>>>  
>>>  
>>>Chris  
>>>  
>>>chuck duffy wrote:  
>>>> I'm open to suggestions... I need decent piano sounds. That's it.  
>>>>  
>>>> Chuck  
>>>>  
>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>>>>> Hi Chuck,  
>>>>> Ok Good Luck.

>>>>> BTW I fucking HATE that program!!!.  
>>>>> :)  
>>>>>  
>>>>> Chris  
>>>>>  
>>>>>  
>>>>> chuck duffy wrote:  
>>>>>> Hi Chris,  
>>>>>>  
>>>>>> It doesn't do it in standalone mode.  
>>>>>> It's the most current build of giga  
>>>>>> I'm launching cubase first  
>>>>>> I will try the other suggestions later  
>>>>>>  
>>>>>> Thanks for your help  
>>>>>>  
>>>>>> Chris Ludwig <chrisl@adkproaudio.com> wrote:  
>>>>>>> Hi Chuck,  
>>>>>>> Is it doing this in stand alone mode too?  
>>>>>>> Is it the most current build of Giga?  
>>>>>>> Try while in stand alone mode to disable the Mia's MIDI ports.  
>>>>>>> Also in Cubase while not having Giga running disable the Mia's MIdi  
>>>>>>>  
>>>>>>> outputs so that only Gigaports are being used.  
>>>>>>> See if that helps.  
>>>>>>> You are launching Cubase first when using Giga in rewire mode correct?  
>>>>>>>  
>>>>>>>  
>>>>>>>  
>>>>>>> Chris  
>>>>>>>  
>>>>>>> chuck duffy wrote:  
>>>>>>>> Guys,  
>>>>>>>>  
>>>>>>>> Desperate help needed. Here's the issue:  
>>>>>>>>  
>>>>>>>> I have GigaStudio Solo routed via re-wire to cubase 3.x (no GSIF  
>>>>>>>>involved).  
>>>>>>>> I'm outputting through echo mia in cubase.  
>>>>>>>>  
>>>>>>>> When I press a note, either on the keyboard, or with the mouse on  
>>>>>>>>the  
>>>>>>>>onscreen  
>>>>>>>>giga keyboard the note sounds, but then cuts off before the sustain.  
>>>>>>>>  
>>>>>>>> It doesn't matter which sample library I use, the latency setting,  
>>>>>>>>midi  
>>>>>>>>or



you during a session. Are you for real? Describe...

Bill L <bill@billlorentzen.com> wrote:

>Where's your auto backups?

>

>John wrote:

>> that's exactly what I did. For something SO critical a DANGER DANGER message

>> would have been nice !! I was playing around with a Yammy S08 the other day & to me (not being a Piano player, so maybe I'm not the most qualified to say) that felt VERY much like a real piano. Had some really good Piano & Organ sounds in it, too, i thought.

Neil

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

>Sounds like a very good alternative Chuck - which model did you get?

>

>The only 88 key keyboards I like are the Yamaha CP300, CP33 and S90ES (the

>CPs are fantastic stage pianos - great action), and sometimes, the Kurzweil

>controllers, though the action is a bit shallow. Other Yamaha digital

>pianos also have a great feel (those are just my favorites). Nothing from

>Roland, Korg, M-Audio, CME, Fatar feels as playable to me.

>

>Regards,

>Dedric

>

>"chuck duffy" <c@c.com> wrote in message news:46d1b998\$1@linux...

>>

>> DJ, that keyboard is a mess :-) Have you played one? Mush mush mush city.

>> In fact, every single "pro" controller I tried was just a big ball of

>> compromises.

>> I ended up buying an 88 key yamaha consumer digital piano on closeout for

>> \$500, complete with stand and keyboard. The action blows away my yamaha

>> acoustic upright.

>>

>> For the non piano stuff (B4) I have been happy with my little edirol

>> board.

>> I went through three cheap midimans that malfunctioned in various bizzare

>> ways.

>>

>> Chuck  
>>  
>>  
>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>  
>>>"Graham Duncan" <graham@grahamduncan.com> wrote in message  
>>>news:46cd9a72@linux...  
>>>> Hey everyone,  
>>>>  
>>>> Right now I'm considering the M-Audio Axiom 49. Does anyone have some  
>>  
>>>> experience with the keyboard controllers in this (\$120-300) range?  
I'll  
>>  
>>>> be using it for VSTi in the studio. The trigger pads are a nice touch  
>> on  
>>>> the Axiom.  
>>>>  
>>>> I don't really want to spend a lot of money on it -- if I did, I'd get  
>> an  
>>>> analog synth or the new Rhodes when they come out. :)  
>>>>  
>>>> Thanks for your thoughts,  
>>>>  
>>>> Graham  
>>>  
>>> [http://www.m-audio.com/products/en\\_us/KeystationPro88-main.h tml](http://www.m-audio.com/products/en_us/KeystationPro88-main.html)  
>>>  
>>>  
>>  
>Neil - your really into Cubase - is there a good book you would recomend for  
reference etc.  
I'm still using Paris but have a RME 9636 Card that I use with Cubase SX3  
but have not been confortable enough with the app to use it over Paris...

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

>  
>"John" <no@no.com> wrote:  
>  
>>  
>>I had only one glitch where I deleted an entire song because of my poor  
>understanding  
>>of how templates work but we did 11 songs and these are great friends so  
>>I'm not in the doghouse.  
>  
>Lemme guess... you saved an already-recorded song as a  
>template, then you deleted the tracks, and so when you went

>back to open up the song that you had originally saved as a  
>template, the tracks weren't there anymore?  
>If so, don't feel too bad - I did the same thing early on.  
>Found out real quick that you make templates first, THEN record  
>something into them lol  
>  
>Neill put all my cubase notes here:

[www.kfocus.com/cubase](http://www.kfocus.com/cubase)

look under cubase/topics for lots of info

Also if you have any questions just ask the Cubase forum or here too. This Cubase thing has me very happy fwiw.

JohnI think I remember someone here writing a book about SX. Who was that again?

TCB

"Rich " <studiodog\_99@xxxxyahoo.com> wrote:

>  
>Neil - your really into Cubase - is there a good book you would recomend  
for  
>reference etc.  
>I'm still using Paris but have a RME 9636 Card that I use with Cubase SX3  
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>>  
>>Lemme guess... you saved an already-recorded song as a  
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>>back to open up the song that you had originally saved as a  
>>template, the tracks weren't there anymore?  
>>If so, don't feel too bad - I did the same thing early on.  
>>Found out real quick that you make templates first, THEN record  
>>something into them lol  
>>  
>>Neil

>Hi,

Did that certain somebody do an updated one for version 4?  
;)

Chris

TCB wrote:

> I think I remember someone here writing a book about SX. Who was that again?  
>

> TCB

>

> "Rich " <studiodog\_99@xxxyahoo.com> wrote:

>> Neil - your really into Cubase - is there a good book you would recomend  
> for

>> reference etc.

>> I'm still using Paris but have a RME 9636 Card that I use with Cubase SX3

>> but have not been confortable enough with the app to use it over Paris...

>>

>>

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

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

>>>

>>>> I had only one glitch where I deleted an entire song because of my poor  
>>> understanding

>>>> of how templates work but we did 11 songs and these are great friends

> so

>>>> I'm not in the doghouse.

>>> Lemme guess... you saved an already-recorded song as a  
>>> template, then you deleted the tracks, and so when you went  
>>> back to open up the song that you had originally saved as a  
>>> template, the tracks weren't there anymore?

>>> If so, don't feel too bad - I did the same thing early on.

>>> Found out real quick that you make templates first, THEN record  
>>> something into them lol

>>>

>>> Neil

>

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

[www.adkproaudio.com](http://www.adkproaudio.com)

[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com)This is a multi-part message in MIME format.

-----=\_NextPart\_000\_00E7\_01C7E8B9.7382BC50  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Thanks for that one Thad.

And a good read was had by all.  
Cubase SX2 by Thad Brown  
Peachpit Press

Rich,  
Thad's book is a great way to introduce yourself into working  
situations with Cubase SX 2. It is a great addition to the SX manual.  
I use it and SX 2 still. You can setup autosave in preferences as I =  
recall. =20  
It won't protect you if you delete though...  
Tom

"TCB" <nobody@ishere.com> wrote in message news:46d30f49\$1@linux...

I think I remember someone here writing a book about SX. Who was that =  
again?

TCB

"Rich " <studiodog\_99@xxxyahoo.com> wrote:  
>  
>Neil - your really into Cubase - is there a good book you would =  
recomend  
for  
>reference etc. =20  
>I'm still using Paris but have a RME 9636 Card that I use with Cubase =  
SX3  
>but have not been confortable enough with the app to use it over =  
Paris...  
>  
>  
>"Neil" <OIUIU@OIU.com> wrote:  
>>  
>>"John" <no@no.com> wrote:  
>>=20  
>>>  
>>>I had only one glitch where I deleted an entire song because of my =  
poor  
>>understanding  
>>>of how templates work but we did 11 songs and these are great =  
friends

so  
 >>>I'm not in the doghouse.  
 >>  
 >>Lemme guess... you saved an already-recorded song as a  
 >>template, then you deleted the tracks, and so when you went  
 >>back to open up the song that you had originally saved as a  
 >>template, the tracks weren't there anymore?  
 >>If so, don't feel too bad - I did the same thing early on.  
 >>Found out real quick that you make templates first, THEN record  
 >>something into them lol  
 >>  
 >>Neil  
 >

I choose Polesoft Lockspam to fight spam, and you?

<http://www.polesoft.com/refer.html>

-----=\_NextPart\_000\_00E7\_01C7E8B9.7382BC50

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 charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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<META content=3D"MSHTML 6.00.2800.1400" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2>Thanks for that one Thad.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>And a good read was had by =
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<DIV><FONT face=3DArial size=3D2>Cubase SX2 by Thad Brown</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Peachpit Press</FONT></DIV>
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<DIV><FONT face=3DArial size=3D2>I use it and SX 2 still.&nbsp;</FONT> You=20
can&nbsp;</FONT><FONT face=3DArial size=3D2>setup autosave </FONT><FONT =
face=3DArial=20
```

size=3D2>in preferences as I recall.&nbsp; </FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>It won't protect you </FONT><FONT =  
face=3DArial=20  
size=3D2>if you delete though...</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<BLOCKQUOTE=20  
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">  
<DIV>"TCB" &lt;<A =  
href=3D"mailto:nobody@ishere.com">nobody@ishere.com</A>&gt;=20  
wrote in message <A=20  
href=3D"news:46d30f49\$1@linux">news:46d30f49\$1@linux</A>...</DIV><BR>I =  
think I=20  
remember someone here writing a book about SX. Who was that=20  
again?<BR><BR>TCB<BR><BR>"Rich " &lt;<A=20  
=  
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Paris...<BR>&gt;<BR>&gt;<BR>&gt;"Neil" &lt;<A=20  
href=3D"mailto:OIUIU@OIU.com">OIUIU@OIU.com</A>&gt;=20  
wrote:<BR>&gt;&gt;<BR>&gt;&gt;"John" &lt;<A=20  
href=3D"mailto:no@no.com">no@no.com</A>&gt; wrote:<BR>&gt;&gt;=20  
<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt;I had only one glitch where I deleted =  
an=20  
entire song because of my =  
poor<BR>&gt;&gt;understanding<BR>&gt;&gt;&gt;of how=20  
templates work but we did 11 songs and these are great=20  
friends<BR>so<BR>&gt;&gt;&gt;I'm not in the=20  
doghouse.<BR>&gt;&gt;<BR>&gt;&gt;Lemme guess... you saved an =  
already-recorded=20  
song as a<BR>&gt;&gt;template, then you deleted the tracks, and so =  
when you=20  
went<BR>&gt;&gt;back to open up the song that you had originally saved =  
as=20  
a<BR>&gt;&gt;template, the tracks weren't there anymore?<BR>&gt;&gt;If =  
so,=20  
don't feel too bad - I did the same thing early on.<BR>&gt;&gt;Found =  
out real=20  
quick that you make templates first, THEN record<BR>&gt;&gt;something =  
into=20



"Bill L" <bill@billlorentzen.com> wrote in message news:46ce1fbb@linux...  
> I've been curious about them. How good is the mic pre?  
>  
> DJ wrote:  
>> Only \$699.00  
>>  
>> ;o)  
>>  
>> "James McCloskey" <excelsm@hotmail.com> wrote in message  
>> news:46c87d80\$1@linux...  
>>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>>> This is the "real deal" when it comes to a limiting circuit that  
>>>> actually  
>>>> "works" the way it should. It's an amazing box. I've got one here, but  
>>>> I'm  
>>>> selling it to a local friend of mine to pay for Crashbasket's knee  
>>>> surgery.  
>>>>  
>>>> <http://www.aybg12.dsl.pipex.com/products.htm>  
>>>>  
>>>> The ompressor is more transparent and HIFI tan the RNC and it's almost  
>>>> impossible to get the expander to chatter.  
>>>>  
>>>> Deej  
>>> What do they cost new?  
>>>  
>>>> "LaMont" <jjdpro@gmail.com> wrote in message news:46c78144\$1@linux...  
>>>>> I picked one up last week (29.00) bucks.. I like it, but I don;t lijke  
>>>> the  
>>>>> limiter kicking in..Best to leave the limiter off..Having said that,  
>>>>> this  
>>>>> pre coupled with a decent compresor is very nice ...  
>>>>>  
>>>>> "James McCloskey" <excelsm@hotmail.com> wrote:  
>>>>>> Any thoughts?  
>>>>>>  
>>>>>> <http://www.prodigy-pro.com/forum/viewtopic.php?t=20427>  
>>>>>>  
>>>>>>  
>>>>>> <http://www.musiciansfriend.com/product/ART-Tube-MP-Studio-Mi>  
c-Preamp?sku=180581&src=3NL7H2  
>>>>>>  
>>>>>  
>>yeah. version 1 was all 2 buggy. probably due to the fact that NI had not  
figured out disk streaming..

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

>  
>Kontakt was classic NI work. Version 1 was buggier than midsummer Memphis  
>midnight, and v. 2 was solid as a rock. I have NI Komplete on both my laptop  
>and desktop music computers. Kontakt is the main sampler I use.  
>  
>TCB  
>  
>"LaMont" <jjdpro@ameritech.ne> wrote:  
>>  
>>Chuck,  
>>As a Life flong Giga user, I can honestly state,that your best bet is to  
>>Get NI Kontakt 2.x..  
>>  
>>Kontakt can play back your Giga programs, AND even convert them (super  
easily)  
>>inside of it's app.!!  
>>  
>>As well as, you can use Kontkt as a regular VSTi inside of Cubase instead  
>>of havig to deal with Rewire( Which is just above OK ) in the Steingbege  
>>apps..Surprisely (Rewire) implemented very well in Pro Tools (M-Powered,LE,  
>>HD).. Who knew!!  
>>  
>>I even purchased he new Giga VSTi (GVI) and it's just a little better than  
>>Giga 3.. Native Instruments have really done a bang up job with Kontakt  
>2.x..Smooth..  
>>AND it can stream from disk..  
>>  
>>"chuck duffy" <c@c.com> wrote:  
>>>  
>>>Guys,  
>>>  
>>>Desperate help needed. Here's the issue:  
>>>  
>>>I have GigaStudio Solo routed via re-wire to cubase 3.x (no GSIF involved).  
>>> I'm outputting through echo mia in cubase.  
>>>  
>>>When I press a note, either on the keyboard, or with the mouse on the  
onscreen  
>>>giga keyboard the note sounds, but then cuts off before the sustain.  
>>>  
>>>It doesn't matter which sample library I use, the latency setting, midi  
>>or  
>>>non midi. It always cuts off the note after about 1 second.  
>>>  
>>>This is on an HP Athlon 64 with 3GB of RAM, and it all used to work fine.  
>>>  
>>>  
>>>All I want to do is lay down some 2 track piano, and I can't get it to

>work.  
>>>  
>>>HELP  
>>>  
>>>Thanks  
>>>Chuck  
>>  
>Here's a book that's really a helping hand for me:  
CUBASE 4 TIPS AND TRICKS by Keith Gemmel.  
Have already helped old me plenty of times:-)

Erling

On 28 Aug 2007 02:17:38 +1000, "Rich " <studiodog\_99@xxxxyahoo.com>  
wrote:

>  
>Neil - your really into Cubase - is there a good book you would recomend for  
>reference etc.  
>I'm still using Paris but have a RME 9636 Card that I use with Cubase SX3  
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>"Neil" <OIOIU@OIU.com> wrote:  
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>>template, the tracks weren't there anymore?  
>>If so, don't feel too bad - I did the same thing early on.  
>>Found out real quick that you make templates first, THEN record  
>>something into them lol  
>>  
>>NeilYou can get the book from here: [pc-publishing.com](http://pc-publishing.com)

On Tue, 28 Aug 2007 07:50:15 +0200, erlilo <erlilo@online.no> wrote:

>Here's a book that's really a helping hand for me:  
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>Have allready helped old me plenty of times:-)  
>  
>Erling  
>  
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>>>template, the tracks weren't there anymore?  
>>>If so, don't feel too bad - I did the same thing early on.  
>>>Found out real quick that you make templates first, THEN record  
>>>something into them lol  
>>>  
>>>NeilThank you !! Great reference

"John" <no@no.com> wrote:  
>  
>I put all my cubase notes here:  
>  
>[www.kfocus.com/cubase](http://www.kfocus.com/cubase)  
>  
>look under cubase/topics for lots of info  
>  
>Also if you have any questions just ask the Cubase forum or here too.  
This  
>Cubase thing has me very happy fwiw.  
>  
>John  
>Thank you - I'll pick this book up!!

"Tom Bruhl" <arpeggio@comcast.net> wrote:

>

>

>Thanks for that one Thad.

>

>And a good read was had by all.

>Cubase SX2 by Thad Brown

>Peachpit Press

>

>Rich,

>Thad's book is a great way to introduce yourself into working

>situations with Cubase SX 2. It is a great addition to the SX manual.

>I use it and SX 2 still. You can setup autosave in preferences as I =

>recall. =20

>It won't protect you if you delete though...

>Tom

>

> "TCB" <nobody@ishere.com> wrote in message news:46d30f49\$1@linux...

>

> I think I remember someone here writing a book about SX. Who was that

=

>again?

>

> TCB

>

> "Rich " <studiodog\_99@xxxyahoo.com> wrote:

> >

> >Neil - your really into Cubase - is there a good book you would =

>recomend

> for

> >reference etc. =20

> >I'm still using Paris but have a RME 9636 Card that I use with Cubase

=

>SX3

> >but have not been confortable enough with the app to use it over =

>Paris...

> >

> >

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

> >>

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

> >>=20

> >>>

> >>>I had only one glitch where I deleted an entire song because of my

=

>poor

> >>understanding

> >>>of how templates work but we did 11 songs and these are great =  
>friends  
> so  
> >>>I'm not in the doghouse.  
> >>  
> >>Lemme guess... you saved an already-recorded song as a  
> >>template, then you deleted the tracks, and so when you went  
> >>back to open up the song that you had originally saved as a  
> >>template, the tracks weren't there anymore?  
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> >>Found out real quick that you make templates first, THEN record  
> >>something into them lol  
> >>  
> >>Neil  
> >  
>  
>  
>  
>  
>I choose Polesoft Lockspam to fight spam, and you?  
><http://www.polesoft.com/refer.html>  
>  
><!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 6.00.2800.1400" name=3DGENERATOR>  
><STYLE></STYLE>  
></HEAD>  
><BODY bgColor=3D#ffffff>  
><DIV><FONT face=3DArial size=3D2>Thanks for that one Thad.</FONT></DIV>  
  
><DIV><FONT face=3DArial size=3D2>And a good read was had by =  
>all.</FONT></DIV>  
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>addition to the SX manual.</FONT></DIV>  
  
>face=3DArial=20

```

><DIV><FONT face=3DArial size=3D2>It won't protect you </FONT><FONT =
>face=3DArial=20
>size=3D2>if you delete though...</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"TCB" <<A =
>href=3D"mailto:nobody@ishere.com">nobody@ishere.com</A>>=20
> wrote in message <A=20
> href=3D"news:46d30f49$1@linux">news:46d30f49$1@linux</A>...</DIV><BR>I
=
>think I=20
> remember someone here writing a book about SX. Who was that=20
> again?<BR><BR>TCB<BR><BR>"Rich " <<A=20
> =
>href=3D"mailto:studiodog_99@xxxxyahoo.com">studiodog_99@xxxxyahoo.com</A>&g=
>t;=20
> wrote:<BR>><BR>>Neil - your really into Cubase - is there a good =
>book=20

>still using=20
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>have not=20
> been comfortable enough with the app to use it over=20
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> href=3D"mailto:OIUIU@OIU.com">OIUIU@OIU.com</A>>=20
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> <BR>>>><BR>>>>I had only one glitch where I deleted =
>an=20
> entire song because of my =
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```

>lol<BR>>><BR>>>Neil<BR>>><BR></BLOCKQUOTE>  
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>and=20  
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>  
>Thank you - I'll pick this one up too!!

erlilo <erlilo@online.no> wrote:

>You can get the book from here: pc-publishing.com

>

>

>On Tue, 28 Aug 2007 07:50:15 +0200, erlilo <erlilo@online.no> wrote:

>

>>Here's a book that's really a helping hand for me:

>>CUBASE 4 TIPS AND TRICKS by Keith Gemmel.

>>Have allready helped old me plenty of times:-)

>>

>>Erling

>>

>>On 28 Aug 2007 02:17:38 +1000, "Rich " <studiodog\_99@xxxyahoo.com>

>>wrote:

>>

>>>

>>>Neil - your really into Cubase - is there a good book you would recomend  
for

>>>reference etc.

>>>I'm still using Paris but have a RME 9636 Card that I use with Cubase  
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>>>>template, then you deleted the tracks, and so when you went

>>>>back to open up the song that you had originally saved as a

>>>>template, the tracks weren't there anymore?  
>>>>If so, don't feel too bad - I did the same thing early on.  
>>>>Found out real quick that you make templates first, THEN record  
>>>>something into them lol  
>>>>  
>>>>NeilPrinceton?!? That's a golf club in New Jersey, Chuck. And I agree, I don't  
write English too good, I write it just good enough ;-)

TCB

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

>  
>Yeah but that dude went to princeton or somethin and didn't write englighs  
>too good.  
>  
>"TCB" <nobody@ishere.com> wrote:  
>>  
>>I think I remember someone here writing a book about SX. Who was that again?  
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>>TCB

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>>>>something into them lol

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>>>>Neil

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>IIRC, and I'm pretty sure I do, Kontakt was one of those NI things that they basically bought in one piece from an outsider. Like they did with Absynth. I know where a whole lot of the Kontakt sample library comes from and it ain't Berlin. Anyway, after they bought the sampler, with their money off the table they (quite sensibly) wanted to ship something to start getting a return on the investment. So the first version was pretty ugly, and it took some time for them to get things straightened out in the code.

In contrast, the things that originate in house, the stuff that guys like Michael Kurz are doing from scratch, that stuff seems to ship ready for prime time.

TCB

"lamont" <jjdpro@music.com> wrote:

>

>yeah. version 1 was all 2 buggy. probably due to the fact that NI had not  
>figured out disk streaming..

>

>

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

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>>midnight, and v. 2 was solid as a rock. I have NI Komplete on both my laptop  
>>and desktop music computers. Kontakt is the main sampler I use.

>>

>>TCB

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

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>>>Kontakt can play back your Giga programs, AND even convert them (super  
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>>>I even purchased the new Giga VSTi (GVI) and it's just a little better  
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>>>>  
>>>>HELP  
>>>>  
>>>>Thanks  
>>>>Chuck  
>>>  
>>  
>I'd say its closer to Fine Young Cannibals.... and far away from Queen.  
Heck closer to Abba with those disco bass lines.  
"Neil" <IOIU@OIU.om> wrote in message news:46c6678d\$1@linux...  
>  
> Just what you've been waiting for, a Freddie Mercury clone...  
>  
> <http://www.vh1.com/search/search.jhtml?searchterm=mika&x=19&y=10>  
>  
> Scroll down about halfway & watch/listen to the video.  
>  
> Neil<http://www.youtube.com/watch?v=lj3iNxZ8Dww>thad are u refering to eastwest proving the

bulk of kontakt lib?

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

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>>>>>  
>>>>>Thanks  
>>>>>Chuck  
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>>  
>LOL - just watched that 30 seconds ago from a link on the UAD forum.

"Like, such as...."

On 8/28/07 8:55 PM, in article 46d4e1a8@linux, "DJ" <animix \_ at \_ animas \_

dot \_ net> wrote:

> <http://www.youtube.com/watch?v=Ij3iNxZ8Dww>

>

> I thought it was Yellowtools that provided the original Kontakt lib. Some VSL is in the K2 lib, but just samplings of the full lib.

Dedric

On 8/28/07 9:26 PM, in article 46d4e752\$1@linux, "lamont" <jjdpro@gmail.com> wrote:

>

> thad are u refering to eastwest proving the bulk of kontakt lib?

>

>

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 >>

The blondest moment in American history.....so far.Saw this a couple of days ago... was still  
 working on a clever byline for  
 the campaign to "end map deprivation now."

WMW

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
 news:46d4e1a8@linux...  
 > <http://www.youtube.com/watch?v=Ij3iNxZ8Dww>  
 >The tune "Grace Kelly" sounds spot on.And we have a winner!

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

>>>>>>

>>>>>

>>>>

>>>

>>

>Ironically, that clip doubled as an interview for George Bush's newest speech writer. Yes, she got the job!

- Paul Artola  
Ellicott City, Maryland

On Tue, 28 Aug 2007 20:55:41 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

><http://www.youtube.com/watch?v=Ij3iNxZ8Dww>

>What did I win?!? What did I win?!? ;-)

On 8/29/07 7:21 AM, in article 46d572f0\$1@linux, "TCB" <nobody@ishere.com> wrote:

>

> And we have a winner!

>

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

>> I thought it was Yellowtools that provided the original Kontakt lib. Some

>> VSL is in the K2 lib, but just samplings of the full lib.

>>

>> Dedric

>>

>> On 8/28/07 9:26 PM, in article 46d4e752\$1@linux, "Iamont" <jjdpro@gmail.com>

>> wrote:

>>

>>>

>>> thad are u refering to eastwest proving the bulk of kontakt lib?

>>>

>>>

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

>>>>

>>>> IIRC, and I'm pretty sure I do, Kontakt was one of those NI things that

>>>> they

>>>> basically bought in one piece from an outsider. Like they did with Absynth.

>>>> I know where a whole lot of the Kontakt sample library comes from and

> it

>>>> ain't Berlin. Anyway, after they bought the sampler, with their money

> off

>>>> the table they (quite sensibly) wanted to ship something to start getting  
 >>>> a return on the investment. So the first version was pretty ugly, and  
 > it  
 >>>> took some time for them to get things straightened out in the code.  
 >>>>  
 >>>> In contrast, the things that originate in house, the stuff that guys  
 > like  
 >>>> Michael Kurz are doing from scratch, that stuff seems to ship ready for  
 >>> prime  
 >>>> time.  
 >>>>  
 >>>> TCB  
 >>>>  
 >>>> "lamont" <jjdpro@music.com> wrote:  
 >>>>>  
 >>>>> yeah. version 1 was all 2 buggy. probably due to the fact that NI had  
 > not  
 >>>>> figured out disk streaming..  
 >>>>>  
 >>>>>  
 >>>>> "TCB" <nobody@ishere.com> wrote:  
 >>>>>>  
 >>>>>> Kontakt was classic NI work. Version 1 was buggier than midsummer Memphis  
 >>>>>> midnight, and v. 2 was solid as a rock. I have NI Komplete on both  
 > my  
 >>> laptop  
 >>>>>> and desktop music computers. Kontakt is the main sampler I use.  
 >>>>>>  
 >>>>>> TCB  
 >>>>>>  
 >>>>>> "LaMont" <jjdpro@ameritech.ne> wrote:  
 >>>>>>>  
 >>>>>>> Chuck,  
 >>>>>>> As a Life flong Giga user, I can honestly state,that your best bet  
 > is  
 >>>> to  
 >>>>>>> Get NI Kontakt 2.x..  
 >>>>>>>  
 >>>>>>> Kontakt can play back your Giga programs, AND even convert them (super  
 >>>>> easily)  
 >>>>>>> inside of it's app.!!  
 >>>>>>>  
 >>>>>>> As well as, you can use Kontkt as a regular VSTi inside of Cubase  
 > instead  
 >>>>>>> of havig to deal with Rewire( Which is just above OK ) in the Steingbege  
 >>>>>>> apps..Surprisely (Rewire) implemented very well in Pro Tools  
 >>>>>>> (M-Powered,LE,  
 >>>>>>> HD).. Who knew!!

```

>>>>>>
>>>>>> I even purchased the new Giga VSTi (GVI) and it's just a little better
>>>> than
>>>>>> Giga 3.. Native Instruments have really done a bang up job with Kontakt
>>>>>> 2.x..Smooth..
>>>>>> AND it can stream from disk..
>>>>>>
>>>>>> "chuck duffy" <c@c.com> wrote:
>>>>>>>
>>>>>>> Guys,
>>>>>>>
>>>>>>> Desperate help needed. Here's the issue:
>>>>>>>
>>>>>>> I have GigaStudio Solo routed via re-wire to cubase 3.x (no GSIF
>>>>>>> involved).
>>>>>>> I'm outputting through echo mia in cubase.
>>>>>>>
>>>>>>> When I press a note, either on the keyboard, or with the mouse on
> the
>>>>> onscreen
>>>>>>> giga keyboard the note sounds, but then cuts off before the sustain.
>>>>
>>>>>>>
>>>>>>> It doesn't matter which sample library I use, the latency setting,
> midi
>>>>>>> or
>>>>>>> non midi. It always cuts off the note after about 1 second.
>>>>>>>
>>>>>>> This is on an HP Athlon 64 with 3GB of RAM, and it all used to work
>>> fine.
>>>>>>>
>>>>>>>
>>>>>>> All I want to do is lay down some 2 track piano, and I can't get
> it
>>> to
>>>>>>> work.
>>>>>>>
>>>>>>> HELP
>>>>>>>
>>>>>>> Thanks
>>>>>>> Chuck
>>>>>>>
>>>>>>>
>>>>>
>>>>
>>>
>>
>Yeah, I thought that one got pretty close to being Freddy, including the

```

campiness. I'm gonna watch this kid 'cause I'm a huge fan of Freddy's vocals. The upper register this kid has 'is' FM.. scary.

<http://www.vh1.com/vspot/player.jhtml?id=1553226&vid=128065&launchedFrom=/search/search.jhtml>

AA

"Chris Latham" <latham\_c@bellsouth.net> wrote in message news:46d55db4@linux...  
> The tune "Grace Kelly" sounds spot on.  
>Daaaamn, she is hot. ;-)

DJ wrote:  
> <http://www.youtube.com/watch?v=Ij3iNxZ8Dww>  
>  
>Hi all

For whatever reason all my projects are loading up with the monitor output in the mixer sitting at +6 as opposed to zero...I don't remember changing anything so I have no idea why this is happening.

Any thoughts?

thanks

Don"Bill L" <bill@billlorentzen.com> wrote in message news:46d62dd6@linux...  
> Daaaamn, she is hot. ;-)  
>  
> DJ wrote:  
>> <http://www.youtube.com/watch?v=Ij3iNxZ8Dww>

.....but unfortunately, nothing more than just an SU-V. Check your monitor knob. You may have accidentally moved it to that position.

David L This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0090\_01C7EAFD.687D0E00  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

Ya on one of your C-16s. It will determine the level when Paris starts.  
"David L" <david@revealaudio.com> wrote in message =  
news:46d6e2db\$1@linux...  
Check your monitor knob. You may have accidentally moved it to that

David L

## Content-Transfer-Encoding: quoted-printable

m5&rf=http://www.msnbc.msn.com/id/8004316/&fq=

This isn't meant to be a political post. Regardless to your politics, people should hear this tape. Be careful you don't ever bump somebody in a bathroom, you could get charged with solicitation for sex. It doesn't sound like he verbally ask for sex. It also sounds like he didn't touch the cop in any sexual way. This audio is not the whole story, but I personally think it's a typical over zealous cop that is use to getting his way and had a big fish this time. The cop is the one that gets aggressive on the tape, I think it's somewhat intimidating.

Pleading guilty to a lesser charge if your not guilty, was a dumb move.yeppers monitor knob on the C16 was set at 6...duh

Don

"Don Nafe" <dnafe@magma.ca> wrote in message news:46d6b79c\$1@linux...

> Hi all

>

> For whatever reason all my projects are loading up with the monitor output  
> in the mixer sitting ar +6 as opposed to zero...I don't remember changing  
> anything so I have no idea why this is happening.

>

> Any thoughts?

>

> thanks

>

> Don

>On 31 Aug 2007 05:30:20 +1000, "James McCloskey"

<excelsm@hotmail.com> wrote:

>

><http://apnews.excite.com/article/20070830/D8RBELAG2.html>

Good.

And this quote: "With this initiative, Sony is debuting an important option for digital media players as it opens new doors for a rich digital experience," said Dave Wascha, director of Windows Client Product Management at Microsoft Corp."

drives me up the effin' wall. If I hear one more guy from Micro\$oft use the phrase "rich media" or "rich experience" or just "rich", I'm going to fly up to Redmond and start clubbing people.

pabYeah, but you REALLY need to be careful who you bump feet with in public bathrooms.

It could be George Michael...

DC

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

>

> [http://video.msn.com/v/us/fv/msnbc/fv.htm?f=00&g=63b5e068-2cb0-427f-a0dd-14b27890336d&p=source\\_no\\_ad\\_nbc&t=m5&rf=http://www.msnbc.msn.com/id/8004316/&fg=](http://video.msn.com/v/us/fv/msnbc/fv.htm?f=00&g=63b5e068-2cb0-427f-a0dd-14b27890336d&p=source_no_ad_nbc&t=m5&rf=http://www.msnbc.msn.com/id/8004316/&fg=)

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>a typical over zealous cop that is use to getting his way and had a big  
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>this time. The cop is the one that gets aggressive on the tape, I think  
it's

>somewhat intimidating.

>

>Pleading guilty to a lesser charge if your not guilty, was a dumb move.Psssst!!!.....hey sailor!!

.....where you been big boy?

;o)

"DC" <dc@spammersinthe.com> wrote in message news:46d7975b\$1@linux...

>

> Yeah, but you REALLY need to be careful who you bump feet with in  
> public bathrooms.

>

> It could be George Michael...

>

>

> DC

>

>

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

>>

>> [http://video.msn.com/v/us/fv/msnbc/fv.htm?f=00&g=63b5e068-2cb0-427f-a0dd-14b27890336d&p=source\\_no\\_ad\\_nbc&t=m5&rf=http://www.msnbc.msn.com/id/8004316/&fg=](http://video.msn.com/v/us/fv/msnbc/fv.htm?f=00&g=63b5e068-2cb0-427f-a0dd-14b27890336d&p=source_no_ad_nbc&t=m5&rf=http://www.msnbc.msn.com/id/8004316/&fg=)

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> it's  
>>somewhat intimidating.  
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>>Pleading guilty to a lesser charge if your not guilty, was a dumb move.  
>So, is it just me or is there something just a bit odd about a cop trolling  
for pickups in bathroom stalls....

Yep, police work, that's what it was, of course, no doubt, yes siree....

I didn't know police officers had business cards that said "Police" on them  
(the uniforms and badges can be so confusing...). Quite clever - they probably got the idea from "Get  
Smart"....  
;-)

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46d79ac2\$1@linux...

> Psssst!!!!.....hey sailor!!

>

> .....where you been big boy?

>

> ;o)

>

>

> "DC" <dc@spammersinthecan.com> wrote in message news:46d7975b\$1@linux...

>>

>> Yeah, but you REALLY need to be careful who you bump feet with in

>> public bathrooms.

>>

>> It could be George Michael...

>>

>>

>> DC

>>

>>

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

>>>

>>> <http://video.msn.com/v/us/fv/msnbc/fv.htm?f=00&g=63b5e0>

68-2cb0-427f-a0dd-14b27890336d&p=source\_no\_ad\_nbc&t=m5&rf=http://www.msnbc.msn.com/id/8004316/&fg=

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>>>Pleading guilty to a lesser charge if your not guilty, was a dumb move.  
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>

>I spend time w/cops and security personnel as a job function, and the  
funniest things I've seen are pink handcuffs with the female cops (boy,  
that'll neuter the steriod/wife beater types quick) and the "Don't Get Out  
of Jail Free" personal business cards that look like they came from the  
Monopoly game.

That being said, I think probably that particular cop was just being a  
difficult little prick from what I heard on the tape.

AA

"Dedric Terry" <dterry@keyofd.net> wrote in message news:46d7b083\$1@linux...

> So, is it just me or is there something just a bit odd about a cop  
> trolling for pickups in bathroom stalls....

>

> Yep, police work, that's what it was, of course, no doubt, yes siree....

>

> I didn't know police officers had business cards that said "Police" on  
> them (the uniforms and badges can  
> be so confusing...). Quite clever - they probably got the idea from "Get  
> Smart"....

> ;-)

>

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>>  
>> .....where you been big boy?  
>>  
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one thing to consider, the restroom in question was (reportedly) notorious  
for guy-on-guy anonymous pickups and was not on Craig's way to/from any of  
his connecting flights. He would have had to go out of his way a  
considerable distance to end up there "by chance".

Actually I think it was a ploy by the media to have something else to talk about now that Michael Vick is hosed and Alberto gonzalez has resigned.

;o)

"Aaron Allen" <know-spam@not\_here.dude> wrote in message  
news:46d7b4ed\$1@linux...

>I spend time w/cops and security personnel as a job function, and the  
>funniest things I've seen are pink handcuffs with the female cops (boy,  
>that'll neuter the steriod/wife beater types quick) and the "Don't Get Out  
>of Jail Free" personal business cards that look like they came from the  
>Monopoly game.

>

> That being said, I think probably that particular cop was just being a  
> difficult little prick from what I heard on the tape.

>

> AA

>

>

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>> be so confusing...). Quite clever - they probably got the idea from "Get

>> Smart"....

>> ;-)

>>

>> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message

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>>> Psssst!!!.....hey sailor!!

>>>

>>> .....where you been big boy?

>>>

>>> ;o)

>>>

>>>

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>>>> Yeah, but you REALLY need to be careful who you bump feet with in

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>>>> It could be George Michael...

>>>>  
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>>>>  
>>>  
>>>  
>>  
>  
> so what if he's gay. if it's a "notorious" spot then the odds of no  
one who wants to be there is. seems to me there are more important  
things to do than sit in a john an wait for someone to pick you up.

On Fri, 31 Aug 2007 00:37:36 -0600, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>  
> The whole thing sounded pretty "iffy" after hearing the tape, but there is  
> one thing to consider, the restroom in question was (reportedly) notorious  
> for guy-on-guy anonymous pickups and was not on Craig's way to/from any of  
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>>>>> It could be George Michael...



;o)Damn, I hope he gets better. He is such an awesome creative artist. One of the living "greats" of music.

I have had many enjoyable and inspiring moments listening to his music.

steve the artguy wrote:

> <http://www.mosaiccontemporary.com/prodinfo.asp?number=NEWS01>

>

> oncology department.Wow! Oncology dept. That does not look good. Sorry to hear that. He has

been a major contributor to much music that I have really enjoyed. Lou

"steve the artguy" <artguy@somethingorother.net> wrote:

>

> <http://www.mosaiccontemporary.com/prodinfo.asp?number=NEWS01>

>

>oncology department.<http://www.calvin.edu/~adams/research/microwulf/>

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

>

><http://apnews.excite.com/article/20070830/D8RBELAG2.html>

Correction on the title. Should be 'Sony realizes customers prefer some degree of freedom and scupper their silly ATRAC format ten years too late.'

TCBMine's bigger and much uglier.

;o)

"TCB" <nobody@ishere.com> wrote in message news:46d81d46\$1@linux...

>

> <http://www.calvin.edu/~adams/research/microwulf/>

>

> TCB

"John" <no@no.com> wrote in message news:46d80108\$1@linux...

>

> luckily i had 4 channels on comcast covering it last night in case i  
> cared.

> i didn't and instead watched idiots try to sing lyrics. woot

I'm gonna get some cards made up that say "POLICE" and start slipping them under the doors of occupied stalls in airport restrooms and then run outside and take pictures of the stampede with my cell phone camera and post it up on YouTube.

;oDI have a couple of official police business cards that have never gotten me out of jail free but sure have shortened some traffic stops.

TCB

"Aaron Allen" <know-spam@not\_here.dude> wrote:

>I spend time w/cops and security personnel as a job function, and the  
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>>>>> verbally ask for sex. It also sounds like he didn't touch the cop in  
  
>>>>> any  
>>>>> sexual way. This audio is not the whole story, but I personally think  
  
>>>>> it's  
>>>>> a typical over zealous cop that is use to getting his way and had a  
big  
>>>> fish  
>>>>> this time. The cop is the one that gets aggressive on the tape, I think  
>>>> it's  
>>>>> somewhat intimidating.  
>>>>>  
>>>>> Pleading guilty to a lesser charge if your not guilty, was a dumb move.  
>>>>  
>>>  
>>>  
>>  
>  
> <http://www.youtube.com/watch?v=hMnk7lh9M3oWow!>  
I hope he recovers from this. He will go down as being one of the "Cats"  
I just hope its later than sooner. Mercy Mercy Mercy.

respect  
Nappy

"Louis Guarino Jr." <kateeba@snet.net> wrote:

>

>Wow! Oncology dept. That does not look good. Sorry to hear that. He has

>been a major contributor to much music that I have really enjoyed.

Lou

>

>"steve the artguy" <artguy@somethingorother.net> wrote:

>>

>> <http://www.mosaiccontemporary.com/prodinfo.asp?number=NEWS01>

>>

>>oncology department.

>Mackie Control v. Mackie Control Pro.

Discuss.

TCB"TCB" <nobody@ishere.com> wrote in message news:46d8719b\$1@linux...

>

> Mackie Control v. Mackie Control Pro.

>

> Discuss.

>

> TCB

Mackie control = midi interface

Mackie Control Pro = USB

.....OK Chris...what else?"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>

>"TCB" <nobody@ishere.com> wrote in message news:46d8719b\$1@linux...

>>

>> Mackie Control v. Mackie Control Pro.

>>

>> Discuss.

>>

>> TCB

>

>Mackie control = midi interface

>

>Mackie Control Pro = USB

>

>.....OK Chris...what else?

But I think the USB is just a USB MIDI interface. I have six ports open on my Steinie MIDI interface right now, so that's not a problem. Is the Pro better resolution? Because they're getting blown out at \$700 and I'm a buyer

at that price.

TCBP Paul Braun <cygnus\_nospam@ctgonline.org> wrote:

>On 31 Aug 2007 05:30:20 +1000, "James McCloskey"

><excelsm@hotmail.com> wrote:

>

>>

>><http://apnews.excite.com/article/20070830/D8RBELAG2.html>

>

>Good.

>

>And this quote: "With this initiative, Sony is debuting an important

>option for digital media players as it opens new doors for a rich

>digital experience," said Dave Wascha, director of Windows Client

>Product Management at Microsoft Corp."

>

>drives me up the effin' wall. If I hear one more guy from Micro\$oft

>use the phrase "rich media" or "rich experience" or just "rich", I'm

>going to fly up to Redmond and start clubbing people.

>

>pab

Ha! That's rich!Doing installs... Couple of big churches..

Man I worked my butt off. We actually kicked the system designer off the first project. We walked away from a bid opportunity because the design was such a POS. (and it was done by a bigshot colleague of a major speaker manufacturer who shall remain nameless...)

The super calls me up and asks why we walked away, so I told him. He asks me to document what is wrong with the design please. I was dumb enough to do so (this is not considered good form to criticize colleagues to the client...)

But then he and the client liked what I wrote up so much that they paid off the designer, sent him away, and we got to re-design it and do the install!

That was a first...

It came out really well. Tri-amped, 3000 watts output, all DSP management, delay clusters, nice Allen & Heath 32 channel etc..

The client loves it. Now I just need to clean up the damn studio here and put the tools away...

How you all doing?

DC

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Psssst!!!.....hey sailor!!

>

>.....where you been big boy?

>

>;o)Blown out where at that price :)

AA

"TCB" <nobody@ishere.com> wrote in message news:46d87af1\$1@linux...

>

> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>>

>>"TCB" <nobody@ishere.com> wrote in message news:46d8719b\$1@linux...

>>>

>>> Mackie Control v. Mackie Control Pro.

>>>

>>> Discuss.

>>>

>>> TCB

>>

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> But I think the USB is just a USB MIDI interface. I have six ports open on

> my Steinie MIDI interface right now, so that's not a problem. Is the Pro

> better resolution? Because they're getting blown out at \$700 and I'm a

> buyer

> at that price.

>

> TCBYeah, then some poor tourist sends his kid in there...

I like the old expression "get a motel room"...

DC

rick <parnell68@hotmail.com> wrote:

>so what if he's gay. if it's a "notorious" spot then the odds of no

>one who wants to be there is. seems to me there are more important

>things to do than sit in a john and wait for someone to pick you up. Heard anything about reliability?

When Mackie closed the WA factory and sent manufacture to China, we had 3 DOA boards in a row, and we dropped them, when they tried to tell us "you're the only ones reporting any problems".

Hopefully they have gotten the bugs all sorted.

DC

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

>

>Mackie Control v. Mackie Control Pro.

>

>Discuss.

>

>TCBNeither one would make a decent boat anchor... not heavy enough...

David.

TCB wrote:

> Mackie Control v. Mackie Control Pro.

>

> Discuss.

>

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

>

><http://www.calvin.edu/~adams/research/microwulf/>

I think I could probably get by with just one gigaflop, so at his price-to-performance ratio, I should be able to build one for about \$99.

:DIs youtube ever gonna get where every video doesn't look like a bunch of tiny dots? I maximize it and it's simply awful. The video is great though."EK Sound"

<askme@nospam.com> wrote in message news:46d88236\$1@linux...

> Neither one would make a decent boat anchor... not heavy enough...

>

> David.

>

> TCB wrote:

>> Mackie Control v. Mackie Control Pro. Discuss. TCB

I played around with one of these older ones a while back and thought it was extremely flimsy compared to my Steinberg Houston controller. I disliked ATRAC the first and all

subsequent times I heard it. Illfated  
DCC sounded better and I predicted the demise of that utterly illogical  
format the day it was described and introduced as the beginning of the end  
of cassettes and CDs.... in 1995.

WMW

"TCB" <nobody@ishere.com> wrote in message news:46d81db3\$1@linux...  
>  
> "James McCloskey" <excelsm@hotmail.com> wrote:  
>>  
>><http://apnews.excite.com/article/20070830/D8RBELAG2.html>  
>  
> Correction on the title. Should be 'Sony realizes customers prefer some  
> degree  
> of freedom and scupper their silly ATRAC format ten years too late.'  
>  
> TCBLOL... I thought I was the only guy on the planet that had a DCC deck..  
oddly enough, mine still works.

AA

"W. Mark Wilson" <xpam\_mark@avidrecording> wrote in message  
news:46d8dea0@linux...  
>I disliked ATRAC the first and all subsequent times I heard it. Illfated  
>DCC sounded better and I predicted the demise of that utterly illogical  
>format the day it was described and introduced as the beginning of the end  
>of cassettes and CDs.... in 1995.  
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>> Correction on the title. Should be 'Sony realizes customers prefer some  
>> degree  
>> of freedom and scupper their silly ATRAC format ten years too late.'  
>>  
>> TCB  
>  
>Hi Thad,  
The newer version is a bit more rugged than the old one. Thats and the  
better functionality of the extenders are the only real changes. I glad  
they ended up having a MIDI connection like the old one. At one point it

was only going to be USB into the computer. That would have been a bad idea. long USB cabling is hardly ever reliable. There hasn't been any DAW controller in that price range that have even come close to its functionality. The Houston was the closest but was proprietary to Cubase/Nuendo.

Chris

TCB wrote:

> Mackie Control v. Mackie Control Pro.

>

> Discuss.

>

> TCB

>

--

Chris Ludwig

ADK

chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>

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

(859) 635-5762 So Chris,

You would put this new Mackie in the same league with the Houston controller? If so, that's saying something. The Houston is well built and really well implemented in Cubase/Nuendo, IMO. I wish they would have developed an extra fader pack for it though.

Cheers,

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
news:46d8f665\$1@linux...

> Hi Thad,

> The newer version is a bit more rugged than the old one. Thats and the

> better functionality of the extenders are the only real changes. I glad

> they ended up having a MIDI connection like the old one. At one point it

> was only going to be USB into the computer. That would have been a bad

> idea. long USB cabling is hardly ever reliable. There hasn't been any DAW

> controller in that price range that have even come close to its

> functionality. The Houston was the closest but was proprietary to

> Cubase/Nuendo.

>

> Chris

>  
>  
>  
> TCB wrote:  
>> Mackie Control v. Mackie Control Pro.  
>> Discuss.  
>> TCB  
>>  
>  
> --  
> Chris Ludwig  
> ADK  
> [chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>  
> [www.adkproaudio.com](http://www.adkproaudio.com) <<http://www.adkproaudio.com/>>  
> (859) 635-5762 <http://video.yahoo.com/video/play?vid=57e6c48b87eb9c8188cd2cafcd65c25d.1545827&cache=1>not everyone who is gay is after children no more than heteros in  
bathrooms are.

On 1 Sep 2007 06:41:22 +1000, "DC" <[dc@spammersinhell.com](mailto:dc@spammersinhell.com)> wrote:

>  
>Yeah, then some poor tourist sends his kid in there...  
>  
>I like the old expression "get a motel room"...  
>  
>DC  
>  
>rick <[parnell68@hotmail.com](mailto:parnell68@hotmail.com)> wrote:  
>>so what if he's gay. if it's a "notorious" spot then the odds of no  
>>one who wants to be there is. seems to me there are more important  
>>things to do than sit in a john an wait for someone to pick you up.Hi DJ,  
Not sure if it would be as good in it's build quality or not haven't  
touched a Houston in long time. The Mackie Pro seems to be more well  
built than the old one.  
The only DAW controller I've seen that is heavy duty that has a allot of  
features is the Mixed Logic unit but its the size of a fricking boat.  
The ID really cool but way too much money for being just a controller.

Chris

DJ wrote:  
> So Chris,  
>  
> You would put this new Mackie in the same league with the Houston  
> controller? If so, that's saying something. The Houston is well built and  
> really well implemented in Cubase/Nuendo, IMO. I wish they would have  
> developed an extra fader pack for it though.

>  
> Cheers,  
>  
> Deej  
>  
>  
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>> was only going to be USB into the computer. That would have been a bad  
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>> controller in that price range that have even come close to its  
>> functionality. The Houston was the closest but was proprietary to  
>> Cubase/Nuendo.  
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>>  
>>> Mackie Control v. Mackie Control Pro.  
>>> Discuss.  
>>> TCB  
>>>  
>>>  
>> --  
>> Chris Ludwig  
>> ADK  
>> chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>> www.adkproaudio.com <http://www.adkproaudio.com/>  
>> (859) 635-5762  
>>  
>  
>  
>  
  
--  
Chris Ludwig  
ADK  
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
www.adkproaudio.com <http://www.adkproaudio.com/>  
(859) 635-5762SU-V? I must have missed that term.

DJ wrote:

> "Bill L" <bill@billlorentzen.com> wrote in message news:46d62dd6@linux...

>> Daaaamn, she is hot. ;-)

>>

>> DJ wrote:

>>> <http://www.youtube.com/watch?v=lj3iNxZ8Dww>

>

> .....but unfortunately, nothing more than just an SU-V.

>

>rick <parnell68@hotmail.com> wrote:

>not everyone who is gay is after children no more than heteros in

>bathrooms are.

Yeah, but every time I send a teenage boy in the girls room, I get busted!

(grin)

Public bathrooms are not for sex. You ought to be able to have a crap without anyone doing that. Yikes!

We have several gay friends and none of them is interested in kids. One did make a pass at me once. I smiled and demurred. He's still a friend.

DCSports Utility Vixen?

lol

Bill L <bill@billlorentzen.com> wrote:

>SU-V? I must have missed that term.

>

>DJ wrote:

>> "Bill L" <bill@billlorentzen.com> wrote in message news:46d62dd6@linux...

>>> Daaaamn, she is hot. ;-)

>>>

>>> DJ wrote:

>>>> <http://www.youtube.com/watch?v=lj3iNxZ8Dww>

>>

>> .....but unfortunately, nothing more than just an SU-V.

>>

>>.....errrr....ummm.....the first two initials stand for "support unit".....I'll not elaborate further.....

;o)

"Neil" <IOUI@OIU.com> wrote in message news:46d9a2eb\$1@linux...

>

> Sports Utility Vixen?

>

> lol

>

>

>

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

>>SU-V? I must have missed that term.

>>

>>DJ wrote:

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>>> news:46d62dd6@linux...

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>>>>

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>>>>> <http://www.youtube.com/watch?v=lj3iNxZ8Dww>

>>>

>>> .....but unfortunately, nothing more than just an SU-V.

>>>

>>>

>we could kill 2 birds with one stone by serving booze in airport  
johns...;o)

On 2 Sep 2007 03:25:57 +1000, "DC" <dc@spammersinhell.com> wrote:

>

>rick <parnell68@hotmail.com> wrote:

>>not everyone who is gay is after children no more than heteros in

>>bathrooms are.

>

>

>Yeah, but every time I send a teenage boy in the girls room, I get busted!

>

>(grin)

>

>Public bathrooms are not for sex. You ought to be able to have a crap

>without anyone doing that. Yikes!

>

>We have several gay friends and none of them is interested in kids.

>One did make a pass at me once. I smiled and demurred. He's still

>a friend.

>

>DChéh heh heh

rick <parnell68@hotmail.com> wrote:

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>johns...;o)  
>  
>On 2 Sep 2007 03:25:57 +1000, "DC" <dc@spammersinhell.com> wrote:  
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>>rick <parnell68@hotmail.com> wrote:  
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>>>bathrooms are.  
>>  
>>  
>>Yeah, but every time I send a teenage boy in the girls room, I get busted!  
>>  
>>(grin)  
>>  
>>Public bathrooms are not for sex. You ought to be able to have a crap  
>>without anyone doing that. Yikes!  
>>  
>>We have several gay friends and none of them is interested in kids.  
>>One did make a pass at me once. I smiled and demurred. He's still  
>>a friend.  
>>  
>>DC  
>You know the kind I'm talking about - also called zip ties; the  
kind that have the serrated surface on one side of the strip  
that fits into the little locking head-end. Anyway, the other  
night this band I recorded recently invites me to one of their  
practice sessions to hear some of their new tunes. Anyway,  
they're into about the 3rd or 4th song and the drummer's snare  
stops "snaring" - one of the straps that holds the snares had  
broken. It also had snapped pretty much right in the center, at  
a point that rendered it too short to be able to pull it out &  
readjust the length to get both ends of either piece to grab in  
the clamp. One of the guitarists yells out "Shoelace!" (which  
also works, but you've got to be able to wrap a couple of loops  
of it around the clamp for it to be strong enough & not stretch  
out or break).

Enter the lowly cable tie - this place still had some  
miscellaneous small piles of junk that the prior tenant had  
left laying about, and I was actually thinking about seeing if  
I could find a piece of heavy-gauge multistrand wire that could  
be substituted, and I notice that the first pile I walk over to  
had a bunch of snipped-off cable tie ends that were just about  
long enough to work - so I grabbed a couple & brought them over  
to the drummer & said "These should work, especially if you can  
thread two of 'em through there but I don't know if one would be  
strong enough." (they were the smaller ones that are perhaps

about 1/8" across). He decided to try one at first, and lo & behold, even just one of those smaller ties was plenty strong enough! The snares held through the rest of their practice, which consisted of another ten or so tunes that night, and the tie showed no signs of breaking or stretching out.

Later it occurred to me that once I had fixed a drummers kick drum pedal with one of the even smaller versions of these same type of cable ties, as well - a screw had snapped at the point where the tread plate pivots on the heel plate, so one side was fastened & the other side was kinda flopping around loose. Unthread the broken-off portion in the heel plate, insert cable tie, zip up tight & voila'!

Anyone got any other cool improvised fixes they'd like to pass along?

Neil"rick" <parnell68@hotmail.com> wrote in message  
news:1t4ld39dc52dem65012j5pvco8de1es1qi@4ax.com...  
> we could kill 2 birds with one stone by serving booze in airport  
> johns...;o)  
>

I want to get on the ground floor of this franchise. We could also sell coke  
(advertize it as "blow ;o)

Let's call it Barsucks.

;oD Maybe we're getting past the post-punk phase... I'm starting to  
hear some evidence of melody & musicianship in a few scattered  
places.

Go to this link & check out the cut called "Godspeed":

<http://www.myspace.com/anberlin>

Now THAT's the way rock should be played (and sung), innit?

"Adelaide" is not too bad, either.

NeilNeil,

I really like this stuff as pooped to a lot of what I hear these days, but  
from my (admitteddly) curmudgeonly POV, this stuff sounds dynamically dead in  
the water. the drums sound like a throbbing amorphous mass of bubbling mud.  
It's so fatiguing after about 20 seconds that I doubt I could endure more  
than about 10 minutes of this stuff without slitting my wrists.

Curmudgeon'esque regards,  
;o)  
Deej

"Neil" <OUOIU@OIU.com> wrote in message news:46db27c1\$1@linux...

>  
> Maybe we're getting past the post-punk phase... I'm starting to  
> hear some evidence of melody & musicianship in a few scattered  
> places.  
>  
> Go to this link & check out the cut called "Godspeed":  
>  
> <http://www.myspace.com/anberlin>  
>  
> Now THAT's the way rock should be played (and sung), innit?  
>  
> "Adelaide" is not too bad, either.  
>  
> NeilYeah, I dug it. Lots of engerny (sic). Great singer. Heavily over  
compressed...

Neil wrote:

> Maybe we're getting past the post-punk phase... I'm starting to  
> hear some evidence of melody & musicianship in a few scattered  
> places.  
>  
> Go to this link & check out the cut called "Godspeed":  
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> <http://www.myspace.com/anberlin>  
>  
> Now THAT's the way rock should be played (and sung), innit?  
>  
> "Adelaide" is not too bad, either.  
>  
> NeilNeil,

I'm not meaning to slag your preference in music here. The stuff that I have heard you produce sounds much better to my ears than this does. Perhaps (if you produced this) it has to do with the band wanting everything to be louder than everything else.....I dunno,.....maybe I'm having a bad day or something. I'm not anti-rock/prog-rock/metal. I guess I'm just fed up with the "wall of noise" genre. It would be sooooo nice to be able to listen to rock with some dynamics.....I mean.....WTF is a volume knob for these days anyway?

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46db2b85@linux...

> Neil,  
>  
> I really like this stuff as pooped to a lot of what I hear these days,  
> but from my (admittedly) curmudgeonly POV, this stuff sounds dynamically  
> dead in the water. the drums sound like a throbbing amorphous mass of  
> bubbling mud. It's so fatiguing after about 20 seconds that I doubt I  
> could endure more than about 10 minutes of this stuff without slitting my  
> wrists.  
>  
> Curmudgeon'esque regards,  
> ;o)  
> DeeJ  
>  
> "Neil" <OUOIU@OIU.com> wrote in message news:46db27c1\$1@linux...  
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>>  
>> Now THAT's the way rock should be played (and sung), innit?  
>>  
>> "Adelaide" is not too bad, either.  
>>  
>> Neil  
>  
> No biggie, DeeJ - sometimes I think I'm the only 40-plus  
person who likes any of this new stuff. Perhaps the  
dynamics thing doesn't bother me as much since I was using an  
Aphex Studio Dominator on stuff way back in the day, so I can  
appreciate judicious use of "dynamics funneling", as it were -  
I do think this stuff has a bit more of it than I like,  
however.... Ted Jensen mastered it, though, so what do you  
expect?  
The thing that bothers me about excessive use of it is that you  
then start to lose some clarity (and I personally always back  
off a bit once I get into that zone - me, I'd rather have  
it "competitive & clear" rather than "the loudest thing  
anyone's heard to date" lol). I'm still looking for ways to get  
that extra couple of db's though, no doubt - I'm starting to  
become convinced that part of it entails going back out into  
analog, because I've yet to find a digi-limiter, even the one  
in Ozone, that won't start snarling at you with some raspiness  
after a certain point. "Godspeed" definitely has some dirt I  
don't like, and I've listened to it in the car, as well as on

my home stereo (bought the CD today), and can hear it there on all systems... it's a great tune, sung & performed & arranged REALLY well, though, and I would love to have been able to hear Mike Shipley's mix prior to mastering.

I guess I figure that the "Loudness Genie" ain't ever going back in the bottle now that he's been let out, so I can either just listen to my old Steely Dan CD's if I want sonic perfection, or I can get a dose of good new stuff every now & then & try to ignore the dirt. Personally, if they've got it loud AND articulate, it's OK with me.

Neil

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Neil,

>

>I'm not meaning to slag your preference in music here. The stuff that I have

>heard you produce sounds much better to my ears than this does Perhaps (if

>you produced this) it has to do with the band wanting everything to be

>louner than everything else.....I dunno,.....maybe I'm having a bad day

>or something. I'm not anti-rock/prog-rock/metal. I guess I'm just fed up

>with the "wall of noise" genre. It would be sooooo nice to be able to listen

>to rock with some dynamics.....I mean.....WTF is a volume knob for these

>days anyway?

>

>

>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message

>news:46db2b85@linux...

>> Neil,

>>

>> I really like this stuff as pooped to a lot of what I hear these days,

>> but from my (admitteddly) curmudgeonly POV, this stuff sounds dynamically

>> dead in the water. the drums sound like a throbbing amorphous mass of

>> bubbling mud. It's so fatiguing after about 20 seconds that I doubt I

>> could endure more than about 10 minutes of this stuff without slitting my

>> wrists.  
>>  
>> Curmudgeon'esque regards,  
>> ;o)  
>> Deej  
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>> "Neil" <OUOIU@OIU.com> wrote in message news:46db27c1\$1@linux...  
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>the drums sound like a throbbing amorphous mass of bubbling  
mud.

FWIW (after listening to this song for about the 12th time today lol!) I think the drums pretty much kick ass - the snare has some real throatiness to it... quite different from a lot of the "parchment snares" you hear nowadays ifyaknowwhatimsayin'; the toms are thunderous, and the kick has some really nice body to it - not just a "click" - the only thing I don't like about the kick is that it's got a little too much of something in between 200 & 300, so it's hitting me right in the throat a bit too much. I think the "amorphous mass" you refer to is probably the fact that in this genre the guys NEVER lay off the brass - they use the crash cymbal like your favorite 70's & 80's drummers would use a hi-hat, so yeah there's a lotta noise there.

Some other stuff I'm diggin', production-wise:

\* The portion of the 1st verse between :16 & :27 has a subtle little conga-sounding thing going on that plays off the hi-hat. You never hear this sound again in the song, it's just in that one section, and that's it.

\* The guitar noise in the right channel from about :49 to about :51 seconds sounds like it's hard-gated using the vocal whisper thang as a trigger input. Kinda cool.

\* In the 2nd verse, from 1:09 to 1:19, the hats play it straight & just drive it, as opposed to the heavily-accented stuff that they were doing in the first half of the first verse, however, in the 2nd half of the 2nd verse, they reverse it & go for the accents, AND I can SWEAR they're using a delay on it in a few places... listen closely & you'll hear what I'm talking about - how it falls off and how in one short section it seems to pan a little bit.

\* The guitar solo that starts at 1:57 is doubled - pretty damn good work!

:)On Fri, 31 Aug 2007 23:17:40 -0500, "Aaron Allen"  
<know-spam@not\_here.dude> wrote:

>LOL... I thought I was the only guy on the planet that had a DCC deck..  
>oddly enough, mine still works.  
>  
>AA

Oh yeah? Well, Mr. Smartypants, I'll see your DCC deck and raise you one Elcaset deck.

So there.

pabNice..  
I love to vibe. Like a good throw back sound with(might I add) an real guitar solo to boot!

Good looking out Neil.

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

>  
>Maybe we're getting past the post-punk phase... I'm starting to  
>hear some evidence of melody & musicianship in a few scattered  
>places.  
>  
>Go to this link & check out the cut called "Godspeed":  
>  
><http://www.myspace.com/anberlin>  
>  
>Now THAT's the way rock should be played (and sung), innit?  
>

>"Adelaide" is not too bad, either.

>

>NeilOne thing I always liked about Paris was how I could push it and it wouldn't get small on me and at the same time the mix would gel without sounding overcompressed.

I "think" I'm getting there now. I had to take a hiatus from mixing for about three weeks while helping Amy nurse Crash back to some semblance of health. He reinjured himself pretty bad about a week after we took off his cast and we were sweating bullets but didn't permanently damage the surgery, thank goodness, so now he's getting back up to speed and I have some time to get into the studio again.

I'm getting ready to post a couple of links up in a few minutes. One of the songs you've heard (adnauseum) and the other you may have heard a long time ago. I never was happy with a certain CD I mixed a couple of years ago because I was in a big rush. the first run of CD's is about to sell out and I get a royalty on the sales so I'm remixing the entire project. Good practice on the new system.

The processing on the mix us has the following processors (top to bottom).

UAD-1 Precision EQ  
Neve Portico 5042  
UAD-1 Fairchild  
UAD-1 Precision Limiter.

I'm using the UAD-1 Neve 88-RS console strip on every track of these mixes. This thing is the bees knees IMO.

Stay tuned

;o)ROFL man.. you actually have a working one? I have to admit to googlin' that term, it was news to me. Looks like another case of Sony being business market stupid with a superior quality product.

<http://en.wikipedia.org/wiki/Elcaset>

AA

"Paul Braun" <cygnus\_nospam@ctgonline.org> wrote in message news:3s0nd3he34cdjhqpg59enui36ukm5kii3c@4ax.com...

> On Fri, 31 Aug 2007 23:17:40 -0500, "Aaron Allen"

> <know-spam@not\_here.dude> wrote:

>

>>LOL... I thought I was the only guy on the planet that had a DCC deck..

>>oddly enough, mine still works.

>>  
>>AA  
>  
> Oh yeah? Well, Mr. Smartypants, I'll see your DCC deck and raise you  
> one Elcaset deck.  
>  
> So there.  
>  
> pabOk, It seems that I'm in the minority. I love the mix. I love the tight compression..That's  
how it's supposed to sound. That's the sound of a "good Rock " mix today.

Neil, I like your Rock mixes a lot, but you can get that sound you want by  
stemming your mix out into a analog mixer. Yes, I kow you wanted to avoid  
all of that. But, I've come full circle on this. Liek Rock, Good R & B, Gospel/Hip  
Hop has to be warm and Phatt to sound it's best.

For Me: Hard to do (ITB) with Nuendo/SX..Easy to do with Paris..Best with  
(any DAW) stemmed out to a Analog Mixer. Let's face face it, for Rock and  
R&B, third order distortion (harmonics) are in order. Somehow Paris and Apogee  
adds the second and third order (Harmonics).. Prism, Myteks,RME and the like  
don't and that's cool for Post, Film/video work..

But, Rock, R&B and the liek needs to be phatt ..Needs some color, needs some  
Distortion..

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

>  
>No biggie, DeeJ - sometimes I think I'm the only 40-plus  
>person who likes any of this new stuff. Perhaps the  
>dynamics thing doesn't bother me as much since I was using an  
>Aphex Studio Dominator on stuff way back in the day, so I can  
>appreciate judicious use of "dynamics funneling", as it were -  
>I do think this stuff has a bit more of it than I like,  
>however.... Ted Jensen mastered it, though, so what do you  
>expect?  
>The thing that bothers me about excessive use of it is that you  
>then start to lose some clarity (and I personally always back  
>off a bit once I get into that zone - me, I'd rather have  
>it "competitive & clear" rather than "the loudest thing  
>anyone's heard to date" lol). I'm sill looking for ways to get  
>that extra couple of db's though, no doubt - I'm starting to  
>become convinced that part of it entails going back out into  
>analog, because I've yet to find a digi-limiter, even the one  
>in Ozone, that won't start snarling at you with some raspiness  
>after a certain point. "Godspeed" definitely has some dirt I  
>don't like, and I've listened to it in the car, as well as on  
>my home stereo (bought the CD today), and can hear it there on  
>all systems... it's a great tune, sung & performed & arranged

>REALLY well, though, and I would love to have been able to hear  
>Mike Shipley's mix prior to mastering.  
>  
>I guess I figure that the "Loudness Genie" ain't ever going  
>back in the bottle now that he's been let out, so I can either  
>just listen to my old Steely Dan CD's if I want sonic  
>perfection, or I can get a dose of good new stuff every now &  
>then & try to ignore the dirt. Personally, if they've got it  
>loud AND articulate, it's OK with me.  
>  
>Neil  
>  
>  
>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>>Neil,  
>>  
>>I'm not meaning to slag your preference in music here. The stuff that I  
>have  
>>heard you produce sounds much better to my ears than this does Perhaps  
>(if  
>>you produced this) it has to do with the band wanting everything to be  
  
>>louner than everything else.....I dunno,.....maybe I'm having a bad  
>day  
>>or something. I'm not anti-rock/prog-rock/metal. I guess I'm just fed  
up  
>  
>>with the "wall of noise" genre. It would be sooooo nice to be able to listen  
>  
>>to rock with some dynamics.....I mean.....WTF is a volume knob for these  
>  
>>days anyway?  
>>  
>>  
>>"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
>>news:46db2b85@linux...  
>>> Neil,  
>>>  
>>> I really like this stuff as pooped to a lot of what I hear these days,  
>  
>>> but from my (admitteddly) curmudgeonly POV, this stuff sounds dynamically  
>  
>>> dead in the water. the drums sound like a throbbing amorphous mass of  
>  
>>> bubbling mud. It's so fatiguing after about 20 seconds that I doubt I  
>  
>>> could endure more than about 10 minutes of this stuff without slitting  
>my

>>> wrists.  
>>>  
>>> Curmudgeon'esque regards,  
>>> ;o)  
>>> DeeJ  
>>>  
>>> "Neil" <OUOIU@OIU.com> wrote in message news:46db27c1\$1@linux...  
>>>>  
>>>> Maybe we're getting past the post-punk phase... I'm starting to  
>>>> hear some evidence of melody & musicianship in a few scattered  
>>>> places.  
>>>>  
>>>> Go to this link & check out the cut called "Godspeed":  
>>>>  
>>>> <http://www.myspace.com/anberlin>  
>>>>  
>>>> Now THAT's the way rock should be played (and sung), innit?  
>>>>  
>>>> "Adelaide" is not too bad, either.  
>>>>  
>>>> Neil  
>>>  
>>>  
>>  
>>  
>Hey DJ. I started to ge that Glue sound when I purchaed the Waves SSL & URS  
plugins.

Before that I struggled to get that "glue". But, for starters, all I have  
to do is strap the Waves SSL Bus Compressor on the master fader..Boom..Insant  
tightness..

Then on the tracks, i either go with the SSL channel or URS channles (API,  
LA2a)..

Charles Dyes DVD (Mix it like a Record) talks about how to use analog channel  
plugins to to "glue" a mix together. It made a lot a sense.

Still to this day, when I fire up Paris (When I Have a nice \$\$\$) gig)it's  
isnstant Magic. Instant smile.. Man what a DAW. I love the power of Nuendo/SX,  
even yes Pro Tools, but Paris has that instant radio ready sound as my friends  
say.

It's funny, but when we have a really important mix, my partners will say,  
hey "Mont" we mix this song on Paris..They can tell the differnce.

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>One thing I always liked about Paris was how I could push it and it wouldn't

>get small on me and at the same time the mix would gel without sounding  
>overcompressed.  
>  
>I "think" I'm getting there now. I had to take a hiatus from mixing for  
>about three weeks while helping Amy nurse Crash back to some semblance of  
>health. He reinjured himself pretty bad about a week after we took off his  
>cast and we were sweating bullets but didn't permanently damage the surgery,  
>thank goodness, so now he's getting back up to speed and I have some time  
to  
>get into the studio again.  
>  
>I'm getting ready to post a couple of links up in a few minutes. OPne of  
the  
>songs you've heard (adnauseum) and the other you may have heard a long time  
>ago. I never was hapy with a certain CD I mised a couple of years ago  
>because I was in a ig rush. the first run of CD's is about to sell out and  
I  
>get a royalty on the sales so I'm remixing the entire project. Good practice  
>on the new system.  
>  
>The processing on the mix us has the following processors (top to bottom).  
>  
>UAD-1 Precision EQ  
>Neve Portico 5042  
>UAD-1 Fairchild  
>UAD-1 Precision Limiter.  
>  
>I'm using the UAD-1 Neve 88-RS console strip on every track of these mixes.  
>This thing is the bees knees IMO.  
>  
>Stay tuned  
>  
>;o)  
>  
>  
>  
>  
>  
>DJ - have you tried Nebula 3? It isn't light on cpu, but it's as close to  
analog as I've heard in a plugin. The U-140 plate sounds better than UA's,

and imho, the 747 comp sounds better than anything the UAD-1 has as well.

I'm gonna have to go quad core soon. A preamp instance, 3 bands of EQ, comp and reverb took 30% of my core 2 duo cpu, so you won't get it on every track like the Neve 88. I don't have the Neve plugins to compare Nebula to, but fwiw, it's worth a try for only \$110 or so (80 euro).

Glad to hear Crash didn't do more damage.

Regards,  
Dedric

On 9/2/07 10:02 PM, in article 46db88a8@linux, "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

> One thing I always liked about Paris was how I could push it and it wouldn't  
> get small on me and at the same time the mix would gel without sounding  
> overcompressed.  
>  
> I "think" I'm getting there now. I had to take a hiatus from mixing for  
> about three weeks while helping Amy nurse Crash back to some semblance of  
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> This thing is the bees knees IMO.  
>  
> Stay tuned  
>  
> ;o)  
>

>  
>  
>

>Here's the one I was working on a couple of weeks ago. It sounds pretty different now. My ears are sorta tired and these are starting to sound a bit dark/muddy to me tonight, but I'm going to check them with fresh ears tomorrow. the lead vocal is less prominent in these mixes than the artist is going to want so there will be some more tweaking.

<http://www.mediafire.com/?1omz9tyhww>

.....the "twilight zone" delays and heavy reverb on the intro of the one below are by request.

<http://www.mediafire.com/?ayuzbdm8tmn>

enough of this.

I'm fried.

;o)"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote in message  
news:46db9c5c\$1@linux...

> Here's the one I was working on a couple of weeks ago. It sounds pretty  
> different now. My ears are sorta tired and these are starting to sound a  
> bit dark/muddy to me tonight, but I'm going to check them with fresh ears  
> tomorrow. the lead vocal is less prominent in these mixes than the artist  
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> one below are by request.

>

> <http://www.mediafire.com/?ayuzbdm8tmn>

>

> enough of this.

>

> I'm fried.

>

> ;o)

>

Yep,

the BG vocals and lead vocal are out of whack on the last one. Getting stepped on a bit by fiddles, etc. here and there as well.....Oh well.....g'nite.....;o)"LaMont" <jjdpro@ameritech.net> wrote:

>

>Ok, It seems that I'm in the minority. I love the mix. I love the tight compression..That's  
>how it's supposed to sound. That's the sound of a "good Rock " mix today.  
>  
>Neil, I like your Rock mixes a lot, but you can get that sound you want by  
>stemming your mix out into a analog mixer. Yes, I kow you wanted to avoid  
>all of that.

Thanks, but I can get a mix like this one simply by slamming down the limiter threshold a few more db's in Ozone - actually I like the mix overall, it's just the dirt on the mids & above that I don't like - to me it's not a "good" kind of distortion, it's a raspy kind of distortion, and it has nothing to do with fatness or width or anything like that - in fact, IMO it takes away from that. Quite the opposite of what stemming can add.

>For Me: Hard to do (ITB) with Nuendo/SX..Easy to do with Paris..Best with  
>(any DAW) stemmed out to a Analog Mixer. Let's face face it, for Rock and  
>R&B, third order distortion (harmonics) are in order. Somehow Paris and Apogee  
>adds the second and third order (Harmonics).. Prism, Myteks,RME and the like  
>don't and that's cool for Post, Film/video work.

FYI, Prisms are some of the convertors that mastering guys are using, along with the Lavry Gold's, to slam the shit out of in order to get that extra couple of db's... I've exchanged a series of e-mails with one of the tech support guys at Lavry and he says that the Golds have a certain kind of soft-saturation circuitry that the Blue series doesn't have, and it gives them that characteristic. Apparently some of the Prisms have a similar kinda thing goin' on.

>But, Rock, R&B and the liek needs to be phatt ..Needs some  
>color, needs some Distortion.

Color, yes, some even-numbered harmonics, perhaps, but i'm still opting for that clarity & dimension up top - to me that's what gives it the sense of space/air/whatever you want to call it...you start dirtying that up & you lose that. I'll find a way to get there... maybe next I'll try 2 or 3 compressors in series, analog ones across the 2-buss; gentle on the first, then hitting each one after that a little bit harder so that you're not having to clamp down the dynamics so much in each stage - maybe that'll get me there with no detectable distortion or loss of depth/space. I really only need a couple

more db's RMS to be 100% competitive in terms of perceived volume levels with something like the tune we're talking about, and that's a fully-mastered cut! If I can do that & still maintain the sonic integrity of what I'm after, then I think i'll be able to deliver a product that's going to be damn hard to find anywhere else.

Neil"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>I want to get on the ground floor of this franchise. We could also sell coke

>(advertize it as "blow ;o)

>

>Let's call it Barsucks.

>

>;oD

Yeah... big discount for congresspeople...

DCSounds good to me. I like it.. Good Job.

P.S.

Les vocal verb in the intro..makes it more intimate. Try a Long ducking delay

"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Here's the one I was working on a couple of weeks ago. It sounds pretty

>different now. My ears are sorta tired and these are starting to sound a bit

>dark/muddy to me tonight, but I'm going to check them with fresh ears

>tomorrow. the lead vocal is less prominent in these mixes than the artist is

>going to want so there will be some more tweaking.

>

><http://www.mediafire.com/?1omz9ytyhwv>

>

>.....the "twilight zone" delays and heavy reverb on the intro of the one

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>

><http://www.mediafire.com/?ayuzbdm8tmn>

>

>enough of this.

>

>I'm fried.

>

>;o)

>

>I see where you are going,sonically.

Have you seen these two products?

<http://www.ursplugins.com>

<http://www.anamodaudio.com> This may add too much color and take away some top end ..Mybe not..

Neil" <OIUOIU@OIU.com> wrote:

>

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

>>

>>Ok, It seems that I'm in the minority. I love the mix. I love the tight  
>compression..That's

>>how it's supposed to sound. That's the sound of a "good Rock " mix today.

>>

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>Color, yes, some even-numbered harmonics, perhaps, but i'm still  
>opting for that clarity & dimension up top - to me that's what  
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>it...you start dirtying that up & you lose that. I'll find a  
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>then hitting each one after that a little bit harder so that  
>you're not having to clamp down the dynamics so much in each  
>stage - maybe that'll get me there with no detectable  
>distortion or loss of depth/space. I really only need a couple  
>more db's RMS to be 100% competitive in terms of perceived  
>volume levels with something like the tune we're talking about,  
>and that's a fully-mastered cut! If I can do that & still  
>maintain the sonic integrity of what I'm after, then I think  
>i'll be able to deliver a product that's going to be damn hard  
>to find anywhere else.  
>  
>Neil"That's not music, that's just a lot of noise." - my mom, 1964

OK, I agree, compositionally and musician-ally, all these songs are interesting. But soundwise, I'm afraid I'm in DeeJ's curmudgeon club. And it's not that I don't like intense rock performances, I do. But to me, this sound is so slick and smooth and lacking dynamics and tonal variety that the intensity is buried in a relentless buzzy blur. I couldn't listen to a whole record of this stuff.

I like the sound of guitar amps turned up really loud, and I think when you distort guitars to the point of a complete buzz, you lose that character. It just sounds electronic.

But it's all a matter of taste, and I'm sure this is an excellent example of this particular sonic formula. It's just not a formula that appeals to me. Variety is the spice of music.

S

Neil" <OUOIU@OIU.com> wrote in message news:46db27c1\$1@linux...  
>

> Maybe we're getting past the post-punk phase... I'm starting to  
> hear some evidence of melody & musicianship in a few scattered  
> places.  
>  
> Go to this link & check out the cut called "Godspeed":  
>  
> <http://www.myspace.com/anberlin>  
>  
> Now THAT's the way rock should be played (and sung), innit?  
>  
> "Adelaide" is not too bad, either.  
>  
> NeilThe problem with a compressor on the master bus is that it kills the sharp  
live transients that give it life. Finis is a great plug in because you can  
monitor the Crest Factor (the difference between the peaks and averages)  
and you can compress the rhythm section or just the kick, snare and bass  
to get the dynamics to a manageable level. A crest factor of 14 is a great  
start to finding a mix that is of good dynamic contrast.

If all you do is compress the master bus you can get this but you'll sacrifice  
overall life in the mix. Instead, compress the parts that are causing the  
problem and just ride the fader on the other parts (like hihat, shakers,  
vocals, keyboards). This way you'll have a very tight mix plus a very live  
sounding mix (aka Thriller). Just compressing the entire mix may put you  
in the proper crest factor (dynamic range) but you can potentially end up  
with a lifeless mix. I'm working on a reggae album right now and the raw  
recording has a crest of about 24. WAY too dynamic, but using the above  
techniques I'm going to reel it in without crushing the whole mix.

JohnHey Deej - I found that this plugin...

<http://www.the29a.org/nickcrow/TubeDriver%20v0.961.zip>

Here's the full page with a screenshot & that link...

<http://www.the29a.org/nickcrow/TubeDriver%20v0.961.zip>

....can get things nice & "glue-y" if you use it judiciously  
(and subtly) on your lo-end stuff like bass, kik, etc., or even  
a few choice things that have a decent amount of lo-mid  
content. Now, I don't have this newest version, but I would  
assume it's not gotten any worse than the probably two versions  
prior (which is the one I have, but now i'm gonna try this new  
one, too!).

I used it on the DiMakina stuff I played for you guys I guess a  
couple of months ago, In that case I used it on the kick, bass,

snare, and one stack o' tracks of rhythm guitar in each tune. Definitely try subtle settings, and if you want more glue, don't necessarily turn it up at first, just add it to something else - 'specially for the genre you're working in, since you wouldn't want to get too dirty on anything. IOW, use it mainly for the harmonics, not the drive.

I would start with the Bias in the middle, the Drive at about a third of the way up, and adjust the Volume/Output for unity gain at that point so you can click it in & out of bypass to see if you like it. That'll give you a good starting point, anyway. Cranking up the Bias carves out a countour in the low-mids a bit - maybe kind of a little bit like a Pultec-ish thang, but not exactly - you'll see. This new version has an EQ, too, which the one I have does not, so that's even cooler!

For example, on the mix for "Faith in Love" that you linked us to, I would probably try it on bass, kick, snare/sidestick, and since it's really more of an acoustic guitar-dominant song, I think I might even try something like create a copy of the main acoustic guitar track, and set a lo-pass filter around 600hz on one & a hi-pass around the same place on the other, and use it on the low track. :D

Also, if you have the ride cymbal miced separately, I'd even try it on that track - it can work real well to soften up highs without losing presence (like, for example, if you like the tone of the ride & didn't want to EQ it any differently, but wanted to soften up some of the "ping" attack - knowwhatahmean?). Not that I'm saying you should, but that's about the only thing about this mix that kinda sticks out & bothers me a little bit. I like the mandolin tone a lot, but if you wanted to give that a little more body without changing the overall EQ, that's another thing this plug would be good for.

Try it, you'll like it! It's a great "adhesive additive" lol

Can't remember who pointed me to this plugin the first time, but I know I was someone on this NG, so props go out to whomever it was that posted the info at the time!

NeilCrap - pasted the wrong link for the homepage. Here's the correct one:

<http://www.the29a.org/nickcrow/index.html>

:)

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

>

>Hey Deej - I found that this plugin...

>

><http://www.the29a.org/nickcrow/TubeDriver%20v0.961.zip>

>

>Here's the full page with a screenshot & that link...

>

><http://www.the29a.org/nickcrow/TubeDriver%20v0.961.zip>

>

>

>...can get things nice & "glue-y" if you use it judiciously

>(and subtly) on your lo-end stuff like bass, kik, etc., or even

>a few choice things that have a decent amount of lo-mid

>content. Now, I don't have this newest version, but I would

>assume it's not gotten any worse than the probably two versions

>prior (which is the one I have, but now i'm gonna try this new

>one, too!).

>

>I used it on the DiMakina stuff I played for you guys I guess a

>couple of months ago, In that case I used it on the kick, bass,

>snare, and one stack o' tracks of rhythm guitar in each tune.

>Definitely try subtle settings, and if you want more glue,

>don't nesslerily turn it up at first, just add it to something

>else - 'specially for the genre you're working in, since you

>wouldn't want to get too dirty on anything. IOW, use it mainly

>for the harmonics, not the drive.

>

>I would start with the Bias in the middle, the Drive at about a

>third of the way up, and adjust the Volume/Output for unity

>gain at that point so you can click it in & out of bypass to

>see if you like it. That'll give you a good starting point,

>anyway. Cranking up the Bias carves out a countour in the low-

>mids a bit - maybe kind of a little bit like a Pultec-ish

>thang, but not exactly - you'll see. This new version has an

>EQ, too, which the one I have does not, so that's even cooler!

>

>For example, on the mix for "Faith in Love" that you linked

>us to, I would probably try it on bass, kick, snare/sidestick,

>and since it's really more of an acoustic guitar-dominant song,

>I think I might even try something like create a copy of the

>main acoustic guitar track, and set a lo-pass filter around

>600hz on one & a hi-pass around the same place on the other,

>and use it on the low track. :D

>

>Also, if you have the ride cymbal miced separately, I'd even

>try it on that track - it can work real well to soften up highs  
>without losing presence (like, for example, if you like the  
>tone of the ride & didn't want to EQ it any differently, but  
>wanted to soften up some of the "ping" attack -  
>knowwhatahmean?). Not that I'm saying you should, but that's  
>about the only thing about this mix that kinda sticks out &  
>bothers me a little bit. I like the mandolin tone a lot, but if  
>you wanted to give that a little more body without changing the  
>overall EQ, that's another thing this plug would be good for.

>

>Try it, you'll like it! It's a great "adhesive additive" lol

>

>Can't remember who pointed me to this plugin the first time,  
>but I know I was someone on this NG, so props go out to  
>whomever it was that posted the info at the time!

>

>NeilHey John,

when I insert the SSL Comp on the master buss, I'm going for that SSL sound just like on the real SSL Console. The Plugin SSL comp reacts just like the real thing. The beauty of the SSL comp is that it does not suck life out of a mix, but rather hold a mix together. It does not fix offending rack levels. You still have to mix, but the SSL Comp keeps a well mixed song tightly knited together. Thus, getign a more aggressive, punchier mix.

Also, the Sonalkis comps have this glueing quality. Overall, the SSL & Faichild comps were used for making a mix sound like a record. they are to be used after you have your mix 90 percent complete..

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

>

>The problem with a compressor on the master bus is that it kills the sharp  
>live transients that give it life. Finis is a great plug in because you  
can

>monitor the Crest Factor (the difference between the peaks and averages)  
>and you can compress the rhythm section or just the kick, snare and bass  
>to get the dynamics to a manageable level. A crest factor of 14 is a great  
>start to finding a mix that is of good dynamic contrast.

>

>If all you do is compress the master bus you can get this but you'll sacrifice  
>overall life in the mix. Instead, compress the parts that are causing the  
>problem and just ride the fader on the other parts (like hihat, shakers,  
>vocals, keyboards). This way you'll have a very tight mix plus a very live  
>sounding mix (aka Thriller). Just compressing the entire mix may put you  
>in the proper crest factor (dynamic range) but you can potentially end up  
>with a lifeless mix. I'm working on a reggae album right now and the  
raw

>recording has a crest of about 24. WAY too dynamic, but using the above  
>techniques I'm going to reel it in without crushing the whole mix.

>  
>John"LaMont" <jjdpro@ameritech.net> wrote in message news:46dbc093\$1@linux...  
>  
> Sounds good to me. I like it.. Good Job.  
> P.S.  
> Les vocal verb in the intro..makes it more intimate. Try a Long ducking  
> delay  
>  
>

Hehe!!!!.....well, I listened to the second song this morning and it sounded more like one of Neil's rock mixes to my ears

this is Bluegrass!!!.....well.....sorta'.....if you get rid of the PBass/Ampeg SVT and the drums..... ;o)

Since I'm mastering as I mix here, I gotta' chop a little energy out of it with the Precision EQ to roll off a little the signal hitting the Neve, then thicken it back up with the saturation and drive, then change the threshold settings of that Fairchild and tame it's output into the Limiter.....sheesh .....you rock/R&B guys.....what am I gonna do with you anyway????

;o)OK My son is touring with his band and wants me to email him some of the songs he has here in PARIS. So I'm thinking I somehow need to get them to Mp3. Will this work? Bounce to disk as a wav file, use what to convert to Mp3. Thanks Jim"Sarah" <sarahjane@sarahtonin.com> wrote:  
>But soundwise, I'm afraid I'm in DeeJ's curmudgeon club.

PAH! All you curmudgeons... GET WITH IT!!!

lol

:)"DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:

>Hehe!!!!.....well, I listened to the second song this  
>morning and it sounded more like one of Neil's rock mixes to  
>my ears

Hey, so what am I, the de-facto rock mixer here all of a sudden!?!?! It's not as if I'm the only one on this board working in rock, ya know!

:)"Neil" <OIUOIU@OIU.com> wrote in message news:46dc7161\$1@linux...  
>  
> "DJ" <animix \_ at \_ animas \_ dot \_ net> wrote:  
>  
>>Hehe!!!!.....well, I listened to the second song this

>>morning and it sounded more like one of Neil's rock mixes to  
>>my ears  
>  
> Hey, so what am I, the de-facto rock mixer here all of a  
> sudden!?!?! It's not as if I'm the only one on this board  
> working in rock, ya know!  
>  
> :)

Sorry dood.....somebody's gotta' RAWK, and you're it.

;o)"Jim Drago" <jamesd@prospect.k12.or.us> wrote in message  
news:46dc6fec\$1@linux...

>  
> OK My son is touring with his band and wants me to email him some of the  
> songs  
> he has here in PARIS. So I'm thinking I somehow need to get them to Mp3.  
> Will this work? Bounce to disk as a wav file, use what to convert to Mp3.  
> Thanks Jim

Yes.that will work.

;o)Hey Neil  
I stumbled on these guys a little while ago. I thought the same thing: "ah,  
melody." Definately pop, but its got some 'nards too.  
MR

"Neil" <OUOIU@OIU.com> wrote in message news:46db27c1\$1@linux...

>  
> Maybe we're getting past the post-punk phase... I'm starting to  
> hear some evidence of melody & musicianship in a few scattered  
> places.  
>  
> Go to this link & check out the cut called "Godspeed":  
>  
> <http://www.myspace.com/anberlin>

---