
Subject: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 03:53:55 GMT

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

in this business. It (literally) could

>change tomorrow. I remember times when they would pull the plug on funding

>projects in November and there would be no work again until late February.

>Nothing is taken for granted around here.

>;o)

>

>What kind of gigs do you guys play? Clubs around the Washington, DC area pay \$80 - \$100 unless it's a jazz gig in which case it could be as low as \$50 a night. "Society" gigs pay union scale which is around \$200 - \$250 for a typical Saturday night gig. Established wedding/event bands pay \$250 - \$300 for sidemen. Even if I could work 7 nights a week I'd still go broke trying to support my family but the sad fact of life around here is that there are very few gigs and many, many musicians chasing after them. My friend and neighbor Mike Auldrige just came off the road from a tour with Emmy Lou Harris. If I could start working at that level things might be different around here!

Gantt

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

>

>

>Hi Gantt,

>My situation is similar to Rod's. I have been nothing but a performer
>and studio owner since 1990 for income. My main income has always been
>performance based. The studio has had some good years where it made =
>half=20

>as much as performance. If I were to compete for full time business I'd
=

>have to

>hustle the work by attending live shows, giving reduced rates and =
>advertising.

>I do none of those things and still have more than enough work to keep =
>me

>busy 2-3 days/week in the studio. It would be a scary prospect to rely
>totally on the studio for income with my mid level room. I have friends

=

>with

>higher and lower level rooms none of which are able to make a living =
>from it.

>
>It's a tough business but I love it when I'm caught in the act!
>Tom
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>news:47598db5\$1@linux...
>
> I've been doing nothing else but playing and recording my hole life. =
>Right
> now it's probably 60% playing drums and 40% engineering. Most of my =
>drumming
> is recording drum tracks, but I play gigs too. I've had a good run so
=>far.
> We'll see. I always think about things like that (what to do if it =
>dries
> up).
> I've been lucky in that I have several corperate clients that I do =
>engineering,
> drumming, and producing for. I use to do a lot of jingle work =
>(drumming)
> but that's kind of dried up in the last couple of years. I'm almost =
>48, so
> I hope it continues for a while, or I can figure out something else if
=>I
> have to.
> Rod Lincoln
> "Gantt Kushner" <ganttmann@comcast.net> wrote:
> >
> >..How many of you nice folks actually record music (with or without =
>Paris)
> >for your livings? About 13 - 14 years ago my studio began to =
>out-earn my
> >gigs playing guitar in local bands and it's been my primary source of
=>income
> >all this time. The problem is it's not working very well anymore. I
=>hardly
> >do any demo work for bands these days. The last demo project I =
>thought
> I
> >had lined up ended up going to a friend of their guitar player's =
>house -
> >a lawyer with a Protools studio in his basement. The price? =
>Nothing.=20
> I

> >couldn't compete with that! I haven't done any jingle work in years.
=
> All
> >the jingle writer/producers seem to have their own setups and use the
=
>big
> >impressive studios for clients who want to see receptionists and 30 =
>foot
> >long consoles. =20
> >
> >So I'm looking for a "real" job. My wife quit her job to home school
=
>our
> >10 year old son (and probably our 8 year old daughter once she has a
=
>groove
> >going) and I can't support my family on what my studio makes. =
>Which, at
> >the moment, is almost nothing. I've thought about marketing myself =
>as a
> >"recording consultant" to help people build and use their home =
>studios but
> >I'm not sure how to go about doing that. I've also thought about =
>marketing
> >my guitar playing skills for home recordists and maybe trying to get
=
>mix
> >work. =20
> >
> >Sorry - I don't much know what I'm looking for here. I guess I'm =
>just whining
> >and venting a bit. I suppose I had a pretty good run. Now it's time
=
>to
> >go sell video systems for the local music store. Or drive a school =
>bus!
> >I'm told our county school system has great benefits. I'm about to
=
>turn
> >56. Seems a little old to be trying to figure out what I'm going to
=
>be
> when
> >I grow up!
> >
> >Thanks for listening. You people have felt a lot like friends to me =
>over
> >the last 5 - 6 years that I've been hanging out here almost every =

```

>day.=20
>
> >
> >Gantt
>
>
>
>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>Hi Gantt,</FONT></DIV>

>I have been=20
>nothing but a performer</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>and studio owner since 1990 for =

>main income has always been</FONT></DIV>

>had some=20
>good years where it </FONT><FONT face=3DArial size=3D2>made half =
></FONT></DIV>

>to compete=20
>for full time business I'd have to</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>hustle the work by attending live =
>shows, giving=20
>reduced rates and advertising.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>I do none of those things and still =
>have more than=20
>enough work to keep me</FONT></DIV>

>It would be=20
>a scary prospect to rely</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>totally on the studio for income with =
>my mid level=20
>room. I have friends with</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>higher and lower level rooms none of =
>which are able=20
>to make a living from it.</FONT></DIV>

```

><DIV>It's a tough business but I love it =
>when I'm caught=20
>in the act!</DIV>
><DIV>Tom</DIV>

><BLOCKQUOTE=20
>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Rod Lincoln" <<A=20
> =
>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
>t;=20
> wrote in message <A=20
> =
>href=3D"news:47598db5\$1@linux">news:47598db5\$1@linux...</DIV>
I've=
> been=20
> doing nothing else but playing and recording my hole life. =
>Right
now it's=20
> probably 60% playing drums and 40% engineering. Most of my =
>drumming
is=20
> recording drum tracks, but I play gigs too. I've had a good run so=20
> far.
We'll see. I always think about things like that (what to do =
>if it=20
> dries
up).
I've been lucky in that I have several corperate =
>clients that=20
> I do engineering,
drumming, and producing for. I use to do a lot of
=

>jingle=20
> work (drumming)
but that's kind of dried up in the last couple of =
>years.=20
> I'm almost 48, so
I hope it continues for a while, or I can figure
=

>out=20
> something else if I
have to.
Rod Lincoln
"Gantt Kushner" =
><<A=20
> href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net>=20
> wrote:
>
>..How many of you nice folks actually record =
>music (with=20

>ago my=20
> studio began to out-earn my
>gigs playing guitar in local bands =
>and it's=20

>problem is=20

>work for=20

>thought
I
>had lined=20

> up ended up going to a friend of their guitar player's house =
>-
>a lawyer=20

>Nothing.=20

>jingle work=20

>their own=20
> setups and use the big
>impressive studios for clients who want =
>to see=20

>
>
>So I'm=20

> our
>10 year old son (and probably our 8 year old daughter once =
>she has=20

>studio=20

>I've=20
> thought about marketing myself as a
>"recording consultant" to =
>help=20
> peop

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [DJ](#) on Tue, 23 Oct 2007 04:10:29 GMT

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

le build and use their home studios but
>I'm not sure how to =
>go=20

>guitar=20
> playing skills for home recordists and maybe trying to get=20

>I'm=20

>to
>go=20

> bus!
> I'm told our county school system has great =

>figure out=20
> what I'm going to be
when
>I grow up!
>
>Thanks =
>for=20
> listening. You people have felt a lot like friends to me =
>over
>the last=20

> 5 - 6 years that I've been hanging out here almost every day.=20
>

>
>Gantt
</BLOCKQUOTE>
><DIV>

I choose Polesoft Lockspam to fight spam, =
>and=20
>you?
<A=20
>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>
>So what are you guys making playing out these days? I have a friend that
keeps trying to get me to play in a top 40 rock band. It pays \$100.00 a
night, so i tell him no. If I played every friday and saturday all your
long that's only \$10,400.00 a year before taxes, and I would have to give
up all my weekends.

James

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

>
>
>Hi Gantt,
>My situation is similar to Rod's. I have been nothing but a performer
>and studio owner since 1990 for income. My main income has always been
>performance based. The studio has had some good years where it made =
>half=20
>as much as performance. If I were to compete for full time business I'd
=
>have to
>hustle the work by attending live shows, giving reduced rates and =
>advertising.
>I do none of those things and still have more than enough work to keep =
>me
>busy 2-3 days/week in the studio. It would be a scary prospect to rely
>totally on the studio for income with my mid level room. I have friends
=
>with
>higher and lower level rooms none of which are able to make a living =
>from it.
>
>It's a tough business but I love it when I'm caught in the act!
>Tom
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>news:47598db5\$1@linux...
>
> I've been doing nothing else but playing and recording my hole life. =
>Right
> now it's probably 60% playing drums and 40% engineering. Most of my =
>drumming

> is recording drum tracks, but I play gigs too. I've had a good run so
 =
 >far.
 > We'll see. I always think about things like that (what to do if it =
 >dries
 > up).
 > I've been lucky in that I have several corporate clients that I do =
 >engineering,
 > drumming, and producing for. I use to do a lot of jingle work =
 >(drumming)
 > but that's kind of dried up in the last couple of years. I'm almost =
 >48, so
 > I hope it continues for a while, or I can figure out something else if
 =
 >I
 > have to.
 > Rod Lincoln
 > "Gantt Kushner" <ganttmann@comcast.net> wrote:
 > >
 > >..How many of you nice folks actually record music (with or without =
 >Paris)
 > >for your livings? About 13 - 14 years ago my studio began to =
 >out-earn my
 > >gigs playing guitar in local bands and it's been my primary source of
 =
 >income
 > >all this time. The problem is it's not working very well anymore. I
 =
 >hardly
 > >do any demo work for bands these days. The last demo project I =
 >thought
 > I
 > >had lined up ended up going to a friend of their guitar player's =
 >house -
 > >a lawyer with a Protools studio in his basement. The price? =
 >Nothing.=20
 > I
 > >couldn't compete with that! I haven't done any jingle work in years.
 =
 > All
 > >the jingle writer/producers seem to have their own setups and use the
 =
 >big
 > >impressive studios for clients who want to see receptionists and 30 =
 >foot
 > >long consoles. =20
 > >
 > >So I'm looking for a "real" job. My wife quit her job to home school

=
>our
> >10 year old son (and probably our 8 year old daughter once she has a
=
>groove
> >going) and I can't support my family on what my studio makes. =
>Which, at
> >the moment, is almost nothing. I've thought about marketing myself =
>as a
> >"recording consultant" to help people build and use their home =
>studios but
> >I'm not sure how to go about doing that. I've also thought about =
>marketing
> >my guitar playing skills for home recordists and maybe trying to get
=
>mix
> >work. =20
> >
> >Sorry - I don't much know what I'm looking for here. I guess I'm =
>just whining
> >and venting a bit. I suppose I had a pretty good run. Now it's time
=
>to
> >go sell video systems for the local music store. Or drive a school =
>bus!
> >I'm told our county school system has great benefits. I'm about to
=
>turn
> >56. Seems a little old to be trying to figure out what I'm going to
=
>be
> when
> >I grow up!
> >
> >Thanks for listening. You people have felt a lot like friends to me =
>over
> >the last 5 - 6 years that I've been hanging out here almost every =
>day.=20
>
> >
> >Gantt
>
>
>
>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>Hi Gantt,</FONT></DIV>

>I have been=20
>nothing but a performer</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>and studio owner since 1990 for =

>main income has always been</FONT></DIV>

>had some=20
>good years where it </FONT><FONT face=3DArial size=3D2>made half =
></FONT></DIV>

>to compete=20
>for full time business I'd have to</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>hustle the work by attending live =
>shows, giving=20
>reduced rates and advertising.</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>I do none of those things and still =
>have more than=20
>enough work to keep me</FONT></DIV>

>It would be=20
>a scary prospect to rely</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>totally on the studio for income with =
>my mid level=20
>room. I have friends with</FONT></DIV>
><DIV><FONT face=3DArial size=3D2>higher and lower level rooms none of =
>which are able=20
>to make a living from it.</FONT></DIV>

><DIV><FONT face=3DArial size=3D2>It's a tough business but I love it =
>when I'm caught=20
>in the act!</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>"Rod Lincoln" <<A=20
> =
>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=

```

>t;=20
 > wrote in message <A=20
 > =
 >href=3D"news:47598db5\$1@linux">news:47598db5\$1@linux...</DIV>
I've=
 > been=20
 > doing nothing else but playing and recording my hole life. =
 >Right
now it's=20
 > probably 60% playing drums and 40% engineering. Most of my =
 >drumming
is=20
 > recording drum tracks, but I play gigs too. I've had a good run so=20
 > far.
We'll see. I always think about things like that (what to do =
 >if it=20
 > dries
up).
I've been lucky in that I have several corperate =
 >clients that=20
 > I do engineering,
drumming, and producing for. I use to do a lot of
 =
 >jingle=20
 > work (drumming)
but that's kind of dried up in the last couple of =
 >years.=20
 > I'm almost 48, so
I hope it continues for a while, or I can figure
 =
 >out=20
 > something else if I
have to.
Rod Lincoln
"Gantt Kushner" =
 ><<A=20
 > href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net>=20
 > wrote:
>
>..How many of you nice folks actually record =
 >music (with=20

 >ago my=20
 > studio began to out-earn my
>gigs playing guitar in local bands =
 >and it's=20

 >problem is=20

 >work for=20

 >thought
I
>had lined=20
 > up ended up going to a friend of their guitar player's house =
 >-
>a lawyer=20

 >Nothing.=20

 >jingle work=20

 >their own=20
 > setups and use the big
>impressive studios for clients who want =
 >to see=20

>
>
>So I'm=20

> our
>10 year old son (and probably our 8 year old daughter once =
>she has=20

>studio=20

>I've=20

> thought about marketing myself as a
>"recording consultant" to =

>help=20

> people build and use their home studios but
>I'm not sure how to =

>go=20

>guitar=20

> playing skills for home recordists and maybe trying to get=20

>I'm=20

>to
>go=20

> bus!
> I'm told our county school system has great =

>figure out=20

> what I'm going to be
when
>I grow up!
>
>Thanks =

>for=20

> listening. You people have felt a lot like friends to me =

>over
>the last=20

> 5 - 6 years that I've been hanging out here almost every day.=20

>

>
>Gantt
</BLOCKQUOTE>

><DIV>

I choose Polesoft Lockspam to fight spam, =

>and=20

>you?
<A=20

>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=

>

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

>

>So what are you guys making playing out these days? I have a friend that

>keeps trying to get me to play in a top 40 rock band. It pays \$100.00 a

>night, so i tell him no. If I played every friday and saturday all year

>long that's only \$10,400.00 a year before taxes, and I would have to give

>up all my weekends.

>

>James

>

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

>>
>>
>>Hi Gantt,
>>My situation is similar to Rod's. I have been nothing but a performer
>>and studio owner since 1990 for income. My main income has always been
>>performance based. The studio has had some good years where it made =
>>half=20
>>as much as performance. If I were to compete for full time business I'd
>=
>>have to
>>hustle the work by attending live shows, giving reduced rates and =
>>advertising.
>>I do none of those things and still have more than enough work to keep
=
>>me
>>busy 2-3 days/week in the studio. It would be a scary prospect to rely
>>totally on the studio for income with my mid level room. I have friends
>=
>>with
>>higher and lower level rooms none of which are able to make a living =
>>from it.
>>
>>It's a tough business but I love it when I'm caught in the act!
>>Tom
>>
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>>news:47598db5\$1@linux...
>>
>> I've been doing nothing else but playing and recording my hole life.
=
>>Right
>> now it's probably 60% playing drums and 40% engineering. Most of my =
>>drumming
>> is recording drum tracks, but I play gigs too. I've had a good run so
>=
>>far.
>> We'll see. I always think about things like that (what to do if it =
>>dries
>> up).
>> I've been lucky in that I have several corperate clients that I do =
>>engineering,
>> drumming, and producing for. I use to do a lot of jingle work =
>>(drumming)
>> but that's kind of dried up in the last couple of years. I'm almost =
>>48, so
>> I hope it continues for a while, or I can figure out something else if
>=
>>I

>> have to.
>> Rod Lincoln
>> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>> >
>> >..How many of you nice folks actually record music (with or without
=
>>Paris)
>> >for your livings? About 13 - 14 years ago my studio began to =
>>out-earn my
>> >gigs playing guitar in local bands and it's been my primary source of
>=
>>income
>> >all this time. The problem is it's not working very well anymore.
I
>=
>>hardly
>> >do any demo work for bands these days. The last demo project I =
>>thought
>> I
>> >had lined up ended up going to a friend of their guitar player's =
>>house -
>> >a lawyer with a Protools studio in his basement. The price? =
>>Nothing.=20
>> I
>> >couldn't compete with that! I haven't done any jingle work in years.
>=
>> All
>>

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help
Posted by [Dedric Terry](#) on Tue, 23 Oct 2007 04:11:45 GMT
[View Forum Message](#) <> [Reply to Message](#)

>the jingle writer/producers seem to have their own setups and use the
>=
>>big
>> >impressive studios for clients who want to see receptionists and 30
=
>>foot
>> >long consoles. =20
>> >
>> >So I'm looking for a "real" job. My wife quit her job to home school
>=
>>our
>> >10 year old son (and probably our 8 year old daughter once she has a
>=
>>groove

>> >going) and I can't support my family on what my studio makes. =
 >>Which, at
 >> >the moment, is almost nothing. I've thought about marketing myself
 =
 >>as a
 >> >"recording consultant" to help people build and use their home =
 >>studios but
 >> >I'm not sure how to go about doing that. I've also thought about =
 >>marketing
 >> >my guitar playing skills for home recordists and maybe trying to get
 >=
 >>mix
 >> >work. =20
 >> >
 >> >Sorry - I don't much know what I'm looking for here. I guess I'm =
 >>just whining
 >> >and venting a bit. I suppose I had a pretty good run. Now it's time
 >=
 >>to
 >> >go sell video systems for the local music store. Or drive a school
 =
 >>bus!
 >> > I'm told our county school system has great benefits. I'm about to
 >=
 >>turn
 >> >56. Seems a little old to be trying to figure out what I'm going to
 >=
 >>be
 >> when
 >> >I grow up!
 >> >
 >> >Thanks for listening. You people have felt a lot like friends to me
 =
 >>over
 >> >the last 5 - 6 years that I've been hanging out here almost every =
 >>day.=20
 >>
 >> >
 >> >Gantt
 >>
 >>
 >>
 >>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="iso-8859-1">
>> <META content="MSHTML 6.00.2800.1400" name="GENERATOR">
>> <STYLE></STYLE>
>> </HEAD>
>> <BODY bgcolor="#ffffff">
>> <DIV><FONT face="Arial" size="2">Hi Gantt,</FONT></DIV>

>> I have been 20
>> nothing but a performer</FONT></DIV>
>> <DIV><FONT face="Arial" size="2">and studio owner since 1990 for =

>> main income has always been</FONT></DIV>

>> had some 20
>> good years where it </FONT><FONT face="Arial" size="2">made half =
>> </FONT></DIV>

>> to compete 20
>> for full time business I'd have to</FONT></DIV>
>> <DIV><FONT face="Arial" size="2">hustle the work by attending live =
>> shows, giving 20
>> reduced rates and advertising.</FONT></DIV>
>> <DIV><FONT face="Arial" size="2">I do none of those things and still =
>> have more than 20
>> enough work to keep me</FONT></DIV>

>> It would be 20
>> a scary prospect to rely</FONT></DIV>
>> <DIV><FONT face="Arial" size="2">totally on the studio for income with
=
>> my mid level 20
>> room. I have friends with</FONT></DIV>
>> <DIV><FONT face="Arial" size="2">higher and lower level rooms none of =
>> which are able 20
>> to make a living from it.</FONT></DIV>

>> <DIV><FONT face="Arial" size="2">It's a tough business but I love it =
>> when I'm caught 20
>> in the act!</FONT></DIV>
>> <DIV><FONT face="Arial" size="2">Tom</FONT></DIV>

>> <BLOCKQUOTE=20
>> style="padding-right: 0px; padding-left: 5px; margin-left: 5px; =
>> border-left: 1px solid black; margin-right: 0px">
>> <DIV>"Rod Lincoln" <A=20
>> =
>> href="mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
>> t;=20

```


>> wrote in message <A=20
>> =
>>href=3D"news:47598db5\$1@linux">news:47598db5\$1@linux...</DIV>
I've=
>> been=20
>> doing nothing else but playing and recording my hole life. =
>>Right
now it's=20
>> probably 60% playing drums and 40% engineering. Most of my =
>>drumming
is=20
>> recording drum tracks, but I play gigs too. I've had a good run so=20
>> far.
We'll see. I always think about things like that (what to do
=
>>if it=20
>> dries
up).
I've been lucky in that I have several corperate =
>>clients that=20
>> I do engineering,
drumming, and producing for. I use to do a lot of
>=
>>jingle=20
>> work (drumming)
but that's kind of dried up in the last couple of
=
>>years.=20
>> I'm almost 48, so
I hope it continues for a while, or I can figure
>=
>>out=20
>> something else if I
have to.
Rod Lincoln
"Gantt Kushner" =
>><<A=20
>> href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net>=20
>> wrote:
>
>..How many of you nice folks actually record =
>>music (with=20

>>ago my=20
>> studio began to out-earn my
>gigs playing guitar in local bands =
>>and it's=20

>>problem is=20

>>work for=20

>>thought
I
>had lined=20
>> up ended up going to a friend of their guitar player's house =
>>-
>a lawyer=20

>>Nothing.=20

>>jingle work=20

>>their own=20
>> setups and use the big
>impressive studios for clients who want =
>>to see=20

>>
>
>So I'm=20

>> our
>10 year old son (and probably our 8 year old daughter once =
>>she has=20

>>studio=20

>>I've=20

>> thought about marketing myself as a
>"recording consultant" to =
>>help=20

>> people build and use their home studios but
>I'm not sure how to =
>>go=20

>>guitar=20

>> playing skills for home recordists and maybe trying to get=20

>>I'm=20

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [LaMontt](#) on Tue, 23 Oct 2007 05:02:16 GMT

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

>

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:4759bb14\$1@linux...

>

> So what are you guys making playing out these days? I have a friend that
> keeps trying to get me to play in a top 40 rock band. It pays \$100.00 a
> night, so i tell him no. If I played every friday and saturday all your
> long that's only \$10,400.00 a year before taxes, and I would have to give
> up all my weekends.

>

> James

>

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

>>

>>

>>Hi Gantt,

>>My situation is similar to Rod's. I have been nothing but a performer

>>and studio owner since 1990 for income. My main income has always been

>>performance based. The studio has had some good years where it made =
>>half=20
>>as much as performance. If I were to compete for full time business I'd
> =
>>have to
>>hustle the work by attending live shows, giving reduced rates and =
>>advertising.
>>I do none of those things and still have more than enough work to keep =
>>me
>>busy 2-3 days/week in the studio. It would be a scary prospect to rely
>>totally on the studio for income with my mid level room. I have friends
> =
>>with
>>higher and lower level rooms none of which are able to make a living =
>>from it.
>>
>>It's a tough business but I love it when I'm caught in the act!
>>Tom
>>
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>>news:47598db5\$1@linux...
>>
>> I've been doing nothing else but playing and recording my hole life. =
>>Right
>> now it's probably 60% playing drums and 40% engineering. Most of my =
>>drumming
>> is recording drum tracks, but I play gigs too. I've had a good run so
> =
>>far.
>> We'll see. I always think about things like that (what to do if it =
>>dries
>> up).
>> I've been lucky in that I have several corperate clients that I do =
>>engineering,
>> drumming, and producing for. I use to do a lot of jingle work =
>>(drumming)
>> but that's kind of dried up in the last couple of years. I'm almost =
>>48, so
>> I hope it continues for a while, or I can figure out something else if
> =
>>I
>> have to.
>> Rod Lincoln
>> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>> >
>> >..How many of you nice folks actually record music (with or without =
>>Paris)
>> >for your livings? About 13 - 14 years ago my studio began to =

>>out-earn my
>> >gigs playing guitar in local bands and it's been my primary source of
> =
>>income
>> >all this time. The problem is it's not working very well anymore. I
> =
>>hardly
>> >do any demo work for bands these days. The last demo project I =
>>thought
>> I
>> >had lined up ended up going to a friend of their guitar player's =
>>house -
>> >a lawyer with a Protools studio in his basement. The price? =
>>Nothing.=20
>> I
>> >couldn't compete with that! I haven't done any jingle work in years.
> =
>> All
>> >the jingle writer/producers seem to have their own setups and use the
> =
>>big
>> >impressive studios for clients who want to see receptionists and 30 =
>>foot
>> >long consoles. =20
>> >
>> >So I'm looking for a "real" job. My wife quit her job to home school
> =
>>our
>> >10 year old son (and probably our 8 year old daughter once she has a
> =
>>groove
>> >going) and I can't support my family on what my studio makes. =
>>Which, at
>> >the moment, is almost nothing. I've thought about marketing myself =
>>as a
>> >"recording consultant" to help people build and use their home =
>>studios but
>> >I'm not sure how to go about doing that. I've also thought about =
>>marketing
>> >my guitar playing skills for home recordists and maybe trying to get
> =
>>mix
>> >work. =20
>> >
>> >Sorry - I don't much know what I'm looking for here. I guess I'm =
>>just whining
>> >and venting a bit. I suppose I had a pretty good run. Now it's time
> =

>>to
>> >go sell video systems for the local music store. Or drive a school =
>>bus!
>> > I'm told our county school system has great benefits. I'm about to
> =
>>turn
>> >56. Seems a little old to be trying to figure out what I'm going to
> =
>>be
>> when
>> >I grow up!
>> >
>> >Thanks for listening. You people have felt a lot like friends to me =
>>over
>> >the last 5 - 6 years that I've been hanging out here almost every =
>>day.=20
>>
>> >
>> >Gantt
>>
>>
>>
>>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>Hi Gantt,</DIV>
>><DIV>My situation is similar to Rod's. =
>>I have been=20
>>nothing but a performer</DIV>
>><DIV>and studio owner since 1990 for =
>>income. My=20
>>main income has always been</DIV>
>><DIV>performance based. The studio has =
>>had some=20
>>good years where it made half =
>></DIV>
>><DIV>as much as performance. If I were =
>>to compete=20
>>for full time business I'd have to</DIV>
>><DIV>hustle the work by attending live =

>>shows, giving=20
>>reduced rates and advertising.</DIV>
>><DIV>I do none of those things and still =
>>have more than=20
>>enough work to keep me</DIV>
>><DIV>busy 2-3 days/week in the studio. =
>>It would be=20
>>a scary prospect to rely</DIV>
>><DIV>totally on the studio for income with =
>>my mid level=20
>>room. I have friends with</DIV>
>><DIV>higher and lower level rooms none of =
>>which are able=20
>>to make a living from it.</DIV>
>><DIV> </DIV>
>><DIV>It's a tough business but I love it =
>>when I'm caught=20
>>in the act!</DIV>
>><DIV>Tom</DIV>
>><DIV> </DIV>
>><BLOCKQUOTE=20
>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Rod Lincoln" <A=20
>> =
>>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
>>t;=20
>> wrote in message <A=20
>> =
>>href=3D"news:47598db5\$1@linux">news:47598db5\$1@linux...</DIV>
I've=
>> been=20
>> doing nothing else but playing and recording my hole life. =
>>Right
now it's=20
>> probably 60% playing drums and 40% engineering. Most of my =
>>drumming
is=20
>> recording drum tracks, but I play gigs too. I've had a good run so=20
>> far.
We'll see. I always think about things like that (what to do =
>>if it=20
>> dries
up).
I've been lucky in that I have several corperate =
>>clients that=20
>> I do engineering,
drumming, and producing for. I use to do a lot of
> =
>>jingle=20
>> work (drumming)
but that's kind of dried up in the last couple of =
>>years.=20
>> I'm almost 48, so
I hope it continues for a while, or I can figure
> =
>>out=20

>> something else if I
have to.
Rod Lincoln
"Gantt Kushner" =
>><<A=20
>> href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net>=20
>> wrote:
>
>..How many of you nice folks actually record =
>>music (with=20
>> or without Paris)
>for your livings? About 13 - 14 years =
>>ago my=20
>> studio began to out-earn my
>gigs playing guitar in local bands =
>>and it's=20
>> been my primary source of income
>all this time. The =
>>problem is=20
>> it's not working very well anymore. I hardly
>do any demo =
>>work for=20
>> bands these days. The last demo project I =
>>thought
I
>had lined=20
>> up ended up going to a friend of their guitar player's house =
>>-
>a lawyer=20
>> with a Protools studio in his basement. The price? =
>>Nothing.=20
>>
I
>couldn't compete with that! I haven't done any =
>>jingle work=20
>> in years. All
>the jingle writer/producers seem to have =
>>their own=20
>> setups and use the big
>impressive studios for clients who want =
>>to see=20
>> receptionists and 30 foot
>long consoles. =
>>
>
>So I'm=20
>> looking for a "real" job. My wife quit her job to home school=20
>> our
>10 year old son (and probably our 8 year old daughter once =
>>she has=20
>> a groove
>going) and I can't support my family on what my =
>>studio=20
>> makes. Which, at
>the moment, is almost nothing. =
>>I've=20
>> thought about marketing myself as a
>"recording consultant" to =
>>help=20
>> people build and use their home studios but
>I'm not sure how to =
>>go=20
>> about doing that. I've also thought about marketing
>my =
>>guitar=20
>> playing skills for home recordists and maybe trying to get=20
>> mix
>work.
>
>Sorry - I don't much know what =
>>I'm=20
>> looking for here. I guess I'm just whining
>and venting a=20
>> bit. I suppose I had a pretty good run. Now it's time =
>>to
>go=20
>> sell video systems for the local music store. Or drive a school=20
>> bus!
> I'm told our county school system has great =

>>benefits. I'm=20
>> about to turn
>56. Seems a

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 05:18:39 GMT

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

>
> So I'm looking for a "real" job. My wife quit her job to home school our
> 10 year old son (and probably our 8 year old daughter once she has a
> groove
> going) and I can't support my family on what my studio makes. Which, at
> the moment, is almost nothing. I've thought about marketing myself as a
> "recording consultant" to help people build and use their home studios but
> I'm not sure how to go about doing that. I've also thought about
> marketing
> my guitar playing skills for home recordists and maybe trying to get mix
> work.
>
> Sorry - I don't much know what I'm looking for here. I guess I'm just
> whining
> and venting a bit. I suppose I had a pretty good run. Now it's time to
> go sell video systems for the local music store. Or drive a school bus!
> I'm told our county school system has great benefits. I'm about to turn
> 56. Seems a little old to be trying to figure out what I'm going to be
> when
> I grow up!
>
> Thanks for listening. You people have felt a lot like friends to me over
> the last 5 - 6 years that I've been hanging out here almost every day.
>
> GanttOn 8 Dec 2007 14:20:15 +1000, "Rod Lincoln"
<rlincoln@nospam.kc.rr.com> wrote:

>
>You can get parts from an electronics store and make them. Really cheap. That's
>what I did.
>Rod
>Paul Braun <cygnus_nospam@ctgonline.org> wrote:
>>I'm getting ready to plug in the second EDS card. I got the WC cable
>>for the MEC-to-442 connection.
>>
>>I forgot about the damn ribbon cables.
>>
>>And it looks like when I bought my second EDS card several years ago,
>>all I got were the two larger cables, not the two smaller ones. I

>>didn't realize there were four internal connections as well.

>>

>>Looks like I'll be limited to 16 channels tomorrow.

>>

>>Damn.

>>

>>Where can I get the small cables?

>>

>>pab

I'll run over to the local store first thing in the morning. Thanks,
Rod.

Shoud I have tried this last week?

Hell, yes.

But when you throw together a last-minute gig, and plans change as you go along, sometimes shit gets missed.

I just hope it all works when I plug everything in....

pabI've never tried this before -uploading a mix to a hosting service. But... here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
Just finished this mix, its a rough master. Mr. Lincoln did the drums: very very fine. I'd be interested in any and all feedback on the mix, or any other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb file, encoded at 192.

Thanks for the listen.

MR"Put money away, because there is no insurance, no retirement and no promises in that field."

Gee, Aaron, NOW you tell me...

:)

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

>If you want to be in pop, forget your chops, buy a lot of fog and lights,

>sequence and hire pretty boys and girls on contract to surround you. Be

>creative with visuals, because the 'music' part of that is dead in local pop

>bands and ppl listen with their eyes.

>Make it loud and thumping, and make it an event, or no one will show up/come

>back. remember the golden rule: boobs sell beers. Advertise, push push push

>and sell it. If anyone in your band forgets that, remind once then replace

>because there is absolutely no forgiveness in local/regional band pop. Do

>this and you'll likely quadruple your income figures or greater. Keep it up

>and you might become a decent touring act. Put money away, because there is

>no insurance, no retirement and no promises in that field.

>

>AA

>

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

>news:4759bb14\$1@linux...

>>

>> So what are you guys making playing out these days? I have a friend that

>> keeps trying to get me to play in a top 40 rock band. It pays \$100.00 a

>> night, so i tell him no. If I played every friday and saturday all your

>> long that's only \$10,400.00 a year before taxes, and I would have to give

>> up all my weekends.

>>

>> James

>>

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

>>>

>>>

>>>Hi Gantt,

>>>My situation is similar to Rod's. I have been nothing but a performer

>>>and studio owner since 1990 for income. My main income has always been

>>>performance based. The studio has had some good years where it made =

>>>half=20

>>>as much as performance. If I were to compete for full time business I'd

>> =

>>>have to

>>>hustle the work by attending live shows, giving reduced rates and =

>>>advertising.

>>>I do none of those things and still have more than enough work to keep

=

>>>me

>>>busy 2-3 days/week in the studio. It would be a scary prospect to rely

>>>totally on the studio for income with my mid level room. I have friends

>> =

>>>with

>>>higher and lower level rooms none of which are able to make a living =

>>>from it.
>>>
>>>It's a tough business but I love it when I'm caught in the act!
>>>Tom
>>>
>>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>>>news:47598db5\$1@linux...
>>>
>>> I've been doing nothing else but playing and recording my hole life.
=
>>>Right
>>> now it's probably 60% playing drums and 40% engineering. Most of my
=
>>>drumming
>>> is recording drum tracks, but I play gigs too. I've had a good run so
>> =
>>>far.
>>> We'll see. I always think about things like that (what to do if it =
>>>dries
>>> up).
>>> I've been lucky in that I have several corperate clients that I do =
>>>engineering,
>>> drumming, and producing for. I use to do a lot of jingle work =
>>>(drumming)
>>> but that's kind of dried up in the last couple of years. I'm almost
=
>>>48, so
>>> I hope it continues for a while, or I can figure out something else
if
>> =
>>>I
>>> have to.
>>> Rod Lincoln
>>> "Gantt Kushner" <ganttmann@comcast.net> wrote:
>>> >
>>> >..How many of you nice folks actually record music (with or without
=
>>>Paris)
>>> >for your livings? About 13 - 14 years ago my studio began to =
>>>out-earn my
>>> >gigs playing guitar in local bands and it's been my primary source
of
>> =
>>>income
>>> >all this time. The problem is it's not working very well anymore.
|
>> =
>>>hardly

>>> >do any demo work for bands these days. The last demo project I =
>>>thought
>>> I
>>> >had lined up ended up going to a friend of their guitar player's =
>>>house -
>>> >a lawyer with a Protools studio in his basement. The price? =
>>>Nothing.=20
>>> I
>>> >couldn't compete with that! I haven't done any jingle work in years.
>> =
>>> All
>>> >the jingle writer/producers seem to have their own setups and use the
>> =
>>>big
>>> >impressive studios for clients who want to see receptionists and 30
=
>>>foot
>>> >long consoles. =20
>>> >
>>> >So I'm looking for a "real" job. My wife quit her job to home school
>> =
>>>our
>>> >10 year old son (and probably our 8 year old daughter once she has
a
>> =
>>>groove
>>> >going) and I can't support my family on what my studio makes. =
>>>Which, at
>>> >the moment, is almost nothing. I've thought about marketing myself
=
>>>as a
>>> >"recording consultant" to help people build and use their home =
>>>studios but
>>> >I'm not sure how to go about doing that. I've also thought about =
>>>marketing
>>> >my guitar playing skills for home recordists and maybe trying to get
>> =
>>>mix
>>> >work. =20
>>> >
>>> >Sorry - I don't much know what I'm looking for here. I guess I'm =
>>>just whining
>>> >and venting a bit. I suppose I had a pretty good run. Now it's time
>> =
>>>to
>>> >go sell video systems for the local music store. Or drive a school
=
>>>bus!

```

>>> > I'm told our county school system has great benefits. I'm about to
>> =
>>>turn
>>> >56. Seems a little old to be trying to figure out what I'm going to
>> =
>>>be
>>> when
>>> >I grow up!
>>> >
>>> >Thanks for listening. You people have felt a lot like friends to me
=
>>>over
>>> >the last 5 - 6 years that I've been hanging out here almost every =
>>>day.=20
>>>
>>> >
>>> >Gantt
>>>
>>>
>>>
>>>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>Hi Gantt,</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>My situation is similar to Rod's. =
>>>I have been=20
>>>nothing but a performer</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>and studio owner since 1990 for =
>>>income. My=20
>>>main income has always been</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>performance based. The studio has =
>>>had some=20
>>>good years where it </FONT><FONT face=3DArial size=3D2>made half =
>>></FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>as much as performance. If I were =
>>>to compete=20
>>>for full time business I'd have to</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>hustle the work by attending live =
>>>shows, giving=20
>>>reduced rates and advertising.</FONT></DIV>

```

>>><DIV>I do none of those things and still =
>>>have more than=20
>>>enough work to keep me</DIV>
>>><DIV>busy 2-3 days/week in the studio. =
>>>It would be=20
>>>a scary prospect to rely</DIV>
>>><DIV>totally on the studio for income with
=
>>>my mid level=20
>>>room. I have friends with</DIV>
>>><DIV>higher and lower level rooms none of
=
>>>which are able=20
>>>to make a living from it.</DIV>
>>><DIV> </DIV>
>>><DIV>It's a tough business but I love it =
>>>when I'm caught=20
>>>in the act!</DIV>
>>><DIV>Tom</DIV>
>>><DIV> </DIV>
>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Rod Lincoln" <<A=20
>>> =
>>>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
>>>t;=20
>>> wrote in message <A=20
>>> =
>>>href=3D"news:47598db5\$1@linux">news:47598db5\$1@linux...</DIV>
I've=
>>> been=20
>>> doing nothing else but playing and recording my hole life. =
>>>Right
now it's=20
>>> probably 60% playing drums and 40% engineering. Most of my =
>>>drumming
is=20
>>> recording drum tracks, but I play gigs too. I've had a good run so=20
>>> far.
We'll see. I always think about things like that (what to do
=
>>>if it=20
>>> dries
up).
I've been lucky in that I have several corperate =
>>>clients that=20
>>> I do engineering,
drumming, and producing for. I use to do a lot
of
>> =
>>>jingle=20
>>> work (drumming)
but that's kind of dried up in the last couple of
=
>>>years.=20

>>> I'm almost 48, so
I hope it continues for a while, or I can figure
 >> =
 >>>out=20
 >>> something else if I
have to.
Rod Lincoln
"Gantt Kushner" =
 >>><<A=20
 >>> href=3D"mailto:ganttmann@comcast.net">ganttmann@comcast.net>=20
 >>> wrote:
>
>..How many of you nice folks actually record =
 >>>music (with=20
 >>> or without Paris)
>for your livings? About 13 - 14 years =
 >>>ago my=20
 >>> studio began to out-earn my
>gigs playing guitar in local bands =
 >>>and it's=20
 >>> been my primary source of income
>all this time. The =
 >>>problem is=20
 >>> it's not working very well anymore. I hardly
>do any demo =
 >>>work for=20
 >>> bands these days. The last demo project I =
 >>>thought
I
>had lined=20
 >>> up ended up going to a friend of their guitar player's house =
 >>>-
>a lawyer=20
 >>> with a Protocols studio in his basement. The price? =
 >>>Nothing.=20
 >>>
I
>couldn't compete with that! I haven't done any =
 >>>jingle work=20
 >>> in years. All
>the jingle writer/producers seem to have =
 >>>their own=20
 >>> setups and use the big
>impressive studios for clients who want =
 >>>to see=20
 >>> receptionists and 30 foot
>long consoles. =
 >>>
>
>So I'm=20
 >>> looking for a "real" job. My wife quit her job to home school=20
 >>> our
>10 year old son (and probably our 8 year old daughter once =
 >>>she has=20
 >>> a groove
>going) and I can't support my family on what my =
 >>>studio=20
 >>> makes. Which, at
>the moment, is almost nothing. =
 >>>I've=20
 >>> thought about marketing myself as a
>"recording consultant" to =
 >>>help=20
 >>> people build and use their home studios but
>I'm not sure how to
 =
 >>>go=20
 >>> about doing that. I've also thought about marketing
>my =
 >>>guitar=20
 >>> playing skills for home recordists and maybe trying to get=20
 >>> mix
>work.
>
>Sorry - I don't much know what =
 >>>I'm=20
 >>> looking for here. I guess I'm just whining
>and venting a=20

```

>>> bit. I suppose I had a pretty good run. Now it's time =
>>>to<BR>>go=20
>>> sell video systems for the local music store. Or drive a school=20
>>> bus!<BR>> I'm told our county school system has great =
>>>benefits. I'm=20
>>> about to turn<BR>>56. Seems a little old to be trying to =
>>>figure out=20
>>> what I'm going to be<BR>when<BR>>I grow up!<BR>><BR>>Thanks =
>>>for=20
>>> listening. You people have felt a lot like friends to me =
>>>over<BR>>the last=20
>>> 5 - 6 years that I've been hanging out here almost every day.=20
>>> <BR><BR>><BR>>Gantt<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> </FONT></DIV></BODY></HTML>
>>>
>>>
>>
>
>Damn, that's nice!

```

Only one thing I don't like - the guitar tone in the solo, it's too subdued... hammer it with some compression & bring up the level a bit. Either make it stand out or re-do it, if you're shy about it the way it is. Also, the fade needs to be a bit longer, methinks... that groove just feels like it wants a little bit longer fadeout with less of an abrupt cutoff at the end. Maybe one more four or 8-measure pass.

Things that I would do differently, but don't necessarily take away from the song: 1.) I want to hear some more "air" on the lead vox - think I might compress it a bit more & increase the level just a hair after that, too... either that or ride the automation a bit - it seems right level-wise at the beginning of the song, but kinda loses presence towards the middle & end. 2.) I feel like I want to hear something "sparkly" in the chorus sections i dunno if it might be like a delay thing on the picked guitar bits, or a keyboard pad, but something to widen or broaden the spectrum in those parts would be cool.

Really super-nice overall, though!

Neil

"Mike R." <emarenot@yahoo.com> wrote:

>

>I've never tried this before -uploading a mix to a hosting service. But...

>here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>

>Just finished this mix, its a rough master. Mr. Lincoln did the drums:
very

>very fine. I'd be interested in any and all feedback on the mix, or any

>other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb file,
>encoded at 192.

>Thanks for the listen.

>MRNice work man. I gave it a quick listen through. The things I heard were
something funky in the bass gtr's lower midrange, causing notes to stick out
over others... almost a ring of sorts... and a bit too much verb to direct
track percentage on the solo gtr. You could probably bump the track a few
and leave the 'wet' where it is an be good.

Nothing else really stood out except the fade out was a bit short.

AA

"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...

>

> I've never tried this before -uploading a mix to a hosting service.

> But...

> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>

> Just finished this mix, its a rough master. Mr. Lincoln did the drums:

> very

> very fine. I'd be interested in any and all feedback on the mix, or any

> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb

> file,

> encoded at 192.

> Thanks for the listen.

> MRoh cry me a river...i'm still on dial-up...sheesh...i don't like
things that move fas

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Helpme buy
stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 05:36:34 GMT

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

ter than i do.

On Fri, 7 Dec 2007 23:08:47 -0500, "Rob Arsenault"

<mani1147athotmaildotcom> wrote:

>My ADSL modem fried and I'm back to dial-up till next Wednesday when they
>drop off another one, that's if I can make it that long without going nuts.
>38.6kbps
>
>SSSSSSSSSSSSLLLLLLLLLLLLLOOOOOOOOOOOWWWWWWWWWWWW
>What Neil and Aaron said.

"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...

>
> I've never tried this before -uploading a mix to a hosting service.
> But...
> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
> Just finished this mix, its a rough master. Mr. Lincoln did the drums:
> very
> very fine. I'd be interested in any and all feedback on the mix, or any
> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb
> file,
> encoded at 192.
> Thanks for the listen.
> MRafter being on dial up for 15 years i can safely say that it is as close to
doing nothing at all as i have ever come.nice ! great song !!!! great arrangement !!!!

pull cymbal down more on intro and down just a bit in the song

bring vocals up
bring bass and kick up

turn up and add more meat to acoustic guitar solo that starts at 2:00
turn up guitar outroi didn't read the other reviews before i posted mine so i didn't trick myself.
you are spot on !!! great suggestionsDon, did you copy homework in school too?

:-) :-) :-) "John" <no@no.com> wrote in message news:475a8a44\$1@linux...

>
> Don, did you copy homework in school too?
>
> :-) :-) :-) :)
>
>

Regularly...hense winding up as a drummer

:-)I've installed both cards, connected the clock cable from one to the
other, did the criss-corss thing with both serial cables, hooked up
the MEC to the master card, the 442 to the second card. Mac G4.

Every time I boot up, I get an error that says my cards are connected wrong and I may have problems with playback.

I need to call someone in the next 15 minutes -- anyone available?

paulHey Paul, I noticed on my caller ID that you had called while I was out... sorry i missed the call, but frankly I don't believe I would've been able to help in the first place, since you have Paris set up on a Mac & I've only had Paris on PC's.

Hope you get it figured out!

Neil

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>I've installed both cards, connected the clock cable from one to the
>other, did the criss-corss thing with both serial cables, hooked up
>the MEC to the master card, the 442 to the second card. Mac G4.

>

>Every time I boot up, I get an error that says my cards are connected
>wrong and I may have problems with playback.

>

>I need to call someone in the next 15 minutes -- anyone available?

>

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

-----=_NextPart_000_0153_01C83990.97B3B570

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<http://money.cnn.com/2007/12/07/technology/compusa.ap/index.htm?postversion=3D2007120719>

Looks like the end for CompUSA. Dang. Now there's nowhere local here = to buy anything computer related besides Best Buy, which is limited in some parts areas, and Staples which is even more = limited. Guess it's all online ordering from here on out.

Also sucks since I have a 2 year replacement/service contract on my 24" = display through CompUSA.

-----=_NextPart_000_0153_01C83990.97B3B570

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

```

<HTML><HEAD>
<META http-equiv=3DContent-Type content=3D"text/html; =
charset=3Diso-8859-1">
<META content=3D"MSHTML 6.00.6000.16546" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY bgColor=3D#ffffff>
<DIV><FONT face=3DArial size=3D2><A=20
href=3D" http://money.cnn.com/2007/12/07/technology/compusa.ap/index. htm?p=
ostversion=3D2007120719">http://money.cnn.com/2007/12/07/technology/compu=
sa.ap/index.htm?postversion=3D2007120719</A></FONT></DIV> <FONT=20
face=3DArial size=3D2>
<DIV><BR>Looks like the end for CompUSA.&nbsp; Dang.&nbsp; Now there's =
nowhere=20
local here to buy anything computer related besides Best Buy,</DIV>
<DIV>which is limited in some parts areas, and Staples which is even =
more=20
limited.&nbsp; Guess it's all&nbsp;online ordering from here on =
out.</DIV>
<DIV>&nbsp;</DIV>
<DIV>Also sucks since I have a 2 year replacement/service contract on my =
24"=20
display through CompUSA.</FONT></DIV></BODY></HTML>

```

-----=_NextPart_000_0153_01C83990.97B3B570--Hi Paul,

Did you get it figured out? I'm also on a Mac. Dunno what difference it makes except that Macs can be funny about which slot will be your A card or B card. I have found that bad ribbon cables can cause that problem too. I'd suggest going back to a one card system to be sure that works and then add the second card.

Good luck!

Gantt

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

```

>I've installed both cards, connected the clock cable from one to the
>other, did the criss-corss thing with both serial cables, hooked up
>the MEC to the master card, the 442 to the second card. Mac G4.
>
>Every time I boot up, I get an error that says my cards are connected
>wrong and I may have problems with playback.
>
>I need to call someone in the next 15 minutes -- anyone available?
>
>paull've got two Powercore cards and 4 x UAD-1 cards working in a single 13
slot Magma with the POCO's sharing IRQ 18 and the UAD-1's sharing IRQ 17. My

```

3 x RME cards are in a second Magma all sharing IRQ 19 so pending a serious torture test to test the PCI bandwidth, it appears that this may play nice.

I'm using an older gigabyte GA-K8NS Ultra 939 (AGP based board) and the AGP is on IRQ 16 so since there is no IRQ sharing, unless my PCI bandwidth is all used up, I'm not expecting any problems.

I'm currently converting everything I'm working on to 88.2KHz. I don't know if this is going to end up being a waste of time or not, but I figure, since I made the decision to move to an 88.2 capable system, I need to start using it. I've spent quite a bit of time and effort getting all my hardware DSP processors to function at 88.2 and I wanted to try to offload as much CPU load to outboard hardware and DSP cards as possible. Since my UAD-1 resources will be cut in half, the extra POCO's will be there to pick up the slack. I've got a couple of 750GB SATA Barracudas to handle the recording/playback and backup so here goes.

Upsampling existing projects in Cubase is pretty easy to accomplish and perhaps the OD's and final DSP processing at 88.2 will add a bit of extra mojo to the mixes.....before they get hosed by the MP3 codec.

Just in case someone wants to go down this road, the compatible slots in the Magma are as follows:

1, 5, 7 and 11 share IRQ 17
2 and 6 share IRQ 18

If you are adding a second Magma, use 1, 5, 7 or 11 for any audio cards or DSP cards. They will all probably populate IRQ 19, or some other compatible IRQ that doesn't share with the AGP, or the devices in the other Magma. If you've got two PCI slots that don't share with the AGP or each other this should work.

OK....I'm off to give this thing a hard test drive. I'll let you know if anything catches on fire.

;o)Dedric, are there any
Fyrys or MicroCenters?

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

>

>

> <http://money.cnn.com/2007/12/07/technology/compusa.ap/index.htm?postversion=3D2007120719>

>

> Looks like the end for CompUSA. Dang. Now there's nowhere local here =
> to buy anything computer related besides Best Buy,
> which is limited in some parts areas, and Staples which is even more =

>limited. Guess it's all online ordering from here on out.
>
>Also sucks since I have a 2 year replacement/service contract on my 24"
=
>display through CompUSA.
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3DContent-Type content=3D"text/html; =
>charset=3Diso-8859-1">
><META content=3D"MSHTML 6.00.6000.16546" name=3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D#ffffff>
><DIV><A=20
>href=3D" http://money.cnn.com/2007/12/07/technology/compusa.ap/index. htm?p=
>ostversion=3D2007120719">http://money.cnn.com/2007/12/07/technology/compu=
>sa.ap/index.htm?postversion=3D2007120719</DIV ><FONT=20
>face=3DArial size=3D2>

>nowhere=20
>local here to buy anything computer related besides Best Buy,</DIV>
><DIV>which is limited in some parts areas, and Staples which is even =
>more=20

>out.</DIV>

><DIV>Also sucks since I have a 2 year replacement/service contract on my
=
>24"=20
>display through CompUSA.</DIV></BODY></HTML>
>
>FWIW, I don't believe you'll get much benefit from
upconverting a 44.1 song to 88.2 - the plugin's will
process with the higher resolution, but there's
not going to be anything better about the files that were
originally tracked at 44.1, so unless you've got a lot of
overdubs to do on each of those songs, you're probably better
off staying at 44.1 for the rest of the tracking, but then when
you mixdown, go ahead & render to an 88.2k/24-bit stereo file
for mastering purposes.

Neil

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

> I've got two Powercore cards and 4 x UAD-1 cards working in a single 13

>slot Magma with the POCO's sharing IRQ 18 and the UAD-1's sharing IRQ 17.
My
>3 x RME cards are in a second Magma all sharing IRQ 19 so pending a serious

>torture test to test the PCI bandwidth, it appears that this may play nice.
>
>I'm using an older gigabyte GA-K8NS Ultra 939 (AGP based board) and the
AGP
>is on IRQ 16 so since there is no IRQ sharing, unless my PCI bandwidth is

>all used up, I'm not expecting any problems.
>
>I'm currently converting everything I'm working on to 88.2KHz. I don't know

>if this is going to end up being a waste of time or not, but I figure, since

>I made the decision to move to an 88.2 capable system,

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 05:49:11 GMT

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

gt;you've got two PCI slots that don't share with the AGP or each other this

>

>>should work.

>>

>>OK....I'm off to give this thing a hard test drive. I'll let you know if

>

>>anything catches on fire.

>>

>>;o)

>>

>>

>>

>Paul.

An easy mistake to make is to plug the ribbon connectors incorrectly

The pins on the EDS cards are bent at right angles to the PCB,
and are VERY close to board.

On some EDS's they are too close, and need to be gently bent upwards to accomodate the plug.

Make sure the connector is plugged into both rows of pins, and that you haven't missed any.

Also if you made your own clock cable, make sure all conductors have been crimped correctly. Check conductivity with a multimeter.

Kim

Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>I've installed both cards, connected the clock cable from one to the
>other, did the criss-corss thing with both serial cables, hooked up
>the MEC to the master card, the 442 to the second card. Mac G4.

>

>Every time I boot up, I get an error that says my cards are connected
>wrong and I may have problems with playback.

>

>I need to call someone in the next 15 minutes -- anyone available?

>

>paull just did a little PCI bandwidth torture test at 88.2KHz instantiating 33
DSP (and two of these were UAD-1 Neve 33609's which are the equivalent of
about 5 other processors) based plugins on a 10 track project. UAD-1
resources were at 90% and the resources of the TC cards were at around 85%.
No dropouts or other racket at all with the buffers set to 1024. CPU
cruising along at about 20%, no disk streaming spikes (this is something I
need to test with larger track counts though) and I've got a little bit of
wiggle room on adding more DSP based plugins, depending on what they
are.....and I haven't used a single native plugin yet. I'd say that
the system is robust enough to do pretty much any tracking/mixing job that I
might be asked to do here..

I'm going to quit sweating the upgrade situation for another year or so. By
that time, hopefully there will be the possibility of exponentially better
performance at lower latencies. Right now, this system is lookin' good with
DSP horsepower to burn.

Now.....back to the lab.

;o)

"Neil" <OIUOI@OIU.com> wrote in message news:475b173b\$1@linux...

>

> FWIW, I don't believe you'll get much benefit from
> upconverting a 44.1 song to 88.2 - the plugin's will
> process with the higher resolution, but there's
> not going to be anything better about the files that were
> originally tracked at 44.1, so unless you've got a lot of
> overdubs to do on each of those songs, you're probably better
> off staying at 44.1 for the rest of the tracking, but then when
> you mixdown, go ahead & render to an 88.2k/.24-bit stereo file
> for mastering purposes.

>

> Neil

>

>

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

>> I've got two Powercore cards and 4 x UAD-1 cards working in a single 13
>
>>slot Magma with the POCO's sharing IRQ 18 and the UAD-1's sharing IRQ 17.
> My
>>3 x RME cards are in a second Magma all sharing IRQ 19 so pending a
>>serious
>
>>torture test to test the PCI bandwidth, it appears that this may play
>>nice.
>>
>>I'm using an older gigabyte GA-K8NS Ultra 939 (AGP based board) and the
> AGP
>>is on IRQ 16 so since there is no IRQ sharing, unless my PCI bandwidth is
>
>>all used up, I'm not expecting any problems.
>>
>>I'm currently converting everything I'm working on to 88.2KHz. I don't
>>know
>
>>if this is going to end up being a waste of time or not, but I figure,
>>since
>
>>I made the decision to move to an 88.2 capable system, I need to start
>>using
>
>>it. I've spent quite a bit of time and effort getting all my hardware DSP
>
>>processors to function at 88.2 and I wanted to try to offload as much CPU
>
>>load to outboard hardware and DSP cards as possible. Since my UAD-1
>>resources will be cut in half, the extra POCO's will be there to pick up
> the
>>slack. I've got a couple of 750GB SATA Barracudas to handle the
>>recording/playback and backup so here goes.
>>
>>Upsampling existing projects in Cubase is pretty easy to accomplish and
>
>>perhaps the OD's and final DSP processing at 88.2 will add a bit of extra
>
>>mojo to the mixes.....before they get hosed by the MP3 codec.
>>
>>Just in case someone wants to go down this road, the compatible slots in
>
>>the Magma are as follows:
>>
>>1, 5, 7 and 11 share IRQ 17
>>2 and 6 share IRQ 18
>>If you are adding a second Magma, use 1, 5, 7 or 11 for any audio cards

> or
>>DSP cards. They will all probably populate IRQ 19, or some other
>>compatible
>
>>IRQ that doesn't share with the AGP, or the devices in the other Magma.
> If
>>you've got two PCI slots that don't share with the AGP or each other this
>
>>should work.
>>
>>OK....I'm off to give this thing a hard test drive. I'll let you know if
>
>>anything catches on fire.
>>
>>;o)
>>
>>
>>
>I see. well, I use a combo of ebay and newegg to build my pc rigs..

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

>No in Co. Springs at least - there is probably something similar in Denver.
>We have the normal local computer shops, but all are expensive, and hit
or
>miss on what you'll find - usually
>it's dated gear.

>
>"Lamont" <jjdpro@gmail.com> wrote in message news:475b161b\$1@linux...

>>
>> Dedric, are their any
>> Fyrys or MicroCenters?

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

>>>
>>>
>>> <http://money.cnn.com/2007/12/07/technology/compusa.ap/index.htm?postversion=3D2007120719>

>>>Looks like the end for CompUSA. Dang. Now there's nowhere local here
=

>>>to buy anything computer related besides Best Buy,
>>>which is limited in some parts areas, and Staples which is even more =
>>>limited. Guess it's all online ordering from here on out.

>>>
>>>Also sucks since I have a 2 year replacement/service contract on my 24"
>> =
>>>display through CompUSA.

```

>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3DContent-Type content=3D"text/html; =
>>> charset=3Diso-8859-1">
>>><META content=3D"MSHTML 6.00.6000.16546" name=3DGENERATOR>
>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=3D#ffffff>
>>><DIV><FONT face=3DArial size=3D2><A=20
>>> href=3D" http://money.cnn.com/2007/12/07/technology/compusa.ap/index. htm?p=
>>> ostversion=3D2007120719">http://money.cnn.com/2007/12/07/technology/compu=
>>> sa.ap/index.htm?postversion=3D2007120719</A></FONT></DIV ><FONT=20
>>> face=3DArial size=3D2>
>>><DIV><BR>Looks like the end for CompUSA. Dang. Now there's =
>>> nowhere=20
>>> local here to buy anything computer related besides Best Buy,</DIV>
>>><DIV>which is limited in some parts areas, and Staples which is even =
>>> more=20
>>> limited. Guess it's all online ordering from here on =
>>> out.</DIV>
>>><DIV> </DIV>
>>><DIV>Also sucks since I have a 2 year replacement/service contract on
my
>> =
>>> 24"=20
>>> display through CompUSA.</FONT></DIV></BODY></HTML>
>>>
>>>
>>
>I use Newegg mostly. Just nice to have a resource when I need to grab an
extra drive, cable, etc for quick use, without waiting for an order to come
in.

```

On 12/8/07 9:11 PM, in article 475b5cec\$1@linux, "lamont" <jjdpro@gmail.com> wrote:

```

>
> I see. well, I use a combo of ebay and newegg to build my pc rigs..
>
> "Dedric Terry" <dterry@keyofd.net> wrote:
>> No in Co. Springs at least - there is probably something similar in Denver.
>> We have the normal local computer shops, but all are expensive, and hit
> or
>> miss on what you'll find - usually
>> it's dated gear.
>>
>> "Lamont" <jjdpro@gmail.com> wrote in message news:475b161b$1@linux...

```

```

>>>
>>> Dedric, are their any
>>> Fyrys or MicroCenters?
>>>
>>>
>>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>>>
>>>>
>>>> http://money.cnn.com/2007/12/07/technology/compusa.ap/index. htm?postversi=
>>>> on=3D2007120719
>>>>
>>>> Looks like the end for CompUSA. Dang. Now there's nowhere local here
> =
>>>> to buy anything computer related besides Best Buy,
>>>> which is limited in some parts areas, and Staples which is even more =
>>>> limited. Guess it's all online ordering from here on out.
>>>>
>>>> Also sucks since I have a 2 year replacement/service contract on my 24"
>>> =
>>>> display through CompUSA.
>>>>
>>>> <!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>> <HTML><HEAD>
>>>> <META http-equiv=3DContent-Type content=3D"text/html; =
>>>> charset=3Diso-8859-1">
>>>> <META content=3D"MSHTML 6.00.6000.16546" name=3DGENERATOR>
>>>> <STYLE></STYLE>
>>>> </HEAD>
>>>> <BODY bgColor=3D#ffffff>
>>>> <DIV><FONT face=3DArial size=3D2><A=20
>>>> href=3D" http://money.cnn.com/2007/12/07/technology/compusa.ap/index. htm?p=
>>>> ostversion=3D2007120719">http://money.cnn.com/2007/12/07/technology/compu=
>>>> sa.ap/index.htm?postversion=3D2007120719</A></FONT></DIV> <FONT=20
>>>> face=3DArial size=3D2>
>>>> <DIV><BR>Looks like the end for CompUSA. Dang. Now there's =
>>>> nowhere=20
>>>> local here to buy anything computer related besides Best Buy,</DIV>
>>>> <DIV>which is limited in some parts areas, and Staples which is even =
>>>> more=20
>>>> limited. Guess it's all online ordering from here on =
>>>> out.</DIV>
>>>> <DIV> </DIV>
>>>> <DIV>Also sucks since I have a 2 year replacement/service contract on
> my
>>> =
>>>> 24"=20
>>>> display through CompUSA.</FONT></DIV></BODY></HTML>
>>>>

```

>>>>

>>>

>>

>heylo just to say I am back in the internet and setting to work with my PARIS rig again.. been a couple years more or less, busy playing since I did the last CD. I did post some video from 2000 on the web (follow links to video tour journals on my website www.pan.com/folksinger) showing the PARIS on the road in Alaska, back then I set it up wherever I was at, then for years I had it in a ford van (recorded a couple tunes in the van when I was in the boatyard though mostly I snake the cables out to record in a room or wherever, use the van for a booth) though now I'm setting it up in a back bedroom in the DC area.

peace

Brian

folksingerBrian-

hey, I remember you!

we are now fewer in number, but no less quirky.

welcome back!

-steve

"brian the folksinger" <folksinger@iname.com> wrote:

>

>heylo just to say I am back in the internet and setting to work with my PARIS

>rig again.. been a couple years more or less, busy playing since I did the

>last CD. I did post some video from 2000 on the web (follow links to video

>tour journals on my website www.pan.com/folksinger) showing the PARIS on the

>road in Alaska, back then I set it up wherever I was at, then for years

I

>had it in a ford van (recorded a couple tunes in the van when I was in the

>boatyard though mostly I snake the cables out to record in a room or wherever,

>use the van for a booth) though now I'm setting it up in a back bedroom

in

>the DC area.

>

>peace

>Brian

>folksingerWow, very nice Mike. I agree with the feedback so far. Definitely would like to hear your nice vocals be more present. I would only add that there's something annoyingly boomy about the tom bits and they're masking the vocal, too. Neil or someone could probably give you more specific EQ

advice there, or maybe it's just my tired ears. Aside from that, drums sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.

S

"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...

>

> I've never tried this before -uploading a mix to a hosting service.

> But...

> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>

> Just finished this mix, its a rough master. Mr. Lincoln did the drums:

> very

> very fine. I'd be interested in any and all feedback on the mix, or any

> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb

> file,

> encoded at 192.

> Thanks for the listen.

> MRWas thinking I might like to stuff some of my favorite DVDs into my iPod once in a while. Anyone know of good software to convert DVD movies to m4v? I tried a shareware thing by Cucusoft today, and the quality seemed fine, but it took about 38 minutes to convert a 30 minute clip. Ow. Maybe there's something that will do it in less than real time?

Like I said, not terribly important. :)

Sand that can happen a lot even with young eyes. it took me several tries when i put a paris rig back together.

On 9 Dec 2007 11:19:51 +1000, "Kim W." <no@way.com> wrote:

>

>Paul.

>An easy mistake to make is to plug the ribbon connectors incorrectly

>The pins on the EDS cards are bent at right angles to the PCB,

>and are VERY close to board.

>On some EDS's they are too close, and need to be gently bent upwards to accomodate the plug.

>Make sure the connector is plugged into both rows of pins, and that you haven't missed any.

>Also if you made your own clock cable, make sure all conductors

>have been crimped correctly. Check conductivity with a multimeter.

>Kim

>

>Paul Braun <cygnus_nospam@ctgonline.org> wrote:

>>I've installed both cards, connected the clock cable from one to the

>>other, did the criss-corss thing with both serial cables, hooked up
>>the MEC to the master card, the 442 to the second card. Mac G4.
>>
>>Every time I boot up, I get an error that says my cards are connected
>>wrong and I may have problems with playback.
>>
>>I need to call someone in the next 15 minutes -- anyone available?
>>
>>paulditto.

On 9 Dec 2007 19:50:20 +1000, "steve the artguy"
<artguy@somethingorother.net> wrote:

>
>Brian-
>
>hey, I remember you!
>
>we are now fewer in number, but no less quirky.
>
>welcome back!
>
>-steve
>
>
>"brian the folksinger" <folksinger@iname.com> wrote:
>>
>>heylo just to say I am back in the internet and setting to work with my
>PARIS
>>rig again.. been a couple years more or less, busy playing since I did the
>>last CD. I did post some video from 2000 on the web (follow links to video
>>tour journals on my website www.pan.com/folksinger)showing the PARIS on
>the
>>road in Alaska, back then I set it up wherever I was at, then for years
>I
>>had it in a ford van (recorded a couple tunes in the van when I was in the
>>boatyard though mostly I snake the cables out to record in a room or wherever,
>>use the van for a booth) though now I'm setting it up in a back bedroom
>in
>>the DC area.
>>
>>peace
>>Brian
>>folksingeriTunes will play movies so it seems to me that it should be capable of doing
the conversion. Haven't tried it though...

Gantt

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Was thinking I might like to stuff some of my favorite DVDs into my iPod

>once in a while. Anyone know of good software to convert DVD movies to m4v?

>I tried a shareware thing by Cucusoft today, and the quality seemed fine,

>but it took about 38 minutes to convert a 30 minute clip. Ow. Maybe

>there's something that will do it in less than real time?

>

>Like I said, not terribly important. :)

>

>S

>

>Hi Sarah,

I've just been poking around on iTunes and did not find any indication that it can convert videos. Maybe Quicktime? I'm a Mac guy so I don't know much about PC alternatives.

Gantt

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Was thinking I might like to stuff some of my favorite DVDs into my iPod

>once in a while. Anyone know of good software to convert DVD movies to m4v?

>I tried a shareware thing by Cucusoft today, and the quality seemed fine,

>but it took about 38 minutes to convert a 30 minute clip. Ow. Maybe

>there's something that will do it in less than real time?

>

>Like I said, not terribly important. :)

>

>S

>

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

>OK Neil.

>

>Thanks for the pointers. these higher sample rates are something new to me.

>I read an article by a heavy hitter engineer a while back where he said that

>he upsamples everything to 88.2 for mixing, just to get some benefit from

>the plugin resolutions.

Really? I wonder why he just didn't record at that samplerate

to begin with, then? Interesting - well maybe I'm wrong about the degree of benefit you'll get from upconverting - maybe it'll be more than I thought. I was just figuring that since all you'd be doing was converting each sample to two samples, as opposed to recording twice as many samples per second, you're certainly not improving the resolution of what's already been recorded; you're also not changing the high-end content, as dictated by Nyquist frequency, of what's already been recorded at 44.1; AND, if there's any FIR filter noise present on the original 44.1 tracks, you're not eliminating it by upconverting after they've been recorded. Based on those factors, I figured it wouldn't make much of a difference except for the plugin's.

Now, in Bob Katz's "Mastering Audio" book, he says that he upconverts 44.1 & 48k projects to higher samplerates for mastering for the same reason as your guy mentions - he wants all the processing, whether it's going through one of his digital outboard pieces or a simple dither plugin, to be done at the higher resolutions, so maybe upconverting like you're indicating gives the same benefits earlier in the life cycle of the recording.

Neil Actually, I liked the PLAYING of the drums so much, I didn't really notice anything frequency-wise that bothered me about them... that doesn't say much about my critical listening skills if there's something wrong and yet I was distracted by the taste with which the part was played (because honestly, my only thought about the drums at the time was something like: "Wow, that's a great groove, right in the pocket").

Dammit, Sarah, now I'm gonna have to go back & listen to it again & see if I can find what you're talking about! lol

Neil

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Wow, very nice Mike. I agree with the feedback so far. Definitely would

>like to hear your nice vocals be more present. I would only add that
>there's something annoyingly boomy about the tom bits and they're masking

>the vocal, too. Neil or someone could probably give you more specific
EQ

>advice there, or maybe it's just my tired ears. Aside from that, drums

>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.

>

>S
>
>
>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...
>>
>> I've never tried this before -uploading a mix to a hosting service.
>> But...
>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:

>> very
>> very fine. I'd be interested in any and all feedback on the mix, or any
>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb

>> file,
>> encoded at 192.
>> Thanks for the listen.
>> MR

>
>OK, listened to it again & the toms still don't bother me...
they just sound nice & full with a little bit of "wool", which
becomes pretty apparent during the fills in the chorus
sections - I like 'em. IMO, it's just that the vocals need
to come up a bit there, or evened out with compression or
something like that. I also checked to see if I could find what
Aaron had mentioned about the bass & I think i kinda see what
he's saying, but I'm not positive... I don't feel like it's
dropping out or that the song's losing its foundation anywhere,
in any case. I'm listening on Dynaudio BM5A's, so they
don't have a whole lot going on under 40hz that might be more
apparent on something with larger woof's, so I wonder if that
might be it???

I like everything about it except for the couple of items I
mentioned before.

Rod, how much do you charge for doing tracks?

Neil

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

>
>Actually, I liked the PLAYING of the drums so much, I didn't
>really notice anything frequency-wise that bothered me about
>them... that doesn't say much about my critical listening
>skills if there's something wrong and yet I was distracted by

>the taste with which the part was played (because honestly, my
 >only thought about the drums at the time was something
 >like: "Wow, that's a great groove, right in the pocket").
 >
 >Dammit, Sarah, now I'm gonna have to go back & listen to it
 >again & see if I can find what you're talking about! lol
 >
 >Neil
 >
 >
 >"Sarah" <sarahjane@sarahtonin.com> wrote:
 >>Wow, very nice Mike. I agree with the feedback so far. Definitely would
 >
 >>like to hear your nice vocals be more present. I would only add that
 >>there's something annoyingly boomy about the tom bits and they're masking
 >
 >>the vocal, too. Neil or someone could probably give you more specific
 >EQ
 >>advice there, or maybe it's just my tired ears. Aside from that, drums
 >
 >>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.
 >>
 >>S
 >>
 >>
 >>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...
 >>>
 >>> I've never tried this before -uploading a mix to a hosting service.
 >>> But...
 >>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
 >>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:
 >
 >>> very
 >>> very fine. I'd be interested in any and all feedback on the mix, or
 any
 >>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb
 >
 >>> file,
 >>> encoded at 192.
 >>> Thanks for the listen.
 >>> MR
 >>
 >>
 >Brian -

Where are you in the DC area? Paris is still in operation here, though
 my new setup allows more modern technology to thrive.

- Paul Artola
Ellicott City, Maryland

On 9 Dec 2007 17:37:33 +1000, "brian the folksinger"
<folksinger@iname.com> wrote:

>
>heylo just to say I am back in the internet and setting to work with my PARIS
>rig again.. been a couple years more or less, busy playing since I did the
>last CD. I did post some video from 2000 on the web (follow links to video
>tour journals on my website www.pan.com/folksinger) showing the PARIS on the
>road in Alaska, back then I set it up wherever I was at, then for years I
>had it in a ford van (recorded a couple tunes in the van when I was in the
>boatyard though mostly I snake the cables out to record in a room or wherever,
>use the van for a booth) though now I'm setting it up in a back bedroom in
>the DC area.
>
>peace
>Brian
>folksingerAnyone else noticing something just kinda "funky" about these
things? It's like the more I try them, the more I don't think
I like them very much at all.

At first I had liked the Neve 1081 EQ knockoff and the Pultec
one, but as I listen to them more, I think i'm hearing
something phasey/distort-y... not sure, just something kinda
weird... I can't put my finger on it.

Anyone else experiencing this or is it just me?

NeilSarah, we use a dvd ripping app that may not be available anymore but I
can't remember the name (it decrypts to streaming mpeg); then we use
mpegstreamclip to convert to whatever format. Quality is good, but none are
fast. If I can find a link to the ripper I'll email it to you.

I just got an iPod Touch and might be doing the same thing - are you on Mac
or PC?

Dedric

On 12/9/07 2:59 AM, in article 475bbd63@linux, "Sarah"
<sarahjane@sarahtonin.com> wrote:

> Was thinking I might like to stuff some of my favorite DVDs into my iPod
> once in a while. Anyone know of good software to convert DVD movies to m4v?
> I tried a shareware thing by Cucusoft today, and the quality seemed fine,
> but it took about 38 minutes to convert a 30 minute clip. Ow. Maybe
> there's something that will do it in less than real time?

>
> Like I said, not terribly important. :)
>
> S
>
>Hi Neil - yes. I tried them a few months ago, then some of the newer ones recently. Imho, they are simple dsp with some EQ for effect, but basic at best. Not great sound at all, though at first listen the mids/lows seem to impart some character that might seem attractive. However, the tell tale of a basic EQ is the top end gets brittle (picks up harmonic distortion/phase non-linearities) when boosting or cutting. UAD-1's EX-1 EQ does this with HPF mode. The comps to me sound muddy with poor handling of high frequency content and stereo image.

Imho, the best EQ on the indie market is ElectriQ:
<http://www.aixcoustic.com/>. Put it in linear phase, set the EQ nodes to S-Plane and boost it by 20 db at 10k on a classical recording - with most linear phase EQs, that will sound like crap (grainy, harsh and abrasive), but ElectriQ maintains the smooth clarity of the original recording.

I put it up against Algorithmix, Flux, Cambridge, Nuendo's stock EQ, and while there isn't as much difference as one might think, esp. between non-linear phase EQs, and between linear phase. ElectriQ is as good as any linear phase and better than most non-linear phase when in high quality mode.

In analog mode, it sounds nice as well, though better suited to tracks than a mix. It doesn't necessarily have the more colored UAD-1 Neve/Helios EQ sound, but it's a great EQ for \$100 or so. More modes and filter types than any EQ on the market (hold-right click on a node for a dropdown list - quite extensive, and the only one I know of with 4-pole filters as well as multiple phase modes), so you can manipulate different bands of your EQ.

It just looks like it isn't a great EQ, but under the freeware looking GUI is some great dsp design.

Dedric

On 12/9/07 11:00 AM, in article 475c1f43\$1@linux, "Neil" <OIU@OIU.com> wrote:

>
> Anyone else noticing something just kinda "funky" about these
> things? It's like the more I try them, the more I don't think
> I like them very much at all.
>
> At first I had liked the Neve 1081 EQ knockoff and the Pultec
> one, but as I listen to them more, I think i'm hearing

> something phasey/distort-y... not sure, just something kinda
> weird... I can't put my finger on it.
>
> Anyone else experiencing this or is it just me?
>
> Neill find that that more I use them the more I realize how they really do add
third order harmonic distortion to a given track. Whereas, some of my other
Vintage plugins "remain" too clean and is really hard to get to the "dirt"
of "said" unit.

But, Yes I do hear what you are hearing..I just like what they are giving
me and that's some Paris MOJO..

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

>
>Anyone else noticing something just kinda "funky" about these
>things? It's like the more I try them, the more I don't think
>I like them very much at all.
>
>At first I had liked the Neve 1081 EQ knockoff and the Pultec
>one, but as I listen to them more, I think I'm hearing
>something phasey/distort-y... not sure, just something kinda
>weird... I can't put my finger on it.
>
>Anyone else experiencing this or is it just me?
>
>NeilHey Dedic, I'll give those a listen., however I demoed the Roger Nichols
plugins and those eqs are so flexible. They can be used in a track or mix down.
They can add character or just remain solid.

I think there is an ignorance with this Vintage modeling plugin phenom. These
plugins are not supposed to be so clean when pushed. They are supposed to react
just like the unit it was modeled after. The industry has to do a better
job in explaining the differences in plugins..With a little note or two
about what the manufacturer "sonic" goal was when they coded and modeled
"said" unit.

Having said the above, I think that why Waves Linear EQ package got a bum
rap. People like myself and others were trying using them on everything.
But, they were made for Mastering applications. We all could spend a week
on this topic(Maybe we should) to iron out the differences and goal of a said
plugin.

Many of our opinions about a given plugin is based on the application and
music genre we're working on. We never take into account that our opinions
maybe narrowed focused..

Dedric Terry <dterry@keyofd.net> wrote:

>Hi Neil - yes. I tried them a few months ago, then some of the newer ones
>recently. Imho, they are simple dsp with some EQ for effect, but basic
at
>best. Not great sound at all, though at first listen the mids/lows seem
to
>impart some character that might seem attractive. However, the tell tale
of
>a basic EQ is the top end gets brittle (picks up harmonic distortion/phase
>non-linearities) when boosting or cutting. UAD-1's EX-1 EQ does this with
>HPF mode. The comps to me sound muddy with poor handling of high frequency
>content and stereo image.

>

>Imho, the best EQ on the indie market is ElectriQ:

><http://www.aixcoustic.com/>. Put it in linear phase, set the EQ nodes to
>S-Plane and boost it by 20 db at 10k on a classical recording - with most
>linear phase EQs, that will sound like crap (grainy, harsh and abrasive),
>but ElectriQ maintains the smooth clarity of the original recording.

>

>I put it up against Algorithmix, Flux, Cambridge, Nuendo's stock EQ, and
>while there isn't as much difference as one might think, esp. between
>non-linear phase EQs, and between linear phase. ElectriQ is as good as any
>linear phase and better than most non-linear phase when in high quality
>mode.

>

>In analog mode, it sounds nice as well, though better suited to tracks than
>a mix. It doesn't necessarily have the more colored UAD-1 Neve/Helios EQ
>sound, but it's a great EQ for \$100 or so. More modes and filter types
than

>any EQ on the market (hold-right click on a node for a dropdown list - quite
>extensive, and the only one I know of with 4-pole filters as well as
>multiple phase modes), so you can manipulate different bands of your EQ.

>

>It just looks like it isn't a great EQ, but under the freeware looking GUI
>is some great dsp design.

>

>Dedric

>

>On 12/9/07 11:00 AM, in article 475c1f43\$1@linux, "Neil" <OIU@OIU.com>
>wrote:

>

>>

>> Anyone else noticing something just kinda "funky" about these
>> things? It's like the more I try them, the more I don't think
>> I like them very much at all.

>>

>> At first I had liked the Neve 1081 EQ knockoff and the Pultec

>> one, but as I listen to them more, I think i'm hearing
>> something phasey/distort-y... not sure, just something kinda
>> weird... I can't put my finger on it.
>>
>> Anyone else experiencing this or is it just me?
>>
>> Neil
>Yeah. You're right. Maybe Best Buy we get back into the builders game.

Dedric Terry <dterry@keyofd.net> wrote:

>I use Newegg mostly. Just nice to have a resource when I need to grab an
>extra drive, cable, etc for quick use, without waiting for an order to come
>in.

>
>On 12/8/07 9:11 PM, in article 475b5cec\$1@linux, "lamont" <jjdpro@gmail.com>
>wrote:

>
>>
>> I see. well, I use a combo of ebay and newegg to build my pc rigs..

>>
>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>> No in Co. Springs at least - there is probably something similar in Denver.
>>> We have the normal local computer shops, but all are expensive, and hit
>> or

>>> miss on what you'll find - usually
>>> it's dated gear.

>>>
>>> "Lamont" <jjdpro@gmail.com> wrote in message news:475b161b\$1@linux...
>>>>

>>>> Dedric, are their any
>>>> Fyrys or MicroCenters?

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

>>>>>
>>>>>
>>>>> [http://money.cnn.com/2007/12/07/technology/compusa.ap/index.htm?postversion=](http://money.cnn.com/2007/12/07/technology/compusa.ap/index.htm?postversion=3D2007120719)
>>>>> on=3D2007120719
>>>>>

>>>>> Looks like the end for CompUSA. Dang. Now there's nowhere local here
>> =

>>>>> to buy anything computer related besides Best Buy,
>>>>> which is limited in some parts areas, and Staples which is even more
=

>>>>> limited. Guess it's all online ordering from here on out.

>>>>>
>>>>> Also sucks since I have a 2 year replacement/service contract on my
24"


```
>>>> =
>>>>> display through CompUSA.
>>>>>
>>>>> <!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>>>> <HTML><HEAD>
>>>>> <META http-equiv=3DContent-Type content=3D"text/h
```

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Neil](#) on Tue, 23 Oct 2007 06:25:09 GMT

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

ostly 3k & above passing through, yet if I inserted a spectrum analyzer across the mains, it showed that there was indeed still content there below these frequency ranges - it was simply nulled enough to where I couldn't hear it, even when cranking the monitors quite a bit. So, this leads me to believe perhaps (just guessing here, of course) that 1.) He has an exciter of some kind built into each of these plugins, and that's where he's getting his "harmonic distortion" from, or 2.) that there IS indeed some phase rotation going on in certain frequency ranges. These are just guesses, as I have no way of proving it one way or the other, but IMO it nonetheless renders these things useless.

FWIW, the Pultec "Black Dragon" plugin DID null on default & upon phase reversal, so the same thing isn't going on there. I didn't try it on any others besides all the Neves, a couple API's and the Pultec, so I can't say beyond that.

Also, i really did try hard to get them to null completely - I tried two different phase-flipper plugins, just to make sure it wasn't a particular one that was causing it, and I also adjusted the output of the plugin back & forth as well as using the "fine" adjustment on the Sonalksis' channel tool inserted after the plugin just to make sure it wasn't a slight level matching difference that was causing it to not be able to achieve a 100% null & nothing I did would get it any closer than the plugin inserted, just set to "default".

Go ahead, give it try yourselves & see!

Neil

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

>
>Neil, I have to agree with you about the Antress Neve Eqs. I own the URS version
>and it's more accurate and does not distort.
>
>Maybe the address are still in its beta state. But I do hear what you are
>hearing and I don't use that plug for that reason..
>
>
>"Neil" <OIU@OIU.com> wrote:
>>
>>Hey Lamont - I don't think it's a harmonic thing I'm hearing...
>>at least that's not what's bothering me. Frankly I was kinda
>>HOPING for some harmonics & analogish "smear", but what's most
>>apparent to me over time with these things is a subtle
>>distortion closer to something with the characteristics of a
>>bit-crusher. Not as severe, of course, but you get the idea.
>>
>>I also really do think there's a phase rotation thing going on
>>with these plugs, as well... I need to verify this with
>>something other than just my perception, though... like maybe
>>do a null test or get a single track up to a hot enough level
>>where I can get a strong enough signal on the goniometer to see
>>what it does differently on insert vs bypass on a given
>>plugin.
>>
>>I'm experimenting a bit with trying to use the Neve-ish 1081 EQ
>>just on drums right now,

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 06:38:34 GMT

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

but
this one wasn't an eBay - user was local, then moved. Any experience or advice would be appreciated - it's a great deal, and it's overseas, and that concerns me - actually only one would be a red flag, but both....

Thanks,
Dedric Personally I don't care how it looks. It SOUNDS! Get the newer one.

It's a free EQ that blows away everything else I have heard. That's a no-brainer.

Dedric Terry wrote:

> PLParEQ is a great EQ - looks ugly, but sounds great.

>
> I have an early version that only went to quality level 5. I really want a
> later one that goes to 11 ;-)), but have run into a few instances of it
> causing crashes and other oddities with Nuendo so I had to bail on using it
> regularly.
>
>
> On 12/9/07 11:46 AM, in article 475c390b\$1@linux, "Bill L"
> <bill@billlorentzen.com> wrote:
>
>> Yeah, I tried some of 'em and never really dug them.
>>
>> Have you guys tried the PLParEQ? form Refined Audiometrics? Unbelievably
>> smooth. It's the only digital EQ I really LOVE. It has 6 quality levels,
>> and at 6 it is a major CPU hog, but so sweet.
>>
>> They have a free demo version that does only 3 bands (plenty for me!).
>> You really should check it out.
>>
>>
>>
>> Neil wrote:
>>> Anyone else noticing something just kinda "funky" about these
>>> things? It's like the more I try them, the more I don't think
>>> I like them very much at all.
>>>
>>> At first I had liked the Neve 1081 EQ knockoff and the Pultec
>>> one, but as I listen to them more, I think i'm hearing
>>> something phasey/distort-y... not sure, just something kinda
>>> weird... I can't put my finger on it.
>>>
>>> Anyone else experiencing this or is it just me?
>>>
>>> Neil
> That's OK. I'm use to it. I get Ron and Rob alot. As long as the check will
cash, I don't really care HA! I got Todd once.
Funny but true. I was doing drums on a commercial. We were doing, of all
things, a version of "Hot Rod Lincoln". The ad guy on the session, who is
a very nice guy, and one I had known for a couple of years, said to me "Hey
Todd, that sounded great. Your Hot Todd Lincoln. Imagine if your name was
Rod, you could be Hot ROD Lincoln, wouldn't that be cool?"
Every one else in the room was SO dumfounded we didn't actually crack up.
The engineer looked at me and said "Yes Todd that would be way cool." No
one had the heart to embarrass him on the spot. I think someone told him
afterward, because the next time I saw him, he called me Rod.
I stenciled "Hot Rod Lincoln" on my cases after that.
The engineer still calls me Todd sometimes, just to be funny.
Rod

"Myk R." <emarenot@yahoo.com> wrote:

>

>SHHHH*****ttt!

>forgive me Rod.

>i meant Rod.

>MR

>

>

>

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

>>

>>OK, but if you're gonna give the poor drummer credits anywhere,

>>you'd better at LEAST get his name right!

>>

>>);)

>>

>>

>>

>>"Mike R." <emarenot@yahoo.com> wrote:

>>>

>>>Thanks very much Neil, and John and Don, Sarah, and Aaron for all the comments.

>>> Every bit of what you folks had to say was helpful. I'm taking a brief

>>>break, but I'm up in the studio making many of the changes folks suggested.

>>> As to Ron's playing, the drums tracks speak for themselves. Amazing really.

>>> It feels like I was in the room playing with him. (And I wasn't. I'm up

>>>in the northeast and he's somewhere in tornado alley.) In the pocket -oh

>>>yes! Ron's playing elevated my work ten fold. I'll let him go into specifics,

>>>but by day I'm a lowly social worker and found his rates very reasonable.

>>> I've got lots of other stuff that I want him to play on -wish I was an

>>>oil

>>>tycoon! Thanks again all -very much appreciated.

>>>MR

>>>

>>>

>>>

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

>>>>

>>>>OK, listened to it again & the toms still don't bother me...

>>>>they just sound nice & full with a little bit of "wool", which

>>>>becomes pretty apparent during the fills in the chorus

>>>>sections - I like 'em. IMO, it's just that the vocals need

>>>>to come up a bit there, or evened out with compression or

>>>>something like that. I also checked to see if I could find what

>>>>Aaron had mentioned about the bass & I think i kinda see what

>>>>he's saying, but I'm not positive... I don't feel like it's
>>>>dropping out or that the song's losing its foundation anywhere,
>>>>in any case. I'm listening on Dynaudio BM5A's, so they
>>>>don't have a whole lot going on under 40hz that might be more
>>>>apparent on something with larger woof's, so I wonder if that
>>>>might be it???

>>>>

>>>>I like everything about it except for the couple of items I
>>>>mentioned before.

>>>>

>>>>Rod, how much do you charge for doing tracks?

>>>>

>>>>Neil

>>>>

>>>>

>>>>

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

>>>>>

>>>>>Actually, I liked the PLAYING of the drums so much, I didn't
>>>>>really notice anything frequency-wise that bothered me about
>>>>>them... that doesn't say much about my critical listening
>>>>>skills if there's something wrong and yet I was distracted by
>>>>>the taste with which the part was played (because honestly, my
>>>>>only thought about the drums at the time was something
>>>>>like: "Wow, that's a great groove, right in the pocket").

>>>>>

>>>>>Dammit, Sarah, now I'm gonna have to go back & listen to it
>>>>>again & see if I can find what you're talking about! lol

>>>>>

>>>>>Neil

>>>>>

>>>>>

>>>>>"Sarah" <sarahjane@sarahtonin.com> wrote:

>>>>>>Wow, very nice Mike. I agree with the feedback so far. Definitely
>would

>>>>>

>>>>>>like to hear your nice vocals be more present. I would only add that
>>>

>>>>>>there's something annoyingly boomy about the tom bits and they're masking
>>>>>

>>>>>>the vocal, too. Neil or someone could probably give you more specific
>>>>>EQ

>>>>>>advice there, or maybe it's just my tired ears. Aside from that, drums
>>>>>

>>>>>>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.

>>>>>>

>>>>>>S

>>>>>>

>>>>>>

>>>>>>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...

>>>>>>

>>>>>> I've never tried this before -uploading a mix to a hosting service.

>>>

>>>>>> But...

>>>>>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>

>>>>>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:

>>>>>

>>>>>> very

>>>>>> very fine. I'd be interested in any and all feedback on the mix,

>or

>>>>any

>>>>>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb

>>>>>

>>>>>> file,

>>>>>> encoded at 192.

>>>>>> Thanks for the listen.

>>>>>> MR

>>>>>>

>>>>>>

>>>>>

>>>>

>>>

>>

>Neil, Thanks for the props. What's your email?

Rod

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

>

>OK, listened to it again & the toms still don't bother me...

>they just sound nice & full with a little bit of "wool", which

>becomes pretty apparent during the fills in the chorus

>sections - I like 'em. IMO, it's just that the vocals need

>to comme up a bit there, or evened out with compression or

>something like that. I also checked to see if I could find what

>Aaron had mentioned about the bass & I think i kinda see what

>he's saying, but I'm not positive... I don't feel like it's

>dropping out or that the song's losing its foundation anywhere,

>in any case. I'm listening on Dynaudio BM5A's, so they

>don't have a whole lot going on under 40hz that might be more

>apparent on something with larger woof's, so I wonder if that

>might be it???

>

>I like everything about it except for the couple of items I

>mentioned before.

>

>Rod, how much do you charge for doing tracks?

>
>Neil
>
>
>
>"Neil" <OI@OIU.com> wrote:
>>
>>Actually, I liked the PLAYING of the drums so much, I didn't
>>really notice anything frequency-wise that bothered me about
>>them... that doesn't say much about my critical listening
>>skills if there's something wrong and yet I was distracted by
>>the taste with which the part was played (because honestly, my
>>only thought about the drums at the time was something
>>like: "Wow, that's a great groove, right in the pocket").
>>
>>Dammit, Sarah, now I'm gonna have to go back & listen to it
>>again & see if I can find what you're talking about! lol
>>
>>Neil
>>
>>
>>"Sarah" <sarahjane@sarahtonin.com> wrote:
>>>Wow, very nice Mike. I agree with the feedback so far. Definitely would
>>
>>>like to hear your nice vocals be more present. I would only add that
>>>there's something annoyingly boomy about the tom bits and they're masking
>>
>>>the vocal, too. Neil or someone could probably give you more specific
>>EQ
>>>advice there, or maybe it's just my tired ears. Aside from that, drums
>>
>>>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.
>>>
>>>S
>>>
>>>
>>>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...
>>>>
>>>> I've never tried this before -uploading a mix to a hosting service.
>>>> But...
>>>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
>>>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:
>>
>>>> very
>>>> very fine. I'd be interested in any and all feedback on the mix, or
>any

>>>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb
>>
>>>> file,
>>>> encoded at 192.
>>>> Thanks for the listen.
>>>> MR
>>>
>>>
>>
>It's: neil DOT henderson AT sbcglobal DOT net

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

>
>Neil, Thanks for the props. What's your email?
>Rod
>"Neil" <OIU@OI.com> wrote:
>>
>>OK, listened to it again & the toms still don't bother me...
>>they just sound nice & full with a little bit of "wool", which
>>becomes pretty apparent during the fills in the chorus
>>sections - I like 'em. IMO, it's just that the vocals need
>>to comme up a bit there, or evened out with compression or
>>something like that. I also checked to see if I could find what
>>Aaron had mentioned about the bass & I think i kinda see what
>>he's saying, but I'm not positive... I don't feel like it's
>>dropping out or that the song's losing its foundation anywhere,
>>in any case. I'm listening on Dynaudio BM5A's, so they
>>don't have a whole lot going on under 40hz that might be more
>>apparent on something with larger woof's, so I wonder if that
>>might be it???
>>
>>I like everything about it except for the couple of items I
>>mention

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Neil](#) on Tue, 23 Oct 2007 07:09:47 GMT

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

>
>>
>That's Mr. Snortyhorse to you.....

just kidding. ;-)

Thanks for the props on the drumming. As to the tom eq comments, I think the toms were as I gave them to Mike, which is my "Close but not too tweaked" setting. I'm pretty sure Mike didn't do any additional eq to them. I usually cut a little more in the 250-300 range and maybe a hi pass filter around 100 when I mix, which would be in the area of what I think your hearing. For some reason, on this mix, I didn't hear them being boomy. I could see doing that though.

Rod

I guess I'm saying your not totally off base,

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Wow, very nice Mike. I agree with the feedback so far. Definitely would

>like to hear your nice vocals be more present. I would only add that
>there's something annoyingly boomy about the tom bits and they're masking

>the vocal, too. Neil or someone could probably give you more specific
EQ

>advice there, or maybe it's just my tired ears. Aside from that, drums

>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.

>

>S

>

>

>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...

>>

>> I've never tried this before -uploading a mix to a hosting service.

>> But...

>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>

>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:

>> very

>> very fine. I'd be interested in any and all feedback on the mix, or any

>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb

>> file,

>> encoded at 192.

>> Thanks for the listen.

>> MR

>

>Uh... never mind. A little research and it looks like a scam. Instinct
told me so from the start...

On 12/9/07 6:04 PM, in article C381DEBA.F1EF%dterry@keyofd.net, "Dedric

Terry" <dterry@keyofd.net> wrote:

> We have an option to buy some gear from a UK resident through Royal Mail
> (I'm guessing that's UK mail) - they send the gear, we pay Royal Mail, get
> the gear 2 days later, have 5 to review it, then release payment if
> satisfied.

>

> I usually go through eBay, PayPal, or other secure purchasing options, but
> this one wasn't an eBay - user was local, then moved. Any experience or
> advice would be appreciated - it's a great deal, and it's overseas, and that
> concerns me - actually only one would be a red flag, but both....

>

> Thanks,

> Dedric

>Agreed. A nice GUI is more for clients who don't know any better. ;-)) .

Does Refined Audiometrics still have the free 3-band version? The site says it's a 30 day demo. I would upgrade/buy the newer one with hopes of fixing the problems with Nuendo, but given the nature (had one project corrupted) it's a risk.

What are you running it in there Bill? Are you on Cubase/Nuendo?

I wouldn't mind getting that one back - PLPar is one EQ I would trust any mix with, but that said - give ElectriQ a shot in Linear Phase with SPlane filters.

I had an interesting discussion with the ElectriQ developer about the differences (or lack thereof) between it and Algorithmix, PLPar, etc.

Dedric

On 12/9/07 6:37 PM, in article 475c9942\$1@linux, "Bill L" <bill@billlorentzen.com> wrote:

> Personally I don't care how it looks. It SOUNDS! Get the newer one.

>

> It's a free EQ that blows away everything else i have heard. That's a
> no-brainer.

>

> Dedric Terry wrote:

>> PLParEQ is a great EQ - looks ugly, but sounds great.

>>

>> I have an early version that only went to quality level 5. I really want a

>> later one that goes to 11 ;-)), but have run into a few instances of it

>> causing crashes and other oddities with Nuendo so I had to bail on using it

>> regularly.

>>

>>
>> On 12/9/07 11:46 AM, in article 475c390b\$1@linux, "Bill L"
>> <bill@billlorentzen.com> wrote:
>>
>>> Yeah, I tried some of 'em and never really dug them.
>>>
>>> Have you guys tried the PLParEQ? from Refined Audiometrics? Unbelievably
>>> smooth. It's the only digital EQ I really LOVE. It has 6 quality levels,
>>> and at 6 it is a major CPU hog, but so sweet.
>>>
>>> They have a free demo version that does only 3 bands (plenty for me!).
>>> You really should check it out.
>>>
>>>
>>>
>>> Neil wrote:
>>>> Anyone else noticing something just kinda "funky" about these
>>>> things? It's like the more I try them, the more I don't think
>>>> I like them very much at all.
>>>>
>>>> At first I had liked the Neve 1081 EQ knockoff and the Pultec
>>>> one, but as I listen to them more, I think i'm hearing
>>>> something phasey/distort-y... not sure, just something kinda
>>>> weird... I can't put my finger on it.
>>>>
>>>> Anyone else experiencing this or is it just me?
>>>>
>>>> Neil
>>"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C381F440.F1FA%dterry@keyofd.net...
> Uh... never mind. A little research and it looks like a scam. Instinct
> told me so from the start...

So Royal Mail = a royal screwing?

>
> On 12/9/07 6:04 PM, in article C381DEBA.F1EF%dterry@keyofd.net, "Dedric
> Terry" <dterry@keyofd.net> wrote:
>
>> We have an option to buy some gear from a UK resident through Royal Mail
>> (I'm guessing that's UK mail) - they send the gear, we pay Royal Mail,
>> get
>> the gear 2 days later, have 5 to review it, then release payment if
>> satisfied.
>>
>> I usually go through eBay, PayPal, or other secure purchasing options,
>> but

>> this one wasn't an eBay - user was local, then moved. Any experience or
>> advice would be appreciated - it's a great deal, and it's overseas, and
>> that
>> concerns me - actually only one would be a red flag, but both....
>>
>> Thanks,
>> Dedic
>>
>cool, I just emailed you
Rod
Neil" <IOI@OI.com> wrote:
>
>It's: neil DOT henderson AT sbcglobal DOT net
>
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote:
>>
>>Neil, Thanks for the props. What's your email?
>>Rod
>>"Neil" <OIU@OI.com> wrote:
>>>
>>>OK, listened to it again & the toms still don't bother me...
>>>they just sound nice & full with a little bit of "wool", which
>>>becomes pretty apparent during the fills in the chorus
>>>sections - I like 'em. IMO, it's just that the vocals need
>>>to comme up a bit there, or evened out with compression or
>>>something like that. I also checked to see if I could find what
>>>Aaron had mentioned about the bass & I think i kinda see what
>>>he's saying, but I'm not positive... I don't feel like it's
>>>dropping out or that the song's losing its foundation anywhere,
>>>in any case. I'm listening on Dynaudio BM5A's, so they
>>>don't have a whole lot going on under 40hz that might be more
>>>apparent on something with larger woof's, so I wonder if that
>>>might be it???

>>>
>>>I like everything about it except for the couple of items I
>>>mentioned before.
>>>
>>>Rod, how much do you charge for doing tracks?
>>>
>>>Neil
>>>
>>>
>>>
>>>"Neil" <OI@OIU.com> wrote:
>>>>
>>>>Actually, I liked the PLAYING of the drums so much, I didn't
>>>>really notice anything frequency-wise that bothered me about

>>>>them... that doesn't say much about my critical listening
 >>>>skills if there's something wrong and yet I was distracted by
 >>>>the taste with which the part was played (because honestly, my
 >>>>only thought about the drums at the time was something
 >>>>like: "Wow, that's a great groove, right in the pocket").
 >>>>
 >>>>Dammit, Sarah, now I'm gonna have to go back & listen to it
 >>>>again & see if I can find what you're talking about! lol
 >>>>
 >>>>Neil
 >>>>
 >>>>
 >>>>"Sarah" <sarahjane@sarahtonin.com> wrote:
 >>>>>Wow, very nice Mike. I agree with the feedback so far. Definitely
 would
 >>>>
 >>>>>like to hear your nice vocals be more present. I would only add that
 >>
 >>>>>there's something annoyingly boomy about the tom bits and they're masking
 >>>>
 >>>>>the vocal, too. Neil or someone could probably give you more specific
 >>>>EQ
 >>>>>advice there, or maybe it's just my tired ears. Aside from that, drums
 >>>>
 >>>>>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.
 >>>>
 >>>>>S
 >>>>
 >>>>
 >>>>>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...
 >>>>>>
 >>>>>> I've never tried this before -uploading a mix to a hosting service.
 >>
 >>>>>> But...
 >>>>>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
 >>>>>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:
 >>>>
 >>>>>> very
 >>>>>> very fine. I'd be interested in any and all feedback on the mix,
 or
 >>>>any
 >>>>>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb
 >>>>
 >>>>>> file,
 >>>>>> encoded at 192.
 >>>>>> Thanks for the listen.
 >>>>>> MR
 >>>>>>

>>>>>

>>>>

>>>

>>

>Nah - the seller was just using a supposed escrow-like service of Royal Mail that might be legit, just didn't sit well with us so we passed on buying. Couldn't find anything on Royal Mail's site about such as service.

On 12/9/07 8:48 PM, in article 475cb82a@linux, "DJ" <animix _ at _ animas _ dot _ net> wrote:

>

> "Dedric Terry" <dterry@keyofd.net> wrote in message

> news:C381F440.F1FA%dterry@keyofd.net...

>> Uh... never mind. A little research and it looks like a scam. Instinct

>> told me so from the start...

>

>

> So Royal Mail = a royal screwing?

>

>>

>> On 12/9/07 6:04 PM, in article C381DEBA.F1EF%dterry@keyofd.net, "Dedric

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

>>

>>> We have an option to buy some gear from a UK resident through Royal Mail

>>> (I'm guessing that's UK mail) - they send the gear, we pay Royal Mail,

>>> get

>>> the gear 2 days later, have 5 to review it, then release payment if

>>> satisfied.

>>>

>>> I usually go through eBay, PayPal, or other secure purchasing options,

>>> but

>>> this one wasn't an eBay - user was local, then moved. Any experience or

>>> advice would be appreciated - it's a great deal, and it's overseas, and

>>> that

>>> concerns me - actually only one would be a red flag, but both....

>>>

>>> Thanks,

>>> Dedric

>>>

>>

>

>OK, once more, with feeling . . .

S

"Paul Artola" <artola@comcast.net> wrote in message
news:3ohol3d2qg394qc2f30fcihqeqip1dkg2t@4ax.com...

> <http://www.koreus.com/video/crazy-enregistrement-studio.html>
>
> - Paul Artola
> Ellicott City, Maryland
> Thanks guys. Quicktime Pro on

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [DJ](#) on Tue, 23 Oct 2007 07:19:51 GMT

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

ly \$30? That works for me. No, the old Paris box only does Paris stuff, my computer is pretty old though, it's an AMD Athlon XP 1700+ 1.47 GHz, w/512 of RAM. Due for an upgrade, just not sure what I wanna do yet.

S

"Kim" <hidensounds@hotmail.com> wrote in message [news:475c6b39\\$1@linux...](mailto:news:475c6b39$1@linux...)

>
>
> Sarah,
>
> Generally video work is just slow. I made a video clip of myself, about 4
> minutes or whatever... song length... and processing it from the edit
> in the app down to wmv format for the web took about an hour as I recall.
> Typically converting a DVD on my Athlon 64 3000+ takes somewhere
> approaching
> half the DVD play length. That's not a slow machine of course, so if
> you're
> doing it on that old Paris box you were speaking about, which I assume is
> closer to 1 gig, then that sounds like a fairly quick time to me.

>
> Cheers,
> Kim.

>
> "Sarah" <sarahjane@sarahjane.com> wrote:
>> Was thinking I might like to stuff some of my favorite DVDs into my iPod
>
>> once in a while. Anyone know of good software to convert DVD movies to
> m4v?
>> I tried a shareware thing by Cucusoft today, and the quality seemed fine,
>
>> but it took about 38 minutes to convert a 30 minute clip. Ow. Maybe
>> there's something that will do it in less than real time?
>>

>>Like I said, not terribly important. :)

>>

>>S

>>

>>

>I believe Nero can do this thing too but am not sure. I think you can try it out for a month before buying, so you can find out if it works for you. I have converted plenty of films with it but never for iPod. But as said here, it will take a long time to convert. So here you need a real strong computer to get it done faster. A dual or quad processor will make it faster than a single processor. A year ago I tested to convert the same film on an AMD dual 3800+ and an AMD single 4000+ and the dual processor was about 20-30% faster to do the job in Nero7, as far as I remember.

Erling

On Mon, 10 Dec 2007 00:28:58 -0800, "Sarah" <sarahjane@sarahtonin.com> wrote:

>Thanks guys. Quicktime Pro only \$30? That works for me. No, the old Paris box only does Paris stuff, my computer is pretty old though, it's an AMD Athlon XP 1700+ 1.47 GHz, w/512 of RAM. Due for an upgrade, just not sure what I wanna do yet.

>

>S

>

>

>"Kim" <hiddensounds@hotmail.com> wrote in message news:475c6b39\$1@linux...

>>

>>

>> Sarah,

>>

>> Generally video work is just slow. I made a video clip of myself, about 4 minutes or whatever... song length... and processing it from the edit in the app down to wmv format for the web took about an hour as I recall. Typically converting a DVD on my Athlon 64 3000+ takes somewhere approaching half the DVD play length. That's not a slow machine of course, so if you're doing it on that old Paris box you were speaking about, which I assume is closer to 1 gig, then that sounds like a fairly quick time to me.

>>

>> Cheers,

>> Kim.

>>

>> "Sarah" <sarahjane@sarahtonin.com> wrote:

>>>Was thinking I might like to stuff some of my favorite DVDs into my iPod

>>
>>>once in a while. Anyone know of good software to convert DVD movies to
>> m4v?
>>>I tried a shareware thing by Cucusoft today, and the quality seemed fine,
>>
>>>but it took about 38 minutes to convert a 30 minute clip. Ow. Maybe
>>>there's something that will do it in less than real time?
>>>
>>>Like I said, not terribly important. :)
>>>
>>>S
>>>
>>>
>>
>royal mail is the standard postal service (at the moment!) here in the UK,
and you're right, they won't touch these type of services.

If somebody's trying to arrange some kind of escrow-like arrangement with
them, its bound to be a scam.

saying that, for future, they do have a good international service, so if
it's a straight paypal then delivery type thing, you shouldn't have any
worries

Kerr

"Dedric Terry" <dterry@keyofd.net> wrote in message
news:C3820D84.F207%dterry@keyofd.net...
> Nah - the seller was just using a supposed escrow-like service of Royal
> Mail
> that might be legit, just didn't sit well with us so we passed on buying.
> Couldn't find anything on Royal Mail's site about such as service.
>
> On 12/9/07 8:48 PM, in article 475cb82a@linux, "DJ" <animix _ at _ animas
> _
> dot _ net> wrote:
>
>>
>> "Dedric Terry" <dterry@keyofd.net> wrote in message
>> news:C381F440.F1FA%dterry@keyofd.net...
>>> Uh... never mind. A little research and it looks like a scam. Instinct
>>> told me so from the start...
>>
>>
>> So Royal Mail = a royal screwing?
>>
>>>
>>> On 12/9/07 6:04 PM, in article C381DEBA.F1EF%dterry@keyofd.net, "Dedric

>>> Terry" <dterry@keyofd.net> wrote:
>>>
>>>> We have an option to buy some gear from a UK resident through Royal
>>>> Mail
>>>> (I'm guessing that's UK mail) - they send the gear, we pay Royal Mail,
>>>> get
>>>> the gear 2 days later, have 5 to review it, then release payment if
>>>> satisfied.
>>>>
>>>> I usually go through eBay, PayPal, or other secure purchasing options,
>>>> but
>>>> this one wasn't an eBay - user was local, then moved. Any experience
>>>> or
>>>> advice would be appreciated - it's a great deal, and it's overseas, and
>>>> that
>>>> concerns me - actually only one would be a red flag, but both....
>>>>
>>>> Thanks,
>>>> Dedric
>>>>
>>>
>>
>>
>Doesn't working at 88.2 preclude using the UA 33609?

"DJ" <animix _ at _ animas _ dot _ net> wrote:
> I've got two Powercore cards and 4 x UAD-1 cards working in a single 13

>slot Magma with the POCO's sharing IRQ 18 and the UAD-1's sharing IRQ 17.
My
>3 x RME cards are in a se

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [rick](#) on Tue, 23 Oct 2007 08:42:54 GMT

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

cond Magma all sharing IRQ 19 so pending a serious

>torture test to test the PCI bandwidth, it appears that this may play nice.

>

>I'm using an older gigabyte GA-K8NS Ultra 939 (AGP based board) and the AGP

>is on IRQ 16 so since there is no IRQ sharing, unless my PCI bandwidth is

>all used up, I'm not expecting any problems.
>
>I'm currently converting everything I'm working on to 88.2KHz. I don't know

>if this is going to end up being a waste of time or not, but I figure, since

>I made the decision to move to an 88.2 capable system, I need to start using

>it. I've spent quite a bit of time and effort getting all my hardware DSP

>processors to function at 88.2 and I wanted to try to offload as much CPU

>load to outboard hardware and DSP cards as possible. Since my UAD-1
>resources will be cut in half, the extra POCO's will be there to pick up
the
>slack. I've got a couple of 750GB SATA Barracudas to handle the
>recording/playback and backup so here goes.
>
>Upsampling existing projects in Cubase is pretty easy to accomplish and

>perhaps the OD's and final DSP processing at 88.2 will add a bit of extra

>mojo to the mixes.....before they get hosed by the MP3 codec.
>
>Just in case someone wants to go down this road, the compatible slots in

>the Magma are as follows:
>
>1, 5, 7 and 11 share IRQ 17
>2 and 6 share IRQ 18
>If you are adding a second Magma, use 1, 5, 7 or 11 for any audio cards
or
>DSP cards. They will all probably populate IRQ 19, or some other compatible

>IRQ that doesn't share with the AGP, or the devices in the other Magma.
If
>you've got two PCI slots that don't share with the AGP or each other this

>should work.
>
>OK....I'm off to give this thing a hard test drive. I'll let you know if

>anything catches on fire.
>
>;o)
>
>
>Hi DJ,

Your insane.

So I take it the TC card I sent ya worked. Sure wish it worked on my machine.

Chris

DJ wrote:

- > I've got two Powercore cards and 4 x UAD-1 cards working in a single 13
- > slot Magma with the POCO's sharing IRQ 18 and the UAD-1's sharing IRQ 17. My
- > 3 x RME cards are in a second Magma all sharing IRQ 19 so pending a serious
- > torture test to test the PCI bandwidth, it appears that this may play nice.
- >
- > I'm using an older gigabyte GA-K8NS Ultra 939 (AGP based board) and the AGP
- > is on IRQ 16 so since there is no IRQ sharing, unless my PCI bandwidth is
- > all used up, I'm not expecting any problems.
- >
- > I'm currently converting everything I'm working on to 88.2KHz. I don't know
- > if this is going to end up being a waste of time or not, but I figure, since
- > I made the decision to move to an 88.2 capable system, I need to start using
- > it. I've spent quite a bit of time and effort getting all my hardware DSP
- > processors to function at 88.2 and I wanted to try to offload as much CPU
- > load to outboard hardware and DSP cards as possible. Since my UAD-1
- > resources will be cut in half, the extra POCO's will be there to pick up the
- > slack. I've got a couple of 750GB SATA Barracudas to handle the
- > recording/playback and backup so here goes.
- >
- > Upsampling existing projects in Cubase is pretty easy to accomp

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [rick](#) on Tue, 23 Oct 2007 08:45:22 GMT

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

- I'm not triggering. I just using
- > midi drum tracks. I am amazed that these drum programs can even mix
 - > individual parts of a drum kit midi track. No efx's except room ambience.
 - > The humanize feature is decent.
 - >
 - > 2. The patterns are decent with the EZ software and some loops are down
 - > right funky but only two kit sounds (pop/rock and cocktail). The
 - > Nashville uses an new kit and I was wondering if the loops have a large
 - > variety of country 3/4 and 6/8 grooves.
 - >
 - > 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
 - > seems as though each kick, snare, tom, ride, hat, cymbals and cowbell
 - > (don't say it!) has it's own fader and efx/inserts but I'm not sure. I

> don't mind some bleed, in fact I like it for ambience, so is the isolation
> from each drum/cymbal similar to solo or more like a close mic. Secondly,
> I am concerned that the kits are mostly rock/old school/machine based and
> I do need a country kit and/or country grooves on about 1/3 to 1/2 of my
> songs that I'm editing and mixing. XLN has just one add on pak to date
> and it's retro. Does the "acoustic" kit fit the country mode or primarily
> just soft acoustic songs. AD does have reverb and I do like to use
> massive reverb on the snare on country ballads so is it possible or is it
> a whole kit reverb. How are the grooves. XLN states on their website "the
> grooves, beats and fills of a good drummer!" Website states no humanize
> feature but instead uses recorded alternating strokes for a velocity
> layer.
>
>
> Are any of you folks addicted or would you recommend that I stay with EZ?
>
> Thanks,
> Wayne Carson
> Paris since '97
> Thanks DJ. I'll check out the manual. :) Anybody else want to chime
in?

Wayne

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:475db133@linux...
> I'd say don't spend another penny on anything until this hits the
> shelves.....
> <http://www.fxansion.com/index.php?page=53>
>
> The manual for it was just released for download.
> http://www.fxansion1.com/BFD2_Public/BFD2_Manual.zip
>
> This think looks like the total ****!!!!!! I bought BFD years ago and I
> loved the kits, but the interface totally sucked. It looks like this is
> going to be like EZ Drummer or Addictiveon some major steroids.
>
> ;o)
>
>
>
>
> "Wayne Carson" <carson_wayne@msn.com> wrote in message
> news:475dac40@linux...
>> Hi all,
>>
>> I've been using EZ drummer for about a year. I noticed they now have a

>> Nashville kit. I may change apps. Here's why and what do you all think.

>>

>> 1. EZ drummer is easy to use with drag and drop loops but I'm not
>> thoroughly satisfied with the mixer. Individual kick, hat and toms. But
>> two mics on the the snare ? (I don't hear all that much significant
>> difference on the top and bottom) and just overheads for the cymbals and
>> lastly room ambience. The problem I have with the mixer is that I can't
>> bring up the ride or crashes without also raising bleed of the kick, hat,
>> snare and toms on the overhead mics. In the end the mix has too much
>> room sound. I need more isolation at times. I'm not triggering. I just
>> using midi drum tracks. I am amazed that these drum programs can even
>> mix individual parts of a drum kit midi track. No efx's except room
>> ambience. The humanize feature is decent.

>>

>> 2. The patterns are decent with the EZ software and some loops are down
>> right funky but only two kit sounds (pop/rock and cocktail). The
>> Nashville uses an new kit and I was wondering if the loops have a large
>> variety of country 3/4 and 6/8 grooves.

>>

>> 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
>> seems as though each kick, snare, tom, ride, hat, cymbals and cowbell
>> (don't say it!) has it's own fader and efx/inserts but I'm not sure. I
>> don't mind some bleed, in fact I like it for ambience, so is the
>> isolation from each drum/cymbal similar to solo or more like a close mic.
>> Secondly, I am concerned that the kits are mostly rock/old school/machine
>> based and I do need a country kit and/or country grooves on about 1/3 to
>> 1/2 of my songs that I'm editing and mixing. XLN has just one add on pak
>> to date and it's retro. Does the "acoustic" kit fit the country mode or
>> primarily just soft acoustic songs. AD does have reverb and I do like to
>> use massive reverb on the snare on country ballads so is it possible or
>> is it a whole kit reverb. How are the grooves. XLN states on their
>> website "the grooves, beats and fills of a good drummer!" Website
>> states no humanize feature but instead uses recorded alternating strokes
>> for a velocity layer.

>>

>>

>> Are any of you folks addicted or would you recommend that I stay with EZ?

>>

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

>>

>

>what DJ said
"Wayne Carson" <carson_wayne@msn.com> wrote in message
news:475dbdb9@linux...
> Thanks DJ. I'll check out the manual. :) Anybody else want to chime
> in?

>
> Wayne
>
>
> "DJ" <animix _ at _ animas _ dot _ net> wrote in message
> news:475db133@linux...
>> I'd say don't spend another penny on anything until this hits the
>> shelves.....
>> <http://www.fxansion.com/index.php?page=53>
>>
>> The manual for it was just released for download.
>> http://www.fxansion1.com/BFD2_Public/BFD2_Manual.zip
>>
>> This think looks like the total ****!!!! I bought BFD years ago and I
>> loved the kits, but the interface totally sucked. It looks like this is
>> going to be like EZ Drummer or Addictiveon some major steroids.
>>
>> ;o)
>>
>>
>>
>>
>> "Wayne Carson" <carson_wayne@msn.com> wrote in message
>> news:475dac40@linux...
>>> Hi all,
>>>
>>> I've been using EZ drummer for about a year. I noticed they now have a
>>> Nashville kit. I may change apps. Here's why and what do you all
>>> think.
>>>
>>> 1. EZ drummer is easy to use with drag and drop loops but I'm not
>>> thoroughly satisfied with the mixer. Individual kick, hat and toms.
>>> But two mics on the the snare ? (I don't hear all that much significant
>>> difference on the top and bottom) and just overheads for the cymbals and
>>> lastly room ambience. The problem I have with the mixer is that I can't
>>> bring up the ride or crashes without also raising bleed of the kick,
>>> hat, snare and toms on the overhead mics. In the end the mix has too
>>> much room sound. I need more isolation at times. I'm not triggering.
>>> I just using midi drum tracks. I am amazed that these drum programs can
>>> even mix individual parts of a drum kit midi track. No efx's except
>>> room ambience. The humanize feature is decent.
>>>
>>> 2. The patterns are decent with the EZ software and some loops are down
>>> right funky but only two kit sounds (pop/rock and cocktail). The
>>> Nashville uses an new kit and I was wondering if the loops have a large
>>> variety of country 3/4 and 6/8 grooves.
>>>
>>> 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it

>>> seems as though each kick, snare, tom, ride, hat, cymbals and cowbell
>>> (don't say it!) has it's own fader and efx/inserts but I'm not sure. I
>>> don't mind some bleed, in fact I like it for ambience, so is the
>>> isolation from each drum/cymbal similar to solo or more like a close
>>> mic. Secondly, I am concerned that the kits are mostly rock/old
>>> school/machine based and I do need a country kit and/or country grooves
>>> on about 1/3 to 1/2 of my songs that I'm editing and mixing. XLN has
>>> just one add on pak to date and it's retro. Does the "acoustic" kit fit
>>> the country mode or primarily just soft acoustic songs. AD does have
>>> reverb and I do like to use massive reverb on the snare on country
>>> ballads so is it possible or is it a whole kit reverb. How are the
>>> grooves. XLN states on their website "the grooves, beats and fills of a
>>> good drummer!" Website states no humanize feature but instead uses
>>> recorded alternating strokes for a velocity layer.

>>>

>>>

>>> Are any of you folks addicted or would you recommend that I stay with

>>> EZ?

>>>

>>> Thanks,

>>> Wayne Carson

>>> Paris since '97

>>>

>>

>>

>

>FOr those interested:

<http://code.google.com/p/wormhole2/>

JeffWhat a difference a day makes. Now it looks more at home with the sunshine.

Rich

"Neil" <OIUOIU@OI.com> wrote in message news:4749ce8c\$1@linux...

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote:

> >That palm tree looks really out of place.

>

> Same view now that the sky has cleared & some of the snow has

> melted. I think I've seen the mountain covered in that much

> snow only one other time in the nearly 20 years I've lived here.

>Nice groove Mike, nice punchy mix, drums sound great Rod, love the sound of
the toms, but I too think the vocals could come up a bit relative to the

overall mix. I think I hear a leslie in there somewhere. It sounds nice. I'd

like to hear more of the keys, swelling at times maybe and panning back and
forth. Overall great sound.

Rich

"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...

>

> I've never tried this before -uploading a mix to a hosting service.

But...

> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>

> Just finished this mix, its a rough master. Mr. Lincoln did the drums:

very

> very fine. I'd be interested in any and all feedback on the mix, or any

> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb

file,

> encoded at 192.

> Thanks for the listen.

> MRI think mainly what was bothering me was the vocal getting crowded there,

but I do tend to like to hear more of the overtones in the toms, the "ring"

if you will. I probably like the drums a little noisier than most people,

though, which could explain my being partially off base. :)

S

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

news:475ca6bf\$1@linux...

>

> That's Mr. Snortyhorse to you.....

>

>

>

> just kidding. ;-)

> Thanks for the props on the drumming. As to the tom eq comments, I think

> the toms were as I gave them to Mike, which is my "Close but not too

> tweaked"

> setting. I'm pretty sure Mike didn't do any additional eq to them. I

> usually

> cut a little more in the 250-300 range and maybe a hi pass filter around

> 100 when I mix, which would be in the area of what I think your hearing.

> For some reason, on this mix, I didn't hear them being boomy. I could see

> doing that though.

> Rod

> I guess I'm saying your not totally off base,

>

>

>

>

> "Sarah" <sarahjane@sarahtonin.com> wrote:

>>Wow, very nice Mike. I agree with the feedback so far. Definitely would

>
 >>like to hear your nice vocals be more present. I would only add that
 >>there's something annoyingly boomy about the tom bits and they're masking
 >
 >>the vocal, too. Neil or someone could probably give you more specific
 > EQ
 >>advice there, or maybe it's just my tired ears. Aside from that, drums
 >
 >>sound great, the drumming, too . . . very tight, Mr Hot Rod Lincoln.
 >>
 >>S
 >>
 >>
 >>"Mike R." <emarenot@yahoo.com> wrote in message news:475a2244\$1@linux...
 >>>
 >>> I've never tried this before -uploading a mix to a hosting service.
 >>> But...
 >>> here's a link to a new tune: <http://www.filecrunch.com/file/~nq4nay>
 >>> Just finished this mix, its a rough master. Mr. Lincoln did the drums:
 >
 >>> very
 >>> very fine. I'd be interested in any and all feedback on the mix, or any
 >>> other aspect of the song. I'm pretty tough skinned. Its about a 3.6mb
 >
 >>> file,
 >>> encoded at 192.
 >>> Thanks for the listen.
 >>> MR
 >>
 >>
 >Hi Wayne, I have both Products and like them both, but Addictive Drums are
 my favorite.

The interface is (imho) the best. it's routing is very flexible. The on
 board FX are very usable. They just added an 2 new expansion kits that are
 old school. But, all of their kits can be used in all genres.

For Country/Pop, the standard kits work well. I do a Gospel and thesedrums
 cover alot of ground..

"Wayne Carson" <carson_wayne@msn.com> wrote:

>Hi all,
 >
 >I've been using EZ drummer for about a year. I noticed they now have a
 >
 >Nashville kit. I may change apps. Here's why and what do you all think.
 >
 >1. EZ drummer is easy to use with drag and drop loops but I'm not

>thoroughly satisfied with

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [mike audet\[1\]](#) on Tue, 23 Oct 2007 11:15:31 GMT

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

but my situation here seldom =
exceeds 32 track count projects at 44.1.. ..sooo.....FWIW, perhaps the =
following will be of some practical use to someone here who is thinking =
about "going native" and trying to integrate external hardware and keep =
their stable, dependable PCI based DAW viable for the foreseeable future.

Well.....anyway.....you all know I'm nuts so if you are interested in =
the latest round of "the madness", print out the attached word.doc.
.....and this time, no chickens were sacrificed in the configuration of =
this DAW.

;o)

-----=_NextPart_001_04F9_01C83C09.F0C406D0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16544" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY>

<DIV>I've been putting the finishing touches =
on testing=20

my DAW setup this morning. The whole purpose of going to such extremes =
was to=20

have a system running on a stable motherboard that is extremely =
compatible with=20

the audio DSP cards that I prefer to use and that could integrate all of =
my=20

analog and digital outboard hardware at either 44.1/48kHz or 88.2/96kHz =
with the=20

flip of a switch. I wanted to be able to integrate the outboard digital=20
processors that were only capable of 44.1/48k sample rates at 88.2kHz =
without=20

going analog or jumping through a bunch of hoops. "Functional and fast" =
with=20
lots of power was the goal here.

I have achieved the "flip of a =
switch"=20
scenario as closely as possible. The "flip" actually has to involve =
resetting=20
the sample rate of the Mytek A/D converter that is feeding the clock =
signal to a=20
pair of clock distributors and a reboot of the computer so that the RME =
driver=20
reconfigures the I/O for the proper sample rate. I know that having =
to=20
reboot the DAW seems a bit of a kludge, but there have been reported =
issues with=20
Mytek and RME hardware playing nice. The Mytek will not clock to the RME =
signal=20
any other way than directly off the master clock signal and the MAD1 =
will not=20
slave to an external clock with all of the crap integrated so I=92m =
having to work=20
within these fixed parameters, but it take about 3 minutes (the time it =
takes to=20
reboot a computer) to switch all this stuff to work at any available =
sample rate=20
without having to reconfigure any other hardware settings now and it's =
working=20
flawlessly.

I have 24 analog inputs and outputs working at any =
sample=20
rate and either 24 or 48 digital feeds from my slave DAW running VSTi's=20
depending on the sample rate. I am not having any issues with using =
Systemlink=20
at higher sample rates which is something of an achievement, or so I am=20
told. I also have 6 x third party DSP cards working along with =
three audio=20
interfaces using two 13 slot Magma chassis' on the Master DAW and a pair =
of RME=20
HDSP 9652's on the slave DAW (a total of 252 clocked digital audio =
streams). I'm=20
having absolutely no PCI bus overload issues here.

I have been =
holding=20
off building a new system because what I have is working so well and I =
don't=20
think that I will get any kind of exponential gain from new developments =
in DAW=20
hardware until the dual socket quad core issues are resolved by =
Steinberg and=20
Vista is actually useful for audio purposes. I am running Windows XP Pro =
on this=20

system. I think I may have also 'debunked' a few PCI bus bandwidth =
limitations=20
arguments relative to how many streams can be squeezed through the bus =
while=20
being processed by third party DSP cards. I've torture tested this at =
88.2 with=20
a 30+ track count project with 90% DSP usage on the 4 x UAD_1 cards and =
over 85%=20
DSP usage on both the TC POCO,s with nary a pop or crackle and I could =
have gone=20
higher, but my situation here seldom exceeds 32 track count projects at =
44.1..=20
...sooo.....FWIW, perhaps the following will be of some practical use to =
someone=20
here who is thinking about "going native" and trying to integrate =
external=20
hardware and keep their stable, dependable PCI based DAW viable for the=20
forseeable future.</DIV>
<DIV> </DIV>
<DIV>Well.....anyway.....you all know I'm =
nuts so if=20
you are interested in the latest round of "the madness", print out the =
attached=20
word.doc.</DIV>
<DIV>.....and this time, no chickens were =
sacrificed in=20
the configuration of this DAW.</DIV>
<DIV> </DIV>
<DIV>;o</DIV>
<DIV>
</DIV></BODY></HTML>

-----=_NextPart_001_04F9_01C83C09.F0C406D0--

-----=_NextPart_000_04F8_01C83C09.F0C406D0

Content-Type: application/msword;
name="Configuring Routing and Clocking the DAW from hell.doc"
Content-Transfer-Encoding: base64
Content-Disposition: attachment;
filename="Configuring Routing and Clocking the DAW from hell.doc"

0M8R4KGxGuEAAAAAAAAAAAAAAAAAAAAAPgADAP7/CQAGAAAAAAAAAAAAAAAAAB
AAAAAMgAAAAAAAAAA
EAAANAAAAEAAAD+////AAAAADEAAAD////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////

////////////////////////////////////
////////////////////////////////////s
pcEAWQAJBAAAABK/AAAAAAAAEAAAAAAAAABAAA+BwAAA4AYmpiavNX81cAAAAA
AAAAAAAAAAAAAAAAA
AAAJBBYAHjAAAJE9AQCRPQEa+BgAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAD//w8AAAAA
AAAAAAD//w8AAAAAAAAAAD//w8AAAAAAAAAAAAAAAAAAAAAF0AAAAAAL4A
AAAAAAAvgAAAL4A
AAAAAAAvgAAAAAAAC+AAAAAAAL4AAAAAAAvgAAABQAAAAAAAAAAAAA
ANIAAAAAAA0gAA
AAAAADSAAAAAAAAANIAAAAAAA0gAAAwAAADeAAAAANAAAAANIAAAAAAA
2QkAALYAAAAmAQAA
AAAAACYBAAAAAAAAAJgEAAAAAAAmAQAAAAAACyBAAAAAAAAAJgEAAAAAAAm
AQAAAAAACyBAAAA
AAAANGKAAAIAAACgCQAAAAAAAKAJAAAAAAAAAoAkAAAAAACgCQAAAAAAAKAJ
AAAAAAAOAkAACQA
AACPCgAA9AEAAIMMAABcAAAAxAkAABUAAAAAAAAAAAAAAAAAAAAAAAvgAA
AAAAAAmAQAAAAA
AAAAAAAAAAAAAAAAAAAAAAmAQAAAAAACyBAAAAAAAAAJgEAAAAAAAmAQAA
AAAAAMQJAAAAAAAA
LgQAAAAAAC+AAAAAAAL4AAAAAAAJgEAAAAAAAAAAAAAAAAAACyBAAAA
AAAAAJgEAAAAAAu
BAAAAAAC4EAAAAAALgQAAAAAAAmAQAAbgIAAL4AAAAAAAJgEAAAAA
AAC+AAAAAAACyB
AAAAANGKAAAAAAAAAAAAAAAAAAAAAAAAAAAA0gAAAAAADsAAAAAAAA
AL4AAAAAAAvgAA
AAAAAC+AAAAAAAL4AAAAAAAJgEAAAAAACeCQAAAAAAC4EAACWBAAA
LgQAAAAAADECAAA
OgAAAGgJAAAsAAAvgAAAAAAAC+AAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAANGKAAAAAAAmAQAAAAABIB
AAAUAAAA8I6trEM8
yAHSAAAAAAAAANIAAAAAAAIAMAaJoAAACUCQAACgAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAA
AAAAAAAAAAAAAAAAA
AAA
AAAAAAAAAAAAAREFX
LU1hc3RlciBhbmQgc2xhdmUgDUdpZ2FieXRlIEdBIEs4TlMgVWx0cmEgOTM5
IG1vYm8NMiB4IEdC
IENvcnNhaXlgWE1TIFBDIDMyMDANQUdQlJYgR0UgRm9yY2UgNjA4OCBydHJl
bWUgKE1hc3Rlciks
IEdFIEZvcnNlIDU1MDAgc2xhdmUNDU1hc3RlciBEQVcgY29uZmlndXJhdGlv
bjoNDVBDSsAjMi0g
TWFnbWEglyAxIGhvc3QgY2FyZA1QQ0kgIzQgLSBNYWdtYSAjMiBob3N0IGNh
cmQNDU1hZ21hICMx
OgkJCUIsUQ1QQ0kgIzEtIFJNRSBNQURJCQkxOQ1QQ0kgIzUtlFJNRSBBRVMz
MgkJMTkNUENJICMx

MS1STUUGTXVsdGlmYWNlIFBDSQkxOQ0NTWFnbWEglzINUENJICMxIFVBRC0x
CQkJMTcNUENJICMy
IFBPQ08JCQkxOA1QQ0kgIzUgVUFELTEJCQkxNw1QQ0kgIzYgUE9DTwkJCTE4
DVBDSSAjNyBVQUQt
MQkJCTE3DVBDSSAjMTEgVUFELTEJCQkxNw0NSGFyZHdhcmUgZGlnaXRhbCBY
b3V0aW5nIGFuZCBj
bG9ja2luZW0NQk5DIGlucHV0IGFuZCBvdXRwdXQgb2YgTUFESSBjYXJkIHRv
IEJOQyBJbnB1dCBh
bmQgb3V0cHV0IG9mIFJNRSB BREk2NDgNTWFZdGVyIGNsb2NrLVJNR SBNQURJ
ICBCTkMgb3V0cHV0
IHRvIE15dGVrIFN0ZXJlbnk2IEEvRCBjb252ZXJ0ZXINQk5DIG91dCBvZiAg TXl0ZWsgU3RlcmVv
OTYgQS9EIGNvbnZlcnRlciB0byBMdWNpZCBHZW54OTYgc2V0IHRvIGV4dGVy
bmFsIChjb3VsZCB1
c2UgTHVjaWQgQ0xLIHggNikNQk5DIG91dCBvZiBMdWNpZCBHZW4geDk2ICMx
IHRvIEJOQyBpbnB1
dAkgb2YgTHVjaWQgR2VuIFggNiAoY291bGQgdXNlIGegc2Vjb25klEx1Y2tp
IENMSyB4IDYpDQ1C
TkMgb3V0cHV0cyBvZiBHRU5YOTYgdG8gdGhlIGZvbGxvd2luZyBkZXZpY2Vz
Og1STUUGQURJIDY0
OC10ZXJtaW5hdGVkdVJNR SBBREkgOC1ERCAjMS10ZXJtaW5hdGVkdVJNR SBB
REkgOC1ERCAjMi10
ZXJtaW5hdGVkdVJNR SBBRVMgMzIt dGVybWluYXRIZA0NQk5DIG91dHB1dHMg
b2YgIE dFTlg2IHRv
IHRoZSBmb2xsb3dpbmcgZGV2aWNlcz0NUk1FIEFESSA4LURTLXRlcm1pbmF0
ZWQNuk1FIEFESSA4
LURTLXRlcm1pbmF0ZWQNuk1FIE11bHRpZmFjZS10ZXJtaW5hdGVkdVJNR SBI
RFNQIDk2NTIt dGVy
bWluYXRIZCAob24gc2xhdmUgREFXKQ1STUUGSERTUCA5NjUyLXRlcm1pbmF0
ZWQgKE9uIHNSYXZl
IERBVykNDVRvIG9wZXJhdGUgdGhlIExleGljb24gUENNLTKxLCBRdWFudGVj
IFlhcmRzdGljaywg
Um9sYW5kIFltODgwIGFuZCBTb255IFY3NyBhdCA4OC4yLzk2a0h6IHNh bXBs
ZSBY YXRlcywgdGhl
IGZvbGxvd2luZyBzZXRoZW5ncyBhcHBseQ0NQURJIDgtREQglzENU1JDLUFj
dGI2ZQ1DbG9jay1F
eHRlcm5hbCAoRFMgbW9kZSBuZWVkcYB0byBiZSBkaXNhYmVklG9uIHRoZSAx
c3QgQURJIDgtREQg
dW5pdCBY ZWNlaXZpbmcmNDQuMS80OGtleiBBRVMgaW5wdXQgZnJvbSB0aGUg
ZXh0ZXJuYWwgchHjv
Y2Vzc29ycykNU291cmNILUFFUw0NQURJIDgtREQglzINU1JDLUFjdGI2ZQ1D
bG9jay1FeHRlcm5h
bC9EUyAoRFMgbXVzdCBiZSBibmFibGVklG9uIHRoZSAybmQgQURJIDgtRFMg
aW4gb3JkZXlmdG8g
cmV0dXJuIDg4LjRlSHogc2lnbmFsIHRvIHRoZSBBRVMzMjBpbnRlcmZhY2Ug
YW5klGZvciB0aGUg
c3RlcmVvIEkvTyB0by9mcm9tIHRoZSBvdXRib2FyZCBGWCBwcm9jZXNzb3Jz
IHRvIHdvcmsgchHjv
cGVybHktd2l0aG91dCBEUyBlbmFibGVklG9uIHRoXMGdW5pdCwgdGhlIHNO

ZXJlbyBmdW5jdGlv
bnMgd2lscCBub3Qgd29yayBwcm9wZXJseSkNDQ0NDQ1IYXJkd2FyZSByb3V0
aW5ncyBmb3IgdGhl
IHByb2Nlc3NvcnMgYXJlIGFzIGZvbGxvd3M6DQ1MZXhpY29uIFBDTS05MSBB
RVMgb3V0cHV0IHRv
IFJNRSBBREkgOC1ERCAjMSBBRVMgaW5wdXQNUk1FIEFESSA4LUREIzEgQUVT
IzEgb3V0cHV0IHRv
IFJNRSBBRVMzMjBBRVMjMSBpbnB1dA1STUUGQUVTMzlgQUVTIzEgb3V0cHV0
IHRvIFJNRSBBREkg
OC1ERCMYIEFFUyMxIGlucHV0DVJNRSBBREkgOC1ERCBvdXRwdXQgdG8gTGV4
aWNvbiBQQ00tOTeg
aW5wdXQNDVF1YW50ZWMgWWFyZHN0aWNrIEFFUyBvdXRwdXQgdG8gUk1FIEFE
SSA4LUREICMxIEFF
UyMyIGlucHV0DVJNRSBBREkgOC1ERCMxIEFFUyMyIG91dHB1dCB0byBSTUUG
QUVTMzlgQUVTIzlg
aW5wdXQNUk1FIEFFUzMyIEFFUyMyIG91dHB1dCB0byBSTUUGQURJIDgtREQj
MiBBRVMjMiBpbnB1
dA1STUUGQURJIDgtREQjMiBvdXRwdXQgdG8gUXVhbnRIYyBZYXJkc3RpY2sg
aW5wdXQNDVJvbGFu
ZCBSLTg4MCCBRVMgb3V0cHV0IHRvIFJNRSBBREkgOC1ERCAjMSBBRVMjMyBp
bnB1dA1STUUGQURJ
IDgtREQjMSBBRVMjMyBvdXRwdXQgdG8gUk1FIEFFUzMyIEFFUyMzIGlucHV0
DVJNRSBBRVMzMjBB
RVMjMyBvdXRwdXQgdG8gUk1FIEFESSA4LUREIzlgQUVTIzMgaW5wdXQNUk1F
IEFESSA4LUREIzMg
b3V0cHV0IHRvIFJvbGFuZCBSLTg4MCCBpbnB1dA0NU29ueSBWNzcgQUVTIG91
dHB1dCB0byBSTUUG
QURJIDgtREQjIzEgQUVTIzQgaW5wdXQNUk1FIEFESSA4LUREIzEgQUVTIzQg
b3V0cHV0IHRvIFJN
RSBBRVMzMjBBRVMjNCBpbnB1dA1STUUGQUVTMzlgQUVTIzQgb3V0cHV0IHRv
IFJNRSBBREkgOC1E
RCMyIEFFUyM0IGlucHV0DVJNRSBBREkgOC1ERCM0IG91dHB1dCB0byBTb255
IFY3NyBpbnB1dA0N
Uk1FIEFFUzMyIG91dHB1dCAjNSByb3V0ZWQgdG8gQmVuY2htYXJrIERBQy0x
IEwgJiBSICBpbnB1
dCANUk1FIEFFUzMyIGlucHV0ICAjNSByZWNIaXZpbmcgU1BESUYgaW5wdXQg
ZnJvbSBTbGF2ZSBE
QVcNDVJNRSBBRVMzMjBBpbnB1dC9vdXRwdXQglzYgUE9EIFhUIFBybw1STUUG
QUVTMzlgawW5wdXQv
b3V0cHV0ICM2IHJvdXRIZCB0byBNeXRlayBTdGVyZW8gQS9EIGFuZCBNeXRI
ayBTdGVyZW8gRC9B
IGNvbnZlcnRlcnMNDVRvIE9wZXJhdGUgVEMgRWxiY3Ryb25pY3MgRC0yIGF0
IDg4LjlvOTZrSHog
c2FtcGxIHJhdGU6DUJlaHJpbmdlciBVbHRyYW1hdGN0IFNSQyAyNDk2IzEt
U2V0dGluZyBTYW1w
bGUgUmF0ZSBDb252ZXJzaW9uDUlucHV0LUFFUy9YTFINQ2xvY2stUExMIExv
Y2svIEludGVybmFs
DU91dHB1dC1BRVMvRUJVLzQ0LjENDUJlaHJpbmdlciBVbHRyYW1hdGN0IFNS

QyAyNDk2IzItU2V0
dGluZyBTYW1wbGUgUmF0ZSBDb252ZXJzaW9uDUlucHV0LVMvUERJRi9SQ0EN
T3JpZy80NC4xDU91
dHB1dC04OC4yL0FFUw1DbG9jay1QTEwgTG9jay9JbnRlcm5hbA0NVEMgRWxl
Y3Ryb25pY3MgRC0y
IFMvUGRpZiBvdXRwdXQgdG8gQmVocmluZ2VyIFVsdHJhbWF0Y2ggU1JDIDI0
OTYjMSBTL1BkaWYg
aW5wdXQNQmVocmluZ2VyIFVsdHJhbWF0Y2ggU1JDIDI0OTYjMSBBRVMgb3V0
cHV0IHRvIFJNRSBB
RVMzMmM3IGlucHV0Lg1STUUGQUVTMzljNyBvdXRwdXQgdG8gIEJlaHJpbmdl
ciBVbHRyYW1hdGNo
IFNSQyAyNDk2IzIgQUVTIGlucHV0IA1CZWhyaW5nZXIglVWx0cmFtYXRjaCBT
UkMgMjQ5NiMyIFMv
UGRpZiBvdXRwdXQgdG8gVEMgRWxlY3Ryb25pY3MgRC0yIGlucHV0DQ1UbyBP
cGVyYXRlIFRDIEVs
ZWN0cm9uaWNzIE0tMjAwMCBhdCA4OC4yLzk2a0h6IHhXbXBsZSByYXRlOg1C
ZWhyaW5nZXIglVWx0
cmFtYXRjaCBTUkMgMjQ5NiMzLVNldHRpbmcgU2FtcGxlfJhdG

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Helpme buy stuff.

Posted by [Bill L](#) on Tue, 23 Oct 2007 12:29:15 GMT

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

UgQ29udmVy c2lvbg1JbnB1dC1B
RVMvWExSDUNsb2NrLVBMTCBMb2NrLyBJbnRlcm5hbA1PdXRwdXQtQUVTL0VC
VS80NC4xDQ1CZWwhy
aW5nZXIglVWx0cmFtYXRjaCBTUkMgMjQ5NiM0LVNldHRpbmcgU2FtcGxlfJhdG
dGUgQ29udmVyc2lv
bg1JbnB1dC1BRVMvWExSDU9yaWcvNDQuMQ1PdXRwdXQtODguMi9BRVMNQ2xv
Y2stUEExMlExvY2sv
SW50ZXJyYWwNDVRDIEVsZWN0cm9uaWNzIE0tMjAwMCBBRVMgb3V0cHV0IHRv
IEJlaHJpbmdlciBV
bHRyYW1hdGNoIFNSQyAyNDk2IzMgIGlucHV0DUJlaHJpbmdlciBVbHRyYW1h
dGNoIFNSQyAyNDk2
IzMgQUVTIzMgIG91dHB1dCB0byANUk1FIEFFUzMylzggaW5wdXQgdG8gQmVo
cmluZ2VyIFVsdHJh
bWF0Y2ggU1JDIDI0OTYjNCBBRVMgaW5wdXQNQmVocmluZ2VyIFVsdHJhbWF0
Y2ggU1JDIDI0OTYj
NCBBRVMgb3V0cHV0IHRvIFRDIEVsZWN0cm9uaWNzIE0tMjAwMCBBRVMgaW5w
dXQNDVJNRSBndWx0
aWZhyY2UgQURBVCBhbmQgQURJNjQ4IGNoYW5uZWxzIDMzIHRocnUgNjQgYXJl
IHJlY2VpdmluZyBB
REFUIGlucHV0IGZyb20gdGhlIDlgeCBSTUUGOTY1MpJzIG9uIHRoZSBzbGF2
ZSBEQVcuDQ1STUUG
QXVkaW8gaW50ZXJmYWNlIGNvbnRyb2wgcGFuZWwgc2V0dGluZ3M6DQ1BREk2
NDgNSW5wdXQtQk5D

Page 90 of 219 ---- Generated from The PARIS Forums

eXRlayBTdGVyZW8gQS9EIGNvbnZlcnRlciB0byB0aGUgc2FtcGxllHJhdGUg b2YgdGhlIG5ldyBi
bGFuayBwcm9qZWN0DUNsb3NlIHRobzSBuZXcgYmxhbmVjCAoaXQg
aXMgbm90IG5lY2Vz
c2FyeSB0byBzYXZlIGl0KQ1FeGI0IEN1YmFzZSBhbmQgcmlVib290IHRoZSB
QVcNDSBXaGVuIHRo
ZSBEBQVcgaXMgcmlVib290ZWQgdGhlIFJNRSB0YXJkd2FyZSBjL08gaXMgcHJv
cGVybHkgY29uZmln
dXJlZCB0byB0aGUgcmlVb3IHNhbXBsZSB0YXRILiBPcGVuIEN1YmFzZSBhbmQg Y3Jl

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 14:26:25 GMT

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

AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAEAAAAACAAAAAwAAAAQAAAAFAAAABgAAAAcAAAAIAAAACQAAAAoA
AAALAAAADAAAAA0A
AAAOAAAADwAAABAAAAARAAAAEgAAABMAAAAUAAAAFQAAABYAAAAXAAAAGAAA
AP7///8aAAAAGwAA
ABwAAAAAdAAAAHgAAAB8AAAAgAAAA/v///yIAAAAJAAACUAAAAmAAAA
JwAAACgAAAD+///
KgAAACsAAAAsAAAAAQAAAC4AAAAvAAAAAMAAAAP7///9///MwAAAP7///+ ///n////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////UgBvAG8AdAAgAEUAbgB0AHIAeQAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAA

AAAAAAAAAAAAAAAAABYABQH////////wMAAAAGCQIAAAAAAMAAAAAABG
AAAAAJhkvNoaPMgB
0Oa7rEM8yAE1AAAgAAAAAAAAAAxAFQAYQBiAGwAZQAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAADgACAP////////wAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAABkAAAAEAAAAAAAFcAbwByAGQARABv
AGMAdQBtAGUAbgB0
AAaAAIB
BQAAAP////////
AAAB4wAAAA
AAABQBTAHUAbQBt
AGEAcgB5AEkAbgBmAG8AcgBtAGEAdABpAG8AbgAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAACgA
AgECAAAABAAAAP////8AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAhAAAAABAA
AAAAAAFAEQAbwBjAHUAbQBIAG4AdABTAHUAbQBtAGEAcgB5AEkAbgBmAG8A
cgBtAGEAdABpAG8A
bgAAAAAAAAAAAAOACAf////////wAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAACkAAAAEAAAAAAAEAQwBvAG0AcABPAGIAagAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAASAAIBAQAAAYAAAD/////AAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAGoAAAAAAATwBiAGoAZQBjAHQA
UABvAG8AbAAAAAA
AAABYAAQD/
////////8A
AAAAAAAAAAAAAAAAAAAAAAAAAAAAANDmu6xDPMgB0Oa7rEM8yAEAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAA
AP////////wAA
AAAAAAAAAAAAAAAAA
AAAAAAEAAAD+//////////
//////////
//////////
//////////
//////////
//////////
//////////
//////////
//////////
//////////
//////////
//////////
//////////
////AQD+/wMKAAD////BgkCAAAAADAAAAAAAAARhgAAABNaWNyb3NvZnQg
V29yZCBEb2N1bWVu
dAAKAAAATVNxb3JkRG9jABAAAABXb3JkLkRvY3VtZW50LjgA9DmycQAAAAA
AAAAAAAAAAAAAAAAA
AA

AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAA
AAA=

-----=_NextPart_000_04F8_01C83C09.F0C406D0--Will it play stand-alone like a drum machine,even when not recording?

"LaMont" <jjdpro@gmail.com> wrote in message news:475edd2d\$1@linux...

>

> Hi Wayne, I have both Products and like them both, but Addictive Drums are
> my favorite.

>

> The interface is (imho) the best. it's routing is very flexible. The on
> board FX are very usable. They just added an 2 new expansion kits that are
> old school. But, all of their kits can be used in all genres.

>

> For Country/Pop, the standard kits work well. I do a Gospel and thesedrums
> cover alot of ground..

>

> "Wayne Carson" <carson_wayne@msn.com> wrote:

> >Hi all,

> >

> >I've been using EZ drummer for about a year. I noticed they now have a

>

> >Nashville kit. I may change apps. Here's why and what do you all think.

> >

> >1. EZ drummer is easy to use with drag and drop loops but I'm not
> >thoroughly satisfied with the mixer. Individual kick, hat and toms. But

>

> >two mics on the the snare ? (I don't hear all that much significant
> >difference on the top and bottom) and just overheads for the cymbals and

>

> >lastly room ambience. The problem I have with the mixer is that I can't

>

> >bring up the ride or crashes without also raising bleed of the kick, hat,

>

> >snare and toms on the overhead mics. In the end the mix has too much
room

>
> >sound. I need more isolation at times. I'm not triggering. I just
using
>
> >midi drum tracks. I am amazed that these drum programs can even mix
> >individual parts of a drum kit midi track. No efx's except room
ambience.
>
> >The humanize feature is decent.
> >
> >2. The patterns are decent with the EZ software and some loops are down
>
> >right funky but only two kit sounds (pop/rock and cocktail). The
Nashville
>
> >uses an new kit and I was wondering if the loops have a large variety of
>
> >country 3/4 and 6/8 grooves.
> >
> >3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
seems
>
> >as though each kick, snare, tom, ride, hat, cymbals and cowbell (don't
say
>
> >it!) has it's own fader and efx/inserts but I'm not sure. I don't mind
> some
> >bleed, in fact I like it for ambience, so is the isolation from each
> >drum/cymbal similar to solo or more like a close mic. Secondly, I am
> >concerned that the kits are mostly rock/old school/machine based and I do
>
> >need a country kit and/or country grooves on about 1/3 to 1/2 of my songs
>
> >that I'm editing and mixing. XLN has just one add on pak to date and
it's
>
> >retro. Does the "acoustic" kit fit the country mode or primarily just
soft
>
> >acoustic songs. AD does have reverb and I do like to use massive reverb
> on
> >the snare on country ballads so is it possible or is it a whole kit
reverb.
>
> >How are the grooves. XLN states on their website "the grooves, beats and
>
> >fills of a good drummer!" Website states no humanize feature but
instead

>
> >uses recorded alternating strokes for a velocity layer.
> >
> >
> >Are any of you folks addicted or would you recommend that I stay with EZ?
> >
> >Thanks,
> >Wayne Carson
> >Paris since '97
> >
> >
>Thanks David.
I would try it, but I had to butcher my Cubase PC to get my Paris box up
and running again.
For some reason the mobo running paris fried itself.
(K8NS ultra). Lucky I bought two of these boards, and was able
to rebuild the paris box in about an hour before a session, without hiccups.
I ended up hiring a second ADAT, and archived the multitracks
in one pass.
Cheers.

"David L" <david@revealaudio.com> wrote:

>Kim -

>

>It's very easy to bounce all of your tracks at once in Cubase.

>1 Select all

>2 In the Audio menu, select the Events To Parts command

>3 Drag the left side of each part to the beginning of the time line (00:00)

>4 In the Audio menu, select Bounce to Disk command

>

>Whatever name you have given the track will be the name of the file that
is

>created.

>

>David LYes.. All of the mentioned Virtual drum apps can be played live.

"tonehouse" <zmcleod@comcast.net> wrote:

>Will it play stand-alone like a drum machine,even when not recording?

>"LaMont" <jjdpro@gmail.com> wrote in message news:475edd2d\$1@linux...

>>

>> Hi Wayne, I have both Products and like them both, but Addictive Drums
are

>> my favorite.

>>

>> The interface is (imho) the best. it's routing is very flexible. The
on

>> board FX are very usable. They just added an 2 new expansion kits that

are

>> old school. But, all of their kits can be used in all genres.

>>

>> For Country/Pop, the standard kits work well. I do a Gospel and thesedrums

>> cover alot of ground..

>>

>> "Wayne Carson" <carson_wayne@msn.com> wrote:

>> >Hi all,

>> >

>> >I've been using EZ drummer for about a year. I noticed they now have
a

>>

>> >Nashville kit. I may change apps. Here's why and what do you all think.

>> >

>> >1. EZ drummer is easy to use with drag and drop loops but I'm not

>> >thoroughly satisfied with the mixer. Individual kick, hat and toms.

But

>>

>> >two mics on the the snare ? (I don't hear all that much significant

>> >difference on the top and bottom) and just overheads for the cymbals
and

>>

>> >lastly room ambience. The problem I have with the mixer is that I can't

>>

>> >bring up the ride or crashes without also raising bleed of the kick,
hat,

>>

>> >snare and toms on the overhead mics. In the end the mix has too much
>room

>>

>> >sound. I need more isolation at times. I'm not triggering. I just
>using

>>

>> >midi drum tracks. I am amazed that these drum programs can even mix

>> >individual parts of a drum kit midi track. No efx's except room
>ambience.

>>

>> >The humanize feature is decent.

>> >

>> >2. The patterns are decent with the EZ software and some loops are down

>>

>> >right funky but only two kit sounds (pop/rock and cocktail). The
>Nashville

>>

>> >uses an new kit and I was wondering if the loops have a large variety
of

>>

>> >country 3/4 and 6/8 grooves.

>> >
>> >3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
>seems
>>
>> >as though each kick, snare, tom, ride, hat, cymbals and cowbell (don't
>say
>>
>> >it!) has it's own fader and efx/inserts but I'm not sure. I don't mind
>> some
>> >bleed, in fact I like it for ambience, so is the isolation from each
>> >drum/cymbal similar to solo or more like a close mic. Secondly, I am
>> >concerned that the kits are mostly rock/old school/machine based and
I do
>>
>> >need a country kit and/or country grooves on about 1/3 to 1/2 of my songs
>>
>> >that I'm editing and mixing. XLN has just one add on pak to date and
>it's
>>
>> >retro. Does the "acoustic" kit fit the country mode or primarily just
>soft
>>
>> >acoustic songs. AD does have reverb and I do like to use massive reverb
>> on
>> >the snare on country ballads so is it possible or is it a whole kit
>reverb.
>>
>> >How are the grooves. XLN states on their website "the grooves, beats
and
>>
>> >fills of a good drummer!" Website states no humanize feature but
>instead
>>
>> >uses recorded alternating strokes for a velocity layer.
>> >
>> >
>> >Are any of you folks addicted or would you recommend that I stay with
EZ?
>> >
>> >Thanks,
>> >Wayne Carson
>> >Paris since '97
>> >
>> >
>>
>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0533_01C83C12.A04C4510
Content-Type: multipart/alternative;
boundary="-----=_NextPart_001_0534_01C83C12.A04C4510"

-----=_NextPart_001_0534_01C83C12.A04C4510
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

FWIW, I have resolved the "kludge" with having to reboot the computer. I =
am attaching a revised copy of the configuration instructions.=20

"DJ" <animix _ at _ animas _ dot _ net> wrote in message =
news:475f0f24@linux...

I've been putting the finishing touches on testing my DAW setup this =
morning. The whole purpose of going to such extremes was to have a =
system running on a stable motherboard that is extremely compatible with =
the audio DSP cards that I prefer to use and that could integrate all of =
my analog and digital outboard hardware at either 44.1/48kHz or =
88.2/96kHz with the flip of a switch. I wanted to be able to integrate =
the outboard digital processors that were only capable of 44.1/48k =
sample rates at 88.2kHz without going analog or jumping through a bunch =
of hoops. "Functional and fast" with lots of power was the goal here.

I have achieved the "flip of a switch" scenario as closely as =
possible. The "flip" actually has to involve resetting the sample rate =
of the Mytek A/D converter that is feeding the clock signal to a pair of =
clock distributors and a reboot of the computer so that the RME driver =
reconfigures the I/O for the proper sample rate. I know that having to =
reboot the DAW seems a bit of a kludge, but there have been reported =
issues with Mytek and RME hardware playing nice. The Mytek will not =
clock to the RME signal any other way than directly off the master clock =
signal and the MADI will not slave to an external clock with all of the =
crap integrated so I'm having to work within these fixed parameters, but =
it take about 3 minutes (the time it takes to reboot a computer) to =
switch all this stuff to work at any available sample rate without =
having to reconfigure any other hardware settings now and it's working =
flawlessly.

I have 24 analog inputs and outputs working at any sample rate and =
either 24 or 48 digital feeds from my slave DAW running VSTi's depending =
on the sample rate. I am not having any issues with using Systemlink at =
higher sample rates which is something of an achievement, or so I am =
told. I also have 6 x third party DSP cards working along with three =
audio interfaces using two 13 slot Magma chassis' on the Master DAW and =
a pair of RME HDSP 9652's on the slave DAW (a total of 252 clocked =
digital audio streams). I'm having absolutely no PCI bus overload issues =

here.

I have been holding off building a new system because what I have is = working so well and I don't think that I will get any kind of = exponential gain from new developments in DAW hardware until the dual = socket quad core issues are resolved by Steinberg and Vista is actually = useful for audio purposes. I am running Windows XP Pro on this system. I = think I may have also 'debunked' a few PCI bus bandwidth limitations = arguments relative to how many streams can be squeezed through the bus = while being processed by third party DSP cards. I've torture tested this = at 88.2 with a 30+ track count project with 90% DSP usage on the 4 x = UAD_1 cards and over 85% DSP usage on both the TC POCO,s with nary a pop = or crackle and I could have gone higher, but my situation here seldom = exceeds 32 track count projects at 44.1.. ..sooo.....FWIW, perhaps the = following will be of some practical use to someone here who is thinking = about "going native" and trying to integrate external hardware and keep = their stable, dependable PCI based DAW viable for the foreseeable future.

Well.....anyway.....you all know I'm nuts so if you are interested = in the latest round of "the madness", print out the attached word.doc.
.....and this time, no chickens were sacrificed in the configuration = of this DAW.

;o)

-----=_NextPart_001_0534_01C83C12.A04C4510

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">

<HTML><HEAD>

<META http-equiv=3DContent-Type content=3D"text/html"; =
charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.6000.16544" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>FWIW, I have resolved the "kludge" with =
having to=20

reboot the computer. I am attaching a revised copy of the configuration=20
instructions. </DIV>

<DIV> </DIV>

<DIV>"DJ" <animix _ at _ animas _ dot _ net> wrote in message <A=20
href=3D"news:475f0f24@linux">news:475f0f24@linux...</DIV>

<BLOCKQUOTE dir=3Dltr=20

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

BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>I've been putting the finishing =
touches on=20
testing my DAW setup this morning. The whole purpose of going to such =
extremes=20
was to have a system running on a stable motherboard that is extremely =

compatible with the audio DSP cards that I prefer to use and that =
could=20
integrate all of my analog and digital outboard hardware at either =
44.1/48kHz=20
or 88.2/96kHz with the flip of a switch. I wanted to be able to =
integrate the=20
outboard digital processors that were only capable of 44.1/48k sample =
rates at=20
88.2kHz without going analog or jumping through a bunch of hoops. =
"Functional=20
and fast" with lots of power was the goal here.

I have achieved =
the=20
"flip of a switch" scenario as closely as possible. The "flip" =
actually has to=20
involve resetting the sample rate of the Mytek A/D converter that is =
feeding=20
the clock signal to a pair of clock distributors and a reboot of the =
computer=20
so that the RME driver reconfigures the I/O for the proper sample =
rate. l=20
know that having to reboot the DAW seems a bit of a kludge, but there =
have=20
been reported issues with Mytek and RME hardware playing nice. The =
Mytek will=20
not clock to the RME signal any other way than directly off the master =
clock=20
signal and the MAD1 will not slave to an external clock with all of =
the crap=20
integrated so l=92m having to work within these fixed parameters, but =
it take=20
about 3 minutes (the time it takes to reboot a computer) to switch all =
this=20
stuff to work at any available sample rate without having to =
reconfigure any=20
other hardware settings now and it's working flawlessly.

I have =
24=20
analog inputs and outputs working at any sample rate and either 24 or =
48=20
digital feeds from my slave DAW running VSTi's depending on the sample =
rate. l=20
am not having any issues with using Systemlink at higher sample rates =

which is=20
 something of an achievement, or so I am told. I also have 6 x =
 third party=20
 DSP cards working along with three audio interfaces using two 13 slot =
 Magma=20
 chassis' on the Master DAW and a pair of RME HDSP 9652's on the slave =
 DAW (a=20
 total of 252 clocked digital audio streams). I'm having absolutely no =
 PCI bus=20
 overload issues here.

I have been holding off building a new =
 system=20
 because what I have is working so well and I don't think that I will =
 get any=20
 kind of exponential gain from new developments in DAW hardware until =
 the dual=20
 socket quad core issues are resolved by Steinberg and Vista is =
 actually useful=20
 for audio purposes. I am running Windows XP Pro on this system. I =
 think I may=20
 have also 'debunked" a few PCI bus bandwidth limitations arguments =
 relative to=20
 how many streams can be squeezed through the bus while being processed =
 by=20
 third party DSP cards. I've torture tested this at 88.2 with a 30+ =
 track count=20
 project with 90% DSP usage on the 4 x UAD_1 cards and over 85% DSP =
 usage on=20
 both the TC POCO,s with nary a pop or crackle and I could have gone =
 higher,=20
 but my situation here seldom exceeds 32 track count projects at 44.1.. =

 ..sooo.....FWIW, perhaps the following will be of some practical use =
 to=20
 someone here who is thinking about "going native" and trying to =
 integrate=20
 external hardware and keep their stable, dependable PCI based DAW =
 viable for=20
 the foreseeable future.</DIV>
 <DIV> </DIV>
 <DIV>Well.....anyway.....you all know =
 I'm nuts so if=20
 you are interested in the latest round of "the madness", print out the =

 attached word.doc.</DIV>
 <DIV>.....and this time, no chickens were =
 sacrificed=20
 in the configuration of this DAW.</DIV>
 <DIV> </DIV>

<DIV>;o)</DIV>
<DIV>
</DIV></BLOCKQUOTE></BODY></HTML>

-----=_NextPart_001_0534_01C83C12.A04C4510--

-----=_NextPart_000_0533_01C83C12.A04C4510

Content-Type: application/msword;
name="Configuring Routing and Clocking the DAW from hell.doc"
Content-Transfer-Encoding: base64
Content-Disposition: attachment;
filename="Configuring Routing and Clocking the DAW from hell.doc"

0M8R4KGxGuEAAAAAAAAAAAAAAAAAAAAAPgADAP7/CQAGAAAAAAAAAAAAAAAAAB
AAAANQAAAAAAAAAAAA
EAAANwAAAAEAAAD+////AAAAADQAAAD////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////s
pcEAWQAJBAAAABK/AAAAAAAAEAAAAAAAAABAAAmBwAAA4AYmpiaVNX81cAAAAA
AAAAAAAAAAAAAAAA
AAAJBBYAHjYAAJE9AQCRPQEAmBgAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAD//w8AAAAA
AAAAAAD//w8AAAAAAAAAAAAAD//w8AAAAAAAAAAAAAAAAAAAAAF0AAAAAAL4A
AAAAAAAvGAAAL4A
AAAAAAAvGAAAAAAAC+AAAAAAAL4AAAAAAAvGAAABQAAAAAAAAAAAA
ANIAAAAAAAAAA0gAA
AAAAAADSAAAAAAAAAANIAAAAAAAAAA0gAAAwAAADeAAAAANAAAAANIAAAAAAAAA
uQoAALYAAAAmAQAA
AAAAACYBAAAAAAAAAJgEAAAAAAAAmAQAAAAAACyBAAAAAAAAAJgEAAAAAAAAm
AQAAAAAACyBAAAA
AAAAfgoAAAIAAACACgAAAAAAAAIAKAAAAAAAAAgAoAAAAAACACgAAAAAAIAK
AAAAAAAgAoAACQA
AABvCwAA9AEAGMNAABcAAAApAoAABUAAAAAAAAAAAAAAAAAAAAAAAvGAA
AAAAAAmAQAAAAA
AAAAAAAAAAAAAAAAAAAAAAmAQAAAAAACyBAAAAAAAAAJgEAAAAAAAAmAQAA
AAAAAKQKAAAAAA
OgQAAAAAAC+AAAAAAAL4AAAAAAAJgEAAAAAAAAAAAAAACyBAAAA
AAAAJgEAAAAAA6
BAAAAAADoEAAAAAAAAOgQAAAAAAmAQAakgIAAL4AAAAAAAJgEAAAAA
AAC+AAAAAAACyB
AAAAAAAfgoAAAAAAAAAAAAAAAAAAAAAA0gAAAAAADSAAAAAA
AL4AAAAAAAvGAA
AAAAAAC+AAAAAAAL4AAAAAAAJgEAAAAAAB+CgAAAAAADoEAABqBQAA
OgQAAAAAACkCQAA

OgAAAEgKAAAsAAAAvgAAAAAAAC+AAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAfgoAAAAAAAAAmAQAAAAAABIB
AAAUAAAAcFNky0w8
yAHSAAAAAAAAANIAAAAAAAAAAuAMAAIIAAAB0CgAACgAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAREFX
LU1hc3RlciBhbmQgc2xhdmUgDUdpZ2FieXRlIEdBIEs4TlMgVWx0cmEgOTM5
IG1vYm8NMiB4IEdC
IENvcnNhaXlglWE1TIFBDIDMyMDANQUdQlJYgR0UgRm9yY2UgNjA4OCBYdHJl
bWUgKE1hc3Rlciks
IEdFIEZvcnNlIDU1MDAgc2xhdmUNDU1hc3RlciBEQVcgY29uZmlndXJhdGlv
bjoNDVBDSSAjMi0g
TWFnbWEglyAXlGhvc3QgY2FyZA1QQ0kgIzQgLSBNYWdtYSAjMiBob3N0IGNh
cmQNDU1hZ21hICMx
OgkJCUISUQ1QQ0kgIzEtIFJNRSBNQURJCQkxOQ1QQ0kgIzUtlFJNRSBBRVMz
MgkJMTkNUENJICMx
MS1STUUGTXVsdGlmYWNIIFBDSQkxOQ0NTWFnbWEglzINUENJICMxIFVBRC0x
CQkJMTcNUENJICMy
IFBPQ08JCQkxOA1QQ0kgIzUgVUFELTEJCQkxNw1QQ0kgIzYgUE9DTwkJCTE4
DVBDSSAjNyBVQUQt
MQkJCTE3DVBDSSAjMTEgVUFELTEJCQkxNw0NSGFyZHdhcmUgZGlnaXRhbCBY
b3V0aW5nIGFuZCBj
bG9ja2luZw0NQk5DIGlucHV0IGFuZCBvdXRwdXQgb2YgTUFESSBjYXJkIHRv
IEJOQyBJbnB1dCBh
bmQgb3V0cHV0IG9mIFJNRSBBREk2NDgNTWFzZdGVyIGNsb2NrLVJNRSBNQURJ
ICBCTkMgb3V0cHV0
IHRvIE15dGVrIFN0ZXJlbzk2IEEvRCBjb252ZXJ0ZXINQk5DIG91dCBvZiAgTXl0ZWsgU3RlcmVv
OTYgQS9EIGNvbnZlcnRlciB0byBMdWNpZCBHZW54OTYgc2V0IHRvIGV4dGVy
bmFslChjb3VsZCB1
c2UgTHVjaWQgQ0xLIHggNikNQk5DIG91dCBvZiBMdWNpZCBHZW54geDk2ICMx
IHRvIEJOQyBpbnB1
dAkgb2YgTHVjaWQgR2VuIFggNiAoY291bGQgdXNlIGEGc2Vjb25kIEx1Y2tp
IENMSyB4IDYpDQ1C
TkMgb3V0cHV0cyBvZiBHRU5YOTYgdG8gdGhlIGZvbGxvd2luZyBkZXZpY2Vz
Og1STUUGQURJIDY0
OC10ZXJtaW5hdGVkdVJNRSBBREk0OC1ERCAjMS10ZXJtaW5hdGVkdVJNRSBB
REkgOC1ERCAjMi10
ZXJtaW5hdGVkdVJNRSBBRVMgMzltZGVyZWluYXRIZA0NQk5DIG91dHB1dHMg
b2YgIEFTlG2IHRv
IHRoZSBmb2xsb3dpbmcgZGV2aWNlczoNUk1FIEFESSA4LURTLXRlcm1pbmF0
ZWQNuk1FIEFESSA4
LURTLXRlcm1pbmF0ZWQNuk1FIE11bHRpZmFjZS10ZXJtaW5hdGVkdVJNRSBI
RFNQIDk2NTltZGVy
bWluYXRIZCAob24gc2xhdmUgREFXKQ1STUUGSERTUCA5NjUyLXRlcm1pbmF0

ZWQgKE9uIHNSYXZI
IERBVykNDVRvIG9wZXJhdGUgdGhlExleGljb24gUENNLTkxLCBRdWFudGVj
IFlhcmRzdGljaywg
Um9sYW5kIFltODgwIGFuZCBTb255IFY3NyBhdCA4OC4yLzk2a0h6IHNhbnBz
ZSBYXRlcywgdGhl
IGZvbGxvd2luZyBzZXROaW5ncyBhcHBseQ0NQURJIDgtREQglzENU1JDLUFj
dGI2ZQ1DbG9jay1F
eHRlcm5hbCAoRFMgbW9kZSBuZWVkcYB0byBiZSBkaXNhYmVklG9uIHRoZSAx
c3QgQURJIDgtREQg
dW5pdCBYZWNIaXZpbmcgNDQuMS80OGtleiBBRVMgaW5wdXQgZnJvbSB0aGUg
ZXh0ZXJuYWwgchHjv
Y2Vzc29ycykNU291cmNILUFFUw0NQURJIDgtREQglzINU1JDLUFjdG12ZQ1D
bG9jay1FeHRlcm5h
bC9EUyAoRFMgbXVzdCBiZSBibmFibGVklG9uIHRoZSAybmQgQURJIDgtRFMg
aW4gb3JkZXlkdG8g
cmV0dXJuIDg4LjJrSHogc2lnbmFsIHRvIHRoZSBBRVMzMmBpbmRlcmZhY2Ug
YW5kIGZvciB0aGUg
c3RlcmVvIEkvTyB0by9mcm9tIHRoZSBvdXRib2FyZCBGWCBwcm9jZXNzb3Jz
IHRvIHdvcmsgchHjv
cGVybHktd2l0aG91dCBEUyBlbmFibGVklG9uIHRoXMGdW5pdCwgdGhlIHNO
ZXJlbyBmdW5jdGlv
bnMgd2lscCBub3Qgd29yayBwcm9wZXJseSkNDQ0NDQ1IYXJkd2FyZSBYb3V0
aW5ncyBmb3lkdGhl
IHByb2Nlc3NvcnMgYXJlIGFzIGZvbGxvd3M6DQ1MZXhpY29uIFBDTS05MSBB
RVMgb3V0cHV0IHRv
IFJNRSBBREkgOC1ERCAjMSBBRVMgaW5wdXQNUk1FIEFESSA4LUREIzEgQUVT
IzEgb3V0cHV0IHRv
IFJNRSBBRVMzMmBpbnB1dA1STUUGQUVTMzlgQUVTIzEgb3V0cHV0
IHRvIFJNRSBBREkg
OC1ERCMylEFFUyMxIGlucHV0DVJNRSBBREkgOC1ERCBvdXRwdXQgdG8gTGv4
aWNvbiBQ00tOTEg
aW5wdXQNDVF1YW50ZWMgWWFyZHN0aWNrIEFFUyBvdXRwdXQgdG8gUk1FIEFE
SSA4LUREICMxIEFF
UyMyIGlucHV0DVJNRSBBREkgOC1ERCMxIEFFUyMyIG91dHB1dCB0byBSTUUG
QUVTMzlgQUVTIzlg
aW5wdXQNUk1FIEFFUzMylEFFUyMyIG91dHB1dCB0byBSTUUGQURJIDgtREQj
MiBBRVMjMiBpbmB1
dA1STUUGQURJIDgtREQjMiBvdXRwdXQgdG8gUXVhbnRIYyBZYXJkc3RyY2sg
aW5wdXQNDVJvbGFu
ZCBSLTg4MCRVMgb3V0cHV0IHRvIFJNRSBBREkgOC1ERCAjMSBBRVMjMyBp
bnB1dA1STUUGQURJ
IDgtREQjMSBBRVMjMyBvdXRwdXQgdG8gUk1FIEFFUzMylEFFUyMzIGlucHV0
DVJNRSBBRVMzMmBB
RVMjMyBvdXRwdXQgdG8gUk1FIEFESSA4LUREIzlgQUVTIzMgaW5wdXQNUk1F
IEFESSA4LUREIzMg
b3V0cHV0IHRvIFJvbGFuZCBSLTg4MCRpbmB1dA0NU29ueSBWNzcgQUVTIG91
dHB1dCB0byBSTUUG
QURJIDgtREQglzEgQUVTIzQgaW5wdXQNUk1FIEFESSA4LUREIzEgQUVTIzQg

b3V0cHV0IHRvIFJN
RSBBRVMzMIBBRVMjNCBpbnB1dA1STUUGQUVTMzlgQUVTIzQgb3V0cHV0IHRv
IFJNRSBBREkgOC1E
RCMyIEFFUyM0IGlucHV0DVJNRSBBREkgOC1ERCM0IG91dHB1dCB0byBTb255
IFY3NyBpbnB1dA0N
Uk1FIEFFUzMyIG91dHB1dCAjNSByb3V0ZWQgdG8gQmVuY2htYXJrIERBQy0x
IEwgJiBSICBpbnB1
dCANUk1FIEFFUzMyIGlucHV0ICAjNSByZWNIaXZpbmcgU1BESUYgaW5wdXQg
ZnJvbSBTbGF2ZSBE
QVcNDVJNRSBBRVMzMIBpbnB1dC9vdXRwdXQglzYgUE9EIFhUIFBybw1STUUG
QUVTMzlgW5wdXQv
b3V0cHV0ICM2IHJvdXRIZCB0byBNeXRlayBTdGVyZW8gQS9EIGFuZCBNeXRI
ayBTdGVyZW8gRC9B
IGNvbnZlcnRlcnMNDVRvIE9wZXJhdGUgVEMgRWxlY3Ryb25pY3MgRC0yIGF0
IDg4LjlvOTZrSHog
c2FtcGxIIHJhdGU6DUJlaHJpbmdlciBVbHRyYW1hdGNoIFNSQyAyNDk2IzEt
U2V0dGluZyBTYW1w
bGUgUmF0ZSBDb252ZXJzaW9uDUlucHV0LUFFUy9YTFINQ2xvY2stUEExMIEXv
Y2svIEludGVybmFs
DU91dHB1dC1BRVMvRUJVLzQ0LjENDUJlaHJpbmdlciBVbHRyYW1hdGNoIFNS
QyAyNDk2IzItU2V0
dGluZyBTYW1wbGUgUmF0ZSBDb252ZXJzaW9uDUlucHV0LVMvUERJRi9SQ0EN
T3JpZy80NC4xDU91
dHB1dC04OC4yL0FFUw1DbG9jay1QTEwgTG9jay9JbnRlcm5hbA0NVEMgRWxl
Y3Ryb25pY3MgRC0y
IFMvUGRpZiBvdXRwdXQgdG8gQmVocmluZ2VyIFVsdHJhbWF0Y2ggU1JDIDI0
OTYjMSBTL1BkaWYg
aW5wdXQNQmVocmluZ2VyIFVsdHJhbWF0Y2ggU1JDIDI0OTYjMSBBRVMgb3V0
cHV0IHRvIFJNRSBB
RVMzMIM3IGlucHV0Lg1STUUGQUVTMzljNyBvdXRwdXQgdG8gIEJlaHJpbmdl
ciBVbHRyYW1hdGNo
IFNSQyAyNDk2IzlgQUVTIGlucHV0IA1CZWhyaW5nZXIgVWx0cmFtYXRjaCBT
UkMgMjQ5NiMyIFMv
UGRpZiBvdXRwdXQgdG8gVEMgRWxlY3Ryb25pY3MgRC0yIGlucHV0DQ1UbyBP
cGVyYXRlIFRDIEVs
ZWN0cm9uaWNzIE0tMjAwMjBhdCA0OC4yLzlk2a0h6IHhnbXBsZSByYXRlOg1C
ZWhyaW5nZXIgVWx0
cmFtYXRjaCBTUKMgMjQ5NiMzLVNldHRpbmcgU2FtcGxIIHJhdGUgQ29udmVv
c2lvbg1JbnB1dC1B
RVMvWExSDUNsb2NrLVBMTCBMb2NrLyBJbnRlcm5hbA1PdXRwdXQtQUVTL0VC
VS80NC4xNQ1CZWhy
aW5nZXIgVWx0cmFtYXRjaCBTUKMgMjQ5NiM0LVNldHRpbmcgU2FtcGxIIHJh
dGUgQ29udmVyc2lv
bg1JbnB1dC1BRVMvWExSDU9yaWcvNDQuMQ1PdXRwdXQtODguMi9BRVMNQ2xv
Y2stUEExMIEXvY2sv
SW50ZXJyYWwNDVRDIEVsZWN0cm9uaWNzIE0tMjAwMjBhdCA0OC4yLzlk2a0h6IHhnbXBsZSByYXRlOg1C
IEJlaHJpbmdlciBV
bHRyYW1hdGNoIFNSQyAyNDk2IzMgIGlucHV0DUJlaHJpbmdlciBVbHRyYW1h

Page 106 of 219 ---- Generated from The PARIS Forums

Page 107 of 219 ---- Generated from The PARIS Forums

Page 108 of 219 ---- Generated from The PARIS Forums

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Helpme buy stuff.
Posted by [EK Sound](#) on Tue, 23 Oct 2007 17:14:16 GMT
[View Forum Message](#) <> [Reply to Message](#)

Page 109 of 219 ---- Generated from The PARIS Forums

AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAKUGwAe0ALQA
gAAyMAAAAAAAAAAAAAAAAAAAAA5hgAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAA
AAAAAAAjgXAAAAAAAAAAAAAAAAAAAAAAAAAAAAACAAAAAD//xIAAAAAAAAA
FQBEAEEAVwAtAE0A
YQBzAHQAZQByACAAYQBuAGQAIABzAGwAYQB2AGUAIAAAAAAAAAACAGQAagAC
AGQAagAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAAAAAAAAAAAAAAAAAA
AA
AAAA4IWf8vIPaBCr
kQgAKyez2TAAABcAQAAEAAAAEAAACIAAAAAgAAAJAAAAADAAAAsAAAAQA
AAC8AAAABQAAAMgA
AAAHAAAA1AAAAAgAAADkAAAACQAAAPAAAAASAAAA/AAAAAoAAAAYAQAADAAA
ACQBAAANAAAAMAEA
AA4AAAA8AQAADwAAAEQBAAAQAAAATAEAABMAAABUAQAAAgAAAOQEAAAEAAAA
FgAAAErBVy1NYXN0
ZXIgyW5kIHNSYXZIIAA4AB4AAAABAAAAAEFLR4AAAADAAAAZGoALR4AAAAB
AAAAAGoALR4AAAAH
AAAATm9ybWFsAHQeAAAAAwAAAGRqAG0eAAAAAgAAADQAAG0eAAAAEwAAAE1p
Y3Jvc29mdCBXb3Jk
IDguMABIQAAAAAAwGh4BAAAAQAAAAABQ32hDPMgBQAAAAACi+sRMPMgBAwAA
AAEAAAADAAAAjgMA

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 17:23:10 GMT

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

Page 111 of 219 ---- Generated from The PARIS Forums

Page 113 of 219 ---- Generated from The PARIS Forums

Page 114 of 219 ---- Generated from The PARIS Forums

Page 115 of 219 ---- Generated from The PARIS Forums

AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AA
AAAAAEAAACAAAAAwAAAAQAAAFAAAABgAAAcAAAAIAAAACQAAAAoAAAAAL
AAADAAAAA0AAAAO
AAADwAAABAAAAARAAAAEgAAABMAAAAUAAAFQAAABYAAAAXAAAAGAAAABkA
AAAaAAAAAGwAAAP7/
//8dAAAAHgAAAB8AAAAgAAAAIQAAACIAAAAJAAAA/v///yUAAAmAAAAJwAA
ACgAAAApAAAAKgAA

ACsAAAD+////LQAAAC4AAAAvAAAAMAAAADAAAAyAAAAMwAAAP7////9//// NgAAAP7////+////
/n////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////UgBvAG8AdAAgAEUAbgB0AHIAeQAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAABYABQH////////wMAAAAGCQIAAAAAAAAAAAAAAAAAABGAAAA
AJhkvNoaPMgBUKty
y0w8yAE4AAAAgAAAAAAAAAAxAFQAYQBiAGwAZQAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAADgACAP////////wAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAABwAAAAEAAAAAAAAAFcAbwByAGQARABvAGMA
dQBtAGUAbgB0AAAA
AAaAIIBBQAA
AP////////AAAA
AAAB42AAAAAAAA
BQBTAHUAbQBtAGEA
cgB5AEkAbgBmAG8AcgBtAGEAdABpAG8AbgAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAACgAAgEC
AAAABAAAAP////8AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAkAAAAABAAAAA
AAAFAEQAbwBjAHUAbQBIAG4AdABTAHUAbQBtAGEAcgB5AEkAbgBmAG8AcgBt
AGEAdABpAG8AbgAA
AAAAAAAAAAAAOACAf////////wAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAACwAAAAEAAAAAAAAEAQwBvAG0AcABPAGIAagAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAASAAIBAQAAAYAAAD////AAAAAAA
AAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAGoAAAAAAAAATwBiAGoAZQBjAHQAUABv
AG8AbAAAAAAAAAAAA
AAABYAAQD////
////////8AAAAA
AAAAAAAAAAAAAAAAAAAAAFCrcstMPMgBUKtyy0w8yAEAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAA
AAA
AAAAAAAAAAAAAP//
////////wAAA
AAAAAAAAAAAAAAAAA
AAEAAAD+////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////
////////////////////

////////////////////////////////////
////////////////////////////////////
////////////////////////////////////

AQD+/wMKAAD/////BgkCAAAAAADAAAAAAAAARhgAAABNaWNyb3NvZnQgV29y
ZCBEb2N1bWVudAAK

AAAATVNXb3JkRG9jABAAAABXb3JkLkRvY3VtZW50LjgA9DmycQAAAAAAAAA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA

AA
AAAAAAAAAAAAAAAAA=

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Helpme buy stuff.

Posted by [EK Sound](#) on Tue, 23 Oct 2007 17:32:36 GMT

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

s easy to use with drag and drop loops but I'm not
>>> thoroughly satisfied with the mixer. Individual kick, hat and toms.
> But
>>> two mics on the the snare ? (I don't hear all that much significant
>>> difference on the top and bottom) and just overheads for the cymbals and
>
>>> lastly room ambience. The problem I have with the mixer is that I can't
>
>>> bring up the ride or crashes without also raising bleed of the kick,
>>> hat,
>
>>> snare and toms on the overhead mics. In the end the mix has too much
> room
>>> sound. I need more isolation at times. I'm not triggering. I just
>>> using
>
>>> midi drum tracks. I am amazed that these drum programs can even mix
>>> individual parts of a drum kit midi track. No efx's except room
>>> ambience.

>
>>> The humanize feature is decent.
>>>
>>> 2. The patterns are decent with the EZ software and some loops are down
>
>>> right funky but only two kit sounds (pop/rock and cocktail). The
>>> Nashville uses an new kit and I was wondering if the loops have a large
>
>>> variety of country 3/4 and 6/8 grooves.
>>>
>>> 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
>
>>> seems as though each kick, snare, tom, ride, hat, cymbals and cowbell
>
>>> (don't say it!) has it's own fader and efx/inserts but I'm not sure.
> I
>>> don't mind some bleed, in fact I like it for ambience, so is the
>>> isolation
>
>>> from each drum/cymbal similar to solo or more like a close mic.
>>> Secondly,
>
>>> I am concerned that the kits are mostly rock/old school/machine based
> and
>>> I do need a country kit and/or country grooves on about 1/3 to 1/2 of
> my
>>> songs that I'm editing and mixing. XLN has just one add on pak to date
>
>>> and it's retro. Does the "acoustic" kit fit the country mode or
>>> primarily
>
>>> just soft acoustic songs. AD does have reverb and I do like to use
>>> massive reverb on the snare on country ballads so is it possible or is
> it
>>> a whole kit reverb. How are the grooves. XLN states on their website
> "the
>>> grooves, beats and fills of a good drummer!" Website states no
>>> humanize
>
>>> feature but instead uses recorded alternating strokes for a velocity
>>> layer.
>>>
>>>
>>> Are any of you folks addicted or would you recommend that I stay with
> EZ?
>>>
>>> Thanks,
>>> Wayne Carson

>>> Paris since '97

>>>

>>

>>

>Lamont - DFH or DFHS? DFH Superior drums aren't processed - at least not the original kits (1.x) - don't have Vintage/Custom yet. In general I'm with DJ - I like to setup my own sound for drums as much as possible.

Btw - East West is working on a drum library based on their Play system, and looking at what users like/don't like in other drum VSTis for ideas.

Dedric

On 12/11/07 1:10 PM, in article 475ee0b7\$1@linux, "LaMont"
<jjdpro@gmail.com> wrote:

>

> DJ, we are going to have to disagree (Wink-wink) on this one. I'm an BFD.

> Ground Breaking, but those drums are very raw. If you are into the tweaking

> drums from the bottom up, then these are your drums..

>

> But, if you want killer drums (That requires minimal) tweaking, then

> Addictive,

> then Drum Kits From Hell are the ticket..

>

> As for the BFD2, that interface looks a little too clinical and from what

> I heard, the drums are again raw..

>

> I have the 35 gigs of DKFH CV(Custom/Vintage)Those babys great.. Toontrack

> (ez drummer & DKFH) new Interface for 2008 is on a whole new level..take

> a look.

>

> <http://www.toontrack.com/s20.asp>

>

> And then there's Battery 3 (Native Instruments) It's 9 gig Lib, and with great

> Live Kits with great dynamics covers a lot of ground..

>

>

>

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

>> I'd say don't spend another penny on anything until this hits the

>> shelves.....

>> <http://www.fxansion.com/index.php?page=53>

>>

>> The manual for it was just released for download.

>> http://www.fxansion1.com/BFD2_Public/BFD2_Manual.zip

>>

>> This think looks like the total ****!!!!!! I bought BFD years ago and I loved

>
>> the kits, but the interface totally sucked. It looks like this is going
> to
>> be like EZ Drummer or Addictiveon some major steroids.
>>
>> ;o)
>>
>>
>>
>>
>> "Wayne Carson" <cars

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [LaMont](#) on Tue, 23 Oct 2007 18:08:11 GMT

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

until this hits the
>>> shelves.....
>>> <http://www.fxansion.com/index.php?page=53>
>>>
>>> The manual for it was just released for download.
>>> http://www.fxansion1.com/BFD2_Public/BFD2_Manual.zip
>>>
>>> This think looks like the total ****!!!!!! I bought BFD years ago and I loved
>>
>>> the kits, but the interface totally sucked. It looks like this is going
>> to
>>> be like EZ Drummer or Addictiveon some major steroids.
>>>
>>> ;o)
>>>
>>>
>>>
>>> "Wayne Carson" <carson_wayne@msn.com> wrote in message
>>> news:475dac40@linux...
>>>> Hi all,
>>>>
>>>> I've been using EZ drummer for about a year. I noticed they now have
>> a
>>>> Nashville kit. I may change apps. Here's why and what do you all think.
>>>>
>>>> 1. EZ drummer is easy to use with drag and drop loops but I'm not
>>>> thoroughly satisfied with the mixer. Individual kick, hat and toms.
>> But

>>>> two mics on the the snare ? (I don't hear all that much significant
>>>> difference on the top and bottom) and just overheads for the cymbals
and
>>
>>>> lastly room ambience. The problem I have with the mixer is that I can't
>>
>>>> bring up the ride or crashes without also raising bleed of the kick,
hat,
>>
>>>> snare and toms on the overhead mics. In the end the mix has too much
>> room
>>>> sound. I need more isolation at times. I'm not triggering. I just
using
>>
>>>> midi drum tracks. I am amazed that these drum programs can even mix
>>>> individual parts of a drum kit midi track. No efx's except room ambience.
>>
>>>> The humanize feature is decent.
>>>>
>>>> 2. The patterns are decent with the EZ software and some loops are
down
>>
>>>> right funky but only two kit sounds (pop/rock and cocktail). The
>>>> Nashville uses an new kit and I was wondering if the loops have a large
>>
>>>> variety of country 3/4 and 6/8 grooves.
>>>>
>>>> 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
>>
>>>> seems as though each kick, snare, tom, ride, hat, cymbals and cowbell
>>
>>>> (don't say it!) has it's own fader and efx/inserts but I'm not sure.
>> I
>>>> don't mind some bleed, in fact I like it for ambience, so is the isolation
>>
>>>> from each drum/cymbal similar to solo or more like a close mic. Secondly,
>>
>>>> I am concerned that the kits are mostly rock/old school/machine based
>> and
>>>> I do need a country kit and/or country grooves on about 1/3 to 1/2 of
>> my
>>>> songs that I'm editing and mixing. XLN has just one add on pak to date
>>
>>>> and it's retro. Does the "acoustic" kit fit the country mode or primarily
>>
>>>> just soft acoustic songs. AD does have reverb and I do like to use
>>>> massive reverb on the snare on country ballads so is it possible or
is

>> it
>>>> a whole kit reverb. How are the grooves. XLN states on their website
>> "the
>>>> grooves, beats and fills of a good drummer!" Website states no humanize
>>
>>>> feature but instead uses recorded alternating strokes for a velocity
>>>> layer.
>>>>
>>>>
>>>> Are any of you folks addicted or would you recommend that I stay with
>> EZ?
>>>>
>>>> Thanks,
>>>> Wayne Carson
>>>> Paris since '97
>>>>
>>>
>>>
>>
>Is there a simple sound card on the market for playing back stereo through
balanced analog outs,either XLR,or TRS ? I want to use Wavelab to mixdown
through an analog comp. I have a SoundBlaster card with spidif,and optical
outs..but the analog is just RCA in/outSo there's a more "raw" sound than being recorded sans
processing? ;-)
Was BFD recorded at a frat party with a Tool sound-alike band? ;-))

(I pretty much know what you are saying - just joking around a bit - I don't
have BFD, but the demos remind me of the BlueJay Kits from Sonic Implants -
recorded at Blue Jay Studio in Mass. - a bit loose, fair amount of room
tone, etc).

On 12/11/07 9:49 PM, in article 475f5a65\$1@linux, "LaMont"
<jjdpro@gmail.com> wrote:

>
> DKFHS/CV.. Their kits are not as raw as BFD. Hey whatever floats your boat.
> I like Addictives's almost ready sound and interface. Spped up the production
> process..
>
>
> Dedric Terry <dterry@keyofd.net> wrote:
>> Lamont - DFH or DFHS? DFH Superior drums aren't processed - at least not
>> the original kits (1.x) - don't have Vintage/Custom yet. In general I'm
>> with DJ - I like to setup my own sound for drums as much as possible.
>>
>> Btw - East West is working on a drum library based on their Play system,
> and
>> looking at what users like/don't like in other drum VSTis for ideas.

```

>>
>> Dedic
>>
>> On 12/11/07 1:10 PM, in article 475ee0b7$1@linux, "LaMont"
>> <jjdpro@gmail.com> wrote:
>>
>>>
>>> DJ, we are going to have to disagree (Wink-wink) on this one. I'm an BFD.
>>> Ground Breaking, but those drums are very raw. If you are into the tweaking
>>> drums from the bottom up, then these are your drums..
>>>
>>> But, if you want killer drums (That requires minimal) tweaking, then
>>> Addictive,
>>> then Drum Kits From Hell are the ticket..
>>>
>>> As for the BFD2, that interface looks a little too clinical and from what
>>> I heard, the drums are again raw..
>>>
>>> I have the 35 gigs of DKFH CV(Custom/Vintage)Those babys great.. Toontrack
>>> (ez drummer & DKFH) new Interface for 2008 is on a whole new level..take
>>> a look.
>>>
>>> http://www.toontrack.com/s20.asp
>>>
>>> And then there's Battery 3 (Native Instruments) It's 9 gig Lib, and with
> great
>>> Live Kits with great dynamics covers a lot of ground..
>>>
>>>
>>>
>>> "DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>> I'd say don't spend another penny on anything until this hits the
>>>> shelves.....
>>>> http://www.fxexpansion.com/index.php?page=53
>>>>
>>>> The manual for it was just released for download.
>>>> http://www.fxexpansion1.com/BFD2\_Public/BFD2\_Manual.zip
>>>>
>>>> This think looks like the total ****!!!!! I bought BFD years ago and
> I loved
>>>
>>>> the kits, but the interface totally sucked. It looks like this is going
>>> to
>>>> be like EZ Drummer or Addictive ....on some major steroids.
>>>>
>>>> ;o)
>>>>
>>>>

```

>>>>
>>>>
>>>> "Wayne Carson" <carson_wayne@msn.com> wrote in message
>>>> news:475dac40@linux...
>>>>> Hi all,
>>>>>
>>>>> I've been using EZ drummer for about a year. I noticed they now have
>>> a
>>>>> Nashville kit. I may change apps. Here's why and what do you all think.
>>>>>
>>>>> 1. EZ drummer is easy to use with drag and drop loops but I'm not
>>>>> thoroughly satisfied with the mixer. Individual kick, hat and toms.
>>> But
>>>>> two mics on the the snare ? (I don't hear all that much significant
>>>>> difference on the top and bottom) and just overheads for the cymbals
> and
>>>
>>>>> lastly room ambience. The problem I have with the mixer is that I can't
>>>
>>>>> bring up the ride or crashes without also raising bleed of the kick,
> hat,
>>>
>>>>> snare and toms on the overhead mics. In the end the mix has too much
>>> room
>>>>> sound. I need more isolation at times. I'm not triggering. I just
> using
>>>
>>>>> midi drum tracks. I am amazed that these drum programs can even mix
>>>>> individual parts of a drum kit midi track. No efx's except room ambience.
>>>
>>>>> The humanize feature is decent.
>>>>>
>>>>> 2. The patterns are decent with the EZ software and some loops are
> down
>>>
>>>>> right funky but only two kit sounds (pop/rock and cocktail). The
>>>>> Nashville uses an new kit and I was wondering if the loops have a large
>>>
>>>>> variety of country 3/4 and 6/8 grooves.
>>>>>
>>>>> 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it
>>>
>>>>> seems as though each kick, snare, tom, ride, hat, cymbals and cowbell
>>>
>>>>> (don't say it!) has it's own fader and efx/inserts but I'm not sure.
>>> I
>>>>> don't mind some bleed, in fact I like it for ambience, so is the isolation
>>>

>>>>> from each drum/cymbal similar to solo or more like a close mic. Secondly,
>>>
>>>>> I am concerned that the kits are mostly rock/old school/machine based
>>> and
>>>>> I do need a country kit and/or country grooves on about 1/3 to 1/2 of
>>> my
>>>>> songs that I'm editing and mixing. XLN has just one add on pak to date
>>>
>>>>> and it's retro. Does the "acoustic" kit fit the country mode or primarily
>>>
>>>>> just soft acoustic songs. AD does have reverb and I do like to use
>>>>> massive reverb on the snare on country ballads so is it possible or
> is
>>> it
>>>>> a whole kit reverb. How are the grooves. XLN states on their website
>>> "the
>>>>> grooves, beats and fills of a good drummer!" Website states no humanize
>>>
>>>>> feature but instead uses recorded alternating strokes for a velocity
>>>>> layer.
>>>>>
>>>>>
>>>>> Are any of you folks addicted or would you recommend that I stay with
>>> EZ?
>>>>>
>>>>> Thanks,
>>>>> Wayne Carson
>>>>> Paris since '97
>>>>>
>>>>
>>>>
>>>
>>
>Hi Gantt...I know exactly how you feel..I have just been doing "Vanity
Projects" for local,semi-pro, singer-songwriters the past few years...Some
of it is very good...alot of it is pretty boring. I was touring all the time
in the 90's ,but the past few years it has not been worth it ,because the
expenses have gone up so much .You DO have to be on a "national " level to
draw any audience...the small,and mid-level pros are being cut out. Good for
you that you are "venting" your concerns. I just became a grandfather in
August ! Take care,and good luck finding a "real job"...you should be
playing ,you're a great player..., Zan
"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:4759ac00\$1@linux...
>
> What kind of gigs do you guys play? Clubs around the Washington, DC area
pay
> \$80 - \$100 unless it's a jazz gig in which case it could be as low as \$50

> a night. "Society" gigs pay union scale which is around \$200 - \$250 for
 > a typical Saturday night gig. Established wedding/event bands pay \$250 -
 > \$300 for sidemen. Even if I could work 7 nights a week I'd still go broke
 > trying to support my family but the sad fact of life around here is that
 > there are very few gigs and many, many musicians chasing after them. My
 > friend and neighbor Mike Auldridge just came off the road from a tour with
 > Emmy Lou Harris. If I could start working at that level things might be
 > different around here!
 >
 > Gantt
 >
 > "Tom Bruhl" <arpeggio@comcast.net> wrote:
 > >
 > >
 > >Hi Gantt,
 > >My situation is similar to Rod's. I have been nothing but a performer
 > >and studio owner since 1990 for income. My main income has always been
 > >performance based. The studio has had some good years where it made =
 > >half=20
 > >as much as performance. If I were to compete for full time business I'd
 > =
 > >have to
 > >hustle the work by attending live shows, giving reduced rates and =
 > >advertising.
 > >I do none of those things and still have more than enough work to keep =
 > >me
 > >busy 2-3 days/week in the studio. It would be a scary prospect to rely
 > >totally on the studio for income with my mid level room. I have friends
 > =
 > >with
 > >higher and lower level rooms none of which are able to make a living =
 > >from it.
 > >
 > >It's a tough business but I love it when I'm caught in the act!
 > >Tom
 > >
 > > "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
 > >news:47598db5\$1@linux...
 > >
 > > I've been doing nothing else but playing and recording my hole life. =
 > >Right
 > > now it's probably 60% playing drums and 40% engineering. Most of my =
 > >drumming
 > > is recording drum tracks, but I play gigs too. I've had a good run so
 > =
 > >far.
 > > We'll see. I always think about things like that (what to do if it =
 > >dries

> > up).

> > I've been lucky in that I have several corporate clients that I do =

> > engineering,

> > drumming, and producing for. I use to do a lot of jingle work =

> > (drumming)

> > but that's kind of dried up in the last couple of years. I'm almost =

> > 48, so

> > I hope it continues for a while, or I can figure out something else if

> =

> > I

> > have to.

> > Rod Lincoln

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

> > >

> > >..How many of you nice folks actually record music (with or without =

> > Paris)

> > > for your livings? About 13 - 14 years ago my studio began to =

> > out-earn my

> > > gigs playing guitar in local bands and it's been my primary source of

> =

> > income

> > > all this time. The problem is it's not working very well anymore. I

> =

> > hardly

> > > do any demo work for bands these days. The last demo project I =

> > thought

> > I

> > > had lined up ended up going to a friend of their guitar player's =

> > house -

> > > a lawyer with a Protools studio in his basement. The price? =

> > Nothing.=20

> > I

> > > couldn't compete with that! I haven't done any jingle work in years.

> =

> > All

> > > the jingle writer/producers seem to have their own setups and use the

> =

> > big

> > > impressive studios for clients who want to see receptionists and 30 =

> > foot

> > > long consoles. =20

> > >

> > > So I'm looking for a "real" job. My wife quit her job to home school

> =

> > our

> > > 10 year old son (and probably our 8 year old daughter once she has a

> =

> > groove

> > >going) and I can't support my family on what my studio makes. =
 > >Which, at
 > > >the moment, is almost nothing. I've thought about marketing myself =
 > >as a
 > > >"recording consultant" to help people build and use their home =
 > >studios but
 > > >I'm not sure how to go about doing that. I've also thought about =
 > >marketing
 > > >my guitar playing skills for home recordists and maybe trying to get
 > =
 > >mix
 > > >work. =20
 > > >
 > > >Sorry - I don't much know what I'm looking for here. I guess I'm =
 > >just whining
 > > >and venting a bit. I suppose I had a pretty good run. Now it's time
 > =
 > >to
 > > >go sell video systems for the local music store. Or drive a school =
 > >bus!
 > > >I'm told our county school system has great benefits. I'm about to
 > =
 > >turn
 > > >56. Seems a little old to be trying to figure out what I'm going to
 > =
 > >be
 > > when
 > > >I grow up!
 > > >
 > > >Thanks for listening. You people have felt a lot like friends to me =
 > >over
 > > >the last 5 - 6 years that I've been hanging out here almost every =
 > >day.=20
 > >
 > > >
 > > >Gantt
 > >
 > >
 > >
 > >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>Hi Gantt,</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>My situation is similar to Rod's. =
> >I have been=20
> >nothing but a performer</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>and studio owner since 1990 for =
> >income. My=20
> >main income has always been</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>performance based. The studio has =
> >had some=20
> >good years where it </FONT><FONT face=3DArial size=3D2>made half =
> ></FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>as much as performance. If I were =
> >to compete=20
> >for full time business I'd have to</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>hustle the work by attending live =
> >shows, giving=20
> >reduced rates and advertising.</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>I do none of those things and still =
> >have more than=20
> >enough work to keep me</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>busy 2-3 days/week in the studio. =
> >It would be=20
> >a scary prospect to rely</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>totally on the studio for income with =
> >my mid level=20
> >room. I have friends with</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>higher and lower level rooms none of =
> >which are able=20
> >to make a living from it.</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
> ><DIV><FONT face=3DArial size=3D2>It's a tough business but I love it =
> >when I'm caught=20
> >in the act!</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
> ><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
> ><BLOCKQUOTE=20
> >style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Rod Lincoln" <<A=20
> > =
> >
> >href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
> >t;=20
> > wrote in message <A=20
> > =
> >

```

[news:47598db5\\$1@linux](news:47598db5$1@linux)...</DIV>
I've
 > > been=20
 > > doing nothing else but playing and recording my hole life. =
 > > Right
now it's=20
 > > probably 60% playing drums and 40% engineering. Most of my =
 > > drumming
is=20
 > > recording drum tracks, but I play gigs too. I've had a good run so=20
 > > far.
We'll see. I always think about things like that (what to do =
 > > if it=20
 > > dries
up).
I've been lucky in that I have several corperate =
 > > clients that=20
 > > I do engineering,
drumming, and producing for. I use to do a lot of
 > =
 > > jingle=20
 > > work (drumming)
but that's kind of dried up in the last couple of =
 > > years.=20
 > > I'm almost 48, so
I hope it continues for a while, or I can figure
 > =
 > > out=20
 > > something else if I
have to.
Rod Lincoln
"Gantt Kushner" =
 > > <<A=20
 > > href="mailto:ganttmann@comcast.net">ganttmann@comcast.net=20
 > > wrote:
>
>..How many of you nice folks actually record =
 > > music (with=20
 > > or without Paris)
>for your livings? About 13 - 14 years =
 > > ago my=20
 > > studio began to out-earn my
>gigs playing guitar in local bands =
 > > and it's=20
 > > been my primary source of income
>all this time. The =
 > > problem is=20
 > > it's not working very well anymore. I hardly
>do any demo =
 > > work for=20
 > > bands these days. The last demo project I =
 > > thought
I
>had lined=20
 > > up ended up going to a friend of their guitar player's house =
 > >
>a lawyer=20
 > > with a Protools studio in his basement. The price? =
 > > Nothing.=20
 > >
I
>couldn't compete with that! I haven't done any =
 > > jingle work=20
 > > in years. All
>the jingle writer/producers seem to have =
 > > their own=20
 > > setups and use the big
>impressive studios for clients who want =
 > > to see=20
 > > receptionists and 30 foot
>long consoles. =
 > >
>
>So I'm=20
 > > looking for a "real" job. My wife quit her job to home school=20
 > > our
>10 year old son (and probably our 8 year old daughter once =

```

> >she has=20
> > a groove<BR>>going) and I can't support my family on what my =
> >studio=20
> > makes. Which, at<BR>>the moment, is almost nothing. =
> >I've=20
> > thought about marketing myself as a<BR>>"recording consultant" to =
> >help=20
> > people build and use their home studios but<BR>>I'm not sure how to =
> >go=20
> > about doing that. I've also thought about marketing<BR>>my =
> >guitar=20
> > playing skills for home recordists and maybe trying to get=20
> > mix<BR>>work. <BR>><BR>>Sorry - I don't much know what =
> >I'm=20
> > looking for here. I guess I'm just whining<BR>>and venting a=20
> > bit. I suppose I had a pretty good run. Now it's time =
> >to<BR>>go=20
> > sell video systems for the local music store. Or drive a school=20
> > bus!<BR>> I'm told our county school system has great =
> >benefits. I'm=20
> > about to turn<BR>>56. Seems a little old to be trying to =
> >figure out=20
> > what I'm going to be<BR>when<BR>>I grow up!<BR>><BR>>Thanks =
> >for=20
> > listening. You people have felt a lot like friends to me =
> >over<BR>>the last=20
> > 5 - 6 years that I've been hanging out here almost every day.=20
> > <BR><BR>><BR>>Gantt<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> </FONT></DIV></BODY></HTML>
> >
> >
>http://youtube.com/watch?v=CXbCt_1mrak

```

<http://youtube.com/watch?v=nCzUMjCykn8>

There are some other "_____shreds" videos, but these are all I've seen so far. This is a multi-part message in MIME format.

```

---=_linux475f6838
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

```


ryKA1824b7QzsFcjK9cBveq9CL9zqNG8Oh7d55xtMn3ATkqPQ1IJuWxSXcxd
YxY6g8BjEm1snPGR+H40ox7msqllaw37UDErxwrGGJ6Dp7Z9Klq7syoySSkl
qauhWa3zMzvsEeGGepPpUuOo/aXVrHXRAhMGqRmlwAas2tS0yC4ufl4UZYjl
FUNlXpLaW5kLvJtc9wxGP1qE2XyKE897YSLG6fac9FA+bGM1aimiHNx8y00q
i4kQ4CKoPmDLBj7Y/L8KXIlq2V7RvZGbqEnlOsqqXUcZXtkjsalxW1yZS6tD
7C+hlcCOQE45Q8EfhRytCUky7c4mgIY4AzzQlfcrm5dUZf2SQKWlkZ/hlz+G
aHFdi4Vprd6E9suyPBPOc49KUI21YVZqTstjY0abfviY5KnirMbmqq8UJCuj
JnaRnFJjjueZ3zhZ5AOW3HPFdEXojCW7Kvmrnpj+tWSNVyqkqSGHlx2o8gv1
NPTJ3uNWtWYDcCBx3qErLQvmu1c7+BvvD0Y/zrE2J/8ACklo394YV2Q8ue/p
Ut2Nlx6sxzFFC26YGRz6jNtEXvu4xsFiVg2cZ6Yo8hol3FoSBxSWwzMuFkCk
vbFs8biM1rHyf9f16mUrdUYapIWYRxuwB7KTXTdl5WncebW4Y5EEuO3yGjnj
3DlfYetpdYx9nk/Klzx7hyvsONldHrCwx64FHPEfJLsOS0uQMeWP++h/jRzo
XKzo/D8/k25glXa24kYI5rGerub0tFYsatpwuot8KgSL17ZFTGXKy5x5lbqU
tJ08xSb5FO49PYVUp32JhC2rN4lCdfQUNYnIPpQMH2yxIW6EUaihfeVBp9wJ
X2v5ZMZHc+IVDVim7LQ5GRsvXSjKl+kW3na/80O9PPdmGOMbj1rKcko6lxWp
3+etJPoM4TxhF/xNy395AacWElewWFnJNobSSb9jPtRuxl4x/OobtLQpXa1Z
02kW4giVWUeYEXcfWo3LtZGqp9KoQxiAGJ6DmlYaOfmuWM5uNrMv3SAM4XsR
/h71CkrGjVhFnskbzPODOpyPnOc/ShaaJBtQ6OcTSyXEhLTyflOMbV/xqnrK0
fMiMbyv0RdljzBE8TLuU7XB9zkf1o+yitpMzNeaDygy1ZezbsfWjRPQUR21M
W1WRbwSOxKxgBB745P5GrI8NjGK1ua08mVRSDy3p0+tKOpUnYQyfuuvXnmMX
XIIYNyCKWoFzS5TFck9icHH0pMqJ0DXEMKAYsog92xVIVirc6vYwx73myD0K
qTmlythdl5BU0y9mlch1YsWlkfHU03zR2J9yTbH/AGLSgesf4zf/AF6V5j5Y
AbTSc8CE5/6aH/GhuVw5YfzS7SybUIjAke5eQVOcUXl1KSj0OoiADtnrk1PU
CQmgDEaUSOXHc5FQbkiKGxwPrQASwBVJPYUDRUhKlvmIVT90E9aEilHUsT1
ANF7CsilC8cTspd1IJ4CZrdRTWROtp2SLAkjPKmQ/8AAP8A69HKu4KT7Dld
Cw3rJjuVAz/Olyx7j5mRysdx2RFlz/HwT/OjISFdjB5oOREgl9z/AIUWQXYK
8ykERxgj3NOyFdnQafcedF8x+YdRUNWNE7oseWN24UrFXHgYoJGuAaYlj2gH
PSgZy2vXZmuTGjflNHhetaa6mVV9DHJ+Y5rUxZ0OnQt/a8zqxUKxKtTyDk5w
a55ytE1iveOgt75pZREVwQMscYFc9Ko5G86airle/SCa5Vv3avtwGYcg+9TX
krpGIFNK9iO3UmDYoiQfMYz0LeoqKLmtHsVU5bl+2PyEjvxXStjBl1BhatEG
frE/k2TgHl//Ook9C4LUo2qBlAQEbFsiGHG9QW+IGgtXsVYIYMvlqudxLFh
1HtQhskKm4kbLeWY8KVPUE9NNp6CaVtTL1mCdbb55lxkAfJ6ke9OLs9iZRdt
yDyWZR14HU0XbltYzfyyRRnbnYVH3Tyf/rdK2pvSxjU3CzlSexQbgdo2t7Gh
hF6DtuDjke1PkULJC7x5jwHHQjr+BoAvHRZNUtrKSWRYWjhVH43MxHfP+e9P
m7E8l9y9F4dtBEI5WkkaA9Tik7vqNRijNm0iGyu5RCvBwVyc4Hp+dCk+pXlt0
M+yj0AoCwfZh14pdLBYuaVDtv1PFA0rG2i/O31NCWodBLpvLtpW9EJ/Sh6lc
d0c5C2ML1wKyRsjRtzyDTALibcSgHsaNwWhUFnEXWQ4LqMA+goSdrD8xrJ5S
IOxoEZ8ADyORn7xH9P6VqtKjnlXViUCgaQ4RqKBi+WooAPLFAhvlr6UwsKj
GJsocfJQC0NW3m3qDmk0O5YDVIDG9aBmfql8LaEqpy56CnFXym+VXOSlySS2
Tk8k10rQ5nqVmPzGqEdXBdmOKSCBANx7Hlmz6njsa8+pFP3r7HZGLWlieWRZ
IFchEndt3JHP61yQclJq+hqkSW1u16m4yRgY2k7eT9a6HT5/eZPtHB6bEi8J
g4yDjiqjGw5u5etlwFXHQVokZMuHha0IMDXpcyxRenzfjWMtZWOW6wllXvSW
xYyeV95whkfPTOMUFWHQmTaGKhfUU1sIRJw07Lgqw7Hv7ildXsO2gzWTutl/
dxn+f9Kd9SHszOU7Wy3XJ/CgzEvYGljCgKdcitYuyM5K5DZ2iW7sRuUP154
/wA9aq99yUrF3yxnlPBpFWHAcYFA0bmmNm1j9uKIDzfA4qiTL1SP94rY6jFT
1LWxnMwFMRsurjyIS5I4+6PU0kugNlnwoJZXaeZ2c5CjP9Kb3shR2uzpoxyf
rTQMqaw2zTZZ/s4qZ7FQ3OatX3fPWck0aRZq2zghfcUXLM+9FybbzBftwSBzS
TV7MGnbQnkivbezfa1ux64ZB/PGaq9t1oRbtuVrN5VsXuLlvu5JX0x2pt3fu

jSaXvGbo03mlytywck++a2krWOWLubadKg0H/jQMKAe7UAJQlaeKYBDIVkxn
GaAL8DuSAWzUtFE5VvWpY0UZLS3nVvMKtMDvCsOSB2HODWsNEZ1FdmRqNpA
bAahaMPL83y2UZ49D/KtE2nYxaW6MHPzMferJNbzzJbmQL5arndg9cHPSufl
todXNf3lpYrx37NqAWBSltoLp1APc/SolStJ724o1Zc94m/pk4iDrhgCm38T
Up2uUaMakkDHuaNhl62Xgn1qokyLLdKshHJ6tMX1KcY/1ZUfoDWMLqbx7DrS
cqfIPGaI9gLqEEk+tFirkil0gJHGKLDukRMvzbu4NQ07IX0KupzK0sMK9vnP
5Y/qap6lzbM9j+9x260+mpBezIADzirXmJkLybG3MDjvgZqjMXdnpyO2KYDI
Y44PegEzb0k5gx6OalFM0x0qySnqabrckDITmoloVHsc1qF5HZwl3wSeFXPJ
NUlFYG7bnNzXUly++ZhnsBwFFaJWMXK53ehW/wBmtYlyPmxk/U1he7N7WRrl
MZ+tUiWZ/iEldInPfA/nSl0Kh1OUspclw9DSIEqDNeCUNGCDyDWZomSlFmJJ
PPUH0osUmSC3JXGSRQkHMZHIK4FvYCBTh5T074H+RWtJXZjWlaPqc9YT+Tcq
c5BroktDli7M6uBxlgKsCCMgisddE2fxpDFPTpQAIAChR60AMagRGtZTQjS
tG4ANDGXwBU2GYeuLJEPNhKqwUgMWAxnuCe9VT0dhTV1c5h5yYEiUMi53Nhj
hj249q3SOcrBskmqEadyY106b5Uwj+VuUYJlJ5x+HWsEmpGza5NjPsXijwSG
84sCp7Be+f0pyTeilg0nc6jSVDxRPzz85z71z21/r+uxutjcRSEJ7tQii9Au
1RVxM2OaqEjhJJvP1K9YDJMv8uP6VnLRI2juyxCCy/LjisyrFq1lfODWiZJo
LcYTsKGMztU1KOzh3MMs3Cr6n/ChQ5tBOfKrmVp8jSSSTSEs7dTRPQmLvqWg
B54HfHr1FT0GWLbBAHloT6AVrtZOqED69K1RIJDYJFdA33T0PsfQ02IsKce4
o/r+v+GGbWjn5XH+1/Skima46VRBFOoZCD0NTJFRdmea66HGpzCTnb8qj0GO
Kum7q5FRWkQ6XatdX0UfYtz7inN2QoK7PSLdcSDFYo2ZaHU/WtCDO18btKIA
9v51Ei4HOxWiOehDd+1Zcz2NVFDHimtjmJsJ0NUpJ7g1YswTN1+6T19KLpC1
LUI68MLucEKpYgd8UeQzi768lvZzNKcE8AdgPT9a6oxUVY45zcndlUEjkVZm
adlqstsNpwyg9DUOJpGdi7/b5Bx5YP44qeRle0Ne0nFxbpKP4hUNWNE7onpA
J60xjGpCIX6e9MRctW6c0DRpxnjmkMo6zD5to4HXFJaO47XVji2HPSupHKVw
aYi62l3Qt13KMLiduevJNKzC5Xto2luGjdArdNrEjH/16zl/X9f1sUtTstJh
/dqoGAvFYPU6I6GzGmWHHAoWoXLSjAq0QQ3L+XBI3YKTSZUdzhLIgyzsM4Zt
36ZrOa0SNKe7ZoRoUhzjnvWZoyzbxbuQOKpaE2J2GxcYpuVknRMDxAA8kGeA
ASB+X/1qq1Mqy2ltPfDKuODx9BTkiYs0FQ8Fsg4wPpWZoKjjzSAeOIO39f1
/kltGNZEww6Dj2qosUkVniEb7umeD7itL/1/XzM7EgUDpwKOmoGtpB+dxn0p
lpm0KogbJ0pMaOD8XweXqKy4GHHP4UU3uh1VomHhOENdyTY4RcD6mlPdBTXU
7OD/AFq0kNlkaskp6sA2nzZ6bc/rUT2Lp7mDEpQg4+tYo6C15YkTOOtOwEI
jAbbjmmhWINQAI0+ckH7hzTW6QnomzjJUMcrK38JxmuxO6OBrdhmMVQhRxn
B46UhCg0xnR6Zq9qlvHDlphZRjIHymSZRe5rGS2NhWVIDKwZT0IOQag0FNIY
xulMRC3QigRas+MCmM048+vFSMZc4MZFIqJxWpwtb3DZ5VuVI/IXRB3Rz1FZ
mcp4qzl7pbdZEG4g5GSpFK5ViGSyWQqWQF4zlWxn56ouO5p2UPlp05rnNi
/EuFqkiWS1ZJna5cfZtLmkzzjA+ppFLTU5Swxl/7tcj83tisKitKx007Shz
l0mG7KDtUbalos2uBHkdquPkSPmywGKTGjn9UVJbiMSNhRx1xjP/AOqrpbNG
VVdR9pHHGF2Eyn6d6cr31/r+vkREsyttXd1Y9Khb3/r+vmW2QxEbhz83ueo9
RVNEmhBkihXGOng+Ukce1XcgggY4NMRqaScTkeooQ3sbo6VRA1uRSY0cn4vi
DxMccqA39DWcXapY0kr0x3haDytPDY5kO405O8hRVonSW/8ArBVllk9USUdY
O3Sbo4BxGTg1MldGkHZ3OLTVZbMqJE8+3cZQk4YD0z/jSUFL1KINwa7PYu2f
iCyXesnmIvbK5/IR7NoPbRY59esAMqzOfZCP50ITY/bQ7mLq2syXqeXGmyl/
w5yW+tbQp2d2Y1KvMrLYoX3F23HUKT+QqqfwkVfjfy/IgA4IPpmrMhQpxuxx
0zTGCnmgbWnIDT0kXzybbIkY5fJ+QfWolZblwv0OljWfZieNQw7ocg1k2bpP
ql+ccg8e1K4WIXoEW7XG4UxmKhGKQEVweKRUTjteJF2RngjNa0tjGtuZcZGO
a1MTtpCVhLA9M4lqrXGTWlw82FZcPnBI6EetY1Fyo0hqa6LwKwNCdOBVokce
BTEct4zugtrFbZ5dtx+g/wDr0o6scnaJzNlqH2G4R2+becEZ5x6/r+IOUFJX
/r+vmKFRwOmUglJUO5HHBrknF6nZFpq6LarsL+h5FNaAMeULGTnkUXGc/Lu

vLttkZ2FgD74znJ9P8a2j7pzzfNcuxosKkykZzhUX+L6UmrsS0RWWVyzGXAG
MqV5wKLW1/r+vmFxrtsCnA2dc+nuPaiwXLNtcyBSP7p44pi1NEXIZQGKk+IN
AQTMgOCVXvzxTsxOxZ0iUNeIVIZSpGRRawrnRjpTEGKQHO+JVDLg90lRGTtN
HRBXgyxpcYjto09FH8qad2S9Ealv/rB9K0iZsmJqhGbr8nl6NdNnB2YH1pDR
57bssytaucBjmMns3p+NOfu++h0mpr2b+XqU5BsdIKlWB6HtWyd1dHO007MY
Dnrj+VMQhPPbmgCzqJ/0+UdgR3z2rOl8CnsR/Ef9dCKJkTDN97qvGRn39u1a
GlwnPPvmmlOvoKAJYImmmSJB13lUfWk3bUaXQ7aztVtLdIYxwvU/3j61yttu
51xSirFkBh7YpFA27vzQMhcgdVH5UgC2PNamRfB71LGQytzSLRy/iJSJl3xw
QRmtKXVGNbozFU+1bHObWmNc3lvHPJfS7VLBh0wQeBjoeOaEPU6TRAZS8rEk
fdBrnqNuVmbx0RtlKhDJVq0SI5wKGNHC+JJBPqMjEMyoNoAqor+v6+YpvoyE
0DeYEKHDjMbAfpV+f9f18zM2NE1AC2ayuWAO790x6A/3T6VIVhzi2o1FHRnR
oxAXzBtbHQ1zpNaM6009ijcMXsWWP5pHYhQOvWIAJuyKtuBaRMS3zDOea64r
r/X9bHG5dDLvkZrtjMCTIGJ6H0q7dv6/rQzvqMjv3Xas3yuO5GQfr6dqhw6
r+v606lKZbjlWTCxhcnJxjz/AOtU8r/r+v8AMrmXQJ2jKy+TuWdcAED1OMVa
iQ2OeRbOLYArv1ZjnJb1qrdf6/rcV+gkMDSst1etvzyqH9M+3tTtf+v68xep
o2N2V1WzQnO9ucemDUzVkUmdkvSoKA0AYviBMwK3visZrW5vB+6yxbDAH0px
FlvQD94K0Rmx5pknP+MZ/L0kR5/1rgflzQviRW0WcCwfpWpzli6AubVbpcb
1wsoHr2P41nD3Jcj+R01P3kPaLfr/mUec+vFanMSW6ebcRp13MB+tKTsmy4L
mkkOvGMI5Mx/vmlBWikOq71JPzlc5xgdOlWZjvyz60AJzQBpaCcatCx7bsfk
amWxUNzs4nBXlRgx0XLCkEUWC41xxxSsO5TljOaVirjISVarWxmXFblqSkRy
HJxUllwPEY/0eM9wx/IV0/iM63wnPr3roOY3YVNnpUELAK3zFse5z/Kl0A6r
Qomj0yLeOWG7n3rmbu2zoWiSNRRimhDxxVCILuURQO5OAopFI5OeDzR5hznP
X1rS3Qh66mbf2Rmi/ckGVOQvr9Ka/r+v+CTYz4ZVJMrruBO2Ue9F/wCv6+Xc
R1fh67E7NbTMHmfKE85X0P0qGkWpM6MW1uq71hjDAHDBBkUJILs46c+VISOX
PFNAyhqReW33qOUwfoavpqQyv9m86OKflxxuA6ilfv8A1/Wo7X1JpAbS7twE
68Adc/8A16a7/wBf1uJ6BaybtWILdNu7HriqS1JuOjX7U6pnO85J9v8AlpsE
jQmi3bQWwBxxSuVYS6RaB9bWU9lohj65NZTfQuK6nXxnK0kMRjipY0Zetc2L
H+6c1lPY1p9SSD7q4FUhMuwf6wVojNj2oYI4vxvcbrmCDPCJul+p/wDrU4rW
4p6Jl5lkZ9a1MSWwnEU+2XmJxtcex71nVi5R03N6E1GXvbPcbcwNb3LRnt0P
qO1OE1KPMiKsHTk4sl0xR9rMp+7Epc57f5zU1vhsupphrKfM+mpSLMWyTyTn
pWyRzvzFB9fSgB2floEHHi9DQMs2E3kXkUp6A/oaT2GnZnW284KhIPBrKxsm
W0nOOellokEwbvQ0MGYOKVgKzAo1NATB+OvFJghM+1SWjmtmDXAiB4Qc/U1
dJdTKs9UjJU8Vsc5s32JbsRCRSN+3CtyOcUTdlca1Z3kEeyJFHRQBiuak0Nm
9SbOKrYBd3FFwsZesSAxJF/eOT9BQldj2RmWUiu0kTY4NamZBf2ewl0/nTS0
AoyWUfmiUrlZvkk9j2lpXCxLYI9ndwuAR5XBOchh/Sps9gO2jYPGCOhoA5Xx
BbeVfRtHgjbCr6j0pXs7Fte7crLbxsm4YKuM9OCdV9TMZptk0Mzq2So+4T6U
0GxU8Ulqi3lHr2+IC0CRLwTqt9G7AlSu04+mP8KaIL0MixSRHj74GSegPFNA
aTu28rjkU+Uq5peHmJupw/3sAge2Mf41hJWZotjoojjlNJAK5A71LKRla1Mv
2GSJSC8gwo71EuxpDTVli1wVUegqkSy5DxIKtEMVzgUmNHm2v3JutUuJOoDb
R9BVw2/r+uxnUfvWMDiTymelaGY0cAZoAvzj7TYxz/8ALSI7H+nasl+5Ucej
1Oqa9pSU+q0f6BF+502aToZX2A+w5NN+9US7Cj7tFvu7FDHAz+v+frWxzAQC
ckfjTAc0l4PX0oAegkk2RAkgsAFzxmjYDom0q0MYTygrAAb04P1rHmaNeVE8
NosCgRyvx/ewc0X6jSsWAXXqQaLjuxplYUBcabt1HIGPrSHcadSOPuZ+posH
MNOqFVOI8H3aiwc5Wl1O5OQpC8dhzT5V1F7RmTLlyWY5J5NWtNDN67ka/LkD
j8arUmxra9ZNasl3DGfkuQOhznNOauhJ2Z3OnXC3VjDOhyJEB/SuaGxszx
+NUA2psUc/qTmW8Zgw2qNoH862hDS7Jk+hhSXDQ6p1wG65oa/r+vmRc1zcB4
Pm6imhlW+IW2tvNAJQkZX0IORS2DoabWqTICpweoNDAuwSyLY+WSQyjClep
KTaujaEVoyjfQpNKhVSx8n5weuc96yvZprexva8Wn30KWjER7rWQYYZKj+Y/

OuiL0scklZI+QKhyAM1aJOY1iRtQvfKhwUiOGbsCaZL1K93YbLcOnO3uep96
S1BqxXJmIk7Agbcc+IO10Tc6S2b7TYwXTAfOBu9j0q76APSWSwmW5gG4KMOh
7rWc4t6lxdjXTW7SSISCVVGP4jjFYM1VjM1HxTDHuW2BIYdxwPzp8rYc8YmP
Y6nc3OpB5AZEcyIUfdHrTcUkSptyOtrhVUYNStDTcu2k4eXimmKSKOt6zDY
QuuQ0xBCoPWizegXUVdnncrFmyfzrZI522yE+54/WmlZjjNAF7TGzJJbt92Z
Sv0PasaydubsdOGerpvaQt+vkW2sGDIU3MPc0UtZSkFf3Ywh2X5IEALxnl/n
W5zC9gOQKAewcUCLulwmW/hH9w7z+H+RUvYpbnT4rI1FFABQBE/cUAVpj8tN
DK7N9PzoJlJx6in5CZE/t0qhED9eelAhnf1pq3UTPQ5oFeAfKGBUAg9DxVIR
m2MsujOyx0tkxJMY+9GfVfUe1Ton9qJUzDGBMGrWE6bkuoxjqrHaR9Qayul
uaLyM+/1+3ZhbWUqSyv/ABKcqo9c96aV9BcyRUcCOIAda22M0zMuljtJYBuc

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Tue, 23 Oct 2007 18:10:16 GMT

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

/>

UcRxbI+CVxuGaiV7aGkGr+Zzcdor3O3yy8bsD8gGVKscfyxVRd9jNpLcc9nL
p7qxdNchiVHRWHIA59Ca031J2MyziUrKT26eIVFCuaFvLuTHQjjpSasNMVl
PmggcEYoQ7GhaxrtBP4il0Ai1HY0Tp1DKVIHvTiBxBGCQxxjipU+f9f18yBv
O3g0BsNwD6cdvWgCJ/TAPHWmBo+Gh/xPrXP94HmplsUtwv8Ai/uABjEz8f8A
AjVPckrE46fISAaeO1AEiPjRuHoTLK6ng4PWk1fcL2HyXc8iiN5nZByFLZG
fp+dCikO7K5PPIwf5VQhR70AKOOIABQA69O9AAp564/CgBBY3/1qAGTcxnF
ICsc9jQMfDH5p270X/aahgiw2mXBG6MJMP8Apm24/l1qVJD5WVWUoxRIKkHn
lqxDAQDSakjAYnrQyWW0UeUh3nOADknPSodzRWGtFkEF/wAKLhyiJCFJ9Pp/
n3obCx0+n2rrYQk5BYFvzransRLcupA4zVMRHLEcqehB7Gmh2LDSkKBilYaE
VwVrNlphG+G4NAFq3mETE4xnriFahldFLmOVcBlUAjkAg1lOI7yt1KjPTUZ
byiPzCFxGw6jsfrWvLZ2JuYWq68LqWKCOLaI5AfMJ5PBGP1/SnsQ3chseXZf
7x5HpzTTsluWkWyc7qpjiXmTjjkioRoJuaNFA7imSVbuQeW2480R3A5e5AFx
ICe+fXrzU/1/X/DkkBlcyYwPegQ0A4yO1HoMYflwTyO3egLmj4Yx/wAJDbc5
AbnFKWw4hf8AN9cZ5zM+f++jTZJVloAaBz6/5/z+dHqA5fXpQBjnjg5x60CA
8Y70DEGR9KYCjpSACBk9aYEKEMlXmkUSFpHOFUUAJcwSW07xTKVdDhh1oAiA
zQAoHPekAkqjYee1AyrtUDOCigBrMSRzz/IUgFSSROVZII96AQ+4u57kKJpC
23gZ7UJW2G2+pXP6UxESpfJP4UnYTNO3hRoFKZckAfjiofV/1/XzNYpDXil6
x8GlcbXkOhEYkTfhlyMj2/z/ADoQtjqlnjSJFGAAOBXSjlmjnXkdKbJFaHzF
BB6+ICGMliO0ZpjRGUixPwBLRAjFWI5oSanVyTgtt9z2pICWOMIWaUs6gZ2h
SAC+/pVXb0QrENw8kiqz8Jg7VXoPwqlZOWM5UxkzFmyADn15rNv+v6/zEbdk
ieWjqCd3PsKBWL6RFpA2KsZqxwKsYJwTWZaMjUH8rGP4XxVJiZTdGkBPGO3r
R1JMTUIMdwNucMg/w/pUgyiHwTjr70CGF+fUnnJ6k0AW7azSWznupWwkYwv+
03p/Oi47aFrw/BJDrtm7DKStlHPRgODSIsOJFejN9chQeZnxj/eNN7klZuhP
bsf8/hQBGP0oAcF+U+vpQA5fbrQAv09OKAJFeMW7RG3UybgRKWIKj0x0/HFM
Bo644NADIGSAB14xQB0VhpMkNhmVWDzOjPsOHjQHsexzzTsNGVq85uboFn8x
o12NJtwXwTyR2OODUoGURkDrTESpHx9am5SRFOo6Z+ppia1KpjO0EgAY60k+
w7Eexh1/+uKYhuDmgBBQArcriHPXPf6fzoAfEAckrmgTNZJQkKAdNo79qysb
J2Gi4BHGFp1zS5Sudc56sDkj8aEmv6/ryE5Kxoi7VkQjHOotdcTmZYjIXPX6
GnJCuaVvOBEFPrUIFqRfMjVlpghHjzHytQWijY3GgYGPC5xSW4EskhkeMbk
dggUbVIPHb3qlODJ4tMkPzyjagGcHvUud9ECRzeqptuWwABgDipX9f1/wQZb

0ALJbSRnqj8c+wxVlk2kAUAnA5qkA/7UFXaDUtFxmQ8Hm71PUkEUIGORNyAj
pimlytZjUGDBHCKY/GoluMyW8peG2/IU6iOQ1ki6YX04PH59KNQ0LsDw/wBm
T2zIWJO6N8Z+bHAHof551461ST6idiz4dWSHUoW2gxMwyDyMjp9DTa0/r+v+
HBbkl9pS3FzK9nOGd5GJhmO1s5OcHoR6dPxptMSsZd5aXFsQs1vJEAo6jjPr
kUWEymckjHrxSAB06DmgESDrnPIP5UAKCO/P1oAAvHJ5zzTAsW1pNdS7LeJ5
CSOgzQB0unaGti++6CSXAGQH5VfrTQ7dy/LKZGEcZLMeSx/nTSsFznNatzBq
MjBfkfDj8ev6g1D3H5IFUHUUr+VK4WGOSpwowT70IGRHIBI7frTERuzyne7Dg
Y4GOn0qblELAJl44p2ERHOc96YhvHP8AOgAJB649aAHxZ5x1pEs0mjJRDuBG
O44x61DaubcrGLk/dUfWloJDvLYMAQRn15o30/r+t+g3oXxEcAA8g9K6rdGY
MmSNgcjmnIRagmHIBT1BxSe409DVs5scMcg0MZrCNGTjisy0U5LUHkUxoigh
V7gRnccdzauOxpNaW67G8voQOpqbjH3QVY2IHJFNCOG1hgZz9Ka/r+v62JZH
otwYrtgP+Wi4/Lkf1qkl3PMYiqQxjvsOabGRn55gexFQgZZXEcZBH0p9AZg6
gfmkVT2H+f6VEnZ/1/X/AA5SVygbce8c54x+NTzf1/X+YcowwHHpTuLL+nv
FARDO/7tl+bK5Gc8cfj71SaRNuhu2FmkV/HJGxU5AZGxyPr3qugLcbLCpkkz
G0fzN0GQecg4P9KokQTzW8JHmq0S8scbgMdDtPIHrii3UZFaQWGqXcqSafEw
GMyQkr83pyR+PP51MgWoybQNIlmZLS9eNIJUo+eCDyeh44oXoFkRN4UkC7lv
rcp65/8Ar0gsXbHw7pQQvNcyXh2htsZKjB/lpXfQaSHvpWiQsp+zzPtOCHmw
PxoSbG1FFmwn+0aa6afFBDhipVeoGehPXketO1hJiPtWVopJQCvUJ1P1rRCZ
ZiVFUYjCL78k1Lax/EUZ8yA4xIW4HaobLWxjAMOCOnSpuhq4x9h+8Afw01B2
GfLyOAOKEpOhX8kDJBbHsam73/r+vmOyK8ylGxk/iateZDleSuCRgfrTAZyT
nrQgEOQKAHx556/hSEzY2BkQh9y9uPQVmq3q9P6/r0NrabcFRyBgUvP+v63D
VETlKhl+bhSpHlq4K0lf+v69OpMn7prJEJMMCRn0rp6mKJjAyrkUmFioYjtU
r3PSn1EWoZCpwtT16UnuNM14LsiMc9qixaJo7gNwcUDJPOSNg56DqahjRNdy
BFIByDyMGoKK+o3AWFselNCOG1GYy3BB9Of61SIZDbOVcSDO5eaP6/r/AlcD
oRJvCsv3WGQc1QXB0LoQOwVDHiPCqepBxULcroTzggEz6YpiOcvd0dwQcbS
olqJK7sCuioJ2/uj86nl6/1/XzGpMUzjbynHtzRb+v6/4lclLbvA7N9pyVIC
jBxhh0/n+lWuxJu6MGivwY5gyOQGjYYIOap9xRRoyThZW2J8iAlsdl/njtRr
ew+hFdRvLCz26ofkz5bLnlx0/GqJHxWH9nu72shELgOFblQSPXGR+R6VK1RW
xHHatHuGz5ST6Ec1ppYkn+zmUqwBU57YOKnYY6zjuFmnsfPIR08yJj2XoR+B
wfx9qzurlEQ00FmxubHQk5z/AEFapoixZtbSO3hkMQVTjbnv1/8A1/nQ9wQ3
ZBMTcKrGZQFZMjj3PtU3a0KSTGxvl7bY8MR37L7+9Fu4XKviCPftDg5Kvyx6
nlqJbFRMDb2PNZ3KIniPWqTE0RICnXmnuTaxnPMxIPJCg9vT/PvQkkJsgySe
5J96Zlb225OCKYxCeuAooAT3OetlRJAfvcZ6dqHoDNpFzECpBHbtn0rN63NI
dWISrs2XUIR0AP5Uk7bf1/XqFnfUcZFVcfdA9sUJWegSasaOn3QVCrdAcg10
rcwuagmWROMVXUQwwnYCB1oQ7CbB0xQ9wsOhlljANlaLEbDcKtKEu5litZHb
5goyRUWBO2piQau+GMjKmMEc9eee3p7isfZJbf1/X6m3t29y3c35ul5VW7Uy
q2AAww+D247jpTipJ67BJwavHc5++jkgk2PkORlgRzzz/l1qmnsYNNaMhWUg
EE/T29aBG/oMvn2ZjJy0TY59DyP60laNZF3L8oql2GiWK3O1twpMpEd026IY
6gUCKE9IDMh81sDIlx1H0+tYydpf1/Xc0Ubo56ZDDO8RA3lxBwfTP/16pO6v
/X9fMzejsP8AmlzwPwpaf1/X+Y9WSWYhSiuDknGRzj8O/wBKuPb+v6+RLOk0
gb5lUkQPjGyRDn9DyB7dKprQEJKmyZ9tyEDHDLISuPmycZpiFjll8xo55Lby
z/HG+5gvoFH5Und7AieK/dpSQuFA2hcdh2qlGyFzXJInDNhUdP8Adp2Af5ks
Lksr8dytK1wES6jnuxeFiBGghj7ZJPzH6Dp+dZ2uy7jH1AsgSNceCDWqiRch
M8xUKrHB7CqslfFb5OZGpXsBoRDC7Y1wKhFDWkzZ8HkOPpUy2Kic7hh0rls
jMgz0GPY07dg5hpdWGBRYOZFCeBWO5GGfQ00/wCv6/rQhrsUWRlxISAe9USJ
ntkmmAmefagAzzigRetLTzYy8UsYPRlfjFjsaEzKW1Q7eCABg9eBUWRrdkU
kuAflbnp7fl+FK19f6/r59AcrEajzOXYZ7AdKNv6/r9Sd9x6l4STgYGM81uY
2sjRhuMrnuBniqv+v6/MRsQyqyIDQiiw0KsKGlpMhAI9DT6j6DwCMGkyipq

7N9gZVyS5CjHWp6C8jasbKKO3jRtOtmkVQHYxDkis0aE7W6qpxp9tt9kFFhq
3c5q4jsbrVml1F3htUwmVz857889KeyJbTepz9xHEszeS++LJKHHOM4GfemR
6GI4bZU1FEYgecpT8RyD+IGwl7WOFVBwM0lojndY160ykZbN8zA9+aL6CZR1
FjBGtwhPmAeWD2Xvn69azlG5SIZGCSd27IPXvyaehA/zTj3/AM96my/r+vTu
VzFiNRNsUMFc4KFjjcQMFC+vTFapaf1/XboQ3qbmhuVvYopFZGD9GHXmnLYI
mgzMwPJOD6g0wIXjYcm3B9Plx/KqQhqhRjMMo+ho1EWISm77sv5D/Gk7jLfl
q/Bikl6c4/xqdhkJsY2t0jQAFSYTnjBHQ/pn8RRF2BogS0KgFIb7pAHcf5N
XcmwBNzHjaBwKdwLCD5QEG7HU1FwLEUZ/wCWjj6CpKK2sgGwIAwNwwaiWxcN
zm2Q85bHHTArK/U0sQmDB6j61VxcpG0J/wD10+b+v6+ZPKynJA+49MfWncTi
RGJxk8jP60CsyMwptORj07U7/wBf1/kKw0We/kMfxFHNYajchktpEHqPammh
WsW7JX2HZwOO+KLikuRyqbZFO4DaPU9qhrdGqYzIJJUgmpfn/X9eoXBsLwRk
nsKP6/r+mN2C0kFxG8Lab1PBx2zW8exgy0QUTPpxVLuSX45t+zHFNDNGG4IA
Boe4x5USAsvamCHhBtBxipk7FIp6iqtbx7SGk8xSqf3yDnGe31qd1YNh82r6
kQWWzWLHGfOzS5XuFypd63qSho3jhBHoSePzp8rW4cxgBikiu2JAG3Mj8qT7
0v6/r8RCHMsjuylNxxzhRgL9KYD4i8cqSJwUYMuOmQc/0pCO1ivTcQJKo++ob
BoLlbhsjJOapbDKbktlpHfikgZLNaC5geHgbh8p9GHSjpYEcsY2DFSvK8EHt
j1qP6/r+ugWB43Rd2z6HOaX9f1/XQCW2ckMjx5RsFl/rVx/r+v8AgEM6LR2Z
pYRvEqZGC33l/GqY4lry1aVvmZTuPUe9MB/lyKvEgP1o0AP33dFI46GmlcrE
EZicfQ5osBbhbJ584H6GpYyTfmS4TJOESQevGQf5Cp6jL2aKAuoOZCc4HXH
eqWoiLCXkbITP8qsRdjjZSNzAewqLhYsxxoOeTSGZ+v5GmtjjDL2qXsUtDk2
uGHHX1qeUOdglkd1xjuKXKVzjhcDPOR9RRyj5yqZA0jZxwaGuxKY8EZ5/CkX
cYQDxgD0FHI/X9fITQnAzj1p/wBf1/S2FsMOcZ7UARhQrNj5c+neqTaM2XIS
DGoRgDtH4jFTZrQ1uiNgDxwR7VOWdDgBJHHHWhf1/X/DisM0JPM1BR1BQk56
/wCelbrdGRs3cJUMP7H8qvoQQ+WYmHxgHvQvIC1FcEdemcD/AD+VJ7gXbSfD
ZyCpsspG1BGjx1MhojmgVWAABP0pxBkE1r5yNHtwWGM007CKcmmvJCSww2cN
jjn+vOaSfQdjBnsNj9ODz9KTQiHygoKg578f5+IFv6/r5CFCFvujgUen9f16
jNXSrijEbW4LHy+fwqWOLLjZYHPOaaKCGMiNfUUupSRoCLbBz1p9RHM6nfC1u
nQKQWG47QMk1Eo6/1/XcOaxky6hlxLGNQGyecnPHqT600rakt3H2svCSISpB
INOOn9f1+QmdNo5H22FtuwsQcjoab2HHcvqFJOMjBpgS7CVyGGKSAAZQOApp
gls0y/8ALPp7CnYCRJpyOMr9aTQFW4up4bieQ/OqQhVHuWz+Xy0ra2Hcgija
RmkJLbwPvfoavYktwRsPvyHPmloBbgiAlxnI9KTY7FkAAAgVlZL8ROF0xs4
JZgKTH0OPYY5/IQSMOBQMTIFAED5LHApf1/X9LYCPkdDg+xp/wBf1/w4Do97
PjeaTt/X9eoK5YKEVF/6/r5I2GMGHRrmnfr/AF/XzFZjAHz0A/rVLyZDTHQx
DHZ8DAwAKAsOZVz+7ZuB65/z2pb/ANf1/SKIJJXSFs4xjg4oSX9f1/nsDbsW
fDSM+oFhwVQnHXPIFaJamZ1E8QcDlyDwat7AipJb7Hwo4oQNEckAPzL1xQtx
WloJiruD60nv/X9f8OCN6yumCLjkYpMotM3nENk8U0Aw71yN350xEkcheOQM
PmUgn9P/AK9T1K6GRqFspyc/MDgAdqe4mY4hG/J5ot3JHGNuxAAHOKT/AK/r
7+oE2nwSNcoY0Yjocf5/zilb+v6+ZS3NgR8cDJ9qSLLFrDtVtwGaHuMSSUFS
vAA6k9qbEcTqMwutSkmuZTgD6D/9WaV7ksi5ULkYHOMcYFHp/X9aElu32FRG
FHxOAc54/wDrU12/r+thm7oGBexqrHaGBIJ5X2P+NJjiaKKMk7cc9RTbBFhd
oX0/CkMfsY9CPypoCPZcbuCMD0FVolcqTnILL+JApaAZ2qSyBUEWDKylQuRz
gjn8MmgByYt40idWJxyM5IpiLsIRMMAcYzJfJj1fDcKQPpSGTg/Jzkn3pAY
fidibWJB1Lk4/CkPocuVcdjRdMkYckdCKAAD5R+dAxEQFzkDmob/AK/r5IJX
HtAvQqPrS5mU4DFtzHJICPpinfTUXK0yXLbT8oOPRsUrFXZA8wXG8EfUUJdU
S5dx8bR4PzLWik4qxLaikx5QldWLAYHTt1o9SBsYeV9iRMzE4wwzVL/r+vvK
WpJe25htD5kiCXcB5YOW/wAKI7/1/XcJLQPD7+XqC87TsPTv7VotGZnYxyrl
MMApNWBFIIMTbW/P1oWhQyWHGWFJAUDDvDHBBzQxWJrOYpFtPalsCZsWsmYc9
QaaGSOxP8NMRRW4IR7nco5faMegGB+ppW1GnoUp0lmYM0uMgkoDzTsSVhAx4

6ml6gXrbT2kIJ6fpSKSOgsrFbdFI+9/KkMa8Kws/HflpPcopPMVcotDKRh6r
dhQ9sjcnl/8ACIJ9BdTEmUMF/u5+Y0okyCJPMfP8K9qr+v6/roSTR+UshVQN
x6n19qANvQXI1KNWHZ4PehjiasYJHK5PtxQ9xospjH8VIY8bRyZG+maaEV5
njU9XP4mqQhEMDKeFXjq3NMDGs5TMfMnQeZjAdfukfShCNCFFXkEknkk0DLC
FWGC5H4UgLUYIJxlpXUjJw2ehz9KQzD8QY86AdsNwe/SplsNGQevpWZqNaJT
2yKd2LLuRmJBngj3FO7FypEJjKtIT+YpX6f1/W3QOW2qAsy8YB69OKLLp/X9
aDuyMShuQhA/A07WEpXF8xB1JGeuRSs9v6/r5BdEUu1gQCOfemiXYqw7ILYH
X3rQyGhA1sGYjJx0I4GOf8/4UxMlsphFGzNI6Y44ODgjn61LXYaaLc8j6jB5
NpbERg5aV8LyP5/nRGNht3F07T3ilkEmBKoG3awl9/6VrC1zORvWreYi7uGI
4NUNMuMu9drcOOH7GkNaEQk+ZkYEEcc1K0GMaIFc96YFcRbR70PYVjZsoGNq
h7+ooQxZFcdaoRm+budlWRGYMdwBzgbj/Si+oD4oMluST0z7UAXLa0Un1NSM
04IUj5JBNSxk+c9KBITUUbyfMH8PUe1G4I5fWZ5ldkUWVeRS2R6dKUnoMxCg
xzkkrUX/r+vmIhdGMiqCcHsaa/r+vwEy1ChYFEbCLkk+p/z/Oq9f6/rURM8
Tp87Dp0FAdDV0QgahGDzgt1/wA/1oe1hx3L8O5WJByMnimxougZANSMkj4+
6KYiKWJShZsUwOe1O7EkTRQsQO7evtRcQmmZVQOSvove30prYSNn5VUAd6Bkk
YHekBaQVJRMMAZoEYeuANPGCMjb/AFqJuxpFXRk+XnjLD2B/pUXKsNIKgtv4
HqP8Ke4PTUiWZiN2wYPoabiiVJ9hDIN3KsMfyqbdi+buQTTBV+U4bsehFNL+
v6/4GxEpKw2EKsSgEE98f5+tD3CNrEwHBBXPb/P61P8AX9f8MWRsEcYdVPHp
T/r+v6QtHuOt7aJi/wDD06cZqk2RJRM/yJjBgxyYXA+6e3HNaowK/lvl6rtY
MzAAbay0b/2dYYkDPJkDCxRrub/PWmhBE909wHNql1OVy77Tg8dKXW4G2gSQ
Ylxnoau4yaN2hIWUBkzwaAE1CFHi+0WuSV++Pb1pAVIJwRgnmpW40yz5YZMj
k02BqxwhYVXJBA60JgZmrS7LZ4bY5mZTz7UxGNAqTYd12yDgsh2spxQtRF+B
5UON4IXvn5WH+NMaNS2mVSGO5R3LDpSGaSTIQCFLZ9BUjHmVxj93x9RQArFX
GCPIPWkM5HxUD/aa7cYESgfmamW4GC7Huh4pJA2NjwzEYIOOBg/59KqK/r+v
8hNI+1XYvyqQcf5/pTJuTNGXjbccFVyM8bvpTAt6ErLqcSMCpOCO3XFJ7Dju
aEbZdyO7H5aY0W42KngnB7VJROjKev5UARXz+XZzyHqI2P6U7oRxeGZTnkdz
3otb+v6/pkXNnTTG4xLmNzyCRw3GPz4prQaZfKFZPp6UDJ4I6UgLcfA6c0hj
z0oA5/WS/wBuwmMBBwfxqZK5SdjOYyDrF+RqeUrmIrhmdMBHHrxnFOMbEuV0
RhSOFJP4HmnYSY0ZLHPp0/z+NRJdC4yGOVGeCD3os+o7keEJzgfWnqidGKE5
wGIPYA8UXCw1kckTuP1NAbdSexguJkZkhdhxztJ/pTsupN2A/9k=

---=_linux475f6838--"DC" <dc@spammersinhell.com> wrote in message
news:475f6838\$1@linux...

>

> All I have to say is...

>

> WE ARE NOT WORTHY!!

>

>

I've tweaked it even further sinc my last post and it's even more
streamlined. Despite it's complexity, it's very simple to use and very
stable.

I'd venture to say that there's not a soul here who couldn't do the same if
given the proper dosage of intellectual curiosity, some past history with
psychotropic plantlife and almost daily exposure to this forum for around 8
years. Stuff like this just sorta seems normal to me. Also.....I think a lot
of it is Brian T's fault.

;o)"tonehouse" <zmcleod@comcast.net> wrote in message news:475f5e99@linux...
> Is there a simple sound card on the market for playing back stereo through
> balanced analog outs,either XLR,or TRS ? I want to use Wavelab to mixdown
> through an analog comp. I have a SoundBlaster card with spidif,and optical
> outs..but the analog is just RCA in/out
>
>

LynxOne. <http://gizmodo.com/gadgets/iphone/proremote-pro-tools-controller-may-be-coolest-iphone-app-ever-updated-332324.php>Lol!!..

Dedric Terry <dterry@keyofd.net> wrote:
>So there's a more "raw" sound than being recorded sans processing? ;-)
>Was BFD recorded at a frat party with a Tool sound-alike band? ;-))
>
>(I pretty much know what you are saying - just joking around a bit - I don't
>have BFD, but the demos remind me of the BlueJay Kits from Sonic Implants
-
>recorded at Blue Jay Studio in Mass. - a bit loose, fair amount of room
>tone, etc).
>
>On 12/11/07 9:49 PM, in article 475f5a65\$1@linux, "LaMont"
><jjdpro@gmail.com> wrote:
>
>>
>> DKFHS/CV.. Their kits are not as raw as BFD. Hey whatever floats your
boat.
>> I like Addictives's almost ready sound and interface. Spped up the production
>> process..
>>
>>
>> Dedric Terry <dterry@keyofd.net> wrote:
>>> Lamont - DFH or DFHS? DFH Superior drums aren't processed - at least
not
>>> the original kits (1.x) - don't have Vintage/Custom yet. In general
I'm
>>> with DJ - I like to setup my own sound for drums as much as possible.
>>>
>>> Btw - East West is working on a drum library based on their Play system,
>> and
>>> looking at what users like/don't like in other drum VSTis for ideas.
>>>
>>> Dedric
>>>
>>> On 12/11/07 1:10 PM, in article 475ee0b7\$1@linux, "LaMont"
>>> <jjdpro@gmail.com> wrote:
>>>
>>>>

>>>> DJ, we are going to have to disagree (Wink-wink) on this one. I'm an BFD.

>>>> Ground Breaking, but those drums are very raw. If you are into the tweaking

>>>> drums from the bottom up, then these are your drums..

>>>>

>>>> But, if you want killer drums (That requires minimal) tweaking, then

>>>> Addictive,

>>>> then Drum Kits From Hell are the ticket..

>>>>

>>>> As for the BFD2, that interface looks a little too clinical and from what

>>>> I heard, the drums are again raw..

>>>>

>>>> I have the 35 gigs of DKFH CV(Custom/Vintage)Those babys great.. Toontrack

>>>> (ez drummer & DKFH) new Interface for 2008 is on a whole new level..take

>>>> a look.

>>>>

>>>> <http://www.toontrack.com/s20.asp>

>>>>

>>>> And then there's Battery 3 (Native Instruments) It's 9 gig Lib, and with

>> great

>>>> Live Kits with great dynamics covers a lot of ground..

>>>>

>>>>

>>>>

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

>>>>> I'd say don't spend another penny on anything until this hits the

>>>>> shelves.....

>>>>> <http://www.fxansion.com/index.php?page=53>

>>>>>

>>>>> The manual for it was just released for download.

>>>>> http://www.fxansion1.com/BFD2_Public/BFD2_Manual.zip

>>>>>

>>>>> This think looks like the total ****!!!! I bought BFD years ago and

>> I loved

>>>>

>>>>> the kits, but the interface totally sucked. It looks like this is going

>>>> to

>>>>> be like EZ Drummer or Addictiveon some major steroids.

>>>>>

>>>>> ;o)

>>>>>

>>>>>

>>>>>

>>>>>

>>>>> "Wayne Carson" <carson_wayne@msn.com> wrote in message

>>>>> news:475dac40@linux...

>>>>>> Hi all,

>>>>>>

>>>>>> I've been using EZ drummer for about a year. I noticed they now have

>>>> a

>>>>>> Nashville kit. I may change apps. Here's why and what do you all think.

>>>>>>

>>>>>> 1. EZ drummer is easy to use with drag and drop loops but I'm not

>>>>>> thoroughly satisfied with the mixer. Individual kick, hat and toms.

>>>> But

>>>>>> two mics on the the snare ? (I don't hear all that much significant

>>>>>> difference on the top and bottom) and just overheads for the cymbals

>> and

>>>>

>>>>>> lastly room ambience. The problem I have with the mixer is that I can't

>>>>

>>>>>> bring up the ride or crashes without also raising bleed of the kick,

>> hat,

>>>>

>>>>>> snare and toms on the overhead mics. In the end the mix has too much

>>>> room

>>>>>> sound. I need more isolation at times. I'm not triggering. I just

>> using

>>>>

>>>>>> midi drum tracks. I am amazed that these drum programs can even mix

>>>>>> individual parts of a drum kit midi track. No efx's except room ambience.

>>>>

>>>>>> The humanize feature is decent.

>>>>>>

>>>>>> 2. The patterns are decent with the EZ software and some loops are

>> down

>>>>

>>>>>> right funky but only two kit sounds (pop/rock and cocktail). The

>>>>>> Nashville uses an new kit and I was wondering if the loops have a large

>>>>

>>>>>> variety of country 3/4 and 6/8 grooves.

>>>>>>

>>>>>> 3. www.xlnaudio.com I looked into XLN Addictive Drums (AD) and it

>>>>

>>>>>> seems as though each kick, snare, tom, ride, hat, cymbals and cowbell

>>>>

>>>>>> (don't say it!) has it's own fader and efx/inserts but I'm not sure.

>>>> I

>>>>>> don't mind some bleed, in fact I like it for ambience, so is the isolation

>>>>

>>>>>> from each drum/cymbal similar to solo or more like a close mic. Secondly,

>>>>
>>>>> I am concerned that the kits are mostly rock/old school/machine based
>>>> and
>>>>> I do need a country kit and/or country grooves on about 1/3 to 1/2
of
>>>> my
>>>>> songs that I'm editing and mixing. XLN has just one add on pak to
date
>>>>
>>>>> and it's retro. Does the "acoustic" kit fit the country mode or primarily
>>>>
>>>>> just soft acoustic songs. AD does have reverb and I do like to use
>>>>> massive reverb on the snare on country ballads so is it possible or
>> is
>>>> it
>>>>> a whole kit reverb. How are the grooves. XLN states on their website
>>>> "the
>>>>> grooves, beats and fills of a good drummer!" Website states no humanize
>>>>
>>>>> feature but instead uses recorded alternating strokes for a velocity
>>>>> layer.
>>>>>
>>>>>
>>>>> Are any of you folks addicted or would you recommend that I stay with
>>>> EZ?
>>>>>
>>>>> Thanks,
>>>>> Wayne Carson
>>>>> Paris since '97
>>>>>
>>>>>
>>>>>
>>>>
>>>
>>

>You knew when Jobs opened up the Iphone for third party development, game
was on..Since the Iphone has OS-X as it's OS, skys the limit!!

Next, they will have a Iphone verion of ProTools(Le) :)..

"DJ" <animix _ at _ animas _ dot _ net> wrote:
> <http://gizmodo.com/gadgets/iphone/proremote-pro-tools-control-may-be-coolest-iphone-app-ever-updated-332324.php>
>
>
>Well,at least until the next update disables 3rd party apps "accidentally".
Remember, Apple makes Logic, and ProTools is kind of the enemy....hmmm...
;-))

I also think Apple already cornered the name "iTools" didn't they. lol

On another i-note.....

I just got an iPod Touch (on Verizon, iPhone is no good for us). Really cool - love the interface, though you give up a lot of disk space in return for the price.

The only caveat is it doesn't have a disk mode to drag/drop files. Managing media files is an either/or situation too: either manually (which is kind of a pain for music/video as album art doesn't always transfer, and doesn't work at all for photos); or via iTunes sync, which has to be the same computer each time as it erases the iPod and syncs with the playlists in that iTunes (at least if they don't match, it erases every playlist that isn't checked in your sync page). Fine if you have only one computer, but when you might want to load a few CDs at work, and a few at home, it

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Helpme buy stuff.

Posted by [EK Sound](#) on Tue, 23 Oct 2007 18:29:18 GMT

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

ry good...alot of it is pretty boring. I was touring all the time

>in the 90's ,but the past few years it has not been worth it ,because the
>expenses have gone up so much .You DO have to be on a "national " level
to

>draw any audience...the small,and mid-level pros are being cut out. Good
for

>you that you are "venting" your concerns. I just became a grandfather in

>August ! Take care,and good luck finding a "real job"...you should be

>playing ,you're a great player..., Zan"Gantt Kushner" <ganttmann@comcast.net> wrote:

>Maybe we should start a band and be unemployed together...

People already tried that, remember? (It was called "Haight-Ashbury")

:DYes, I have the Lynx One . . . been a faithful little electronic buddy.

S

"DJ" <animix _ at _ animas _ dot _ net> wrote in message
news:475f6dea@linux...

>

> "tonehouse" <zmcleod@comcast.net> wrote in message news:475f5e99@linux...
>> Is there a simple sound card on the market for playing back stereo
>> through
>> balanced analog outs,either XLR,or TRS ? I want to use Wavelab to mixdown
>> through an analog comp. I have a SoundBlaster card with spidif,and
>> optical
>> outs..but the analog is just RCA in/out
>>
>>
>
> LynxOne.
>
>Interesting... but mostly sounds like just noodling to me.

I like a little structure mixed in with the noodling - too much freeform & I just start going to sleep. To me it's like looking at a series of Jackson Pollock paintings - one might be interesting; three, four, five in a row & it's like: "OK, where's the Realists' section?"

Neil

erlilo <erling.lovik@lyse.net> wrote:
>There's oceans out there, but I like more this kind of live sound:-)
>
><http://www.youtube.com/watch?v=42Jq2uavA9E>
>
>Erling
>
>On Tue, 11 Dec 2007 22:30:31 -0600, "Chris Latham"
><latham_c@bellsouth.net> wrote:
>
>>http://youtube.com/watch?v=CXbCt_1mrak
>>
>><http://youtube.com/watch?v=nCzUMjCykn8>
>>
>>There are some other "_____ shreds" videos, but these are all I've

>>seen so far.
>>Pretty lame if you ask me. Sounded very amateurish - like some kid in a music store. Wonder why people were clapping. Maybe they were as high as him.

JNeil wrote:
> Interesting... but mostly sounds like just noodling to me.
>
> I like a little structure mixed in with the noodling - too

> much freeform & I just start going to sleep. To me it's like
 > looking at a series of Jackson Pollock paintings - one might be
 > interesting; three, four, five in a row & it's like: "OK,
 > where's the Realists' section?"
 >
 > Neil
 >
 >
 > erlilo <erling.lovik@lyse.net> wrote:
 >> There's oceans out there, but I like more this kind of live sound:-)
 >>
 >> <http://www.youtube.com/watch?v=42Jq2uavA9E>
 >>
 >> Erling
 >>
 >> On Tue, 11 Dec 2007 22:30:31 -0600, "Chris Latham"
 >> <latham_c@bellsouth.net> wrote:
 >>
 >>> http://youtube.com/watch?v=CXbCt_1mrak
 >>>
 >>> <http://youtube.com/watch?v=nCzUMjCykn8>
 >>>
 >>> There are some other "_____ shreds" videos, but these are all I've
 >
 >>> seen so far.
 >>>
 >DJ, I had a lightning fast live large band all in one room old school style
 recording session a few weeks ago.

It came out ok, but too much room bleed in the vocal mics..Any chance Tranisent
 Designer could suck it out?yes

"cujo" <chris@applemanstudio.com> wrote in message news:476027ac\$1@linux...
 >
 >
 > DJ, I had a lightning fast live large band all in one room old school
 > style
 > recording session a few weeks ago.
 >
 > It came out ok, but too much room bleed in the vocal mics..Any chance
 > Tranisent
 > Designer could suck it out?man oh man, that would be a life saver right now..but I'd need about
 6 of
 em!

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

>
>"cujo" <chris@applemanstudio.com> wrote in message news:476027ac\$1@linux...
>>
>>
>> DJ, I had a lightning fast live large band all in one room old school

>> style
>> recording session a few weeks ago.
>>
>> It came out ok, but too much room bleed in the vocal mics..Any chance

>> Tranisent
>> Designer could suck it out?
>
>You can't gently gate some of the ambience out?

Neil

"Cujo" <chris@applemanstudio.com> wrote:

>
>
>man oh man, that would be a life saver right now..but I'd need about 6 of
>em!
>
>
>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>>yes
>>
>>"cujo" <chris@applemanstudio.com> wrote in message news:476027ac\$1@linux...
>>>
>>>
>>> DJ, I had a lightning fast live large band all in one room old school
>
>>> style
>>> recording session a few weeks ago.
>>>
>>> It came out ok, but too much room bleed in the vocal mics..Any chance
>
>>> Tranisent
>>> Designer could suck it out?
>>
>>
>Saw a blurb in a magazine recently. Anyone else checked out eSession.com ?
Looks interesting...

-CarlIt all depends on your location,and supply/demand.There are alot of venues
of all types here in the Washington D.C vicinity,and alot opf competition

for your "entertainment dollar" The fellow who said "Boobs Sell Beer" is really right....The best venues act

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [TCB](#) on Tue, 23 Oct 2007 18:55:48 GMT

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

_ dot _ net> wrote:

>>>yes

>>>

>>>"cujo" <chris@applemanstudio.com> wrote in message news:476027ac\$1@linux...

>>>>

>>>>

>>>> DJ, I had a lightning fast live large band all in one room old school

>>

>>>> style

>>>> recording session a few weeks ago.

>>>>

>>>> It came out ok, but too much room bleed in the vocal mics..Any chance

>>

>>>> Tranisent

>>>> Designer could suck it out?

>>>

>>>

>>

>I think this is the Future of Studio Production. Let's face it, today, most of us have the tools @ home or studio to record some really good tracks.

Even with the decline of the Commercial studio, I'm excited that I can call/email/IM a Top rated player/singer for a session that 10 years ago would'vebeen cost prohibited.

We actually do what essessions is doing via paypal. Most, Top players have a site or myspace page. And, most of these LA. NY, Nashville/Atlanta gals and guys are more than willing to render their services for \$\$..

Esessions is just a more elaborate way of organizing the 'Wild West" way we are going about business today. I applaud it. And I hope it becomes the Ebay for Session work..

"Carl Amburn" <carlamburn@hotmail.com> wrote:

>Saw a blurb in a magazine recently. Anyone else checked out eSession.com?
>

>Looks interesting...

>

>-Carl

>

>Can the Black Berry do that? You know you always wanted to mix remotely while watching the evening news and doing your taxes. Who needs a tactile control surface when you've got an iPhone? Now I have to get one of these.

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

> <http://gizmodo.com/gadgets/iphone/proremote-pro-tools-control-may-be-coolest-iphone-app-ever-updated-332324.php>

>

>

>Did you guys see this? High quality sound;)

<http://www.fullcompass.com/product/347799.html>

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

> <http://gizmodo.com/gadgets/iphone/proremote-pro-tools-control-may-be-coolest-iphone-app-ever-updated-332324.php>

>

>

>Yeah, no doubt. I've worked long-distance projects for quite a few years now via internet, so I think it's great that someone is creating a community for it - should be good for everyone.

-Carl

"LaMont" <jjdpro@gmail.com> wrote in message news:47607907\$1@linux...

>

> I think this is the Future of Studio Production. Let's face it, today, most

> of us have the tools @ home or studio to record some really good tracks.

>

> Even with the decline of the Commercial studio, I'm excited that I can

> call/email/IM

> a Top rated player/singer for a session that 10 years ago would've been

> cost

> prohibited.

>

> We actually do what sessions is doing via paypal. Most, Top players have

> a site or myspace page. And, most of these LA. NY, Nashville/Atlanta guys

> and guys are more than willing to render their services for \$\$.

>

> Sessions is just a more elaborate way of organizing the 'Wild West' way

> we are going about business today. I applaud it. And I hope it becomes the

> Ebay for Session work..

> "Carl Amburn" <carlamburn@hotmail.com> wrote:

>>Saw a blurb in a magazine recently. Anyone else checked out eSession.com

> ?

>>Looks interesting...

>>

>>-Carl

>>

>>

>"tonehouse" <zmcleod@comcast.net> wrote:

>Also,no one has a record budget anymore...or money to pay a
>producer,and alot of times a Mastering engineer.

That's because musicians don't believe in sacrifice for their art any more - back in my day (lol) musicians had recording budgets, but not a car payment... we'd buy whatever used car we could pay cash for because we had to have money for a decent guitar (or a couple) & amp, and to chip in for the PA, and we had to set some aside to build up a.... (wait for it) RECORDING BUDGET. We'd have seven of us of us rooming in a two-bedroom apartment, two in each bedroom with particle board partitions down the middle & three gys who called themsleves our "roadies" splitting the living room... ON SLEEPING BAGS! We didn't even care if they ever picked up a piece of gear (although they most of the time did), we just wanted them for the additional rent & food & utility splits! Nowadays musicians don't have a recording budget, but they drive a brand-new Mustang & they each have their OWN apartment and let their girlfriends live there with them FOR FREE!!! I mean, come ON, you're a MUSICIAN! The girlfriend's supposed to support YOU!!! They gig with Squier Strats & Behringer amps, but they have an apartment full of leather furniture & they'll spend \$60 for a t-shirt from Abercrombie & Fitch... A FUCKING T-SHIRT!!! So, no WONDER they don't have a recording budget!!! Oh, but they ALLLLLLLLLL have iPods & cellphones, though, don't they! Back in MY DAY, musicians had the worst stereos of ANYONE - never mind anything as new & high-tech like an iPod; and if we needed to make a phone call we walked next door & asked the neighbor if we could use theirs & promised it wouldn't be long distance like the last time - no that wasn't me, that was Bob, the drummer, we fired him over that! Honest!

Kids these days, they just don't take this music stuff seriously anymore, like WE used to.

lol, ok - that was just bullshitting for fun, but some of it's true, you gotta admit!

;)Hmmm, girls don't usually say that sort of thing about sound cards.

(OK, sorry - just had to, that was a perfect setup line)

:D

"Sarah" <sarahjane@sarahtonin.com> wrote:

>Yes, I have the Lynx One . . . been a faithful little electronic buddy.

>

>S

>

>

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

>news:475f6dea@linux...

>>

>> "tonehouse" <zmcleod@comcast.net> wrote in message news:475f5e99@linux...

>>> Is there a simple sound card on the market for playing back stereo

>>> through

>>> balanced analog outs,either XLR,or TRS ? I want to use Wavelab to mixdown

>>> through an analog comp. I have a SoundBlaster card with spidif,and

>>> optical

>>> outs..but the analog is just RCA in/out

>>>

>>>

>>

>> LynxOne.

>>

>>

>

>On my last live recording I gently (but quickly) ramped down the volume in the vocal mics to between -6 and - 10 depending on if they were lead vocals or backups. That worked in over 90% of the songs, the rest required a little more attention but the principle was the same.

Granted it was a tad labour intensive at times but it was well worth the effort.

Hope that helps

"Cujo" <chris@applemanstudio.com> wrote in message news:47607782\$1@linux...

>

>

> Well, not really a bit, but just cutting things out really changes the

> sound

> of the whole too much..like turning on and off a room mic in the mix..

> My place is really too small to do what we did, but they insisted..and are

> really happy with what they got, It;s me trying to make the drums sound

> better

> really.
> Like bad room mics every where! It was a ton of fun though..And what
> performances!
> Holly shit..nailed the harmonies live, with perfect rythm sync. I should
> post a sample. One other problem is that the lead singer/acoustic player
> was moving too much..ok durning the song..but the acoustic intros are a
> bit
> funny..like flanging.just a tad..but hard to EQ as the proximity effect
> keeps
> changing.!

>
>
> "Neil" <OIOI@OIU.com> wrote:
>>
>>You can't gently gate some of the ambience out?
>>
>>Neil
>>
>>
>>"Cujo" <chris@applemanstudio.com> wrote:
>>>
>>>
>>>man oh man, that would be a life saver right now..but I'd need about 6
> of
>>>em!
>>>
>>>
>>>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>yes
>>>>
>>>>"cujo" <chris@applemanstudio.com> wrote in message
>>>>news:476027ac\$1@linux...
>>>>>
>>>>>
>>>>> DJ, I had a lightning fast live large band all in one room old school
>>>>
>>>>> style
>>>>> recording session a few weeks ago.
>>>>>
>>>>> It came out ok, but too much room bleed in the vocal mics..Any chance
>>>>
>>>>> Tranisent
>>>>> Designer could suck it out?
>>>>
>>>>
>>>
>>
>>
>Here's another technique that might seem counter-intuitive, but

it can work really well, depending on the source ambience, how much of it there is, how dense it is, etc.

What you do is to gate the "overambient" channels kinda sharply, so that they cut off with almost no reverberant decay, but THEN add an external reverb... longer, but at a much lower level, of course, than the original. Without the external reverb it sounds unnatural, obviously - you can hear the gate & all that, but what you're trying to do is apply the external reverb in a manner so that the louder, but shorter, overambient room blends smoothly into the external reverb... it's easier to do than it sounds, and what you get is usually a nice, smooth "s-shaped" curve to the transition between the too-much 'verb & the trailing end of the lower-level added 'verb. You can do it with either a send or as inserts, it works either way. Using predelay, you can also massage the "insertion point", or where the natural ambience starts to transition into the external reverb.

It's a beeeey-yoo-tiful thang... try it!

Neil

"Don Nafe" <dnafe@magma.ca> wrote:

>On my last live recording I gently (but quickly) ramped down the volume
in
>the vocal mics to between -6 and - 10 depending on if they were lead vocals

>or backups. That worked in over 90% of the songs, the rest required a little

>more attention but the principle was the same.

>

>Granted it was a tad labour intensive at times but it was well worth the

>effort.

>

>Hope that helps

>

>

>

>"Cujo" <chris@applemanstudio.com> wrote in message news:47607782\$1@linux...

>>

>>

>> Well, not really a bit, but just cutting things out really changes the

>> sound

>> of the whole too much..like turning on and off a room mic in the mix..

>> My place is really too small to do what we did, but they insisted..and
are
>> really happy with what they got, It;s me trying to make the drums sound

>> better
>> really.
>> Like bad room mics every where! It was a ton of fun though..And what
>> perfomances!
>> Holly shit..nailed the harmonies live, with perfect rythm sync. I should
>> post a sample. One other problem is that the lead singer/acoustic player
>> was moving too much..ok durning the song..but the acoustic intros are
a
>> bit
>> funny..like flanging.just a tad..but hard to EQ as the proximity effect

>> keeps
>> changing.!

>>
>>
>> "Neil" <OIUI@OIU.com> wrote:
>>>
>>>You can't gently gate some of the ambience out?
>>>
>>>Neil
>>>
>>>
>>>"Cujo" <chris@applemanstudio.com> wrote:
>>>>
>>>>
>>>>man oh man, that would be a life saver right now..but I'd need about
6
>> of
>>>>em!
>>>>
>>>>
>>>>"DJ" <animix _ at _ animas _ dot _ net> wrote:
>>>>>yes
>>>>>
>>>>>"cujo" <chris@applemanstudio.com> wrote in message
>>>>>news:476027ac\$1@linux...
>>>>>
>>>>>
>>>>> DJ, I had a lightning fast live large band all in one room old school
>>>>
>>>>> style
>>>>> recording session a few weeks ago.
>>>>>
>>>>> It came out ok, but too much room bleed in the vocal mics..Any chance

>>>>

>>>>> Tranisent

>>>>> Designer could suck it out?

>>>>>

>>>>>

>>>>

>>>

>>

>

> I ate my share of oatmeal and peanut butter...slept on alot of floors....or didn't sleep at all.,didn't even have a car at times..invested in the "band van"..What do you call a musician without a girlfriend.. "Homeless"...that was SO TRUE in the 70's,and 80's...happy holidaze

"Neil" <OIUOIU@OIU.com> wrote in message news:47608bc7\$1@linux...

>

> "tonehouse" <zmcleod@comcast.net> wrote:

>

> >Also,no one has a record budget anymore...or money to pay a

> >producer,and alot of times a Mastering engineer.

>

> That's because musicians don't believe in sacrifice for their

> art any more - back in my day (lol) musicians had recording

> budgets, but not a car payment... we'd buy whatever used car we

> could pay cash for because we had to have money for a decent

> guitar (or a couple) & amp, and to chip in for the PA, and we

> had to set some aside to build up a.... (wait for it) RECORDING

> BUDGET. We'd have seven of us of us rooming in a two-bedroom

> apartment, two in each bedroom with particle board partitions

> down the middle & three gys who called themsleves our "roadies"

> splitting the living room... ON SLEEPING BAGS! We didn't even

> care if they ever picked up a piece of gear (although they most

> of the time did), we just wanted them for the additional rent

> & food & utility splits! Nowadays musicians don't have a

> recording budget, but they drive a brand-new Mustang & they

> each have their OWN apartment and let their girlfriends live

> there with them FOR FREE!!! I mean, come ON, you're a MUSICIAN!

> The girlfriend's supposed to support YOU!!! They gig with

> Squier Strats & Behringer amps, but they have an apartment full

> of leather furniture & they'll spend \$60 for a t-shirt from

> Abercrombie & Fitch... A FUCKING T-SHIRT!!! So, no WONDER they

> don't have a recording budget!!! Oh, but they ALLLLLLLLLL have

> iPods & cellphones, though, don't they! Back in MY DAY,

> musicians had the worst stereos of ANYONE - never mind anything

> as new & high-tech like an iPod; and if we needed to make a

> phone call we walked next door & asked the neighbor if we could

> use theirs & promised it wouldn't be long distance like the

> last time - no that wasn't me, that was Bob, the drummer, we

> fired him over that! Honest!

>
> Kids these days, they just don't take this music stuff seriously
> anymore, like WE used to.
>
>
> lol, ok - that was just bullshitting for fun, but some of it's
> true, you gotta admit!
>
> ;)Yes, I agree to some extent, I have good friends that still live the bohemian
life style. I ate raman noodles and lived off 2.50 six packs or bartender
friend for a long time..Toured England in a deathtrap van..all got sick as
dogs from not eating...

However, the Ipod and Cellphone actually help out. With a cell phone you
don't have to worry about your roommates running up the bill and not paying...and,
with an Ipod..you can travel or move around alot without carrying all those
vinyl records. More room for beat up guitars in the shit box van.

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

>
>"tonehouse" <zmcleod@comcast.net> wrote:
>
>>Also,no one has a record budget anymore...or money to pay a
>>producer,and alot of times a Mastering engineer.
>
>That's because musicians don't believe in sacrifice for their
>art any more - back in my day (lol) musicians had recording
>budgets, but not a car payment... we'd buy whatever used car we
>could pay cash for because we had to have money for a decent
>guitar (or a couple) & amp, and to chip in for the PA, and we
>had to set some aside to build up a.... (wait for it) RECORDING
>BUDGET. We'd have seven of us of us rooming in a two-bedroom
>apartment, two in each bedroom with particle board partitions
>down the middle & three gys who called themsleves our "roadies"
>splitting the living room... ON SLEEPING BAGS! We didn't even
>care if they ever picked up a piece of gear (although they most
>of the time did), we just wanted them for the additional rent
>& food & utility splits! Nowadays musicians don't have a
>recording budget, but they drive a brand-new Mustang & they
>each have their OWN apartment and let their girlfriends live
>there with them FOR FREE!!! I mean, come ON, you're a MUSICIAN!
>The girlfriend's supposed to support YOU!!! They gig with
>Squier Strats & Behringer amps, but they have an apartment full
>of leather furniture & they'll spend \$60 for a t-shirt from
>Abercrombie & Fitch... A FUCKING T-SHIRT!!! So, no WONDER they
>don't have a recording budget!!! Oh, but they ALLLLLLLLLL have

>iPods & cellphones, though, don't they! Back in MY DAY,
>musicians had the worst stereos of ANYONE - never mind anything
>as new & high-tech like an iPod; and if we needed to make a
>phone call we walked next door & asked the neighbor if we could
>use theirs & promised it wouldn't be long distance like the
>last time - no that wasn't me, that was Bob, the drummer, we
>fired him over that! Honest!

>

>Kids these days, they just don't take this music stuff seriously
>anymore, like WE used to.

>

>

>lol, ok - that was just bullshitting for fun, but some of it's
>true, you gotta admit!

>

>;)Paul Artola <artola@comcast.net> wrote:

>Brian -

>

>Where are you in the DC area? Paris is still in operation here, though
>my new setup allows more modern technology to thrive.

>

>- Paul Artola

> Ellicott City, Maryland

I am at the family house a couple miles south of Alexandria near the river,
I'll still be making the annual Florida to Alaska circuit, but plan to spend
a lot more time here producing new CDs and video, getting back to the internet
and reassessing and updating my web presence. I just can't get it done on
the road. I'm probably installing my 2nd paris card on a new modern mobo,
though mostly to speed up video processing (I've got a rackmount case to
use), and I'm running a couple linux boxes too, mostly for NAS and DVD burning.
Also looking for people to jam with, maybe gig or record with.. the gigging
scene here has always been rather poor, but I'd like to broaden the sound
on the new CDs with ensemble sound and though I could do it myself, well,
there's more energy in jamming, and other artists add their perspective to
the music as well, make me try different things, and there's lots of things
I can't do, not seriously, and I'd rather have the real thing than resort
to using technical faking, even if it is pretty good these days.. I mean
I can do a cello line on the keys and use a good sample, but it still isn't
nearly as good as a cello player who's been doing it all their lives."Neil" <OIUOIU@OIU.com>
wrote:

>

>"tonehouse" <zmcleod@comcast.net> wrote:

>

>That's because musicians don't believe in sacrifice for their
>art any more -

yeah, its hard keeping up the old standards and traditions but someone has to do it! Sometimes I think I'm just trapped in living a dream of a mystic american character like the cowboy or those ren-fair celtic folks. I've got over 30 years playing the street (pays better than gigs and is steady work, if a tough venue) though inside gigs are nice when you can get 'em (is a festival gig "inside"?). Never tried to get rich or famous, just a working-class singer, making a living, getting by, and well, maybe unwilling to compromise my music to please venues need for the latest pop genres or styles..acoustic folk/rock/blues/traditional hasn't been terribly "pop" for hmmm 30 years.. though it is coming back full circle to the vocal-acoustic style music I do, pretty cool.. though I'm a fogey now, well, I'm not the only one! Though the people have always loved what I do, that's been soooo cool, who cares what managers etc think, its the people that count. I'm still living in an old van tho I just scored a 80' toyota corolla for free (was sitting out in a field for 5 years or so).. better on gas at least for local around here! A little work and it Runs! I make \$5K-\$8K on an ok year, its enough, never had to do anything else.. fests and coffeehouses, camping out in the wild woods, follow the seasons Alaska to Florida each year, living the life, all for the music.. hmm never found a girl who could deal with it though.. no hard feelings, its a hard life, can't recommend it unless you just can't live without playing..though certainly recommend the day job, even if i never went for it.. too busy playing..(or tuning?)

Only practical solution to "leaving a record" of my music was DIY (though I did a couple CDs in a studio, hey they'd never seen an instrument like mine in their lives and well, maybe I just wasn't "up" at 4 pm thursday, and i couldn't afford to spend much time..I saw digital arrive and new it was the answer to affordable recording (Appropriate Technology!!!!) So saved up and bought a couple Paris cards at auction, built a Daw when the latest greatest processor was an athlon K7550, and it still works just fine. good enough to do the job, running PARIS of course, which makes all the difference! Though I'd be the first to say that what you pay for isn't the studio, it is the engineer.. I depend on the sound person on stage, its their art and they know it way better than me.. I do the best I can as a recording engineer, but I'm definitely not one.. PARIS is way better than I am at using it, which really helps! Lucky my music is pretty uncomplicated, and I take notes from the sound folks who mix me well on any fest stage. Hard to go wrong with a simple mix, a couple great microphones and PARIS.

peace (love, freedom, justice)

Brian

Folksinger

www.pan.com/folksinger Since your talking about video.. a mention and questions I forgot to say, along with the video tour journals I added a few videos of me playing..I realised in the VTJs you never actually hear/see me play..its the life behind the music, so it alays fades out when I start to play.. funny that. still, I added three more of just the single camera rolling as I play a whole song..one at the Alaska State Fair, another at Mead's Coffeehouse in Wasilla AK and another in a friend's cabin in Wiseman AK, maybe 100 miles

north of the Arctic Circle.

don't know the direct links but you can get there through my website VideoTourJournal menu page.. probably not your type of stuff though.. one old traditional and a couple original sort of jazzy folk things. I've just finished going over the rest of that year's VTJs to post on-line though I'm not sure they're that interesting.. though blues jamming with my bud in Montana was a cool one. I have years of raw footage and am trying to decide what to do with it and the net.. when I did the VTJs in 2000 I was too far ahead of the curve and it didn't happen.. no broadband audience and then the dotcom bust dried up the startup video hosts. And I had to get on with life, which meant playing, and away from the net, which didn't pay (I have to be practical: I was #1 folk on mp3.com for 6 weeks and sold 2 CDs, and in 2 fests in AK I sold 400, no contest) . Now video is big but I'm not sure how to approach it yet.. more (and better) VTJs, as it happens (the originals were done on the road as it happened actually).

So I'm just wondering where to go.. "music videos"? live takes? Video Journals from the road or the studio. Or various cuts from the Archives? I used 3 minute shorts because thats all in uncompressed full .wav that would fit in a CDR back then (before DVD burners) to mail to the server (try uploading video with dialup) ("those were the days, my friends...") I'm not interested in being funny, or trying to compete with the labels, or anyone, just serve folks what they would enjoy, people who like my music when I perform, and what can I give them beyond the audio? What length do people like? Do people prefer "as it happens" to cool stuff from the way back (I even have old VHS archives from pre-digital days I could convert and tweak up). Or is it just well, the web, which means that everything has some audience if they can find it.. pull rather than push.
any suggestions?

brian the folksinger

www.pan.com/folksinger

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

>There's oceans out there, but I like more this kind of live sound:-)

>

><http://www.youtube.com/watch?v=42Jq2uavA9E>

>

>Erling

>

>On Tue, 11 Dec 2007 22:30:31 -0600, "Chris Latham"

><latham_c@bellsouth.net> wrote:

>

>>http://youtube.com/watch?v=CXbCt_1mrak

>>

>><http://youtube.com/watch?v=nCzUMjCykn8>

>>

>>There are some other "_____ shreds" videos, but these are all I've

>>seen so far.

>>By the lines, I believe Chris was saying the same thing with his laughing.I can't take this kind of thing too serious, just with a smile;-) It's better to do the practise at home, as here, when Norwegian Ronni Le Tekroe is simulating a machine gun in his earlier life, with short hair;-)

<http://www.youtube.com/watch?v=9glroZ4RQDo>

By the way, Terje Rypdal is Norwegian too and have nearly allways had short hair in his career, as far as I remember:-) In America, they don't know him, but in Norway and Europe, he have been a great name since the sixties.

<http://www.guitarplayer.com/article/terje-rypdal/aug-06/2208> 6

Erling

On Wed, 12 Dec 2007 11:50:36 -0500, Bill L <bill@billlorentzen.com> wrote:

>Pretty lame if you ask me. Sounded very amateurish - like some kid in a
>music store. Wonder why people were clapping. Maybe they were as high as
>him.from gearslutz

At a recent session the drummer was the first to arrive, heres how the conversation went:

ME: So how many piece kit are we recording today

Drummer: ahh.....7

ME: Really, doesn't look like that many cases, your not counting the cymbals are you?

Drummer: ahh, yes sorry, its a 5 piece kit'

ME: So then, kik, snare and 3 toms?

Drummer: no, kik snare and one tom

ME: ahh.....so thats 3 then.

Drummer: and a floor tom

ME: ok, (smacks head) SO....a 4 piece kit, kik snare and 2 toms?

Drummer: NO, one tom and a floor

ME: Right... (I really didn't want to ask this next question) How many people are in the band today, the instrument lineup

Drummer: there isDrums.....bass....2 guitars, 3 singers, acoustic guitar and keyboards.

ME: Really..... 9 people

Drummer: no..... 5

ME: so... some of the people who play also sing and double up on other instruments?

Drummer: ah yeah

I had one more question about how many songs they were doing, but I left that for the next person to show up.

Adam Calaitzis

www.toyland.com.au Well, it's a very versatile sound card.

S

"Neil" <OIUOI@OIU.com> wrote in message news:47608cd1\$1@linux...

>

> Hmmm, girls don't usually say that sort of thing about sound

> cards.

>

>

> (OK, sorry - just had to, that was a perfect setup line)

>

> :D

>

> "Sarah" <sarahjane@sarahtonin.com> wrote:

>>Yes, I have the Lynx One . . . been a faithful little electronic buddy.

>>

>>S

>>

>>

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

>>news:475f6dea@linux...

>>>

>>> "tonehouse" <zmcleod@comcast.net> wrote in message

>>> news:475f5e99@linux...

>>>> Is there a simple sound card on the market for playing back stereo

>>>> through

>>>> balanced analog outs,either XLR,or TRS ? I want to use Wavelab to
>>>> mixdown
>>>> through an analog comp. I have a SoundBlaster card with spidif,and
>>>> optical
>>>> outs..but the analog is just RCA in/out
>>>>
>>>>
>>>
>>> LynxOne.
>>>
>>>
>>
>>
>Think it'd work without the drugs?

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

>People already tried that, remember? (It was called "Haight-
>Ashbury")
>
>:DHehe!!.....I had the same sorta' thing happen here the other day.

Me: So how many pieces in your kit ? I need to know so I can have the mics
ready to set up.

Drummer.....well, letsee, I've to two toms, a crash, ride, hats, kick and
a snare.

Me: Cool.....I'll have everything ready to go.

Drummer shows up with an 18" floor tom, a 16" floor tom, two ride toms, a
crash, a ride, a splash, hats, a kick with a cowbell hanging off it and a
snare. Gotta love it.

Me: OK, this is gonna take a bit longer to set up so go ahead and get your
kit together and start tuning.

Drummer.....CRAP!!! I forgot my key!!!, you got some pliers?

Me: Dude, you really want to do that?

Drummer: Well, I guess we can go with what we've got here.

Lead singer: I'll go get your key while you're setting up. Where is it?

Drummer: Errr.....I think it's either at the rehearsal room or the club
(where they played last night)

Me: (to lead singer) So did you decide how many songs you're going to want to record today?

Lead singer: We're not sure....probably around 10. You think we can get that done in 3 hours? Are we on the clock now because of the drum thing?

"rick" <parnell68@hotmail.com> wrote in message
news:9j12m35c3a9einu0h0f98obc9hch1l000u@4ax.com...

> from gearslutz

>

> At a recent session the drummer was the first to arrive, heres how the
> conversation went:

>

> ME: So how many piece kit are we recording today

>

> Drummer: ahh.....7

>

> ME: Really, doesn't look like that many cases, your not counting the
> cymbals are you?

>

> Drummer: ahh, yes sorry, its a 5 piece kit'

> '

> ME: So then, kik, snare and 3 toms?

>

> Drummer: no, kik snare and one tom

>

> ME: ahh.....so thats 3 then.

>

> Drummer: and a floor tom

>

> ME: ok, (smacks head) SO....a 4 piece kit, kik snare and 2 toms?

>

> Drummer: NO, one tom and a floor

>

> ME: Right... (I really didn't want to ask this next question) How many
> people are in the band today, the instrument lineup

>

> Drummer: there isDrums.....bass....2 guitars, 3 singers,
> acoustic guitar and keyboards.

>

> ME: Really..... 9 people

>

> Drummer: no..... 5

>

> ME: so... some of the people who play also sing and double up on other
> instruments?

>

> Drummer: ah yeah
>
> I had one more question about how many songs they were doing, but I
> left that for the next persson to show up.
> _____
> Adam Calaitzis
> www.toyland.com.auWow, I haven't worked with a drummer that smart in years! You're lucky to
have guys like that coming into the studio.

TCB

rick <parnell68@hotmail.com> wrote:
>from gearslutz
>
>At a recent session the drummer was the first to arrive, heres how the
>conversation went:
>
>ME: So how many piece kit are we recording today
>
>Drummer: ahh.....7
>
>ME: Really, doesn't look like that many cases, your not counting the
>cymbals are you?
>
>Drummer: ahh, yes sorry, its a 5 piece kit'
>
>ME: So then, kik, snare and 3 toms?
>
>Drummer: no, kik snare and one tom
>
>ME: ahh.....so thats 3 then.
>
>Drummer: and a floor tom
>
>ME: ok, (smacks head) SO....a 4 piece kit, kik snare and 2 toms?
>
>Drummer: NO, one tom and a floor
>
>ME: Right... (I really didn't want to ask this next question) How many
>people are in the band today, the instrument lineup
>
>Drummer: there isDrums.....bass....2 guitars, 3 singers,
>acoustic guitar and keyboards.
>
>ME: Really..... 9 people
>
>Drummer: no..... 5
>

>ME: so... some of the people who play also sing and double up on other
>instruments?
>
>Drummer: ah yeah
>
>I had one more question about how many songs they were doing, but I
>left that for the next person to show up.
> _____
>Adam Calaitzis
>www.toyland.com.au am ready to have my new CD, "Images of Movements thru Time and
Space" mastered
by Sakis, but the old email I have for him just came back. I have: mms@wire.net.au

Does anyone have a newer address?

Thanks

Lou Guarino believe you can find him here:

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

Erling

On 14 Dec 2007 03:29:36 +1000, "Louis Guarino Jr." <kateeba@snet.net>
wrote:

>
>I am ready to have my new CD, "Images of Movements thru Time and Space" mastered
>by Sakis, but the old email I have for him just came back. I have: mms@wire.net.au
>
>
>Does anyone have a newer address?
>
>Thanks
>
>Lou Guarino Check it out the audio demos..

<http://www.overloud.com/HI> Saw this at AES. Seemed to sound very nice and was really low on
cpu
resources. Hopefully I'll be able to get a full copy soon.
Chris

LaMont wrote:
> Check it out the audio demos..
>

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

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.comNo, because then you'd actually REALIZE you were unemployed!
lol

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

>

>Think it'd work without the drugs?

>

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

>

>>People already tried that, remember? (It was called "Haight-
>>Ashbury")

>>

>>:D

>Hey...I resemble that remark!

Rod ;o)

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

>

>Wow, I haven't worked with a drummer that smart in years! You're lucky to
>have guys like that coming into the studio.

>

>TCB

>

>rick <parnell68@hotmail.com> wrote:

>>from gearslutz

>>

>>At a recent session the drummer was the first to arrive, heres how the
>>conversation went:

>>

>>ME: So how many piece kit are we recording today

>>

>>Drummer: ahh.....7

>>

>>ME: Really, doesn't look like that many cases, your not counting the
>>cymbals are you?

>>

>>Drummer: ahh, yes sorry, its a 5 piece kit'

>>'

>>ME: So then, kik, snare and 3 toms?

>>
 >>Drummer: no, kik snare and one tom
 >>
 >>ME: ahh.....so thats 3 then.
 >>
 >>Drummer: and a floor tom
 >>
 >>ME: ok, (smacks head) SO....a 4 piece kit, kik snare and 2 toms?
 >>
 >>Drummer: NO, one tom and a floor
 >>
 >>ME: Right... (I really didn't want to ask this next question) How many
 >>people are in the band today, the instrument lineup
 >>
 >>Drummer: there isDrums.....bass....2 guitars, 3 singers,
 >>acoustic guitar and keyboards.
 >>
 >>ME: Really..... 9 people
 >>
 >>Drummer: no..... 5
 >>
 >>ME: so... some of the people who play also sing and double up on other
 >>instruments?
 >>
 >>Drummer: ah yeah
 >>
 >>I had one more question about how many songs they were doing, but I
 >>left that for the next persson to show up.
 >> _____
 >>Adam Calaitzis
 >>www.toyland.com.au
 >The reviews so far on the Nuendo forum are saying it's average, but nothing
 to write home about,
 but I havent' heard it yet. Might have to get an iLok key and demo it, but
 it annoys me that so many demos
 are tied to keys now. Bad enough that we're getting USB key overload with
 licensed products, but imho,
 by keying demos developers are really pushing their luck with users.

At some point, the USB key idea has to end. It's a shortlived concept,
 imho. One cannot have 25 keys
 hanging off of their computer, and there's no way I'm loading \$10k of
 software on a single \$40 piece of plastic
 and hope my insurance company understands the concept.

....er... sorry... rant off... ;-)

Dedric

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
news:47616ab0\$1@linux...
> HI Saw this at AES. Seemed to sound very nice and was really low on cpu
> resources. Hopefully I'll be able to get a full copy soon.
> Chris
>
>
>
> LaMont wrote:
>> Check it out the audio demos..
>>
>> <http://www.overloud.com/>
>
> --
> Chris Ludwig
>
> ADK Pro Audio
> (859) 635-5762
> www.adkproaudio.com
> chrisl@adkproaudio.com Oh, I laugh, I cry. So sad, so true.

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [DJ](#) on Tue, 23 Oct 2007 22:45:32 GMT

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

e been able to squeak by just rendering all the mono instances
when the UAD is at it's max.

I'll report back if it happens tonight. I'm supposed to have a session
but there is 8" of fresh snow that I just shoveled. It's still coming =
down.

I'm guessing they're going to cancel.

Tom

"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
news:4761b804\$1@linux...

It might be just you and me.

Rod

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

>
>

>I think I'll to a fresh clone before anything crazy happens!
>I might just try it to see.
>
>Is it just you and me with Paris and a UAD these days?
>
>Sheesh it's gettin' lonely around these parts.
>Tom
>
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =3D
>news:47619bf0\$1@linux...
>
> I havn't tried the demo yet. For some reason the timed demo's don't =
=3D
>work on
> my system. I just buy it...except last time I got burned by the no =
=3D
>render
> bug...so I don't know what I'll do this time.
> Rod
> "Tom Bruhl" <arpeggio@comcast.net> wrote:
> >
> >
> >I have to assume it works and sounds good. Anyone
> >tried it with Paris yet? I know Rod said that
> >4.7 and up won't render stereo with plugins anymore.
> >
> >I really want that thing!!! \$50 off too with their Christmas =
deal.
> >
> >Anyone?
> >
> >
> >I choose Polesoft Lockspam to fight spam, and you?
> ><http://www.polesoft.com/refer.html> =3D20
> >
> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
> ><HTML><HEAD>
> ><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html"; =
=3D3D
> >charset=3D3D3Diso-8859-1">
> ><META content=3D3D3D"MSHTML 6.00.2800.1400" name=3D3D3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D3D3D#ffffff>
> ><DIV>I have to assume it works =
=3D3D
> >and sounds=3D3D20

```

> >good. Anyone</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>tried it with Paris yet? =
I know
=3D
>=3D3D
> >Rod said=3D3D20
> >that</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>4.7 and up won't render =
stereo =3D
>with =3D3D
> >plugins=3D3D20
> >anymore.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>I really want that =
thing!!! $50
=3D
>=3D3D
> >off too with=3D3D20
> >their Christmas deal.</FONT></DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>Anyone?</FONT></DIV>
> ><DIV><FONT size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to =
fight =3D
>spam, =3D3D
> >and=3D3D20
> >you?<BR><A=3D3D20
> =3D
=
>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com=
/re=3D
>fer=3D3D
> >.html</A> </FONT></DIV></BODY></HTML>
> >
> >
>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
><HTML><HEAD>
><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>charset=3D3Diso-8859-1">
><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
><STYLE></STYLE>
></HEAD>
><BODY bgColor=3D3D#ffffff>
><DIV><FONT face=3D3DArial size=3D3D2>I think I'll to a fresh clone =
before =3D
>anything crazy=3D20
>happens!</FONT></DIV>

```

```

><DIV><FONT face=3D3DArial size=3D3D2>I might just try it to =3D
>see.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Is it just you and me with Paris =
and a
=3D
>UAD these=3D20
>days?</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Sheesh it's gettin' lonely =
around these
=3D
>
>parts.</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
><DIV> </DIV>
><BLOCKQUOTE=3D20
>style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D
>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> <DIV>"Rod Lincoln" <<A=3D20
> =3D
>
>href=3D3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A=
>&g=3D
>t;=3D20
> wrote in message <A=3D20
> =

```

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Aaron Allen](#) on Wed, 24 Oct 2007 04:30:32 GMT

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

```

t;>http://www.polesoft.com/re=
>>fer=3D
>> >.html</A> </FONT></DIV></BODY></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>I think I'll to a fresh clone before =
>>anything crazy=20
>>happens!</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>I might just try it to =
>>see.</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>Is it just you and me with Paris and a
> =
>>UAD these=20
>>days?</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV><FONT face=3DArial size=3D2>Sheesh it's gettin' lonely around these
> =
>>
>>parts.</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>><DIV> </DIV>
>><BLOCKQUOTE=20
>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>> <DIV>"Rod Lincoln" <<A=20
>> =
>>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
>>t;=20
>> wrote in message <A=20
>> href=3D"news:47619bf0$1@linux">news:47619bf0$1@linux</A>...</DIV><BR>I
> =
>>havn't=20
>> tried the demo yet. For some reason the timed demo's don't work =
>>on<BR>my=20
>> system. I just buy it...except last time I got burned by the no=20
>> render<BR>bug...so I don't know what I'll do this time.<BR>Rod<BR>"Tom
> =
>>Bruhl"=20
>> <<A href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =
>>
>> wrote:<BR>><BR>><BR>>I have to assume it works and sounds =
>>good. =20
>> Anyone<BR>>tried it with Paris yet? I know Rod said =
>>that<BR>>4.7=20
>> and up won't render stereo with plugins anymore.<BR>><BR>>I =
>>really want=20
>> that thing!!! $50 off too with their Christmas=20
>> deal.<BR>><BR>>Anyone?<BR>><BR>><BR>>I choose Polesoft =

```

```

>>Lockspam=20
>> to fight spam, and =
>>you?<BR>>http://www.polesoft.com/refer.html =20
>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=20
>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20
>> =3D<BR>> charset=3D3Diso-8859-1"><BR>><META =
>>content=3D3D"MSHTML=20
>> 6.00.2800.1400"=20
>> =
>>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>>D><BR>><BODY=20
>> bgcolor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial =
>>size=3D3D2>I=20
>> have to assume it works =3D<BR>>and sounds=3D20<BR>>good.=20
>> Anyone</FONT></DIV><BR>><DIV><FONT =
>>face=3D3DArial=20
>> size=3D3D2>tried it with Paris yet? I know =3D<BR>>Rod=20
>> =
>>said=3D20<BR>>that</FONT></DIV><BR>><DIV><FONT=
>>=20
>> face=3D3DArial size=3D3D2>4.7 and up won't render stereo with=20
>> =
>>=3D<BR>>plugins=3D20<BR>>anymore.</FONT></DIV><BR>>&=
>>lt;DIV><FONT=20
>> face=3D3DArial size=3D3D2></FONT> =
>></DIV><BR>><DIV><FONT=20
>> face=3D3DArial size=3D3D2>I really want that thing!!! $50 =
>>=3D<BR>>off too=20
>> with=3D20<BR>>their Christmas=20
>> deal.</FONT></DIV><BR>><DIV><FONT =
>>face=3D3DArial=20
>> size=3D3D2></FONT> </DIV><BR>><DIV><FONT =
>>face=3D3DArial=20
>> =
>>size=3D3D2>Anyone?</FONT></DIV><BR>><DIV><FONT=
>>=20
>> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>>spam,=20
>> =
>>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D "<A=20
>> =
>>href=3D'http://www.polesoft.com/refer.html'">http://www.polesoft.com/refer=
>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>>=3D<BR>>.html</A>=20
>> =
>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=
>>BLOCKQUOTE></BODY></HTML>

```

>>
>>
> sounds like a perfect time to break out the drummer jokes. :-)
"Don Nafe" <dnafe@magma.ca> wrote in message news:4761c974\$1@linux...
>
> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
> news:47617247\$1@linux...
>>
>> Hey...I resemble that remark!
>> Rod ;o)
>
>
> Same here
>
> hehehehe
>
> We don't have to, they are already here... ;-)

David.

alex plasko wrote:

> sounds like a perfect time to break out the drummer jokes. :-)
> "Don Nafe" <dnafe@magma.ca> wrote in message news:4761c974\$1@linux...
>
>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>> news:47617247\$1@linux...
>>
>>> Hey...I resemble that remark!
>>> Rod ;o)
>>
>>
>> Same here
>>
>> hehehehe
>>
>>
>
>
> Lou -

I just got an email from him yesterday. He is:
sakis@digisoundmastering.com .

- Paul

p.s. can't wait to get my copy of your new disk.

On 14 Dec 2007 03:29:36 +1000, "Louis Guarino Jr." <kateeba@snet.net>

wrote:

>
>I am ready to have my new CD, "Images of Movements thru Time and Space" mastered
>by Sakis, but the old email I have for him just came back. I have: mms@wire.net.au
>
>
>Does anyone have a newer address?
>
>Thanks
>
>Lou Guarino! just slide the track and get it sample accurate with sampleslide. i dunno,
it's not that big of a deal for me.
Rod
"Rob Arsenault" <mani1147athotmaildotcom> wrote:
>Funny, I was just thinkin last night how I should drop the old UAD-1 back

>into my Paris rig. I guess that would make 3 of us. So how do you guys
>handle the UAD in Paris, do you do the old track slide (PITA) or just make
a
>copy of the track, render / listen / undo?
>
>Thanks
>Rob
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>news:4761b804\$1@linux...
>>
>> It might be just you and me.
>> Rod
>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>
>>>
>>>I think I'll to a fresh clone before anything crazy happens!
>>>I might just try it to see.
>>>
>>>Is it just you and me with Paris and a UAD these days?
>>>
>>>Sheesh it's gettin' lonely around these parts.
>>>Tom
>>>
>>>
>>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =
>>>news:47619bf0\$1@linux...
>>>
>>> I haven't tried the demo yet. For some reason the timed demo's don't
=
>>>work on


```

>>> my system. I just buy it...except last time I got burned by the no =
>>>render
>>> bug...so I don't know what I'll do this time.
>>> Rod
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>> >
>>> >
>>> >I have to assume it works and sounds good. Anyone
>>> >tried it with Paris yet? I know Rod said that
>>> >4.7 and up won't render stereo with plugins anymore.
>>> >
>>> >I really want that thing!!! $50 off too with their Christmas deal.
>>> >
>>> >Anyone?
>>> >
>>> >
>>> >I choose Polesoft Lockspam to fight spam, and you?
>>> >http://www.polesoft.com/refer.html =20
>>> >
>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>> ><HTML><HEAD>
>>> ><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>> >charset=3D3Diso-8859-1">
>>> ><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>
>>> ><STYLE></STYLE>
>>> ></HEAD>
>>> ><BODY bgColor=3D3D#ffffff>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>I have to assume it works =3D
>>> >and sounds=3D20
>>> >good. Anyone</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>tried it with Paris yet? I know
>> =
>>>=3D
>>> >Rod said=3D20
>>> >that</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>4.7 and up won't render stereo
=
>>>with =3D
>>> >plugins=3D20
>>> >anymore.</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>I really want that thing!!! $50
>> =
>>>=3D
>>> >off too with=3D20
>>> >their Christmas deal.</FONT></DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
>>> ><DIV><FONT face=3D3DArial size=3D3D2>Anyone?</FONT></DIV>

```

```

>>> <DIV><FONT size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>>>spam, =3D
>>> >and=3D20
>>> >you?<BR><A=3D20
>>> =
>>>>href=3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re=
>>>fer=3D
>>> >.html</A> </FONT></DIV></BODY></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>I think I'll to a fresh clone before
=
>>>anything crazy=20
>>>happens!</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>I might just try it to =
>>>see.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>Is it just you and me with Paris and
a
>> =
>>>UAD these=20
>>>days?</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV><FONT face=3DArial size=3D2>Sheesh it's gettin' lonely around these
>> =
>>>
>>>parts.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>><DIV> </DIV>
>>><BLOCKQUOTE=20
>>>style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Rod Lincoln" <<A=20
>>> =
>>>href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&g=
>>>t;=20
>>> wrote in message <A=20

```

>>> href=3D"news:47619bf0\$1@linux">news:47619bf0\$1@linux...</DIV>
I
>> =
>>>havn't=20
>>> tried the demo yet. For some reason the timed demo's don't work =
>>>o

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Tom Bruhl](#) on Wed, 24 Oct 2007 04:44:03 GMT

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

n
my=20
>>> system. I just buy it...except last time I got burned by the no=20
>>> render
bug...so I don't know what I'll do this time.
Rod
"Tom
>> =
>>>Bruhl"=20
>>> <arpeggio@comcast.net> =
>>>
>>> wrote:
>
>
>I have to assume it works and sounds =
>>>good. =20
>>> Anyone
>tried it with Paris yet? I know Rod said =
>>>that
>4.7=20
>>> and up won't render stereo with plugins anymore.
>
>I =
>>>really want=20
>>> that thing!!! \$50 off too with their Christmas=20
>>> deal.
>
>Anyone?
>
>
>I choose Polesoft =
>>>Lockspam=20
>>> to fight spam, and =
>>>you?
>http://www.polesoft.com/refer.html =20
>>>
>
><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=20
>>> Transitional//EN">
><HTML><HEAD>
><META=20
>>> http-equiv=3D3DContent-Type content=3D3D"text/html;=20
>>> =3D
>charset=3D3Diso-8859-1">
><META =
>>>content=3D3D"MSHTML=20
>>> 6.00.2800.1400"=20
>>> =
>>>name=3D3DGENERATOR>
><STYLE></STYLE>
></HEA=
>>>D>
><BODY=20
>>> bgColor=3D3D#fffff>
><DIV><FONT face=3D3DArial =
>>>size=3D3D2>I=20
>>> have to assume it works =3D
>and sounds=3D20
>good.=20
>>> Anyone</DIV>
><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2>tried it with Paris yet? I know =3D
>Rod=20
>>> =
>>>said=3D20
>that</DIV>
><DIV><FONT=
>>>=20

```

>>> face=3D3DArial size=3D3D2>4.7 and up won't render stereo with=20
>>> =
>>>=3D<BR>>plugins=3D20<BR>>anymore.</FONT></DIV><BR> >&=
>>>lt;DIV><FONT=20
>>> face=3D3DArial size=3D3D2></FONT> =
>>></DIV><BR>><DIV><FONT=20
>>> face=3D3DArial size=3D3D2>I really want that thing!!! $50 =
>>>=3D<BR>>off too=20
>>> with=3D20<BR>>their Christmas=20
>>> deal.</FONT></DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> size=3D3D2></FONT> </DIV><BR>><DIV><FONT =
>>>face=3D3DArial=20
>>> =
>>>size=3D3D2>Anyone?</FONT></DIV><BR>><DIV><FONT=
>>>=20
>>> size=3D3D2><BR><BR>I choose Polesoft Lockspam to fight =
>>>spam,=20
>>> =
>>>=3D<BR>>and=3D20<BR>>you?<BR><A=3D20<BR>>href=3D3D "<A=20
>>> =
>>>href=3D'http://www.polesoft.com/refer.html'">http://www.polesoft.com/refer=
>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
>>>=3D<BR>>.html</A>=20
>>> =
>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=
>>>BLOCKQUOTE></BODY></HTML>
>>>
>>>
>>
>
>Badum Bum!
r
EK Sound <ask_me@nospam.net> wrote:
>We don't have to, they are already here... ;-)
>
>David.
>
>alex plasko wrote:
>> sounds like a perfect time to break out the drummer jokes. :-)
>> "Don Nafe" <dnafe@magma.ca> wrote in message news:4761c974$1@linux...
>>
>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>>>news:47617247$1@linux...
>>>
>>>>Hey...I resemble that remark!
>>>>Rod ;o)
>>>

```

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

-----=_NextPart_000_000E_01C83DD6.1DFA0780
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Hey Rod,
What are settings to use in 3.3 wrapper so I don't lose presets?
I thought I had a document here from before but can't find it
in my Paris folder.

Thanks,
I'm ready to try it!!!
Tom
"Roc Lincoln" <rlincoln@nocpam.kc.rr.com> wrote in message =
news:4761f0f7@linux...

I just slide the track and get it sample accurate with sampleslide. i =
dunno,
it's not that big of a deal for me.
Rod
"Rob Arsenault" <mani1147athotmaildotcom> wrote:
>Funny, I was just thinkin last night how I should drop the old UAD-1 =
back

>into my Paris rig. I guess that would make 3 of us. So how do you =
guys=20
>handle the UAD in Paris, do you do the old track slide (PITA) or just =
make
a=20
>copy of the track, render / listen / undo?
>
>Thanks
>Rob
>
>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message=20
>news:4761b804\$1@linux...
>>
>> It might be just you and me.

```

>> Rod
>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>
>>>
>>>I think I'll to a fresh clone before anything crazy happens!
>>>I might just try it to see.
>>>
>>>Is it just you and me with Paris and a UAD these days?
>>>
>>>Sheesh it's gettin' lonely around these parts.
>>>Tom
>>>
>>>
>>> "Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message =3D
>>>news:47619bf0$1@linux...
>>>
>>> I havn't tried the demo yet. For some reason the timed demo's =
don't
=3D
>>>work on
>>> my system. I just buy it...except last time I got burned by the =
no =3D
>>>render
>>> bug...so I don't know what I'll do this time.
>>> Rod
>>> "Tom Bruhl" <arpeggio@comcast.net> wrote:
>>> >
>>> >
>>> >I have to assume it works and sounds good. Anyone
>>> >tried it with Paris yet? I know Rod said that
>>> >4.7 and up won't render stereo with plugins anymore.
>>> >
>>> >I really want that thing!!! $50 off too with their Christmas =
deal.
>>> >
>>> >Anyone?
>>> >
>>> >
>>> >I choose Polesoft Lockspam to fight spam, and you?
>>> >http://www.polesoft.com/refer.html =3D20
>>> >
>>> ><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>> ><HTML><HEAD>
>>> ><META http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D
>>> >charset=3D3D3Diso-8859-1">
>>> ><META content=3D3D3D"MSHTML 6.00.2800.1400" =
name=3D3D3DGENERATOR>

```

```

>>> <STYLE></STYLE>
>>> </HEAD>
>>> <BODY bgColor=3D3D3D#ffffff>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2>I have to assume it =
works =3D3D
>>> >and sounds=3D3D20
>>> >good. Anyone</FONT></DIV>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2>tried it with Paris =
yet? I know
>> =3D
>>>=3D3D
>>> >Rod said=3D3D20
>>> >that</FONT></DIV>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2>4.7 and up won't render =
stereo
=3D
>>>with =3D3D
>>> >plugins=3D3D20
>>> >anymore.</FONT></DIV>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2>I really want that =
thing!!! $50
>> =3D
>>>=3D3D
>>> >off too with=3D3D20
>>> >their Christmas deal.</FONT></DIV>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> </DIV>
>>> <DIV><FONT face=3D3D3DArial size=3D3D3D2>Anyone?</FONT></DIV>
>>> <DIV><FONT size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to =
fight =3D
>>>spam, =3D3D
>>> >and=3D3D20
>>> >you?<BR><A=3D3D20
>>> =3D
=
>>>>href=3D3D3D"http://www.polesoft.com/refer.html">http://www.polesoft.c=
om/re=3D
>>>fer=3D3D
>>> >.html</A> </FONT></DIV></BODY></HTML>
>>> >
>>> >
>>>
>>>
>>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0 Transitional//EN">
>>><HTML><HEAD>
>>><META http-equiv=3D3DContent-Type content=3D3D"text/html; =3D
>>>charset=3D3Diso-8859-1">
>>><META content=3D3D"MSHTML 6.00.2800.1400" name=3D3DGENERATOR>

```

```

>>><STYLE></STYLE>
>>></HEAD>
>>><BODY bgColor=#ffffff>
>>><DIV><FONT face=Arial size=2>I think I'll to a fresh clone =
before
=
>>>anything crazy=
>>>happens!</FONT></DIV>
>>><DIV><FONT face=Arial size=2>I might just try it to =
>>>see.</FONT></DIV>
>>><DIV><FONT face=Arial size=2></FONT> </DIV>
>>><DIV><FONT face=Arial size=2>Is it just you and me with =
Paris and
a
>> =
>>>UAD these=
>>>days?</FONT></DIV>
>>><DIV><FONT face=Arial size=2></FONT> </DIV>
>>><DIV><FONT face=Arial size=2>Sheesh it's gettin' lonely =
around these
>> =
>>>
>>>parts.</FONT></DIV>
>>><DIV><FONT face=Arial size=2>Tom</FONT></DIV>
>>><DIV><FONT face=Arial size=2></FONT> </DIV>
>>><DIV> </DIV>
>>><BLOCKQUOTE=
>>>style="PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=
>>>BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>> <DIV>"Rod Lincoln" <A=
>>> =
=
>>>href="mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com<=
/A>&g=
>>>t;=
>>> wrote in message <A=
>>> =
href="news:47619bf0$1@linux">news:47619bf0$1@linux</A>...</DIV><BR>I
>> =
>>>havn't=
>>> tried the demo yet. For some reason the timed demo's don't work =
=
>>>on<BR>my=
>>> system. I just buy it...except last time I got burned by the =
no=
>>> render<BR>bug...so I don't know what I'll do this =
time.<BR>Rod<BR>"Tom

```



```

>> =3D
>>>Bruhl"=3D20
>>> <<A =
href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>> =3D
>>>
>>> wrote:<BR>><BR>><BR>>I have to assume it works and sounds =3D
>>>good. =3D20
>>> Anyone<BR>>tried it with Paris yet? I know Rod said =3D
>>>that<BR>>4.7=3D20
>>> and up won't render stereo with plugins anymore.<BR>><BR>>I =3D
>>>really want=3D20
>>> that thing!!! $50 off too with their Christmas=3D20
>>> deal.<BR>><BR>>Anyone?<BR>><BR>><BR>>I choose Polesoft =3D
>>>Lockspam=3D20
>>> to fight spam, and =3D
>>>you?<BR>>http://www.polesoft.com/refer.html =3D20
>>> <BR>><BR>><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0=3D20
>>> Transitional//EN"><BR>><HTML><HEAD><BR>><META=3D20
>>> http-equiv=3D3D3DContent-Type content=3D3D3D"text/html;=3D20
>>> =3D3D<BR>>charset=3D3D3Diso-8859-1"><BR>><META =3D
>>>content=3D3D3D"MSHTML=3D20
>>> 6.00.2800.1400"=3D20
>>> =3D
>>>name=3D3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=3D
>>>D><BR>><BODY=3D20
>>> bgColor=3D3D3D#ffffff><BR>><DIV><FONT face=3D3D3DArial =3D
>>>size=3D3D3D2>I=3D20
>>> have to assume it works =3D3D<BR>>and =
sounds=3D3D20<BR>>good.=3D20
>>> Anyone</FONT></DIV><BR>><DIV><FONT =3D
>>>face=3D3D3DArial=3D20
>>> size=3D3D3D2>tried it with Paris yet? I know =3D3D<BR>>Rod=3D20
>>> =3D
>>>said=3D3D20<BR>>that</FONT></DIV><BR>><DIV><FONT=3D
>>>=3D20
>>> face=3D3D3DArial size=3D3D3D2>4.7 and up won't render stereo =
with=3D20
>>> =3D
>>>=3D3D<BR>>plugins=3D3D20<BR>>anymore.</FONT></DIV><BR >>&=3D
>>>lt;DIV><FONT=3D20
>>> face=3D3D3DArial size=3D3D3D2></FONT> =3D
>>></DIV><BR>><DIV><FONT=3D20
>>> face=3D3D3DArial size=3D3D3D2>I really want that thing!!! $50 =3D
>>>=3D3D<BR>>off too=3D20
>>> with=3D3D20<BR>>their Christmas=3D20
>>> deal.</FONT></DIV><BR>><DIV><FONT =3D
>>>face=3D3D3DArial=3D20
>>> size=3D3D3D2></FONT> </DIV><BR>><DIV><FONT =3D

```

```

>>>face=3D3D3DArial=3D20
>>> =3D
>>>size=3D3D3D2>Anyone?</FONT></DIV><BR>><DIV><FONT=3D
>>>=3D20
>>> size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to fight =3D
>>>spam,=3D20
>>> =3D
>>>=3D3D<BR>>and=3D3D20<BR>>you?<BR><A=3D3D20<BR>>href=3D3D3D "<A=3D20
>>> =3D
=
>>>href=3D3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/=
refer=3D
=
>>>'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
=3D
>>>=3D3D<BR>>.html</A>=3D20
>>> =3D
>>></FONT></DIV></BODY></HTML><BR>><BR>><BR></=3D
>>>BLOCKQUOTE></BODY></HTML>
>>>
>>>
>>=20
>
>

```

-----=_NextPart_000_000E_01C83DD6.1DFA0780

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```

<!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>Hey Rod,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>What are settings to use in 3.3 wrapper =
so I don't=20
lose presets?</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I thought I had a document here from =
before but=20
can't find it</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>in my Paris folder.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Thanks,</FONT></DIV>

```

<DIV>I'm ready to try it!!!</DIV>
<DIV>Tom</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Roc Lincoln" <<A=20
 =
href=3D"mailto:rlincoln@nocpam.kc.rr.com">rlincoln@nocpam.kc.rr.com&g=
t;=20
 wrote in message <A=20
 href=3D"news:4761f0f7@linux">news:4761f0f7@linux...</DIV>
I =
just slide=20
 the track and get it sample accurate with sampleslide. i =
dunno,
it's not=20
 that big of a deal for me.
Rod
"Rob Arsenault"=20
 <mani1147athotmaildotcom> wrote:
>Funny, I was just =
thinkin last=20
 night how I should drop the old UAD-1 back

>into my Paris =
rig. I=20
 guess that would make 3 of us. So how do you guys
>handle the =
UAD in=20
 Paris, do you do the old track slide (PITA) or just make
a =

>copy of=20
 the track, render / listen /=20
 undo?
>
>Thanks
>Rob
>
>"Rod Lincoln" =
<<A=20
 =
href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
t;=20
 wrote in message =

>news:4761b804\$1@linux...
>>
>> It=20
 might be just you and me.
>> Rod
>> "Tom Bruhl" =
<<A=20
 href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net>=20
 wrote:
>>>
>>>
>>>I think I'll to =
a fresh=20
 clone before anything crazy happens!
>>>I might just try =
it to=20
 see.
>>>
>>>Is it just you and me with Paris =
and a UAD=20
 these days?
>>>
>>>Sheesh it's gettin' lonely =
around=20
 these=20
 =
parts.
>>>Tom
>>>
>>>
>>>=
 =20
 "Rod Lincoln" <<A=20
 =
 =

href=3D"mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com&g=
t;=20
wrote in message=20
=
=3D
>>>news:47619bf0\$1@linux...
>>>
>>&g=
t; =20
I havn't tried the demo yet. For some reason the timed demo's=20
don't
=3D
>>>work on
>>> my system. I =
just buy=20
it...except last time I got burned by the no=20
=3D
>>>render
>>> bug...so I don't know =
what I'll=20
do this time.
>>> Rod
>>> "Tom =
Bruhl"=20
arpeggio@comcast.net&g; =

wrote:
>>> >
>>> =20
>
>>> >I have to assume it works and sounds=20
good. Anyone
>>> >tried it with Paris =
yet? I=20
know Rod said that
>>> >4.7 and up won't render =
stereo=20
with plugins anymore.
>>> >
>>> =
>I=20
really want that thing!!! \$50 off too with their Christmas=20
deal.
>>> >
>>> =20
>Anyone?
>>> >
>>> =20
>
>>> >I choose Polesoft Lockspam to fight =
spam, and=20
you?
>>> =
>http://www.polesoft.com/refer.html =20
=3D20
>>> >
>>> =
><!DOCTYPE HTML=20
PUBLIC "-//W3C//DTD HTML 4.0 =
Transitional//EN">
>>> =20
><HTML><HEAD>
>>> ><META=20
http-equiv=3D3D3DContent-Type content=3D3D3D"text/html; =
=3D3D3D
>>> =20
> charset=3D3D3Diso-8859-1">
>>> ><META=20
content=3D3D3D"MSHTML 6.00.2800.1400"=20
name=3D3D3DGENERATOR>
>>> =20
><STYLE></STYLE>
>>> =20
></HEAD>
>>> ><BODY=20
bgColor=3D3D3D#ffffff>
>>> =
><DIV><FONT=20
face=3D3D3DArial size=3D3D3D2>I have to assume it works=20
=3D3D3D
>>> >and =
sounds=3D3D20
>>> >good.=20

Anyone</DIV>
>> =
 ><DIV><FONT=20
 face=3D3D3DArial size=3D3D3D2>tried it with Paris yet? I =
 know
>>=20
 =3D
>>>=3D3D
>> >Rod=20
 said=3D3D20
>> =20
 >that</DIV>
>> =20
 ><DIV>4.7 and up =
 won't render=20
 stereo
=3D
>>with =3D3D
>> =20
 >plugins=3D3D20
>> =20
 >anymore.</DIV>
>> =20
 ><DIV>> =

 </DIV>
>> ><DIV><FONT =
 face=3D3D3DArial=20
 size=3D3D3D2>I really want that thing!!! \$50
>>=20
 =3D
>>>=3D3D
>> >off too=20
 with=3D3D20
>> >their Christmas=20
 deal.</DIV>
>> =
 ><DIV><FONT=20
 face=3D3D3DArial size=3D3D3D2>> =
 </DIV>
>> =20
 ><DIV><FONT face=3D3D3DArial=20
 size=3D3D3D2>Anyone?</DIV>
>> =

 ><DIV>
>
I choose =
 Polesoft=20
 Lockspam to fight =3D
>>spam, =3D3D
>> =

 >and=3D3D20
>> =20
 >you?
<A=3D3D20
>> =20
 =3D
>>>href=3D3D3D"<A=20
 =
 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/re'>h=
 ttp://www.polesoft.com/refer.html">http://www.polesoft.com/re=3D<B=
 R>>>fer=3D3D
>> =20
 >.html>=20
 =
 </DIV></BODY></HTML>
>> =
 =20
 >
>> =20
 >
>>
>>
>>
>><!DOCTYPE HTML =
 PUBLIC=20
 "-//W3C//DTD HTML 4.0=20
 =
 Transitional//EN">
 >></HTML><HEAD&gt;
>>=
 ><META=20

```

http-equiv=3D3DContent-Type content=3D3D"text/html";=20
=3D<BR>&gt;&gt;&gt; charset=3D3Diso-8859-1"&gt; <BR>&gt;&gt;&gt; &lt;META =

content=3D3D"MSHTML 6.00.2800.1400"=20
=
name=3D3DGENERATOR&gt;<BR> &gt;&gt;&gt;&lt;STYLE&gt;&lt;/STYLE& amp;gt; <BR>&gt;=
&gt;&gt;&lt;/HEAD&gt;<BR>&gt;&gt;&lt;BODY=20
  bgColor=3D3D#ffffff&gt;<BR>&gt;&gt;&lt;DIV&gt;&lt;FONT =
face=3D3DArial=20
  size=3D3D2&gt;I think I'll to a fresh clone =
before<BR>=3D<BR>&gt;&gt;anything=20
=
crazy=3D20<BR> &gt;&gt;&gt;happens!&lt;/FONT&gt;&lt; /DIV&gt; <BR>&gt;&gt;g=
t;&lt;DIV&gt;&lt;FONT=20
  face=3D3DArial size=3D3D2&gt;I might just try it to=20
=
=3D<BR> &gt;&gt;&gt;see.&lt;/FONT&gt;&lt;/DI V&gt; <BR>&gt;&gt;&lt;DIV&g=
t;&lt;FONT=20
  face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20
  &lt;/DIV&gt;<BR>&gt;&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial =
size=3D3D2&gt;Is it=20
  just you and me with Paris and<BR>a<BR>&gt;&gt;=3D<BR>&gt;&gt;UAD =

=
these=3D20<BR> &gt;&gt;&gt;days?&lt;/FONT&gt;&lt;/D IV&gt; <BR>&gt;&gt;&=
lt;DIV&gt;&lt;FONT=20
  face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20
  &lt;/DIV&gt;<BR>&gt;&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
  size=3D3D2&gt;Sheesh it's gettin' lonely around these<BR>&gt;&gt;=20
=
=3D<BR>&gt;&gt;<BR> &gt;&gt;&gt;parts.&lt;/FONT&gt;&lt;/ DIV&gt; <BR>&gt;=
&gt;&gt;&lt;DIV&gt;&lt;FONT=20
  face=3D3DArial=20
=
size=3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&g t; <BR>&gt;&gt;&lt;DIV&gt;&lt;=
FONT=20
  face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&gt;&lt;DIV&gt;=20
=
&lt;/DIV&gt;<BR>&gt;&gt;&lt;BLOCKQUOTE=3D20 <BR>&gt;&gt;style=3D3D=
"PADDING-RIGHT:=20
  0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
=3D<BR>&gt;&gt;BORDER-LEFT:=20
  #000000 2px solid; MARGIN-RIGHT: 0px"&gt;<BR>&gt;&gt;&nbsp;=20
  &lt;DIV&gt;"Rod Lincoln" &lt;&lt;A=3D20<BR>&gt;&gt;&nbsp;=20
  =3D<BR>&gt;&gt;href=3D3D"<A=20
=
href=3D'mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</A>&a=

```

mp;g'>mailto:rlincoln@nospam.kc.rr.com">rlincoln@nospam.kc.rr.com</=

A>&g>g=3D
>>>t;=3D20
>>> =20

wrote in message <A=3D20
>>> href=3D3D"<A=20

=

href=3D'news:47619bf0\$1@linux">news:47619bf0\$1@linux...</DIV>
I'>n=

ews:47619bf0\$1@linux">news:47619bf0\$1@linux...</DIV>&l=

t;BR>I
>>=20

=3D
>>>havn't=3D20
>>> tried the demo =

yet. For some=20

reason the timed demo's don't work=20

=3D
>>>on
my=3D20
>>> system. I =

just buy=20

it...except last time I got burned by the =

no=3D20
>>> =20

render
bug...so I don't know what I'll do this=20

time.
Rod
"Tom
>>=20

=3D
>>>Bruhl"=3D20
>>> <<A =

href=3D3D"<A=20

=

href=3D'mailto:arpeggio@comcast.net">arpeggio@comcast.net</A'>mailto:arpegi=

o@comcast.net">arpeggio@comcast.net</A>>=20

=3D
>>>
>>> =20

wrote:
>>
>>&a mp;lt;BR>>>I have to assume it =

works and=20

sounds =3D
>>>good. =3D20
>>> =20

Anyone
>>tried it with Paris yet? I know Rod said=20

=3D
 >>>that
>>4.7=3D 20
>>> =

and up won't=20

render stereo with plugins anymore.
>>
>> I=20

=3D
>>>really want=3D20
>>> that =

thing!!! \$50 off=20

too with their Christmas=3D20
>>> =20

=

deal.
>>
>>Any one?
>>
>>& ;lt;B=

R>>>I=20

choose Polesoft =3D
>>>Lockspam=3D20
>>> =

to fight=20

spam, and=20

=

=3D
>>>you?
>>http://www.polesoft.com/refer.html=20

=3D20
>>>
>>
>>< !DOCTYPE =

HTML PUBLIC=20

"-//W3C//DTD HTML 4.0=3D20
>>> =20

=

Transitional//EN" >
>><HTML>&l t;HEAD>
>>=

<META=3D20
>>> =20

http-equiv=3D3D3DContent-Type =

content=3D3D3D"text/html;=3D20
>>> =20

=3D3D
> charset=3D3D3Diso-8859-1">
><META =

=3D
>> content=3D3D3D"MSHTML=3D20
>> =20
6.00.2800.1400"=3D20
>> =20

=

=3D
 >>> name=3D3D3DGENERATOR>< BR>><STYLE><=

; /STYLE>
>< /HEA=3D
 >>> D>
>& & amp; l=

t; BODY=3D20
>> =20

bgColor=3D3D3D#ffffff>
>& lt;DIV><FONT =

face=3D3D3DArial=20

=3D
>> size=3D3D3D2>< l=3D20
 >>> have =

to assume it=20

works =3D3D
>& and=20

sounds=3D3D20
>& good.=3D20
>> =20

Anyone< /FONT>< /DIV><BR&am p; >><DIV><FONT=20

=3D
>> face=3D3D3DArial=3D20
>> =

size=3D3D3D2>< tried=20

it with Paris yet? I know =

=3D3D
>& Rod=3D20
>> =20

=

=3D
 >>& said=3D3D20
>& ; that< /FONT>< /DIV>=

><DIV><FONT=3D
>>=3D20
>> =

 =20

face=3D3D3DArial size=3D3D3D2>< 4.7 and up won't render stereo=20

with=3D20
>> =20

=

=3D
 >>&=3D3D
>& plugi ns=3D3D20
>& anymore=

..< /FONT>< /DIV>
 ; >& amp;=3D
>><DIV>=

; <FONT=3D20
>> =20

face=3D3D3DArial size=3D3D3D2>< /FONT>=20

=

=3D
 >>& < /DIV><BR&g t; ><DIV><FONT=3D20
=

>>> =20

face=3D3D3DArial size=3D3D3D2>< I really want that thing!!! \$50=20

=3D
>>=3D3D
>& off =

too=3D20
>> =20

with=3D3D20
>& their Christmas=3D20
>> =20

deal.< /FONT>< /DIV><BR& ; >><DIV><FONT=20

=3D
>> face=3D3D3DArial=3D20
>> =20

size=3D3D3D2>< /FONT> =

< /DIV>
>& <DIV&am p; ><FONT=20

=3D
>> face=3D3D3DArial=3D20
>> =20

=

=3D
 >>& size=3D3D3D2>< Anyone?< / FONT>< /DIV><BR=

>><DIV><FONT=3D
>>=3D20
>> =

=20

size=3D3D3D2><

 I choose Polesoft Lockspam to =

fight=20

=3D
>>>spam,=3D20
>>> =20
=
=3D
 >>>=3D3D
>&and=3 D3D20
>&you?<BR&=
gt;<A=3D3D20
>&href=3D3D3D"<A=3D20
>> =
=20
=
=3D
>>>href=3D3D'http://www.polesoft.com/refer.html">http:=
//www.polesoft.com/refer=3D
>>>'>http://www.polesoft.com/r=
efer.html">http://www.polesoft.com/refer</A=3D
>>>=3D=
3D
>>.html=3D20
>> =20
=
=3D
 >>></DIV&am p;gt;</BODY></HTML><=
;BR>>
><BR& gt;</=3D
>>&BLOCKQUOTE>=
</BODY></HTML>
>>
>>
>&=20

>
>
</BLOCKQUOTE></BODY></HTML >

-----=_NextPart_000_000E_01C83DD6.1DFA0780--Yeah I saw those early reviews on Nuendo's forum..I did not believe them.

I listened to the demos on the web site and I think this Verb plug sounds fabulous!! Right up with Wizzo Verb and IK's Classics. Like Chris stated, this is not a convo verb, but a digital verb replica. Really smooth. Listen to the vocal demos.. Wow!!

P.S. Some of those folks on the Nuendo Forum are complete idiots that are more concerned about the latest DAW config than music or the art of naking, mixng daw(nuendo) tricks etc.. They sound like complete idots when talking about anything other than Nuendo.

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

>The reviews so far on the Nuendo forum are saying it's average, but nothing

>to write home about,

>but I haven't heard it yet. Might have to get an iLok key and demo it,
but

>it annoys me that so many demos

>are tied to keys now. Bad enough that we're getting USB key overload with

>licensed products, but imho,

>by keying demos developers are really pushing their luck with users.

>

>At some point, the USB key idea has to end. It's a shortlived concept,

>imho. One cannot have 25 keys

>hanging off of their computer, and there's no way I'm loading \$10k of

>software on a single \$40 piece of plastic

>and hope my insurance company understands the concept.

>

>...er... sorry... rant off... ;-)

>
>Dedric
>
>"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>news:47616ab0\$1@linux...
>> HI Saw this at AES. Seemed to sound very nice and was really low on cpu

>> resources. Hopefully I'll be able to get a full copy soon.
>> Chris
>>
>>
>>
>> LaMont wrote:
>>> Check it out the audio demos..
>>>
>>> <http://www.overloud.com/>
>>
>> --
>> Chris Ludwig
>>
>> ADK Pro Audio
>> (859) 635-5762
>> www.adkproaudio.com
>> chrisl@adkproaudio.com
>Probably the only reason the Magix key has not been cracked is nobody
wants to bother. I have one, but I switched from Sam over a year ago.

Chris Ludwig wrote:

> Hi dedric,
> The reverb seems to be more of an effect reverb not the convolution
> realistic type that people have been used to lately. Seems to be more of
> a thing like the TC classicverb or Lexicon type so far.
>
> Don't get me going on how much I-Lok sucks.
> I don't like USB dongles in general but at least with Steinberg they
> pretty much make so that as long as you got the dongle your good. No
> stupid. I must authorize the dongle then authorize the plug ins, etc.
>
> Most all of companies allow for multiple products to be licensed on one
> key as long as they all use the same key.
> Well except for Waves but they suck more than Avid does.
>
> The only USB key so far that has not been completely cracked and
> bypassed is the WUBI Key that Magix uses. The easiest and first to be
> pirated was the I-Lok.
>
> Chris
>

>
>
>
> Dedric Terry wrote:
>> The reviews so far on the Nuendo forum are saying it's average, but
>> nothing to write home about,
>> but I haven't heard it yet. Might have to get an iLok key and demo
>> it, but it annoys me that so many demos
>> are tied to keys now. Bad enough that we're getting USB key overload
>> with licensed products, but imho,
>> by keying demos developers are really pushing their luck with users.
>>
>> At some point, the USB key idea has to end. It's a shortlived
>> concept, imho. One cannot have 25 keys
>> hanging off of their computer, and there's no way I'm loading \$10k of
>> software on a single \$40 piece of plastic
>> and hope my insurance company understands the concept.
>>
>>er... sorry... rant off... ;-)
>>
>> Dedric
>>
>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>> news:47616ab0\$1@linux...
>>> HI Saw this at AES. Seemed to sound very nice and was really low on
>>> cpu resources. Hopefully I'll be able to get a full copy soon.
>>> Chris
>>>
>>>
>>>
>>> LaMont wrote:
>>>> Check it out the audio demos..
>>>>
>>>> <http://www.overloud.com/>
>>>
>>> --
>>> Chris Ludwig
>>>
>>> ADK Pro Audio
>>> (859) 635-5762
>>> www.adkproaudio.com
>>> chrisl@adkproaudio.com
>>
>I've been using the same pair of Yamaha 15" cabs for many years, but
they're just too damn heavy. I have plastic envy. Have any of you guys
done comparisons of wood cabs and plastic ones like the Eons?

I'm considering a wide range of brands, including some Carvins that are

about half what the others cost. Any preferences?Hey Lamont,

No, actually I know some of those guys well enough to discern knowledge from drivel - I wouldn't assume that just because someone disagrees with you they don't know what they are talking about.

There are people on every forum that state haphazard opinions and hyperbole.

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help me buy stuff.

Posted by [Aaron Allen](#) on Wed, 24 Oct 2007 05:06:05 GMT

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

/>

>>> Chris Ludwig

>>>

>>> ADK Pro Audio

>>> (859) 635-5762

>>> www.adkproaudio.com

>>> chrisl@adkproaudio.com

>>

>I don't believe I've heard any Carvin PA speakers, but I've heard a couple or three different bass cabs of theirs & I thought they sounded pretty good! If their PA speakers are of similar construction, I'd be willing to bet they don't totally suck... can you still get them loaded with different driver options?

Neil

Bill L <bill@billlorentzen.com> wrote:

>I've been using the same pair of Yamaha 15" cabs for many years, but

>they're just too damn heavy. I have plastic envy. Have any of you guys

>done comparisons of wood cabs and plastic ones like the Eons?

>

>I'm considering a wide range of brands, including some Carvins that are

>about half what the others cost. Any preferences?Lol - true.

Did you by chance get a crossgrade/downgrade price to Samplitude?

I'm also thinking of going to Sam rather than Sequoia for mastering.

Just can't justify \$600 an upgrade for an app I use to burn CD masters and do light editing/outside of-Nuendo work.

Regards,

Dedric

On 12/13/07 8:57 PM, in article 4762001c\$1@linux, "Bill L"
<bill@billlorentzen.com> wrote:

> Probably the only reason the Magix key has not been cracked is nobody
> wants to bother. I have one, but I switched from Sam over a year ago.

>

> Chris Ludwig wrote:

>> Hi dedric,

>> The reverb seems to be more of an effect reverb not the convolution
>> realistic type that people have been used to lately. Seems to be more of
>> a thing like the TC classicverb or Lexicon type so far.

>>

>> Don't get me going on how much I-Lok sucks.

>> I don't like USB dongles in general but at least with Steinberg they
>> pretty much make so that as long as you got the dongle your good. No
>> stupid. I must authorize the dongle then authorize the plug ins, etc.

>>

>> Most all of companies allow for multiple products to be licensed on one
>> key as long as they all use the same key.

>> Well except for Waves but they suck more than Avid does.

>>

>> The only USB key so far that has not been completely cracked and
>> bypassed is the WUBI Key that Magix uses. The easiest and first to be
>> pirated was the I-Lok.

>>

>> Chris

>>

>>

>>

>>

>> Dedric Terry wrote:

>>> The reviews so far on the Nuendo forum are saying it's average, but
>>> nothing to write home about,

>>> but I haven't heard it yet. Might have to get an iLok key and demo
>>> it, but it annoys me that so many demos

>>> are tied to keys now. Bad enough that we're getting USB key overload
>>> with licensed products, but imho,

>>> by keying demos developers are really pushing their luck with users.

>>>

>>> At some point, the USB key idea has to end. It's a shortlived
>>> concept, imho. One cannot have 25 keys

>>> hanging off of their computer, and there's no way I'm loading \$10k of
>>> software on a single \$40 piece of plastic

>>> and hope my insurance company understands the concept.

>>>

>>>er... sorry... rant off... ;-)

>>>
>>> Dedic
>>>
>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>> news:47616ab0\$1@linux...
>>>> HI Saw this at AES. Seemed to sound very nice and was really low on
>>>> cpu resources. Hopefully I'll be able to get a full copy soon.
>>>> Chris
>>>>
>>>>
>>>>
>>>> LaMont wrote:
>>>>> Check it out the audio demos..
>>>>>
>>>>> <http://www.overloud.com/>
>>>>
>>>> --
>>>> Chris Ludwig
>>>>
>>>> ADK Pro Audio
>>>> (859) 635-5762
>>>> www.adkproaudio.com
>>>> chrisl@adkproaudio.com
>>>
>>Has anyone here (besides me) tried the Lexicon Pantheon reverb?

Neil

Dedic Terry <dterry@keyofd.net> wrote:

>Hey Lamont,
>
>No, actually I know some of those guys well enough to discern knowledge
from
>drivel - I wouldn't assume that just because someone disagrees with you
they
>don't know what they are talking about.
>
>There are people on every forum that state haphazard opinions and hyperbole.
>The key is to know the ones to regard, and the ones to take with a big grain
>of salt. :-)
>
>The demos sound good, but imho, a 480, 960, TC or KSP8 impulse convolution
>sounds clearer and smoother (e.g. more like the real thing). Breverb sounds
>a bit foggy and smeared to me, even for the marketing hype. Certainly a
>step up from plugin reverbs in years past, but standards are higher now.
>
>Dedic

>
>It's in range with SonitusFX reverb - better than most, but against
>
>On 12/13/07 9:50 PM, in article 4761fd8c\$1@linux, "LaMont"
><jjdpro@gmail.com> wrote:
>
>>
>> Yeah I saw those early reviews on Nuendo's forum..I did not believe them.
>> I listened to the demos on the web site and I think this Verb plug sounds
>> fabulous!! Right up with Wizzo Verb and IK's Classics. Like Chris stated,
>> this is not a convo verb, but a digital verb replica. Really smooth. Listen
>> to the vocal demos.. Wow!!
>>
>> P.S. Some of those folks on the Nuendo Forum are complete idiots that
are
>> more concerned about the latest DAW config than music or the art of naking,
>> mixng daw(nuendo) tricks etc.. They sound like complete idots when talking
>> about anything other than Nuendo.
>>
>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>> The reviews so far on the Nuendo forum are saying it's average, but nothing
>>
>>> to write home about,
>>> but I havent' heard it yet. Might have to get an iLok key and demo it,
>> but
>>> it annoys me that so many demos
>>> are tied to keys now. Bad enough that we're getting USB key overload
with
>>
>>> licensed products, but imho,
>>> by keying demos developers are really pushing their luck with users.
>>>
>>> At some point, the USB key idea has to end. It's a shortlived concept,
>>
>>> imho. One cannot have 25 keys
>>> hanging off of their computer, and there's no way I'm loading \$10k of
>>> software on a single \$40 piece of plastic
>>> and hope my insurance company understands the concept.
>>>
>>> ...er... sorry... rant off... ;-)
>>>
>>> Dedric
>>>
>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>> news:47616ab0\$1@linux...
>>>> HI Saw this at AES. Seemed to sound very nice and was really low on
cpu
>>

>>>> resources. Hopefully I'll be able to get a full copy soon.

>>>> Chris

>>>>

>>>>

>>>>

>>>> LaMont wrote:

>>>>> Check it out the audio demos..

>>>>>

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

>>>>

>>>> --

>>>> Chris Ludwig

>>>>

>>>> ADK Pro Audio

>>>> (859) 635-5762

>>>> www.adkproaudio.com

>>>> chrisl@adkproaudio.com

>>>

>>

>Hi Tonehouse,

As suggested the Lynx One is very good.

Others with stereo I/O would be these.

M-Audio Audiophile 192 PCI card

RME HDSP9632 PCI card /w balanced cable options

Echo MiaMidi

Terratec Phase 22

Chris

tonehouse wrote:

> Is there a simple sound card on the market for playing back stereo through

> balanced analog outs,either XLR,or TRS ? I want to use Wavelab to mixdown

> through an analog comp. I have a SoundBlaster card with spidif,and optical

> outs..but the analog is just RCA in/out

>

>

>

--

Chris Ludwig

ADK

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

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

(859) 635-5762HI Lamont,

LaMont wrote:

> Yeah I saw those early reviews on Nuendo's forum..I did not believe them.

> I listened to the demos on the web site and I think this Verb plug sounds
> fabulous!! Right up with Wizzo Verb and IK's Classics. Like Chris stated,
> this is not a convo verb, but a digital verb replica. Really smooth. Listen
> to the vocal demos.. Wow!!
>
> P.S. Some of those folks on the Nuendo Forum are complete idiots that are
> more concerned about the latest DAW config than music or the art of naking,
> mixng daw(nuendo) tricks etc.. They sound like complete idots when talking
> about anything other than Nuendo.
>
Come on now its not as bad as Gearsluts.... :)

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

>
>> The reviews so far on the Nuendo forum are saying it's average, but nothing
>>
>
>
>> to write home about,
>> but I haven't heard it yet. Might have to get an iLok key and demo it,
>>
> but
>
>> it annoys me that so many demos
>> are tied to keys now. Bad enough that we're getting USB key overload with
>>
>
>
>> licensed products, but imho,
>> by keying demos developers are really pushing their luck with users.
>>
>> At some point, the USB key idea has to end. It's a shortlived concept,
>>
>
>
>> imho. One cannot have 25 keys
>> hanging off of their computer, and there's no way I'm loading \$10k of
>> software on a single \$40 piece of plastic
>> and hope my insurance company understands the concept.
>>
>> ...er... sorry... rant off... ;-)
>>
>> Dedric
>>
>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>> news:47616ab0\$1@linux...

>>
>>> HI Saw this at AES. Seemed to sound very nice and was really low on cpu
>>>
>
>
>>> resources. Hopefully I'll be able to get a full copy soon.
>>> Chris
>>>
>>>
>>>
>>> LaMont wrote:
>>>
>>>> Check it out the audio demos..
>>>>
>>>> <http://www.overloud.com/>
>>>>
>>> --
>>> 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/>>
(859) 635-5762Are you sure you didnt mean: "Badum-ba-bum-brm-<click>-bum"?

lol

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

>
>Badum Bum!
>r
>EK Sound <ask_me@nospam.net> wrote:
>>We don't have to, they are already here... ;-)
>>
>>David.
>>
>>alex plasko wrote:

>>> sounds like a perfect time to break out the drummer jokes. :-)
>>> "Don Nafe" <dnafe@magma.ca> wrote in message news:4761c974\$1@linux...
>>>
>>>>"Rod Lincoln" <rlincoln@nospam.kc.rr.com> wrote in message
>>>>news:47617247\$1@linux...
>>>>
>>>>>Hey...I resemble that remark!
>>>>>Rod ;o)
>>>>
>>>>
>>>>Same here
>>>>
>>>>hehehehe
>>>>
>>>>
>>>
>>>
>>>

>Dedric, re: your earlier posts on this thread... you know it's pretty easy to manage your iLok licenses via their website, right? I mean you don't need five keys, or whatever.... if you want to swap computers for a particular app, you can just log on & swap the license from one key to another. You might need two keys (unless I'm misunderstanding your needs), but all your license data can essentially reside on their website & be swapped between keys within a few minutes.

I hate copy protection in general, just because it's a PITA (IOW: not because I don't want to pay for software), but iLok seems to be not too bad, overall. WAYYYYYYY better than the fucking Pace Virus, that's for sure!

Neil

Dedric Terry <dterry@keyofd.net> wrote:

>Lol - true.
>
>Did you by chance get a crossgrade/downgrade price to Samplitude?
>
>I'm also thinking of going to Sam rather than Sequoia for mastering.
>Just can't justify \$600 an upgrade for an app I use to burn CD masters and
>do light editing/outside of-Nuendo work.
>
>Regards,
>Dedric
>
>On 12/13/07 8:57 PM, in article 4762001c\$1@linux, "Bill L"

><bill@billlorentzen.com> wrote:

>

>> Probably the only reason the Magix key has not been cracked is nobody
>> wants to bother. I have one, but I switched from Sam over a year ago.

>>

>> Chris Ludwig wrote:

>>> Hi dedric,

>>> The reverb seems to be more of an effect reverb not the convolution
>>> realistic type that people have been used to lately. Seems to be more
of

>>> a thing like the TC classicverb or Lexicon type so far.

>>>

>>> Don't get me going on how much I-Lok sucks.

>>> I don't like USB dongles in general but at least with Steinberg they
>>> pretty much make so that as long as you got the dongle you're good. No
>>> stupid. I must authorize the dongle then authorize the plug ins, etc.

>>>

>>> Most all of companies allow for multiple products to be licensed on one
>>> key as long as they all use the same key.

>>> Well except for Waves but they suck more than Avid does.

>>>

>>> The only USB key so far that has not been completely cracked and
>>> bypassed is the WUBI Key that Magix uses. The easiest and first to be
>>> pirated was the I-Lok.

>>>

>>> Chris

>>>

>>>

>>>

>>>

>>> Dedric Terry wrote:

>>>> The reviews so far on the Nuendo forum are saying it's average, but
>>>> nothing to write home about,

>>>> but I haven't heard it yet. Might have to get an iLok key and demo
>>>> it, but it annoys me that so many demos

>>>> are tied to keys now. Bad enough that we're getting USB key overload
>>>> with licensed products, but imho,

>>>> by keying demos developers are really pushing their luck with users.

>>>>

>>>> At some point, the USB key idea has to end. It's a shortlived

>>>> concept, imho. One cannot have 25 keys

>>>> hanging off of their computer, and there's no way I'm loading \$10k of

>>>> software on a single \$40 piece of plastic

>>>> and hope my insurance company understands the concept.

>>>>

>>>>er... sorry... rant off... ;-)

>>>>

>>>> Dedric

>>>>
>>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>>> news:47616ab0\$1@linux...
>>>>> HI Saw this at AES. Seemed to sound very nice and was really low on
>>>>> cpu resources. Hopefully I'll be able to get a full copy soon.
>>>>> Chris
>>>>>
>>>>>
>>>>>
>>>>> LaMont wrote:
>>>>>> Check it out the audio demos..
>>>>>>
>>>>>> <http://www.overloud.com/>
>>>>>>
>>>>>> --
>>>>>> Chris Ludwig
>>>>>>
>>>>>> ADK Pro Audio
>>>>>> (859) 635-5762
>>>>>> www.adkproaudio.com
>>>>>> chrisl@adkproaudio.com
>>>>>
>>>>
>I disagree with you, Altiverb emulations of the 480,tcs verbs are nice, but
too clean.. The real boxes are not as clean when go out via analog, which
sound better than going via digital i/o.

The IR1-480 emulations again, nice, but not as thick as the original..This
verb is closer than the convos..(imh)..)

Dedric Terry <dterry@keyofd.net> wrote:

>Hey Lamont,
>
>No, actually I know some of those guys well enough to discern knowledge
from
>drivel - I wouldn't assume that just because someone disagrees with you
they
>don't know what they are talking about.
>
>There are people on every forum that state haphazard opinions and hyperbole.
>The key is to know the ones to regard, and the ones to take with a big grain
>of salt. :-)
>
>The demos sound good, but imho, a 480, 960, TC or KSP8 impulse convolution
>sounds clearer and smoother (e.g. more like the real thing). Breverb sounds
>a bit foggy and smeared to me, even for the marketing hype. Certainly a
>step up from plugin reverbs in years past, but standards are higher now.

>
>Dedric
>
>It's in range with SonitusFX reverb - better than most, but against
>
>On 12/13/07 9:50 PM, in article 4761fd8c\$1@linux, "LaMont"
><jjdpro@gmail.com> wrote:
>
>>
>> Yeah I saw those early reviews on Nuendo's forum..I did not believe them.
>> I listened to the demos on the web site and I think this Verb plug sounds
>> fabulous!! Right up with Wizzo Verb and IK's Classics. Like Chris stated,
>> this is not a convo verb, but a digital verb replica. Really smooth. Listen
>> to the vocal demos.. Wow!!
>>
>> P.S. Some of those folks on the Nuendo Forum are complete idiots that
are
>> more concerned about the latest DAW config than music or the art of naking,
>> mixng daw(nuendo) tricks etc.. They sound like complete idots when talking
>> about anything other than Nuendo.
>>
>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>> The reviews so far on the Nuendo forum are saying it's average, but nothing
>>
>>> to write home about,
>>> but I havent' heard it yet. Might have to get an iLok key and demo it,
>> but
>>> it annoys me that so many demos
>>> are tied to keys now. Bad enough that we're getting USB key overload
with
>>
>>> licensed products, but imho,
>>> by keying demos developers are really pushing their luck with users.
>>>
>>> At some point, the USB key idea has to end. It's a shortlived concept,
>>
>>> imho. One cannot have 25 keys
>>> hanging off of their computer, and there's no way I'm loading \$10k of
>>> software on a single \$40 piece of plastic
>>> and hope my insurance company understands the concept.
>>>
>>> ...er... sorry... rant off... ;-)
>>>
>>> Dedric
>>>
>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>> news:47616ab0\$1@linux...
>>>> HI Saw this at AES. Seemed to sound very nice and was really low on

cpu
>>
>>>> resources. Hopefully I'll be able to get a full copy soon.
>>>> Chris
>>>>
>>>>
>>>> LaMont wrote:
>>>>> Check it out the audio demos..
>>>>>
>>>>> <http://www.overloud.com/>
>>>>
>>>> --
>>>> Chris Ludwig
>>>>
>>>> ADK Pro Audio
>>>> (859) 635-5762
>>>> www.adkproaudio.com
>>>> chrisl@adkproaudio.com
>>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_001D_01C83DE9.04458B80
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Hi Bill,
I used a low end two war Carvin for years that was pretty good
and like you say less expensive. Blew the 1/2 throat drivers
on the horns once or twice. I now own SRM 450 Mackies=20
<http://www.mackie.com/products/srm450/index.html>
that have a better sounding horn than the EONs for my money. The EON's =
horn
always hurts the whole system's sound. EQ doesn't remedy their problem =
to
my ear. The Mackie is shy in the bass but EQ is your friend.
If I'm planning on slamming them in big rooms I carry a JBL
MRX 518 http://www.thomann.de/gb/jbl_mrx_518_s.htm?partner_id=3D7357 2
and power it with one side of a Crown XTI 4000. =
http://www.crownaudio.com/amp_htm/xti.htm
That makes big tight bass and power for a second cab. The Crown weighs =
18lbs and puts
out 1200 watts/side @ 4 ohms. Serious grunt. The MRX 518 olds the =
Mackie with a pole too.
It isn't too heavy but bulky. One is enough for all of my indoor =
venues. Two for outdoor with another=20

larger top end rather than the Mackies.

I haven't heard Carvin PA stuff in decades. It might still be the best = low \$ deal.

The Mackies are light (37lbs) and powered. Running an AC line to them = can be a hassle but not as bad as 75lbs is per cab and an old power amp.

Listen to the stuff if you can. The give away for me is the = horns/crossover. I've found bottom end easier to dial in than a sweet top with less than perfect = cabs which is what we're talking about here. Remember at indoor venues the bass/low mids = coming off the back of those=20 cabs carrying down the backstage wall can have dire consequences with = multiple open mics.

I hope this helps a little.

Tom

"Neil" <OIUOIU@OIU.com> wrote in message news:476205aa\$1@linux...

I don't believe I've heard any Carvin PA speakers, but I've heard a couple or three different bass cabs of theirs & I thought they sounded pretty good! If their PA speakers are of similar construction, I'd be willing to bet they don't=20 totally suck... can you still get them loaded with different driver options?

Neil

Bill L <bill@billlorentzen.com> wrote:

>I've been using the same pair of Yamaha 15" cabs for many years, but=20
>they're just too damn heavy. I have plastic envy. Have any of you = guys=20

>done comparisons of wood cabs and plastic ones like the Eons?

>

>I'm considering a wide range of brands, including some Carvins that = are

>about half what the others cost. Any preferences?

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_001D_01C83DE9.04458B80

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

```
<!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>Hi Bill,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>I used a low end two war Carvin for =
years that was=20
pretty good</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>and like you say less expensive.&nbsp;=
Blew the 1/2=20
throat drivers</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>on the horns once or twice.&nbsp;I now =
own SRM 450=20
Mackies </FONT></DIV>
<DIV><FONT face=3DArial size=3D2><A=20
href=3D"http://www.mackie.com/products/srm450/index.html">http://www.mack=
ie.com/products/srm450/index.html</A></FONT></DIV>
<DIV><FONT face=3DArial size=3D2>that have a better </FONT><FONT =
face=3DArial=20
size=3D2>sounding horn than the EONs for my money.&nbsp;The EON's=20
horn</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>always hurts the whole system's =
sound.&nbsp;EQ=20
doesn't remedy their problem to</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>my ear. The Mackie is&nbsp;shy in the =
bass but EQ=20
is your friend.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>If&nbsp;I'm planning on slamming them =
in big rooms=20
I carry a JBL</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>MRX 518 <A=20
href=3D"http://www.thomann.de/gb/jbl_mrx_518_s.htm?partner_id=3D7357 2">ht=
tp://www.thomann.de/gb/jbl_mrx_518_s.htm?partner_id=3D73572</A></FONT></D=
IV>
<DIV><FONT face=3DArial size=3D2>and power it with&nbsp;one side of =
a&nbsp;Crown XTI=20
4000.&nbsp;<A=20
href=3D"http://www.crownaudio.com/amp_htm/xti.htm">http://www.crownaudio.=
com/amp_htm/xti.htm</A></FONT></DIV>
<DIV><FONT face=3DArial size=3D2>That makes big tight bass and power for =
a second=20
```

cab. The Crown weighs 18lbs and puts out 1200 watts/side @ 4 ohms. =
 Serious=20

grunt. The MRX 518 olds the Mackie with a=20
 pole too.</DIV>

<DIV>It isn't too heavy but =
 bulky. =20
 One is enough for all of =
 my indoor=20
 venues. Two for outdoor with =
 another=20
 </DIV>

<DIV>larger top end rather <FONT =
 face=3DArial=20
 size=3D2>than the Mackies.</DIV>

<DIV> </DIV>

<DIV>I haven't heard Carvin PA stuff in =
 decades. =20
 It might still be the best low \$ deal.</DIV>

<DIV>The Mackies are light (37lbs) and =
 powered. =20
 Running an AC line to them can be a</DIV>

<DIV>hasslehoff but not as bad as 75lbs is =
 per cab and=20
 an old power amp.</DIV>

<DIV> </DIV>

<DIV>Listen to the stuff if you can. =
 The give away=20
 for me is the horns/crossover. I've found</DIV>

<DIV>bottom end easier to dial in than a =
 sweet top with=20
 less than perfect cabs which is what</DIV>

<DIV>we're talking about here. =20
 Remember at indoor venues the =
 bass/low mids=20
 coming off the back of those </DIV>

<DIV>cabs carrying down the backstage =
 <FONT=20
 face=3DArial size=3D2>wall can have dire consequences with multiple open =
 mics.</DIV>

<DIV> </DIV>

<DIV>I hope this helps a =
 little.</DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =

>>drivel - I wouldn't assume that just because someone disagrees with you
>they
>>don't know what they are talking about.
>>
>>There are people on every forum that state haphazard opinions and hyperbole.
>>The key is to know the ones to regard, and the ones to take with a big
grain
>>of salt. :-)
>>
>>The demos sound good, but imho, a 480, 960, TC or KSP8 impulse convolution
>>sounds clearer and smoother (e.g. more like the real thing). Breverb sounds
>>a bit foggy and smeared to me, even for the marketing hype. Certainly
a
>>step up from plugin reverbs in years past, but standards are higher now.
>>
>>Dedric
>>
>>It's in range with SonitusFX reverb - better than most, but against
>>
>>On 12/13/07 9:50 PM, in article 4761fd8c\$1@linux, "LaMont"
>><jjdpro@gmail.com> wrote:
>>
>>>
>>> Yeah I saw those early reviews on Nuendo's forum..I did not believe them.
>>> I listened to the demos on the web site and I think this Verb plug sounds
>>> fabulous!! Rlght up with Wlizzo Verb and IK's Classics. Like Chris stated,
>>> this is not a convo verb, but a digital verb replica. Really smooth. Listen
>>> to the vocal demos.. Wow!!
>>>
>>> P.S. Some of those folks on the Nuendo Forum are complete idiots that
>are
>>> more concerned about the latest DAW config than music or the art of
naking,
>>> mixng daw(nuendo) tricks etc.. They sound like complete idiots when talking
>>> about anything other than Nuendo.
>>>
>>> "Dedric Terry" <dterry@keyofd.net> wrote:
>>>> The reviews so far on the Nuendo forum are saying it's average, but
nothing
>>>
>>>> to write home about,
>>>> but I haven't heard it yet. Might have to get an iLok key and demo
it,
>>> but
>>>> it annoys me that so many demos
>>>> are tied to keys now. Bad enough that we're getting USB key overload
>with
>>>

>>>> licensed products, but imho,
>>>> by keying demos developers are really pushing their luck with users.
>>>>
>>>> At some point, the USB key idea has to end. It's a shortlived concept,
>>>>
>>>> imho. One cannot have 25 keys
>>>> hanging off of their computer, and there's no way I'm loading \$10k of
>>>> software on a single \$40 piece of plastic
>>>> and hope my insurance company understands the concept.
>>>>
>>>> ...er... sorry... rant off... ;-)
>>>>
>>>> Dedric
>>>>
>>>> "Chris Ludwig" <chrisl@adkproaudio.com> wrote in message
>>>> news:47616ab0\$1@linux...
>>>>> HI Saw this at AES. Seemed to sound very nice and was really low on
>cpu
>>>>
>>>>> resources. Hopefully I'll be able to get a full copy soon.
>>>>> Chris
>>>>>
>>>>>
>>>>>
>>>>> LaMont wrote:
>>>>>> Check it out the audio demos..
>>>>>>
>>>>>> <http://www.overloud.com/>
>>>>>>
>>>>>> --
>>>>>> Chris Ludwig
>>>>>>
>>>>>> ADK Pro Audio
>>>>>> (859) 635-5762
>>>>>> www.adkproaudio.com
>>>>>> chrisl@adkproaudio.com
>>>>>>
>>>>
>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_0029_01C83DE9.5D38D8A0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

2 way . . .

"Tom Bruhl" <arpeggio@comcast.net> wrote in message =

news:4762160c@linux...

Hi Bill,

I used a low end two war Carvin for years that was pretty good and like you say less expensive. Blew the 1/2 throat drivers on the horns once or twice. I now own SRM 450 Mackies=
<http://www.mackie.com/products/srm450/index.html>
that have a better sounding horn than the EONs for my money. The =
EON's horn
always hurts the whole system's sound. EQ doesn't remedy their =
problem to
my ear. The Mackie is shy in the bass but EQ is your friend.
If I'm planning on slamming them in big rooms I carry a JBL
MRX 518 http://www.thomann.de/gb/jbl_mrx_518_s.htm?partner_id=3D7357_2
and power it with one side of a Crown XTI 4000. =
http://www.crownaudio.com/amp_htm/xti.htm
That makes big tight bass and power for a second cab. The Crown =
weighs 18lbs and puts
out 1200 watts/side @ 4 ohms. Serious grunt. The MRX 518 olds the =
Mackie with a pole too.
It isn't too heavy but bulky. One is enough for all of my indoor =
venues. Two for outdoor with another=20
larger top end rather than the Mackies.

I haven't heard Carvin PA stuff in decades. It might still be the =
best low \$ deal.

The Mackies are light (37lbs) and powered. Running an AC line to them =
can be a
hasslehoff but not as bad as 75lbs is per cab and an old power amp.

Listen to the stuff if you can. The give away for me is the =
horns/crossover. I've found
bottom end easier to dial in than a sweet top with less than perfect =
cabs which is what
we're talking about here. Remember at indoor venues the bass/low mids =
coming off the back of those=20
cabs carrying down the backstage wall can have dire consequences with =
multiple open mics.

I hope this helps a little.

Tom

"Neil" <OIUOIU@OIU.com> wrote in message news:476205aa\$1@linux...

I don't believe I've heard any Carvin PA speakers, but I've
heard a couple or three different bass cabs of theirs & I
thought they sounded pretty good! If their PA speakers are of
similar construction, I'd be willing to bet they don't=20
totally suck... can you still get them loaded with different
driver options?

Neil

Bill L <bill@billlorentzen.com> wrote:

>I've been using the same pair of Yamaha 15" cabs for many years, =
but=20
>they're just too damn heavy. I have plastic envy. Have any of you =
guys=20
>done comparisons of wood cabs and plastic ones like the Eons?
>
>I'm considering a wide range of brands, including some Carvins that =
are

>about half what the others cost. Any preferences?

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0029_01C83DE9.5D38D8A0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

<!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>2 way . . .</DIV>

<BLOCKQUOTE dir=3Dltr=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Tom Bruhl" <<A=20

href=3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net> wrote =
in message=20

news:4762160c@linux...</DIV>

<DIV>Hi Bill,</DIV>

<DIV>I used a low end two war Carvin for =
years that=20

was pretty good</DIV>

<DIV>and like you say less =
expensive. Blew the=20

1/2 throat drivers</DIV>

<DIV>on the horns once or twice. I =
 now own SRM=20
 450 Mackies </DIV>
 <DIV><A=20
 =
 href=3D"http://www.mackie.com/products/srm450/index.html">http://www.mack=
 ie.com/products/srm450/index.html</DIV>
 <DIV>that have a better <FONT =
 face=3DArial=20
 size=3D2>sounding horn than the EONs for my money. The EON's=20
 horn</DIV>
 <DIV>always hurts the whole system's =
 sound. EQ=20
 doesn't remedy their problem to</DIV>
 <DIV>my ear. The Mackie is shy in the =
 bass but EQ=20
 is your friend.</DIV>
 <DIV>If I'm planning on slamming them =
 in big=20
 rooms I carry a JBL</DIV>
 <DIV>MRX 518 <A=20
 =
 href=3D" http://www.thomann.de/gb/jbl_mrx_518_s.htm?partner_id=3D7357 2">ht=
 tp://www.thomann.de/gb/jbl_mrx_518_s.htm?partner_id=3D73572</D=
 IV>
 <DIV>and power it with one side of =
 a Crown=20
 XTI 4000. <A=20
 =
 href=3D"http://www.crownaudio.com/amp_htm/xti.htm">http://www.crownaudio.=
 com/amp_htm/xti.htm</DIV>
 <DIV>That makes big tight bass and power =
 for a second=20
 cab. The Crown weighs 18lbs and puts</DIV>
 <DIV>out 1200 watts/side @ 4 ohms. =
 Serious=20
 grunt. The MRX 518 olds the =
 Mackie with a=20
 pole too.</DIV>
 <DIV>It isn't too heavy but =
 bulky. =20
 One is enough for all of =
 my indoor=20
 venues. Two for outdoor with =
 another=20
 </DIV>
 <DIV>larger top end rather <FONT =
 face=3DArial=20

size=3D2>than the Mackies.</DIV>
<DIV> </DIV>
<DIV>I haven't heard Carvin PA stuff in =
decades. </DIV>
It might still be the best low \$ deal.</DIV>
<DIV>The Mackies are light (37lbs) and =
powered. </DIV>
Running an AC line to them can be a</DIV>
<DIV>hasslehoff but not as bad as 75lbs is =
per cab and</DIV>
an old power amp.</DIV>
<DIV> </DIV>
<DIV>Listen to the stuff if you can. =
The give</DIV>
away for me is the horns/crossover. </DIV>
<DIV>bottom end easier to dial in than a =
sweet top</DIV>
with less than perfect cabs which is what</DIV>
<DIV>we're talking about here. =20
Remember indoor venues the =
bass/low</DIV>
mids coming off the back of those </DIV>
<DIV>cabs carrying down the backstage =
<FONT=20
face=3DArial size=3D2>wall can have dire consequences with multiple =
open</DIV>
mics.</DIV>
<DIV> </DIV>
<DIV>I hope this helps a =
little.</DIV>
<DIV>Tom</DIV>
<BLOCKQUOTE=20
style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Neil" <<A =
href=3D"mailto:OIUOIU@OIU.com">OIUOIU@OIU.com> wrote=20
in message <A=20
=
href=3D"news:476205aa\$1@linux">news:476205aa\$1@linux...</DIV>
I =
don't=20
believe I've heard any Carvin PA speakers, but I've
heard a =
couple or=20
three different bass cabs of theirs & I
thought they sounded =
pretty=20
good! If their PA speakers are of
similar construction, I'd be =
willing to=20
bet they don't
totally suck... can you still get them loaded =
with=20

different
driver options?

Neil
<B

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help
Posted by [Neil](#) on Sat, 27 Oct 2007 02:38:06 GMT

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

> wrote:

>

>

>And no issues???!!!!!! so you can use the Helios?

>

>

>

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

>>

>>still the same

>>rod

>>"Cujo" <chris@applemanstudio.com> wrote:

>>>

>>>

>>>It effects me too! Is the latency still the

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help
Posted by [Paul Artola](#) on Sat, 27 Oct 2007 05:34:40 GMT

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

Vh2INbSSZ284ricWnqdEZKxZWPj196cEC9uKbHxUw+Xnips27IX0BAG6EipP L44+vNNB78VI
WAXIx+FO1mLqRonPen7Fx0oDADNLvDc4NFm9UG3oBXouPxpypqDxz6Um8Hpxz 2p6kbqdtBSit
2wCZHlp6r8v+FPVCQNo3GnbAoweoFOzBJdCN87etMSLbyeDUwA2Y/ISgd+tH
UGk9BNuV5phX
HtTwBtFOMYPOeKLPdhJO2hCQDk4pvQcdTUu3GR3PNMYY9qq1ibOxGxye5NHA
oJ4z+eaYzYWm
10BrqeefGT4z6d8HNMsLm+s576S9kdIYoCB90AkknoORXid3+3GhyIPDHfrJ ddvwWq37c9/u
vvCVInhYp5sfVIH/ALLXywo3NgfrXRT5WtjCabe7PqJf227gv8/hqLbn+G5P +FWV/bYh43+G
mx/s3PP8q+VWtnPQqT7Go2BGexrVW7EW83959i2n7aHhqVF+06NqELHqEZWA
/UV23w+/aK8M
fEjX00bTY72K+dGkQTxAkQoyeQTXwBnmvY/2UmMfxZglA/1dpOfzAH9aOWL0 aE3KK0I+R92q
ehyDn1ryS8+LPiG2v7qGOCxkijmZE3AgkA8d69Jj1MMcsOMZr5/in+1zzTYH zyu3615VbnVR
JOyPSP/A5Hcx/GbxAjYbTLNzjJCuR/Wph8bNWH39CibH92WuHBYdOopOy5GP pWfvJt3/ACHo
1ex3v/C77oEmTQG2j+7N/wDWqRPjIGxy+iXKj/ZcHn8q87Y9AeOeRUcjENnI wO/pTbntf8Cb
pano5+N+mk/vNNvUx/sg0+H41aFM6rJDdwDPJePgflXI+45OOftmo2+XOTk1 XNJCDnsetf8A
C4fDbMcyThc4GYjUn/C2vDDYzeOuf70Rrx0tlyCuOKblqYyyj8qXNO62/r5i tF6f1+R7R/ws
/wALyf8AMUjx05U/4U9fHfhyYjbq9ufq1eHSQww/AMs1PsVFQNBDnBhj2+oU VUXPYT5Vrue9
/wDCXaE/I1W0x/11FP8A7e0mXGzUrUg8cTL/Al189va25H/HvGO44xUT2MBG fJX8Mijmk91+

le7/AEj6lN/ZvyL2FvpID/Wo5J4WBlmjP0YV86PYwK3AI9txFQtbxKRiSZT2 AkNWm+xOnQ+h
jhmGHHtzXlfEP4k6P8PdOaa8mWW9IzDZxsPMkP07D3r5y8Z+Ozo0jWunX

Subject: Re: Paris is mostly gone and Cubase is the new mothership. Help

Posted by [audioguy_editout_](#) on Sat, 27 Oct 2007 05:38:44 GMT

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

dwb scO/mnCf/Xrz

K+vp9Rnae5meeZuryMWJ/E10QjKau9DOTS0R0/jr4n6348vHkvbgx2ufktYi RGo+nc+5rk45
njYMjsjDoVODTAeKK6UklZGW50GlELxHohBs9Yuo1H8LSFI/l13ug/tl65Z OqalbwahH3ZR
5b/pxXkJFJih67it2Prbwv8AGjw34oKRfaBY3bf8sbn5efY9DRXyZHHnn0oq eVA+d9S/a6fe
377ba2mmb+6iEmvQfCHg7WX0m8jlsPoAP3u2cFQ+B0Hv1qa3uL3RbsSadZZn

UY3mQng/pXXQ

65qMtvFI+p/Zp2UblXsa4aullFra34nXDDqpFp3ueex6Ldec101nNbWRpkgj OPXPtUmheCW8
YWJlN/DZLav5WGOGIPJ713MlZrSXZjS6ku94zIYs5/So4/h7qV/ePeLp86yS MGYAbFJHTjij
6yprQUaHLuyhbfA3RosGbUpp/ZSB/IGrw+DHhxR925f3XP8AWuyt/C3iWbCs 8UH1lq3beAdW
nmK3Opli9tmTmvLaxctednf/ALPHSyOJh+E/hy1GWt7iQD/nrKqj9K09I0LS PDV7Fd2ENpa3
ERyJGILGuwT4Z22cXGoSynpgYFW4fh7oloqloZJucHexpqhiX8U2R7Wleyiv 68zEu/HNyCoS
6tNwGB+6LDH51Q/4TWV7O4ilAnnd
