

---

Subject: OT: Choosing a decent acoustic-electric guitar  
Posted by [ottawarocks](#) on Tue, 22 Jan 2008 14:13:09 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

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

>  
>after installing them in the system32/ensoniq/plugins each one brought  
up the same prompt (i should have written it down) plus it created a  
hum (like a 60 cycle buzz). when i removed them the hum and errors  
went away. i'll try bill's suggested post but it probably won't be  
till monday.

On 29 Mar 2008 11:05:08 +1000, "Mike Audet" <mike@....> wrote:

>  
>Hi Rick,  
>  
>I've never seen a message about an error with the fx library. Could try  
>the plugins one by one to see which one is causing the error. I'll track  
>it down as best I can.  
>  
>All the best,  
>  
>Mike  
>  
>  
>&

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [Bill L](#) on Tue, 22 Jan 2008 16:24:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

for  
the mini toggle. I never use that one anyway.

Gantt Kushner wrote:

> I have a PRS for which I came up with a trick circuit for pickups with all  
> four conductors available - mine are made by Tom Holmes. I have a regular  
> 3 position PU selector and a 4 pole/double throw mini switch. W/ the mini  
> switch in one position I have a normal 2 humbucking guitar. Flip the switch  
> and the treble position becomes the outside coils in series, the bass position  
> becomes the inside coils in parallel (PRS calls this "Parallel Strat") and

> the middle position combines those two hybrid pickups. The series outside  
> sound is my all time favorite - it has the power of a humbucking PU w/ the  
> bright, round sound of both pickups. If you're interested I'll find my scan  
> of the schematic and post it. I'd probably suggest having an experienced  
> guitar tech do the wiring because it can be a pain getting the wires straight  
> so it works as I described.

>

> Gantt

>

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

>

>> You could wire 'em like a PRS for a useful range of tones that would  
>> cover your gigs.

>

>> Cheers,

>> -Jamie

>> www.JamieKrutz.com

>John,

I would take a pass through a couple electronics stores in your area. Last year I was planning to build, but found a decent dual core with sata drives and good video for around 450 bucks. I popped two more gb of ram into it, formatted it and installed XP pro which I already had a license for. Total cost was around 550 for

---

Subject: Re: Choosing a decent acoustic-electric guitar  
Posted by [tonehouse](#) on Tue, 22 Jan 2008 16:51:18 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

a damn fast machine.

Chuck

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

>

>I've got a desktop pc that is a turd. Celeron 2.6Mhz, rates about 350  
on

>Passmark Charts.

>

><http://www.cpubenchmark.net/>

>

>I want to build a new pc that is about 1500 on the charts like an e6600  
core

>2 duo. I'd like to reuse my IDE drives and have capability to go Sata in  
>the future and I want a silent power supply. 4GB ram. Any ideas for the  
>cheapest way to get there?

>

>The e6600 is about \$200 on ebay and i'm not stuck on that processor but  
one  
>in that range. This box is just for writing code, database stuff and non  
>music stuff.  
>  
>Thanks,  
>JohnDamn, DeeJ, you're so right. But they are simile to a metaphor.

Mr. Simplicity wrote:

> Hmmm.....actually those are similies, aren't they? Maybe I need to go  
> back to school???.....wait!!!!, the preamble to those /metaphors/  
> looks like it was posted by a teacher!!!.....  
>  
> .....your tax dollars at work  
>  
> :oO  
>  
>  
> "rick" <parnell68@hotmail.com <mailto:parnell68@hotmail.com>> wrote in  
> message news:efepu35u1kgkdmhbf06raiav6fsev30fki@4ax.com...  
> >  
> >  
> > What's a Metaphor For, For Instance?  
> >  
> > Metaphors found in high school essays!  
> > Every year, English teachers from across the country can submit their  
> > collections of actual similes and metaphors found in high school  
> > essays. These excerpts are published each year to the amu

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [TCB](#) on Tue, 22 Jan 2008 17:56:07 GMT

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

---

r />

> > but a real duck that was actually lame, maybe from stepping on a land  
> > mine or something.  
> >  
> > 23. The ballerina rose gracefully en Pointe and extended one slender  
> > leg behind her, like a dog at a fire hydrant.  
> >  
> > 24. It was an American tradition, like fathers chasing kids around  
> > with power tools.  
> >  
> > 25. He was deeply in love. When she spoke, he thought he heard bells,  
> > as if she were a garbage truck backing up."ps - in my local office depot there was an open  
box quad core HP with 3 GB  
of ram, 512 dedicated video, tv tuner, HDMI output, 500 GB sata, 120 GB porta

drive - for 650 bucks last week.

Chuck

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

>

>John,

>

>I would take a pass through a couple electronics stores in your area. Last  
>year I was planning to build, but found a decent dual core with sata drives  
>and good video for around 450 bucks. I popped two more gb of ram into it,  
>formatted it and installed XP pro which I already had a license for. Total  
>cost was around 550 for a damn fast machine.

>

>Chuck

>

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

>>

>>I've got a desktop pc that is a turd. Celeron 2.6Mhz, rates about 350

>on

>>Passmark Charts.

>>

>><http://www.cpubenchmark.net/>

>>

>>I want to build a new pc that is abo

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Mark McDermott](#) on Tue, 22 Jan 2008 18:29:43 GMT

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

---

ut 1500 on the charts like an e6600

>core

>>2 duo. I'd like to reuse my IDE drives and have capability to go Sata  
in

>>the future and I want a silent power supply. 4GB ram. Any ideas for the  
>>cheapest way to get there?

>>

>>The e6600 is about \$200 on ebay and i'm not stuck on that processor but  
>one

>>in that range. This box is just for writing code, database stuff and non  
>>music stuff.

>>

>>Thanks,

>>John

>Hi John,

Are you DYling the system? If so you can get a hellva allot more than a  
E6600.

What is the system gonna be used for? I can suggest some parts if I know

what you planing with the system.

Chris

John wrote:

> I've got a desktop pc that is a turd. Celeron 2.6Mhz, rates about 350 on  
> Passmark Charts.  
>  
> <http://www.cpubenchmark.net/>  
>  
> I want to build a new pc that is about 1500 on the charts like an e6600 core  
> 2 duo. I'd like to reuse my IDE drives and have capability to go Sata in  
> the future and I want a silent power supply. 4GB ram. Any ideas for the  
> cheapest way to get there?  
>  
> The e6600 is about \$200 on ebay and i'm not stuck on that processor but one  
> in that range. This box is just for writing code, database stuff and non  
> music stuff.  
>  
> Thanks,  
> John  
>

--

Chris Ludwig

ADK

[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>

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

(859) 635-5762 Perfect Di, also to make things a bit easier/faster, you can record a 4 minute track of silence, then drag (time looked) the entire chopped-up track over this one and all crossfades and patch-ups get done in one shot. You may need to tweak a few crossfades in some places thow.

Chow

Rob

"Dimitrios" <

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Jamie K](#) on Tue, 22 Jan 2008 18:43:34 GMT

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

---

might like to know,

>Rich

>

>

>

>  
>Rich,

Did they miss this?

<http://www.newscientist.com/article/dn2059-giant-antarctic-ice-sheet-breaks-off.html>

Maybe it's growing on one side and melting on the other?

We're both gonna get busted now for posting this here. I was bad and now all the combatants have been banished to the general group. We terrorists can no longer plant bombs here and create carnage amongst civilians.

;o)

;o)

"Rich Lamanna" <[richard.lamanna@verizon.net](mailto:richard.lamanna@verizon.net)> wrote in message  
news:47ee9f37@linux...

> Here we go again. A few years ago scientists put 3,000 "buoy robots" into  
> the oceans of the world, which are all part of the Argos System to monitor  
> world climate patterns. Oh no it looks like the ocean is cooling, not  
> warming.

>  
> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>  
>

> Oh and looky here, what's this, evidence that Antarctic ice sheet is  
> increasing in mass?

>  
> [http://www.space.com/scienceastronomy/antarctic\\_020822.html](http://www.space.com/scienceastronomy/antarctic_020822.html)  
>

> Interesting stuff. Just thought you might like to know,  
> Rich

>  
>  
>  
>  
>

>Thanks Neil, I might try this myself.How good does this work?

"Neil" <[OI@OI.com](mailto:OI@OI.com)> wrote in message news:47ed8055\$1@linux...

>  
> <http://www.widisoft.com/english/widi-vst-readme.html>

>  
> :D  
>  
>  
> "D.P." <ottawarocks@netscape.net> wrote:  
>>I know there's a lot of Cubase knowledge around here, so I thought I'd  
>>ask...  
>>  
>>I have a recording of a duo (acoustic guitar and clarinet). This is a mix,  
>  
>>so just a stereo track. I have no way to separate the clarinet from the  
>  
>>guitar.  
>>  
>>I need a transcription of the clarinet parts. On paper, you know with a  
>  
>>staff and notes in standard notation.  
>>  
>>This is either an exercise in writing out the notes... or using a tool to  
> do  
>>it.  
>>  
>>A

---

---

Subject: Re: Choosing a decent acoustic-electric guitar  
Posted by [AlexPlasko](#) on Tue, 22 Jan 2008 20:45:47 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

nyone know if Cubase can do that? This would be a double challenge,  
>>because  
>  
>>first, I need to somehow "isolate" the clarinet (i.e. get rid of the  
>>guitar)  
>  
>>before proceeding to running a software tool to spit out the  
>>transcription.  
>>  
>>Any ideas? Am I dreaming in la-la land? I'm sure the second half of my  
>>challenge is possible... just not sure about "erasing" the guitar...  
>>  
>>Thanks in advance for any tips.  
>>Dan  
>>  
>>  
>No change. I think Brian T, Dimitrios and Mic Cross were able to get more  
than 1 ADAT module per MEC to work. I never was able to do this. If you need  
lightpipe connectivity, be sure to buy a new HD to use with XP so your old

system drive can save you if XP hoses your routing matrix.

Deej

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
news:47eea09d@linux...

>I seem to remember that some of you using XP had no problems with ADAT  
> transfers, while others were having difficulties. I'm still on ME with  
> Paris. One of these days I'm going to transport over to XP. What is the  
> state of ADAT with XP in Paris.

>

> Rich

>

>Rick, the scientific way is to look at the data and make a determination.

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Ted Gerber](#) on Wed, 23 Jan 2008 02:46:30 GMT

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

---

> > Rich

> >

>

> We'd better skedaddle .....

> ;o)

>

>

>thanks guys, i went and bought one. got parts from my local guy and got a  
MS-7357 motherboard G33M, e6750 cpu w/ 2gb dual channel ram, antec power,  
80gb sata, case and dvd burner for \$875.

I went to circuit city to look at the hp and the sales people were so lame  
a i walked out. The hp would do dual monitor so that was no good for me.

I'm just doing coding, database stuff and some games so this box sound do  
well. I'm doing my 89 windows updates as we speak so it's up and running.

Thanks !

JohnHotel California-Eagles....

rick <parnell68@hotmail.com> wrote:

>there's a song there somewhere...

>

>On 29 Mar 2008 19:28:33 +1000, "Steve Cox" <stevec1@charter.net>

>wrote:

>

>>

>>Yeah...ditto, and besides, we need your mind. "You can check out any time

>>you like but... you may never leave"!  
>>  
>>"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>>>  
>>>  
>>>Hi Nappy,  
>>>Please hang. Skip the OT stuff.  
>>>I'll miss you for sure.  
>>>  
>>>Be well.  
>>>Tom  
>>>  
>>>  
>>>  
>>> "Bill L" <bill@billlorentzen.com> wrote in message =  
>>>news:47e806de@linux...  
>>> Damn Nappy I was afraid to read this post 'cause I thought it like =  
>>>your=20  
>>> suicide note or something.  
>>>  
>>> Nappy wrote:  
>>> > I've had a long run here,but I think its time for me to say goodbye.  
>>=  
>>>Since  
>>> > I no longer  
>>> > own PARIS and I don't care to talk about politics and religion I'm  
>>=  
>>>moving  
>>> > along.  
>>> > All the best to everyone. Life is to short.  
>>> >=20  
>>> > respect  
>>> > Nappy  
>>>  
>>>  
>>>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 6.00.2900.2180" name=3DGENERATOR>  
>>><STYLE></STYLE>  
>>></HEAD>  
&g

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [jim drago](#) on Wed, 23 Jan 2008 04:32:05 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

```
t;>><BODY bgColor=3D#ffffff>
>>><DIV><FONT face=3DArial size=3D2>Hi Nappy,</FONT></DIV>

>>>stuff.</FONT></DIV>
>>><DIV><FONT face=3DArial size=3D2>I'll miss you for sure.</FONT></DIV>

>>><DIV><FONT face=3DArial size=3D2>Be well.</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>"Bill L" <<A=20
>>> href=3D"mailto:bill@billlorentzen.com">bill@billlorentzen.com</A>> =
>>>wrote in=20
>>> message <A =
>>>href=3D"news:47e806de@linux">news:47e806de@linux</A>...</DIV>Damn=20
>>> Nappy I was afraid to read this post 'cause I thought it like your =
>>><BR>suicide=20
>>> note or something.<BR><BR>Nappy wrote:<BR>> I've had a long run =
>>>here,but I=20
>>> think its time for me to say goodbye. Since<BR>> I no =
>>>longer<BR>> own=20
>>> PARIS and I don't care to talk about politics and religion I'm =
>>>moving<BR>>=20
>>> along.<BR>> All the best to everyone. Life is to short.<BR>> =
>>><BR>>=20
>>> respect<BR>> Nappy</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=

>>>
>>>
>rich, if you read the very first part of my post " it's not that i'm
a huge proponent of the other view" then you would know that i'm not
saying that global warming" is immanent. i would look at the evidence
and make what i would hope to be an educated decision...right or
wrong. however, i do find it a bit ludicrous to as many would suggest
that we as humans (6 +billion) have no impact on the planets
environment.
```

i fully believe and expect that the earth has it's own natural warming and cooling cycles. i also believe that we are affected by outside stellar influences (our sun being the nearest). and as stated above i believe that the 6+ billion of us do affect our surroundings; possibly more than the earth and all it's processes can overcome. i also do not see a problem with trying to live as responsibly as we can and if that means it costs us a little more to do so then so be it.

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [ottawarocks](#) on Thu, 24 Jan 2008 13:49:58 GMT

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

---

by the laptop sound card) where  
will I get my midi sounds from if the laptop sound card is not in use? I am trying to get an understanding of the midi sound of the audio routing. I do have a Edirol DX plugin with midi sounds in my Sonar HomeStudio application that I use and I think this is via software not the sound card so it should still be available.

I'm thinking that moving towards the USB interface will decrease both my problems (latency and noise floor) considerably and at \$149 it seems a pretty decent deal.

The only other item I'd like to understand is that the only time I need the ASIO or WDM is during a Sonar session of playback or recording so if I make the ASIO/WDM driver change to only the Sonar program then the rest of my laptop functions and sounds will continue to use the sound card and MME driver. If I am just playing wave files or mp3 files out of the Windows Media Player, it will use my laptop sound card as normal and as MME, correct? and I don't need to change anything, right?

Anyone have any insight, are users of any of the above referenced items, have recommendations and or comments.

Thanks for any and all the help you can reply with,  
Wayne I'm thinking of spending a little bit more and getting the RAID 0 setup. This box will likely be doing a bit of video editing as well.

I'll probably get a PCIe card for one of my Magma's and either try that with my Magma holding the RME cards and interface the other Magma with the UAD-1 cards in one of the PCI slots, or I'll just yank the MAD1 and AES32 out of the Magma, load them in the 2 x PCI slots on the MOBO and then try interfacing the other Magma with the DSP processors in one of the PCIe slots. You got a mobo that you think would handle this? Are you guys OC'ing these quads to 3GHZ?

Deej

"Chris Ludwig" <chrisl@adkproaudio.com> wrote in message  
news:47eeee60@linux...

> HI DJ,  
> You can configure a system w/ tower, power supply, Q6600, 2 gigs ram 160  
> gig OS, 320g audio drive, Geforce 8600GT dual head video (fan less), DVD  
> burner, XP Pro, 1 yr warranty, life time tech support for \$1437.00. We  
> will putting out a sub \$1000 in a week or so sense we Americans is so  
> poor. :)  
> Our overseas sales have went thought the roof lately. :) We don't cover  
> any shipping with our warranty for overseas systems just life time  
> phone/email support. But even with them paying the shippings with a  
> warranty issue of some sort it is still less money that buying it in their  
> country. jeez.  
> The overseas sales that always make me laugh are the ones we get from  
> Taiwan, Hong Kong and India.  
> Chris  
>  
> Mr. Simplicity wrote:  
>> I was looking at the ADK website while ago and for a little over \$1500.00  
>> I could get a quad core /screamer /with the OS already installed and  
>> tweaked. All I'd need to do would be to add a couple of the 500G SATA  
>> drives I've got here as backups and I'd be set.  
>> Yeah, I could build it cheaper, but not much and when I figure in all  
>> the time it takes to build it, load the OS, mobo drivers, optomize it and  
>> burn it in, paying them the extra \$\$ for their time and expertise makes  
>> sense in my situation.  
>> I'm really thinking seriously about this. I'd like to be able to track  
>> at 64k with the Cubase control room. I've been using it at 128k and it's  
>> tolerable, but the difference between 64k and 128k is noticeable to my  
>> ears. 64k is equivalent to what I hear using Totalmix, and the more I get  
>> into Totalmix, the more sense it makes. It's also much easier to deal  
>> with when you're only using one audio interface for all your  
>> tracking/playback. I'll have that situation sussed in about a week.  
>> "John" <no@no.com <mailto:no@no.com>> wrote in message  
>> news:47eeb930\$1@linux...  
>> >  
>> > thanks guys, i went and bought one. got parts from my local guy and  
>> got a  
>> > MS-7357 motherboard G33M, e6750 cpu w/ 2gb dual channel

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [Jamie K](#) on Thu, 24 Jan 2008 19:14:21 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

was no good  
>> for me.  
>> > I'm just doing coding, database stuff and some games so this box  
>> sound do  
>> > well. I'm doing my 89 windows updates as we speak so it's up and  
>> running.  
>> >  
>> > Thanks !  
>> > John  
>  
> --  
> Chris Ludwig  
> ADK  
> [chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>  
> [www.adkproaudio.com](http://www.adkproaudio.com) <<http://www.adkproaudio.com/>>  
> (859) 635-5762 OK, I hurt from laughing. Thanks. I just wanna see the person who knows  
what happens when one fries maggots.

And yes, most of those are similes, but who's counting? :)

This stuff reminded me of a little book called "Non Campus Mentis," a condensed history of western civilization compiled from the papers and essay tests of college student. Scary, but hilarious.

S

"rick" <[parnell68@hotmail.com](mailto:parnell68@hotmail.com)> wrote in message  
[news:efepu35u1kgkdmhbf06raiav6fsev30fki@4ax.com](mailto:news:efepu35u1kgkdmhbf06raiav6fsev30fki@4ax.com)...

>  
>  
> What's a Metaphor For, For Instance?  
>  
> Metaphors found in high school essays!  
> Every year, English teachers from across the country can submit their  
> collections of actual similes and metaphors found in high school  
> essays. These excerpts are published each year to the amusement of  
> teachers across the country. Here are last year's winners:  
>  
> 1. Her face was a perfect oval, like a circle that had its two sides  
> gently compressed by a Thigh Master.  
>  
> 2. His thoughts tumbled in his head, making and breaking alliances  
> like underpants in a dryer without Cling Free.  
>  
> 3. He spoke with the wisdom that can only come from experience, like a  
> guy who went blind because he looked at a solar eclipse without one of  
> those boxes with a pinhole in it and now goes around the country

> speaking at high schools about the dangers of looking at a solar  
> eclipse without one of those boxes with a pinhole in it.  
>  
> 4. She grew on him like she was a colony of E. Coli, and he was  
> room-temperature Canadian beef.  
>  
> 5. She had a deep, throaty, genuine laugh, like that sound a dog makes  
> just before it throws up.  
>  
> 6. Her vocabulary was as bad as, like, whatever.  
>  
> 7. He was as tall as a six-foot, three-inch tree.  
>  
> 8. The revelation that his marriage of 30 years had disintegrated  
> because of his wife's infidelity came as a rude shock, like a  
> surcharge at a formerly surcharge-free ATM machine.  
>  
> 9. The little boat gently drifted across the pond exactly the way a  
> bowling ball wouldn't.  
>  
> 10. McBride fell 12 stories, hitting the pavement like a Hefty bag  
> filled with vegetable soup.  
>  
> 11. From the attic came an unearthly howl. The whole scene had an  
> eerie, surreal quality, like when you're on vacation in another city  
> and Jeopardy comes on at 7:00 p.m. instead of 7:30.  
>  
> 12. Her hair glistened in the rain like a nose hair after a sneeze.  
>  
> 13. The hailstones leaped from the pavement, just like maggots when  
> you fry them in hot grease .  
>  
> 14. Long separated by cruel fate, the star-crossed lovers raced across  
> the grassy field toward each other like two freight trains, one having  
> left Cleveland at 6:36 p.m. traveling at 55 mph, the other from Topeka  
> at 4:19 p.m. at a speed of 35 mph.  
>  
> 15. They lived in a typical suburban neighborhood with picket fences  
> that resembled Nancy Kerrigan's teeth.  
>  
> 16. John and Mary had never met. They were like two hummingbirds who  
> had also never met.  
>  
> 17. He fell for her like his heart was a mob informant, and she was  
> the East River.  
>  
> 18. Even in his last years, Granddad had a mind like a steel trap,  
> only one that had been left out so long, it had rusted shut.

>  
> 19. Shots rang out, as shots are known to do.  
>  
> 20. The plan was simple, like my brother-in-law Phil. But unlike Phil,  
> this plan just might work.  
>  
> 21. The young fighter had a hungry look, the kind you get from not  
> eating for awhile.  
>  
> 22. He was as lame as a duck. Not the metaphorical lame duck, either,  
> but a real duck that was actually lame, maybe from stepping on a land  
> mine or something.  
>  
> 23. The ballerina rose gracefully en Pointe and extended one slender  
> leg behind her, like a dog at a fire hydrant.  
>  
> 24. It was an American tradition, like fathers chasing kids around  
> with power tools.  
>  
> 25. He was deeply in love. When she spoke, he thought he heard bells,  
> as if she were a garbage truck backing up."Here we go again, indeed. :^)

Rich, you're still doing a great job of ignoring most of the evidence and grasping for whatever you can use to rationalize your existing position. Which is, if I read your message correctly, that raising the price you pay for gas is an infringement on your liberties.

Better take that up with Exxon who are losing money hand over fist in a desperate attempt to keep your gas price affordable. ;^)

I'm sure you're quite right to believe that all the scientists you ignore are way too dumb to know anything about "natural warming and cooling cycles." Good thing you're around to correct the experts on their ignorant oversights. LOL! Good on ya. Heh. BTW:

<http://www.realclimate.org/index.php/archives/2008/02/antarctica-is-cold/#more-529>

I'd be happy to more completely celebrate your non-objective, political paranoiac knee-jerk reactionism and scientific scapegoatism, which I love, but A) this is the PARIS group not the General group, B) I like boats, too, and C) I just got a new bass and it needs to be played...

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

PS. Woo, new bass (OK it's used - reuse and recycle)!

rick wrote:

> rich, if you read the very first part of my post " it's not that i'm  
> a huge proponent of the other view" then you would know that i'm not  
> saying that global warming" is immanent. i would look at the evidence  
> and make what i would hope to be an educated decision...right or  
> wrong. however, i do find it a bit ludicrous to as many would suggest  
> that we as humans (6 +billion) have no impact on the planets  
> environment.  
>  
> i fully believe and expect that the earth has it's own natural warming  
> and cooling cycles. i also believe that we are affected by outside  
> stellar influences (our sun being the nearest). and as stated above i  
> believe that the 6+ billion of us do affect our surroundings; possibly  
> more than the earth and all it's processes can overcome. i also do  
> not see a problem with trying to live as responsibility as we can and  
> if that means it costs us a little more to do so then so be it.  
>  
> i'm already getting #ucked up the ass by the corp leaders who get paid  
> 100's of millions of dollars to mismanage a company into the ground so  
> what's a few more bucks spent to insure that my granddaughter and her  
> children also have the opportunity to get the same @ucking? of all  
> the things to complain about spending money on, i find their future as  
> the absolute least objectionable. so i say, lets not spend it on the  
> same old bullshit and spend it on something wothwhile...our...their  
> future. we've spent trillions on how to destroy the planet, how about  
> we spend some to..at the least...help it. i don't think that's a  
> waste of money.  
>  
> how about instead of the check box for donating money for a political  
> party on the 1040 we have donate to alternative energy funding? or  
> stop fathers from @ucking their daughters? or parents from killing  
> their kids? you know, something useful rather than getting joe/debbie  
> whoever getting elected to do nothing but bitch about joe/debbie  
> whoever doing whatever they do and doing nothing but worrying about  
> getting reelected...now that's a @ucking waste of our money.  
>  
> god, am i redundant or what???

>  
> On Sat, 29 Mar 2008 16:19:32 -0600, "Rich Lamanna"  
> <richard.lamanna@verizon.net> wrote:  
>  
>> Rick, the scientific way is to look at the data and make a determination.  
>> Validity is based on the scientific method and empirical data, not junk  
>> science. The jury is not out, Al Gore is far from being a scientist. There  
>> are over 400 real scientists who's studies dispute anthropogenic global  
>> warming and CO2 as the cause. I don't know about you but my car and boat use  
>> petrol and if the shmucks at the UN are pushing a certain view, with a

>> political agenda, which affects the world economy and especially the US, and  
>> what I pay for gas, then my liberties are compromised. That's why I want the  
>> truth and so should you. I don't have a problem with new technologies that  
>> are environmentally friendly, if they work and if they are cheap and won't  
>> propagate the economic meltdown we're experiencing. One of the biggest  
>> farces out there is Bio Fuels. It takes about 4 times as much energy to  
>> produce ethanol than is liberated from its burning. And it's causing  
>> increases in the cost of corn which in turn has caused increases in  
>> everything that eats corn

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [ottawarocks](#) on Thu, 24 Jan 2008 19:50:02 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

n, i.e.. cows and omnivores. The government  
>> subsidizes its production which increases taxes on you and I. I'm tired of  
>> the bull, how about you?  
>>  
>> Rich  
>>  
>> "rick" <parnell68@hotmail.com> wrote in message  
>> news:0a7tu3lk2r4s6i5ucm2egkqoc3t00l1nul@4ax.com...  
>>> explain to my why this is better to the point of ridiculing the other  
>>> possibility? it's not that i'm a huge proponent of the other view, i  
>>> just find the absolute dismissal of it quite funny given the  
>>> acceptance of another theory to be soooooooo much more valid. please  
>>> enlighten me.  
>>>  
>>> On Sat, 29 Mar 2008 15:49:08 -0600, "Rich Lamanna"  
>>> <richard.lamanna@verizon.net> wrote:  
>>>  
>>>> Here we go again. A few years ago scientists put 3,000 "buoy robots" into  
>>>> the oceans of the world, which are all part of the Argos System to  
>> monitor  
>>>> world climate patterns. Oh no it looks like the ocean is cooling, not  
>>>> warming.  
>>>>  
>>> [http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-](http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html)  
>> ocean.html  
>>>> Oh and looky here, what's this, evidence that Antarctic ice sheet is  
>>>> increasing in mass?  
>>>>  
>>>> [http://www.space.com/scienceastronomy/antarctic\\_020822.html](http://www.space.com/scienceastronomy/antarctic_020822.html)  
>>>>  
>>>> Interesting stuff. Just thought you might like to know,  
>>>> Rich  
>>>>

>>>>

>>>>

>>>>

>>>>

>"Jamie K" <Meta@Dimensional.com> wrote in message news:47ef097d@linux...

>

> Here we go again, indeed. :^)

>

> Rich, you're still doing a great job of ignoring most of the evidence and

> grasping for whatever you can use to rationalize your existing position.

> Which is, if I read your message correctly, that raising the price you pay

> for gas is an infringement on your liberties.

>

> Better take that up with Exxon who are losing money hand over fist in a

> desperate attempt to keep your gas price affordable. ;^)

>

> I'm sure you're quite right to believe that all the scientists you ignore

> are way too dumb to know anything about "natural warming and cooling

> cycles." Good thing you're around to correct the experts on their ignorant

> oversights. LOL! Good on ya. Heh. BTW:

>

> <http://www.realclimate.org/index.php/archives/2008/02/antarctica-is-cold/#more-529>

>

Well I feel much better now, knowing that we're all gonna die on schedule.Mr. Simplicity wrote:

> Well I feel much better now, knowing that we're all gonna die on schedule.

When I went to look at this bass today I knew that if I didn't get it I

would die! ;^)

It's a Warwick, their import line, but nice. It has that Warwick growl.

Not getting rid of the Fender Jazz Special, mind you. But I've been

wanting a 5 string for a while.

Cheers,

-Jamie

www.JamieKrutz.com"Jamie K" <Meta@Dimensional.com> wrote in message  
news:47ef1197@linux...

> Mr. Simplicity wrote:

>> Well I feel much better now, knowing that we're all gonna die on

>> schedule.

>

> When I went to look at this bass today I knew that if I didn't get it I

> would die! ;^)

>

> It's a Warwick, their import line, but nice. It has that Warwick growl.

>

> Not getting rid of the Fender Jazz Special, mind you. But I've been  
> wanting a 5 string for a while.  
>  
> Cheers,  
> -Jamie  
> [www.JamieKrutz.com](http://www.JamieKrutz.com)  
>

Very cool. Are you playing bass at your live gigs too these days or are you still in rock star shredder mode?

;o)Mr. Simplicity wrote:

> Very cool. Are you playing bass at your live gigs too these days or are you  
> still in rock star shredder mode?

Right now the basses are for recording - new CD in progress (s l o w l y progressing).

At gigs I'm still shredding on guitar and violin. The new fusion/prog band has me doing Dixie Dregs, Jeff Beck and UK/Holdsworth covers, plus originals that are even more shredderific. Definitely giving me a workout! Some of the tunes are mine, so I share the blame. :^)

By contrast I have a solo singer/songwriter concert coming up at Swallow Hill in April - mostly acoustic guitar and piano, maybe a little violin, maybe some other stuff. Come on up!

Cheers,  
-Jamie

[www.JamieKrutz.com](http://www.JamieKrutz.com)Hey, it was snowing pretty hard when I drove home from work last night . .  
late March . . . in Portland! Is it the coming Ice Age?

Here's a thought . . . is it possible that the Earth's natural warming and cooling trends could override any effect that we humans have?

Or what if the Earth could actually respond to our efforts to warm it by cooling itself triggered by some huge thermostatic mechanism?

Or wait . . . oh dear . . . what if the Earth is just a giant terrarium for some highly advanced race of intergalactic aliens, and they're adjusting the temperature before they harvest us for food? Bill . . . any help on this? Where's my tin foil hat . . .?

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47ee9f37@linux...

> Here we go again. A few years ago scientists put 3,000 "buoy robots" into  
> the oceans of the world, which are all part of the Argos System to monitor  
> world climate patterns. Oh no it looks like the ocean is cooling, not  
> warming.  
>  
> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>  
>  
> Oh and looky here, what's this, evidence that Antarctic ice sheet is  
> increasing in mass?  
>  
> [http://www.space.com/scienceastronomy/antarctic\\_020822.html](http://www.space.com/scienceastronomy/antarctic_020822.html)  
>  
> Interesting stuff. Just thought you might like to know,  
> Rich  
>  
>  
>  
>  
>  
>  
> So is ADAT functionality the only barrier to running Paris on XP? Cuz I  
don't got no ADAT, so I don't care.

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47eea09d@linux...

> I seem to remember that some of you using XP had no problems with ADAT  
> transfers, while others were having difficulties. I'm still on ME with  
> Paris. One of these days I'm going to transport over to XP. What is the  
> state of ADAT with XP in Paris.  
>  
> Rich  
>  
> Swallow Hill? That's where Aaron and I met up with John last May. When's the  
gig? We had a blast when we were up there. We even drove the wrong way on a  
freeway one night and we weren't even drunk.

;o)

"Jamie K" <Meta@Dimensional.com> wrote in message news:47ef1db1@linux...

> Mr. Simplicity wrote:  
>> Very cool. Are you playing bass at your live gigs too these days or are

>> you still in rock star shredder mode?

>

> Right now the basses are for recording - new CD in progress (s l o w l y progressing).

>

> At gigs I'm still shredding on guitar and violin. The new fusion/prog band has me doing Dixie Dregs, Jeff Beck and UK/Holdsworth covers, plus originals that are even more shredderific. Definitely giving me a workout!

> Some of the tunes are mine, so I share the blame. :^)

>

> By contrast I have a solo singer/songwriter concert coming up at Swallow Hill in April - mostly acoustic guitar and piano, maybe a little violin, maybe some other stuff. Come on up!

>

> Cheers,

> -Jamie

> www.JamieKrutz.com "Sarah" <sarahjane@sarahthonin.com> wrote in message news:47ef1f97\$1@linux...

> Hey, it was snowing pretty hard when I drove home from work last night . .

> . late March . . . in Portland! Is it the coming Ice Age?

>

> Here's a thought . . . is it possible that the Earth's natural warming and cooling trends could override any effect that we humans have?

>

> Or what if the Earth could actually respond to our efforts to warm it by cooling itself triggered by some huge thermostatic mechanism?

>

> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium for some highly advanced race of intergalactic aliens, and they're adjusting the temperature before they harvest us for food? Bill . . . any help on this? Where's my tin foil hat . . .?

>

> S

>

>

Back in 1971 I went on an acid binge and when the paranoid phase of it kicked in, I was watching TV and Walter Cronkite was talking about nuclear testing and I decided that the free protons and other stuff that was caused by splitting atoms was going to affect other atoms and cause them to mutate and that eventually this would start affecting DNA molecules all over the earth, even with people who were thousands of miles away because it would be like a domino theory so as the paranoia grew, it became obvious that not only were we doing this here, but that our solar system was actually just an atom in a much larger molecule and that if we were doing this here, then it was probably happening in a parallel universe too and that it was just a matter of time before our sun which is nothing more than the nucleus of an atom was either going to split wide open because it was probably part of a

uranium molecule. At that point I really got paranoid and it was nighttime so I went outside and started staring at the stars and suddenly I saw this big shooting star and I knew that thi

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [AlexPlasko](#) on Fri, 25 Jan 2008 00:09:01 GMT

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

---

One of these days I'm going to transport over to XP. What is the  
>> state of ADAT with XP in Paris.

>>  
>> Rich  
>>  
>>  
>

>Dude, I think we were having our acid phases at the same time, though I never had a "bad trip". I just laughed a lot and thought I was enlightened until the next morning. :)

But I do remember that scene in "Men In Black." I ran it several times, then a few more times in slow motion. Whoa. :)

S

"Mr. Simplicity" <noway@jose.net> wrote in message news:47ef2905\$1@linux...

>  
> "Sarah" <sarahjane@sarahtonin.com> wrote in message  
> news:47ef1f97\$1@linux...  
>> Hey, it was snowing pretty hard when I drove home from work last night .  
>> . . late March . . . in Portland! Is it the coming Ice Age?  
>>  
>> Here's a thought . . . is it possible that the Earth's natural warming  
>> and cooling trends could override any effect that we humans have?  
>>  
>> Or what if the Earth could actually respond to our efforts to warm it by  
>> cooling itself triggered by some huge thermostatic mechanism?  
>>  
>> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium  
>> for some highly advanced race of intergalactic aliens, and they're  
>> adjusting the temperature before they harvest us for food? Bill . . .  
>> any help on this? Where's my tin foil hat . . . ?

>>  
>> S  
>>  
>>  
>

> Back in 1971 I went on an acid binge and when the paranoid phase of it  
> kicked in, I was watching TV and Walter Cronkite was talking about nuclear  
> testing and I decided that the free protons and other stuff that was  
> caused by splitting atoms was going to affect other atoms and cause them  
> to mutate and that eventually this would start affecting DNA molecules all  
> over the earth, even with people who were thousands of miles away because  
> it would be like a domino theory so as the paranoia grew, it became  
> obvious that not only were we doing this here, but that our solar system  
> was actually just an atom in a much larger molecule and that if we were  
> doing this here, then it was probably happening in a parallel universe too  
> and that it was just a matter of time before our sun which is nothing more  
> than the nucleus of an atom was either going to split wide open because it  
> was probably part of a uranium molecule. At that point I really got  
> paranoid and it was nighttime so I went outside and started staring at the  
> stars and suddenly I saw this big shooting star and I knew that this was a  
> particle that was heading to split the sun and so I figured that since I  
> was gonna die anyway, I'd write this theory all down so I rolled up a  
> fattie and did just that while I waited for sunrise. Well, the world  
> didn't end that morning and since I was a college student at the time and  
> I had a paper due for my political science class and my prof was a real  
> cool Korean dude named Dr. Kim and he hated the military industrial  
> complex and nukes I took the paper to class, still trippin my butt off and  
> turned it in as an essay and everyone looked at me funny and their faces  
> were melting and there were rainbows crawling up the walls and lights  
> shooting out of people's noses so I had to leave but this was the 70's,  
> like I said and the next day everyone thought it was cool and Dr. Kim  
> didn't look like the caterpillar in Through The Looking Glass and he told  
> me how "imaginative" he thought I was so I felt better...I guess people  
> back then thought this kinda stuff was normal.

>

> You could have knocked me over with a feather when I saw this a few years  
> ago.

>

> <http://youtube.com/watch?v=-pH5WXIsgHo&feature=related>

>

> Start the timeline at 9:00.

>

> ;oD

>

>

>I'm gonna need a bigger stethoscope.

S

"erlilo" <erlingl@tdcadsl.dk> wrote in message news:47ef4840@linux...

>I don't think so, Sarah.....

> .....I believe it's more that something have done the weather unstable

> and sick and it need good doctors and nursings by some really good  
> nurses.....;-)  
>  
>  
> "Sarah" <sarahjane@sarahtonin.com> skrev i en meddelelse  
> news:47ef1f97\$1@linux...  
>> Hey, it was snowing pretty hard when I drove home from work last night .  
>> . . late March . . . in Portland! Is it the coming Ice Age?  
>>  
>  
>if you're going to use words like PBS maybe the general forum is the  
right place.

;o)

On 30 Mar 2008 16:52:37 +1000, "DC" <dc@spammersinhell.com> wrote:

>  
>Just saw this band on Mountain Stage on PBS.  
>  
>Holy freakin' moly are they good!  
>  
><http://www.ollabelle.net>  
>  
>DC  
>  
>

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Fri, 25 Jan 2008 16:42:49 GMT

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

---

>>>>> so it works as I described.  
>>>>>  
>>>>> Gantt  
>>>>>  
>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>  
>>>>>> You could wire 'em like a PRS for a useful range of tones that would  
>>>>>> cover your gigs.  
>>>>>> Cheers,  
>>>>>> -Jamie  
>>>>>> [www.JamieKrutz.com](http://www.JamieKrutz.com)  
>I've been spec'ing out processors. It's been a while since I've done  
anything like this but I got curious. there are some monster performers out  
there by Intel now.....truly supercomputer stuff and price tags of  
\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around

\$250.00 and can be clocked to in excess of 3.5GHz per core, is an incredible CPU for audio because the mainboards have chipsets compatible to most audio/DSP hardware. AMD seems to have recently come out with a CPU called a 9850 that is a quad core that is about the same price as the Intel Q6600 and performs at roughly the same level.

It's a whole 'nuther world out there since I built my last DAW.

If I can get Chris to build me a DAW that can run my UAD-1 cards and my RME hardware and I work at 1.5ms latency while tracking (which I can do now on my current Opteron 185, though once the track counts get higher, it starts to ping the CPU meter in Cubase so I have to go to 128k buffers.

I just want something that can sorta' loaf along at low latency like Paris. I'm not too worried about using UAD-1 plugins while tracking anyway. It's looking like a Q6600 on the right mobo might do just that. Micro Center has the Q6600 on sale for \$199.00, I don't know if that is a good price or not.

<http://microcenter.com/index.html>

<http://microcenter.com/specials/catalogs/index.html>

"Mr. Simplicity" <noway@jose.net> wrote:

>I've been spec'ing out processors. It's been a while since I've done  
>anything like this but I got curious. there are some monster performers  
out  
>there by Intel now.....truly supercomputer stuff and price tags of  
>\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around  
>\$250.00 and can be clocked to in excess of 3.5GHz per core, is an incredible

>CPU for audio because the mainboards have chipsets compatible to most  
>audio/DSP hardware. AMD seems to have recently come out with a CPU called  
a  
>9850 that is a quad core that is about the same price as the Intel Q6600  
and  
>performs at roughly the same level.

>  
>It's a whole 'nuther world out there since I built my last DAW.

>  
>If I can get Chris to build me a DAW that can run my UAD-1 cards and my  
RME  
>hardware and I work at 1.5ms latency while tracking (which I can do now  
on  
>my current Opteron 185, though once the track counts get higher, it starts

>to ping the CPU meter in Cubase so I have to go to 128k buffers.  
>

>I just want something that can sorta' loaf along at low latency like Paris.

>I'm not too worried about using UAD-1 plugins while tracking anyway. It's

>looking like a Q6600 on the right mobo might do just that.

>

>

>

>You're most welcome.

As mentioned, I left \*owning\* PARIS years back (and as mentioned am coming back). But I never left \*using\* it - I've been "house bassist" for many years for a tiny PARIS-based studio with a couple of JUNO nominations and a couple of decent-size acts behind it (Sweatshop Union and a remix for REM), and they always let me pretty much run my own sessions and edit my own tracks, so my rudimentary PARIS basics are fairly current.

However, it's on a Mac (as was my own rig) which ruled out a ton of developments, so I can't wait to get PARIS installed on a PC rig to explore more options, including your full range of plug-ins.

Shoot me your email privately if you have a sec.

- Kerry

In article <47f033fd\$1@linux>, "Mike Audet" <mike@..> wrote:

> Thanks so much, Kerry!

>

> Thank you also for working to keep PARIS alive. I look forward to reading

> your blog. Let me know if I can help at all.

>

> Cheers!

>

> Mike

>

> Kerry Galloway <kerrygalloway@telus.net> wrote:

> >I hope you don't mind, but I took the liberty of putting your site at

> >the top of the links at the blog, Mike.

> >

> >- Kerry

> >

> ><http://ensoniqparis.blogspot.com/>Not having my rig yet, I'm not able to check this - are you

porting

presets too so the plugs start off with a library?

Or is this a really dumb question? It wouldn't be the first in my life.

- K

In article <47efc24d\$1@linux>, "Mike Audet" <mike@..> wrote:

> Hi All,  
>  
> I just thought I'd let you know that I got one of the two hall algorithms  
> working this morning. I forgot to implement a rather important control,  
> but I don't expect it will be difficult to finish. I also have to make the  
> interface layout work a bit better.  
>  
> I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or if it  
> is an updated version of it. But, it sounds incredibly smooth, full, and  
> wide. Just listening to the outputs is awesome. It sounds beautiful all  
> by itself. To my ears, it is an improvement over the dp/4 hall, but that  
> may be because of its 24 bit input and output, or because all the analog  
> circuitry is bypassed.  
>  
> Anyway, it's coming soon, and it rocks!!!!  
>  
> All the best,  
>  
> MikeBill L wrote:  
&

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [AlexPlasko](#) on Fri, 25 Jan 2008 18:25:38 GMT

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

---

gt; Yeah, Les Paul was no slouch either!

>  
> I went and played a PRS today to get a feel for what their system does,  
> and it actually sounds pretty good. I think they use some pretty hot  
> pickups (this was one of their original style guitars), so the split  
> proly works better than it would on a weaker pup. Anyway someone posted  
> a link to a store that sells the PRS wiring harness. That's the way I'm  
> going.

Glad you found it useful Bill, let us know how it works out on your axe.

Cheers,

-Jamie

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

> TCB wrote:  
>> I'm also not a big fan of EMGs, but they do have some options for more  
>> strat-like  
>> sounds.  
>> I agree it's annoying to carry two guitars but I'm happy to deal with it  
>> for the reasons I mentioned.  
>> One of the reasons I'm such a luddite re: guitars is that I think Leo  
>> Fender  
>> was a stone cold genius. How many other pieces of electric music  
>> technology  
>> remain essentially unimproved after 50 years? The only thing about my '62  
>> reissue strat that is different than the original is that I put super  
>> jumbo  
>> fretwire on it and bent the trem bar. It has \_slightly\_ overwound\_  
>> pickups.  
>> I remember Lindy Fralin once in an interview talking about overwinding  
>> and  
>> he said something like, 'You don't want to do it too much, Leo got it  
>> pretty  
>> much right the first time.'  
>>  
>> Anywho, good luck, and I'd certainly do the split buckers over cutting a  
>> hole in the top of the 335.  
>> TCB  
>>  
>> Bill L <bill@billlorentzen.com> wrote:  
>>> Thad, I couldn't agree more with your points, but in the real world I  
>>> just don't want to bring 2 guitars AND i want to comp with a lighter  
>>> sound, and then have my big fat neck position tone for soloing. Plus the  
>>  
>>> 335 plays so nice and comfortably nothing else compares. I'm looking for  
>>  
>>> some kind of compromise.  
>>>  
>>> I was looking at some EMGs that "are both single coil and dual coil  
>>> pickups".  
>>>  
>>> [http://www.emginc.com/displayproducts.asp?section=Guitar&  
;categoryid=6&catalogid=6](http://www.emginc.com/displayproducts.asp?section=Guitar&categoryid=6&catalogid=6)  
>>>  
>>>  
>>> I wonder how they work? I would think active electronics would be a good  
>>  
>>> way to accomplish a dual sound, if there is a way at all. I use EMGs on  
>>  
>>> my strat and I'm satisfied with them.  
>>>  
>>> TCB wrote:

>>>> It's still going to sound like a split coil humbucker on a carved top  
>> solid  
>>>> maple/mahogany body with a shorter scale set neck, which is closer to  
>> a strat  
>>>> but it's still not a strat. I like technology as much as the next guy  
>> but  
>>>> either you use it like Leo made it or you don't get the sound. You can  
>> get  
>>>> closer, but if you put a big fat 'bucker on the neck pickup of your  
>>>> Tele  
>>>> will it sound like a Les Paul?  
>>>>  
>>>> It might be good enough for government work but there's a lot more to  
>> making  
>>>> a strat sound like a strat than the pickup wiring.  
>>>> TCB  
>>>>  
>>>> Bill L <bill@billlorentzen.com> wrote:  
>>>>> I'm very interested. Do you know if the PRS pickups have any unique  
>>>>> characteristics that make this system work?  
>>>>>  
>>>>> Gantt Kushner wrote:  
>>>>>> I have a PRS for which I came up with a trick circuit for pickups  
>>>>>> with  
>>>> all  
>>>>>> four conductors available - mine are made by Tom Holmes. I have a  
>>>>>> regular  
>>>>>> 3 position PU selector and a 4 pole/double throw mini switch. W/ the  
>>>> mini  
>>>>>> switch in one position I have a normal 2 humbucking guitar. Flip the  
>>>> switch  
>>>>>> and the treble position becomes the outside coils in series, the bass  
>>>> position  
>>>>>> becomes the inside coils in parallel (PRS calls this "Parallel  
>>>>>> Strat")  
>>>> and  
>>>>>> the middle position combines those two hybrid pickups. The series  
>>>>>> outside  
>>>>>> sound is my all time favorite - it has the power of a humbucking PU  
>> w/  
>>>> the  
>>>>>> bright, round sound of both pickups. If you're interested I'll find  
>> my  
>>>> scan  
>>>>>> of the schematic and post it. I'd probably suggest having an  
>>>>>> experienced  
>>>>>> guitar tech do the wiring because it can be a pain getting the wires  
>> straight

>>>>> so it works as I described.  
>>>>>  
>>>>> Gantt  
>>>>>  
>>>>> Jamie K <Meta@Dimensional.com> wrote:  
>>>>>  
>>>>>> You could wire 'em like a PRS for a useful range of tones that would  
>>>>>> cover your gigs.  
>>>>>> Cheers,  
>>>>>> -Jamie  
>>>>>> www.JamieKrutz.com  
>>Well, actually, I have located the Earth's anus . . . it hangs out in the  
Oval Orifice . . . er Office. :)

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
news:47f02ee8@linux...  
> How about a proctoscope, LOL! Sorry, I couldn't control myself. I really  
> do  
> need help :-)  
>  
> Rich  
>  
>  
> "Sarah" <sarahjane@sarahtonin.com> wrote in message news:47ef5da7@linux...  
>> I'm gonna need a bigger stethoscope.  
>>  
>> S  
>>  
>>  
>> "erlilo" <erlingl@tdcadsl.dk> wrote in message news:47ef4840@linux...  
>> >I don't think so, Sarah.....  
>> > .....I believe it's more that something have done the weather  
>> > unstable  
>> > and sick and it need good doctors and nursings by some really good  
>> > nurses.....;-)  
>> >  
>> >  
>> > "Sarah" <sarahjane@sarahtonin.com> skrev i en meddelelse  
>> > news:47ef1f97\$1@linux...  
>> >> Hey, it was snowing pretty hard when I drove home from work last night  
> .  
>> >> . . late March . . . in Portland! Is it the coming Ice Age?  
>> >>  
>> >  
>> >

>>  
>>  
>  
>Am I tripping? Are you kidding? You never really come down from acid . . .  
wherever you got to on your last trip just becomes the new norm.

S

"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
news:47f02e11\$

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [Jamie K](#) on Fri, 25 Jan 2008 20:10:16 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

\_blank">1@linux...  
> Are you tripping too?  
>  
> Rich  
>  
>  
> "Sarah" <sarahjane@sarahtonin.com> wrote in message  
> news:47ef1f97\$1@linux...  
>> Hey, it was snowing pretty hard when I drove home from work last night .  
>> .  
> .  
>> late March . . . in Portland! Is it the coming Ice Age?  
>>  
>> Here's a thought . . . is it possible that the Earth's natural warming  
>> and  
>> cooling trends could override any effect that we humans have?  
>>  
>> Or what if the Earth could actually respond to our efforts to warm it by  
>> cooling itself triggered by some huge thermostatic mechanism?  
>>  
>> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium  
> for  
>> some highly advanced race of intergalactic aliens, and they're adjusting  
> the  
>> temperature before they harvest us for food? Bill . . . any help on  
>> this?  
>> Where's my tin foil hat . . .?  
>>  
>> S  
>>  
>>

>> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
>> news:47ee9f37@linux...  
>> > Here we go again. A few years ago scientists put 3,000 "buoy robots"  
> into  
>> > the oceans of the world, which are all part of the Argos System to  
> monitor  
>> > world climate patterns. Oh no it looks like the ocean is cooling, not  
>> > warming.  
>> >  
>> >  
> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>  
>> >  
>> > Oh and looky here, what's this, evidence that Antarctic ice sheet is  
>> > increasing in mass?  
>> >  
>> > [http://www.space.com/scienceastronomy/antarctic\\_020822.html](http://www.space.com/scienceastronomy/antarctic_020822.html)  
>> >  
>> > Interesting stuff. Just thought you might like to know,  
>> > Rich  
>> >  
>> >  
>> >  
>> >  
>> >  
>> >  
>> >  
>>  
>>  
>  
>This is a multi-part message in MIME format.

-----=\_NextPart\_000\_0074\_01C892D4.27FD68A0  
Content-Type: multipart/alternative;  
boundary="-----=\_NextPart\_001\_0075\_01C892D4.27FD68A0"

-----=\_NextPart\_001\_0075\_01C892D4.27FD68A0  
Content-Type: text/plain;  
charset="iso-8859-1"  
Content-Transfer-Encoding: quoted-printable

It's terrible resolution, but here's a funny pic of The Band in '64 when =  
they were Levon and the Hawks.

S

"Cujo" <chris@applemanstudio.com> wrote in message =

```

news:47f01179$1@linux...
>=20
>=20
> Levon is one cool dude.
>=20
>=20
> "Sarah" <sarahjane@sarahtonin.com> wrote:
>>Wow, Levon's daughter . . . who'd 've thunk? I love the Band, =
especially
>=20
>>"The Band" and "Stage Fright". Sounded pretty cool . . . I'll have to =
check
>=20
>>more clips out when I have time.
>>
>>s
>>
>>
>>"DC" <dc@spammersinhell.com> wrote in message news:47ef38b5$1@linux...
>>>
>>> Just saw this band on Mountain Stage on PBS.
>>>
>>> Holy freakin' moly are they good!
>>>
>>> http://www.ollabelle.net
>>>
>>> DC
>>>
>>>
>>> Sarah, you have to hear these guys.=20
>>
>>
>
-----=_NextPart_001_0075_01C892D4.27FD68A0
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 6.00.6000.16608" name=3DGENERATOR>
<STYLE></STYLE>
</HEAD>
<BODY>
<DIV><FONT face=3DArial size=3D2>It's terrible resolution, but here's a =
funny pic of=20

```

The Band in '64 when they were Levon and the Hawks.</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2>S</FONT></DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>  
<DIV><IMG alt=3D"" hspace=3D0 =  
src=3D"cid:006f01c8930e\$d4562620\$0400000a@sarahsathlon"=20  
align=3Dbaseline border=3D0></DIV>  
<DIV><FONT face=3DArial size=3D2>"Cujo" &lt;</FONT><A=20  
href=3D"mailto:chris@applemanstudio.com"><FONT face=3DArial=20  
size=3D2>chris@applemanstudio.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt; wrote in=20  
message </FONT><A href=3D"news:47f01179\$1@linux"><FONT face=3DArial=20  
size=3D2>news:47f01179\$1@linux</FONT></A><FONT face=3DArial=20  
size=3D2>...</FONT></DIV><FONT face=3DArial size=3D2>&gt; <BR>&gt; =  
<BR>&gt; Levon is=20  
one cool dude.<BR>&gt; <BR>&gt; <BR>&gt; "Sarah" &lt;</FONT><A=20  
href=3D"mailto:sarahjane@sarahthonin.com"><FONT face=3DArial=20  
size=3D2>sarahjane@sarahthonin.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt;=20  
wrote:<BR>&gt;&gt;Wow, Levon's daughter . . . who'd 've thunk?&nbsp;   I =  
love the=20  
Band, especially<BR>&gt; <BR>&gt;&gt;"The Band" and "Stage =  
Fright".&nbsp;  =20  
Sounded pretty cool . . . I'll have to check<BR>&gt; <BR>&gt;&gt;more =  
clips out=20  
when I have=20  
time.<BR>&gt;&gt;<BR>&gt;&gt;s<BR>&gt;&gt; <BR>&gt;&gt;<BR>&gt;&gt;"DC"=20  
&lt;</FONT><A href=3D"mailto:dc@spammersinhell.com"><FONT face=3DArial=20  
size=3D2>dc@spammersinhell.com</FONT></A><FONT face=3DArial =  
size=3D2>&gt; wrote in=20  
message </FONT><A href=3D"news:47ef38b5\$1@linux"><FONT face=3DArial=20  
size=3D2>news:47ef38b5\$1@linux</FONT></A><FONT face=3DArial=20  
size=3D2>...<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; Just saw this band on =  
Mountain Stage=20  
on PBS.<BR>&gt;&gt;&gt;<BR>&gt;&gt;&gt; Holy freakin' mo

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Fri, 25 Jan 2008 20:47:52 GMT

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

---

m0ApSVBgn

KNdXggQVhJu2kRzMqACC+0BFNTy5nvo0RTpyaenVMVyslztE5IUzg66RWOM  
8V+w0aZcpacy2Sz3

uFd+0BiV/E2Zapck+WQWzauL9RGB/j4HLMmZioto1/IFSmVEwUxS1Pc6xGm

sKlcyku1i+n9YC4H

H5aHlIXkwb6P+kZUjiRfl5FSvMmbjMz/AEihqqeccylK6gvGQidNQSsTC46q N4DpNLitNWIHNIImF

7MT+naM2ZkWGQbdY5dS4hOkTS0yaANwo/S8XjAMVRVShJmTApfUqc7nrAbsE  
ocbwRsyRdQhgLMq6  
t2/SBCiFPv3gDAUXKx2+HWGXMSiSpZsIAJ+UOTmGrHuYw8UnJk4bMJLWI97G  
AofEGKzK3FVSIB5K  
LgdWUe3Qxqi7+YkMM1u0TzJNTNqJ00SFrClKCVBBNn6xGpE0qTLMsoNktilc  
/vABlZArUWHXqYSc  
wdafw7xuMO4YxTESRLppuQDMDkUx07d4KfgGJ009EubQzQhyCUyVXbq4gNwV  
ZkKBmZk7qZmjJwTE  
6jCq4Sk+g+INuhJux6wNdSzMOyhUIZZ3Ck66fvGrK1oqQsq10JNxaA6tMMtL  
TZfoXqb2a0Y0w5Fk  
KVnf1Bm9oGgnifh0tZGbV067mHlypSokKKXcm+b92gCbyUzAT6hy94gd1JWo  
OQGbt0g1qIWEvmSn  
QkuT7wKk2zEhN3bT+xAM4USQG7dIUCUg3BI9oUB6HV6jd4gmdCo6vraJylja  
42iNSQ+mtjAACKpC  
RpAkDNYnRoMJSLF9WENI5iDARhQKiGulfMAoAg3hjlQTq5PxpUAqJOvQGAMz  
gktilLe2sDnAGa94N  
gWziHKEs1i0BEV5SLqb+cOFKmX5QO0OQC+UJI2eHCQOYEX6QAL1so372hwq4  
Ay9/6QeUMQySOogR  
L53sSNk6QBKUbCwHbUw/pTmYO2g1/wB4csDoNPkYiWoAuc3wgGWOKEYEK1iOY  
Q1nsNDpDmakqCiFA  
aRHNS6nUBARIRawIPQQJUSHU494MIJTqR0VAFmAKkq+LwAEukPc9UxEuXsb  
ntEy8znJkbbpDOpR  
zBKb7gaQEHPoCCO8MxKWCKv73iZQZ3y/CGKEhzyvs0BA2W7WNgDDLci7BtBE  
+UM5+AiJYKwQzEbw  
GDMcrZQ7j37RGtVu43jLUZbMtgoW5o12IVdLSyFLUq46EXLGARGZyH/cxBMc  
auB21jXyelpM5bBB  
SkWJYD9Y2KJyKpLpylOrwATFvJYP8NYDzMQWH01jJKEGWpt4iMsBLfj7wGKM  
yUJZLm+0SKSUIUAS  
SWYwZGVJzC50hKci4AaAhTyA5hpu0AUJQoAuRreMkgAkEOfpEbAO4Js7mAgI  
Azq2AKr9I5xxDTzM  
Yx9EIKiZYWAADocxHfrHSp4lpZsy3oIA+EUjChLmY/UTlpPKpQFrOFawFdxv hafh8IJSVKzJBs56  
207RWISTLKZapSwoKDISf7tHeTQyMQkDzkpl2cC1u/vAyODcFqFPPkod7qyo  
0+KYDh8mlnzFFNPS  
zVqJLESyR9Iz0YJXzWUKecCNUICvraPQIBwtgVHLSJFJJURcFUtBOjbClqnC  
KKRMeVlIF9eQftAe  
dqmkqqZa0zJRSzMVJIEbHBZvIV7oUoJPe+hi/wDG2DSZuHmdlkssfkSH1SNh  
HOsDUZIYZWUKm7AB  
3sYDqCiBMFr/AM4A3WCB8ImmlSISFEuoPYQOXNzAZVdBYQCZKmJ2s0arGwFy  
EIWQEIQ+TG0bZNI6  
tj841ePyVVFLLmSCkJ1IH6YQG6wDBsOqcOlgS5KIMCWCSXYdoyv8AgzDV1Xmq  
kAsp2yJ6/wDTFFw2  
vq8MSJ1PWApsplIXNolibA9ov2FcToxChzJAM5CeYJ6gB931MBZMOpKalkiV  
lpkISkNmKADoOkY9  
fLpIlgInWoEuGBMVKp4iqF1vIKqhlljXLMKDr7xm0tRQzIPJxMzJ2pHnpN99 L9YCV8b0NMmmKhly  
q6hAG6Y5NNBQASCoD0vf5x3PiKITW4arzDzBv5j9o5HJwSpxGoXJp2EtLZlr  
fo+oHaAuOBcuFOQV  
EdLn1GMiYkhCgpnS2X8P7QdBTCjoUyVTZcxYdzKU41Jv84jLrK8zpJbsPjAC  
UhBUlb5ho0CcpBJC

8uXK56/tDKUSt8qwD+YX+MOZgcBSeVmsNO/vABdhlZu8KBzEE5Q4exaFAei1  
khhoR0gCdZDTFHLr  
fa8QKmMGJ1MA61gKc+waB8x8xUfZogmTLIL9xGNMqRKlqmTIBKU3dtlDKWs  
gPYEnVXSH82WhlJq  
KdJNi6/7vHNcf44m/bV09KVZEApzIfUEjZUV9fFIQo88+droVn1fPSA7ahXm eibKX3CnhlLKVNYD  
qY5LhXiPjW2bkqDNmZgAwY6A9Vd4tdFxP/jUvzKedJlI285WXR0J6QFrTPOa  
4CU+14kQtRLcrdU6  
RqKQqXPBQtUtStiC4jNRPyrZgG2gMwqCeUflQQsbWeMdc5IEpF09YHzFGzqv  
8xATTVZS/MfallTb  
DM7Ev3iMzylZCgpQ06t3iJc1IUCymfU6f7QEqlJJdyE/WBSFTiyQoh4xZs5E smYqYyN3No0tftxJ  
wwMmTImTtQFS0BQe/RQtaAtsmgOZ5qrbJSbRIqhkJJLkdwRHN6bxPnTKlIQz  
Hlyg4ACCFG/dcRYt  
x/XVgErDpaky91qSoHbdKveA6FNpVEEyFpKR0P7RjFSwyQAH1G8UbDOKMYzg  
lp6haNwpCz17xdJd  
ROrZiVpkqlpU7hSSD/doCUkgfhV31gCWAOVNTntCqD5BysX6dYgVOJVmdVvwn  
9oCVQ1Lq+BjS4/j0  
jCKJSiLaYQcrkasW3HSNmqcES1LUTYEtHG+M8amVuNrlJJWmWopEsXAIUrZ+  
8BYDxVNnJ+0maQB+  
EqPv1jWYrxT9opyJaM5/EAH2PfWKVPq5+fy85QkcxSCR8IaVPWtBa12tqYDd  
ScZIWCkq1cp/Q3i4  
4XXzqyiSZC8qrOHI2HQ945f98JpEmXMJzZiwn/lFs4aOLJKvLlapJYpW20B  
0XD6hVRJKJrJUN9C  
dYyCXy5mzD6xT8Xx5EqslyaVWQpfOxYlwCNDFwMxEyTLmpAYu8AvV6g5hLCV  
BgebvCB62aGbKpiL  
7HeAjCsqiFgdusLK+vxEHNT94Mze8PIKQQoXNoCFcsLITEOGIIAirfY5VJiC  
z6M8wvoBcxa2uQbM  
PnFM4nl1k+eBTCYCDqh+qukBbqPy1y0pTMQwTsqM2W6SAfS7W6RySnncQ0FS  
IWaoXLCnlJmEM/8A  
SLYvHMYGFIqEUqrM7y16ZX6wF+lzJqEZhnyjTWIJs9SgVPc9/wCUc+p/ELEZ  
ask+kVkSSCBLU5+a  
o3VJxVT4mvypUmahfQpAb6npAYvF+LSqOi8pxmV7dU94pnBeDzaquVVqQBLT  
6VAF7hQ1aLDxZh07  
EkITklqUq+iST+Ht2jb4ZhowjC0SkFpl8wT/ANRbYdYCSYAZ6lGyTp8oQCQu  
+m3SHnAm5Ay+0Oli  
zh3+QgGOQl20OkQVaEzqdabZSC4+ETTUKMQA0RzUqNOSNNT8oDBw/hSTNees  
zDKKsxFm2LaRu8Aw  
imp8SmCUgiU5zAgdRbSNQjiNFFQTPtupJUAkau3v2jKwTi1S5SpdPh8ybULO  
vk5hdtWL6wGyxThi  
mq6xUxCQAFIRCQH1PaMui4XoaZPmy5WSYQC5SkP9O8JE6uqJXnzZSqdYLIQV  
SH3aDI47rLUkZk20  
/rAQYsECnWg5XLP8xGrwjhiVRUqqjIUJjZgpizEjp3gserkiQZiBml/DqTcR qaPjGpxOSco+yrkK  
TrMEspB/FY5j0gAq0SJFQUU2cy1ez6bNGMtJK5gWWJZ78vxiZaFZlcwCi2Vz  
cdYBIK3E0MZmw7QG  
OISs4VMFn16w04NMCn5FaNp7QaAFSnmFiBygwCrjKdNe0AwKR0EKBJ6JcCzk  
QoD0CtT3Fz0jHWbH  
c6/0hFQBSkhyHcdlZSrgvoPIAQTCEpv6iY0HFFWmmwIapSiOUhg+uVUb+YrM  
Fq3AJeOW8YVc+urD  
ThTZV5WYaAqH6wFTqK5GeZMKWCibvGApM6qJXIQVAaDMzn4x0nhPAaeZLC6x

GdKTmCXluMt7H3i2  
nC6bloypOVldhmJ/WA8+zaNZU00+WskudSDvpE1DjNTSEyfNmy20SmaW3O0d  
qrMKpZiQFSWJe+Y/  
vFNxXgGnqCFSI5G3Ynp/FAZnDWPTFz5YTOmzWfMDMI2PWOkIJCwojN7mOVYb  
wmnDzLnYJ7TEvy5N  
dRue8dUoZ/n0stai6r8zdzAZGuqtdYQ6lZBiQsGzKY9WhnypYrzK9mgliYX dZIPb6RjzMqw2ezs  
zRkhar5r3tEUx75rgwGg4kqPs2HKDkJynmB7HaMbg2ikViFTammlT5ai481A U/p6xBxsFDCydhp/  
2qjWcFVM9VOpKQ7ONtGTAbzG+HMPnYkVyZNPKSNUJpwALmI5WCU6EJRLkyT3  
EoB42qqdRQVBDKJc  
l94CTLnJWoZso3sDAZuF09PSkKm0spKOuUF9ekberny6en8yTJSQNMvLv7Rq  
lKmqIplmOq9sojEx  
esnUOFTDKPNZtPzD94DJXUorkmalTEfT+2gEZUkKJzE9RGj4Jrp1dTz1TUsD  
l3HVX7RYHLIT3gMO  
tYUVRMBt5Sr9LaxyWipZNRxHWTv5ZozLfMh25xe8dfrJ8qTQTl1MzkCFPY9D  
OjkFPOk/8UVU2mVm  
lLWvYhnX3gMPGOH5iqudPp0pXLIUGACcpcnrGvwzhvEqyrRLlOlGYPzJ0cX1  
jo9AEmdmE1lO/p9o  
3gVMCHC3DXDQGlWThKlw6UZtd5K15XZcgHpu56GM5SqWQoinp5abs6EhNvlG  
aUyjlUoqYs5LGNVO  
XLdkTN78sBz3HFeXjAQeUr1UNmSl6jQoUrCpSnd3b/uMcmximm1HEyCi6Uu+  
luQR1+kEr7LLII5S  
h31OpeAkspLNprBFJCXlc9ekEUIKQsm536Q+UKAKrNtAQhBVMIV9bxKbi6bm  
0DkUVFRHslmAs+0B  
iLQcxLOGb4xqEqI/4plmAHsQ/wCKLAUlaSRcA3ih8TGbTYolaFM99AfxGA3W  
lLpvOEIMtGaYrKBI  
3LjpG5lUiJeHypM2WjKoAkFIIOaOVKxKomVySF5ZiVAJLAuX9oteHVlfVBP+ l1eSUIIAHlpNg35f  
jAb1XDVMmmYESSCSW8gWiWbhFHREqlyJCF7qRKAP094rc7HxheIAUq86A5d  
mvcbgxuavGkVFNnl  
XzfS/tAHQTJSqkGYAW2lfYxJPH3xLOIUYGE0kkzjU5800/hYh9RGzKGUyjc6  
94DEmS88x/SkbbQA  
IKBJbWMzyQdS46RARoCde2sBCpBlvoDAKTmSpKTYggjp3idilxsS0MqWXYfO  
A5jlOumrlMolCnc  
i13MbXhaYpUtWRapSkEnOk3YZY2mOYaKmkJlfKc3yB7xpMOpKmRNvJzy1WfM  
AybQFgqJuK1J8umq  
aiakYq84pb4ExkU8mZTS1faCVTSBqXL73jNwyRMk04UmVkQRrmd7CNdjVfK  
pxzK5iS1j1EBrcQn  
GdUBESIT7O2wgqajlqvNTLSHGxAF7Rk8N4NPxyuE5CXSN3HQjqOkR+JXE1Ng  
1Xlw+gGZac3mC42Q  
oag9TARzUOSM3NsreBmJJQcvq2MZUmbKraZFRTHMA7i43bf2iBSVZbFn0MBj  
TEGdLQUIA1+EYxQV  
KyhRccpHeMxlnNUpOVx1faMUS84UXZkk6PACwlOlRu8KGKkoACTms52vCgO7  
qzBIKQx2MRhYWkg+  
oG5iWaQUgl2iPKCzes/28BDNYU05ZuyVH6RXLH6wzOI54Il2Wp/fObR2evnm  
kkroqiCP5xzDH8Fm  
VGKS62nXmnrWCUMLuonUltYCy8J0804emao5E5QTYGzJjaVPEeDUajln1mWY  
LH7pZbbYdo15lzzw  
3Lko+7qAgJULH8DHtrFExDBq5Uxb8xJJfIF794C9f47hIWpQp6jzL/kUn+Yg zNpQg+epk+xv8opu  
A4MqVPK6kOwFvgehiDikzBNEqTMypX2fTKd4C9mRIxKiWaCZnKWYZSHv39jG

2wBaU4MpCRIUGtr+  
lxyDBsJxamqUFMrzUB+fMhOx2eOv4OqUqgllD31vcwG180EMtWZe9mghMRoV  
82wbWACSkSfOr2hi  
UJvnvtaAS1gHKVurUJalpmby2JcPpEmYKN7velppSlVYwa0BWeJ1zqiiVTrX llsQEsC9iNY1eElm  
U+BzvKOVaCrKddEiN3i0ICZ6Z61MgNZtbkwqWciagpCcqCLF3fvAUStxLH1T  
FAK0Jy2l3G20bDAM  
YxlqMitU/RLJ7nUD2iz1a6WTL5hd2zXjHp6YTwqpk2Sn/aAqmKcTY5lrVU6J /lSwzjHhTWB6RcsF  
xWdjFFMkVi/MBZIMBuToAOgiCnnyEV2SfyTFaG5dh2jLxOqmmT5SlZgdmA3E  
BicNTPsEifTpTynK  
yn7k/rFiDJchTna2kYdHTy6eYhctTBT5g0bEsIRLuDvAaPiKkE3Bp6lLcJSp WmrJMcqlyTPRPMks  
UKVf2947ZVUoqaRcqZdKgQ/waKDX8LVmG1E+rISc8hRUXzAMHJ6volDnqOx  
XzJ02RNdQKIDITb5  
mLNw5UV9QfstUt5iU6snUMNo29BUUxppxmhyh+tlAC0Q4Q1Vi0ybLDSkkgj/  
AFCA0OK4RjNRiEzJ  
UtLchl8tFrIjrB4Nw1XyqhcyfP1SR6E3Li9jFzXWSpM9Utct5ZV1PWArJ0vi IVNypLONb/GAjrMC  
llqpVclf3iX2O4brG9w/MuUZkyy+vzjU0NBuv6RMFkbi1tf2ixS5ZlysqdYA SyWcX3EMGDHXtBMU  
qBA12hOfqdr9OsAJQpS33EToQJqCs7WiMIUsFR+cZUKBQL2Au8BEJbsPi3aK  
9xbgqsQw5SkWWH1P  
1YKtr3geJuO8NwJK5KVZ6kOAGUL3H5SNRHKcW4yxbFqiYsryyS+RLINnLXyj  
YwG/psl8ySpSZeeb  
LORQdtNd429Hg5qkpRMkZAzet7fOKlw5i9ZLVMmoOdSAXSwGjHpG6meIMxEm  
ZJ8rKsA/idzo3pgN  
3VYThlBLcS/vkgXzK1djvGmRPVVVYo6csIXpV8H3jUlrcV4gq0iXKbO4BzJ2  
dXaL9T4TTcB4JMxK  
vU9WWZLH82XYqGixtAVPHsX/AMExunppi+/5vMPTIBGoIOMXnD8cocYLyFff  
bhlX16gDQRwipru  
JV0yunh5s1mFtg23YRk0GKTaJcpUs5lXyqYBtXs3eA7uqQpBKZhtElkhjmDg 6RXsJ8QKetAl1qbp  
/E53fonsltUqZS1KAZEzN0GUj+cBhkMpkjS79lZj5qXuCHjInSyF5SGDWvDI lrlYD0k3MBBNQFPK  
UHSodd4rdZNRMBqVTcvmUi1Em4GVz8SbCLNiuKUmC0aptSvRFkseh6A9l5zX  
8eLrp82WILUWUjXW  
5/hfQwGyqeO0lJk045lDJ7PbdMZXD3COl8T1nn1YyUvrKuUuFAkWCgdhGT4d  
8K0GNrm4souELKgj  
m2yK1cdekdfxvFafh7CPOIZEtKUs56gdD1gNHxRxhF3AWA+TR8s5Xp9RdlJJ  
1CtImPPdRVTaupNf  
UqzTI/hYDQNtbSMrHMDqOI8RVX1A5Boi1rAagD8sawnLmSlTpPbWA2+DY9VY  
JOypPJum3fsesdJo  
6mTilL9ppi/VN+rbt0jj4yjKTzdU6RI4fiNth80TpCmCNbDdxuO8B1EtMBdL TE6B9DECwZiCnQgu  
R36xr8K4ppK9JFSry5oIGZiXcnoPaNwqUmbKCpauRRzBTawGtXYgEaCFGQpB  
QohQ9u4hQHd1EBdg  
6oYy3vu7/wBIkUBtrsYFTsAf9+0Bh1IMJ8haeolHYtFYpKZVDWTibzHUB2D/  
ANluaUk2JsbNGhxm  
mTKmGYOVR+PWA1syalNSDOOvMfd+0a/Fa2jTaVeYdBe5vAYhO8yWEtcW/nGk  
nSquWpNRIDIKh099  
4DNRUIKQKg+SCPv6v5RnVulYd9kXITozrsxyqG4MaefWlrKcon1HlqSzDI/v  
p7RWq/PRTvLSnORp  
dth+8Be8FxmXW0Yo5w+96/EnYdoueHUyKKl8oXKtT8T+8cu4dpZqsVkpYuVu  
9xZkmOvTk5VIADNv  
1gBICK5fxK+kGEpKVNqBrApUFMkWffrBMCAAt+gaAAISQsSudoimlSbE+waJ

y6TcuWt2iMsxzl9x  
aAwplKJqVJmozS1AhnZ4qWO0qaBxTpyJXs76v19ouigoupmlFvaK9xVSLm4c  
ZwS6kocF+yjAUKfX  
pp5iEVc9sygU8mg20+MJc2VNWhcnFPsuvN9nK/of7vG0kyxW4eJK0ZVoGYLd  
2IDO3xiOUrFqMKk0  
uPeTLLcn2NCu+pgMGtxfDZtN9nFd508/j8lSdwdGbSNthBqJs+XSVas6b5Sw  
D2JOnwiAS1Cb5lZU  
fbCn0qyeW3wHw+UWLhWiFRPnV07/ACxlv8FDaAsSZEuizSZVI7n6/rBjlgus 6aiDUrMHJbNrbVoa  
ZMk06VT568qEs5YnttAEp+tjs0YNdS+dRz0s7pV8LGKIW+KdFJqISaaX5xSR  
+Ips3dEaPEfFeoYp  
kUTZjl/zRu/VEBqcWnCirKmmlyjMpfXcj9IxMMrKuZOH2K5zMrTRxe/wiVdW vFiuvqE+WognK7ud  
Ws3WJKLEqmgmBciZ5lUNMoU+nUdoDYzMTFOWmJzzlcig7M+uzaxJNniXJlhn  
zgLbo8SyK6qqZa58  
5WZABUVMB30EBhuFT8exCauXL+7SgjUXllvqOsBeeHJKJWCBSv8AMXt7KMZ6  
wSSj59orXGeM0+CT  
qKlIHnRnzG93ykbHrFvdFQINTJH3anfttvAYgRypeyhoYbywQLZfrE4GZKQN  
tYQSCxbXaAxQQUJf  
UbRpeNcX/wAH4eqV6LUhQT75Fdj0jfpIp8xKIFyN45f4uzyKGnkKLlSklvhM  
DwHLJs1dVOXUzFPM  
mLM120SbwBIWC1wC6h17wwcZU+n7sJG7wg9ybrQGA6NvAbTBMdVg88zgjOCM  
uR2YODqx6Rc+FMKo  
+JqqpratXISxMVMKWKnuks4l/MY5xKI+dMSCXJVcdusdX4Q4KzUMiuEzLLWt  
LjK+oSX9UB0HC52H  
YbRiXR/dy5ZYHmOwD37RxHxB4om8S415EpWanl6hgHdKT0B1TG+8QcVp8ME3  
DKaY83y0kFjqFkHU  
H8vWOZSZbDI2ZZ0OkBMcozAWlr0V7Q4JzFIGVafQNW6xCsMoADEal9YQUQkg  
Gx1gMmVUiTN5CyRo  
ekb/AA3GlyJpyHLMRpvq/aKylQSBfMD6k6Q7qElipknQNrAdo4Z4tRiCkUVd  
ZWUIQrvYCwHcxseL  
MbRw1hap3qWtJESdXSog6H8scNpqmZKyqlrZSCDoLJEbDGOl6jGMLkUdQcwK  
lISbBwEkDQDrAYOI  
YrUYvXKqqpbhSiQGFgSTsB1iBJK56UJuFHIB2eIAQE20EPKWpM1BS

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [AlexPlasko](#) on Fri, 25 Jan 2008 23:16:41 GMT

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

---

c7TLIBvbnGfgtIriDEZZxOdKo3fLKzeWTY7 KfoD8YDd8E4T5i/8  
QnIKUp9IWGf1JOoi5rcqckEnpApkS6VHkypYQhPpypAB3hOQbAe+4gHCylbN  
Lt0ElqJUDyAD6wCk  
hDFUyUhl/GtTP8YwajiHBqMDzaqUskEgpmII+F4DZKUSnMcrA6bwCgMhmTVJ  
loHNmUWEUrGPFDCc  
NQsSE+bNuWUEKG97L0tHMeI/E/GsYMyVTr+zSC4HllaH10ZZGh+kB2DGONcC  
wglC6uXPnMwRjmlV  
1sRmB1EahHEUzibDqry0S5cqUhZSIIZZAFnudlRw6mmKnTDOqZkyZMPNmmKe  
+rOY6Z4XVsmoramg  
mJJM1KkCw0JQICajxGXS1YkVJCJZ/EbDVmJJJaTl4dOyqkVEkvqQtP6RBxHw

2qknVBVKmLkFaiFp  
S5Sb2dmAaKaMnQp9f5VHOqkhOiAojbcAe8BZaqsmeKSk+9mq6MrZ9vjG1xL  
HDwZS00hOWauZm8x  
Hq0Ils4/NGTw9wwLwmmFZiLedt5vq1l/EAdCI5VxXxJOx3iRQTITKk6s4d0J 0uekB27DOLsExlap  
cuplU8yzS560IUNdsx6RS/FXiydhld9ipJ2SZM3Qog2KDse5jkc6qqaEqE2V  
Omon7GWoh7N76Rn1  
VUnHlgV1TOVnK6LmzHd+5foIDWCrWJQQtSirQzgbn/V/ekTU851DOVKAsCq/  
xjHn4dU06AotMQD+  
B1D+URCapCkpZgdc23t2gOg4amUcAnT5kyUCMwSMwvyg27wqLGJMISJc7D0T  
RIDLMkKG2pJ1ilzZ  
837JLRKqpyUqmAZEzCHt0jr3AdDSV+ColVIBLVMlpCxMXJBKgEpGp11MBi0C  
arGpqaamovlp1tmW  
JRSGLA3DjQxdBMwzhDDJWcSwpRCVzFZXKim97W5YyKiZR4Rhqp5RJpZEpJJl  
AQ7B22Gg+kcL424x  
qeJK9dPTTVS6ORMISrMQFFJUAbKINjAR49xZO4ix01Sgr7OjTW7pAtcjUR0D  
hDjtMtKaeqmebKU7  
EqzENmO6o40jlyoRZnypNvnGVQVq6WdLWPSp3A2Z9ID1IPKWhM2TMStB/KQf  
m0MpLJSUh1dl5nw1  
xdOoJnlz1+bIV+clTa9VNqY6dTz5FXIE+mWFpVskgkXbb2glVAIZQuO+kcL8  
UMSXV4IRSgValLHT  
VfeO8qQnyrix0Ajzlx9M8zGaVyABKQWGvqVAVtZclIBTDz16CGCiVO6Qww/  
ABQ5JKiWSBlmGvf  
3iKAlITMk0qsCdOgMdq4Sxv7LwNOM1Exl8mWpSSD0IJY3McPJ7ju8bubxDO/  
wEYbIKkpUllm4fly  
nQ/pAYWOYpNxnG6irWvOjzFpTmJPLmJG56xhZsnMCQ3SlwciGAvuR1grKPYf  
lwBaawtNYGyv2gSX  
cX7iAlCspcgH30hi5a5YaB4Am7EEkatpDZzcuHGjbwEgLOx7FoURgkF+t/hC K8xYOIBIK5i1rXeE  
g3BzEEed4ZrtpqYGA29XjNTVYbJoM5TKQxiBIBADdY1gl02GgG8CCTb6wwOV  
VtoCTQ7FR+QhtLfh  
Gh3hZgGldt4F2sWLadlAtm+ZG8O7GzfDT4wBNgQb9BtBPro42G8A4sLgsd94  
MaQAPqDuBCBdtujQ  
F84YxUownlflwLjy4JT3hRU6Otm08kol52Kn5fhCgLjX4rkFppyq0dVjp3irV leupmKJUSM5SkPZ+  
sYs6smzpfOu59ISTyxCFIgos2hA19/fvATpmMdAA+Ut+b9osHB2OnAeJKeoC  
1ZDMSFObDnSSNR0i  
shRPMlp0bf39+8EhRCyoEFk5h79T3gPWCp1PieGyKtGVcqoQIS2YjMoOR8jH  
MuOeHqeRkm1kqYKd  
lcl1BD+o9IzPC7iZFXgU2grJpV5KSuWMzlwIAADn3iLj1QxLC5q1zVSZCHTI  
KsrkJV8NDAVXgSgw  
evxofb54ShGis6A7pVq/sIzOMcTn0fGYVTTfLlp9PkKIT/lpdmPeKNhFQafE m81UuSkkBSVM4Ytf  
SNni+KoxCtVMTmUENkJuouA+/aA6JgHiPUyyiRWrTNTfmmEqUNTqVe0dPkVU  
mukoqKVatKW+pFmL  
Xb2jyzLrFJUvKd9mjsnhvxGiowKplzJhUUZWzF9VL0vAa/xl4yXR1krDqWpW  
CXzeSvSyFB2V3Mc2  
rMfn1AIVNmCxygKP0vGuxnFTi+L1dUFLVmyZMxc+kAtc9lwc5mAkNm6H9ICe  
fPVOAKlrWvoS59j2  
gJGVU0Z1MkapJ9PtEecBIOhFj1J79ojKkIRLqDi7df2gNnUTJWVAkLDggG4b  
6bxZ/DzEvsHftKVL  
ZKloe/8A7iNb6WikiJIHpbQgbd/6xsMFqjKxulUVMIE1DqBuUhQ1MB2PxK4t q5EldPhiJakKQZkx

cwEsGWDIKVezRUeAuKa6nxBU+fh9PVSZmq1yVLIYKFiS2v8AKD8S8UkDD8NF  
HladTSkzFBnJIW4s  
dNI2/g6mir6WZQVMiSTbKsoTm1mE3PtAWfxl4gk4Zw+Z8maTn9HMMwZaAXY9  
48/UwWmUpSlqVUFn  
Ki/z30i7eKuMIqsRRh0lbykvmCTbRChoesUJUwvykgddz7wGY4TMMxRCj/Hc  
CMMIQDgrCvxP9IRm  
EKsSpPRV4dbAK5lOrQE3+MBmSsQmywBMCiNMq3y/zjJE2kq0qCpSUG4Kgd5  
RqM6gWW5G4O0ILUE  
IKHZ3cawGdTyeqCWhMxSkJWGDuReO38JVCZeGpCA3lSwokdgnWOJ4FNlpxO  
UJ2XKpQudTzCLZjX  
E0/AmIUK0tOkZSkE6F72l6CAyvEzjReJTk4PQzFIIPa84oUwtnSp2V3Gojnh yJlpQr0jppqT19oEz  
Iz6qbUTIEzJqioknqXYvtALJKi5f20gJMxBE4tmVoBp0hk5kTE8wYOxJtCCCh mStbFN+UbfCJ6MSF  
TpSZ6vu1PmuOW1mfSA32DYgkoAU5/wCvTfvHQOF+KzhNSBOWpdOvVKi7MFdS  
BqY5ji0+hpMTljCF  
mbTqd7pU3KPy21eMxGJo8pKs6WO6jf8AnAek5nlTqdM6mUJlOt8q0kHQsbi2  
seZeN0FGPSAcxBpk  
s9y+ZUdO8L+OET0rwTEZ3Lby1rVYEtZYqV7bRRfE6jNjJdGCCCZSLD1NmX+0  
BTFgggEvbrp2hIKd  
rAMGtDrLq0Zrd/jATCVJDABhtvAMTowB2MMTt0O2nxhAMxB1uRCPqubdBAM+  
azMNzDuCCACG6QPq  
XI0HaDJZ2F/5wCJZ2Z4YMq+j6dYcgAbv9YYgA2PwGwvgBKlQ4sd2hFr6B9H2  
hjd2BvolIMS6gX6Q  
C9Khd7bw2l+p2/IDZrlxobQTv0ft/esAKrpfQaEQIVdme0EvptDAfAQDQSSw Jt8YEhzZ9YUA4LP/  
AGIQYtr3aE4bvtCT6g5aAQHKsFhBgWAG+hgHtd+0O5UAQwbRoAgbOwD6/wBI  
ZiCejPCLFjsdBdJv  
9Rp/faAmkzTKQyWIJe8KJaamE2WVDMbtaFAQQoYEEOlEAlEBNiQr6ND0OV1H  
M2ltCe8BBJXIBBDg  
jToesBbOAq9VFxBIzKCZcxaQpJLBitLlvhFt8Tq9QwxKKZI8uZMBUwsxStza  
OY4ZUGnxCnm5lOJi  
QwLWcRZeM8XTPkUIPLWpRVIQpQc2soHa8BUhMWtACS2UWANzGT5hEwsQkJ1J  
tGHJSStKQpj1gpk3  
zNE5et9YB5k9S1cplAjonh5O+zYXVTVKSIaYpMLPzLFo5wVApSGYjU9YstLi  
AouC6rltQmnlwSSD  
/mdfYwFVpWCUqJVfUg3iViMpBudANRASkBICSph1aCsAkhV/5QBpS7m+dNy+  
jQgB6iAFepjoRDqC  
ikKFIZbgbjrAgMoGYdA4Bu/aAKWRzEkDM6W6f0h0KVLnJVZORja2Zv5w2YLU  
oplj06dO8l5ipBKP  
SkFn1EBnYpiE3EaOnlqOZMspbUmwNte8Wvw+x1OBzFTVjKpLa2/N3HWKIVOs  
JQrW7aMYypU9cpOQ  
KV5m4BZ/jARVtZOxGrmVU0qUpTXLlrAfpESwUnIQHG43gEuEs57wXqBKlc2z  
7wDJGZTOB3MOedmz  
Fe8MAckkliNA2sEkmTNuLjZ4ASSS5LnvDAKOxaFBIIBLixDP07wCQtUpaJg1  
SoEHvBVVTMqpgmT1  
qUQMocksPjAH8rul7QCmZv7EA4IbV23h4FLMzf1goAkPmDJzHozwMIEguCx7  
Qav8tHK2t+sAyCmX  
lUgcw1taCQVJdJCidknT5RHBIZITsoaqe5gMjDayZQ10udLmKQUvcFtiP1i5 eIk//EsPpMTmEeem  
oRIDfIzavfU9YoUbHE8XOIUMumBWojnCaXUTsRofeA1xOpN4jJlSe97wYupw  
ezQBIJZ3u/8ASAZL

vvpvDkaj4/DpBAMHP+0AXzOC4Z/hAKxII26aw4zKDjX+9ISSBdrdekJym2yd  
YBEu532G4hM+Yux7  
7Qvw3sRqeklgseqtoAXYuHYdYclQ5dT1h0nMoMlhvDFKgrqesAwBvb5wi1j0 sWhZmcNsxhg2ut9I  
B1Xv/vDEAAMbw6jmuzDSGfIZt9YAQST2h4WpaEbQDkdHbvDjvd+mslsoi7Dp  
0hBk2JY9ekA4Ayhx  
7NDCzpe+x6Q5UWdmfTtDNlle53EAhdme2r6QQ9JBfXaEkFAuHfXtDdT1Fh2g  
NthqEGmV97k52bMz  
2F4UNhz/AGY/dBfNqSOghQGscglzpr3hElx0J1hgplI/toW+rvf27wDghzsH Zu8HApB12/n3hWDu  
Gc/OAJKruNQYJJM9SIKN0g/Slw5QGc/SD0EA4lyKEOToX0h5mbOc/q3hkkB  
QJDjo8ApzbK494Bw  
QQ4hgsqTIHpPqH8oHM9gXUNDCSBIfTvAOSQrWw1gswtfWGDA5QNNNe0OpQSLw  
EgUBLIJe9k/rDLy8  
uXpf3hkkZQsHmfRolqIJKVOVC9oBsj+kuwc9oYEB3D2t2gsoKczZQA3VzAzE  
tk5GsDr9YBEgswa1  
+8FLSuYry0XKtusCGJDIh1h15QwTdvxdYA6iVOp1iTOTIUNA4PfalouGoGWM  
r3PqHSACFBTM2c5/  
VvAwDFrP1tDxECM7kv3iROhLM5gHgFKBLb7e8EoEi0Rm5bp9IApZ1B1eDiNH  
QHd4MubC3eAYWU2p  
3MJzmAG2sE4BA6wlusvtpASAZcqlJdJ76wMKHKSEgkWOkA0Mr0w8REISLneA  
LK7EdPICiY30/WGz  
MI3tp/WF6lhw9oB1e92v3EJR5OgaHy6jszwzMcotu8AyUmw1SbmHcBi3KN4V  
wsDrcwwBSW67wDMx  
Ow3EEMxNzcfSGIBYNcfhgh7ZyNPrAC7qc3iRytLtbo+sR2c2107Q60ZS72Og  
6QDliT2TA3T8RBfh  
DC4vCYq0uHcwDOTpsGhiXSzWhySztoWgM172cwD6WhiQA5hzYPDPZxeAeDCg  
AO31hku9hfaEkjRW  
kA1mFodJUASPjAwgRcbwBB75S43hyXCfy2eE9go3J+klAFi9317wG+wanXNo  
1KTcZyPoIUWPhDBz  
U4OuYU5nmm7t+FPeFAc/cEEem2bSEhwSHsziBT1Fm1MEHJbs494AsxbW4Le8J  
iGYM5vAAFRIPu0E4  
cdtukAKk39zrBA3AGosfaEFNpcE6wkOMxJs8AlKYuLtrDFOY5RYCBsoq6nSE  
q2npMASMq5iUqOVP  
ziaqMINWryLSizG97d+8YwZi+u0ECzKNyYAgFJFi/aAIU9g2XbpEqSCNX+EA  
s+km0AQLAEnWCiNJ  
tr+LprBkgawBAAu5a1u8OClg6XLu77dIYqKmc6BhDQCUB2Fn06QoSWD5g76d  
oUAQGfKIKeb31gYc  
EZSCHJ0L6Q0A+fKkh2B1iM35nt16RloAKYFx1allNoVX3tAOhLXB1HSCBcau  
0MhThnvDkAv1ZoBE  
ggnVoE3PSzvBMQkNt9YjO41JOnQwDg5RIB1uDCdhq3U94Z1JIDv2h8zFvTv1  
gErmURvtDAv2A36Q  
xUQCImgkFIMLvAGk5g8PdzelkLax0g1EEKBs28AwcAApuNLwKnbm9X6QRLE  
FX+0CoksXcP7QDdH  
sWsYJIGpvu8A+2zu0EkEsw5XeAJiovtP8IbQ2PYH9IRGVydz9IFwxGzuIA2U  
CGHv7wIUU6XSIEHK  
oEXiQG6QPTAMSAC39mGDuA/sYcu6SkuTvAptc2fQwAlnsGiR+UhSr+0DfKWH  
vCKSB7a9oAhIDIJu  
0CVHOH/Lp1hBgQ1z/lwg7uRd2+MAyi50a0MW2EPa72PWEGu/S0A0OIABdtdu  
sEkM/cfSDZ0gM4gG

WzKbWzwPKpRs/SHJSzgurrA5rENaAGFBKTzsBAuCS1u0AokSySLXMA+jC43i  
amTnqZaQbqUHPxgP  
QHhjh6FcloUTdUwH/wC2jvCjZcJyIYXw1Qy5VxNky5pPcoT+0KA80pSoEsLj vpD7+9j7wJJcl/ID  
ITM3T6wCZksdM0Odfg/w6QDluoME7MOo1gE4CLGxMO7AA9bQxDfrXDwvdvTa  
AYNzEjN3hioq1MIF  
kqG5hiXPSAcplHtr2ggHJyh09ldQOUmzHpBIDJ2+EA5JJYfE9IjWOYkluneJ PSNzEUz1htN4BJa3  
V4lBd+xaAYBm6/WCGI212gChG4aFDE9CO8AmFu0OQCGMM4Z3h9YBgQQ4h3Dg  
dYZgCNU0JwSN/wBI  
BOHA6wBGZAZP10gnYCyj8IYFkkhieggEksltRsesHAoHllcPu0AjoTs2kREA  
G+4cRIVC4cabwKu7  
O3waABIBd+kPoxVfolQI9nt8ldlCiUnQbwA3SCkjWGBvcWh15jezwJBLjbtA SKJUH6bdISSHbVtl  
SSwuA384Y8thruYB8xyuTfaGUFAQhyQb2y9NxDKUTq4MAwBlDnAg0JIU7MDD  
JYdWNmg0uHtYQDzC  
7FRuAwMAACCSXHtBKQvKJhSfKKmzEfi6QxlfKBrZhq8AzBSSTsWBhJJ9TuTt  
EkumqJv+XlmeCzZD  
eBCVJDeTNt/DAAQQCNW36Q4a7FgNDEq6echjNkrR1CkkQCQGZj8RARJSXzK9  
MGUFLZdesZtHh1Vi  
MwSqSnXNJ3SgqA+Q7GNnUcHY1lpVTzTklOqQhb3LaZYCvFDF1FnhtD0t84lq  
JUySoy58tUtaTzBQ  
b+cKRImVC0y5SFTFEhmD2glnBDaD+Zh0XDDV7+0XrBOAjPpDU1hKZirol6WI  
BDgp94lXwDNq0zfK  
QZXIO6mKQQP9MBRCwSejQJAUeHtdO0ZmJYfPwusXTVCWNygsWUlyAbgdIwiX  
l2bp+kAIJZ39MMqx  
0aFoNddoZ3Ot4BKlBMT7w13F4TB7nXYw8A41ETU68lQhWmRQPwB0iEFthBB7  
ZQe5gPSnCE37dwxQ  
zE6Jky0f+Cf3hRrPCedNXwerMQRLUZRmcsBLRYdoUB5+AcsWD7DaGCb2lsWv  
DtrcudztD6gA2D6j  
rAMeYsLMLiExAve3ygkpZR1vvCUAQea4HWAA/hfXb2gmu/b5GHkypITplyZY  
51kJSOpJYQdXR1NB  
O8iqQUtDzBwQ40e/tAQpPMym7vBMi4DmGCCpwdOsK45mvtAOQDL5XttBaHsN  
hCA0lbu0ONSbN2gE  
S2vwAiJZc6NEhTzgvAKSx/EepgEAQB7u8EE8zknr2hkvllY9ocPZwWZmgHzA  
3swO8LMNANTDZczg  
gAPtDsEgb9+kAwO3L+kESwsWaEk8hGUepwWvCKQQR1gBJzB2LbNrAgM55glI  
pZy5bYCFdyVOW2Gk  
Ajsea+wgSdCAye0GWUQytOhgVEBlt8IAk3SNuwhPqCfltDgska/GBICtLXvA  
CzkmxAEMpybsLQRS  
oaadBDKLh2HSAAHUM3v/ADgkEg2YWa8lgKY9mhZbs7W3gGUoqNrE6vpDNcGF  
IJYgGECBrpAEWcDY  
dldiQQ9+vWBjB2vBAuQLgbGAHLbv0gnzXLldQ1VcKHgYXuXS1ukAWg0f+f+  
0SIYgO7bwAlAa7kR  
k4emWvEqWXMyiWqYjOVaM4d4DPw/BcSxeUKerIWkfzfMCyhWthqARoYt+Hcl  
4XhYTMxKdLXNyhQR  
nSb2sykjoYjGPTKeb9gwanSoZPLzoQ6c2juk+0ZVHh6fMNZjdcVTEpziSmc9 xdiI9xAb2noaKol  
pXT4fTy5lGXMJIBNtbfCITHWEmcFCjpiR+ESkN8Q0Gitq6qUINFTeRTMAFqQ  
UpLaEkWuGgZaZNPm  
EqVNM5R9UwqCgNxcQGFjOFUdTTlaKVJUNkSx1HaKnxlQ4XlnSZuEqSpAfzAg  
plHpb0/HWLnWV8qh

QPNWglPqJlt0a/eObzZ6K3E6iXJBFNOy6/hYbNbUQEuA8RzcBUvy5KFhbXKS  
Sln0uOsbzDOOqg+a  
K7MvOzJDkWfYq9opCXWUtr0EWN0GyMNkyjU5VVMx3SWPlsdwQ4cH4wFoTPwH  
HJBmLw8qnBXMUSUG  
zXfU6mNhSYLhNEEVUmnSkqAbOhAY67DtHOqbF6nDZtQKdKMi1q1Ba/se0bqh  
4nrK5CKMyXC1BBmJ  
SWQ7B3ezPAdFITWQIZFgOUJ09hAYrjacLw2ZVFkgIPlq2axLM4d2iOV9zh0g  
LV6JSeZRsogavv7x  
zDiriOpxSsnUiTlkSJhRyuMxSVB9SCGMBg43iy8bx1i0hAAypSzAJcnRz1j WBJKj0fWAZe2fS1o  
QWVEJfK3W0AIKSTZm2gGsxsT0hy2UCwbcQjqNIBxzMWvD6OGhAnQC8LNpYGA  
SdDp8YIKZhcOIEB2  
Z+8FrqNlf33gOxeGmKLo+GJkt1F6gn/wR37Qol8LMN+08LTlsFf+qUOe5HIj  
tCgONNvYvq0OWYHT  
pFlruCqykmFSV/8AptluX23ytrGFIPC+J4bSlqljyMp1gKExKVFgQS5LNolD UF8toZgE6aj4wQ0h  
mcF/hAFTTIU9VKnpYKlqCh8C/wA42fE9enEq2iqEAWoUJmH+J1E/zjT30Acu  
wHWLNgPDM7EGqKx0  
SAniTcE6EWIZmJgK0gu3MOzQJCnyqJB3B2946BX8KUlkJ8p5a+vKBt2ipzqG  
ZOQUiWPtUrVKUI5j  
9BqWHygMDypkuXLmLQQia+QsWLawJZIJ26Rc+OMFGA4Nw1RqAFQn7V5vU8yS  
l7A6HeKa2r3eATs9  
jaGUTfpvCAYtcvDulKFOFEtb+sAA9NsZC/eCCrCx03hkuzHQh36QnD72G8AQ  
sHv1gcyipizM/wAl  
cKJZw/tDlmJl2gAC2VI6n6QZvZ2iNluTbV76gRJY9DAIM5v8IdriFDEa3leA BwliRftDLU7WNusE  
U8zNY/SBUktfbfrASJ9O/wAYfQG0Ch8of6w5faAa5udNbawCgwd9S7RIC8Rr  
PNps14AXIDHQ9Ydl  
CvUfrDbO/aHCXsDfWAKwSxJBHTeli2ha8TWUQSGA1cRDIII7ddYB4JrMXfYQ  
6AHcn5w1+Un6awBX  
VmBlvp0hIEkvlOm4h9BI3HTX4QiSxuNPh/vAMLkPYj+UOkkzgyG6dHgX0J2 slcFruyJ/KAslBiw  
okS5VFKzTFEKUtSXINgbg6WEbWiqUoqhV4rOMzOu0tKnSxINwr4iKZKznJCw  
UG+W5jllYiqXMeaD  
MGrKv+sB06VXVuKyVJpfKo6BKvLBOaWGFwbOL2DxrsR4gw7CFCnpJiZz+pai  
lR2Ool6mKQelq9Ep  
ciVPUiSs5siVKAHZgW2EatairMFLUsluYlzAbrE8eVic9llYpug10Gt21EYN QpFJUTJdPMzosy0K  
fbqlwiQVbgdBDOWl6wFk4aw6lnrn1dWpKZVPlsSAFZnG4vtGBiOJKrKkzHW6  
91G9gO/aMWXXzZVN  
Mp0lklbNIJuxcbxikksX+W0Bky5zEIUKEFV8w+sdvo+HMPp+DaKqoaBEyonU  
cubMUqSkzlLckMH1  
aOFputF7qAEel8BSqXwvqgFXBw2Q46jlLe0BxjiniepVNI0NMpUoSECWtiUs  
U5gQWMUxaTJq1qP  
MtRKj1Jiw8aSBL4nxBSQEBVRMJSLfjVtFc2s9i7QDWB1GsKFIA6F7+0Jwd4B  
iHFm+MPChxrYP2gG  
3Bc2hBnvpDhnvpCZmJ0PSAdL3IOkO9gdnv7wmy73GveHt8G26wHoPwXIKmcf  
1BEsK/8AWq1H/ty4  
UR+C2IS5HBdSgqyn7crUt/y5feFAY1dJGL4UaWS0pexAf8QPbpA0FKK3CavB  
KwgTEylpQpYzuMoQ  
C22p3jWyETJUnNTr8ySNQzN876xX+MMXM2XKTIHlzZSAha3d2zOGI+sBSsRp  
fsOK1tl7+RULlgsz  
5VEabaRjQalmarPMmOoqv7QKmZhq/q6iAy8Jp01OL0kpQDKnlBcO/MI6zMR

Jo5VNKSEgOlBypZh  
o8c/4I+zoXqbNqJuRKZB/CT+JPSN4qfNxvi2VKoxlpZDFa7FymZexY6EQFhr qVUylWZYCjbLtulr  
uE0yZ2Ool+UhU1Ts4D+k7xYsXxISZKaaSXmJdL+xHURI8DYADjk/EzPdNHly jJrnSpJ3/SArPjJU  
S53E1JISu0nO5Y2dEs6RziL74szkK41mSyc5INmGjPLQ0UUoCVAKUx3tpARK  
XBeAUxvnlBiblyMx  
LPp3iEspQLt0PWAcBxY2ZoTML9Mo7wV3b6wiAb/CASWAA3aHgkFCXzIzWYXZ  
j1gEhSIN8AIASLtq  
Xf4Q7BLNaCUkhXQixgWGYFvi8AULXWHSs5SAbHWEoAKYFfx1gGiOYX021g3Dk  
dlRBe2+8Aztyjmlh  
8w/SGBZAa4hwzW3vAllhEawQLjXf9IPLdyf9oRAzN2Zu0BCLIoNKSSbtDKSN  
huzQ7FAfQ6QDg5kZ  
fmYBZBU4u+vaDSp2ALP9IHLcjfpAJiQkAf1hMxHNbYwQTmyluXp0h0m2ZRgG  
KSVg6EwzggSntP1g  
3ykJa20KTKVMRMIPoSVN7QENm1v0hyzi72hGxBO4cwnDaQBhQKTsQIZtXucr  
3hnl13DQzNqNRaAa  
7hO5DtCh2cgC5hMSLaaQDF2sHh7MLwieXRyNLwQSSRs8AAci4aCyKchtIdO  
7eraHLFKm0GkBscC  
oTX4/h9I4JnVEuXcOzqA/WPS1PKTSUILSkj/ANNTIk6fIdfCPOPCOlPwwivD KIV0CplZ+wzpJ2PS  
PSKZkueqVUI9NSkTUdwq4gPPXG6geJK7dQqJh+GdUVki9t4s3HCQOKsRvf7R  
NDdBnVeKxYBncPpA  
NoYQDmwuYcqD82mg7Q28AocO9tYcWAKdRrA2YXgFD6i500ElupzDhswKR8IA  
dTcxIBsOn9mBSLOA  
5/IbPyjSx1PeA6/4WLYcMVizH/8AvFf/AARCGfC2QJvDNSRtWKH/AllhQGnV MqsPmPLIMrcZh/e8  
V3iTFF4hkSsMUEBV9w/bvCHGNcKVVPNGZJ35Ru/5Y0U6d59RMmHVaitvcwAE  
glPLfV3gSSz7N8oR  
5VWvu0C93e+/YQGxh1T9lqkqayiEu/Ui8XLC8WrZp8mk5QTIKrHoHuPaKGSp  
tdTb2jKpquZTLQEr  
YBQUQwgOj3VT1AKMq3HnTXd1Pq3cvpHQOBMMVQYGuYoZBVM6dfSpW794oXAk  
wcV4iKCatpcoBKkN  
6+VRF7M2WOzrIZOzvaA86+JyF/8A4j4yohwPlv8A/RRFUIOYIWcoHZ2i/wDi  
3IT/AMbzb4TmVOZ7  
s7S5Yigy7oWDZJZ1dIATLUMzj06xGpLkF9ly5BQJ8uXOIz0pd05mdx1EY6bK  
Bdr69IBg/WGv73+U  
SZzmbNbM7t9YZTFzmcv017wANd9+sGkEnRwLkdoYAgBZDpdokDMryxchyeG6  
QDZS6uSxTmAfQQBS  
oBKtAfrElkhKkjlyq7neErIEy1hFi7h4CFIIdDn4Nsi2Wi21DwxlygAMdy+ sOVeoJGVJ21gGCSU  
kgWGsMQWsWg1spSiVubNbWBiGUEFydQ2kANIDsYcoUkh7AhwlZg77w8Ai2Vw  
buzdusR3Kiws/wBe  
sShJU7DQOYAMd3YwCcO730eHyghm3eEARpdzDM5IV7iABaQIJALPpDBKmUPp  
EpYnKRrp3iPKSQ

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Fri, 25 Jan 2008 23:26:06 GMT

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

---

ivwqlZ T/8AP2gOXr5UAJ9K

vxfmiMEggjURcuJuA5PD2Hqq5OKpqUp/5aZLakDXMev0ioFOSYGVZ7K2gHSt

KC4GYqLr2fqlltMB  
ypylewd7wyyczZSUg5j37w4DMQrkHO3fo8AyHyqRoUHM/tDzVAIJUHJQPnDJ  
WSokhkITg9DBiRMV  
5i5ZKkhJKlpS47wEQIQQxcEcw/SECjMVEWGiX1+MCKgPmD2iTMUSkKdzfL2g  
EgBSUIRdCXcNpEzS  
QkEix0ivf+X6fh+T/eGWkBBIQxO35f8AeAFkBKw7m2UtAkISio6nWJEoKZwC  
VeymiKAYJa+p6wZy  
hIAudSenalgpTkkFmaggXAMA8MGBYa6wRBGoal35nbtAEQ7di8Av06NeJIs3C  
mBysTXMmzgSACBY/  
w9D3gNbRcNV9elakIZlbdJf69o2SuFUSEhCpv3o9XL8t4uNfjMmlmimHlqUn  
VPmB9jpCoadFThyZ  
9SkoJ1KnG5HaA5bVUy6OcqVMuzc3WlosvEak+XMygZktlObXSKz5C5rSkBRK  
/SkByW1brAdG4Y8P  
JXEHAAXKUr/18z/LsdpqknVQGg6RztgUa3dmj1Vh1FlwmilU9MGRlFlcnUkn  
V+scb8V+GJOC1dNV  
UiFiQqWmWTIUU5nWWzEm7AWgOaKDjKLnX4QN7EnQtBKcJ9zDAAN11/pAPYpb  
4+8M2UPTqPeE7joc  
00TIB72b9YBsxBehgioEBxYwAAAc/KHCSWD/TsAYkhKel3HWCULgZbbXhJU  
SoPvqesMlyMp0Ohg  
GBCcpGu8FLkTaYp5CM8xWocDvvAkkgE3O8d18KcJp5XCNNiBIEVU/Nzkm2W  
YtOjtpAbXgjd10PB  
1FS1Et/MSiYpD9ZaQbg9o3UjBsPpalc+mpvKmwZaznUpwouRcxnIGZbv/DE  
qBkmJGgK/mYDzbxt  
TopeLcQlpLDzphb/AOoqK0pgrq4eLPx2MvGWJki/2ia3f7xUVkhIjqb+0ADH 1fh0aCG5bl3EOU/B  
7HvDaWlcJtANlle2msPYJN9dIYuHALiGa0AQCgphrDh1AtcnWBJVd99YaAO2  
XMPw3aOncGeGCcZp  
JOJV0/LTzUJWJWR3BCVahYOhI0jneF0a6/FqCkSISkzahEteVJLBSgLTqhqb  
qNFHg9HSA5t5FKiWH  
/hSBpAPhmF0mFYfKo5MvLLIJCU3JcAAA3J6QozyvKlly/hEKA8hki7tCfYdl  
bLzEnQwTWaAZwVNu  
0LWwZu0DZ2HxMJO/baAPaDASmtwVEg9m7wCTcFu7GJOU8qsvNcEbHpAOjmmE  
FiQeUfhjqfgpiZl1  
GI4ZMmBJHleQhSmOkxSmD/yEcqS6Qtilxv8IsPBOKDB+OKGoMxpX3mclXq+  
7UA9xuYDtfH7JwWh  
mZvLqE+Z5bFieZL99lqdHMqlS0mbOnFRd3UbRI+JuLeXj9HRZuSmz+o25koN  
7xhlScToFCkn+XOs  
xQtmvsznQGAYF4XLxqgXTTpqVJmsxzPoX3B6Rx2flmSphkLKQqXt1e8dYwCo  
GHOiumlLekTFMRq+  
vul5xxDKISsanJQp08uRQI/KNTAa2WeRiFODq1vY9oa4ABCWzuw39u0FmFkh  
78qjse/vDFwpy2UH  
I+47wCNixAylTjsehgbMnS0rTLWpKVEghJISSYJwEqBIIcNHUnv2jLwSWmdx Fg6ZqUrkrxCSlctQ  
dKgVhwRozQGvCSXBIBAU8SWUiWkpUwfQa+0WvxEwOXg3EaEyUSpcqolCelKB  
ICQpa2sAG0isSrLQ  
IV2fKRoesAwtlfmbVr5v3aHQCsgEOb53+jw0v/kf6okQkgoVdlO3X/V+kBAC 6ZQZdnunf2hsrSks  
HK320bpEqQVBASOQuytXES+TLI8wN+b9IC18EcIS+JJiJIVPRJp1S1Kcrymy  
wndJHWLpP8HKRYKq  
PFJF7ALqB87I9o1HBllqThFMpE2aFFKwQIVgM5i3ylzUBhUz7assv/tAc14h  
8PMSwOWqoVNlZzCV

FAWhSIDcs+UDQRUZkhcgsoG946xxjVYhMwNciXPKpWczCJilFQ5VBxHLahS1  
S0uoKAYEu5eAxCCS  
b2ZoueGcRUeDYVIEiWZISUpC0pSD+EOWBB1EU6MqgVK+1IU0pSBLZrAG4gLZ  
TyaCZiP26qqVTM2q  
RMSdA2/wjfvNWuuT5VokSaZOqiMove7W1EVQTqWVLSpUsIKX9CQxjbza1S0n  
Iny0H/lpDZvhAabH  
qSbWGGQjD5E6dMGBOlCConRrD2MWDgJw+xGbiuHYliVOtFIPNzIWhQPpUkWUI  
tW3iweFtlKrGsTrZ  
smVOKp8ryQtGYDIWFN8ekdTcBUtCEJRKuyEhgPhAR+Xns0UDxhQqZwXTLSnM  
1ekEs/8Ay5kdEbMx  
TYbxTPFOUF+H42atcHofKXAed8rnKbXa+0CpJBYPv3iRYDuHPUnrAKHKYCM  
J3JuDvDq5gHH4m+E  
LUBJZ9YVyz7KZhAlixH16QTCM5Ydd4YC5JsH02ghfUW6GAZnAIDEaAwBNyAC  
+3aDXewJBgQHudQ/  
XWAFYJQyRzn8I1+Een8Bww8AwfAZFAhgmTmb4qJ6DrHCvD/Av8d4pkiYgKpp  
D+aFB3zIvI2I1G8e  
jRLKILToLM+hgACSMI72Nt4IQXWlw/OB7QijlWpW/vpEksZZqUnVV4Dzd4gS ijJLEcQpjPmEFQ/9  
xWkVYp5nd+kXvxPkGVxVOsAFqUQfda4oq7TGzad7GAEqv8PrAkaC4fV4MpCS  
TciBUXAc+39YBKA5  
iDbbvCNIMBfcbQglwRp0eE7ENdQ36wDEc2tuph2yqYfF9IZ8wsPppDKU0tzA dS8I8Bl1hrMSqZQI  
SuSuQSkapK31HUDQx2yS2dmH+WwioeH2CTMH4Ro5E0JE4583f7xRGoB0MXCW  
k2A9QPz7QBIQDBYB  
IDbhCh1SgsupeU9HaFAeQgXD/wA4Ymx294f1DcRssAwn/HMW/wAOCwla5by3  
LOsqCQND1gNUoO2V  
3Z4dN02DHQmM7FMMn4Ric+iqEFK5K1luCHYkPcC1oxGaAa49miUBKQA4KlDD  
AP3gQE5SpR7ADV4M  
BKUuxOZLAHV+vtAlZHyAFT6kX+UQRKpSBNlqZY0KTcRMojKcNlUkMdiYYhKi  
kZFZNmFzAdS44wnE  
ulJi8ewpH2qnns8sBS1jLIRYJBGoL32ilyMUrsKLLM6mmp1l1GZBL9A46/WO t+EdX9r4MkSpqgta  
Mz5i5vMmRZMV4KwHF0pm1FDJ85P4hJlvtuUnYQHJJXEOHT8aVLxOVNQNy5Uj  
8P8AEfaKbjc6RVYI  
PnU4mGWQMps3pA27iLp4s4fRYfxPMkUUqVJys+RISzoQdh3MUFh5kxyQILHK  
NIByJYloyhQPljXT  
N27xEioJIBBF227nvBoYpUpRU1yE9B1EPISCIX4Vpy93O8BEtKWGgLSO46x  
YOB8POlcY0UkJUpM  
hSKgsHumYkPppeNGlIKSksWVldWrdov3hDSCZxNU1BJIRIVKDa2XLMBtvGnD  
yKzDKIKOUUkpBUBq  
XmFtNY5R6PzZP/JP7R6E8UsLGlcHyp6X86RUByfyJlrLadTHApick6YGzM2Y  
M+1mgBShXmgm2XUD  
T4Q4ISIjdbH+U6mEkhBWHWohne/yhBJExLuQHyn94BkpUgyk3YO7aRF5Mycq  
VLTnMxbsne3SJyCp  
agCoDc/tGy4WoF4pxhRSEKGN5ieUfdqPQ9IDpmHUH+F4UZk5UqXKIS1qOUs  
bEncRrpHEdNWVapc  
hZBBygEjMD62N4iOI1c2SE4iklp5x8tSQCAHt+lto8HTYDRyq6XUUXl+XIBB  
cM7uxYawGdiZkVGH  
TJcyxmSigEtqQdl5LiEvyaqbTpDpQo3HYkPF640xmXSeVS0q0Km5QVBjdjzA  
6GKBuzVTJucq5IDm  
vudYCCG3ezNBZeV3GrNvAkgbfAQGdT14IU6ZcwFaho9wb+8bOdjcmllchVMm

fmUxA9rxoUgpWOR1  
DYiGWgzZaZMpJXNmVYByGvAd/wDCihmUnB1LOmAifOz5s2tpiwH30i9O607D  
pGHg1FLoMMISJaQA  
h7AaOon9Y2GX8TfFoCMK5kBm1cCK7x7Siu4Cq0AK+7WuY29pSv3izFIUq1u8  
YWNyhP4XxiTkdqGc  
sW3yEQHIFaVJKk3yhTfGBUMrXBcPbaMqtlqk1c+WATdTg7FzeMUpygBwXEBG  
WCgwcM7w5SAXvrCL  
BXdmHSEHvAPlc3+UJ8qXP0hEhluYEuUO1+kALEEG369YXqlJLdW2ggllkkm2  
5gVpUZSykHawGkB2  
LwbwdaMPrMVmg5arJ5ZH8JmJO36x1gEuekV3gvDFYVwrR0uXKEZ7AMbrUeg6  
xY8uUKST0YwDrR6X  
I2OukBMUpCwzGzulcoKk5HN9CTCy+WIQU5ISzwHfFGGn8nGaaYx+8kJWfcqm  
RzEvqR7NrHbfGOgC  
6GjrEgEploQT0tMPSOKXfZoASSdNwx6CAIAT+/6QatXD63HWGUkWN/aAV8yS  
XbvAhw7a/WCAzpF/  
e8MklwSD+8AykDOneNlgGEnG8dpcPGbLMzu2oZJVex6Rr0h7lr7R0zwcwf7  
XidViM2WMsvJ5aiN  
HEXJYtAdrkpTLISKJSGBLADS8TgkCzZs2sJglCcQQTvaEkKlckPme0AViTny  
vCh2BLkCFAeQmIAL  
WOKb3g+rTRcZ4XNW3NNIISU/m8xJD/KNMnIAUu4/Ck7xnYKkq4jwhlQATXyV  
P0GcQHqfGLBpcmvO  
sSkpA+0yUFZAtmUZiidP1jl2QgkEgMHv7R3/wASsPOI8A089KU+ZTrShRID 5Uyll3+OkcCUizqX  
YKywDBr5W9N83XtBIXmJKmGVDCEEhNvUVWSO3WCRKAzElwEkEtoYAFIJAKUr  
JOplg0krDAgKV6W/  
D19odAWHq5iR+FL+oQgAJudAsfSNH6wHU/BOsZelUCir7vy8oV38wlo7SQkj  
LYe0ef8AwoqxS8V1  
SVaTMjX6iXHoAKCkKZPN16QHAfFwKVx1XiaWH3dXp/IS4oUzL6iVpK7NoPjH  
RPGAJTxvVIRdPJqP  
/blxzuYWuseu175YBkqSVEXZMti0IFkhJzG+ZJ6DZ4dmSnIAGxH4u3xh5gKz  
kAyqyvb+UATOtJAD  
sCfy/DvHVvBikSJfVLSUq+0TEpLMSGImOU83lqlgMUyszvpHbPCGUP+HVqs  
SZpOm+SXAXXiKnFZ  
wtikopfJSzZwcbhBH6x5orkKk1k4Ftl9lvoI9VTZYn0FdIYPMppkvKRqSGj zjxrQnD+JamnMtKC  
nLZIA/Ak7e8BWAfS1kAuV6FXbrEg58quYNsYSkOtKn9Lwy+UhZUyRqOsA9go  
811bExa/Cqn+0cf0  
ymAIS82dKtLyltFUSU55gPMqzP8Ah9ovfg8IK+JcQnBjk8trdUTBAaHjCrXG Ris6hWoypMtaClip  
JBKAb7bmNNT43ilKlpdZMWAqyFTVEP1Z4uPitSCI4rrACF/eyRoz/dCOfpCL  
mMi4B/0wBVNTPqqh  
c6etSpqiSSSS13s8Q6lzCJcuYIMGUS5B9PaAGFvDkuokBnOkOkJJ5lZR1Z4B  
FWigVZ9y8bnhWIRW  
cWYblyuhXmuww/lqN/IGoQkpmhJRmP5YuXhfQmq4rVOSyk025H5kLEB6Jk5Q  
kBlSdXiQpIltuOkB  
LSERUX5RpEigoeZrZt4ACnIHUbbxHMIGfSVcjabTrln4honshfmattASi1TK SC4UoAn4wHlZiiR9  
j4lxCSElkzZksMN86h+kaNSQEgg30IOrdPEqiNNxjXgEALnzJrgMwMxcUyZ  
zcwFhyv1PWAjKXMJ  
u50giMpAOpDj2gXdwPnAAUsSTc7CD0TY/EwwBBvfuYThiolwYBOFaggDrG04  
dpFYjxFS0KEoV5uf  
MIQcWQTf5Rqs2YWS/URb/DKmm/jaVMABMt9R1lrgPQ9NLCJYR6Up0e0HmJVm

IF9AYMZJoBSWI1DQ  
C05kJYtld4BKWDbRTWgVuqWUIVyGd4JMo73LOHglp0tcB4CneJVIJ/BFw65U  
7M+5AlrtHnlfRw4a  
5t0j05xpS/aeDqpALKCVrdtD5arR5pm08xdVPlpGdSCoqv0MBinXYd9mhF7O  
zdYSkILBX5tOkCXJ  
ldkgwDggUggbtCsGTt1haPt17QtCE6kfWASjkSVEXHyjv8A4SUQpeDpMxcS  
JmKzZ3DG0yY0efpp  
+5Wk3Zrx6l4TpEOASJACSRmuAz8yj+sBvJZ5Qld2JBbXaGT6ew0MRuc43c3  
gJQoHeFABGYm7XhQ  
HkwZIZVi0w6H837RkUc4UuJ4fUp9curllXuC5jGIDBKl6D6VNp1tBjMF0jlx 9oRIPaA9SYUJeN8L  
op5p5KyKCPYrQA+3WPPHF+CL4f4hqaQp+6FQtSVPqM6gLOekeg+EMg4XoMpv  
9nlv/wBiY0HipgKM  
VwGXiUoff07SyX/CIK1PqBqekB59UCKLV6Qp2Vq46QSMgQkguPy/xQ6gy1S0  
h1omOe7bwLbu7r0b  
0q/WAkuJqM9yXb+H94SQVKWpJYKZjAoUMy0A5Vk+rV4JJK0+azn8KX0gNzwf  
VGm4zw6aguF+Z9Ja  
hHplIBp1q2DW+MeUZVV5FdSVAUyZedi2jho9T0kwLpErOh07XgOQ+NCAnitU  
wXWWt15JccxKnC+R  
iRz30jsXjbTkTKapWPupma/t5YjjileWplpfNYqfX4QDpBI9DjKwL6iGUATI 9BCLnW3SHCSUks78  
oL6JhyShkhWib207/wBIB1MKVYAzfdkDbaPQXhnQGj4Po1i65yELPsZaP2jz  
7LH31LLSbTp6EqPV  
zHpvhWnVT8MYfKSmwkyyC/8AAmA3ku8xCiHKVB7xxzxjw+XLxov/pXP21fKm  
WosdhUI03F9X/SKd  
4n0SKnhamnM65OZr9VoEBwJwsKUpXNZg2sRZVZGz835mgoJWUME3bfrAMogq  
cBh0i8eEQKccxOWk  
5U/dX1blmRRVqXMKnLGzK6xevB+3EelhKcifuuV3/BM3gN74v0MtVbVVP3h  
my3HVPWn0jjiVHL  
l5gWF9B0j0H4r0yZ3B4qDda57E//AE1/tHn4tlUgB8r2/X+kBEQQSDqIkYoC Up9Sxr2O0AcpSCLH  
Qjr3iVbklyp5kpCnfaiKFAEKWBb4xPLQkgS1BwRnhggZkrNswDH+KHKT MJU  
U5inlZ2+MBGghSUp  
lzm7DRo6d4LyFLxLEahZdK/KbuwmCOaGYEDOk5m9ZZvaO3+EWeroG/PmDnm  
bP0XMHXvAdKbIXF2  
1iVagkqIFhpEQBWpRNn9MSwEZTysdtDBEtMCt080ErllE77QEwKSpQI1Qx9o  
DjHjTR+VjFNUgWmU  
6V/6iqYY5RM/AHYKAUffrHevGKiRMwSlqjYy0IQD0ZMwxwU5kkgDmX+LqDAR  
qSUnsbg9RAqlqSXV  
dxYdokSkuoFLkA76Qy83Lm6W9oCPICzjaHHR3lhyAQxhrKHUQCAbuTHTfBvD  
lz8Qrqv/AJf3bd7T  
B1jmRWpF0evaPSPAHDq+HOHpNNNU81TuW/jUep2MBZQkJCQA53MTpBOQjVTv  
8ljly9LcsHdKkJFw  
XeAZQUFZQHLv7QakkByLka9oBRIZSRyKgsxKFLA1sbwGuxGQazCsSkn0ikmk  
e+Uh481YjMnYbjVY  
JamUc8o2FxmP7R6VxKeKXBCsqWv9mmoT2OUI48xYvO8/FqqY7IU1ZPvmMBgr  
OdRUq5JcwBAVqddL  
QlszM51hEKKEgdlWduokjT9IYggsnb6QV3N4Flu35YDLwyjNbi1NSJD+Zmt7  
JJ/SPVdHK8qlTJ3D  
5u13jzVwNJ+08a0KTZKPMc+8tUenwoCWpXXbrAlrZ0g3MCI89y5aCPoKieYi  
8AkuQxcgf2IBwpKS

Q+/SFDhTeqhxQHkpKQpMkEOOaCZKZkhKS4NQke0Ez+Ykpzqs5dnhSkGdVUUo  
G6qqWkW0vpAeneCx  
/wD0tQpZx9nl3f8AgTG7nU8uolzaSYHI1MkyVDsq0arhSQZHDtHLJzZZCH2/  
AmNwcqSCVaXFt4Dz  
Zx7w6cB4hnykryyVTVGWGf8AGptydBFYlqSAXsczP1Mdf8aKMJqqOpSHK5SC  
T7mYY5ASUzQsjU5A  
H+sAmyiYW8u/q1eCKAwQEOje+kRpQAtaViyzbvBAHMST5i06BmZ4AK0kUiyO  
38xHqLh+f5uByFFV  
jms2nMY8uVaAKJaUi1v5x6d4SznBJdrB27cyoCveL1NNncNYetBcl8x02u65  
ccHIMsEAPLOo/KN4  
9K8e4emv4RmJCH8hmvpmMj79o83mxQ13PN/D+8BFICsqc+hChbaDKMygSbC4  
HeDsFdQ/ziNa1GYq  
WByFObL394DKw6V53EOFSkX/APVSVHb8YDR6hw6UZOGUoKsrlRZnawjzXwpl  
P/GGHJBb/LXlb/3E  
7x6XpyfskpJLcocfCAmWCS5VmB0s3xjQ8cSlr4NqgbtkYdPvExvrypAzuXsG 2jT8W5v+FK9RS6fu  
3D/xpgPMYiCXAYdlQSSCQLDWGXZYCeZPXSHKSEgkWOkAzKmTmQnKnYO7x1Dw  
bkl+zTaoWKmfuxmC  
OYGYSQtQoXJ1PSOh+DVS0yfR6lOW/v5hgOn8a0ZxDgOdKSGXLTmmH4IX+8eZp  
yTKqZklQYpUW7qdn  
j1VMkGbR18pnM2lmlb3DR5o4kpV0ONVcg6/aFhu2YhvpAaVRAObRYNx36xNd  
ZTbmKHJ6jpALChYC  
+W/ZPSJZRAlpyB7819lBwg5A4ci6R07RDOZSMxLqzN7domHOog8wBcHRj0hF  
BmE5xyjQfrARTQCJ  
4P8ADHfPCadMn8lyQu/qc2//AFFx5/nAKopi0/ga35XP1j03wNLiSeGqZEKZ Xzbk/jV1gLHLSVXU  
q/5mgwglSQkaPDSw7ElN1tE8tAcg7+rtAAQc2TVoZQSxGolaJWfNZZxEZST  
MdeuVhAVDxlpjP4D  
mgBzLnlQ+EpcebVJKJi0EZVkljq/aPVfFFlarhDEpQ9SJc2b8pahHlrEEGVV zUtyCYX7IzAYqARO  
SDqFQ0z/ADF+5h+Za8yRdlT2AgFcxJO+sAoULQqoBpiymVnCMXL9FuuseoOF  
67/EuH5FQ7jmv151  
D9l8xy0lZ8t2CtY7f4OVi6jh3y1qzFHbquZAdISrKi49u8MJqEy7c3eGIJCs 3ZxDMEpJR+H6wBBR  
CA9wpbiDUQzvoYiJyqSTqoj5wblUf7eA0fF800/BdetWizMHZlqjzNOKV1M 5TsCpRFtbx6F8UKi  
ZK4REqWphMW6rbmWuPO63C1OXLm8ADhj2gSSbNbYdYSmChu92gbc3fXtAOxT  
Ya/zgmHpAtvC9IKi  
NdoRcqIB/pAWvw2nS5XGkoL9Snyi9/u1vHpJQcKA13jyngdWigx2iqSlky/M  
zF9XSR+sepqWZ51M  
mYA4U/0MBKpZdROqte0NoczXyt8lcpd73Gp6wKgVlzaMGgGBG4c+8KlIKIY  
7QoDyuFiYoa6Vah/  
TDJKvPpWe1SgJts9oZQDzAkMITMraMjD5CqjF8OpZQUtZqJSuobMBAem+Dkk  
cM0QWeYyEFiG/AmN  
6sJTJJ3NvaMDA6Y02BUQIZaZMsEeyRGxKBMyJfVQUrsICheLNLIncKSZ8xSR  
OQpKUgm5AQsiz9Y8  
/rLKUQm4QeaQleLvEX2nEEYdlU8qSyFBJtmBmJOH6RyhRJUoE9raN+8A6iSm  
WTYt6+kOFhElwlm/  
C+kDmC0MLZLMvQ+8EhKVAauNQrU+8BkSJH2mvkUqnaZmdLXLB49Q4NTClw6V  
KYjK7PbUkx574Awp  
eNcVomKSpSJLsVBxdCux6R6OS5S4Ch0gBxSITWYNW07FpuSwvooH9l8u18oy  
agyyp22Zmsl9Wye  
YJX59CO0eYOJ6SZR4zOQsZZInBDNjy94DU3WplJ6AQgnKoywWSVuffrAh05S

u25lhyjzHUFEJBcF  
9e0BteFZgpOMaKYSA65acxLOPMTHpelUF0kqYCC4CgRvaPKkuf8AZqyjQs8  
qoQpR2CAXMemeFMT  
kYpw/ST5UxCgJKHDg82RJ6nrAbhRzIJzjMdt41HEEgTuF8STMOnIMSP4xG2C  
QpWYgAvZt4gxKQqp  
wfEKfKSveWwa55gYDyqshaklmCXyjpAomE50j02v1jJrZKpFUtC0BJDWAYaR  
iy0zVKTLRLzG+YIB  
LdIACopSkhec9B+KL14T/dcV1kmWXRyXG3IsxRkoUIQAyIA0J1i8+EjJ4krT c+jKrryTHgO7S+Wp  
IAJsVpBPaOG+K+FppOJ5IQHPmvMCWluVrOrx3JSwFcuoveOceMOH+bTUdaEB  
xLQISgL6TDe0BxJa  
WQSB5ubL07w6FEJYqzJyad+kJYUFWKAopLpL6t2gZVgSASAXvo37wErDKFos  
plYjX4QuVcv7xQIf  
Q2btAAkBW4dWf3HT3gspWCoBGvpOnx7wCXLNRKyq5QdQRHc/CfGzinDsqrNW  
jzUPbMHDrwDAAO0cN  
uslIEA6gm4iy8DY3NwTiqUEryU9Q/IkkAZUK2cDUwHpJAcJL6RIFswJLNGlj KpKVIIKb36xkkZ8m  
azvAPZEtKjre0BnUR1ILvBouoKUX6CGIDggEXZoDGnS/Opa6WovnpPg+Yjy3 xNTil4kr5V386Ybh  
nGc2j1YMvnZSAyxkt3Meb/E2g+w8W1SshAmTVkWveYvT5QFICHKieUB9f5QE  
Gp2PMWzaE3glAgU5  
CMt+rwIBJYBz2hbQgSC4LHtAHLUUAZQHPQR2rwTk/wD5DNWdFMxb+KZHFJfr  
Hq/06x1LwZxmZLmz  
8KOicrf/AHFdf0gOzi6FFQva3WBUgDMXZmYdYMeknlJ67CHOQuknmOnaAgll  
ZZJ5iTbtEimAl1L/  
ACh3CFgAbaw6gCDYOYCr8eU32rgqoJcqRMUQw0AlqvHm2cgJnzE9Fn+cerMV  
pU1uA4jTKa1PMUD3  
ykfrHl7F5Ap8WqpQ/DNWP/lwGvy8x6a+xhhdTNY694dRdR1sldwEgnpAANE3  
9j0gmKSWFunWFksR  
8nhBRUvoBtAJTfZ5rahsvzvHpgjavVXcMyFqIWeZ2ltzq6e0eaqdlmKCDpvH a/BzEFTsCNKpZKk6  
Of4ph6wHTVBcum0CoZIO2m3eDbKeZ7aNEal6qAOrQEU4ErGUtaFEU9ZKwxl  
teFAeXE/5RlquNsu  
8b3gtAVxvh4ZwPLsf/8AlmNOEKUZaDIS7uoWaLX4Z4fMruMkzwMyKdkkgPdM  
xBfTvAekKchNPLTy  
jlHyaMHiLE0YLw9WVukwy1olv1yEhrjpGclOVKUkC6QB7xzjxfxcSMOkYcic y1JSpSQrtMSbPacY  
xnEJul4nU1M2YormLUWcsHUS9z3jXkjKgNcKBpfv/WJJmVsyj/XtEWbnBYXT  
Yfw9PeARzHOoI0Ng  
BZXv1gpi0pSqYm2XfYwgASyVsDqHuPaBmS1T0op0JBMx/QOI7QHZ/B3BfLwg  
1k5GWavdmNITBul6  
ohJCMt7bxo+EcPThuASJWTKeZ3DfiV27xvkFhv7GAjSoylBaXcado474t4ZL  
p8eM2XJAzJJKgnVk  
l7R2YhChooA69YpXiZhAxPD01yXzCTPUQOyU9j0gOAMVhi5YfSAKliYf8voN  
jExTkMrRzOHTal1M  
EFwSrcdoBgkTiZeyk6nQx1rwgxPzKeooFLbylqSIJPQSw+ukcllsFpXcANYx cvDCsFHxSuXmDzyV  
AKP5lo/aA9AJLEC5a7xNT809RUXFmHW0Y6VZiFGzB2G/aJ6YpXWISAUhb6W0  
EB5j4ISTjUxLIQLM  
1m5RrGmlqmlmgy1hD+ou0WbjWnTScQTpZuk5b7+hMVu6j6UpCtyGAgAi3eGt  
bKw/iuZJmFGVbMQz  
WQs/rFTcBDAXOpP6RIYVU/Y8coZoYH7xyP8ApOsB6e1UQkAgixliueIdCqu4  
OmKQl1SidBe0tf7x  
Zacg0qFbi5N/iYhrkpXhWllnJSuWaeYQCHvln77wHlaoQZcwpXnCGNDYE9li

SxJzWIGYpRp8e8bT  
HZbY1VsCJYWwJSNRzHSNUxC1AsHRbqffvASIQOQBIALEZhb4d4HOJRUSDIKv  
i/7RGVEJSCCdBbb+  
sGHZjzGyZbZv17wBAMuWUkkF3PX3iakmCVilFMzccqPMdb3unrEEphLTmUxS7  
h2+cBUqy0aloGUjS  
zEXgPWOGTU1FBKVLLpL3+JjZqBsB8zFZ4LqftPDdOsE5hmf/AL1RZ0rzAde0  
AkB3VZthAKcWF25r  
wSQQyemsCpQLKDvo0BCpWSYiYXsQqOQeM9CEVINXZHC5aS7dTMMdhUkFKiod  
bRRPFij+0cNS54QF  
eWAKuHYBCzAee5jKHmDKS7sOnelTzKsNTolkUkpWdgVMw1lgCSVgWSxYbfOA  
bKpiWLDW0NBcxJSC  
S52u8DAOHFw9txtF18MahNHxfMTnABaxNz92v94pZ/FkzZd3jZ8Nz1UvE1FO  
zq5s+bKb+giA9UMC  
hYSRdoZcp2UPUNhrEcoqKQQ14lcgPmv1JgI8pMwJu7PeDUQOU6tDJzZszwSk  
skq13fpARJ+982SU  
2mSzLuNXtHm/j/DzQ8U1aGQkGYsjLb8au3aPScstUSipvUP5xw/xgoTJx/z0  
oZMy7t1VMMBzHdjY  
Dc7wLEODqB0h1M3fVoEjKxYudtoB0quz2HXWGLkkjU7bwgQbAX6kQwBY7Hcm  
Alp1JQsLPxAjpPg/  
WKpccn0Slpy8rOf4ZhjmidSRbtFt4Dq/snGgJLZvq0tUB6MXmSsbgdYBRAVm 0

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Sat, 26 Jan 2008 12:04:41 GMT

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

---

qBcxKCz26wE2YC5K9dmilz J05aX8xz1yiMWYah  
JJM4n/QIC9SpiCogr7afSJUrQSQVWGlvpHPUZagaTD0PKIkM6oSj/MPbIFoC  
9qmlKVlZwD9lieWE  
m7NcW3jn5qKgLzeZd9cogTMqSrNnIJL+gQE3i2EnAJC0qckJcN/DMjgygAXF  
u/SOp8cGbNwQCYsk  
avlb8Ko5WBILtcfWAlqAKi2jQBZBsXP8oQuLnXU9IZViQNDAl6sbAfGCIbwA  
9Jv8IOWWLZfcwG74  
UniRjiCdfPkt849C089M+ikLNvu0v3tHmejm+XiMhQFxnQXful65QVM2bQSV gtygaDoIC9KmS5hf  
paFFL8xZOskA5hw3iAwzGhXWzJ9KdvSQbOOSZHFHEE3HKtBW2VCQAz7FXc9Y  
0aAykld7J1EPYIS  
SwALknX2gBSpQsLvoO8GnKC+Yg6EE79+0BmYMkbuDvDsAxfMsl+o/wB4CZL5  
tx0J0J6DtG74LIGf  
xXISpiQpLvtzpjSFRIdTBhtoP6xn4BiAwrfpNanMUhSQp9fUCTqLWgPS0IXI SZMt0tIAB9hGZ50v  
KBIDdWirYHxLhuMypKJc9AneWklIpUslYwcnYxvyJ1gqUQNzILQGR5jmw5R  
8jBTTZgQT2NowxMW  
XQAA2ijvCznIQpbdS+kBOLakplLk7mCSvbX+l6xiy5ua+VbHUtEwCkgjV9G2 gJPMIWIIDurUxznx  
YpM0iVPEtS1MAGS+yzaOgKI2yhawTuToe0VTjWvXhOFkzaWRWOHSqol+ZI5V  
M2jafWA4UqRPTzza  
WolpZx5ksgHuliWxUCc4DO2x7e8bGvxKfXz1LWciTpLQ4SkObAP3jWkgpUxJ  
5/xa/CAFaXGUuEkZ  
g/XpF88L+J5eFYtLoarMiWp2JsPSs3cjrFCUwUg5lnmD5jYf1jJo5okYgKhz y+lt7MYC1+l01CuI  
Jq7KRbS49ClqCbLCTzNodSPeNhjFevFqnzVqBB1KT2GmvSNecwUcqQ6tC384

Bs6UgM8wjcxIjo3h  
Ohp8yfkSFwZFI7LAjnEwFEtZSAkWbLYx1nwrlyzha5hSy1N6R0UuA6X5uazh  
t2gFqloIWqYAKXPN  
Zu8AVIRKUpiAAS5ij8V8S09JSTZMuoX5inSyFhw4UOsBvMf4zwrB6OcEz5U2  
cpKkhCVpVdjtmb1E  
cKxrEzimlZqvKQFrUyQNYSW1NrwNXUfaZq5hmTJtyec5i8YM1KsmcAi7sP5n  
vACIR80EJLHIOYWH  
YRKsZRIDau69B2jHd/SshhmOY79okE0EggCikJa4e8BMkpSkOFB9Sr9YhAZJ  
AJHQq/D79HjKlyDM  
KUgqU3W4PvGNMCGlZluWzdOzQE9FLnTcQkqopSlqOZWJLWPT4x6PoJqv8KI  
JUFeaHd9fUf0ik+G  
eD4WcJFQqTLnVJ/GpKVD1LFiz6RfmA9CQ/RrQBpm5UB2KogmzSVC4gSt1cuu  
8OTKKQSLv2gEZwyM  
14iE11sToPpDrYk7WSP1iAqAv+LS28Ac1YXLnoSLmWpukcA4q+74hqtARMXp  
1zqjvodTlglw3SKB  
xTgeBSJ66ysM1SlKJV5eQ3JUdx7wHKgorWCCEltdIEl0gMLb9YzcTXQLqI/Y  
UzEyhZOCJD3PTs0Y  
JBBYhj3gFGx4amLI8QlyM5e/+gxrVXBAN4ko6lVFWpqqape3uG/WA715i8rh  
A7BogVNUh86nbS8Y  
WDY7KxbDkzEWmDXTqe56RkzVpBNwrubwEqJo9Rt2OhgJkxSluDyt8ljSxUCo  
8uvaJTlyqV+HpAap  
gkKIs7wHmku+jWMAuYDLN3SToIFK0hJSSSCIDU8XJMzAVAUQHII3OVUcomEB  
Qcmzu2sda4jWF4It  
luACW/0mOSTw05dxdRgGDu1mG+0CS7AaCHZi12O28MQ3dtxANDhRBcXMNDuA  
qztATy5a1VMsoSpR  
zDQPvHVsGl1CcJklDuVLgvplH1imcCSU1FaVzZCZyUTZRIKMzBz+0dN+0UdT  
UrkyUpl+W6fLSANC  
2ggNeUKUSSojplMKJamUBNspQDaAtCgOPmXMTLCykoA0LEExGBmJJI63Osba  
WqXNw3L6yn81yL7x  
r106nUoM1yAICCCJEyKhSPMlyJq0jdCCYYoyh1Pptsehi38L4vRYdRqRV00mc  
FOwmlCtQnqexgKep  
RSQ6VpOpTMDXg5UwBZZelW20WfHa7Ca1/Io5cpavxllITe/T3irFJSssHAUw  
cawG6w7EqjDpyZtP  
NUggWKVENYizHvHQsN8Ta0Jy1RSpR0Csx66uv2jlCSof819g9k+8SKmTCczk  
A9PXAdwk+IkhKGnS  
ZS1bCUkH5uqNth/EdBj0sGIUZKt0zilL67AnpHApM6oBCgpRUNWJi68IUC1V  
32g1+RJ/5fnNsoWD  
QHW5c4kFGdIHUGJE1K2ZTdin9YwUnpl7tGLiGPUMEEInKRMUxOVBBNrsxl6w  
G4n1hp6dS2CixYm4  
do5jxhVVuIKWJs7NJKSAIKIFKTzbaCxjlxnj2VPlqlyaeolAP6kBIa/RUUYt xudUKKgSGUqxBJ1L  
94Cv1H3cxUsEFIMSDoOsYyiw1ALSH6fm9+8TVewKmqZLqUspYC5HalJiJktI  
K0EAKsFi7ftAA3MU  
rJY3BexPWJEpUFIyuSHuFTAEZ9XCtQDo3QRLKlZAl3IOySbfGA2NTIoZASim  
mzVrS7upJF/aMVMm  
eE+aUnldSxYe0KUgKqSCcqT6iq21mjlqp4lykyEKmZUu6X130gNatSIU6Ehy  
VP72MdT4c4pwLhJC  
USgZi5t8zFBHqJtcfmjlYJEpwWPf9IkIKwSoZhvlv/2/rAdLxLxNmVUlcqnk GWIVgcjHRTlxUqyq  
ViAXMnrIpSQVZIFIP2J9406ioB03bX2hIJVMIFOdd7gE6doA/tkiRLmSpcsL UXGZaQfiDGIPPqCy

ELVsyATBU8plqE+cIXlpLqYah+8dH4crOF5CJb0qVTGCiZ0uUQ9vpAc1myJ6  
EuuQuWANSgiNph1B  
JmUPmVBVddsrNoOsW3jyrwytkypeHU9MhRZ/IQkfmtb3EVSoVnk0EiQjKIQC  
SXCHeRoDGQsi6FEdw  
YiITOTcqDaj94x0qVLTiUSAdgbiMkhllZIA7b+8B0/w1qxlojThZtsT3WY6D mXlcKZQ7xzngKm8y  
YqcgFCbWNvzCOieobiAThJ1AMRrmgrBAAtpAp5IF3tGLU1IDhcozayqSkC/N  
MSD9fYwGYuaFJYNm  
/u0CIKSm5GbpFWqvEHAEOJZmKILOnyy/tzRrZ3ilh0kPJpZq1CwzS0n+S4C9  
VOWVRTJk1YkhIJBU  
cr2ji/F2PmqrJ1NLMCYhKIAI3Gqh1iXiPxAXDG5flSh5Ehm5Myev8RGhinKU VKKIKckuSTqYBoKY  
mYIX3iVBX8QvDJSpYdKVEe0ZM5a6lWeZISrtYD3gMQpVIBNgd4YbggP/ADiR  
SSEgKP8ApO0RAvpf  
oTtAXXgKrWmrm05PIW12soxfVZUk5khvaOe8AJBrZijclvhZWsdBmzkrIRk+ kAylgMAklxZhb/el  
3mEEXYImLxMolCUIknRm2iGfUJkSjNmshALIRtaAhEqalZz/AAAdm/eMmVTO  
HWoXHWNBVcaYdTki  
UoTS7FyIX/8AtGqqOP0EKCJJBDty2/8AlAWPHpITg9QA5OVTEf8ASY5DUEec  
sMxCi8WfEOM51dQq  
kZSnNYkAjYj83eKtn8ya5Yly8AxVez++8M4Zgb7wUyWZS8qiCR0iOwwAOCxe  
Ezwnh0KYhRBgLr4d  
KyqqSCkDNKd97qjIOKLpONpsvzFZFzCGe15m94h8PQmXS10xaQblltoxXGlx  
CcQZxhmBIJnt8PMM  
B1KeoLKFpvmQC/WFGNTkmlk5iS0tOvtCgOW4a6qgocZD6g/YtGwmUwDAaFTk  
9oxclpSvPPJsGdPz  
EbNeUyyAWaw7GA1y6VIEBIkfULf3eF5QAAAUeXYaHpEkycU8qTcaml/OUPTZ  
7nuYCCaiZmAyW3tc  
d4aVKKgtOVROYta/vEwn5wbur0k9ukZIDJTOqEplnmyhx8RABT4cSHKAqwcM  
/wA7RnS8DWrkSsPh  
1bMn+kWPDsFJIM2W+YAgP6re9os1PhKUIBmlsNL6fWAosnh6bLIDNLWCNXSb  
/SLDw7hCqeaFrUv+  
EP79osn+GIJZX6ev9mJpFH5agEJbLop4DZUyjlUFLVL91GxjnHH60ysUKpc5  
RDE/dKtZKdl6GqSt  
YShVgHt1ijcZYJOM1YKE5Usq7g7J7wHPVzpk8hIVKkFPMVF/hEeReQhAWQLB  
xv3jdy8lqEDIIPK7  
kuPnrEM6hm04YnKCrNsXgNLkmJnlmsnlYFxoYGomzJ00JWnMQHSEgn2eM6bJ  
WymLhyojpGOHLTPM  
FikOVdAIBU1OErH2nLLJ5k+ZZvnE9RKIJ5pc+Ssn8KFgxDU1AnlBmo84+IBf  
K3SMVAZZyyeZP8cB  
nyK2WgnPIIFA1UufyiCeUVOwPsvMLXcOlxgp0JSEZkr0S+jd4Fsq/KCc3W7P  
ACqWoJJd0p72+EW3  
A8B+3UipwSMttR3ltbtFUOZSEpR6VOyejd46lwcEqwzKn0nTvzKgNDOWEISV  
CWGH8P8AO0aqow/I  
VFKQ7HQW/IHS59AJkpQSjKFBtXiu12EKlBeUsGJP17wFJXIKIBIADJva0CiW  
tC2SpgBcoP0jbVNM  
Eeke56mNapXkrUl2c5vftATYVKNXioQtZUGBgFF2OYQHECvIrvLSA6BIY9iY  
ioq4UFUqoKGdVr9w  
X+kR4rVlrJ/2lQzIVtW3JgMAqBOYMQn82piYTUBBSOKLbK1MYkG5WlaiHNrv  
pAdY8PJ5m0hUAz/u  
uL0M5S+Zn1IOsc54EqBS0pDcu19Lqi7TcRShOVNm0H9iAzgSkhW41beKlxlh

MjEalzZ9aqSUJskT  
QkKICtiL6xZaer85nGX4u8VTi+VUVtNlp15QEubA7Kvf3gOUVUiXInmUiYFM  
pncEawkzUgMZcp0h  
icuo6+8bGbgc/OSRmKtTYX66/SIF4PNQnKfW/bT5wGAubmGUJAS7hhECywNn  
H6xmTqGdJldLjq4j  
H8tSlhA9WZm7wGwoaZlovNmLyh3uWawjBIEKQpU1SgbWB1jLmyqqTRIK1NLI  
BKWHbeMFYKFc1m1E  
AU6YTdaQCNWERAM7Ow6bxlpYmhyL7l9YjTyqKSfaAt3AhMupmK2U2mzBUX8L  
IzEkgIhoYovBKACo  
q5XbLv8Ami6lKZYylsOkBOgHLdbh+sYeLiXNwycioUESsqmUCx0PXtEiqqXI  
DLL2+UYteZWlYdMk  
hWqSoWPQj9YDleISZEusX9mUSkE3URq56RiKY7l+8b6uwOZLmKKTyn9+8a84  
ZOVOEpKXLdRa/vAa  
9CFTFhKQTe56RmzJUillhQKVTSLAMQ+7xLNpRhiXUp1mxS36/CNdMWZiyo7l  
2gEC8zMokv1MBq4l  
h4Ylvc7QCI1ZnhwL2cvtDXc3hwSC4gLpwCoikxDdghgdPxxpVpVN4wPlpUpX  
2n0s7fedOkbjgMTV  
01YiSnmOQG4ueZtY3uEcLop8VnYhVKzVHmqUIDM3MFC4LavAWukw5Bo5BnrE  
tZlpOUFmt3EKMpGH  
YhVS0zGypYBI5TbbeFAcFI5c4z+neLHIQVUcstysAk/CNXhtOFrEwm40t7xb JVIINGkvqlz8oCuz  
pSRMKWylsxVrERkJUydSBnBja1MhBORVxqO0Y6EBYjYBhAYsuWjKykup2Bff  
8v8AWNthEplqpaUp  
yEkA3e7iMIS8i7l1Gz9B0jaYJK/9eIkjmuCLM1xAX3DypCUpXoEgA9bRtUzF  
KWHLLvGtpUhCS93Aj  
KlZilKAMVb9IDL5vRM+AieWcpyq+URU6StgpTk7tpGamWp1Mtm1trAAMzPny /ls8YdfT+apl8wuB  
s0baUIUx0qX9ICdKVkAz2UDZtICuLokzE+X5TpFmzRV+lqeTSjy0S2PqNz3i +zypKSgKsBe2sUvi  
RZKgjRrv84Ci1AIJKVZRro7CMNR8s65geYHS/WNrVJImEAsWzAtpGAvoUzKz  
s6XJbWAwJwXMNtRz  
P3iHJOKVgpcqa7iM2ZL8tTO9nhgl0KU/paAx0jOtQUn1NmD+npAkJShXKzep  
D69LxKoiTKcCw2eD  
8lKES1Du3aAgy5vVL9Xqvo2kdP4OpZhp8xV92dA2t1Rz+ljJmle+3aOoYAFS  
qVISq17N3MBuZoW5  
AukXaMGopvMQVBN9dY2RkiZJBj5TtGDUSk075d7wFRxKjyqmNdyVH6xVK50r  
ZIsVM3XWL/ihKKcq  
B9dj8QYpOIhKSq1i5l66wGlmys6VOlg7C+hjGmU5AGS50l/WNIMSJctKgLEA  
gdD1iALUIRUDc6wG  
MZCEJBUBDXvGQmUczhN199WhKIKiWYdlyqQjlu2jP3gL3wlToKHVYH//AKi2  
hEhwFC+xveKVgFSp  
CUkhz1+cXCXUqmyyohm17wGUtKFqARoPpEU2SJ8ohmG4g0rSIQOT6wMycSCk  
BrQGsnUMIQyKaHvc  
xjropWYApdramNmpIBBAu0AVEApfvAVfGMJILkrUhDAA5rnoe8UZNNLI4oFz  
Q8uUrNlvzAK6x1LF  
Qk0ay1ygv8jHLMbYVCgQ/S+lzAR4xigr5qpaJPlykjkZnsDbaNKokDJ0gl1 BLuHy8ovEYmjZLE  
7vAP6TcfCJZLKUcym7tEBmpAB8vXvEqFOWa51MB0LhynCFBZSx6O7axYAqYJ  
qUK0vzdY1XDswTql  
LKWI0v3MbmXMy5pQHllrdd4ATKQpJBFiXN4gXLkiWJYTzqHU2HWNivmk9CBY  
9l1q6FKyoIV1aloD  
WYniGF4YI56cygW1UL36DtFUxDimZPCpdLKyJJISrM9r9R7RHxJIIU+KKShF

wCSXN+Yxo1Lzai0A  
pkyZNmEqLklyepHiG3vvDFRkmPSBz2VbSAcu1g8MbkjUfyhgoBWQCEZjAftY  
BAZvbr1hcxSSFP0t  
Deb2+sMZgIYp+sBc+Daybh9LPm055jlUTbUFTaxsqPG0Yni6k1H3c4Tf8zV+  
bVgANTGk4dUDh84k  
fh6/9UZ2AoRU4mqWtNhPbXXmEB1KjVjKqVH2SZ5kkAAKyoG3fs0KNOuuXRkS  
ZAyoSGZ30tuIUB//  
2Q==

-----=\_NextPart\_000\_0074\_01C892D4.27FD68A0--<http://youtube.com/watch?v=2ceM2gWp5C0>  
Wow, those are beautiful.

"W. Mark Wilson" <xpam\_mark@avidrecording> wrote:  
><http://youtube.com/watch?v=2ceM2gWp5C0>  
>  
>the prompt on my computer says...  
"the application failed to start because the stock .dll was not found.  
reinstalling the application may fix this problem.

i tried adding the line that bill had said to and there was no change.  
by the way all the other stock fx run fine.

On 31 Mar 2008 08:58:25 +1000, "Mike Audet" <mike@..> wrote:

>  
>Actually, renaming the files is a bit of a job. The esp file has to be renamed,  
>then several references to it, the gui has to be renamed and changed, etc.,  
>etc.  
>  
>If you want to make 1.4 sound like one without the input attenuation, just  
>place a compressor before it and use the compressor output gain knob to smack  
>the input on the amp. I much prefer the plugin the way it is.

>  
>I will have a killer reverb for you soon, though. :)

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

>>  
>>Dear Mike,  
>>I got your email with 1.4 amp thanks.  
>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1  
>?  
>>I would like to try all three versions from the update where you have put  
>>an input attenuator...  
>>Thanks !  
>>Dimitrios

>>  
>>"Mike Audet" <mike@..> wrote:  
>>>  
>>>Ok...the email to your account bounced.  
>>>  
>>>Send me an email at johnwaynefan at hotmail dot com, and I'll reply to  
>it.  
>>>  
>>>All the best!  
>>>  
>>>Mike  
>>>  
>>>"Mike Audet" <mike@..> wrote:  
>>>>  
>>>>hi Dimitrios,  
>>>>  
>>>>Thank you for all your feedback and support! I sent you an email with  
>>build  
>>>>1.4 attached, but I think we've got some email issues for some reason  
>between  
>>>>us.  
>>>>  
>>>>I just sent you a copy of 1.4 from my hotmail account. Let me know if  
>>this  
>>>>doesn't arrive. 1.4 includes a much better cabinet simulator. Aaron  
>Allen  
>>>>pointed me in the direction of how to improve it, and deserves a lot of  
>>>credit  
>>>>for this upgrade.  
>>>>  
>>>>All the best!  
>>>>  
>>>>Mike  
>>>>  
>>>>"Dimitrios" <usurgio@otenet.gr> wrote:  
>>>>>  
>>>>>Dear Mike,  
>>>>>Thanks for what you are doing here for us !!!  
>>>>>You know that I donated for the amp some money.  
>>>>>I will add some more for the amp nd then for the reverb...or maybe once  
>>>>for  
>>>>>both when convinient...  
>>>>>Regarding the different amp versions I got confused with what is the  
>best  
>>>>>!!  
>>>>>I tried to make some correstions s to be able to load all three changing  
>>>>>the name but what I succeeded with is that I have now three plugins under  
>>>>>the same name (could not effectively change that !) and although being

>>>able  
>>>>to audition all I don't know which is what !  
>>>>Can you please rename the amps as Amp1, Amp2 and Amp3 so that they can  
>>>be  
>>>>inserted that way ?  
>>>>This way I can try all and hear which sounds best to my ears...  
>>>>Thanks again!  
>>>>Dimitrios  
>>>>  
>>>>"Mike Audet" <mike@..> wrote:  
>>>>>  
>>>>>Hi All,  
>>>>>  
>>>>>I just thought I'd let you know that I got one of the two hall algorithms  
>>>>>working this morning. I forgot to implement a rather important control,  
>>>>>but I don't expect it will be difficult to finish. I also have to make  
>>>>>the  
>>>>>interface layout work a bit better.  
>>>>>  
>>>>>I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or  
>>if  
>>>>>it  
>>>>>is an updated version of it. But, it sounds incredibly smooth, full,  
>>>and  
>>>>>wide. Just listening to the outputs is awesome. It sounds beautiful  
>>>all  
>>>>>by itself. To my ears, it is an improvement over the dp/4 hall, but  
>>that  
>>>>>may be because of its 24 bit input and output, or because all the analog  
>>>>>circuitry is bypassed.  
>>>>>  
>>>>>Anyway, it's coming soon, and it rocks!!!!  
>>>>>  
>>>>>All the best,  
>>>>>  
>>>>>Mike  
>>>>>  
>>>>  
>>>  
>>  
>>I don't know about DaVinci, but that is pretty darn cool!

DC

"W. Mark Wilson"

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Bill L](#) on Sat, 26 Jan 2008 12:59:46 GMT

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

---

Mr. Simplicity" <noway@jose.net> wrote:

>I've been spec'ing out processors. It's been a while since I've done  
>anything like this but I got curious. there are some monster performers  
out  
>there by Intel now.....truly supercomputer stuff and price tags of  
>\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around  
>\$250.00 and can be clocked to in excess of 3.5GHz per core, is an incredible

>CPU for audio because the mainboards have chipsets compatible to most  
>audio/DSP hardware. AMD seems to have recently come out with a CPU called  
a  
>9850 that is a quad core that is about the same price as the Intel Q6600  
and  
>performs at roughly the same level.

>

>It's a whole 'nuther world out there since I built my last DAW.

>

>If I can get Chris to build me a DAw that can run my UAD-1 cards and my  
RME

>hardware and I work at 1.5ms latency while tracking (which I can do now  
on

>my current Opteron 185, though once the track counts get higher, it starts

>to ping the CPU meter in Cubase so I have to go to 128k buffers.

>

>I just want something that can sorta' loaf along at low latency like Paris.

>I'm not too worried about using UAD-1 plugins while tracking anyway. It's

>looking like a Q6600 on the right mobo might do just that.

>

>

>

>"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message news:47ee9f37@linux...

> Here we go again. A few years ago scientists put 3,000 "buoy robots" into

> the oceans of the world, which are all part of the Argos System to monitor

> world climate patterns. Oh no it looks like the ocean is cooling, not

> warming.

>

> <http://freestudents.blogspot.com/2008/03/warming-models-baffled-by-cooling-ocean.html>

>

> Oh and looky here, what's this, evidence that Antarctic ice sheet is

> increasing in mass?

>

> [http://www.space.com/scienceastronomy/antarctic\\_020822.html](http://www.space.com/scienceastronomy/antarctic_020822.html)

>

> Interesting stuff. Just thought you might like to know,  
> Rich  
>

Interesting...

The earth's climate has been in a constant state of change for the last  
oh....4 billion years or so and somehow we've come along in the  
last 50 years and managed to screw it all to hell..

Uh...yea sure.

dbYes, Sarah, it is actually caused by extraterrestrials, but, they don't  
want to eat us (luckily we don't taste like chicken). They just like to  
see us argue. They're really sick that way...

Sarah wrote:

> Hey, it was snowing pretty hard when I drove home from work last night . . .  
> late March . . . in Portland! Is it the coming Ice Age?

>

> Here's a thought . . . is it possible that the Earth's natural warming and  
> cooling trends could override any effect that we humans have?

>

> Or what if the Earth could actually respond to our efforts to warm it by  
> cooling itself triggered by some huge thermostatic mechanism?

>

> Or wait . . . oh dear . . . what if the Earth is just a giant terrarium for  
> some highly advanced race of intergalactic aliens, and they're adjusting the  
> temperature before they harvest us for food? Bill . . . any help on this?  
> Where's my tin foil hat . . .?

>

> S

>

>

> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
> news:47ee9f37@linux...

>> Here we go again. A few years ago scientists put 3,000 "buoy robots" into  
>> the oceans of the world, which are all part of the Argos System to monitor  
>> world climate patterns. Oh no it looks like the ocean is cooling, not  
>> warming.

>>

>> <http://freestudents.blogspot.com/2008/03/warming-models-baff-led-by-cooling-ocean.html>  
>>

>> Oh and looky here, what's this, evidence that Antarctic ice sheet is  
>> increasing in mass?

>>  
>> [http://www.space.com/scienceastronomy/antarctic\\_020822.html](http://www.space.com/scienceastronomy/antarctic_020822.html)  
>>  
>> Interesting stuff. Just thought you might like to know,  
>> Rich  
>>  
>>  
>>  
>>  
>>  
>>  
>  
>D-unit wrote:  
> The earth's climate has been in a constant state of change for the last  
> oh....4 billion years or so

Say four and a half, although for most of that time you wouldn't have wanted to be here. You couldn't have survived.

However, for the time humans have been here, the climate has been remarkably stable compared to those earlier times.

This is partly because of the greenhouse gases that have helped keep the planet at an average temperature that's conducive to our kind of life. Which is probably something we should pay attention to and try not to mess up.

and somehow we've come along in the  
> last 50 years and managed to screw it all to hell..

Somehow? You should look into how. The science is out there but you have to get past the political smoke screens.

Warning, it requires learning a little bit about atmospheric chemistry. Some find that "boring." It's really cool, though.

[http://en.wikipedia.org/wiki/Global\\_warming](http://en.wikipedia.org/wiki/Global_warming)

Cheers,  
-Jamie

[www.JamieKrutz.com](http://www.JamieKrutz.com)"Kerry Galloway" wrote:  
> How long, and how complex, is the clarinet part? The reason I'm asking  
> is that there are users here, myself included, that I'd wager could  
> transcribe it for you in very short order if it wasn't a huge time-sink  
> (like "all the clarinet parts from Fiddler On The Roof"). Can you post  
> the file somewhere so I can take a listen?  
>

> - Kerry

It's actually a commercially available song called "Rouler sa bosse", off of Bruce Cockburn's instrumental album titled "Speechless". I tried locating a source to actually buy the sheet music, but have not had any luck. So since this is not intended for any commercial usage (just for personal use for playing as a duet), I figured transcribing would be the easiest. I imagine the song can be heard on amazon.com, or perhaps on Bruce Cockburn's web page. But I could also extract to MP3, I'd just need to figure out where to "host" it...That's really cool, Mark! Thanks for the link.

Cheers,

-Jamie

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

W. Mark Wilson wrote:

> <http://youtube.com/watch?v=2ceM2gWp5C0>

>

>Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce to disk, I get the dialog box asking for filename, but meanwhile the bounce has already started and the tracks are playing.

I'd swear that it just started doing this, and for some reason, it seems that the first time you do a bounce in a project it waits for the name before beginning the bounce. As it is now, I just have to leave enough 'roll time' ahead of the tracks to give me time to type in a filename. Not an ideal solution...

Any ideas?Hi Bill,

That's a new one. I just tried my system. Using the bounce to disc button on the master mixer (12.) I started and stop'd mixdowns 3 times. Twice using the C16 record/play buttons and once with the mouse on the on screen transport (4.). Each time the system prompted me with "mixdown" and waited until I clicked save or OK (I forget). Worked fine each time.

So, I'm no help.

Wayne

"Bill T" <[nospan@nospam.com](mailto:nospan@nospam.com)> wrote in message [news:47f13623\\$1@linux...](mailto:news:47f13623$1@linux...)

>

> Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce to  
> disk, I get the dialog box asking for filename, but meanwhile the bounce  
> has already started and the tracks are playing.

>

> I'd swear that it just started doing this, and for some reason, it seems

> that the first time you do a bounce in a project it waits for the name  
> before  
> beginning the bounce. As it is now, I just have to leave enough 'roll  
> time'  
> ahead of the tracks to give me time to type in a filename. Not an ideal  
> solution...  
>  
> Any ideas? That happened because you pressed play first... hold record down THEN  
press play... the dialog box will pop up first then the bounce will  
start once the name is entered. Also, allow for at least 2 seconds of  
dead air from where you have the now line set or you will clip off the  
front of the bounce.

David.

Bill T wrote:

> Anybody else seen this prob with 3.0 on Windows XP? When doing a bounce to  
> disk, I get the dialog box asking for filename, but meanwhile the bounce  
> has already started and the tracks are playing.  
>  
> I'd swear that it just started doing this, and for some reason, it seems  
> that the first time you do a bounce in a project it waits for the name before  
> beginning the bounce. As it is now, I just have to leave enough 'roll time'  
> ahead of the tracks to give me time to type in a filename. Not an ideal solution...  
>  
> Any ideas? This is a multi-part message in MIME format.

-----=\_NextPart\_000\_002B\_01C8935A.0E62E100

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I'm ready for a new sweeter Paris verb Mike. Can't wait !

Tom

"Mike Audet" <mike@..> wrote in message news:47efc24d\$1@linux...

Hi All,

I just thought I'd let you know that I got one of the two hall =  
algorithms  
working this morning. I forgot to implement a rather important =  
control,  
but I don't expect it will be difficult to finish. I also have to =  
make the  
interface layout work a bit better.

I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or =  
if it

is an updated version of it. But, it sounds incredibly smooth, full, =  
and  
wide. Just listening to the outputs is awesome. It sounds beautiful =  
all  
by itself. To my ears, it is an improvement over the dp/4 hall, but =  
that  
may be because of its 24 bit input and output, or because all the =  
analog  
circuitry is bypassed.

Anyway, it's coming soon, and it rocks!!!!

All the best,

Mike

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_002B\_01C8935A.0E62E100

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 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>I'm ready for a new sweeter Paris verb =

Mike.&nbsp;=20

Can't wait !</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>"Mike Audet" &lt;mike@..&gt; wrote in message <A=20

=

href=3D"news:47efc24d\$1@linux">news:47efc24d\$1@linux</A>...</DIV><BR>Hi=20

All,<BR><BR>I just thought I'd let you know that I got one of the two =

hall=20

algorithms<BR>working this morning.&nbsp; I forgot to implement a =

rather=20

important control,<BR>but I don't expect it will be difficult to =

finish.&nbsp;=20



> Ash are not going to carry the 0202 or Tracker Pre but said they could  
> special order it. So far I've found no one selling the Tracker Pre. I  
> can't even purchase it via E-MU website shopping.  
>  
> I use my laptop to create drum loops and midi sequences and so I place  
> rough audio (sing the vocal lines and strum acoustic guitar for chordal  
> changes) tracks into the projects so I have a song position reference and  
> then I can build the sequence and patterns, etc around it. Once I've  
> completed the sequences I play them back 2x2 or hard pan'd L and R and  
> record them into Paris. I line them up, perform the new final audio parts  
> and finish it all in Paris.  
>  
> So I don't need high end equipment for my laptop but I need something more  
> than I working with now. Currently I just use a \$9.00 computer mic plug'd  
> into the laptop mic jack and listen via the laptop sound card headphone  
> jack but this method is not working to my satisfaction. Both are accessed  
> via the built in laptop sound card. I have a latency issue and the mic  
> noise floor is 50% of the overall sound per audio track. Even though  
> these are rough audio tracks I want better, even for these roughs.  
>  
> I'm on XP SP2, currently run MME driver (it's all the sound card allows).  
> The Tracker Pre can up my audio driver to ASIO2 or WDM. Does this mean I  
> will totally bypass my laptop sound card and use the Tracker Pre for USB  
> inputs and USB output monitoring (which is what I'd like to do)? And, if  
> I'm using standard midi sounds (supplied by the laptop sound card) where  
> will I get my midi sounds from if the laptop sound card is not in use? I  
> am trying to get an understanding of the midi sound of the audio routing.  
> I do have a Edirol DX plugin with midi sounds in my Sonar HomeStudio  
> application that I use and I think this is via software not the sound card  
> so it should still be available.  
>  
> I'm thinking that moving towards the USB interface will decrease both my  
> problems (latency and noise floor) considerably and at \$149 it seems a  
> pretty decent deal.  
>  
> The only other item I'd like to understand is that the only time I need  
> the ASIO or WDM is during a Sonar session of playback or recording so if I  
> make the ASIO/WDM driver change to only the Sonar program then the rest of  
> my laptop functions and sounds will continue to use the sound card and MME  
> driver. If I am just playing wave files or mp3 files out of the Windows  
> Media Player, it will use my laptop sound card as normal and as MME,  
> correct? and I don't need to change anything, right?  
>  
> Anyone have any insight, are users of any of the above referenced items,  
> have recommendations and or comments.  
>  
> Thanks for any and all the help you can reply with,  
> Wayne

>Hey Aaron, if you think the driver will work with my MTP AV in XP, could you shoot it over to me? When you say "multi-driver", do you mean it works with a whole myriad of older MOTU products? Is there documentation with the driver? I'm going to surf MOTU's website again later to see if I can find out anything new.

Thanks, bud,  
Rich

"Aaron Allen" <know-spam@not\_here.dude> wrote in message  
news:47f0367e\$1@linux...

> I have an old pocket express, and if I remember right it uses a 'multi'  
> driver of some sort and wasn't particularly clear with out some reading  
that

> this is the right driver. Works on SP2 XP just fine, you just need to DL  
the

> right port version, LPT or midi for the Timeworks app.

>

> AA

>

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

> news:47f031ed@linux...

> > Rod, I'm not using an obsolete Opcode that uses the printer port, but I  
am

> > using an obsolete MOTU MTP A/V which uses the printer port. I've been  
> > trying

> > to find an XP driver for it, but haven't had any luck yet. MOTU hasn't  
> > gotten back to me yet about whether it will work or not in XP.

> >

> > Rich

> >

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

> > news:47eff7e4\$1@linux...

> >>

> >> Yeah, that's really it. Unless you have to slave Paris to external  
smpte

> > from

> >> a tape machine, and you have a ancient opcode smpte to MTC box that  
uses

> >> the printer port, and no drivers exist for XP. Other than those 2  
things,

> >> XP is great for Paris.

> >> Rod

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

> >> >So is ADAT functionality the only barrier to running Paris on XP?

Cuz

> >> I

> >> >don't got no ADAT, so I don't care.

> > >  
> > >S  
> > >  
> > >  
> > >"Rich Lamanna" <richard.lamanna@verizon.net> wrote in message  
> > >news:47eea09d@linux...  
> > >>I seem to remember that some of you using XP had no problems with  
ADAT  
> > >> transfers, while others were having difficulties. I'm still on ME  
with  
> > >> Paris. One of these days I'm going to transport over to XP. What is  
> > >> the  
> > >> state of ADAT with XP in Paris.  
> > >>  
> > >> Rich  
> > >>  
> > >>  
> > >  
> > >  
> >>  
> >  
> >  
>  
>It is the sweetest, smoothest reverb I have ever worked with. It sounds pretty  
just listening to the reverb returns soloed.

I should have it done by next Monday. If I wasn't so swamped with school  
work, I'd have it done already.

There's another hall algo to do after this one, which will be my next task  
after this.

Cheers!

Mike

"Tom Bruhl" <arpeggio@comcast.net> wrote:  
>  
>  
>I'm ready for a new sweeter Paris verb Mike. Can't wait !  
>Tom  
> "Mike Audet" <mike@..> wrote in message news:47efc24d\$1@linux...  
>  
> Hi All,  
>  
> I just thought I'd let you know that I got one of the two hall =

>algorithms  
 > working this morning. I forgot to implement a rather important =  
 >control,  
 > but I don't expect it will be difficult to finish. I also have to =  
 >make the  
 > interface layout work a bit better.  
 >  
 > I'm not sure if this is a simple esp2 port of the DP/4 Hall algo, or =  
 >if it  
 > is an updated version of it. But, it sounds incredibly smooth, full,  
 =  
 >and  
 > wide. Just listening to the outputs is awesome. It sounds beautiful  
 =  
 >all  
 > by itself. To my ears, it is an improvement over the dp/4 hall, but =  
 >that  
 > may be because of its 24 bit input and output, or because all the =  
 >analog  
 > circuitry is bypassed.  
 >  
 > Anyway, it's coming soon, and it rocks!!!!  
 >  
 > All the best,  
 >  
 > Mike  
 >  
 >  
 >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 6.00.2900.2180" name=3DGENERATOR>  
 ><STYLE></STYLE>  
 ></HEAD>  
 ><BODY bgColor=3D#ffffff>  
 ><DIV><FONT face=3DArial size=3D2>I'm ready for a new sweeter Paris verb  
 =  
 >Mike. =20  
 >Can't wait !</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>"Mike Audet" <mike@..> wrote in message <A=20

```

> =
>href=3D"news:47efc24d$1@linux">news:47efc24d$1@linux</A>...</DIV><BR>Hi=20
> All,<BR><BR>I just thought I'd let you know that I got one of the two
=
>hall=20
> algorithms<BR>working this morning. I forgot to implement a =
>rather=20
> important control,<BR>but I don't expect it will be difficult to =
>finish. =20
> I also have to make the<BR>interface layout work a bit =
>better.<BR><BR>I'm not=20
> sure if this is a simple esp2 port of the DP/4 Hall algo, or if =
>it<BR>is an=20
> updated version of it. But, it sounds incredibly smooth, full,=20
> and<BR>wide. Just listening to the outputs is awesome. It =
>sounds=20
> beautiful all<BR>by itself. To my ears, it is an improvement =
>over the=20
> dp/4 hall, but that<BR>may be because of its 24 bit input and output,
=
>or=20
> because all the analog<BR>circuitry is bypassed.<BR><BR>Anyway, it's =
>coming=20
> soon, and it rocks!!!!<BR><BR>All the best,<BR><BR>Mike</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>
>
>Hi Rick,

```

This has to be a path issue. Be absolutely sure that the PARIS plugin folder is in your system path as described in my install document. This has to be it.

Good luck!

Mike

```

rick <parnell68@hotmail.com> wrote:
>the prompt on my computer says...
>"the application failed to start because the stock .dll was not found.
>reinstalling the application may fix this problem.
>
>i tried adding the line that bill had said to and there was no change.
>by the way all the other stock fx run fine.

```

>  
>On 31 Mar 2008 08:58:25 +1000, "Mike Audet" <mike@..> wrote:  
>  
>>  
>>Actually, renaming the files is a bit of a job. The esp file has to be  
renamed,  
>>then several references to it, the gui has to be renamed and changed, etc.,  
>>etc.  
>>  
>>If you want to make 1.4 sound like one without the input attenuation, just  
>>place a compressor before it and use the compressor output gain knob to  
smack  
>>the input on the amp. I much prefer the plugin the way it is.  
>>  
>>I will have a killer reverb for you soon, though. :)  
>>  
>>  
>>  
>>"Dimitrios" <musurgio@otenet.gr> wrote:  
>>>  
>>>Dear Mike,  
>>>I got your email with 1.4 amp thanks.  
>>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1  
>>?  
>>>I would like to try all three versions from the update where you have  
put  
>>>an input attenuator...  
>>>Thanks !  
>>>Dimitrios  
>>>  
>>>"Mike Audet" <mike@..> wrote:  
>>>>  
>>>>Ok...the email to your account bounced.  
>>>>  
>>>>Send me an email at johnwaynefan at hotmail dot com, and I'll reply to  
>>it.  
>>>>  
>>>>All the best!  
>>>>  
>>>>Mike  
>>>>  
>>>>"Mike Audet" <mike@..> wrote:  
>>>>>  
>>>>>hi Dimitrios,  
>>>>>  
>>>>>Thank you for all your feedback and support! I sent you an email with  
>>>build  
>>>>>1.4 attached, but I think we've got some email issues for some reason

>>between  
>>>>us.  
>>>>  
>>>>I just sent you a copy of 1.4 from my hotmail account. Let me know  
if  
>>>this  
>>>>doesn't arrive. 1.4 includes a much better cabinet simulator. Aaron  
>>Allen  
>>>>pointed me in the direction of how to improve it, and deserves a lot  
of  
>>>>credit  
>>>>for this upgrade.  
>>>>  
>>>>All the best!  
>>>>  
>>&g

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [Jamie K](#) on Sat, 26 Jan 2008 18:40:20 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

Age?  
>> >  
>> > Here's a thought . . . is it possible that the Earth's natural warming  
> and  
>> > cooling trends could override any effect that we humans have?  
>> >  
>> > Or what if the Earth could actually respond to our efforts to warm it  
>> > by  
>> > cooling itself triggered by some huge thermostatic mechanism?  
>> >  
>> > Or wait . . . oh dear . . . what if the Earth is just a giant terrarium  
>> > for some highly advanced race of intergalactic aliens, and they're  
>> > adjusting the temperature before they harvest us for food? Bill . . .  
> any  
>> > help on this? Where's my tin foil hat . . .?  
>> >  
>> > S  
>> >  
>> >  
>>  
>> Back in 1971 I went on an acid binge and when the paranoid phase of it  
>> kicked in, I was watching TV and Walter Cronkite was talking about  
>> nuclear  
>> testing and I decided that the free protons and other stuff that was  
> caused  
>> by splitting atoms was going to affect other atoms and cause them to

> mutate  
>> and that eventually this would start affecting DNA molecules all over the  
>> earth, even with people who were thousands of miles away because it would  
> be  
>> like a domino theory so as the paranoia grew, it became obvious that not  
>> only were we doing this here, but that our solar system was actually just  
> an  
>> atom in a much larger molecule and that if we were doing this here, then  
> it  
>> was probably happening in a parallel universe too and that it was just a  
>> matter of time before our sun which is nothing more than the nucleus of  
>> an  
>> atom was either going to split wide open because it was probably part of  
>> a  
>> uranium molecule. At that point I really got paranoid and it was  
>> nighttime  
>> so I went outside and started staring at the stars and suddenly I saw  
>> this  
>> big shooting star and I knew that this was a particle that was heading to  
>> split the sun and so I figured that since I was gonna die anyway, I'd  
> write  
>> this theory all down so I rolled up a fattie and did just that while I  
>> waited for sunrise. Well, the world didn't end that morning and since I  
> was  
>> a college student at the time and I had a paper due for my political  
> science  
>> class and my prof was a real cool Korean dude named Dr. Kim and he hated  
> the  
>> military industrial complex and nukes I took the paper to class, still  
>> trippin my butt off and turned it in as an essay and everyone looked at  
>> me  
>> funny and their faces were melting and there were rainbows crawling up  
>> the  
>> walls and lights shooting out of people's noses so I had to leave but  
>> this  
>> was the 70's, like I said and the next day everyone thought it was cool  
> and  
>> Dr. Kim didn't look like the caterpillar in Through The Looking Glass and  
> he  
>> told me how "imaginative" he thought I was so I felt better...I guess  
> people  
>> back then thought this kinda stuff was normal.  
>>  
>> You could have knocked me over with a feather when I saw this a few years  
>> ago.  
>>  
>> <http://youtube.com/watch?v=-pH5WXIsgHo&feature=related>  
>>

>> Start the timeline at 9:00.

>>

>> ;oD

>>

>>

>>

>

>Rick, it's really easy to write something wrong in the system path, so be sure it is correct as Mike have explained on his homesite. I had the same problem in the start with the new plugs, untill Mike sent me the correct writings for the system path.

Good luck

Erling

>

>

> rick <parnell68@hotmail.com> wrote:

>>the prompt on my computer says...

>>"the application failed to start because the stock .dll was not found.

>>reinstalling the application may fix this problem.

>>

>>i tried adding the line that bill had said to and there was no change.

>>by the way all the other stock fx run fine.

>>

>>On 31 Mar 2008 08:58:25 +1000, "Mike Audet" <mike@..> wrote:

>>

>>>

>>>Actually, renaming the files is a bit of a job. The esp file has to be

> renamed,

>>>then several references to it, the gui has to be renamed and changed,

>>>etc.,

>>>etc.

>>>

>>>If you want to make 1.4 sound like one without the input attenuation,

>>>just

>>>place a compressor before it and use the compressor output gain knob to

> smack

>>>the input on the amp. I much prefer the plugin the way it is.

>>>

>>>I will have a killer reverb for you soon, though. :)

>>>

>>>

>>>

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

>>>>

>>>>Dear Mike,

>>>>I got your email with 1.4 amp thanks.  
>>>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1  
>>>?  
>>>>I would like to try all three versions from the update where you have  
> put  
>>>>an input attenuator...  
>>>>Thanks !  
>>>>Dimitrios  
>>>>  
>>>>"Mike Audet" <mike@..> wrote:  
>>>>>  
>>>>>Ok...the email to your account bounced.  
>>>>>  
>>>>>Send me an email at johnwaynefan at hotmail dot com, and I'll reply to  
>>>>it.  
>>>>>  
>>>>>All the best!  
>>>>>  
>>>>>Mike  
>>>>>  
>>>>>"Mike Audet" <mike@..> wrote:  
>>>>>>  
>>>>>>hi Dimitrios,  
>>>>>>  
>>>>>>Thank you for all your feedback and support! I sent you an email with  
>>>>build  
>>>>>>1.4 attached, but I think we've got some email issues for some reason  
>>>>between  
>>>>>>us.  
>>>>>>  
>>>>>>I just sent you a copy of 1.4 from my hotmail account. Let me know  
> if  
>>>>>this  
>>>>>>doesn't arrive. 1.4 includes a much better cabinet simulator. Aaron  
>>>Allen  
>>>>>>pointed me in the direction of how to improve it, and deserves a lot  
> of  
>>>>>>credit  
>>>>>>for this upgrade.  
>>>>>>  
>>>>>>All the best!  
>>>>>>  
>>>>>>Mike  
>>>>>>  
>>>>>>"Dimitrios" <usurgio@otenet.gr> wrote:  
>>>>>>>  
>>>>>>>Dear Mike,  
>>>>>>>Thanks for what you are doing here for us !!!

>>>>>>You know that I donated for the amp some money.  
 >>>>>>I will add some more for the amp nd then for the reverb...or maybe  
 > once  
 >>>>>>for  
 >>>>>>both when convinient...  
 >>>>>>Regarding the different amp versions I got confused with what is the  
 >>>best  
 >>>>>>!!  
 >>>>>>I tried to make some correstions s to be able to load all three  
 >>>>>>changing  
 >>>>>>the name but what I succeeded with is that I have now three plugins  
 > under  
 >>>>>>the same name (could not effectively change that !) and although  
 >>>>>>being  
 >>>>>able  
 >>>>>>to audition all I don't know which is what !  
 >>>>>>Can you please rename the amps as Amp1, Amp2 and Amp3 so that they  
 > can  
 >>>>>be  
 >>>>>>inserted that way ?  
 >>>>>>This way I can try all and hear which sounds best to my ears...  
 >>>>>>Thanks again!  
 >>>>>>Dimitrios  
 >>>>>>  
 >>>>>>"Mike Audet" <mike@..> wrote:  
 >>>>>>  
 >>>>>>Hi All,  
 >>>>>>  
 >>>>>>I just thought I'd let you know that I got one of the two hall  
 >>>>>>algorithms  
 >>>>>>working this morning. I forgot to implement a rather important  
 >>>>>>control,  
 >>>>>>but I don't expect it will be difficult to finish. I also have to  
 > make  
 >>>>>>the  
 >>>>>>interface layout work a bit better.  
 >>>>>>  
 >>>>>>I'm not sure if this is a simple esp2 port of the DP/4 Hall algo,  
 > or  
 >>>>if  
 >>>>>>it  
 >>>>>>is an updated version of it. But, it sounds incredibly smooth,  
 >>>>>>full,  
 >>>>>and  
 >>>>>>wide. Just listening to the outputs is awesome. It sounds  
 >>>>>>beautiful  
 >>>>>all  
 >>>>>>by itself. To my ears, it is an improvement over the dp/4 hall, but



>>  
>>--  
>>Chris Ludwig  
>>ADK  
>>chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>  
>>www.adkproaudio.com <http://www.adkproaudio.com/>  
>>(859) 635-5762  
>How to use your rebate

As you may have heard the Bush Administration said each and every one of us would now get a nice rebate. If we spend that money at Wal-Mart, all the money will go to China . If we spend it on gasoline it will all go to the Arabs. If we purchase a computer it will all go to India . If we purchase fruit and vegetables it will all go to Mexico , Honduras , and Guatamala. If we purchase a good car it will all go to Japan . If we purchase useless crap it will all go to Taiwan , and none of it will help the American economy.

We need to keep that money here in America , so the only way to keep that money here at home is to buy prostitutes and beer, since those are the only businesses still in the US .i'll try again after my mri this morning. and just to be sure i'll post the previous line with the added line. i guess i don't get if the originals show up with the system32\ensoniq\plugins path yours don't.

On 1 Apr 2008 10:38:10 +1000, "Mike Audet" <mike@..> wrote:

>  
>Hi Rick,  
>  
>This has to be a path issue. Be absolutely sure that the PARIS plugin folder  
>is in your system path as described in my install document. This has to  
>be it.  
>  
>Good luck!  
>  
>Mike  
>  
>  
>rick <parnell68@hotmail.com> wrote:  
>>the prompt on my computer says...  
>>"the application failed to start because the stock .dll was not found.  
>>reinstalling the application may fix this problem.  
>>  
>>i tried adding the line that bill had said to and there was no change.  
>>by the way all the other stock fx run fine.  
>>

>>On 31 Mar 2008 08:58:25 +1000, "Mike Audet" <mike@..> wrote:  
>>  
>>>  
>>>Actually, renaming the files is a bit of a job. The esp file has to be  
>renamed,  
>>>then several references to it, the gui has to be renamed and changed, etc.,  
>>>etc.  
>>>  
>>>If you want to make 1.4 sound like one without the input attenuation, just  
>>>place a compressor before it and use the compressor output gain knob to  
>smack  
>>>the input on the amp. I much prefer the plugin the way it is.  
>>>  
>>>I will have a killer reverb for you soon, though. :)  
>>>  
>>>  
>>>  
>>>"Dimitrios" <musurgio@otenet.gr> wrote:  
>>>>  
>>>>Dear Mike,  
>>>>I got your email with 1.4 amp thanks.  
>>>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1  
>>>>?  
>>>>I would like to try all three versions from the update where you have  
>put  
>>>>an input attenuator...  
>>>>Thanks !  
>>>>Dimitrios  
>>>>  
>>>>"Mike Audet" <mike@..> wrote:  
>>>>>  
>>>>>Ok...the email to your account bounced.  
>>>>>  
>>>>>Send me an email at johnwaynefan at hotmail dot com, and I'll reply to  
>>>>it.  
>>>>>  
>>>>>All the best!  
>>>>>  
>>>>>Mike  
>>>>>  
>>>>>"Mike Audet" <mike@..> wrote:  
>>>>>>  
>>>>>>hi Dimitrios,  
>>>>>>  
>>>>>>Thank you for all your feedback and support! I sent you an email with  
>>>>build  
>>>>>>1.4 attached, but I think we've got some emai

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [AlexPlasko](#) on Sat, 26 Jan 2008 18:51:11 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

te:

>>>>>>>

>>>>>>>Hi All,

>>>>>>>

>>>>>>>I just thought I'd let you know that I got one of the two hall algorithms  
>>>>>>>working this morning. I forgot to implement a rather important control,  
>>>>>>>but I don't expect it will be difficult to finish. I also have to

>make

>>>>>>>the

>>>>>>>interface layout work a bit better.

>>>>>>>

>>>>>>>I'm not sure if this is a simple esp2 port of the DP/4 Hall algo,

>or

>>>>if

>>>>>>>it

>>>>>>>is an updated version of it. But, it sounds incredibly smooth, full,

>>>>>>>and

>>>>>>>wide. Just listening to the outputs is awesome. It sounds beautiful

>>>>>>>all

>>>>>>>by itself. To my ears, it is an improvement over the dp/4 hall, but

>>>>that

>>>>>>>may be because of its 24 bit input and output, or because all the

>analog

>>>>>>>circuitry is bypassed.

>>>>>>>

>>>>>>>Anyway, it's coming soon, and it rocks!!!!

>>>>>>>

>>>>>>>All the best,

>>>>>>>

>>>>>>>Mike

>>>>>>>

>>>>>>>

>>>>>

>>>>

>>Hi Mike!

Forgive me for jumping in here... i have not been around here in a few years  
since i stopped using paris.

Congrats on your work pulling the new plugins together... i was so pumped  
when Chuck started working on the first lot of skunkworks stuff, especially  
No Limit.

I'm tempted at some stage to put a couple of cards back in a rig seeing as  
i still have some paris remnants... Not sure what other code you have but

2 plugins that i think Paris would do \*SO\* well would be:

- 1) Tape Emulator (!!)
- 2) Transient Designer (ala SPL's hardware TD or Sonnox Trans Mod)

Not sure if it's even possible, but i would definitely fire up my MEC's again for those babies!

Also, what about the Leslie emulator from the DP4?

Good luck with it all... great to see people are still loving the sound of Paris.

Henry.Hi manic,

The Leslie is a possibility, but the others are unlikely. I bought a book on DSP programming which has some ideas, but we'd need an algorithm for a tape emulator or transient designer, and I'm betting that creating a good one would be tough.

If there was anything in the DP/Pro that you would particularly want, that is very possible.

All the best,

Mike

"manic" <me@me.com> wrote:

>

>Hi Mike!

>

>Forgive me for jumping in here... i have not been around here in a few years

>since i stopped using paris.

>

>Congrats on your work pulling the new plugins together... i was so pumped

>when Chuck started working on the first lot of skunkworks stuff, especially

>No Limit.

>

>I'm tempted at some stage to put a couple of cards back in a rig seeing as

>i still have some paris remnants... Not sure what other code you have but

>2 plugins that i think Paris would do \*SO\* well would be:

>

>1) Tape Emulator (!!)

>2) Transient Designer (ala SPL's hardware TD or Sonnox Trans Mod)

>

>Not sure if it's even possible, but i would definitely fire up my MEC's again

>for those babies!

>

>Also, what about the Leslie emulator from the DP4?

>

>Good luck with it all... great to see people are still loving the sound of

>Paris.

>

>Henry.Hi Rick,

I can't be sure, but I think someone hard coded "system\ensoniq\plugins" into the code that loads additional plugins. I'm actually a bit curious if copying the entire Ensoniq folder into the system folder would solve this problem just as well as the path statement.

Or, it could have nothing to do with that. But, the path trick works.

Good luck!

Mike

rick <parnell68@hotmail.com> wrote:

>i'll try again after my mri this morning. and just to be sure i'll

>post the previous line with the added line. i guess i don't get if

>the originals show up with the system32\ensoniq\plugins path yours  
>don't.

>

>On 1 Apr 2008 10:38:10 +1000, "Mike Audet" <mike@..> wrote:

>

>>

>>Hi Rick,

>>

>>This has to be a path issue. Be absolutely sure that the PARIS plugin folder

>>is in your system path as described in my install document. This has to  
>>be it.

>>

>>Good luck!

>>

>>Mike

>>

>>

>>rick <parnell68@hotmail.com> wrote:

>>>the prompt on my computer says...

>>>"the application failed to start because the stock .dll was not found.

>>>reinstalling the application may fix this problem.

>>>

>>>i tried adding the line that bill had said to and there was no change.

>>>by the way all the other stock fx run fine.  
>>>  
>>>On 31 Mar 2008 08:58:25 +1000, "Mike Audet" <mike@..> wrote:  
>>>  
>>>>  
>>>>Actually, renaming the files is a bit of a job. The esp file has to  
be  
>>renamed,  
>>>>then several references to it, the gui has to be renamed and changed,  
etc.,  
>>>>etc.  
>>>>  
>>>>If you want to make 1.4 sound like one without the input attenuation,  
just  
>>>>place a compressor before it and use the compressor output gain knob  
to  
>>smack  
>>>>the input on the amp. I much prefer the plugin the way it is.  
>>>>  
>>>>I will have a killer reverb for you soon, though. :)  
>>>>  
>>>>  
>>>>  
>>>>"Dimitrios" <musurgio@otenet.gr> wrote:  
>>>>>  
>>>>>Dear Mike,  
>>>>>I got your email with 1.4 amp thanks.  
>>>>>Can you please rename this as Amp3, version 1.3 as Amp2 and 1.2 as amp1  
>>>>>?  
>>>>>I would like to try all three versions from the update where you have  
>>put  
>>>>>an input attenuator...  
>>>>>Thanks !  
>>>>>Dimitrios  
>>>>>  
>>>>>"Mike Audet" <mike@..> wrote:  
>>>>>>  
>>>>>>Ok...the email to your account bounced.  
>>>>>>  
>>>>>>Send me an email at johnwaynefan at hotmail dot com, and I'll reply  
to  
>>>>>it.  
>>>>>>  
>>>>>>All the best!  
>>>>>>  
>>>>>>Mike  
>>>>>>  
>>>>>>"Mike Audet" <mike@..> wrote:

>>>>>>  
>>>>>>hi Dimitrios,  
>>>>>>  
>>>>>>Thank you for all your feedback and support! I sent you an email  
with  
>>>>>build  
>>>>>>1.4 attached, but I think we've got some email issues for some reason  
>>>>between  
>>>>>>us.  
>>>>>>  
>>>>>>I just sent you a copy of 1.4 from my hotmail account. Let me know  
>>if  
>>>>>this  
>>>>>>doesn't arrive. 1.4 includes a much better cabinet simulator. Aaron  
>>>>Allen  
>>>>>>pointed me in the direction of how to improve it, and deserves a lot  
>>of  
>>>>>>credit  
>>>>>>for this upgrade.  
>>>>>>  
>>>>>>All the best!  
>>>>>>  
>>>>>>Mike  
>>>>>>  
>>>>>>"Dimitrios" <usurgio@otenet.gr> wrote:  
>>>>>>  
>>>>>>>Dear Mike,  
>>>>>>>Thanks for what you are doing here for us !!!  
>>>>>>>You know that I donated for the amp some money.  
>>>>>>>I will add some more for the amp nd then for the reverb...or maybe  
>>once  
>>>>>>>for  
>>>>>>>both when convinient...  
>>>>>>>Regarding the different amp versions I got confused with what is  
the  
>>>>best  
>>>>>>>!!  
>>>>>>>I tried to make some correstions s to be able to load all three changing  
>>>>>>>the name but what I succeeded with is that I have now three plugins  
>>under  
>>>>>>>the same name (could not effectively change that !) and although  
being  
>>>>>>>able  
>>>>>>>to audition all I don't know which is what !  
>>>>>>>Can you please rename the amps as Amp1, Amp2 and Amp3 so that they  
>>can  
>>>>>>>be  
>>>>>>>inserted that way ?



"Mike Audet" <mike@..> wrote:

>

>Hi manic,

>

>The Leslie is a possibility, but the others are unlikely. I bought a book  
>on DSP programming which has some ideas, but we'd need an algorithm for  
>a  
>tape emulator or transient designer, and I'm betting that creating a good  
>one would be tough.

>

>If there was anything in the DP/Pro that you would particularly want, that  
>is very possible.

>

>All the best,

>

>Mike

>

>"manic" <me@me.com> wrote:

>>

>>Hi Mike!

>>

>>Forgive me for jumping in here... i have not been around here in a few  
years

>>since i stopped using paris.

>>

>>Congrats on your work pulling the new plugins together... i was so pumped  
>>when Chuck started working on the first lot of skunkworks stuff, especially  
>>No Limit.

>>

>>I'm tempted at some stage to put a couple of cards back in a rig seeing  
>as

>>i still have some paris remnants... Not sure what other code you have  
but

>>2 plugins that i think Paris would do \*SO\* well would be:

>>

>>1) Tape Emulator (!!)

>>2) Transient Designer (ala SPL's hardware TD or Sonnox Trans Mod)

>>

>>Not sure if it's even possible, but i would definitely fire up my MEC's  
>again

>>for those babies!

>>

>>Also, what about the Leslie emulator from the DP4?

>>

>>Good luck with it all... great to see people are still loving the sound  
>of

>>Paris.

>>

>>Henry.

>damn, you know the economy is totally FUBAR when DJ is being price concious  
!!!

John"rick" <parnell68@hotmail.com> wrote in message  
news:mdt3v3t0u9qagi0mhgqd0uf5dkc2tp4hie@4ax.com...

>

>

> How to use your rebate

>

> As you may have heard the Bush Administration said each and every one  
> of us would now get a nice rebate. If we spend that money at Wal-Mart,  
> all the money will go to China . If we spend it on gasoline it will  
> all go to the Arabs. If we purchase a computer it will all go to  
> India . If we purchase fruit and vegetables it will all go to Mexico  
> , Honduras , and Guatamala. If we purchase a good car it will all go  
> to Japan . If we purchase useless crap it will all go to Taiwan , and  
> none of it will help the American economy.

>

> We need to keep that money here in America , so the only way to keep  
> that money here at home is to buy prostitutes and beer, since those  
> are the only businesses still in the US .

Doesn't this thread belong on the prostitution newsgroup?

<http://www.faqs.org/faqs/by-newsgroup/alt/alt.sex.prostituti on.html>

;o)Zone alarm is pretty invasive both at a resource level and a user level. Not  
a fan at all, save for troubleshooting situations.

TCB

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

>zone alarm firewall, however it's almost crippling to do that. Or you could

>just unplug the network connection :)

>That's what I do with audio machines. If you net surf with it, you probably

>don't want to unplug it. Zone Alarm will plug it to whatever degrees you

>tell it to.

>

>AA

>

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

>news:47f19858\$1@linux...

>>

>> Is there a way to keep Windows XP sp-2 from reporting back to the mother

>> ship?

>

>Do you have any problem with OS X checking in with the mother ship? Or is it OK if S. Jobs spies on you, just not Ballmer?

I discourage people from turning off XP access to MSoft websites, as that's the way you'll find out about security patches which, as I'm sure you know, is an issue on XP. But hey, it's your trip, you can use Zone Alarm as Aaron mentions.

TCB

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

>

>Is there a way to keep Windows XP sp-2 from reporting back to the mother ship?HI DeeJ,

Hey all we need to do is over clock the QX9450 (2.66mhz) to 3.2 and save \$1200.00

The Q6600 when first released was \$1000.

Chris

Mr. Simplicity wrote:

> Maybe next year when they are \$225.00

>

> ;)

>

> "Neil" <OIUIU@OIU.com> wrote in message news:47f1b6d8\$1@linux...

>

>> Correction... he'll have to have FOUR of these, or.....

>> :)

>>

>> "Aaron Allen" &lt;

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [LaMontt](#) on Sat, 26 Jan 2008 19:19:13 GMT

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

= "mailto:noway@jose.net" target="\_blank">noway@jose.net> wrote:

> >I've been spec'ing out processors. It's been a while since I've done

> >anything like this but I got curious. there are some monster performers

> out

> >there by Intel now.....truly supercomputer stuff and price tags of

> >\$1800.00 per CPU, but it seems like the Intel Q6600 which costs around

> >\$250.00 and can be clocked to in excess of 3.5GHz per core, is an

incredible

>

> >CPU for audio because the mainboards have chipsets compatible to most  
> >audio/DSP hardware. AMD seems to have recently come out with a CPU called

> a

> >9850 that is a quad core that is about the same price as the Intel Q6600

> and

> >performs at roughly the same level.

> >

> >It's a whole 'nuther world out there since I built my last DAW.

> >

> >If I can get Chris to build me a DAW that can run my UAD-1 cards and my  
> RME

> >hardware and I work at 1.5ms latency while tracking (which I can do now

> on

> >my current Opteron 185, though once the track counts get higher, it  
starts

>

> >to ping the CPU meter in Cubase so I have to go to 128k buffers.

> >

> >I just want something that can sorta' loaf along at low latency like  
Paris.

>

> >I'm not too worried about using UAD-1 plugins while tracking anyway. It's

>

> >looking like a Q6600 on the right mobo might do just that.

> >

> >

> >

> >

>I don't think he has quite enough of 'em in this setup...

<http://youtube.com/watch?v=GDwRJK8bpb4>

Oh, and the drumming's not bad, either.

:DI think he needs more china cymbals for this set, toms and kick drums too.

<http://youtube.com/watch?v=N97kdIGjspE&feature=related>

<http://youtube.com/watch?v=xqLss96wP8I&feature=related>

Not even one cowbell played???

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

>

>I don't think he has quite enough of 'em in this setup...

>

><http://youtube.com/watch?v=GDwRJK8bpb4>

>

>Oh, and the drumming's not bad, either.

>

>:D

>Is there a way to keep Windows XP sp-2 from reporting back to the mother ship?HI James,  
Not legally. What are you doing wrong that you don't want it to activate  
it?

;)

Chris

James McCloskey wrote:

> Is there a way to keep Windows XP sp-2 from reporting back to the mother ship?

>

--

Chris Ludwig

ADK

[chrisl@adkproaudio.com](mailto:chrisl@adkproaudio.com) <<mailto:chrisl@adkproaudio.com>>

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

(859) 635-5762I could write a funny sketch about his overworked drum tech begging the  
manufacturers rep not to give him any more drums or cymbals.

He's very lyrical in his playing, I must say.

James McCloskey wrote:

> I think he needs more china cymbals for this set, toms and kick drums too.

>

> <http://youtube.com/watch?v=N97kdIGjspE&feature=related>

>

> <http://youtube.com/watch?v=xqLss96wP8I&feature=related>

>

> Not even one cowbell played???

>

> "Neil" <[IOUOI@OI.com](mailto:IOUOI@OI.com)> wrote:

>> I don't think he has quite enough of 'em in this setup...

>>

>> <http://youtube.com/watch?v=GDwRJK8bpb4>

>>

>> Oh, and the drumming's not bad, either.

>>

>> :D

>>

>He's come a long ways from this, hasn't he?

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

I saw him at a clinic a few years back. Dude has stupid chops.

AA

"Bill L" <bill@billlorentzen.com> wrote in message news:47f1a295\$1@linux...

>I could write a funny sketch about his overworked drum tech begging the  
>manufacturers rep not to give him any more drums or cymbals.

>

> He's very lyrical in his playing, I must say.

>

> James McCloskey wrote:

>> I think he needs more china cymbals for this set, toms and kick drums  
>> too.

>>

>> <http://youtube.com/watch?v=N97kdlGjspE&feature=related>

>>

>> <http://youtube.com/watch?v=xqLss96wP8I&feature=related>

>>

>> Not even one cowbell played???

>>

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

>>> I don't think he has quite enough of 'em in this setup...

>>>

>>> <http://youtube.com/watch?v=GDwRJK8bpb4>

>>>

>>> Oh, and the drumming's not bad, either.

>>>

>>> :D

>>>

>>zone alarm firewall, however it's almost crippling to do that. Or you could  
just unplug the network connection :)

That's what I do with audio machines. If you net surf with it, you probably  
don't want to unplug it. Zone Alarm will plug it to whatever degrees you  
tell it to.

AA

"James McCloskey" <excelsm@hotmail.com> wrote in message  
news:47f19858\$1@linux...

>

> Is there a way to keep Windows XP sp-2 from reporting back to the mother  
> ship?Don't forget - the Zappa stuff was well before MP... he was in  
UK right after Bruford left, too... MP was a great big

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Brendan](#) on Thu, 07 Feb 2008 05:06:08 GMT

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

---

/>

plugin.<BR>For instance.<BR><BR>A. You put a=20  
=3D<BR><BR>waves<BR><BR>=3D3D<BR><BR>= <BR>renvox=3D3D20<BR><BR>=20  
<BR> on track 1 on slot two either standalone or =  
from<BR>withing=20  
the =3D<BR><BR>FFX4 =3D3D<BR><BR> <BR>or=3D3D20<BR><BR>= <BR>=20  
chainer...<BR>Now the actual latency this plugin introduces is=20  
=3D<BR><BR>64=3D3D20<BR><BR> <BR> <BR> samples.<BR>That =  
MEANS that=20  
all other Paris audio tracks are 64 =3D3D<BR><BR> <BR> samples=20  
ahead=3D3D20<BR><BR> <BR> of track<BR>1 or if you =  
like ,track=20  
1 is 64 sample latent.<BR>NOW =3D<BR><BR>=3D3D<BR><BR>= <BR>having=20  
in=3D3D20<BR><BR> <BR> mind that you have put Faderworks =  
on every=20  
track then BY =3D3D<BR><BR> <BR> JUST<BR>pushing=20  
the=3D3D20<BR><BR> <BR> ON button track 1 of the Waves =  
renvox preset=20  
then =3D<BR><BR>Faderworks<BR>DELAYS<BR>= <BR>=3D3D<BR><BR>=20  
<BR>all=3D3D20<BR><BR> <BR> other Paris audio tracks by 64 =  
samples=20  
LEAVING intact the =3D3D<BR><BR> <BR> audio<BR>track 1=20  
for=3D3D20<BR><BR> <BR> which faderworks ignores the=20  
latency.<BR>OVERALL latency is =  
=3D<BR><BR>displayed<BR>=20  
=3D3D<BR><BR> <BR> on every=3D3D20<BR><BR> <BR> track =  
too=20  
!!<BR>It even substract latency !!!!<BR>So by putting a=20  
=3D<BR><BR>=3D3D<BR><BR> <BR> waves=3D3D20<BR><BR>= <BR>rencomp (64=20  
samples) on track 2 that does NOT mean<BR>that=20  
=3D<BR><BR>faderworks<BR>=3D3D<BR><BR>=20  
<BR>will=3D3D20<BR><BR> <BR> delay all others again by 64 =  
samples !=20  
, thus overall<BR>latency =3D<BR><BR>WILL<BR>= <BR>=3D3D<BR><BR>=20  
<BR>REMAIN=3D3D20<BR><BR> <BR> at 64 samples, ONLY track 2 =  
which was=20  
already 64 samples<BR>latent<BR>=3D<BR><BR>=3D3D<BR><BR>= <BR>because=20  
of=3D3D20<BR><BR> <BR> track 1 now faderworks just =

64 samples<br>for this<br>=3D<br>=3D3D<br>=20  
<br>=3D3D20<br>= <br> <br> !!<br> <br> Anyone =

>)<BR>Regards,<BR>Dimitrios=3D3D20 <BR>>= <BR>=20

=  
href=3D'mailto:jkhoover@excite.com">jkhoover@excite.com</A>=3D3D20'>mail=  
to:jkhoover@excite.com">jkhoover@excite.com&lt;/A&gt;&gt;=3D3D20</A><B=  
R>&gt;&nbsp;=20

>plugins=3D3D20<BR>>>>>=20  
inside a wrapper, for example <BR>>>autotune wrapped=20  
inside=3D3D20<BR>>>>>=20

I tried the  $\beta_1 = 20$  and it=20

click the on button<br>anytime<br>>&am p> you load=20  
the=3D3D20<br>>&nbsp; >&nbsp; plugin...<br>>>=20  
Regards,<br>>>=20

size=3D3D3D2>&lt;BR>&lt;BR>I choose Polesoft Lockspam to =  
fight=20

=  
href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/re'>h=  
tp://www.polesoft.com/refer.html"&gt;http://www.polesoft.com/re</A>=3D<B=  
R>&gt;fer=3D3D<BR>&gt;&nbsp;=20

```
"-//W3C//DTD HTML 4.0=20
Transitional//EN"><BR>>&lt;HTML&gt;&lt;HEAD&gt; <BR>&lt;META=20
http-equiv=3D3DContent-Type content=3D3D"text/html";=20
```

```

=3D<BR>&gt; charset=3D3Diso-8859-1"&gt;<BR>&gt;&lt;META =
content=3D3D"MSHTML=20
6.00.2900.2180"=20
=
name=3D3DGENERATOR&gt;<BR>&gt;&lt;STYLE&gt;&lt;/STYLE&gt; <BR>&gt;&lt;/HEA=
D&gt;<BR>&gt;&lt;BODY=20
bgColor=3D3D#ffffff&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
size=3D3D2&gt;D.,&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;How do you offset the automation=20
after<BR>=3D<BR>&gt;it's=20
=
been=3D20<BR>&gt;written?&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;=
FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;The king of stupid=20
=3D<BR>&gt;questions.&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;=20
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT face=3D3DArial=20
size=3D3D2&gt;Tom&lt;/FONT&gt;&lt;/DIV&gt; <BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt; =
&lt;/DIV&gt;<BR>&gt;&lt;DIV&gt;&lt;FONT=20
face=3D3DArial size=3D3D2&gt;&lt;/FONT&gt;=20
=
&lt;/DIV&gt;<BR>&gt;&lt;BLOCKQUOTE=3D20<BR >&gt;style=3D3D"PADDING-RIGHT: =
0px;=20
PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>&gt;BORDER-LEFT: #000000 =
2px solid;=20
MARGIN-RIGHT: 0px"&gt;<BR>&gt;&nbsp; &lt;DIV&gt;"Dimitrios"=20
&lt;&lt;A=3D20<BR>&gt;&nbsp; href=3D3D"<A=20
=
href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>mailto:musurgio=
@otenet.gr"&gt;musurgio@otenet.gr&lt;/A</A>&gt;&gt;=20
wrote in =3D<BR>&gt;message=3D20<BR>&gt;&nbsp; &lt;A =
=3D<BR>&gt;href=3D3D"<A=20
=
href=3D'news:480f206e$1@linux">news:480f206e$1@linux</A>...</DIV><BR>Dear=
'>news:480f206e$1@linux"&gt;news:480f206e$1@linux&lt;/A&gt;...&lt;/DIV&gt;
&lt;BR&gt;Dear</A>=3D<BR>&gt;=3D20<BR>&gt;&nbsp;=20
Tom,&lt;BR&gt;This is just a plugin so the latencies are just added=20
=3D<BR>&gt;afterall.&lt;BR&gt;So=3D20<BR>&gt;&nbsp; the automation =
could be made=20
before doing any faderworks job and=20
=3D<BR>&gt;then&lt;BR&gt;after=3D20<BR>&gt;&nbsp; putting all plugins =
with their=20

```

latencies you just look at the=3D20<BR>&gt;&nbsp; =  
overall<BR>&gt;latency and=20  
offset the automation for that amount.<BR>&gt;I =3D<BR>&gt;don't=20

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Nei](#) on Thu, 07 Feb 2008 05:45:02 GMT

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

---

t;&nbsp; with 64 (4 cards) faderworks =  
instances=20  
=3D<BR> &gt;=3D3D<BR>&gt;&gt;already<BR>& &gt;&gt;&nbsp; =  
loaded=3D20<BR>&gt;&nbsp;=20  
so no hassle thereafter...<BR>&gt;&nbsp; 4. If you make a list =  
with=20  
=3D<BR>&gt;plugins=3D20<BR>&gt;&nbsp; and latencies (64 for now is =  
more=20  
=3D3D<BR>&gt;&gt;than<BR>&gt;& &nbsp; =3D<BR>&gt;enough)=20  
these=3D20<BR>&gt;&nbsp; will be remembered with every new=20  
project.<BR>&gt;&nbsp; Just remember =3D<BR>&gt;to =  
have=3D20<BR>&gt;&nbsp;=20  
the button in the OFF state.<BR>&gt;&nbsp; 5. Even if you use =  
FFX4=20  
=3D<BR>&gt;and/or=3D20<BR>&gt;&nbsp; chainer or other wrpper on other=20  
=3D<BR> &gt;slots<BR>&=3D3D<BR>&gt;& g t;faderworks<BR>&gt;&gt;=20  
=3D20<BR>&gt;&nbsp; will do whatever is asked to =  
do.<BR>&gt;&nbsp; 6 HERE=20  
IS HOW IT =3D<BR>&gt;ACTUALLY=3D20<BR>&gt;&nbsp; =  
WORKS:<BR>&gt;&nbsp; The=20  
default status of the plugin is&nbsp; to =3D<BR>&gt;ignore =  
the=3D20<BR>&gt;&nbsp;=20  
latency status for<BR>&=3D3D<BR>&gt;& the& lt;BR>&gt;&nbsp; =  
track you=20  
are =3D<BR>&gt;putting the=3D20<BR>&gt;&nbsp; =  
plugin.<BR>&gt;&nbsp; For=20  
instance.<BR>&gt;& & & & &nbsp; A. You put a=20  
=3D<BR>&gt;waves=3D20<BR>&gt;&nbsp; renvox on track 1 on slot two =  
either=20  
standalone=3D20<BR>&gt;&nbsp;=20  
or<BR>&=3D3D<BR>&gt;& from& lt;BR>&gt;&nbsp; withing the =  
FFX4 or=20  
=3D<BR>&gt;chainer...<BR>&gt; =3D20<BR>&gt;&nbsp; Now the actual =  
latency=20  
this plugin introduces is 64 =3D<BR>&gt;samples.<BR>&gt;&nbsp; =  
=3D20<BR>&gt;&nbsp;=20  
That MEANS that all other Paris audio tracks are 64 samples ahead=20  
of=3D20<BR>&gt;&nbsp; =3D3D<BR>&gt;& track<BR>&gt;& g t;&nbsp; 1 =  
or if you=20

like ,track 1 is 64 sample=3D20<BR>&gt;&nbsp; =  
 latent.&lt;BR>&gt;&nbsp; NOW=20  
 having in mind that you have put Faderworks =3D<BR>&gt;on =  
 every=3D20<BR>&gt;&nbsp;=20  
 track then BY&lt;BR>&gt;=3D3D&lt;BR>&gt;JUST& lt;BR>&gt;&nbsp; =  
 pushing the=20  
 ON button =3D<BR>&gt;track 1 of=3D20<BR>&gt;&nbsp; the Waves renvox =  
 preset then=20  
 =3D3D&lt;BR>&gt;Faderworks&lt;BR>&gt;& amp;gt;&nbsp; =3D<BR>&gt;DELAYS=20  
 all=3D20<BR>&gt;&nbsp; other Paris audio tracks by 64 samples LEAVING =  
 intact=20  
 the=3D20<BR>&gt;&nbsp; =3D3D&lt;BR>&gt;audio&lt;BR>&gt;& g t;&nbsp; =  
 track 1 for=20  
 which faderworks ignores =3D<BR>&gt;the=3D20<BR>&gt;&nbsp;=20  
 latency.&lt;BR>&gt;&nbsp; OVERALL latency is displayed on every =  
 track too=20  
 =3D<BR>&gt;<BR>&gt;&nbsp; !!&lt;BR>&gt;&nbsp; It even subtract =  
 latency=20  
 !!!!&lt;BR>&gt;&nbsp; So by =3D<BR>&gt;putting a=3D20<BR>&gt;&nbsp; =  
 waves=20  
 rencomp (64 samples) on track 2 that does NOT=3D20<BR>&gt;&nbsp;=20  
 =3D3D&lt;BR>&gt;mean&lt;BR>&gt;& ;&nbsp; that faderworks will delay =  
 all=20  
 others =3D<BR>&gt;again by 64=3D20<BR>&gt;&nbsp; samples !! , thus=20  
 =3D3D&lt;BR>&gt;overall&lt;BR>&gt;& ;&nbsp; latency WILL REMAIN =  
 =3D<BR>&gt;at=20  
 64=3D20<BR>&gt;&nbsp; samples, ONLY track 2 which was already 64=20  
 =3D<BR>&gt; &gt;=3D3D&lt;BR>&gt;samples&lt;BR>&gt;& ;&gt; =  
 =3D20<BR>&gt;&nbsp; latent=20  
 because of track 1 now faderworks just SUBTRACTS that =  
 64=3D20<BR>&gt;&nbsp;=20  
 =3D3D&lt;BR>&gt;samples&lt;BR>&gt;& ;&nbsp; for this track=20  
 =3D<BR>&gt; &gt;!!&lt;BR>&gt;&lt;BR>&gt;& t;&nbsp; =  
 Anyone=3D20<BR>&gt;&nbsp;=20  
 understood what I typed in here ? :)&lt;BR>&gt;&nbsp;=20  
 =3D<BR>&gt;Regards,&lt;BR>&gt;& =3D20<BR>&gt;&nbsp;=20  
 Dimitrios=3D3D20&lt;BR>&gt;&lt;BR>&gt;& ;&nbsp; eff H=20  
 &lt;&lt;A=3D20<BR>&gt;&nbsp; href=3D3D"<A=20  
 =  
 href=3D'mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D20'>mailto=  
 :jkhoover@excite.com"&gt;jkhoover@excite.com&lt;/A>&gt;=3D20</A><BR>&gt;&g=  
 t;&nbsp;=20  
 wrote:&lt;BR>&gt;&nbsp; &gt;Dimitrios&lt;BR>&gt;&nbsp;=20  
 &gt;&lt;BR>&gt;&nbsp; =3D<BR>&gt;&gt;How=3D20<BR>&gt;&nbsp; does =  
 this function=20  
 with plugins inside a wrapper, for =  
 =3D<BR>&gt;example=3D3D20&lt;BR>&gt;&=20  
 =3D20<BR>&gt;&nbsp; &gt;autotune wrapped inside =





track 1 on=20  
 slot two =3D<BR>&gt;either=3D20<BR>&gt;&nbsp; standalone or =  
 from&lt;BR>&gt;withing=20  
 the FFX4 =3D<BR> &gt;=3D3D&lt;BR>&gt;&gt;or=3D3D20&lt;BR>& mp;&gt;&gt; =  
 =3D20<BR>&gt;&nbsp;=20  
 chainer...&lt;BR>&gt;Now the actual latency this plugin introduces=20  
 is=3D20<BR>&gt;&nbsp; 64=3D3D20&lt;BR>&gt;&gt;&nbsp; =  
 samples.&lt;BR>&gt;That MEANS=20  
 that all other =3D<BR>&gt;Paris audio=3D20<BR>&gt;&nbsp; tracks are 64 =  
  
 =3D3D&lt;BR>&gt;&gt;samples ahead=3D3D20&lt;BR>&gt;&gt;&nbsp; of=20  
 =3D<BR>&gt;track&lt;BR>&gt;1 or=3D20<BR>&gt;&nbsp; if you like ,track 1 =  
 is 64=20  
 sample latent.&lt;BR>&gt;NOW =  
 =3D<BR>&gt;=3D3D&lt;BR>&gt;&gt;having=3D20<BR>&gt;&nbsp;=20  
 in=3D3D20&lt;BR>&gt;&gt;&nbsp; mind that you have put Faderworks on =  
 every track=20  
 =3D<BR>&gt;then BY=3D20<BR>&gt;&nbsp; =  
 =3D3D&lt;BR>&gt;&gt;JUST&lt;BR>&gt;pushing =20  
 the=3D3D20&lt;BR>&gt;&gt;&nbsp; ON button =3D<BR>&gt;track 1 of=20  
 the=3D20<BR>&gt;&nbsp; Waves renvox preset then=3D20<BR>&gt;&nbsp;=20  
 =  
 Faderworks&lt;BR>&gt;DELAYS&lt;BR>&gt;=3D3D& am p;&lt;BR>&gt;&gt;all=3D3D20&lt;BR>&g=  
 t;&gt;&nbsp;=20  
 other =3D<BR>&gt;Paris audio=3D20<BR>&gt;&nbsp; tracks by 64 samples =  
 LEAVING=20  
 intact the =3D<BR> &gt;=3D3D&lt;BR>&gt;&gt;audio&lt;BR>&g t;track =  
 1=3D20<BR>&gt;&nbsp;=20  
 for=3D3D20&lt;BR>&gt;&gt;&nbsp; which faderworks ignores the=20  
 =3D<BR>&gt;latency.&lt;BR>&gt;OVERALL=3D20<BR>&gt;&nbsp; latency is=20  
 displayed&lt;BR>&gt;=3D3D&lt;BR>&gt;&gt;on =  
 every=3D3D20&lt;BR>&gt;&gt;&nbsp; track=20  
 =3D<BR>&gt;too=3D20<BR>&gt;&nbsp; !!&lt;BR>&gt;It even substract =  
 latency=20  
 !!!!&lt;BR>&gt;So by putting a=3D20<BR>&gt;&nbsp;=20  
 =3D3D&lt;BR>&gt;&gt;waves=3D3D20&lt;BR>&gt; ;&gt;&nbsp; rencomp (64 =  
 samples) on track=20  
 2 =3D<BR>&gt;that does NOT=3D20<BR>&gt;&nbsp; mean&lt;BR>&gt;that=20  
 faderworks&lt;BR>&gt;=3D3D&lt;BR>&gt;&gt;w ill=3D3D20&lt;BR>&gt;&gt;&nbsp; =  
  
 =3D<BR>&gt;delay all=3D20<BR>&gt;&nbsp; others again by 64 samples !! =  
 , thus=20  
 overall&lt;BR>&gt;latency=3D20<BR>&gt;&nbsp;=20  
 WILL&lt;BR>&gt;=3D3D&lt;BR>&gt;&gt;REMAIN= 3D3D20&lt;BR>&gt;&gt;&nbsp; at =  
 64 samples,=20  
 ONLY track =3D<BR>&gt;2 which was=3D20<BR>&gt;&nbsp; already 64=20  
 samples&lt;BR>&gt;latent =3D3D&lt;BR>&gt;&gt;because=20  
 =3D<BR>&gt;of=3D3D20&lt;BR>&gt;&gt;&nbsp; track=3D20<BR>&gt;&nbsp; 1 =

now faderworks=20  
just SUBTRACTS that 64 samples<BR>for this=3D20<BR>&gt;&nbsp;=20  
=3D3D<BR>&gt;&gt;track=3D3D20<BR>&gt; ;&gt;&nbsp;=  
!!<BR>&gt;&lt;BR>&gt;Anyone=20  
=3D<BR>&gt;understood what I=3D20<BR>&gt;&nbsp; typed in here =  
?=3D20<BR>&gt;&nbsp;=20  
=  
=3D3D<BR>&gt;&gt;)<BR>&gt;Regards,& amp;<BR>&gt;Dimitrios=3D3D20<BR>&gt;g=  
t;&gt;=20  
=3D20<BR>&gt;&nbsp; &lt;BR>&gt;&lt;BR>&gt;eff H =  
&lt;&lt;A=3D3D20<BR>&gt;&gt;&nbsp;=20  
href=3D3D3D"&lt;A=3D20<BR>&gt;&nbsp;=20  
=  
=3D<BR>&gt;href=3D3D'mailto:jkhoover@excite.com"&gt;jkhoover@excite.com&l=  
t;/A&gt;&gt;=3D3D20'&gt;mailto=3D<BR>&gt;:jkhoover@excite.com"&gt;jkhoove=  
r@excite.com &lt;/A&gt;&gt;=3D3D20<BR>&gt;&lt;A&gt;&lt;B R&gt;&amp;g=3D <BR>&gt;t; =  
  
=3D20<BR>&gt;&nbsp; =  
wrote:&lt;BR>&gt;&gt;Dimitrios&lt;BR>&gt;& amp;>&lt;BR>&gt;&gt;How=20  
does this =3D<BR>&gt;<BR>&gt;&nbsp; function with=20  
=3D3D<BR>&gt;&gt;plugins=3D3D20<BR>&gt; &gt;&gt;&nbsp; inside a =  
wrapper,=20  
=3D<BR>&gt;for example=3D20<BR>&gt;&nbsp; &lt;BR>&gt;&gt;autotune =  
wrapped=20  
inside=3D3D20<BR>&gt;&gt; =3D20<BR>&gt;&nbsp;=20  
=  
=3D<BR>&gt; &gt;FFX4?&lt;BR>&gt;&gt;&lt;BR>&gt;&am p;>JH&lt;BR>&gt;&gt;&lt;BR>&gt;&gt;=  
;wrote:&lt;=3D<BR>&gt;&BR>&gt;&gt;=3D20 <BR>&gt;&nbsp;=20  
I tried the =3D3D<BR>&gt;&gt;beta1=3D3D20<BR>&gt; &gt;&nbsp; and it =  
  
is=3D20<BR>&gt;&nbsp; marvelous.&lt;BR>&gt;&gt;&gt; It holds 64 presets =  
with=20  
latencies so=3D20<BR>&gt;&nbsp; =3D3D<BR>&gt;&gt;you=20  
can=3D3D20<BR>&gt;&gt;&nbsp; just click the on=3D20<BR>&gt;&nbsp;=20  
button&lt;BR>&gt;anytime&lt;BR>&gt;&gt;&am p;> you load=20  
=3D<BR>&gt;the=3D3D20<BR>&gt;&gt; =3D20<BR>&gt;&nbsp; =  
plugin...&lt;BR>&gt;&gt;&gt;=20  
Regards,&lt;BR>&gt;&gt;&gt;=3D20<BR>&gt;&nbsp;=20  
=  
Dimitrios&lt;BR>&gt;&lt;/BLOCKQUOTE&gt;&l t;&lt;BR>&gt;&gt;&lt;DIV&gt;&lt;FONT=3D=  
20<BR>&gt;&nbsp;=20  
size=3D3D3D2&gt;&lt;BR>&gt;&lt;BR>&gt;I choose Polesoft Lockspam to =  
fight=20  
=3D<BR>&gt;spam,=3D20<BR>&gt;&nbsp;=20  
=  
=3D<BR>&gt; &gt;=3D3D<BR>&gt;&gt;and=3D3D20<BR>&gt; &am p;>&gt;you?&lt;BR>&gt;&lt;A=  
=3D3D20<BR>&gt;&gt;href=3D3D3D"&lt;A=3D20 <BR>&gt;&nbsp;=20  
=  
=

=3D<BR>&gt;href=3D3D'http://www.polesoft.com/refer.html"&gt;http://www.po=  
lesoft.com/refer=3D<BR>&gt;'&gt;http://www.polesoft.com/refer.html"&gt;ht=  
tp://www.polesoft.com/refer&lt;/A=3D<BR>&gt;&gt;=3D3D&lt;BR&gt;&gt;.html&=  
lt;/A&gt;&nbsp;=20  
=3D20<BR>&gt;&nbsp;=20  
=  
=3D<BR> &gt;&lt;/FONT&gt;&lt;/DIV&gt;&lt;/BO DY&gt;&lt;/HTML&gt;&lt;BR&gt;&=  
gt;&lt;BR&gt;&gt;&lt;BR&gt;&lt;/=3D<BR >&gt;BLOCKQUOTE&gt;&lt;/BODY&gt;&lt;=  
;/HTML&gt;<BR>&gt;<BR>&gt;<BR></BLOCKQUOTE ></BODY></HTML>

-----=\_NextPart\_000\_000E\_01C8A569.59D1CD10--This is a multi-part message in MIME format.

-----=\_NextPart\_000\_001A\_01C8A569.D5689850

Content-Type: text/plain;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

I'm in for the automatic version too at \$50.

I've owned the existing one since you first mentioned it.  
I may donate for the update too once I see how it works  
for me.

Tom B.

"Dimitrios" <musurgio@otenet.gr> wrote in message =  
news:480fa5ac\$1@linux...

Hi,

I would like to start a post here where everyone that will sign this =  
will

commit to buy-pay a 50\$ (I cam up with that price) fee for the =  
completion

and release of this super plugin.

Imagine a Faderworks type of plugin where all vst (well almost all...) =  
will

be automatically recognised and so the latency compensation will be =  
done

automatically.

If that graps any interest from any Paris users please reply with your =  
name

signing and committed to pay-buy this plugin.

If enough Paris users will sign then maybe the Faderworks author might =  
work

this out.

Regards,

Dimitrios

## 1. Dimitrios Bitzenis

I choose Polesoft Lockspam to fight spam, and you?

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

-----=\_NextPart\_000\_001A\_01C8A569.D5689850

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 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV><FONT face=3DArial size=3D2>I'm in for the automatic version too at =

\$50.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>I've owned the existing one since you =  
</FONT><FONT=20

face=3DArial size=3D2>first mentioned it.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>I may donate for the update too once I =  
see how it=20

works</FONT></DIV>

<DIV><FONT face=3DArial size=3D2>for me.</FONT></DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2>Tom B.</FONT></DIV>

<DIV>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>

<BLOCKQUOTE=20

style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =  
BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">

<DIV>"Dimitrios" &lt;A=20

href=3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>&gt; wrote in =  
message=20

<A =

href=3D"news:480fa5ac\$1@linux">news:480fa5ac\$1@linux</A>...</DIV><BR>Hi,<=  
BR>I=20

would like to start a post here where everyone that will sign this=20

will<BR>commit to buy-pay a 50\$ (I cam up with that price) fee for the =



>on =3D  
 > >=3D3D  
 > > >other slots=3D3D20  
 > > > it does not matter because faderworks<BR>always does what is =3D  
 > >supposed  
 > > =3D3D  
 > > >to=3D3D20  
 > > > do.<BR><BR>Tom, yes why should you use sampleslide when =  
 >Faderworks  
 > =3D  
 > >has  
 > > =3D3D  
 > > >been=3D3D20  
 > > > written<BR>to do this for us only BETTER !<BR><BR>1. You put =  
 >=3D3D  
 > > >faderworks=3D3D20  
 > > > 1in/1out on every Paris audio track.<BR>2. If you wanna use a =  
 >=3D  
 > >stereo =3D3D  
 > > >pair of=3D3D20  
 > > > tracks the put the 2in/2out faderworks.<BR>3. I made a Default =  
 >=3D  
 > >project  
 > > =3D3D  
 > > >with 64=3D3D20  
 > > > (4 cards) faderworks instances already<BR>loaded so no =  
 >hassle=3D3D20  
 > > > thereafter...<BR>4. If you make a list with plugins and =  
 >latencies =3D  
 > >(64  
 > > =3D3D  
 > > >for now=3D3D20  
 > > > is more than<BR>enough) these will be remembered with every =3D  
 > >new=3D3D20  
 > > > project.<BR>Just remember to have the button in the OFF =3D  
 > >state.<BR>5. =3D3D  
 > > >Even if=3D3D20  
 > > > you use FFX4 and/or chainer or other wrpper on other slots =3D3D  
 > > >faderworks<BR>will=3D3D20  
 > > > do whatever is asked to do.<BR>6 HERE IS HOW IT ACTUALLY =3D  
 > >WORKS:<BR>The  
 > > =3D3D  
 > > >default=3D3D20  
 > > > status of the plugin is to ignore the latency status for =3D3D  
 > > >the<BR>track=3D3D20  
 > > > you are putting the plugin.<BR>For instance.<BR><BR>A. You put a  
 =  
 >=3D

> > waves  
 > > =3D3D  
 > > >renvox=3D3D20  
 > > > on track 1 on slot two either standalone or from<BR>withing the  
 =  
 >=3D  
 > >FFX4 =3D3D  
 > > >or=3D3D20  
 > > > chainer...<BR>Now the actual latency this plugin introduces is =  
 >=3D  
 > >64=3D3D20  
 > > > samples.<BR>That MEANS that all other Paris audio tracks are 64  
 =  
 >=3D3D  
 > > >samples ahead=3D3D20  
 > > > of track<BR>1 or if you like ,track 1 is 64 sample =  
 >latent.<BR>NOW =3D  
 > >=3D3D  
 > > >having in=3D3D20  
 > > > mind that you have put Faderworks on every track then BY =3D3D  
 > > >JUST<BR>pushing the=3D3D20  
 > > > ON button track 1 of the Waves revox preset then =3D  
 > >Faderworks<BR>DELAYS  
 > > =3D3D  
 > > >all=3D3D20  
 > > > other Paris audio tracks by 64 samples LEAVING intact the =3D3D  
 > > >audio<BR>track 1 for=3D3D20  
 > > > which faderworks ignores the latency.<BR>OVERALL latency is =3D  
 > >displayed  
 > > =3D3D  
 > > >on every=3D3D20  
 > > > track too !!<BR>It even substract latency !!!!<BR>So by putting  
 =  
 >a =3D  
 > >=3D3D  
 > > >waves=3D3D20  
 > > > rencomp (64 samples) on track 2 that does NOT mean<BR>that =3D  
 > >faderworks  
 > > =3D3D  
 > > >will=3D3D20  
 > > > delay all others again by 64 samples !! , thus =  
 >overall<BR>latency =3D  
 > >WILL  
 > > =3D3D  
 > > >REMAIN=3D3D20  
 > > > at 64 samples, ONLY track 2 which was already 64 =  
 >samples<BR>latent  
 > =3D

```

> >=3D3D
> > >because of=3D3D20
> > > track 1 now faderworks just SUBTRACTS that 64 samples<BR>for =
>this
> =3D
> >=3D3D
> > >track=3D3D20
> > > !!<BR><BR>Anyone understood what I typed in here ? =3D3D
> > >:)<BR>Regards,<BR>Dimitrios=3D3D20
> > > <BR><BR>eff H <<A=3D3D20
> > > =
>href=3D3D3D"mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20
> > > wrote:<BR>>Dimitrios<BR>><BR>>How does this function with =3D3D
> > >plugins=3D3D20
> > > inside a wrapper, for example <BR>>autotune wrapped =
>inside=3D3D20
> > > FFX4?<BR>><BR>>JH<BR>><BR>>wrote:<BR>>> I tried the =3D3D
> > >beta1=3D3D20
> > > and it is marvelous.<BR>>> It holds 64 presets with latencies so
=
>=3D
> >=3D3D
> > >you can=3D3D20
> > > just click the on button<BR>anytime<BR>>> you load the=3D3D20
> > > plugin...<BR>>> Regards,<BR>>> Dimitrios<BR></BLOCKQUOTE>
> > ><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 6.00.2900.2180" name=3D3DGENERATOR>
> ><STYLE></STYLE>
> ></HEAD>
> ><BODY bgColor=3D3D#ffffff>

```

```

> ><DIV><FONT face=3D3DArial size=3D3D2>D.,</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>How do you offset the automation
=
>after
> =3D
> >it's been=3D20
> >written?</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>The king of stupid =3D
> >questions.</FONT></DIV>
> ><DIV> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2>Tom</FONT></DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><DIV><FONT face=3D3DArial size=3D3D2></FONT> </DIV>
> ><BLOCKQUOTE=3D20
> >style=3D3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>=3D
> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
> > <DIV>"Dimitrios" <<A=3D20
> > href=3D3D"mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>> wrote
=
>in =3D
> >message=3D20
> > <A =3D
> =
>>href=3D3D"news:480f206e$1@linux">news:480f206e$1@linux</A>...</DIV><BR>D=
>ear=3D
> >=3D20
> > Tom,<BR>This is just a plugin so the latencies are just added =3D
> >afterall.<BR>So=3D20
> > the automation could be made before doing any faderworks job and =
>=3D
> >then<BR>after=3D20
> > putting all plugins with their latencies you just look at the=3D20
> > overall<BR>latency and offset the automation for that amount.<BR>I
=
>=3D
> >don't know=3D20
> > when this will be released...<BR>Regards,<BR>Dimitrios<BR><BR>"Tom
=
>=3D
> >Bruhl"=3D20
> > <<A href=3D3D"mailto:arpeggio@comcast.net">arpeggio@comcast.net</A>>
=
>=3D
> >

```



> > with 64 (4 cards) faderworks instances =3D  
> >=3D3D<BR>>already<BR>> loaded=3D20  
> > so no hassle thereafter...<BR>> 4. If you make a list with =3D  
> >plugins=3D20  
> > and latencies (64 for now is more =3D3D<BR>>than<BR>> =3D  
> >enough) these=3D20  
> > will be remembered with every new project.<BR>> Just remember =3D  
> >to have=3D20  
> > the button in the OFF state.<BR>> 5. Even if you use FFX4 =3D  
> >and/or=3D20  
> > chainer or other wrpper on other =3D  
> >slots<BR>=3D3D<BR>>faderworks<BR>> =3D20  
> > will do whatever is asked to do.<BR>> 6 HERE IS HOW IT =3D  
> >ACTUALLY=3D20

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [Ed](#) on Thu, 07 Feb 2008 19:34:38 GMT

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

---

/>

> > WORKS:<BR>> The default status of the plugin is to =3D  
> >ignore the=3D20  
> > latency status for<BR>=3D3D<BR>>the<BR>> track you are =3D  
> >putting the=3D20  
> > plugin.<BR>> For instance.<BR>><BR>> A. You put a =3D  
> >waves=3D20  
> > renvox on track 1 on slot two either standalone=3D20  
> > or<BR>=3D3D<BR>>from<BR>> withing the FFX4 or =3D  
> >chainer...<BR>> =3D20  
> > Now the actual latency this plugin introduces is 64 =3D  
> >samples.<BR>> =3D20  
> > That MEANS that all other Paris audio tracks are 64 samples ahead =  
> >of=3D20  
> > =3D3D<BR>>track<BR>> 1 or if you like ,track 1 is 64 sample=3D20  
> > latent.<BR>> NOW having in mind that you have put Faderworks =3D  
> >on every=3D20  
> > track then BY<BR>=3D3D<BR>>JUST<BR>> pushing the ON button =3D  
> >track 1 of=3D20  
> > the Waves renvox preset then =3D3D<BR>>Faderworks<BR>> =3D  
> >DELAYS all=3D20  
> > other Paris audio tracks by 64 samples LEAVING intact the=3D20  
> > =3D3D<BR>>audio<BR>> track 1 for which faderworks ignores =3D  
> >the=3D20  
> > latency.<BR>> OVERALL latency is displayed on every track too =3D  
> >  
> > !!<BR>> It even substract latency !!!!<BR>> So by =3D  
> >putting a=3D20

> > waves rencomp (64 samples) on track 2 that does NOT=3D20  
 > > =3D3D<BR>>mean<BR>> that faderworks will delay all others =3D  
 > > again by 64=3D20  
 > > samples !! , thus =3D3D<BR>>overall<BR>> latency WILL REMAIN =3D  
 > > at 64=3D20  
 > > samples, ONLY track 2 which was already 64 =3D  
 > > =3D3D<BR>>samples<BR>> =3D20  
 > > latent because of track 1 now faderworks just SUBTRACTS that =  
 > > 64=3D20  
 > > =3D3D<BR>>samples<BR>> for this track =3D  
 > > >!!<BR>><BR>> Anyone=3D20  
 > > understood what I typed in here ? :)<BR>> =3D  
 > > Regards,<BR>> =3D20  
 > > Dimitrios=3D3D20<BR>><BR>> eff H <<A=3D20  
 > > href=3D3D"mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D20  
 > > wrote:<BR>> >Dimitrios<BR>> ><BR>> =3D  
 > >>How=3D20  
 > > does this function with plugins inside a wrapper, for =3D  
 > > example=3D3D20<BR>> =3D20  
 > > >autotune wrapped inside FFX4?<BR>> ><BR>> =3D20  
 > > >JH<BR>> ><BR>> >wrote:<BR>> =3D  
 > >>> I=3D20  
 > > tried the beta1 and it is marvelous.<BR>> >> It holds =3D  
 > > 64=3D20  
 > > presets with latencies so you can just click the on=3D20  
 > > =3D3D<BR>>button<BR>> anytime<BR>> >> you =3D  
 > > load the=3D20  
 > > plugin...<BR>> >> Regards,<BR>> >>=3D20  
 > > Dimitrios<BR>><BR>><BR>><BR>>I choose Polesoft Lockspam to =3D  
 > > fight=3D20  
 > > spam, and 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  
 > > 6.00.2900.2180"=3D20  
 > > =3D  
 > > name=3D3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=3D  
 > > D><BR>><BODY=3D20  
 > > bgColor=3D3D3D#ffffff><BR>><DIV><FONT face=3D3D3DArial=3D20  
 > > =3D  
 > > size=3D3D3D2>Dimitrios,</FONT></DIV><BR>><DIV><F=3D  
 > > ONT=3D20  
 > > face=3D3D3DArial size=3D3D3D2>This all makes sense. Thank you=3D20  
 > > =3D3D<BR>>for=3D3D20<BR>>that. Now do=3D20  
 > > the</FONT></DIV><BR>><DIV><FONT face=3D3D3DArial =3D  
 > >

> > size=3D3D3D2>Paris automation lines still work on =  
 >=3D3D<BR>>plugins=3D20  
 > > that=3D3D20<BR>>are =3D  
 > >being</FONT></DIV><BR>><DIV><FONT=3D20  
 > > face=3D3D3DArial size=3D3D3D2>compensated for with Faderworks or is  
 =  
 >=3D  
 > >=3D3D<BR>>the=3D20  
 > > =3D  
 > >gui=3D3D20<BR>>screwey?</FONT></DIV><BR>><DIV><F=3D  
 > >ONT=3D20  
 > > face=3D3D3DArial size=3D3D3D2>Meaning the time is=3D20  
 > > =3D3D<BR>>offset?</FONT></DIV><BR>><DIV><FONT =3D  
 > >  
 > > face=3D3D3DArial size=3D3D3D2></FONT> =3D  
 > ></DIV><BR>><DIV><FONT=3D20  
 > > face=3D3D3DArial size=3D3D3D2>When using stereo instances of =3D  
 > >=3D3D<BR>>Faderworks do=3D20  
 > > =3D  
 > >you=3D3D20<BR>>actually</FONT></DIV><BR>><DIV><F=3D  
 > >ONT=3D20  
 > > face=3D3D3DArial size=3D3D3D2>hit the 'Stereo X box" in the Paris =  
 >=3D  
 > >=3D3D<BR>>plugin=3D20  
 > > gui or=3D3D20<BR>>assign=3D20  
 > > another</FONT></DIV><BR>><DIV><FONT =3D  
 > >face=3D3D3DArial=3D20  
 > > size=3D3D3D2>mono instance for the adjacent =3D3D<BR>>channel? =3D  
 > >  
 > > This=3D3D20<BR>>has caused trouble=3D20  
 > > </FONT></DIV><BR>><DIV><FONT face=3D3D3DArial=3D20  
 > > size=3D3D3D2>in my experience </FONT><FONT=3D20  
 > > =3D3D<BR>>face=3D3D3DArial=3D3D20<BR>>size=3D3D3D2>with mono/stereo  
 =  
 >=3D  
 > >combinations and=3D20  
 > > Paris.</FONT></DIV><BR>><DIV><FONT =3D  
 > >face=3D3D3DArial=3D20  
 > > size=3D3D3D2></FONT> </DIV><BR>><DIV><FONT =3D  
 > >face=3D3D3DArial=3D20  
 > > size=3D3D3D2>Thanks for your answers and when =  
 >should<BR>=3D3D<BR>>it =3D  
 > >  
 > > =3D  
 > >be=3D3D20<BR>>available?</FONT></DIV><BR>><DIV><=3D  
 > >FONT=3D20  
 > > face=3D3D3DArial size=3D3D3D2>I'm=3D20  
 > > ready!</FONT></DIV><BR>><DIV><FONT =3D

```

> >face=3D3D3DArial=3D20
> > size=3D3D3D2></FONT> </DIV><BR>><DIV><FONT =3D
> >face=3D3D3DArial=3D20
> > size=3D3D3D2>Tom </FONT></DIV><BR>><DIV><FONT =3D
> >
> > face=3D3D3DArial size=3D3D3D2></FONT>=3D20
> > =3D
> ></DIV><BR>><BLOCKQUOTE=3D3D20<BR>>style=3D3D3D"PADDING-RIGHT: =3D
> >0px;=3D20
> > PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D3D<BR>>BORDER-LEFT: #000000
=
>=3D
> >2px solid;=3D20
> > MARGIN-RIGHT: 0px"><BR>> <DIV>"Dimitrios"=3D20
> > <<A=3D3D20<BR>> href=3D3D3D"<A=3D20
> > =3D
> =
>>href=3D3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A>'mailto:musur=
>gio=3D
> >@otenet.gr">musurgio@otenet.gr</A>>>=3D20
> > wrote in =3D3D<BR>>message=3D3D20<BR>> <A =3D
> >=3D3D<BR>>href=3D3D3D"<A=3D20
> > =3D
> =
>>href=3D3D'news:480cbb3a$1@linux">news:480cbb3a$1@linux</A>...</DIV><BR>O=
>K<B=3D
> >'>news:480cbb3a$1@linux">news:480cbb3a$1@linux</A>...</DIV>=3D
> >;<BR>OK<B</A>=3D3D<BR>>R>I=3D3D20<BR>> =3D20
> > thought I already explained but maybe I did not use the right =
>words=3D20
> > =3D3D<BR>>for<BR>it=3D3D20<BR>> =3D
> >:<BR><BR>You put=3D20
> > faderworks on one of the native slots (you have=3D20
> > four<BR>=3D3D<BR>><BR>> right?)<BR>I put it on the =3D
> >first=3D20
> > one.<BR>Then whatever you put on =3D3D<BR>>other =3D
> >slots=3D3D20<BR>> =3D20
> > it does not matter because faderworks<BR>always does what is=3D20
> > supposed<BR>=3D3D<BR>>to=3D3D20<BR>> =3D
> >do.<BR><BR>Tom, yes why=3D20
> > should you use sampleslide when Faderworks=3D20
> > has<BR>=3D3D<BR>>been=3D3D20<BR>> written<BR>to do this =3D
> >for us only=3D20
> > BETTER !<BR><BR>1. You put =3D
> >=3D3D<BR>>faderworks=3D3D20<BR>> =3D20
> > 1in/1out on every Paris audio track.<BR>2. If you wanna use a =3D
> >stereo=3D20
> > =3D3D<BR>>pair of=3D3D20<BR>> tracks the put the 2in/2out=3D20

```

> > faderworks.<BR>3. I made a Default project<BR>=3D3D<BR>>with=3D20  
 > > 64=3D3D20<BR>> (4 cards) faderworks instances =3D  
 > > already<BR>loaded so=3D20  
 > > no hassle=3D3D20<BR>> thereafter...<BR>4. If you make a =3D  
 > > list with=3D20  
 > > plugins and latencies (64<BR>=3D3D<BR>>for now=3D3D20<BR>> is =3D  
 > > more=3D20  
 > > than<BR>enough) these will be remembered with every =3D  
 > > new=3D3D20<BR>> =3D20  
 > > project.<BR>Just remember to have the button in the OFF=3D20  
 > > state.<BR>5. =3D3D<BR>>Even if=3D3D20<BR>> you use FFX4 =3D  
 > > and/or=3D20  
 > > chainer or other wrpper on other slots=3D20  
 > > =3D3D<BR>>faderworks<BR>will=3D3D20<BR>> do whatever is =3D  
 > > asked to=3D20  
 > > do.<BR>6 HERE IS HOW IT ACTUALLY=3D20  
 > > WORKS:<BR>The<BR>=3D3D<BR>>default=3D3D20<BR>> status of =3D  
 > > the plugin=3D20  
 > > is to ignore the latency status for=3D20  
 > > =3D3D<BR>>the<BR>track=3D3D20<BR>> you are putting the=3D20  
 > > plugin.<BR>For instance.<BR><BR>A. You put a=3D20  
 > > waves<BR>=3D3D<BR>>renvox=3D3D20<BR>> on track 1 on slot two =3D  
 > > either=3D20  
 > > standalone or from<BR>withing the FFX4 =3D  
 > > =3D3D<BR>>or=3D3D20<BR>> =3D20  
 > > chainer...<BR>Now the actual latency this plugin introduces is=3D20  
 > > 64=3D3D20<BR>> samples.<BR>That MEANS that all other =3D  
 > > Paris audio=3D20  
 > > tracks are 64 =3D3D<BR>>samples ahead=3D3D20<BR>> of =3D  
 > > track<BR>1 or=3D20  
 > > if you like ,track 1 is 64 sample latent.<BR>NOW =3D  
 > > =3D3D<BR>>having=3D20  
 > > in=3D3D20<BR>> mind that you have put Faderworks on every track =  
 > > =3D  
 > > then BY=3D20  
 > > =3D3D<BR>>JUST<BR>pushing the=3D3D20<BR>> ON button =3D  
 > > track 1 of the=3D20  
 > > Waves renvox preset then=3D20  
 > > Faderworks<BR>DELAYS<BR>=3D3D<BR>>all=3D3D20<BR>> other =3D  
 > > Paris audio=3D20  
 > > tracks by 64 samples LEAVING intact the =3D  
 > > =3D3D<BR>>audio<BR>track 1=3D20  
 > > for=3D3D20<BR>> which faderworks ignores the =3D  
 > > latency.<BR>OVERALL=3D20  
 > > latency is displayed<BR>=3D3D<BR>>on every=3D3D20<BR>> track =3D  
 > > too=3D20  
 > > !!<BR>It even substract latency !!!!<BR>So by putting a=3D20  
 > > =3D3D<BR>>waves=3D3D20<BR>> rencomp (64 samples) on track 2 =3D

> >that does NOT=3D20  
> > mean<BR>that faderworks<BR>=3D3D<BR>>will=3D3D20<BR>> =3D  
> >delay all=3D20  
> > others again by 64 samples !! , thus overall<BR>latency=3D20  
> > WILL<BR>=3D3D<BR>>REMAIN=3D3D20<BR>> at 64 samples, ONLY track =3D  
> >2 which was=3D20  
> > already 64 samples<BR>latent =3D3D<BR>>because =3D  
> >of=3D3D20<BR>> track=3D20  
> > 1 now faderworks just SUBTRACTS that 64 samples<BR>for this=3D20  
> > =3D3D<BR>>track=3D3D20<BR>> !!<BR><BR>Anyone =3D  
> >understood what I=3D20  
> > typed in here ?=3D20  
> > =3D3D<BR>>.)<BR>Regards,<BR>Dimitrios=3D3D20<BR>> =3D20  
> > <BR><BR>eff H <<A=3D3D20<BR>> href=3D3D3D"<A=3D20  
> > =3D  
> =  
>>href=3D3D'mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20'm=  
>ailto=3D  
> >:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20</A><BR>&g=3D  
> >t; =3D20  
> > wrote:<BR>>Dimitrios<BR>><BR>>How does this =3D  
> >  
> > function with =3D3D<BR>>plugins=3D3D20<BR>> inside a wrapper, =3D  
> >for example=3D20  
> > <BR>>autotune wrapped inside=3D3D20<BR>> =3D20  
> > =3D  
> >FFX4?<BR>>&lt

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [chuck duffy](#) on Thu, 07 Feb 2008 22:46:10 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

>mono/stereo=20  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2></FONT> =  
>  
> size=3D3D3D2>Thanks for your answers and=20  
> ><DIV><FONT face=3D3D3DArial size=3D3D3D2>I'm=20  
> face=3D3D3DArial size=3D3D3D2></FONT> =

> <DIV><FONT face=3D3D3DArial size=3D3D3D2>Tom=20

>face=3D3D3DArial=20

>>style=3D3D3D"PADDING-RIGHT: 0px;=20

> >BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: =

> href=3D3D3D"<A=20

> =

>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A'>mailto:musurgio=

>@otenet.gr">musurgio@otenet.gr</A</A>>>=20

> =

>href=3D'news:480cbb3a\$1@linux">news:480cbb3a\$1@linux</A>...</DIV><BR>O'>n=

>ews:480cbb3a\$1@linux">news:480cbb3a\$1@linux</A>...</DIV>&l=

>but maybe=20

>.)<BR><BR>You=20

> put faderworks on one of the native slots (you have=20

> right?)<BR>I put it on the first one.<BR>Then whatever you =

>put on=20

> does not matter because faderworks<BR>always does what is=20

>sampleslide when=20

>for us only=20

>audio=20

> track.<BR>2. If you wanna use a =3D<BR>>stereo =

>2in/2out=20

> faderworks.<BR>3. I made a Default =

>cards)=20

> faderworks instances already<BR>loaded so no =

>and=20

>these will be=20

> project.<BR>Just remember to have the button in the OFF=20

> do whatever is asked to do.<BR>6 HERE IS HOW IT ACTUALLY=20

>the=20

> plugin.<BR>For instance.<BR><BR>A. You put a=20

>from<BR>withing=20

> chainer...<BR>Now the actual latency this plugin introduces is=20

>MEANS that=20

>like ,track=20

>>having=20

>on every=20

>renvox preset=20

>samples=20

> latency.<BR>OVERALL latency is =

>too=20

> !!<BR>It even subtract latency !!!!<BR>So by putting a=20

> samples) on track 2 that does NOT mean<BR>that=20

>samples !=20

>which was=20

>>because=20

>SUBTRACTS that=20

>

>href=3D3D3D"<A=20

> =

>href=3D'mailto:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20'>mail=  
>to:jkhoover@excite.com">jkhoover@excite.com</A>>=3D3D20</A><B=

>wrote:<BR>>Dimitrios<BR>><BR>>How does=20

> inside a wrapper, for example <BR>>autotune wrapped=20

> =

>FFX4?<BR>><BR>>JH<BR>><BR>>wrote:<=  
>BR>>>=20

> is marvelous.<BR>>> It holds 64 presets with latencies so=20

```

> click the on button<BR>anytime<BR>>> you load=20

> Regards,<BR>>>=20

>><DIV><FONT=20
> size=3D3D3D2><BR><BR>I choose Polesoft Lockspam to =
>fight=20

>=3D<BR>>>href=3D3D3D"<A=20
> =
>href=3D'http://www.polesoft.com/refer.html">http://www.polesoft.com/re'>h=
>tp://www.polesoft.com/refer.html">http://www.polesoft.com/re</A>=3D<B=

>PUBLIC=20
> "-//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
> 6.00.2900.2180"=20
> =
>name=3D3DGENERATOR><BR>><STYLE></STYLE><BR>></HEA=
>D><BR>><BODY=20
> bgColor=3D3D#ffffff><BR>><DIV><FONT face=3D3DArial=20
> size=3D3D2>D.,</FONT></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> =
></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2>How do you offset the automation=20
> after<BR>=3D<BR>>it's=20
> =
>been=3D20<BR>>written?</FONT></DIV><BR>><DIV><=
>FONT=20
> face=3D3DArial size=3D3D2></FONT> =
></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2>The king of stupid=20
> =3D<BR>>questions.</FONT></DIV><BR>><DIV>=20
> </DIV><BR>><DIV><FONT face=3D3DArial=20
> size=3D3D2>Tom</FONT></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> =
></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT> =
></DIV><BR>><DIV><FONT=20
> face=3D3DArial size=3D3D2></FONT>=20

```

> =  
></DIV><BR><<BLOCKQUOTE=3D20<BR>>style=3D3D"PADDING-RIGHT: =  
>0px;=20  
> PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =3D<BR>>BORDER-LEFT: #000000 =  
>2px solid;=20

> =  
>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A'>mailto:musurgio=  
>@otenet.gr">musurgio@otenet.gr</A</A>>=20

>=3D<BR>>href=3D3D"<A=20  
> =  
>href=3D'news:480f206e\$1@linux">news:480f206e\$1@linux</A>...</DIV><BR>Dear=  
>'>news:480f206e\$1@linux">news:480f206e\$1@linux</A>...</DIV>=

> Tom,<BR>This is just a plugin so the latencies are just added=20

>could be made=20  
> before doing any faderworks job and=20

>with their=20

>overall<BR>latency and=20  
> offset the automation for that amount.<BR>I =3D<BR>>don't=20

> =  
>released...<BR>Regards,<BR>Dimitrios<BR><BR>"Tom =  
>

> =  
>href=3D'mailto:arpeggio@comcast.net">arpeggio@comcast.net</A'>mailto:arpegi=  
>o@comcast.net">arpeggio@comcast.net</A</A>>=20

> =  
>wrote:<BR>><BR>><BR>>Dimitrios,<BR>>T=  
>his=20

> the<BR>>Paris automation lines =3D<BR>>still =

> on plugins that are being<BR>>compensated for with Faderworks =  
>or is=20

>the time is=20  
> offset?<BR>><BR>>When using =

> instances of Faderworks do you actually<BR>>hit the 'Stereo X =

>box"=20

> another<BR>>mono instance for the =

>experience=20

> Paris.<BR>><BR>>Thanks for your =3D<BR>>answers=20

> =

>ready!<BR>><BR>>Tom=3D3D20<BR>><BR>>&=

>nbsp;=20

> =

>href=3D'mailto:musurgio@otenet.gr">musurgio@otenet.gr</A'>mailto:musurgio=

>@otenet.gr">musurgio@otenet.gr</A</A>>>=20

> =

>=3D3D<BR&gt

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar

Posted by [steve the artguy](#) on Fri, 08 Feb 2008 03:16:40 GMT

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

---

/a>> wrote:

>>>>>

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

>>>>>

>>>>>>On the contrary, Bill, I DO have a problem with him being an artist.

>>> I

>>>>>don't

>>>>>>like to listen to CEOs sing or watch accountants dance or look at

>>>>>>paintings

>>>>>>by politicians. There are plenty of well-informed commentators on

>>>>>>current

>>>>>>affairs who specialize on that, if Tim wants to make a difference he

>>> should

>>>>>>volunteer.

>>>>>

>>>>>

>>>>>>Your reasoning seems flawed on this. The comparison is botched, if you

>>>>will

>>>>>>forgive me. The question ought to be: Do you want to hear a CEO, not

>

>>>>>>sing,

>>>>>>but make political pronouncements? And the answer must be no,

>>>>>according  
>>>>>to  
>>>>>you.  
>>>>>  
>>>>>Tim Robbins's occupation is irrelevant. He is an informe

---

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [Tony Benson](#) on Fri, 08 Feb 2008 05:42:49 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

/wikka.php?wakka=NativeLatencyDatabase" target="\_blank">  
<http://www.kerrygalloway.com/WikiPARIS/wikka.php?wakka=NativeLatencyDatabase>  
>  
>There's a decent start there, composed of efforts of Dimitrios' I've found,  
>plus the official WAVES latency specs.  
>  
>The term "database" is actually technically incorrect at the moment; it's  
>currently just a text list. The name reflects my intention to build it into  
>an actual user-contributable, searchable database - just as soon as I  
>decide/figure out how to do that.  
>  
>For now, if you want to add a plugin that's not on the list - assuming you  
>are logged in to the Wiki, just doubleclick on the page to open the editor  
>and add the plugin to the bottom of the page as text, using something along  
>the lines of the following format - PLUGIN NAME / [TAB] / LATENCY IN  
>SAMPLES; just bring info and I'll take care of tidying it if needed.  
>  
>Please contribute more as you find them!  
>  
>  
>- Kerry

Here's some info I dragged out of my archives regarding Paris nudge values.  
I don't know if it will help, but it might if the programmer needs info  
on how Paris "sees" things.....

The nudge values are not consistent with what one would expect the samples  
to be per ms and they are also not consistent with themselves. Meaning that  
a 1ms nudge would be expected to be 44 samples but is actually 80. A 10ms  
nudge isn't 10 X 80 or 800 samples though, it's actually 480.

Here they are if anyone is interested:

1ms= 80 samples  
5ms= 240 samples  
10ms= 480 samples

25ms= 1120 samples  
50ms= 2240 samples  
75ms= 3360 samples  
100ms= 4480 samples

also, using sampleslide to assist the nudge function....for UAD-1 plugins,  
the Sampleslide presets were as follows:

1 Plugin 1536 (slide 4 x 100ms in Editor)  
1 Pultec 1523 (slide 4 x 100ms in Editor)  
2 Plugins 3072 (slide 8 x 100ms in Editor)  
2 Pultecs 3046 (slide 8 x 100ms in Editor)  
1 Plugin 1 Pultec 3059 (slide 8 x 100ms in Editor)  
2 Plugins 1 Pultec 4595 (slide 12 x 100ms in Editor)  
2 Pultecs 1 Plugin 4582 (slide 12 x 100ms in Editor)  
3 Plugins 4608 (slide 12 x 100ms in Editor)  
3 Pultecs 4569 (slide 12 x 100ms in Editor)

I think I put this together back when UAD-1 latency was twice what it is  
now.

Well anyway....FWIW

;o)Kerry Galloway <kg@kerrygalloway.com> wrote:  
>It IS pretty freakin' cool, innit?  
>  
>- K

Yep!!!

;o)I

---

Subject: Re: OT: Choosing a decent acoustic-electric guitar  
Posted by [chuck duffy](#) on Fri, 08 Feb 2008 14:06:19 GMT  
[View Forum Message](#) <> [Reply to Message](#)

---

deep, with 15 ms latency,  
but lovely nonetheless.  
Incidentally a friend brought round his prized single channel  
Avalon preamp for a session, dunno the model, but it looks funky),  
and we both agreed there was no perceivable  
difference between it and one of the strips  
on my Soundcraft Vienna MK1.  
Don't get me wrong, I love good gear,  
and all those bakelite knobs look really cool, but I'd rather pay off my  
house first.

Flame away!

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>  
>Hey guys, what's everyone doing vocal chain wise? I'm using the following  
>on most projects.  
>  
>SE Gemini  
>Avalon 757Sp (a little tube vibe)  
>Neve Portico 5012  
>Urie 1178You calling Bruce a bum? He could kick Chuck Norris's butt !! hehe

I give you the Apple i

<http://www.collegehumor.com/video:1811646>Hey Double AA, how goes it? Please educate a poor soul more on this topic  
and where to find "StripWave", or not "optimizing headers".

Thanks!

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

>yup. Do NOT optimize headers. Or conversely, you could use TJ Weber's  
>program StripWav to remove extra header information of the WAV files that

>Paris can't read/doesn't know what to do with.

>

>AA

>

>

>"Tyrone Corbett" <tyronecorbett@comcast.net> wrote in message

>news:48113787\$1@linux...

>>

>> Hey guy's, typically I manually convert my PAF's to WAV's one by one via

>> the

>> PAF Converter. Tonight I decided to use Wavelab because of the batch

>> processing

>> capability. The files converted rather quickly, but when I imported them

>> back into a Paris project, they were garbage. Is there something I missed

>> using the batch processing in Wavelab?

>>

>> Thanks!

>

>Ok, I found StripWave....looking for info on optimizing headers now.

Tyrone

"Tyrone Corbett" <tyronecorbett@comcast.net> wrote:

>

>Hey Double AA, how goes it? Please educate a poor soul more on this topic  
>and where to find "StripWave", or not "optomizing headers".

>

>Thanks!

>

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

>>yup. Do NOT optimize headers. Or conversely, you could use TJ Weber's  
>>program StripWav to remove extra header information of the WAV files that

>

>>Paris can't read/doesn't know what to do with.

>>

>>AA

>>

>>

>>&

---