
Subject: Busted some stuff while I was gone
Posted by [Tom Bruhl](#) on Sat, 26 Jan 2008 18:13:33 GMT
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oms 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
>>>>
>>>
>
><bump>

Anyone (like Chris or Chuck, perhaps?) have an idea on this?
(see below).

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

>
>Was tracking some drums last night & the drummer didn't like
>the way he played a certain break, so we tried punching it...
>still didn't like it, so we tried a few more punches & got one
>he liked, so as I was checking to see if it would blend well
>(applying crossfades, nudging them into different spots to see
>if we could get a seamless edit), the app (CubaseSX v3) locked
>up... had to save the project under a different name & reboot.
>This happened to me once before, under the same circumstances...
>bunch of punches on a drum track, then grabbing the crossfades
>& moving them. What causes this? Is it a problem with the app
>itself in the way it handles that info, or is it a RAM or CPU
>issue? I doubt it's a disk streaming thing, because it's not
>like we were trying to do these edits on the fly - the machine
>was stopped at the time, in both cases.
>

>Just curious - anyone know?

>

>Neiltru dat.....

AA

"Neil" <IOIOU@OI.com> wrote in message news:47f1b10b\$1@linux...

>

> Don't forget - the Zappa stuff was well before MP... he was in

> UK right after Bruford left, too... MP was a great big Pop

> cash-in for 4 ex-Zappa-ites (yes, even Dale worked with Zappa!).

>

> Neil

>

>

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

>>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=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

>>>>>

>>>>>

>>

>>

>You know you'll have to have one of these or.....

<http://www.compusera.com:80/applications/searchtools/item-Details.asp?EdpNo=3720514&sku=CP2-DUO-QX9770&SRCCODE=COM EM028>

AACorrection... he'll have to have FOUR of these, or.....
:)

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

>You know you'll have to have one of these or.....

>

> <http://www.compusera.com:80/applications/searchtools/item-Details.asp?EdpNo=3720514&sku=CP2-DUO-QX9770&SRCCODE=COM EM028>

>

>AA

>

>Just don't like the idea of being attached to the mother ship, plus some people had some problems with sp-2. Wasn't it a bit of a problem with Paris and sp 2?

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>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>

>www.adkproaudio.com <http://www.adkproaudio.com/>
>(859) 635-5762Maybe 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" <know-spam@not_here.dude> wrote:

>>You know you'll have to have one of these or.....

>>

>> http://www.compusa.com:80/applications/searchtools/item-Deta
ils.asp?EdpNo=3720514&sku=CP2-DUO-QX9770&SRCCODE=COM EM028

>>

>>AA

>>

>>

>Heeheh!!!. IIRC, it was a little transparent rectangular thing that went by
the street name o

Subject: Re: Busted some stuff while I was gone
Posted by [Jamie K](#) on Sat, 26 Jan 2008 18:41:32 GMT
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I 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@..> wro

Subject: Re: Busted some stuff while I was gone
Posted by [John \[1\]](#) on Sat, 26 Jan 2008 19:48:25 GMT
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..
>> > Hey, it was snowing pretty hard when I drove home from work last night
>> > .
> .
>> > . late March . . . in Portland! Is it the coming Ice

Subject: Re: Busted some stuff while I was gone
Posted by [excelav](#) on Sat, 26 Jan 2008 20:13:02 GMT
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;know-spam@not_here.dude> wrote:
>>
>>> You know you'll have to have one of these or.....
>>>
>>> <http://www.compusa.com:80/applications/searchtools/item-Deta>
[ils.asp?EdpNo=3720514&sku=CP2-DUO-QX9770&SRCCODE=COM EM028](http://www.compusa.com:80/applications/searchtools/item-Deta)

>>>
>>> AA
>>>
>>>
>>>
>
>
>

--
Chris Ludwig
ADK
chrisl@adkproaudio.com <mailto:chrisl@adkproaudio.com>
www.adkproaudio.com <http://www.adkproaudio.com/>
(859) 635-5762mike,

got it sussed out today. i deleted the entire previous entries and started from scratch...works fine now...thanks. can't wait for aunty m to pass so i can send you some more worthless american money for your plugs.

;o)

On 1 Apr 2008 20:34:31 +1000, "Mike Audet" <mike@..> wrote:

>
>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:
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>>>>>>>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
>>&

Subject: Re: Busted some stuff while I was gone
Posted by [Neil](#) on Sat, 26 Jan 2008 20:50:16 GMT
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gt;>>>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,

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

>

>;o)

>On 1 Apr 2008 20:30:55 +1000, "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.

hey mike, for the americans here just tell us it's a must have item
and we'll buy it. ;o)

>

>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.Nope... I tried that early on, and that doesn't work either. I found out that
clicking record in the transport window, rather than using the CS transport
controls works fine, so that's what I do now.

I guess it must be something in the CS interface, I dunno. Thanks for the
input never the less...
BT

EK Sound <ask_me@nospam.net> wrote:

>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?Breakthrough Recording System Does It A

Subject: Re: Busted some stuff while I was gone
Posted by [rick](#) on Sun, 27 Jan 2008 10:13:53 GMT
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;> was the perfect neo-rodeo sound for the tune - wha wah banjo! :)
>>
>> -Carl
>>

>> "Rich Lamanna" <richard.lamanna@verizon.net> wrote in message
>> news:47f2b2d7@linux...
>> > Mike, Carl, I got up out of the chair and started boogying, nice
>> > modulations, very cool augmented voicing at the end of the choral
> section,
>> > which is a cool idea in itself. The wha wha banjo sound is nice and
>> > fat,
>> > very original dudes. Is the wha wha sound the plug, or is it the
>> > modulation
>> > or distortion?
>> >
>> > Rich
>> >
>> > "Carl Amburn" <carlamburn@hotmail.com> wrote in message
>> > news:47f29b32@linux...
>> >> Ok - this is no April fool's joke. I'm just now getting around to
>> >> checking
>> >> this plugin out. I must also say - that I **really** don't dig digital
> amp
>> >> stuff, but upon initially messing around with this (basically just
> turning
>> > it
>> >> on), I am certainly not scared off, and have a feeling that I will
>> > probably
>> >> end up using it more than I would think so.
>> >>
>> >> These samples are from a project that I'm in the middle of wrapping
>> >> up.
>> > It's
>> >> a collaboration between myself and a good friend - it's a strange
> fusion
>> > of
>> >> styles. The group is called Fingerpuppet Orchestra, and the song is
>> >> called
>> >> Disco Rodeo, and you should hear Mike's plug on it.
>> >>
>> >> More details here.... h

Subject: Re: Busted some stuff while I was gone
Posted by [emarenote](#) on Sun, 27 Jan 2008 16:18:07 GMT
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gt;>>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>
>>>www.adkproaudio.com <http://www.adkproaudio.com/>
>>>(859) 635-5762
>>
>
>Good call Rich, it's tasty stuff.

We have several really good Thai restaurants nearby, including one of Colorado's best within walking distance. So if I get the urge for Thai it's easy to indulge. In the last year we've made it into a competition with some friends, each of us getting dishes from different restaurants and having a "Thai off" to see which is best.

So far, despite some tough competition, our closest fav remains the champ. Dedrick, DeeJ, Aaron and John can vouch for that one, we got together there during a local PARIS gathering sparked by one of DeeJ's trips to Denver, and Aaron made a special trip to join us. I think it was probably worth it for the Thai food alone. :^)

If you're ever in the Denver area, I'm always up for Thai!

Cheers,
-Jamie
www.JamieKrutz.com

Rich Lamanna wrote:

> Thai tea, now that stuff is smokin! I just discovered it on my trip down to
> FL, The bar tender serving at the restaurant I was eating dinner sent me
> over a glass, can't get enough of the stuff.
>
> Rich
>
> "Jamie K" <Meta@Dimensional.com> wrote in message news:47f2884a@linux...
>> Breakthrough Recording System Does It Again!

>>
>> With a long history of innovation in recording technology, Intelligence
>> Devices announced today that iPARIS X is now shipping for the iPhone.
>>
>> "Ten years ago we foresaw that Microsoft Windows XP and MacOS 9 were
>> both dead ends," said current company president Fred Betters, "so we've
>> been working hard since then to catapult PARIS directly to the next
>> great platform. The day has come to announce what we've been up to."
>>
>> The new version of PARIS is slimmed down to match the iPhone. Thirty two
>> tiny motorized faders are operated via eye movements. Sixty three
>> balanced XLR connections fold out for easy access. "Our only
>> disappointment was that we couldn't quite fit sixty four XLR
>> connections," said Betters, "but we added 807 digital inputs via
>> Bluetooth, along with one very high quality output."
>>
>> Although the system is monophonic "no one can really hear the
>> difference," said head of engineering Ron Fellows. "We had to make a few
>> compromises to work within the limitations of the iPhone's form factor
>> and speed. Going monophonic was a no-brainer."
>>
>> iPARIS X even includes a built-in fold-out coffee machine to extend late
>> night inspiration. "We found room for the important features," noted
>> marketing director April Springers.
>>
>> iPARIS X is available now for an introductory price of only \$4,200
>> (upgrades from current PARIS systems will be just \$4,199, plus
>> shipping). Future expansion plans include a pop-up dome-shaped cup
>> holder module that can simultaneously accommodate coffee, beer and Thai
>> Tea. The "iPARIS X iCUPOLA" is only \$900, and the first 100 buyers will
>> receive an iCUPOLA for free.
>>
>> More info at www.iPARISX.net
>>
>>
>
>Well Thad, since you ask, yes, I turn off software update in the system preferences
on my Macs, I also use a software that installs at the kernel level, that
tells me if any software is trying to connect, which I can deny. With Mac
OSX you can manually or automatically check updates if you want, you can
go to apple's web site and down load any updates you want, but you should
already know all of this being that you network Macs and know all about them.

I've used XP sp 2 on other systems, I've never installed it on my system
due to the problems other people have had and the whole mother ship thing.

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

>

>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?

>sorry, but i'm not that sophisticated...ho ho ho...

On Tue, 1 Apr 2008 13:00:54 -0600, "Mr. Simplicity" <noway@jose.net>
wrote:

>

>"rick" <parnell68@hotmail.com> wrote in message
>news:45i4v3hkijpr26387blf35ridqa43iq96n@4ax.com...

>>i thought that's what this one was...??? no beer for me as i'm
>> watching my figure...now where's that ho???

>

>

>ummmm....shouldn't that be "where's that heaugh" ?

>

>;o)

>Hey Chris,

Sorry I didn't get back to you. I wound up with a decent USB interface that
I think will get me by for my laptop work. So I'm passing on the ExpressCard
RME thing for now. But thanks for asking.

TCB

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>Hi Thad,

>Yes with out keeping up with the XP security fixes you will allot more
>than MS getting into your machine. If the machine is gonna be one the
>internet then he really need em. Zone Alarm is almost as bad as Norton
>when it comes to taking over your system and doesn't really work any
>better than the built in MS firewall.

>

>PS- Thad you still want one of those express cards?

>
>Chris
>
>
>TCB wrote:
>> 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
>

Subject: Re: Busted some stuff while I was gone
Posted by [Rich Lamanna](#) on Sun, 27 Jan 2008 18:01:47 GMT
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ally!)

Can you give me a description or point me to a recording of how your instrument sounds with your trick wiring as compared to the typical PRS? I'm trying to make a decision about whether to just order a PRS wiring kit from Stewart McDonald or order a 4 pole switch and a beginners course on electrical wiring symbols go for your sound. I certainly like the idea of keeping the gain up while thinning the sound, as you mentioned in your original post. Just so you know, we had what what supposed to be (never heard if it was) the windiest day on record in Melbourne the other day. A lot of stuff went haywire in this city (no environmental chats on this group though please ;o).

Part of it was that we went offline. I had some connection issues prior to that, so that didn't help, but that day was chaos here. I think we should be good for a bit, but the line still needs repair, so we may be on and offline for a few days until that happens, and the telco is rather busy fixing the chaos of course.

So I'm doing what I can to keep us afloat, rebooting the router etc, but I expect that the majority of the issue is resolved already, and we should be MOSTLY online from here on in.

Cheers,

Kim.I've never heard of a six slot but then again I don't get out much

<http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&Item=280214124030>On 3 Apr 2008 20:29:09 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>

>

>Just so you know, we had what what supposed to be (never heard if it was)
>the windiest day on record in Melbourne the other day. A lot of stuff went
>haywire in this city (no environmental chats on this group though please
>;o).

>

>Part of it was that we went offline. I had some connection issues prior to
>that, so that didn't help, but that day was chaos here. I think we should
>be good for a bit, but the line still needs repair, so we may be on and offline
>for a few days until that happens, and the telco is rather busy fixing the
>chaos of course.

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>So I'm doing what I can to keep us afloat, rebooting the router etc, but
>I expect that the majority of the issue is resolved already, and we should
>be MOSTLY online from here on in.

>

>Cheers,
>Kim.

Whew. I was going through MAJOR withdrawal symptoms. There was a lot of sweating, chills, and tremors happening here in Valpo.

This group is a drug. Plain and simple.

pabPaul Braun <cygnus_nospam@ctgonline.org> wrote:

>Whew. I was going through MAJOR withdrawal symptoms. There was a lot
>of sweating, chills, and tremors happening here in Valpo.

>

>This group is a drug. Plain and simple.

>

>pab

Hehe. It actually occurred to me while it was offline that it might be a timely reminder of what we really have here. Sometimes you don't know what you've got until it's gone.

A nice time to remember that we should all be respectful to one another, no matter what the opinions and the topic.

It's sure good to be back. I just hope the connection holds out until the line can be repaired properly. At the moment we're still a bit unstable.

I'm about to sleep. I do hope we're still up in the morning. ;o)

But the server and history is all good. If we go offline again rest assured that we will be back online at some point soon. It's just a net connection issue with the line. We won't be losing the history or anything.

Cheers,
Kim.we'll weather the storm with you whether or not there is a weather discussion on the weather.

On 3 Apr 2008 20:29:09 +1000, "Kim" <hiddensounds@hotmail.com> wrote:

>
>
>Just so you know, we had what what supposed to be (never heard if it was)
>the windiest day on record in Melbourne the other day. A lot of stuff went
>haywire in this city (no environmental chats on this group though please
>;o).
>
>Part of it was that we went offline. I had some connection issues prior to
>that, so that didn't help, but that day was chaos here. I think we should
>be good for a bit, but the line still needs repair, so we may be on and offline
>for a few days until that happens, and the telco is rather busy fixing the
>chaos of course.
>
>So I'm doing what I can to keep us afloat, rebooting the router etc, but
>I expect that the majority of the issue is resolved already, and we should
>be MOSTLY online from here on in.
>
>Cheers,
>Kim.Thank you for keeping the group functional!!

DCI saw that dust storm on the news -! Take care of yourself over there.

-Carl

"Kim" <hiddensounds@hotmail.com> wrote in message news:47f4b175\$1@linux...

>
>
> Just so you know, we had what what supposed to be (never heard if it was)
> the windiest day on record in Melbourne the other day. A lot of stuff went
> haywire in this city (no environmental chats on this group though please
> ;o).
>
> Part of it was that we went offline. I had some connection issues prior to
> that, so that didn't help, but that day was chaos here. I think we should
> be good for a bit, but the line still needs repair, so we may be on and
> offline

> for a few days until that happens, and the telco is rather busy fixing the
> chaos of course.
>
> So I'm doing what I can to keep us afloat, rebooting the router etc, but
> I expect that the majority of the issue is resolved already, and we should
> be MOSTLY online from here on in.
>
> Cheers,
> Kim.Thanks for everything you do to keep this forum going, Kim. Your efforts are
much appreciated.

Luiz

"Carl Amburn" <carlamburn@hotmail.com> wrote:
>I saw that dust storm on the news -! Take care of yourself over there.
>
>-Carl
>
>"Kim" <hiddensounds@hotmail.com> wrote in message news:47f4b175\$1@linux...
>>
>>
>> Just so you know, we had what what supposed to be (never heard if it was)
>> the windiest day on record in Melbourne the other day. A lot of stuff
went
>> haywire in this city (no environmental chats on this group though please
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>> that, so that didn't help, but that day was chaos here. I think we should
>> be good for a bit, but the line still needs repair, so we may be on and

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>> for a few days until that happens, and the telco is rather busy fixing
the
>> chaos of course.
>>
>> So I'm doing what I can to keep us afloat, rebooting the router etc, but
>> I expect that the majority of the issue is resolved already, and we should
>> be MOSTLY online from here on in.
>>
>> Cheers,
>> Kim.
>
>Looks like it to me.

"Don Nafe" <dnafe@rogers.com> wrote in message news:47f4c1f4@linux...
> I've never heard of a six slot but then again I don't get out much
>
> <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&Item=280214124030>
><http://www.cleartonestrings.com/>

These are pretty hip. They use a one micron coating to keep the strings fresh longer and they seem to work. I've had them on for a few weeks and notice little tonal slip from where they started.

They do not feel exactly like the strings i normally use (D'Adarrio). They have kind of an elastic feeling, but i don't mind it. They also don't start as bright as most electric strings, but again, I don't mind that. In fact for my taste that's a plus. I usually keep the strings on my 335 style Ibanez for several weeks (I can get away with this because I always keep a wet towel on stage and between every 3-4 tunes I clean the neck and my hands), and the first night usually sounds over bright to me and I have to dial down my presence knob.

So for me these strings seem pretty nice. I hope they become standard on new instruments so when I demo a guitar in a store they don't feel and sound dead. That makes it very hard to tell whether an instrument sounds good.Cool. I was afraid it was a horrible April Fool's joke and that you might be back

Subject: Re: Busted some stuff while I was gone
Posted by [steve the artguy](#) on Sun, 27 Jan 2008 21:05:51 GMT
[View Forum Message](#) <> [Reply to Message](#)

I think
Paul Rodgers sucks w/them, but anyway...), and can't seem to conjure anything up on Google about it.

AAYou heard this a few days ago, as in: April 1st???

:D

"Aaron Allen" <know-spam@not_here.dude> wrote:
>I heard on the radio a few days back that the guy from "Borat" is going to
>play Freddy in a movie upcoming called Crazy Little Thing Called Love....

>anyone have any info on this? I'm a -rabid- Freddy/Queen fan (though I think

>Paul Rodgers sucks w/them, but anyway...), and can't seem to conjure

>anything up on Google about it.

>

>AA

>

>Yup, after you load the card to connect to the host, you have six slots left (so, actually 7 slots, but you HAVE to use the one slot for the bus card).

David.

Don Nafe wrote:

> I've never heard of a six slot but then again I don't get out much

>

> <http://cgi.ebay.com/ws/eBayISAPI.dll?ViewItem&Item=280214124030>

>

>Don't you mean "disfunctional"??? ;-)

David.

DC wrote:

> Thank you for keeping the group functional!!

>

> DCgo here

<http://home.flash.net/~blitz/tunes.html>

Danny Russell. (not solo, not short, hi-fi). Effective combination of MIDI instrumentation and rock guitar with miked tube combo amps.

All the guitar sounds are real guitars through an assortment of small orphaned combos that I've accumulated. The single mic was placed close on the speaker in all instances, but positioned differently depending on the particular amp in use, and/or just depending on what I needed to hear on a particular track. The guitar tracks were basically recorded flat and dry. On a couple tracks, small amounts of corrective EQ were used to remove rumbling or booming noises from below, but not so as to shape tonality. Also on a few of the solos, a small amount of amp reverb was used, mostly just to loosen up my playing a bit. No direct was used on guitar parts.

Since I had the amp with me in the same room as the playback monitors, I had to throw a thick blanket over the amp and mic to muffle the volume and minimize bleedthrough. Only problem is that amp doesn't ventilate with the

blanket on. In two instances, I had an amp produce smoke while recording. That puts danger in the sound! You can't get that any other way. ...vocals on Head Around were sung through, and miked off of the same amp the guitars were recorded through (Marshall master volume combo). I sang into the amp using an ancient ('72) omni-directional condenser that came with my Sony portable cassette recorder that I somehow still have from when I was a kid."

Equipment was really basic. Nothing exotic. Mic is an Optimus 33-3018 dynamic, bought it on sale for \$19.95 (cheap). It's Radio Shack's crappy version of a Shure 57. The only difference is that unlike the Shure, it probably wouldn't withstand the high SPL's of close-miking real drums... Soundcard, I couldn't even tell you. I can't find a number on it anywhere, but it does say Yamaha on it. It came with my 'puter. It's really noisy, but I think I've managed to utilize that to my advantage as an additional warmth to the final sound. The MIDI voices were all generated in software via Yamaha S-YXG50 (came with the soundcard). few days previous that. Barely caught it, so I'm missing details that might help find info on the net.

"Neil" <IOUOIU@OI.com> wrote in message news:47f58de5\$1@linux...
>
> You heard this a few days ago, as in: April 1st???
>
> :D
>
>
> "Aaron Allen" <know-spam@not_here.dude> wrote:
>>I heard on the radio a few days back that the guy from "Borat" is going
> to
>>play Freddy in a movie upcoming called Crazy Little Thing Called Love....
>
>>anyone have any info on this? I'm a -rabid- Freddy/Queen fan (though I
>>think
>
>>Paul Rodgers sucks w/them, but anyway...), and can't seem to conjure
>>anything up on Google about it.
>>
>>AA
>>
>>
>Cool;)

"zmora" <docent191@wp.pl> wrote:
>
>go here
>
>

><http://home.flash.net/~blitz/tunes.html>

>
>
>
>
>
>

>Danny Russell. (not solo, not short, hi-fi). Effective combination of MIDI

>instrumentation and rock guitar with miked tube combo amps.

>

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>combos that I've accumulated. The single mic was placed close on the speaker
>in all instances, but positioned differently depending on the particular
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>tracks, small amounts of corrective EQ were used to remove rumbling or booming
>noises from below, but not so as to shape tonality. Also on a few of the
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>were recorded through (Marshall master volume combo). I sang into the amp
>using an ancient ('72) omni-directional condenser that came with my Sony
>portable cassette recorder that I somehow still have from when I was a kid."

>

>

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>a Shure 57. The only difference is that unlike the Shure, it probably wouldn't
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>to utilize that to my advantage as an additional warmth to the final sound.
>The MIDI voices were all generated in software via Yamaha S-YXG50 (came
with
>the soundcard).

> <http://www.spin.com/articles/sacha-baron-cohen-play-freddie-mercury>

and this.....

<http://www.mtv.com/movies/news/articles/1558875/story.jhtml>

.....but then again, who knows???.....you just can't trust those

Kazhaks.

;o)

"Aaron Allen" <know-spam@not_here.dud>

Subject: Re: Busted some stuff while I was gone
Posted by [Tom Bruhl](#) on Mon, 28 Jan 2008 06:03:46 GMT
[View Forum Message](#) <> [Reply to Message](#)

om/refer.html

-----=_NextPart_000_0023_01C89679.4E654CD0

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>Geeky guys and gals,</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>I think I read something about this =
here from=20
either Chris L. or </FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Mike Audet.&nbsp;</FONT> I couldn't find it =
using the=20
search.&nbsp;</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Isn't there </FONT><FONT face=3DArial =
size=3D2>a patch=20
of some sort to help a XP Pro/Cubase rig utilize</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>the 3 GB of RAM?&nbsp;</FONT> It shows up in =
my comp as is=20
but I</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>wonder if it's being =
utilized.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>Thanks!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
```

```
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT size=3D2><BR><BR>I choose Polesoft Lockspam to fight spam, =
and=20
you?<BR><A=20
href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
..html</A>&nbsp;&nbsp;&nbsp;</FONT></DIV></BODY ></HTML>
```

-----=_NextPart_000_0023_01C89679.4E654CD0-----oops replied to y9ou instead of news group....

Hi Tom,
It is a setting in your Boot.ini file.
If you have multiple PCI (especially UAD, TC cards) cards or 2 physical video cards I would not recommend using it.

The #gig switch 3 repositions the hardware/software memory address ranges. Normally it is basically 2gig/2gig but when using the switch it becomes 3gig/1gig. 3 gig being the software part.

IF you do want to try it then do it the safe way and add a second boot.ini entry. don't just add it to the main entry.

It should looks something like this: (DO NOT COPY AND PASTE THIS ONE!!)

```
> [boot loader]
> timeout=30
> default=multi(0)disk(0)rdisk(0)partition(1)\WINDOWS
> [operating systems]
> multi(0)disk(0)rdisk(0)partition(1)\WINDOWS="Windows XP" /noexecute=optin /fastdetect
> multi(0)disk(0)rdisk(0)partition(1)\WINDOWS="Windows XP 3GB" /noexecute=optin /fastdetect
/3GB /USERVA=2600
```

Reading material :

<http://support.microsoft.com/default.aspx?scid=kb;en-us;833721>
<http://support.microsoft.com/default.aspx?scid=kb;en-us;319043>
<http://support.microsoft.com/kb/316739/EN-US/>

<http://blogs.technet.com/askperf/archive/2007/03/23/memory-management-demystifying-3gb.aspx>

Chris

Tom Bruhl wrote:

> Geeky guys and gals,

>

> I think I read something about this here from either Chris L. or

> Mike Audet. I couldn't find it using the search.

>

> Isn't there a patch of some sort to help a XP Pro/Cubase rig utilize

> the 3 GB of RAM? It shows up in my comp as is but I

> wonder if it's being utilized.

>

> Thanks!

> Tom

>

>

>

>

> I choose Polesoft Lockspam to fight spam, and you?

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

--

Chris Ludwig

ADK Pro Audio

(859) 635-5762

www.adkproaudio.com

chrisl@adkproaudio.com Hey Aaron - would you mind dropping me your email address? Got a couple

of DVD-related questions. Thanks! Bill,

I change strings nearly every other day on my electric because I really press hard and bend a lot and therefore it puts dents up and down the strings. I use light 10s-56. I'd love to not change so much and keep tone but how do I get around the wearing of the strings from bending?

Wayne

"Bill L" <bill@billlorentzen.com> wrote in message news:47f657da@linux...

> On the Cleartone website they show a picture comparing Cleartones to

> "other" coated strings, showing the peeling on the other. They claim their

> one micron finish won't peel. My electric gtr strings are certainly intact

> after a month.

>

> Kerry Galloway wrote:

>> In article <[47f625d3\\$1@linux](mailto:47f625d3$1@linux)>, "John" <no@no.com> wrote:

>>

>>> sounds great ! i'm an elixer addict for the same reasons
>>
>> Isn't it odd how much it boils down to "different strokes for different
>> folks? I bought Elixir bass strings for a Fender Jazz Bass for a session
>> a few years back. They were comparatively expensive, but the idea that
>> they tended not to degrade quickly over time was highly appealing for
>> consistency of tone over multiple tracks in session work.
>>
>> I'm a moderate-intesity fingerstyle player with over twenty-five years of
>> freelancing behind me - neither a Gary Willis ultralight touch or a
>> hard-driving slammer; the bass was in good shape with no fret anomalies I
>> could feel, and I installed them with care. So imagine my surprise when
>> during the second cut of the session they started shedding their
>> wrappings onto the fingerboard. Not one but *three* of the strings
>> started doing the "snake peeling off its skin" thing between the seventh
>> and fifteenth frets. By the end of the first day the coating was
>> effectively worn off, - and unfortunately, unevenly enough that I had to
>> replace the set. If one string had shed, I might have written it off to a
>> bad string, but shedding over multiple strings was too much for me. I
>> suppose I might have got a bad set, but I wrote it off as a failed
>> experiment that I had little incentive to repeat.
>>
>> Go figure.
>>
>> - Kerryevery other day? shit. i change my elixers yearly ! seriously ;-)
Wow, I've never seen
dents in the strings. Whadda you got for fingers,
c-clamps? I don't think these will prevent what you are running into.

A long (don't ask how long) time ago when I was playing 5 sets of disco
(alright, now you know how long ago) every night I changed a couple
times a week, mainly for breakage prevention but also to keep them
bright sounding.

Wayne Carson wrote:

> Bill,
>
> I change strings nearly every other day on my electric because I really
> press hard and bend a lot and therefore it puts dents up and down the
> strings. I use light 10s-56. I'd love to not change so much and keep tone
> but how do I get around the wearing of the strings from bending?
>
> Wayne
>
>
>
> "Bill L" <bill@billlorentzen.com> wrote in message news:47f657da@linux...
>> On the Cleartone website they show a picture comparing Cleartones to
>> "other" coated strings, showing the peeling on the other. They claim their

>> one micron finish won't peel. My electric gtr strings are certainly intact
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 >> Kerry Galloway wrote:
 >>> In article <47f625d3\$1@linux>, "John" <no@no.com> wrote:
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 >>> suppose I might have got a bad set, but I wrote it off as a failed
 >>> experiment that I had little incentive to repeat.
 >>>
 >>> Go figure.
 >>>
 >>> - Kerry
 >
 >Hi All,

I just finished the a PARIS version of the hall reverb from the DP/4. I'm not sure how much it was changed from the original when it was ported to the ESP2 chip, but it sounds incredible. You can load 4 instances of it on one EDS card.

You can get a copy at www.ensoniq.ca.

Next stop is the vocal plate.

All the best!

MikeIn article <47f6d789\$1@linux>, "Mike Audet" <mike@..> wrote:

> Hi All,
 >

> I just finished the a PARIS version of the hall reverb from the DP/4. I'm
> not sure how much it was changed from the original when it was ported to
> the ESP2 chip, but it sounds incredible. You can load 4 instances of it
> on one EDS card.
>
> You can get a copy at www.ensoniq.ca.
>
> Next stop is the vocal plate.
>
> All the best!
>
> Mike

Woot, nice work! Wish I had my rig to check this out. Top of the
priority list though when the rig arrives; previously the PARIS verbs
were something I always augmented with external units.

- KerryThis is a multi-part message in MIME format.

-----=_NextPart_000_0020_01C896CC.42BD34D0
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Hi Mike,
I will be trying it asap! The plate has been my usual go to
with added eq and/or chorus from time to time. This sounds
like a welcome addition since I never liked the other verbs
we have to choose from. Four on one card? Not too demanding=20
either. Nice!

Thanks for the ambience,
Tom

"Kerry Galloway" <kerrygalloway@telus.net> wrote in message =
news:kerrygalloway-031EC2.22224204042008@cust0358.vic01.dataco.com.au...
In article <47f6d789\$1@linux>, "Mike Audet" <mike@..> wrote:

> Hi All,=20
>=20
> I just finished the a PARIS version of the hall reverb from the =
DP/4. I'm
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>=20
> You can get a copy at www.ensoniq.ca.

>=20
> Next stop is the vocal plate.
>=20
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>=20
> Mike

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- Kerry

I choose Polesoft Lockspam to fight spam, and you?

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

-----=_NextPart_000_0020_01C896CC.42BD34D0

Content-Type: text/html;

charset="iso-8859-1"

Content-Transfer-Encoding: quoted-printable

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charset=3Diso-8859-1">

<META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

<STYLE></STYLE>

</HEAD>

<BODY bgColor=3D#ffffff>

<DIV>Hi Mike,</DIV>

<DIV>I will be trying it asap! The =
plate has been=20

my usual go to</DIV>

<DIV>with added eq and/or chorus from time =
to=20

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other verbs</DIV>

<DIV>we have to choose from. Four on =
one=20

card? Not too demanding </DIV>

<DIV>either. Nice!</DIV>

<DIV> </DIV>

<DIV>Thanks for the ambience,</DIV>

<DIV>Tom</DIV>

<BLOCKQUOTE=20

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

BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
<DIV>"Kerry Galloway" <<A=20
=
href=3D"mailto:kerrygalloway@telus.net">kerrygalloway@telus.net> =
wrote in=20
message <A=20
=
href=3D"news:kerrygalloway-031EC2.22224204042008@cust0358.vic01.dataco.co=
m.au">news:kerrygalloway-031EC2.22224204042008@cust0358.vic01.dataco.com.=
au...</DIV>In=20
article <<A =
href=3D"mailto:47f6d789\$1@linux">47f6d789\$1@linux>, "Mike=20
Audet" <mike@..> wrote:

> Hi All,
>
> I =
just=20
finished the a PARIS version of the hall reverb from the DP/4. =20
I'm
> not sure how much it was changed from the original when it =
was=20
ported to
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> You =
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href=3D"http://www.ensoniq.ca">www.ensoniq.ca.
>
>=20
Next stop is the vocal plate.
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> All the best!
> =

>=20
Mike

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priority list though when the rig arrives; previously the PARIS =
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--=20
Kerry</BLOCKQUOTE>
<DIV>

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

-----=_NextPart_000_0020_01C896CC.42BD34D0--Hi Kerry,

I always used external verbs, too. I doubt I will again. I was digging through the esp code I've got, and I don't have an exact match for the expert verb in the DP/Pro, at least not according to the DP/Pro manual's parameter list. But, the collection clearly looks like a compilable project for the DP/Pro effects. It's a puzzle.

There is one reverb with 7 early reflection, and the DP/Pro manual mentions 8 for the expert verb. That's the closest match I can find.

Anyway, there are several reverbs, another hall, a room, a small room, and several plates. There's actually more here that I thought, which is great!
I also want to do the stereo pitch shifter.

I'm hoping to have the vocal plate out before the end of April.

Cheers to all!

Mike

Kerry Galloway <kerrygalloway@telus.net> wrote:

>In article <47f6d789\$1@linux>, "Mike Audet" <mike@..> wrote:

>

>> Hi All,

>>

>> I just finished the a PARIS version of the hall reverb from the DP/4.

I'm

>> not sure how much it was changed from the original when it was ported
to

>> the ESP2 chip, but it sounds incredible. You can load 4 instances of
it

>> on one EDS card.

>>

>> You can get a copy at www.ensoniq.ca.

>>

>> Next stop is the vocal plate.

>>

>> All the best!

>>

>> Mike

>

>Woot, nice work! Wish I had my rig to check this out. Top of the
>priority list though when the rig arrives; previously the PARIS verbs
>were something I always augmented with external units.

>

>- KerryHi Tom,

My understanding is that that this switch can cause trouble with some drivers and requires that the program be aware of the switch. I'm not sure if there is any way to test whether a program is using the extra GB, apart from loading more than 2GB of stuff and seeing if the swapfile increases.

Hope this helps!

Mike

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

>

>

>Geeky guys and gals,

>

>I think I read something about this here from either Chris L. or=20

>Mike Audet. I couldn't find it using the search. =20

>

>Isn't there a patch of some sort to help a XP Pro/Cubase rig utilize

>the 3 GB of RAM? It shows up in my comp as is but I

>wonder if it's being utilized.

>

>Thanks!

>Tom

>

>

>

>

>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>

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><META content=3D"MSHTML 6.00.2900.2180" name=3DGENERATOR>

><STYLE></STYLE>

></HEAD>

><BODY bgColor=3D#ffffff>

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>size=3D2>a patch=20

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>.html </DIV></BODY></HTML>
>
>Dancin' Dancin' Dancin' !!!!Jamie, right we can discuss anthropogenic global warming over a
good cup of
Thai tea, LOL! Seriously I'd love to join you guys sometime out there in
Denver. I'm way up east here in Schenectady, NY, so it may be a while. I'll
keep abreast regarding your next get together, who knows.

Rich

"Jamie K" <Meta@Dimensional.com> wrote in message news:47f2c174\$1@linux...

>
> Good call Rich, it's tasty stuff.
>
> We have several really good Thai restaurants nearby, including one of
> Colorado's best within walking distance. So if I get the urge for Thai
> it's easy to indulge. In the last year we've made it into a competition
> with some friends, each of us getting dishes from different restaurants
> and having a "Thai off" to see which is best.
>
> So far, despite some tough competition, our closest fav remains the
> champ. Dedrick, DeeJ, Aaron and John can vouch for that one, we got
> together there during a local PARIS gathering sparked by one of DeeJ's
> trips to Denver, and Aaron made a special trip to join us. I think it
> was probably worth it for the Thai food alone. :^)
>
> If you're ever in the Denver area, I'm always up for Thai!
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
>
> Rich Lamanna wrote:
> > Thai tea, now that stuff is smokin! I just discovered it on my trip down
to
> > FL, The bar tender serving at the restaurant I was eating dinner sent me
> > over a glass, can't get enough of the stuff.
> >
> > Rich

> >
> >

Subject: Re: Busted some stuff while I was gone
Posted by [Erling](#) on Mon, 28 Jan 2008 09:01:34 GMT
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e iPhone. Thirty
two

> >> tiny motorized faders are operated via eye movements. Sixty three
> >> balanced XLR connections fold out for easy access. "Our only
> >> disappointment was that we couldn't quite fit sixty four XLR
> >> connections," said Betters, "but we added 807 digital inputs via
> >> Bluetooth, along with one very high quality output."
> >>
> >> Although the system is monophonic "no one can really hear the
> >> difference," said head of engineering Ron Fellows. "We had to make a
few
> >> compromises to work within the limitations of the iPhone's form factor
> >> and speed. Going monophonic was a no-brainer."
> >>
> >> iPARIS X even includes a built-in fold-out coffee machine to extend
late
> >> night inspiration. "We found room for the important features," noted
> >> marketing director April Springers.
> >>
> >> iPARIS X is available now for an introductory price of only \$4,200
> >> (upgrades from current PARIS systems will be just \$4,199, plus
> >> shipping). Future expansion plans include a pop-up dome-shaped cup
> >> holder module that can simultaneously accommodate coffee, beer and Thai
> >> Tea. The "iPARIS X iCUPOLA" is only \$900, and the first 100 buyers will
> >> receive an iCUPOLA for free.
> >>
> >> More info at www.iPARISX.net
> >>
> >>
> >
> >Whew, I thought it was my computer. Weather or not weather I know now. I
wish I thought of that one first Rick.

Rich

"Kim" <hidensounds@hotmail.com> wrote in message [news:47f4b175\\$1@linux...](mailto:news:47f4b175$1@linux...)
>
>
> Just so you know, we had what what supposed to be (never heard if it was)
> the windiest day on record in Melbourne the other day. A lot of stuff went

> haywire in this city (no environmental chats on this group though please
> ;o).
>
> Part of it was that we went offline. I had some connection issues prior to
> that, so that didn't help, but that day was chaos here. I think we should
> be good for a bit, but the line still needs repair, so we may be on and
> offline
> for a few days until that happens, and the telco is rather busy fixing the
> chaos of course.
>
> So I'm doing what I can to keep us afloat, rebooting the router etc, but
> I expect that the majority of the issue is resolved already, and we should
> be MOSTLY online from here on in.
>
> Cheers,
> Kim.This is just too cool. I'm going to pick up a couple of these plugs this
morning and check them out. Thanks Mike for your dedication.

Rich

"Mike Audet" <mike@..> wrote in message news:47f6d789\$1@linux...
>
> Hi All,
>
> I just finished the a PARIS version of the hall reverb from the DP/4. I'm
> not sure how much it was changed from the original when it was ported to
> the ESP2 chip, but it sounds incredible. You can load 4 instances of it
> on one EDS card.
>
> You can get a copy at www.ensoniq.ca.
>
> Next stop is the vocal plate.
>
> All the best!
>
> MikeMike, I bought No limit when Chuck originally wrote it. Was wondering if I
buy a couple of other plug ins, do you mind if I download
No Limit for a little less?

Rich

"Mike Audet" <mike@..> wrote in message news:47f6d789\$1@linux...
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> All the best!
>
> MikeHi Rich,

the plugins are all "pay what you can" feel free to pay whatever the upgrade is worth to you.

NoLimit was one of my first efforts - it was a lot to tackle at the time, but I agree that it's not as big of an upgrade as the newer ones.

Anyway, feel free to send me whatever.

Also, I just filled in a form to get past your spam blocker. Let me know if that doesn't work. your reverb is attached to the email I sent you.

All the best!

Mike

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

>Mike, I bought No limit when Chuck originally wrote it. Was wondering if I

>buy a couple of other plug ins, do you mind if I download

>No Limit for a little less?

>

>Rich

>

>"Mike Audet" <mike@..> wrote in message [news:47f6d789\\$1@linux...](mailto:news:47f6d789$1@linux...)

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>> You can get a copy at www.ensoniq.ca.

>>

>> Next stop is the vocal plate.

>>

>> All the best!

>>

>> Mike

>

>Thanks Mike, you're past the spam blocker. Looking forward to checking these out.

Rich

"Mike Audet" <mike@..> wrote in message news:47f7841c\$1@linux...

>

> Hi Rich,

>

> the plugins are all "pay what you can" feel free to pay whatever the upgrade

> is worth to you.

>

> NoLimit was one of my first efforts - it was a lot to tackle at the time,

> but I agree that it's not as big of an upgrade as the newer ones.

>

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> if that doesn't work. your reverb is attached to the email I sent you.

>

> All the best!

>

> Mike

>

>

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

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> >Rich

> >

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> >>
> >> Next stop is the vocal plate.
> >>
> >> All the best!
> >>
> >> Mike
> >
> >
> Rich Lamanna wrote:
> Jamie, right we can discuss anthropogenic global warming over a good cup of
> Thai tea, LOL!

Sure, if you like. :^) The tea will sharpen your senses, which will naturally help you expand your quest to encompass ALL the scientific evidence. As decades of climate research come into focus, your mind will transcend the clatter of politics/emotion, contrived left/right extremist dichotomies, and other imposed and narrow distractions. And that's just with the first cup of tea.

The second cup brings true enlightenment and your head will begin to glow with wisdom heretofore unknown in the annals of Western history. I myself have never made it through a second cup, but I aspire, I do aspire.

At that point we can discuss solutions, which is where the real action is. Or we can discuss music, gear, dogs, why Mike Audet is a true PARIS hero, and such. It's bound to be a good time.

BTW, I'm headed over to the local electric vehicle club meeting this morning. Great bunch, with a wide range of reasons for being interested in EVs. The featured speaker is a battery researcher with news about the latest tech. Should be interesting.

> Seriously I'd love to join you guys sometime out there in
> Denver. I'm way up east here in Schenectady, NY, so it may be a while. I'll
> keep abreast regarding your next get together, who knows.

Schenectady, eh? Your town is in one of my songs!

I haven't spoken to John about this yet but Dedrick and I are planning to get together in Col

Subject: Re: Busted some stuff while I was gone
Posted by [Bill L](#) on Mon, 28 Jan 2008 20:27:38 GMT
[View Forum Message](#) <> [Reply to Message](#)

t.com/refer.html">http://www.polesoft.com/refer=
'>http://www.polesoft.com/refer.html">http://www.polesoft.com/refer</A=
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BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_0018_01C89713.73958250--Hi Mike could you send me your email address. I would like to ask you some ?'s privately. Thanks Jim DragoThis is a multi-part message in MIME format.

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charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

OK we have the three existing Paris reverbs that were . . . ok. Plate being my favorite usually but not really that great without some = doctoring.

THE DP/4 HALL REVERB THAT MIKE PORTED OVER IS THE S & % T !

The DP/4 Hall is what we've all been waiting for as an EDS verb. A noticeable stereo spread with stereo inputs too. Sweet long tails, short tails without the 'ringing' , lots of easy to = use parameters for early reflections, panning, low end decay, etc..

There is no question this one is worth every dollar you can muster up.
Herman

"Gantt Kushner" <ganttmann@comcast.com> wrote in message = news:47f79f62\$1@linux...

Aaargh!!! We gotta get you a Mac!

Gantt

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

>
>Hi All,=20
>
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>on one EDS card. =20

>

>You can get a copy at www.ensoniq.ca.

>

>Next stop is the vocal plate.

>

>All the best!

>

>Mike

I choose Polesoft Lockspam to fight spam, and you?

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

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<DIV> </DIV>

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every dollar you can muster up.</DIV>
<DIV>Herman</DIV>
<DIV> </DIV>
<DIV> </DIV>
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href=3D"mailto:ganttmann@comcast.com">ganttmann@comcast.com> =
wrote in=20
message <A=20
=
href=3D"news:47f79f62\$1@linux">news:47f79f62\$1@linux...</DIV>
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<DIV>

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

-----=_NextPart_000_004D_01C89728.71A7AF80--Yer killin' me here, y'know, sitting here without
my PARIS rig yet.

- K

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>

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> Sweet long tails, short tails without the 'ringing' , lots of easy to use

> parameters for early reflections, panning, low end decay, etc..

>

> There is no question this one is worth every dollar you can muster up.

> HermanIt's been a long time since I added a new Paris effect

can someone copy those install instructions and paste em here?

I'm excited to try this new verb

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

>

>Hi All,

>

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>

>Next stop is the vocal plate.

>

>All the best!

>

>MikeBeen a while for me - what do the other verbs run in terms of card usage?

> Four on one card? Not too demanding

> either. Nice!

>

> Thanks for the ambience,

> TomBill,

Ha! that did sound funny. What I meant and I know you knew, was that the strings get what almost feel like notches at the fret area where I do most the blues/rock type bending actions. When I wrap and wipe the strings up and down the length with a cut up cloth "t"-shirt to remove sweat and finger gunk after a fun night I can feel little abnormalities in the strings. I can't see them but I can feel them. As a side note I also need fret replacement every 3-4 years.

That's about the same situation for me now. 5 to 6 sets a night in the

Nevada casino lounges. I can get 4 days out of a set if I play easy every night, but if we've got a decent gig I can grunge them up in two nights by bending and pull offs and hammer on's and sweating and by the end of the second night the 3 wound strings have lost their brilliance and the 3 high strings have notches. And for the same reason, change often for breakage prevention.

Since I currently change so often I purchase GHS Fatties at GC because I get them for \$2 bucks a set and I buy them in gross about 50 packs at a time, which will last nearly a year for me. I'm not particularly fond of these strings but do it for budget reasons. Maybe a string set at twice the price (\$4) will yield me a solid 4 days. A set at (\$6), a whole week! Yahoo, now were talking.

I do get tired of changing so often. Fortunately, I'm a creature of habit and I've got the whole polishing, string replacement and hardware check down to about 1/2 hour.

On my Martin acoustic I maintain strings for about 2 months, maybe 3/4 if I don't play it as much. I've got Cleartone on it at the moment and have also used Martin SP and Elixers. I'm on the fence on all of these. The Martin's are warmer and almost sound thick with less brightness. The Elixer's seem to change the tone just a bit to a brighter thinner sound and the Cleartone seemed to be about in between the two. If I recall, I think the Eli

Subject: Re: Busted some stuff while I was gone
Posted by [Sarah](#) on Tue, 29 Jan 2008 13:37:51 GMT
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```
cast.com</A>> =
>>>wrote in=20
>>> message <A=20
>>> =
>>>href=3D"news:47f79f62$1@linux">news:47f79f62$1@linux</A>...</DIV><BR>Aaar=
>>>gh!!! =20
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>>> href=3D"http://www.ensoniq.ca">www.ensoniq.ca</A>.<BR>><BR>>Next =
>>>stop is=20
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>>>href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
>>>.html</A> </FONT></DIV></BODY></HTML>
>>>
>>>
>>
>Not yet, but it's on the todo list, if only to fix the time/sample rate bugs.

```

"Cujo" <chris@applemanstudio.com> wrote:

```

>
>
>
>Any delay stuff ?
>
>
>"Mike Audet" <mike@....> wrote:
>>
>>If nothing else, I'm going to turn PARIS into one hell of an effects box.
>>:)
>>
>>There is a lot more to come. :)
>>
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>>>
>>>Hey Mike, if you keep this up, Mr. you know who, will have to buy another
>>>Paris system or he'll....well you know; )
>>>
>>>"Tom Bruhl" <arpeggio@comcast.net> wrote:
>>>>
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>>>> <DIV><FONT face=3DArial size=3D2>THE DP/4 HALL REVERB THAT MIKE PORTED
>>=
>>>> OVER IS=20
>>>> THE <U>S & % T</U> !</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>> <DIV><FONT face=3DArial size=3D2>The DP/4 Hall is what we've all been
>=
>>>> waiting for as=20
>>>> an EDS verb.</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2>A noticeable stereo spread with stereo
>>>=
>>>> inputs=20
>>>> too.</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2>Sweet long tails, short tails without
>>=
>>>> the 'ringing'=20
>>>> , lots of easy to use</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2>parameters for early reflections, =
>>>> panning, low end=20
>>>> decay, etc..</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>> <DIV><FONT face=3DArial size=3D2>There is no question this one is worth=20
>>>> every dollar you can muster up.</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2>Herman</FONT></DIV>
>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>> <DIV> </DIV>
>>>> <DIV><FONT face=3DArial size=3D2></FONT> </DIV>
>>>> <BLOCKQUOTE=20
>>>> style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
>>>> BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
>>>> <DIV>"Gantt Kushner" <<A=20
>>>> href=3D"mailto:ganttmann@comcast.com">ganttmann@comcast.com</A>> =
>>>> wrote in=20
>>>> message <A=20
>>>> =

```

>>>>href=3D"news:47f79f62\$1@linux">news:47f79f62\$1@linux...</DIV>
Aaar=
>>>>gh!!! =20
>>>> We gotta get you a Mac!

Gantt

"Mike Audet" =
>>>><mike@..>=20
>>>> wrote:

>Hi All,

>I just finished the a =
>>>>PARIS=20
>>>> version of the hall reverb from the DP/4. I'm
>not sure =
>>>>how much=20
>>>> it was changed from the original when it was ported to
>the ESP2
>=
>>>>chip,=20
>>>> but it sounds incredible. You can load 4 instances of =
>>>>it
>on o

Subject: Re: Busted some stuff while I was gone
Posted by [Tom Bruhl](#) on Tue, 29 Jan 2008 19:02:14 GMT
[View Forum Message](#) <> [Reply to Message](#)

t;mailto:carson_wayne@msn.com">carson_wayne@msn.com> =
wrote in=20
message
<A=20
href=3D"news:47f9992d\$1@linux">news:47f9992d\$1@linux...
>=20
Jeff,
>
> I have a 1Gig Memorex Traveldrive USB 2.0 that =
works=20
fine with no windows
> messages on either computer so I'm =
assuming that=20
both my laptop and
> desktop have the USB 2.0 ports and =
drivers. =20
What's weird is when I plug
> in my Sony DSC-S500 camera into =
either=20
computer I always get a windows
> message that I should change =
ports to=20
the faster 2.0. I've tried every
> jack on both computers =
and the=20
same windows message when using the camera.
> However, I can =
plug in a=20
keyboard, a mouse, the traveldrive in any USB
> jack on iehter =
computer=20
and no messages. I guess the camera mass storage
> =
feature is not=20
as compliant even though the camera is only two years =
old.
>
>=20
Thanks for you help.
>
> Wayne
>
>=20
<jkhoover@excite.com> =
wrote in=20
message <A =

href=3D"news:47f993ac@linux">news:47f993ac@linux...
>>=20
Wayne Carson wrote:
>>> How do I find out if my desktop =
and/or=20
laptop has USB 2.0 ports or
>>> something less like USB=20
1.1? Both computers are WinXP and 2004 and
>>>=20
2006.
>>>
>>> Wayne
>>> Plug in a USB =
2.0=20
device like a hard drive. Xp will usually notify you =

>> if it=20
is aying to connect at 1.1
>>
>> JH
>
>=20

</BLOCKQUOTE>
<DIV>

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

-----=_NextPart_000_000F_01C89856.D71F9600--Jeff H <jkhoover@excite.com> wrote:
>Wayne Carson wrote:
>> How do I find out if my desktop and/or laptop has USB 2.0 ports or something

>> less like USB 1.1? Both computers are WinXP and 2004 and 2006.
>>
>> Wayne

Aaahhhh! The turmoil of USB in XP. This was one of the features in XP that Microsoft really hosed up! Most devices tell you drivers are included in XP for this device... yeah right! There is no way to tell if your port is 1.1 or 2.0 unless you have a motherboard manual or you can check the manufacture's website (like Dell). I have a Dell 8200 notebook I got cheap off of ebay... I upgraded the memory, harddrive and was planning to use this as a mobile recorder... I had a external notebook USB harddrive for large programs... to make a longer story short (and after tearing out 3lbs of my hair), I checked the Dell website and the internal USB port is only 1.1. My external drive enclosure was 2.0. I seen in the device manager that it was recognizing the USB device, but eventually would error. I later purchased a PCMCIA USB/Firewire card and presto! I worked! If you do have a 2.0 port and it is still erroring in the device manager, try uninstalling USB devices, reboot and see if it works... as someone said, windows tries to use the same USB driver on the last thing that was plugged into that port. Another stupid Microsoft wizardy crap here! But there is no easy way to check if the port is 1.1 or 2.0... however, there is a device you can purchase that will do this...

<http://www.passmark.com/products/usb2loopback.htm>

Hope this helps...

>Plug in a USB 2.0 device like a hard drive. Xp will usually notify you

>if it is aving to connect at 1.1
>
>JH

No it won't! It will just error in the device manager... you won't know it unless you open the device manager... XP does not tell you why it error'd, because it doesn't know. Also, it could be a 2.0 USB but still error (like with the 2.0 external USB notebook drives)... you have to sometimes uninstall other USB devices and hubs and let windows re-install them... see above!Yes there is... but I am unaware of a Apple crack or version. You would have to convert to a PC to get it to work...

"JLS" <j-37@vkbb.no> wrote:

>My old G4 is beyond repair.....
>
>I concider changing to XP but then I must go through ID/PACE again.....
>
>Somebody told me(a couple of years back) that there is a non pace XP
>version out there.
>
>Can somebody help me?
>
>
>Jens
>
>Yup, she's REALLY good.

One funny thing about Thailand, there are a ton of all girl pop and cover bands. I saw half a dozen seriously talented players in those bands, including a spectacular drummer who looked about 22 and just happened to be a stone cold knockout. Not only was she good she was tasteful, had her Charlie Watts licks down pat. Really cool to see.

TCB

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

>This girl must have started playing bass when she was 2!
><http://www.talwilkenfeld.com/Tal.html>
>
>S
>
>What do you guys think?

<http://www.youtube.com/watch?v=RyjtW-rvWoQ>Posted at:

<http://ensoniqparis.blogspot.com/>

(Also - OS poll closes in two hours - if you want to be counted, get your click(s) in quick :D)

- KerryWow! I feel almost famous...

Kerry Galloway <kerrygalloway@telus.net> wrote:

>Posted at:

>

><http://ensoniqparis.blogspot.com/>

>

>(Also - OS poll closes in two hours - if you want to be counted, get your click(s) in quick :D)

>

>- Kerry! I think Danny was one of the greatest electric guitar players to have ever walked the earth. I might be a little prejudiced - I grew up listening to him back when he still played bars around the Maryland/Virginia/Washington, DC area.

Gantt

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

>

>What do you guys think?

>

><http://www.youtube.com/watch?v=RyjtW-rvWoQ>

>Glad(?) to hear it's not just my rig I guess. But I know the drill well; stop, select last recorded files, delete.... I'll try the method you use and see if it works.

"Sandy Tipping" <tippsand@earthling.net> wrote:

>This has happened randomly for as long as I've used Paris, and I'm using

>WinME (since about 2000).

>

>I do find that being very deliberate about record and then play (leaving at

>least half a second between rec and play) solves this most of the time.

>

>It seems to be at it's worst when I'm in a hurry to send a rough mix - stop,

>select last recorded, delete files, start again.

>

>S

>

>

>"Bill T" <nospam@nospam.com> wrote in message news:47f27798\$1@linux...

>>
>> Nope... I tried that early on, and that doesn't work either. I found out

>> that
>> clicking record in the transport window, rather than using the CS
>> transport
>> controls works fine, so that's what I do now.
>>
>> I guess it must be something in the CS interface, I dunno. Thanks for
the
>> input never the less...
>> BT
>>
>> EK Sound <ask_me@nospam.net> wrote:
>>>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?
>>
>
>Is anybody else having problems with the NG? I'm wondering if it's on my
end, or Kim's.www.rhondasmith.com Rhonda Plays bass for Prince and shes a a KILLER! Has
mad jazz and fusion chops..Check her ou as well

Bill L <bill@billlorentzen.com> wrote:
>Yeah, I love girls who can play! We need many more female musicians -
>not just singers and dancers.
>

>Sarah wrote:
>> This girl must have started playing bass when she was 2!
>> <http://www.talwilkenfeld.com/Tal.html>
>>
>> S
>>
>>"James McCloskey" <excelsm@hotmail.com> wrote:
>
>Is anybody else having problems with the NG? I'm wondering if it's on my
>end, or Kim's.

My end. I did post about it a few days back. The internet connection is half
screwed and I'm waiting on the telco to fix it.

They don't think we're as important as we do unfortunately. ;o)

Cheers,
Kim.He sure had a lot of tricks. I liked it!

Gantt Kushner wrote:
> I think Danny was one of the greatest electric guitar players to have ever
> walked the earth. I might be a little prejudiced - I grew up listening to
> him back when he still played bars around the Maryland/Virginia/Washington,
> DC area.
>
> Gantt
>
> "James McCloskey" <excelsm@hotmail.com> wrote:
>> What do you guys think?
>>
>> <http://www.youtube.com/watch?v=RyjtW-rvWoQ>
>>
>Thanks Kim!

"Kim" <hiddensounds@hotmail.com> wrote:
>
>"James McCloskey" <excelsm@hotmail.com> wrote:
>>
>>Is anybody else having problems with the NG? I'm wondering if it's on
my
>>end, or Kim's.
>
>My end. I did post about it a few days back. The internet connection is
half
>screwed and I'm waiting on the telco to fix it.
>
>They don't think we're as important as we do unfortunately. ;o)
>

>Cheers,
>Kim.Vary sexy!

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

>
>www.rhondasmith.com Rhonda Plays bass for Prince and shes a a KILLER! Has
>mad jazz and fusion chops..Check her ou as well

>

>

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

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>>

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>>> <http://www.talwilkenfeld.com/Tal.html>

>>>

>>> S

>>>

>>>

>I think you mean "very" sexy. Vary sexy is more like Prince himself, being
all androgenous and stuff, his sexiness varies . . . oh, never mind. Bad
joke. :)

S

"James McCloskey" <excelsm@hotmail.com> wrote in message
news:47fb0726\$1@linux...

>

> Vary sexy!

>

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

>>

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>>

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>>>>

>>>> S

>>>>

>>>>

>>
>"Gantt Kushner" <ganttmann@comcast.net> wrote in message
news:47fa7824\$1@linux...
>
> Wow! I feel almost famous...
>
> Kerry Galloway <kerrygalloway@telus.net> wrote:
>>Posted at:
>>
>><http://ensoniqparis.blogspot.com/>
>>
>>(Also - OS poll closes in two hours - if you want to be counted, get
>>your click(s) in quick :D)
>>
>>- Kerry
>Oops . . . hate when I do that. Ahem . . . anyway . . . Cool! Yeah, you
are almost famous. Fun to learn more about you. :)

S

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>
> Wow! I feel almost famous...
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> Kerry Galloway <kerrygalloway@telus.net> wrote:
>>Posted at:
>>
>><http://ensoniqparis.blogspot.com/>
>>
>>(Also - OS poll closes in two hours - if you want to be counted, get
>>your click(s) in quick :D)
>>
>>- Kerry
>It's very late. Yes Sarah, she is very sexy!!! ;)

Some times my words vary.

I'm very tired.

James

"Sarah" <sarahjane@sarahtonin.com> wrote:
>I think you mean "very" sexy. Vary sexy is more like Prince himself, being

>all androgenous and stuff, his sexiness varies . . . oh, never mind. Bad

>joke. :)

>
>S
>
>"James McCloskey" <excelsm@hotmail.com> wrote in message
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>>>>>
>>>>> S
>>>>>
>>>>>
>>>
>>
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>I read in the MIX Insider Audio feature that a recent study published by
the AES shows people can't hear the difference between hi def (SACD or
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women, audiophiles and audio professionals. They used a variety of high
end equipment and a variety of program material including audiophile
material from Chesky, Telarc, etc.

A precis of the study is available at
<http://www.aes.org/e-lib/browse.cfm?elib=14195>They probably forgot to burn the CDs at 2X speed
using audiophile grade CD
blanks, so their methodology blows.

I've been saying for a long time that 16 bit 44.1 done right sounds fantastic,
but I'm deaf so don't worry about me.

TCB

Bill L <bill@billlorentzen.com> wrote:
>I read in the MIX Insider Audio feature that a recent study published by

>the AES shows people can't hear the difference between hi def (SACD or
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>material from Chesky, Telarc, etc.

>

>A precis of the study is available at

><http://www.aes.org/e-lib/browse.cfm?elib=14195>

http://www.m-audio.com/products/en_us/MicroTrackII-main.html

It's about \$300, street, plus CF card(s) and headset. Looks like it'll
handle XLR phantom powered mics if you have adapters to 1/4" TRS.

Not sure if there's an upper limit for CF size.

Cheers,

-Jamie

www.JamieKrutz.com Nice site Kerry! Cool interview Gantt, enjoyed it!

Cheers,

-Jamie

www.JamieKrutz.com

Sarah wrote:

> Oops . . . hate when I do that. Ahem . . . anyway . . . Cool! Yeah, you

> are almost famous. Fun to learn more about you. :)

>

> S

>

> "Gantt Kushner" <ganttmann@comcast.net> wrote in message

> news:47fa7824\$1@linux...

>> Wow! I feel almost famous...

>>

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

>>> Posted at:

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>>> <http://ensoniqparis.blogspot.com/>

>>>

>>> (Also - OS poll closes in two hours - if you want to be counted, get

>>> your click(s) in quick :D)

>>>

>>> - Kerry

>

>Deaf? I can't hear you. "The Cymbals and the Damage Done"

TCB wrote:

> They probably forgot to burn the CDs at 2X speed using audiophile grade CD
> blanks, so their methodology blows.

>

> I've been saying for a long time that 16 bit 44.1 done right sounds fantastic,
> but I'm deaf so don't worry about me.

>

> TCB

>

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

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>

>> end equipment and a variety of program material including audiophile
>> material from Chesky, Telarc, etc.

>>

>> A precis of the study is available at

>> <http://www.aes.org/e-lib/browse.cfm?elib=14195>

>I did all my classical work at 44.1/16.

There are good reasons, starting with Nyquist himself, why higher
resolutions make very little difference.

DC

Bill L <bill@billlorentzen.com> wrote:

>I read in the MIX Insider Audio feature that a recent study published by

>the AES shows people can't hear the difference between hi def (SACD or
>DVD-A) or cd quality (44.1x16) audio. The test group included men,
>women, audiophiles and audio professionals. They used a variety of high

>end equipment and a variety of program material including audiophile
>material from Chesky, Telarc, etc.

>

>A precis of the study is available at

><http://www.aes.org/e-lib/browse.cfm?elib=14195>I'll try to do artist profiles of PARIS users
semi-regularly - say once
every couple of months or so.

Who's the next victim? :D

- Kerry

In article <47fb2581@linux>, "Sarah" <sarahjane@sarahtonin.com> wrote:

> Oops . . . hate when I do that. Ahem . . . anyway . . . Cool! Yeah, you
> are almost famous. Fun to learn more about you. :)
>
> S
>
> "Gantt Kushner" <ganttmann@comcast.net> wrote in message
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> >>
> >>(Also - OS poll closes in two hours - if you want to be counted, get
> >>your click(s) in quick :D)
> >>
> >>- Kerry
> >Thanks Jamie, glad you like!

Suggestions gratefully taken for "next victim" too :D

- K

In article <47fba5e4\$1@linux>, Jamie K <Meta@Dimensional.com> wrote:

> Nice site Kerry! Cool interview Gantt, enjoyed it!
>
> Cheers,
> -Jamie
> www.JamieKrutz.com
>
>
> Sarah wrote:
> > Oops . . . hate when I do that. Ahem . . . anyway . . . Cool! Yeah, you
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> >>> your click(s) in quick :D)
> >>>
> >>> - Kerry
> >
> >Hi Bill,
Can't wait to see the retarded opinions of these report on the Gear sluts forums.

Chris

Bill L wrote:

> I read in the MIX Insider Audio feature that a recent study published by
> the AES shows people can't hear the difference between hi def (SACD or
> DVD-A) or cd quality (44.1x16) audio. The test group included men,
> women, audiophiles and audio professionals. They used a variety of high
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--

Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.comKerry Galloway wrote:
> Thanks Jamie, glad you like!
>
> Suggestions gratefully taken for "next victim" too :D

I would nominate Deej but I don't know if he still has a PARIS system.
He's legendary for pushing it to the limits.

Maybe we should do a roll call and see who currently relies on PARIS.

I moved on to Logic due to PARIS MIDI support never being fully
developed, and PARIS never making the jump to OSX. But I did a lot with
PARIS when I had it, and what it does it does very well.

Cheers,
-Jamie
www.JamieKrutz.com

> - K
>
> In article <47fba5e4\$1@linux>, Jamie K <Meta@Dimensional.com> wrote:
>
>> Nice site Kerry! Cool interview Gantt, enjoyed it!
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>>>>> your click(s) in quick :D)
>>>>>
>>>>> - Kerry
>>>>> I'm totally buying into the report... switching all my
gear over to 22.5k/8-bit.

Look for all my hi-rez stuff on the "For Sale" section soon.

:)

Chris Ludwig <chrisl@adkproaudio.com> wrote:
>Hi Bill,
> Can't wait to see the retarded opinions of these report on the Gear sluts
forums.
>
>Chris
>
>

>Bill L wrote:

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>

>--

>Chris Ludwig

>

>ADK Pro Audio

>(859) 635-5762

>www.adkproaudio.com

>chrisl@adkproaudio.comheh

Neil wrote:

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> gear over to 22.5k/8-bit.

>

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>

> :)

>

>

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

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>> Chris

>>

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>> Bill L wrote:

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

--
Chris Ludwig

ADK Pro Audio
(859) 635-5762
www.adkproaudio.com
chrisl@adkproaudio.com On my old monitors I thought 16/44.1 actually sounded better..On the
dyns..I
can hear a difference..but really only A/B testing..Could be the plugs are
better at 24 too though.

Chris Ludwig <chrisl@adkproaudio.com> wrote:

>heh
>
>
>Neil wrote:
>> I'm totally buying into the report... switching all my
>> gear over to 22.5k/8-bit.
>>
>> Look for all my hi-rez stuff on the "For Sale" section soon.
>>
>> :)
>>
>>

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

>>> Hi Bill,
>>> Can't wait to see the retarded opinions of these report on the Gear
sluts
>> forums.
>>> Chris
>>>
>>>

>>> Bill L wrote:

>>>> I read in the MIX Insider Audio feature that a recent study published

>> by
>>>> the AES shows people can't hear the difference between hi def (SACD
or
>>
>>>> DVD-A) or cd quality (44.1x16) audio. The test group included men,
>>>> women, audiophiles and audio professionals. They used a variety of high
>>
>>>> end equipment and a variety of program material including audiophile

>>>> material from Chesky, Telarc, etc.
>>>>
>>>> A precis of the study is available at
>>>> <http://www.aes.org/e-lib/browse.cfm?elib=14195>
>>> --
>>> Chris Ludwig
>>>
>>> ADK Pro Audio
>>> (859) 635-5762
>>> www.adkproaudio.com
>>> chrisl@adkproaudio.com
>>
>
>--
>Chris Ludwig
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digital mixes through some kind of tube thing to add distortio . . . er,
sorry . . . warmth? :)

S

"Bill L" <bill@billlorentzen.com> wrote in message news:47fb7576@linux...
>I read in the MIX Insider Audio feature that a recent study published by
>the AES shows people can't hear the difference between hi def (SACD or
>DVD-A) or cd quality (44.1x16) audio. The test group included men, women,
>audiophiles and audio professionals. They used a variety of high end
>equipment and a variety of program material including audiophile material
>from Chesky, Telarc, etc.
>
> A precis of the study is available at
> <http://www.aes.org/e-lib/browse.cfm?elib=14195> Well, I've been spoiled by all the nice flat LCD
monitors at the hospital,

so I finally got sick of the ginormous CRT in the PARIS studio and with some trepidation hooked up a nice 22" LCD. Much to my relief, it worked in Windows 98, and more importantly, PARIS seems to be running normally.

So I guess PARIS doesn't care what monitor is connected? What about graphics cards? I notice that the one in there is a Diamond Viper 330 sumpnerother, which is clearly not making the best of the new monitor. Anything I need to watch out for re graphics card compatibility? Or should I just leave well enough alone til we build our new PARIS machine?

Thanks,

SarahThe interesting thing is the pro audio guys guessed right only 52.7% of the time. Oddly, women, 10% of those tested, with their better extended hearing, got just 37.5% right.

All of the 60 people tested were either pros or audiophiles or college students in a well regarded recording program and all had their hearing tested before the program began. There were 554 individual tests using various setups. The final score was 49.82% correct guesses - not even 50%!

Sarah wrote:

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> difference between iPod and CD. Not to mention, doesn't everyone run their
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>
>Here are more nominations for your victim list, Kerry:

Gene, John Macy, Sarah, Neil, Aaron, Rick, James, Kim.

Among others...

Cheers,
-Jamie

Jamie K wrote:

> Kerry Galloway wrote:

>> Thanks Jamie, glad you like!

>>

>> Suggestions gratefully taken for "next victim" too :D

>

> I would nominate DeeJ but I don't know if he still has a PARIS system.

> He's legendary for pushing it to the limits.

>

> Maybe we should do a roll call and see who currently relies on PARIS.

>

> I moved on to Logic due to PARIS MIDI support never being fully

> developed, and PARIS never making the jump to OSX. But I did a lot with

> PARIS when I had it, and what it does it does very well.

>

> Cheers,

> -Jamie

> www.JamieKrutz.com

>

>

>

>> - K

>>

>> In article <47fba5e4\$1@linux>, Jamie K <Meta@Dimensional.com> wrote:

>>

>>> Nice site Kerry! Cool interview Gantt, enjoyed it!

>>>

>>> Cheers,

>>> -Jamie

>>> www.JamieKrutz.com

>>>

>>>

>>> Sarah wrote:

>>>> Oops . . . hate when I do that. Ahem . . . anyway . . . Cool!

>>>> Yeah, you are almost famous. Fun to learn more about you. :)

>>>>

>>>> S

>>>>

>>>> "Gantt Kushner" <ganttmann@comcast.net> wrote in message

>>>> news:47fa7824\$1@linux...

>>>>> Wow! I feel almost famous...

>>>>>

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

>>>>>> Posted at:

>>>>>
>>>>> <http://ensoniqparis.blogspot.com/>
>>>>>
>>>>> (Also - OS poll closes in two hours - if you want to be counted, get
>>>>> your click(s) in quick :D)
>>>>>
>>>>> - Kerry
>>>>Or how about Jamie K?

Jamie K <Meta@Dimensional.com> wrote:

>
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Subject: Re: Busted some stuff while I was gone
Posted by [Rich Lamanna](#) on Wed, 30 Jan 2008 05:45:37 GMT
[View Forum Message](#) <> [Reply to Message](#)

>> wrote:

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>If the result is below a coin-toss, as described, then it
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>was inadvertent. Otherwise what that would have to mean is that
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>average person - which is pretty unlikely, I think we can all
>agree.

>

>22.5k/8-bit FOREVER!!!! lol

>

>

>Neil

>

>

>"DC" <dc@spammersinhell.com> wrote:

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>>I skimmed over that article. I'll try to take a look closer in the morning,
>>but it looks really well done and should be fairly conclusive.

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>>If anything, their testing method biased things against finding no
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>>>>
>>>>
>>
>This is a multi-part message in MIME format.

-----=_NextPart_000_001C_01C89A95.D4CDA270
Content-Type: text/plain;
charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Well I looked all over for the timestamp setting in 2.01 and
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and aftertouch for the most part. No splits or anything elaborate.

Any ideas on this one?

Thanks alot!

Tom

"Bill L" <bill@billlorentzen.com> wrote in message = news:47fd29b1\$1@linux...

Sounds like the timestamp. Don't know version 2 but you should find it =

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Tom Bruhl wrote:

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> =20

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> is an AMD dual core 4800+ .
> =20
> What setting is fowled up that is causing this printing of
> midi tracks dilemma?
> =20
> Thanks for your words of wisdom!
> Tom
> =20
> =20
> =20
> I choose Polesoft Lockspam to fight spam, and you?
> <http://www.polesoft.com/refer.html>

-----=_NextPart_000_001C_01C89A95.D4CDA270

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>Well I looked all over for the =
timestamp setting in=20
2.01 and</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>couldn't find it.&nbsp; I did read the =
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before.&nbsp;=20
</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
```

<DIV>I guess the problem is solved. =
Now here's=20
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<DIV> </DIV>
<DIV>I am using a new midi controller =
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<DIV>Thanks alot!</DIV>

<DIV>Tom</DIV>
 <DIV> </DIV>
 <DIV> </DIV>
 <BLOCKQUOTE=20
 style=3D"PADDING-RIGHT: 0px; PADDING-LEFT: 5px; MARGIN-LEFT: 5px; =
 BORDER-LEFT: #000000 2px solid; MARGIN-RIGHT: 0px">
 <DIV>"Bill L" <<A=20
 href=3D"mailto:bill@billlorentzen.com">bill@billlorentzen.com> =
 wrote in=20
 message <A=20
 =
 href=3D"news:47fd29b1\$1@linux">news:47fd29b1\$1@linux...</DIV>Sounds =
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 href=3D"http://www.polesoft.com/refer.html">http://www.polesoft.com/refer=
 ..html</BLOCKQUOTE></BODY></HTML>

-----=_NextPart_000_001C_01C89A95.D4CDA270--I under stand that it doesn't interest you,
 however there are some people
 that still use Macs here that might be interested. I believe Jamie, LaMont,
 Tony, Gantt, Gene, Nappy, DC, and others still use Macs.

Yes Final Cut server is geared towards Pro video. I also mentioned Logic.
 A guy I know that is a Logic certified trainer just got back from Apple
 and just sold me his personal copy of Logic 8 cheap, I'm thinking he knows

something. Next week is NAB. I wonder if they are going to combine everything in to one package???

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

>

>James just wants to remind everyone how great Apple is. Keep moving along,
>nothing to see here . . .

>

>TCB

>

>rick <parnell68@hotmail.com> wrote:

>>maybe i'm missing something but it looks to me to be video oriented.

>>

>>

>>

>>On 10 Apr 2008 01:17:58 +1000, "James McCloskey"

>><excelsm@hotmail.com> wrote:

>>

>>>

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

>>>>

>>>><http://www.apple.com/finalcutserver/?sr=hotnews>

>>>>

>>>>I have a feeling that there is going to be a new version of Logic released

>>>>soon. Maybe a new version of FCP, something's up.

>>

>I think the coin toss stat, statistically, almost completely and absolutely confirms that there was no difference. As pointed out, the very small deviation from 50% to 49.82% is irrelevant given the sample size. If you tossed a coin 550 times you would usually see the same variation. To get precisely 50% is less likely than a small variation as seen.

If there was any benefit to either sound for any reason then it's highly unlikely you'd see a figure so close to 50%. Once again, the chances of them having added a piece of gear to just one signal chain which countered the advantages of higher resolutions with absolute statistical mathematical precision is far far less likely than the idea that people simply couldn't tell.

It seems quite plausible to me that the main reason that higher resolutions have been thought to sound better comes down to:

(*) You SHOULD mix at higher res than the master.

(*) Higher res (usually newer) converters are more likely to sound better than lower res ones.

(*) Newer higher res convertors are also more likely to be tested at and sound better at higher resolutions because that is what they assume most users will use.

These two factors in addition to psychological predisposition would come close to explaining the generally accepted belief that higher res sounds better, to my mind at least.

All I can say is that if there is any difference to humans, it seems to be amazingly small.

I would like to see similar tests including:

(*) Younger testers, perhaps early teens, young enough to hear better and old enough to communicate well.

(*) WAV vs MP3's / WMA / Ogg / etc. at different sample rates, and broken up into general public vs audio pros.

We all know that low res MP3's show a lot of artifacts, but I'd be very interested to know the point where the public and also audiophiles can discern a difference.

Very interesting stuff.

Cheers,
Kim.

"DC" <dc@spammersinhires.com> wrote:

>

>Since they ran the "bottleneck" or 16/44 signal through active
>electronics for makeup gain, if anything, the lower res one
>should be heard and identified, even granting it equal sound
>quality. The fact that it came to a coin toss equality is very
>significant here.

>

>I am going to get up to date on my AES journals and will have
>the piece to quote from shortly.

>

>DC

>

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

>>

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>>absolutely HAD to be biased against hi rez... even if said bias
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help me, thank you. Just wanted to let you know
that I switched the audio from WDM to ASIO and that cleared up my click/pop/noise
issue. Sounds clear as a bell.

I do have a strange issue with my sound files though... I recorded an acoustic in Paris. I converted the .paf to a .wav. I imported into Sonar... now when I attempt to play along it is not the same tuning. It sounds like it's tuned down a 1/2 note or more. Is that normal? I never converted .paf files to place into other DAWs before and found that strange. Maybe something else happened, I don't know, but the acoustic file is un-usable. No big deal in this case... but I am hoping I don't have that problem alot. My son (who lives many miles away) and I plan to exchange files to build songs... but I guess converting them isn't a good idea... then, because of space, we were planning to compress them to a .mp3 or something. Darn, this little project may not work then....

"Ed" <askme@email.com> wrote:

>
>Folks, I know this group is for Paris, but I am working on a project and
I
>am having issues I am hoping someone can help or direct me to the right
place
>for help.
>
>Are there any Sonar gurus out there? What's going on is... I have a few
>wav files that I imported into tracks in Sonar 7. When I play them back,
>I hear constant clicking, almost crackling on some of them. Especially
on
>one that is an acoustic recorded on a open mic. Almost sounds under water.
> I thought something had gone wrong with the files.
>
>So I imported them into Cubase (on the same notebook) and believe it or
not,
>they were clear! I also pulled each file up in Cool Edit and same results...
>clear as a bell.
>
>I went back to Sonar and tried to debug. First, I turned off the midi connection
>(I don't use midi)... but other than that, I can't for the life of me, figure
>out what is causing this noise in my imported clear files.
>
>I haven't tried to track anything yet to see if I get the noise... but I
>am hoping someone can shed some light. I am brand new to Sonar. Anyone?
>Take your foot off the sustain pedal, you Bigfoot!

But seriously, record a little of it and check it out in the list editor (Control G?). Then read the controller manual and shut it off. If that doesn't work, you can buy my MX8 and filter whatever it is.

Tom Bruhl wrote:

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> couldn't find it. I did read the instructions regarding Chris'
 > post and I believe I already went through that stuff and installed
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 > >
 > > I choose Polesoft Lockspam to fight spam, and you?
 > > <http://www.polesoft.com/refer.html> But, seriously, who cares what early teens think. They
 are among the
 least discriminating listeners in the marketplace as to sound quality.
 So it becomes fairly irrelevant.

Kim wrote:

> I think the coin toss stat, statistically, almost completely and absolutely
 > confirms that there was no difference. As pointed out, the very small deviation
 > from 50% to 49.82% is irrelevant given the sample size. If you tossed a coin
 > 550 times you would usually see the same variation. To get precisely 50%
 > is less likely than a small variation as seen.
 >
 > If there was any benefit to either sound for any reason then it's highly
 > unlikely you'd see a figure so close to 50%. Once again, the chances of them
 > having added a piece of gear to just one signal chain which countered the
 > advantages of higher resolutions with absolute statistical mathematical
 > precision is far far less likely than the idea that people simply couldn't
 > tell.
 >
 > It seems quite plausible to me that the main reason that higher resolutions
 > have been thought to sound better comes down to:
 >
 > (*) You SHOULD mix at higher res than the master.
 >
 > (*) Higher res (usually newer) converters are more likely to sound better
 > than lower res ones.
 >
 > (*) Newer higher res convertors are also more likely to be tested at and
 > sound better at higher resolutions because that is what they assume most
 > users will use.
 >
 > These two factors in addition to psychological predisposition would come
 > close to explaining the generally accepted belief that higher res sounds

> better, to my mind at least.

>

> All I can say is that if there is any difference to humans, it seems to be

> amazingly small.

>

> I would like to see similar tests including:

>

> (*) Younger testers, perhaps early teens, young enough to hear better and

> old enough to communicate well.

>

> (*) WAV vs MP3's / WMA / Ogg / etc. at different sample rates, and broken

> up into general public vs audio pros.

>

> We all know that low res MP3's show a lot of artifacts, but I'd be very interested

> to know the point where the public and also audiophiles can discern a difference.

>

> Very interesting stuff.

>

> Cheers,

> Kim.

>

> "DC" <dc@spammersinhires.com> wrote:

>> Since they ran the "bottleneck" or 16/44 signal through active

>> electronics for makeup gain, if anything, the lower res one

>> should be heard and identified, even granting it equal sound

>> quality. The fact that it came to a coin toss equality is very

>> significant here.

>>

>> I am going to get up to date on my AES journals and will have

>> the piece to quote from shortly.

>>

>> DC

>>

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

>>> If the result is below a coin-toss, as described, then it

>>> absolutely HAD to be biased against hi rez... even if said bias

>>> was inadvertent. Otherwise what that would have to mean is that

>>> audio pros actually have WORSE hearing discernment than the

>>> average person - which is pretty unlikely, I think we can all

>>> agree.

>>>

>>> 22.5k/8-bit FOREVER!!!! lol

>>>

>>>

>>> Neil

>>>

>>>

>>> "DC" <dc@spammersinhell.com> wrote:

>>>> I skimmed over that article. I'll try to take a look closer in the morning,
>>>> but it looks really well done and should be fairly conclusive.
>>>>
>>>> If anything, their testing method biased things against finding no
>>>> difference because their switcher has active electronics in the signal
>>>> path for gain makeup. That alone can be audible. So I think the
>>>> results are pretty significant when the percentage getting the right
>>>> answer is below a coin toss probability.
>>>>
>>>> DC
>>>>
>>>> Bill L <bill@billlorentzen.com> wrote:
>>>>> The interesting thing is the pro audio guys guessed right only 52.7%
> of
>>>>> the time. Oddly, women, 10% of those tested, with their better extended
>>>>> hearing, got just 37.5% right.
>>>>>
>>>>> All of the 60 people tested were either pros or audiophiles or college
>>>>> students in a well regarded recording program and all had their hearing
>>>>> tested before the program began. There were 554 individual tests using
>>>>> various setups. The final score was 49.82% correct guesses - not even
>> 50%!
>>>>> Sarah wrote:
>>>>>> This shouldn't come as any surprise considering most people can't tell
>>>> the
>>>>>> difference between iPod and CD. Not to mention, doesn't everyone run
>>>> their
>>>>>> digital mixes through some kind of tube thing to add distortio . .If it's a 48 khz filetype, be
sure the files isn't working as 44.1 khz in
Sonar.
A place in Sonar you can change the khz you wish to work with.
If you have converted some files for use in Sonar, be sure they will have
the same khz to work with, for both you and your son. It's normal the sound
will be slowed down as you're saying, when playing back a 48 khz fil as
44.1.

Erling

"Ed" <askme@email.com> skrev i en meddelelse news:47fdf6c9\$1@linux...
>
> For those that attempted to help me, thank you. Just wanted to let you
> know
> that I switched the audio from WDM to ASIO and that cleared up my
> click/pop/noise
> issue. Sounds clear as a bell.
>
> I do have a strange issue with my sound files though... I recorded an
> acoustic

> in Paris. I converted the .paf to a .wav. I imported into Sonar... now
> when I attempt to play along it is not the same tuning. It sounds like
> it's
> tuned down a 1/2 note or more. Is that normal? I never converted .paf
> files
> to place into other DAWs before and found that strange. Maybe something
> else happened, I don't know, but the acoustic file is un-usable. No big
> deal in this case... but I am hoping I don't have that problem alot. My
> son (who lives many miles away) and I plan to exchange files to build
> songs...
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>>(I don't use midi)... but other than that, I can't for the life of me,
>>figure
>>out what is causing this noise in my imported clear files.
>>
>>I haven't tried to track anything yet to see if I get the noise... but I
>>am hoping someone can shed some light. I am brand new to Sonar. Anyone?
>>

>James, you basically post a linke to any press release Apple puts out. That's fine, I don't really care, but Rick was wondering why this completely video-centric link was posted. I explained. That's it.

As I said, nothing to see here folks, keep moving along . . .

TCB

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

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>I under stand that it doesn't interest you, however there are some people
>that still use Macs here that might be interested. I believe Jamie, LaMont,
>Tony, Gantt, Gene, Nappy, DC, and others still use Macs.

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>Yes Final Cut server is geared towards Pro video. I also mentioned Logic.
> A guy I know that is a Logic certified trainer just got back from Apple
>and just sold me his personal copy of Logic 8 cheap, I'm thinking he knows
>something. Next week is NAB. I wonder if they are going to combine everything
>in to one package???

>

>

>

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

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>>James just wants to remind everyone how great Apple is. Keep moving along,
>>nothing to see here . . .

>>

>>TCB

>>

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

>>>maybe i'm missing something but it looks to me to be video oriented.

>>>

>>>

>>>

>>>On 10 Apr 2008 01:17:58 +1000, "James McCloskey"

>>><excelsm@hotmail.com> wrote:

>>>

>>>>

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

>>>>>

>>>>><http://www.apple.com/finalcutserver/?sr=hotnews>

>>>>>

>>>>>I have a feeling that there is going to be a new version of Logic released

>>>>>soon. Maybe a new version of FCP, something's up.

>>>

>>

>if you bought his license he now will have to pay full price for a new
version. personally i think it's more apples lack of support along

with his possible knowledge that there are no updates forthcoming in the near future. remember i own both mac and logic pro.

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>>>
>>He Still has Logic 8 on his company's MacBook Pro which his company supplies him. He basically said there is an update coming, but he didn't know when.

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>fine, I don't really care, but Rick was wondering why this completely video-centric
>link was posted. I explained. That's it.

I don't post any press release Apples put out, but I could if you would like.

>

>As I said, nothing to see here folks, keep moving along . . .

>

>TCB

I posted it because guys like Jamie and Tony use FCP and possibly others.

Yes, FCS is geared towards pro video. FCS is a media server, so it can serve up audio content.

>

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

-----=_NextPart_000_0028_01C89B0B.EDEEE0E0
Content-Type: text/plain;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

Just threw down a guitar part for an up tempo country tune and the
short verb on that thing just gave it the space it needed smoothly.
Perfect.

You gotta have it!
Tom

I choose Polesoft Lockspam to fight spam, and you?
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-----=_NextPart_000_0028_01C89B0B.EDEEE0E0
Content-Type: text/html;
 charset="iso-8859-1"
Content-Transfer-Encoding: quoted-printable

```
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<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>Just threw down a guitar part for an up =
tempo&nbsp;country tune and the</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>short verb on that thing just gave it =
the space it=20
needed smoothly.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Perfect.</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DArial size=3D2>You gotta have it!</FONT></DIV>
<DIV><FONT face=3DArial size=3D2>Tom</FONT></DIV>
<DIV><FONT face=3DArial size=3D2></FONT>&nbsp;</DIV>
<DIV><FONT face=3DAria
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>
>
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>"Ed" <askme@email.com> wrote:

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>>

>>I haven't tried to track anything yet to see if I get the noise... but

I

>>am hoping someone can shed some light. I am brand new to Sonar. Anyone?

>>

>they are IDENTICAL. the change in functionality comes when you enable pro
mode in the settings window. black or blue it's just color. functionality
is identical.This is a multi-part message in MIME format.

---=_linux47ffad71
Content-Type: text/plain
Content-Transfer-Encoding: 7bit

The author promised me a new upgrade for Faderworks tailored to us Paris users
!!!

This the page where you put all your plugins names and known latencies so
every time you put a plugin on your audio track you just push the om button
and all other Paris audio tracks get aligned !!

What else could we ask from a third party plugin developer ??

He first made a PDC for us when I kindly asked him so and then he makes this
update to make it even better for all of us Paris users (am I alone ??)

For all thos that have not bought Faderworks please do so to show our gratitude
because he will make our work with Paris so much easier !

DeeJ come on back we are waiting for you, jump on Paris again !

Regards,
Dimitrios

---=_linux47ffad71
Content-Type: image/jpeg; name="FaderWorks.jpg"
Content-Transfer-Encoding: base64
Content-Disposition: attachment; filename="FaderWorks.jpg"

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AAAAAAAAAAAAAAAAAAAAAAAAAA1yWFlaAAABIAAAABRnWFlaAAABNAAAABRi
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AAMBAAACAAABJQHEAkwC2QNmBAcEkAUsBdAGdAcgB8glcgkiCdUKiQs9C+4M
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Hp0fdCBLISAh9SLPI6gkhSVkJKqNJcGFKOkpzSqzK6Asjy16LmsvYjBYMVly
SDNNNFg1XzZuN4E4ljmyOtE79z0hPk0/gkC6QfpDN0R4RcRHEkhhSa5K/ExQ
TaJO81BJUZ1S8VRCVYhW01geWWhasVv3XUBei1/PYRBiUmOSZNRmE2dPalhp
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Subject: Re: Busted some stuff while I was gone
Posted by [Tom Bruhl](#) on Wed, 30 Jan 2008 16:26:58 GMT
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Subject: Re: Busted some stuff while I was gone
Posted by [rick](#) on Thu, 31 Jan 2008 10:32:49 GMT

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